

DIANDRA ANNE LASRADO

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A veteran creative leader with nearly two decades of building games. I've developed razor-sharp creative instincts, allowing me to make the right calls to benefit the game, the team, and the IP I'm leading. Experienced across AAA, mobile, and indie, I'm a cross-disciplinary collaborator, a strong partner for distributed and external teams, and a trusted steward of major IPs. I've lectured on game narrative at Harvard's Graduate School of Design and USC's School of Cinematic Arts.

iwot games

September 2025 – Present

NARRATIVE DIRECTOR · WHEEL OF TIME

I provide holistic, creative leadership across multiple disciplines, acting as a strategic partner to design, engineering, and production. This role requires careful and thoughtful stewardship of a beloved, sprawling franchise on all fronts, while owning the narrative vision, from planning through ship. As a director at a small start-up, I influence gameplay and features beyond the narrative scope, contributing everywhere.

- Championed the narrative vision across all development teams, ensuring alignment with the game's creative direction and player experience.
- Served as a primary steward of The Wheel of Time IP, approving creative content for lore authenticity, tone, and franchise consistency.
- Partnered with Gameplay Design, Engineering, and Production to integrate narrative seamlessly into game systems and development pipelines.
- Collaborated with Engineering to define and develop narrative tools for Unreal Engine.
- Directed voice performance to ensure authentic character portrayal and consistency with the game's creative vision.
- Built and maintained strong relationships with IP stakeholders and external partners.
- Balanced creative innovation with established franchise requirements, guiding narrative decisions throughout development.
- Managed narrative production, including planning, scheduling, task assignment, and milestone delivery.
- Managed external narrative contractors and vendor relationships.
- Mentored and developed narrative team members while fostering a collaborative, high-performing creative culture.
- Contributed to resource planning and budget discussions supporting narrative production.

Crystal Dynamics

November 2022 – August 2024

LEAD NARRATIVE DESIGNER · PERFECT DARK

I led the narrative department for a major AAA franchise during preproduction, guiding and mentoring the team while aligning all our efforts with gameplay and player experience. I partnered closely with directors and cross-disciplinary leads to shape the overall game vision, defending the Perfect Dark franchise integrity when necessary, and letting the team shine when we had room to do more. We had an ambitious production schedule, coordinating across two studios, and I planned out robust, dynamic creative work.

- Led narrative development for a major AAA franchise, shaping story direction and its integration with gameplay throughout pre-production.
- Partnered with Creative Directors, Design Leads, and cross-disciplinary teams to align narrative with the project's overall creative vision.
- Defined narrative goals, priorities, and long-term planning to support production milestones on an accelerated schedule.

- Collaborated with Production to plan and execute narrative development across the project lifecycle.
- Wrote and reviewed dialogue, cinematics, objective text, systemic narrative, and supporting game content.
- Reviewed narrative scripts, documentation, tools, and implementation to maintain quality and consistency.
- Managed narrative resources and mentored narrative designers, supporting team growth and project success.
- Worked closely with multiple disciplines to ensure narrative was effectively integrated into gameplay and the player experience.

Blizzard Entertainment

November 2019 – October 2022

SENIOR EDITOR/SENIOR NARRATIVE DESIGNER · WORLD OF WARCRAFT · DIABLO IV

I was entrusted with senior creative roles across two of Blizzard's flagship franchises. I partnered with Design, Audio, Publishing, Localization, and Production to maintain the quality and consistency of two of gaming's most iconic franchises. I combined hands-on narrative work with leadership, mentoring, and team development.

World of Warcraft

- Partnered with Quest Design and Content Design to shape zone and patch storylines, ensuring narrative and gameplay delivered a cohesive player experience.
- Built the curriculum for the narrative internship, a programme unique to World of Warcraft Narrative, and managed the intern group throughout.
- Led narrative planning and content workflows for intern writers, providing mentorship, structure, and creative guidance.
- Wrote, reviewed, and edited dialogue, quest text, and supporting narrative content to maintain Blizzard's quality standards.
- Managed voice-over scheduling, casting, and budget planning, and provided performance direction during recording sessions.
- Created and maintained narrative documentation, writing style guides, and pronunciation guides to ensure consistency across the project.
- Partnered with Publishing to review novels, comics, and other transmedia content for lore consistency and brand integrity.
- Trained and supported Narrative Designers while providing writing guidance and best practices to developers across multiple disciplines.

Diablo IV

- Contributed narrative and editorial support for Diablo IV, including quest content, dialogue, and in-game text.
- Wrote and edited dialogue, casting documents, and character biographies to support voice-over production.
- Partnered with Audio and voice actors to refine dialogue for tone, pacing, characterization, and performance.
- Edited narrative content directly in the game engine, ensuring clarity, consistency, tone, and quality across in-game text.
- Collaborated with Design, Audio, and Localization to manage narrative assets through voice-over and localization pipelines.

Activision

April 2019 – October 2019

CRM COPYWRITER · CALL OF DUTY: BLACK OPS 4 · CALL OF DUTY: MODERN WARFARE

I helped shape how millions of players experience the Call of Duty franchise outside the game itself. Working across multiple studios, I created player-facing communications, live-service campaigns, and marketing content that strengthened the franchise's voice and supported major launches. The role combined creative writing, strategy, analytics, and cross-team collaboration in a fast-moving AAA environment.

- Planned and created CRM content for the Call of Duty franchise across email, SMS, blogs, and in-game messaging.

- Developed and implemented a franchise voice guide to ensure consistent messaging across player-facing communications.
- Oversaw live content updates for Call of Duty, contributing to campaigns that generated hundreds of thousands of page views and more than \$70 million in incremental in-game revenue.
- Created and evaluated A/B tests to optimize player engagement and campaign performance.
- Partnered with multiple Call of Duty studios to develop coordinated marketing campaigns across supported titles.
- Contributed to launch planning and marketing strategy for Call of Duty: Mobile.

Blizzard Entertainment

March 2018 – August 2018

PUBLISHING EDITOR

I was trusted to represent and protect Blizzard's major franchises in published media. I partnered with internal game teams and external publishing partners, while ensuring editorial quality, lore accuracy, and brand consistency across multiple projects. We had aggressive, inflexible timelines, which I embraced to deliver high quality products that demonstrated strong writing, editing, cross-functional collaboration and creative skills.

Editor: The Art of Hearthstone · The Cinematic Art of StarCraft · The Book of Adria: A Diablo Bestiary · The Hearthstone Pop-Up Book · Blizzard Cosplay: Tips, Tricks, and Hints

Author: The BlizzCon Book: A Celebration of Our Community

- Edited and developed published content across multiple Blizzard franchises, ensuring exceptional editorial quality, lore accuracy, and brand consistency.
- Partnered with internal game teams and third-party publishers to deliver high-quality books on aggressive production schedules.
- Wrote and edited product descriptions, promotional copy, and original content supporting Blizzard's publishing initiatives.
- Reviewed manuscripts and incorporated feedback from creative stakeholders to ensure alignment with franchise vision and quality standards.
- Coordinated research and information gathering across multiple teams to support the successful publication of high-profile Blizzard titles.

Aniplex of America

March 2017 – March 2018

GAME LOCALIZATION MANAGER · FATE/GRAND ORDER

I led localization quality for a major live-service game with an active and vocal community. I managed external localization vendors and partnerships. This entailed working across narrative, marketing, and localization teams, and required consistent project management, organizational, and people skills. I also adapted narrative and marketing content for western audiences, while preserving the original creative intent.

- Led localization and editorial quality for Fate/Grand Order, adapting narrative content for North American audiences while preserving the original creative intent.
- Managed external localization vendors and helped establish strategic outsourcing partnerships.
- Edited and refined in-game narrative, UI text, subtitles, and marketing materials to ensure quality, clarity, and consistency.
- Partnered with Narrative, Marketing, Production, and Localization teams to deliver a cohesive player experience across multiple content types.
- Managed localization tracking, documentation, and production workflows to support efficient project delivery.

Carbine Studios

December 2013 – March 2016

EDITOR AND VO COORDINATOR · WILDSTAR

At this scrappy studio that was building something massive, I helped build foundational editorial, localization, and voice-over pipelines for a live-service MMO. We had large-scale voice over production, with tight budgets and multiple external vendors, all of which I coordinated and managed. I created scalable processes, tools, and documentation that improved production efficiency. In this role I demonstrated strong operational initiative and leadership daily.

- Built and refined editorial, localization, and voice-over production pipelines supporting the live-service development of WildStar.
- Managed voice-over production, including budgeting, purchase orders, scheduling, recording sessions, and performance direction.
- Created and maintained narrative documentation, tracking systems, and production workflows that improved team efficiency and communication.
- Served as the primary liaison for Narrative tool requests and voice-over production, partnering with Audio, Localization, Legal, and Production teams.
- Edited and refined in-game narrative, marketing content, and internal documentation to ensure quality, consistency, and franchise standards.
- Established naming conventions, tracking systems, and localization processes that streamlined content management across multiple teams.

XSEED Games

August 2013 – November 2013

LOCALIZATION EDITOR · SENRAN KAGURA: BURST · SENRAN KAGURA: SHINOVI VS.

I adapted content for western audiences while preserving a very specific original Japanese vision, and delivered high quality localization and editorial support for multiple shipped game titles. I created documentation and pitch materials to support business development, which included evaluating potential titles and contributing to the publishing strategy. In this role, I had to demonstrate versatility across multiple roles, titles, and cultures.

- Edited and refined localized game content and supporting documentation for North American audiences while preserving the original creative intent.
- Created pitch materials and project proposals to support publishing and business development initiatives.
- Evaluated prospective titles for localization feasibility and publisher requirements.
- Partnered with development and publishing teams to support successful game launches and localization efforts.

Snail Games

October 2012 – July 2013

EDITOR · AGE OF WUSHU

I partnered with multiple disciplines to refine a major international game for the North American market. I was part of a small team, where each of us jumped on any task that needed doing. I also created documentation and style guides that supported consistent content production. In this role, I built early expertise in cross-cultural storytelling, IP adaptation, and careful, clear communication.

- Adapted and refined narrative and player-facing content for the North American release of Age of Wushu, balancing cultural authenticity with audience accessibility.
- Partnered with writers to align story, tone, and worldbuilding with both franchise goals and regional market expectations.
- Edited marketing materials, user guides, and in-game content to ensure quality, clarity, and consistency.
- Collaborated with localization partners to develop style guides and pronunciation standards that supported consistent content production.

- Helped standardize game terminology and item text across the project to improve player experience and editorial consistency.

Riot Games

March 2012 – October 2012

ASSOCIATE EDITOR · LEAGUE OF LEGENDS

As the first editor at Riot Games, I had to blaze a new trail, earn the trust of skeptics, and standardize multiple creative processes. I created, documented, and enforced best practices for writing, editing, and tooltip creation processes. I improved the efficiency and scalability of my team at one of the industry's fastest growing, most dynamic studios. I demonstrated early leadership through process creation, cross-disciplinary collaboration, and creative support.

- Established Riot's first editorial standards, creating writing guidelines and processes that improved consistency across the League of Legends IP.
- Edited and refined dialogue, promotional content, and internal documentation to ensure quality, clarity, and consistency.
- Partnered with Champion Design to support the brainstorming, development, and implementation of new champions.
- Managed the Narrative team's editorial production pipeline, ensuring the timely delivery of player-facing content.
- Created and enforced internal style guides and standardized tooltip writing to improve the player experience and maintain a consistent brand voice.

BioWare Corp.

June 2008 – March 2009

TECHNICAL EDITOR · UNANNOUNCED PROJECT

I was part of a very small, fast-moving team creating a AAA RPG project when BioWare was in its prime as an RPG house. I partnered with Design, Art, and Engineering to support cross-disciplinary development. I managed technical documentation, and creative production processes. I built a foundation in collaborative AAA game development, which has shaped my leadership roles ever since.

- Managed technical and creative documentation for an unannounced AAA RPG project, ensuring accuracy and organization across multiple disciplines.
- Edited dialogue and design documentation in partnership with Design, Art, and Engineering teams.
- Supported story development and worldbuilding through collaboration with the Design team.
- Managed production tracking and project documentation using Hansoft and Microsoft SharePoint to support efficient development workflows.

BOOKS & PUBLICATIONS

Co-author of a professional reference on game narrative design published by CRC Press.

AUTHOR

- [The Definitive Game Narrative Guide](#)
- The BlizzCon Book

EDITOR

- The Cinematic Art of StarCraft
- The Art of Hearthstone
- The Book of Adria: A Diablo Bestiary

EDUCATION

California State — Technical Writing Program June 2010 – March 2011

Seneca College — Library Technician Program May 2003 – May 2007