Ana Medinaceli

SENIOR GRAPHIC DESIGNER & CREATIVE COMMUNICATIONS LEAD — Brand Identity · Art Direction · Integrated Campaigns · Visual Storytelling

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La Paz, Bolivia — open to relocation to the UK

Visa: eligible for UK Skilled Worker sponsorship (SOC 2142)

⚠ **Add a portfolio link before sending this anywhere.** A graphic designer's CV without a Behance, personal site, or PDF portfolio link gets filtered out by UK recruiters almost immediately — this is the single highest-impact fix available.

PROFILE

Senior Graphic Designer and Creative Communications Lead with 5+ years' experience delivering brand identity, art direction and integrated campaigns across NGO, retail, beauty and editorial sectors. Proven track record owning the end-to-end creative process — from concept development and art direction through to final production — across print, digital, social and experiential formats. Skilled at translating stakeholder and donor objectives into clear visual storytelling, brand guidelines and multichannel content strategy. Adobe Creative Cloud specialist (Illustrator, Photoshop, InDesign, Premiere Pro) with experience directing photography, leading creative workflows, and collaborating cross-functionally with marketing, PR and senior leadership. Currently based in Bolivia; eligible for UK Skilled Worker visa sponsorship.

WORK EXPERIENCE

WORLD VISION BOLIVIA

Communications Analyst — Creative & Design Lead — Sept 2026 – Present
Graphic Designer — Nov 2024 – Aug 2026

- Own end-to-end creative direction for institutional campaigns, producing integrated print and digital design packages tailored to [X] projects a year across diverse stakeholder and donor audiences.
- Lead communication and brand positioning strategy for a national NGO, strengthening institutional visibility and donor engagement through a consistent, high-impact visual identity.
- Design and streamline creative production workflows, improving turnaround time and output consistency across the communications function.
- Plan and deliver monthly content calendars, producing on-brand visual assets for social media and digital channels that support audience growth and donor engagement.
- Conceive and deliver creative concepts for institutional events, PR activity and donor engagement experiences, from initial ideation through to live execution.

TAPARACO

Graphic Designer — Creative & Art Direction — March 2023 – October 2024

- Directed end-to-end creative and art direction for commercial brand campaigns, from concept ideation through final execution, ensuring visual consistency across every brand touchpoint.
- Directed and briefed photography shoots, guiding the visual concept and creative execution for campaign and retail assets.
- Designed integrated visual merchandising, retail graphics and social content that supported brand visibility across [X] campaigns/product launches.
- Managed multiple concurrent brand projects from concept to production, balancing creative quality against commercial deadlines.

NUBA — BEAUTY BRAND

Graphic Designer August 2021 – February 2023

- Developed visual concepts and campaign identities for commercial brands, from initial conceptualisation through to delivery of final campaign assets.
- Designed a wide range of print materials, visual merchandising and retail communication assets.
- Adapted campaign visuals for social media and digital channels across multiple formats, ensuring brand consistency at every touchpoint.

PÁGINA SIETE — MAGAZINE

Graphic Designer Intern January 2020 – July 2020

- Created illustrated cover artwork for the Sunday magazine, translating editorial themes into engaging visual narratives.
- Collaborated with the editorial team to develop illustration concepts aligned with publication content and tone.

UNIVERSIDAD CATÓLICA BOLIVIANA "SAN PABLO"

Communications Assistant (Work-Study Scholarship) 2016 – 2019

- Supported the communications department with database management and coordination of institutional activities.
- Assisted in the organisation and delivery of university events and PR initiatives, including event protocol.
- Designed digital communication materials for the university's website and online channels.

EDUCATION

Bachelor's Degree in Graphic Design and Visual Communication

Universidad Católica Boliviana "San Pablo" | 2016 – 2021

Fine Arts Studies

Academia Nacional de Bellas Artes "Hernando Siles" | 2015 – 2016

Certificate of English Language Proficiency

Centro Boliviano Americano | 2014 – 2016 — add your current CEFR level, e.g. B2/C1

ADDITIONAL TRAINING

Storytelling as a Tool for Social Change through Effective Verbal Communication — Universidad Católica Boliviana "San Pablo", 2025

Building Irresistible Brands — Plastilinna Estudio Creativo, 2022

Drawing as a Tool for Knowledge and Invention — Workshop with Kiko Farkas, BICEBÉ, 2021

SKILLS

Design & Creative: Brand Identity & Visual Systems · Art Direction · Creative Direction · Campaign Development · Editorial & Publication Design · Illustration · Visual Storytelling · Social Media & Digital Content Design · Retail & Visual Merchandising · Photography Direction · Brand Guidelines

Software & Tools: Adobe Illustrator · Adobe Photoshop · Adobe InDesign · Adobe Premiere Pro · Figma / Canva / After Effects — add any you genuinely use · Microsoft Office / Google Workspace

Languages: Spanish (Native) · English (add CEFR level)

Notes for Ana

NOT PART OF THE CV — DELETE THIS PAGE BEFORE SENDING TO AN EMPLOYER

1. Portfolio link is the biggest gap.

Every bullet on the CV is a claim; a portfolio is the proof. UK recruiters for design roles expect one in the header. You now have a working prototype in the "Ana Medinaceli Portfolio" folder (running at localhost while we build it) — once it's finished and published somewhere public, put that link at the top of the CV before sending it anywhere.

2. Bracketed placeholders.

Spots marked like [X] mark where a real number (campaigns per year, % growth in engagement, number of brands/launches, team size, budget) would make the CV noticeably stronger. No numbers were invented — fill in whatever's true; even an estimate beats a vague claim.

3. English level.

From 8 January 2026, first-time Skilled Worker applicants need English at CEFR B2 or above. State your actual level explicitly (e.g. "English — C1 (CEFR)" or an IELTS/Duolingo/CBA score) rather than just "English" — this is now a visa requirement a UK employer's HR/immigration team will specifically check for, so showing it upfront removes friction.

4. Visa line.

"Eligible for UK Skilled Worker sponsorship" is now near the top. Being upfront about needing sponsorship is generally the right call in the UK market — it saves both sides time, and most reputable employers screen for this anyway. If you'd rather not state it on the CV itself, at minimum be ready to say it clearly the moment a recruiter asks.

5. Target roles.

Per the visa research in this folder, you need a role paying £41,700+ (or £33,400 if you can lock in a Certificate of Sponsorship before the Immigration Salary List discount ends on 31 Dec 2026) to meet the Skilled Worker salary threshold. That generally means Senior Graphic Designer, Art Director, Brand Designer, or Creative Lead roles — not entry-level graphic designer postings. This CV is written to support that level of seniority; keep that framing in cover letters and interviews too.