

# KYRIE HALE

SENIOR CREATIVE

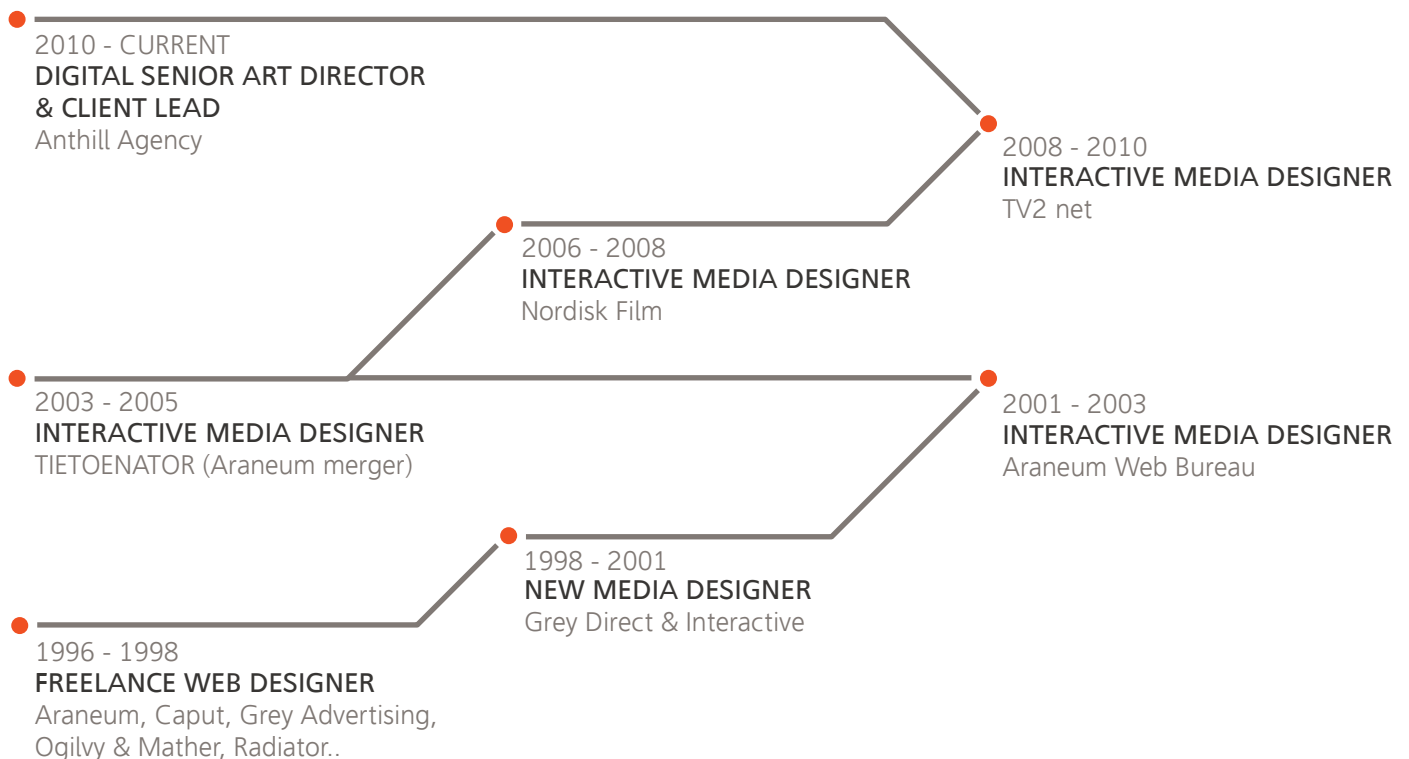
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I have illustrated, designed, directed, and given life to ideas for 20 years. Along the way I have accomplished and evangelized creative communication, storytelling and insightful engagements, focusing on the end user and the memorable experiences which make the difference between usable and desirable. Fundamentally curious, engaging, and creative.

## EMPLOYMENT TIME-LINE

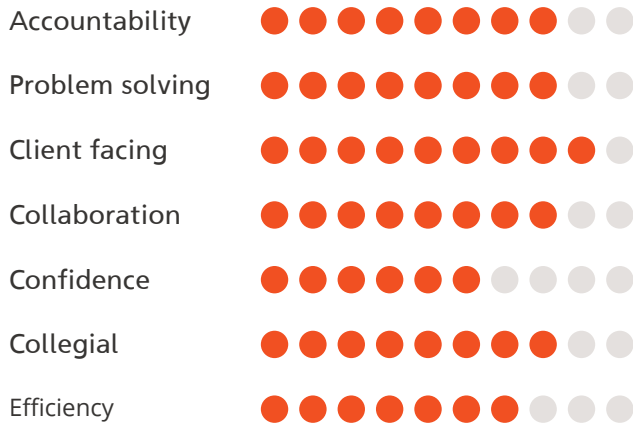


## CLIENT SAMPLE

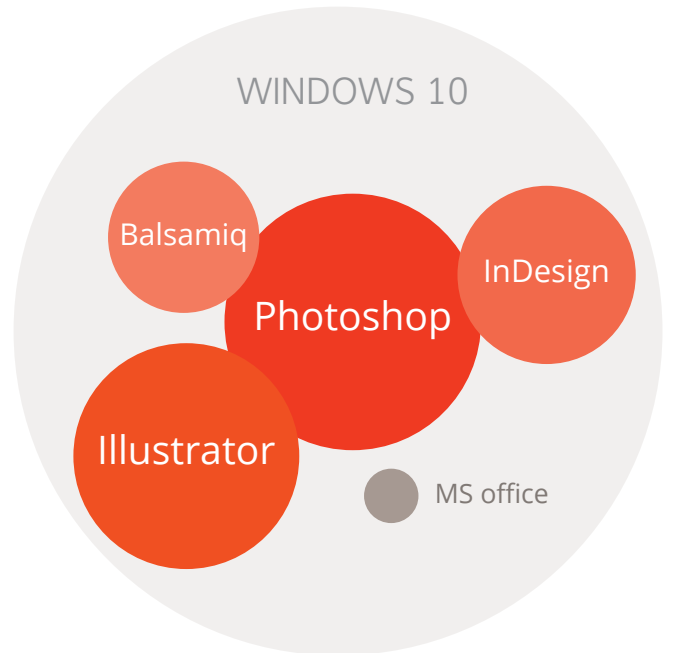
**DENMARK** • Danmarks Food & Health Administration • European Environmental Agency • Anthill Agency • Træets arbejdsgiverforening • Dansk Industri • Dansk Slagterier • Egmont • Inspiration • ISS • Kilroy Travels • Matas • Microsoft • Panasonic • SAS • Suzuki • Sony Playstation • Stimorol • Toyota • TeleDanmark

**INTERNATIONAL** • Abbot (ES) • Amgen • Bayer (DE, JP, US, UK) • Bayer Consumer Care (CH) • Biogen (CH) • Nutricia (Danone UK) • Grünenthal (DE) • Pfizer (US) • Lundbeck (DK) • MSD (DK) • MölInlycke (SE) • Novartis (CH) • Novo Nordisk (DK) • Roche (CH) • Sanofi-Aventis (DE) tv • Unilever (UK)

## CORE ABILITIES



## HARD / SOFTWARE SKILLS



## PERSONAL INTERESTS



### Riggerloftet 2010- 2015

**Board member**  
Artist association consisting of members, both individuals and small companies, with the vision to support cultural development from industrial urban locations.

### PB43 2011- CURRENT

**Associate**  
Riggerloftet became a member of the cooperative PB43 in 2011. PB43 is a non-profit cooperative consisting of companies, associations, creative groups and individual artists with interdisciplinary expertise in cultural production, product design, entrepreneurship and urban development. Currently located in Nordhavn.

**Other hobbies**  
Painting, Sculpting, Drawing, Textiles, Illustration, Costume design, Film, Comics.

## EDUCATION



**Savannah College of Art and Design**  
BFA Computer Art and Animation, 1994 - 1996

**Maple Woods College**  
BA Art History and Fine Arts, 1992 - 1994

## LANGUAGE



**English**  
American, native speaker

**Danish**  
Intermediate level

## REFERENCE



**Kim Reidel/ Anthill Agency Creative Director**  
KRI@anthillagency.com

References concerning professional abilities, work ethic, or office collegiality given upon request.

# CONTACT ME

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## PROFESSIONAL EXPERIENCE



## Senior Art Director & Client Lead

Anthill Agency / 2010-Current

- Art Direction
- Client Portfolio Creative Lead
- Concept development
- DTP
- Design and layout
- Documentation
- Illustration
- Interactive Communication Consultant
- Logo Design
- Product Development
- Production Designer
- Storyboard
- Story-flow mapping
- Workshop Co-Orator

## Key responsibilities

Anthill's core agency services specialized in digital sales aids (platform agnostic) which deliver solutions leveraging interaction with smart content to gain marketing insights via CRM platform and deliver relevant messaging to healthcare providers.

The tasks which I was hired for, quickly grew with every project. Within the year I had responsibility for creative development and production from storyboard to launch for digital sales aids, conference kiosks, and online solutions as well as participation in close loop marketing consultancy and content workshops. Throughout the growth of the company and the success of our projects, digital solutions also diversified into Mobil apps, web-based resource tools and inspirational workshop offerings.

My project responsibilities were constantly challenging and expanding. Projects were estimated, documented, and managed through their lifecycle. Tasks included developing storytelling and content structure, establishing interactive key messages, data collecting interactivities, design and layout of key screens and UI elements, presenting solutions for client stakeholders and delivering assets to production, troubleshooting where needed. Consultation with client-side teams as well as cross agency collaboration often guiding traditional print agencies on the translation to interactive media.

## Process and Approach

Internal transparency and work processes are very important. The creative department holds weekly meetings and each department continually develops their own processes, communicating regularly on the optimisation, approach and value for a cohesive understanding for the client, the project and for our internal workflows.

Communication, collaboration and synchronicity drive every project. In daily practice, internal teams are appointed (Account manager, Technical lead, PM, and Medical Copywriter) per project and internal collaboration essential. Kickoff meetings began with discussion and alignment on direction and efforts, verifying actionable points and responsibilities. Collaboration with internal team members is very open, informal and encouraging, supporting team members with opportunities to try something new or push forward a more complex solution for the sake of delivering a highly valued solution, not just a profitable one.

## PROFESSIONAL EXPERIENCE



## Unique challenges and solutions

Enabling employees to stretch and explore is fundamental to the growth and success of the company and I excel in this environment with prominently international employees and clients.

Bayer is my account and their biggest pharma blockbuster, Xarelto®, has sent me on many adventures in digital consulting. Collaboration with CDM, in New York, strengthened cross agency collaboration skills. Running a creative content and optimization workshop in Japan to overcome cultural barriers with the content and improve adoption and usage of low performing sales aids taught the importance of not only translation of copy, but the cultural impact on translating concepts.

Being part of a wholistic approach to client work influencing both production workflow, and creative interaction and design is a wonderful and insightful experience. Throughout the client relationship with Bayer HQ, both product sales aids and workflow processes were challenges requiring custom solutions. Bayer's expanding digital portfolio and localization efforts required standardization to streamline production process, both for cross-agency and client side responsible teams resulting in **best practice process and guidelines** for the production of sales aids, and later, all Bayer digital projects communicated from global HQ as a company standard.

Insight to workflow and project approval processes provided the perfect position to develop an online web tool aiding in the automation of content translation and medical approval rounds. Later, this tool was expanded and distributed globally, available for all Bayer digital projects, worldwide.

As a Senior Art Director at Anthill I represent and present the creative expertise and services during consultancy engagements and continue with the client journey through project scoping, development, launch and localisation. Most of my previous experience was primarily in consumer brands, and I was eager and excited to have an entirely different branch of digital communication to learn and explore developing my skills further to include pull communication, pharma digital project building, CRM platform competition and development, agency production best practices and the many wonderful people that come with it.

## PROFESSIONAL EXPERIENCE











## Interactive Media Designer

TV2 NET / 2008-2010

- Art Direction
- Concept development
- Design and layout
- Documentation
- Flash animation and script
- Illustration
- Logo Design

## Key responsibilities

Visual design and production responsibilities for the entire domain tv2.dk was shared between myself and one other designer.

Core responsibilities included creative and production tasks for maintainers and updates of existing web products (Nyheder, Sputnik, Sporten, Programmer, etc.), Production of sub-sites and specialty pages along with advertisements for televised programs (Dagens Mand, Vild med Dans, Danmark ifølge Bubber, julekalender, etc..) As well as at least two new online initiatives or content products annually.

## Process and Approach

All assignments included collaboration with programmers, developers, editors, marketing, and project owners. New web products included development of branding, style and tone, logos, unique assets, on and offline marketing campaigns, tv commercials as well as the web product itself, which service or entertainment content was maintained by editors and marketing.

## Unique challenges and solutions

Mikkel og Guldkortet came with the challenge of dual universe visuals. The visual cinema-graphic style seen on TV, and the flat, cartoon graphic style used in the physical julekalender and logo. Source Illustrations were limited which lent a perfect opportunity to build new games and fantasy elements stemming from a small visual "vocabulary". The results gave life to a magical online experience for children driven by daily episodes extending user engagement and return visits.

When it was time to launch **Bavian**, TV2's childrens program, the opportunity arose again to create visual assets for both the website and for use in program intro sequences actualizing best practice collaboration between online, marketing and program production.

Some of the biggest hidden challenges during my employment was the need for smoother internal work processes, especially across teams and departments. Being encouraged to explore methods which might achieve clearer internal communication, more efficient work and better documentation was a great part of the balance I felt during my employment.

## PROFESSIONAL EXPERIENCE



## Interactive Media Designer

Nordisk Film / 2006-2008

- Composite
- Concept development
- Design and layout
- Documentation
- Flash animation and script
- Illustration

## Key responsibilities

In May of 2006 I began my employment at Nordisk Film as a flash animator producing rich media banners and web sites for movie, music and game titles distributed by the company and their partners. Workload was typically chaotic and exciting, often completing assignments days after receiving a brief and media plan.

## Process and Approach

Overall, the approach for the department was very informal and was driven by employees which had a great deal of self-motivation and accountability requiring very little direction to keep projects on track. The creative department was inclusive of both online and offline productions, holding one weekly meeting for distribution of assignments. The digital team, for which I was one of three, were encouraged to pursue creation of interactive solutions which went beyond the written description of the assignment. The nature of the content often set the direction but not the limit, resulting in the use of green screens, creation of movie themed online games and animations for marketing beyond basic websites.

## Unique challenges and solutions

It became obvious very quickly that new techniques were required to manage artwork-heavy content and though I am not strong with action script, I learned how to accomplish higher production quality with inter activity and click-rate tracking developed in house.

The rich adventure imagery and historical setting of *TempelRidderns Skat II* led the way for a turn based sword fighting game. With little more than an impromptu phone call, actor, costume, props and green screen were acquired for the motion capture and composited with different backgrounds to complete the environment. Users challenged via E-mail; highest scores earning prizes.

*Supervoksen* was also a favorite, as the director and producers of the film were very open to the solution for the online presentation. My participation in the making of the web site was to create an interactive "spå kop" users could fill out and e-mail to friends. This was accomplished using stop motion photography moving the paper prop with wires then imported into flash. It was rewarding to receive compliments from the director and hear that the enthusiasm I had for the project had shone through; in turn this encouraged me to pursue the blending of real life elements with online experiences.

## PROFESSIONAL EXPERIENCE



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**NAVISION®**  
The Way to Grow



## Interactive Media Designer

Araneum Web Bureau /  
Tietoenator / 2001-2005

- Art Direction
- Concept development
- Design and layout
- Documentation
- Flash animation
- Illustration
- Logo Design
- Product Development
- Storyboard
- Workshop Co-Orator

## Key responsibilities

At the time of my employment, one of the goals for Araneum was to add to our portfolio of digital solutions, clients who provide services or products for consumers. With my background of agency work for large international brands, my responsibilities were weighted in digital communication, online branding, and concept development while performing design production for public and governmental projects.

During the summer of 2003, Araneum was acquired by Tietoenator and although T.E. was primarily a technical solution provider, our department continued to create value and revenue for existing clients as well as open doors to new clients by developing creative concepts and solutions for the consumer side of public and governmental clients. (EEA junior agents, 5 opskrifter, Max og Monju)

## Process and Approach

The Design and Usability department worked closely with internal teams for the production of digital marketing projects and to engage in pitches for new work. Common processes were based on an iterative approach involving roles from several departments including digital consultancy, interactive communication and design, information architecture, UI/UX, technical production and project management. Client contact was frequent and face to face meetings took place for briefings, presentation of project mile-markers to stakeholders for onboarding and sign off phases.

## Unique challenges and solutions

Employment at Araneum was catalyzed by the opportunity to create a second and separate creative direction for the pitch to win ISS global corporate site and 24 sister sites for the service giant. Competing with colleagues to land larger clients was motivating and improved the quality of work coming from the department as well as providing a culture of collaboration and positive feedback. Winning that pitch lavished me with responsibilities for more than just design, it also required art direction, animation, production duties and client contact. From these successful experiences I was teamed with a copywriter to create a two-man lead pitch team for our creative department and went on to add B&O, Dandy, Navision and Novo Nordisk to my portfolio.