

EXECUTIVE SUMMARY

I build the operating layer that decides what work a creative studio takes on, in what order, and at what cost. Inside a 7,000-person agency I rebuilt North America's creative operations, stood up HP's in-house studio from nothing to roughly 130 people in a quarter, and ran the \$10.5M engagement as its finance partner. I took staffing a request from seven days to one, and moved studio satisfaction up 17%. I build the tooling behind that work myself, most recently an AI video quality control product I designed and coded solo. Stripe's Brand Studio is where I'd want to build that operating layer next.

CORE COMPETENCIES

Brand & Creative Operations · Upstream Partner Engagement · Intake & Prioritization Systems · Roadmapping & Capacity Planning · Operating Model & Process Design · Operational Transparency & Reporting · Executive Communication & Tradeoff Negotiation · Budget & P&L Ownership · Finance Partnership & Cost Structures · Agency & Production Partner Management · AI Enablement & Adoption · Team Leadership, Mentorship & Career Development · Brand Governance & QC at Volume

TECHNICAL SKILLS

Work Management	Jira, Asana, Notion, Smartsheet, Slack, Google Workspace
Planning & Reporting	Capacity modeling, skills taxonomies, status dashboards, benchmarking, shadow P&L, rate card design
Creative & Asset	Adobe Creative Suite, InDesign, Figma, digital asset and rights management systems
Generative AI	Claude Code, Cowork, Pencil, OpenClaw, ComfyUI, Midjourney, ElevenLabs
Automation	Adobe Creative Cloud APIs, AI-assisted development, workflow scripting and integration, classifier training

SELECTED CLIENTS & BRANDS

Technology	HP, Microsoft, LinkedIn
Financial Services	Morgan Stanley, Citadel Securities, Brighthouse Financial, PIMCO
Media & Mission	Fortune, Mic, The Wall Street Journal, United Nations, Chan Zuckerberg Initiative
Consumer & Lifestyle	Unilever, Reckitt, Tractor Supply Company, WeWork, Headspace

SELECTED ACCOMPLISHMENTS

Making the Work Ladder Up

- Discovery, funded as its own billable stage. Worked across HP's billing, finance, and legal teams to change how project stages were billed, so work could be defined before it was made rather than rushed to beat an expiring budget. Cadence changed across the account, and one of the campaigns that followed was the most engaging HP had run in years.
- 400+ projects shaped before a brief existed. Sat inside Morgan Stanley's and HP's marketing and product groups while ideas were forming, defined the business purpose with them, and kept the work laddering to the master brand. At HP that meant bringing every product line's own visual style under the master branding through a design system we built, and on Morgan Stanley it reached the brand's anthem work.

Infrastructure Built to Last

- A 7,000-person agency's North America creative operations, rebuilt. Staffing a request took seven days and 30% of assignments landed on the wrong skill. Reset the operating model across the region's top 15 accounts, taking time-to-staff to one day and correct skill matching to 95%.
- A global Jira intake portal still carrying 30+ requests a day. Designed it and the skills matrix behind it as part of the global project team, and tested it with them before the rollout.

Visibility and Partner Trust

- HP studio satisfaction up 17%. Partner teams could not see where their projects stood, so I built the weekly review and the status dashboard that gave them a live view of every project, and paired it with quality controls that kept avoidable errors from ever reaching them.
- Morgan Stanley satisfaction up 21% in the period after I took over its video team, on the account's own survey.

AI Adoption Across Creative Teams

- 79% weekly active use across HP's design team. Brought Pencil, an AI ad generation tool, onto the account and ran the training myself until people were teaching each other.
- 100% of rounds through an AI proofreader on a 45-person PM organization. Clients were seeing avoidable mistakes in unfinished work, so I brought in a tool that took the first pass ahead of human review and made it mandatory on every round.
- Weekly use of the agency's AI sandbox increased from 22% to over 70% across North America, as one of five people on the task force that drove it.
- An AI video quality control product, designed and coded solo. Runs the checks people used to do by hand, including safe zones, on-screen typos, legal disclosures, read time, and black frames, inside the review platforms teams already use.

Budget, Finance Partnership, and Outside Partners

- \$10.5M engagement, owned as its finance partner. Ran HP's annual budget and the quarterly billing across a 45-person project management organization on legacy systems.
- \$1.4M a year of outsourced production that belonged in-house at a better margin. Uncovered it in the region's own unstructured purchase order data, then ran a shadow P&L pricing each in-house project against what an outside vendor would have charged, to quantify the success of the new model.
- Every operational vendor contract renegotiated, and a six-month runway stretched to ten. Owned the P&L, budgets, payroll, and new business at a bootstrapped studio, on a dashboard I built to track all four in one place.

Leading and Developing Producers

- A 45-person project management organization, a 30-person production group, and 40 hires inside a budget I negotiated. Trained the PM org twice a week on the studio's systems, held the production group's capacity with their account managers, and staffed HP's scope expansion myself, including the proofreading bench that closed the error problem.
- A junior producer promoted into the team lead role. When the executive producer left, ran a joint transition with an explicit chain of command and had the team formally reporting to her within six months.
- 2 people to 15, building Morgan Stanley's global in-house video team and running creative direction across its work.

■ EXPERIENCE

INDEPENDENT SOLUTIONS CONSULTING · NEW YORK

2025 – Present

Principal Consultant & Builder

Consult on operating model design, resourcing systems, and AI enablement for creative organizations, and build the tools those teams are missing. A recent engagement rebuilt a creative team's review and quality process, cutting errors in final assets by 15% over two months.

COSMIC CHARLIE · NEW YORK

October 2025 – June 2026

Partner, Head of Operations

Ran operations and the full money side of a bootstrapped studio. Co-designed its AI-enabled operating system with the head of technology, including a plain language way to look up anything about a project. Chasing project status had taken roughly a third of my week at my previous agency; on this system the same search became a simple query. Used Adobe's APIs to put AI assistance inside the software the creative team already worked in. Renegotiated every operational vendor contract and reset terms with the studio's production partners to raise margin on the work. Designed and moderated a four-day offsite that produced the company's vision and the sales pipeline tooling built from it.

OLIVER AGENCY · NEW YORK

2021 – 2025

Head of Creative Operations, North America

January 2024 – October 2025

Rebuilt North America's creative operations function inside a 7,000-person global agency and ran HP's in-house studio. The role came out of an audit I ran of the internal production team for the region's CEO, which surfaced the margin case for building the role. Owned the operating model and the reporting layer under it, so account and regional leadership could see what was moving, what was stuck, and what it cost without asking me. Extended the purchase order analysis across three years and trained a classifier on it, so the cost question stopped needing a manual pass. Recovered \$1.6M in two weeks after a contract gap left HP's first billing quarter unbilled by logging every delivered project. Negotiated the merge of two separate internal production groups into a single workflow, and designed an AI layer to match incoming briefs to the right internal talent, built on the skills matrix data model. Ran the studio's producers, retouchers, and CG artists day to day, and quantified roughly \$500K a year of untracked usage rights exposure, then made the case for the global rights and asset management system and led its rollout. Held 1,000+ assets a week on-brand through HP's global brand transition on a pipeline, playbooks, and QC I built. Owned contracts, scopes, and rate cards across the region's outside production partners, from procurement through the delivery standards they were held to. Sold new production technology into client stacks with the account teams, including Pencil on HP and an Unreal Engine pipeline across accounts.

Video Team Lead, Morgan Stanley

January 2021 – December 2023

On the Morgan Stanley account, the IBD video team was carried without charge to secure the full \$10M contract. Stood up the brand and legal sign-off that let regulated financial services work clear compliance instead of stalling in it, covering Morgan Stanley, Citadel Securities, and Brighthouse Financial, and cut approval time by three business days. Served as a finance partner on the account and built its rate card. Built the intake, file management, and archiving systems the team ran on, after which production volume tripled.

INDEPENDENT PRACTICE · NEW YORK

2018 – 2021

Design Director & Producer

Design Director at Mic, where I led four motion designers and set the visual identity across its products, launching its Snapchat Discover channel and building the look for its Facebook Watch series, For the Record and Mic Dispatch, with video engagement up 10x. Alongside it, motion design and production for LinkedIn, WeWork, Headspace, The Wall Street Journal, the United Nations, and the Chan Zuckerberg Initiative.

FORTUNE MAGAZINE · NEW YORK

December 2014 – February 2018

Senior Video Producer

Launched and produced a slate of digital video series and ran the analytics that steered what was made and how it was published, taking viewership up 7x in ten months. Pilot tested and designed Time Inc.'s first digital asset management workflows. Managed a network of 20 to 30 production vendors and the payments behind it.

■ EDUCATION

MIT xPro — Certificate, Building AI Products & Solutions

Wesleyan University — B.A., Film Studies

■ AWARDS

Gracie Award — Best Online Programming

FCS Gold Medal