

strategy | design | production



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**Location:**

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New York, NY 10013



## | our company

Operand is a New York City based digital interactive agency dedicated to creating engaging interactive experiences that move audiences. We bring a distinctive, thought-provoking perspective on interactivity to a broad range of museum, retail, event and corporate branding initiatives.

Our work is focused on connecting with audiences in ways that result in captivating digital experiences capable of reinventing the concept of interactivity. We embrace a new (some say revolutionary) digital paradigm that drives the development of experiences that are powerful, personal, authentic and highly relevant.

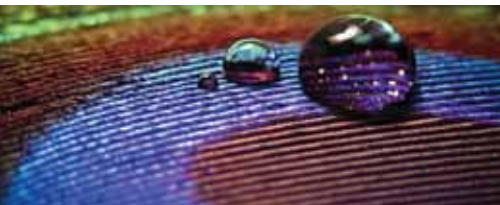
Our team is passionate about seeking out innovative, unconventional interactive solutions that exceeds client expectations through a powerful combination of strategy, creativity and technology.

We work in an open, collaborative environment that encourages successful partnerships with our clients.

We believe that truly interactive experiences often result in the most meaningful and lasting forms of audience communication. Our work is informed by a growing understanding on the part of our team (and others in the interactive community) regarding a series of dynamic levels of interactive engagement common to most forms of interactive experiences.

These levels of interactive engagement help us to better understand why people connect with some interactive experiences, and not with others. They are the philosophical foundation of our approach to the development of meaningful interactions with individuals and groups.

“We are dedicated  
to creating engaging  
interactive experiences  
that move  
audiences.”



## | our services

We take on projects that put the interactivity into interactive experiences. Our broad background in the development of a very wide range of digital engagements tends to help us think like a specialist when our clients are looking for new and insightful ways to connect with audiences. We design and produce digital interactive experiences that are focused on a specific purpose for our clients. Many of our clients want to enlighten, others are interested in influencing; most want to entertain and all our clients have a desire to leverage digital interactivity to better communicate with audiences.

Our clients hire us to think, design and produce activities that use technology and content to connect and engage. Regardless of the technology in use (which is changing and evolving daily) the experiences we create seek to be exceptionally interactive.

We encourage you to share in our philosophy, and explore interactivity.

“We encourage you  
to explore interactivity;  
it’s a powerful  
way to engage and  
stimulate your audience.”



## | our philosophy

At Operand we believe that interactivity goes way beyond the web. It's more than the digital presentation of content, media, and moving elements. In order to be truly engaging, interactive activities must be captivating and able to command attention. Participants should have the ability to manipulate the environment, set the direction, and affect the outcome of the activity.

Levels of Engagement for Interactivity is our philosophy. We developed it to help explain how people connect to interactive experiences. And why some are more compelling than others. We use it to help our clients bring their customer interactions to the next level. So that their customers are more engaged. It's our practical philosophy.

We started by defining a baseline. That's the ground floor that interactivity allows us to rise above. Then we defined six increasing levels of engagement. Each successive level builds on and enhances the elements of the previous level. Think of it like climbing a mountain. Each time you get up to the next ridge the view gets a little better. And before you know it you can see for miles.

“Interactivity is  
fundamental to our  
existence as human beings.  
it's integral to  
how we thrive within  
our communities.”



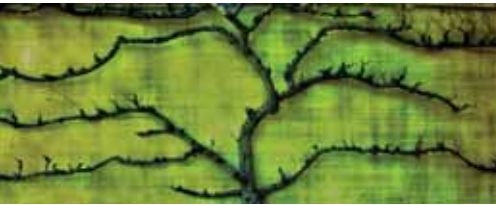
## | ground level: observation

The ground we start building from is simply seeing. Look but don't touch. Observation is essentially passive, supporting little or no control or manipulation from a participant. At the observation level, the viewer has no control over the selection of content or the pacing of its presentation. The experience of observation is third-person. Participants see a story being told through someone else.

While it may be at ground level, observation is often appropriate. It all depends on the goal.

If the goal is to broadcast information to a large group, an observational medium may be ideal. Movies and television are good examples. Observation level experiences can also be useful to provide background and set mood. Or as a precursor to experiences with higher levels of interactivity.

" Video, films  
and TV can  
be extremely compelling  
and moving  
methods of engagement,  
assuming the audience  
is invested in  
the subject matter  
and the creativity / delivery  
is flawless."



## | level 1: linear

Like a lot of first steps, the step up to linear interactivity is a big one. It's where the observer becomes the participant. And goes from passive to interactive. It's such a big step, in fact, that content developers must get tired when they get here. At least that's how it seems, because when a lot of people use the word "interactive" this is all they mean.

As the name says, Linear experiences are linear in structure. They only allow the participant to control pacing and/or direction. In other words, they can navigate forward and back. And they can choose a path within a hierarchical navigation. But the participant is still only a third party. A listener, if you will, albeit one with some degree of control.

Linear experiences can be engaging, especially if the subject matter is interesting. So they are often appropriate. The typical website is Linear. Does your website have a site map? That's a map of the linear structure of that site. There's nothing wrong with that. Lots of important things can be communicated via a linear experience. But we're not your typical interactive agency, so we are definitely not stopping here.

"Giving the user  
a little bit of control  
is a good thing,  
it often leaves them  
yearning for more."



## | level 2: immersive

Immersive activities employ visually rich multimedia to create experiences that transform the user's perspective. That change in perspective is to the first person. The participant becomes an active character rather than an outside observer. This allows them to feel integrated into the experience and more engaged. Executed well, Immersive experiences subtly alter state of mind resulting in a "suspension of disbelief" in participants.

Immersive digital environments contain various experiential elements. Often this entails a physical space and the use of large display screens, spatial audio, lighting, and other sensory stimuli such as scent or touch. Multimedia art installations are often immersive in this way, as are various types of simulators. But even on the web, immersion can be achieved by the use of animation, 3D graphics, photography, sound, etc. As long as a

believable virtual environment is created, the user can connect with the activity. Virtual flyovers and walkthroughs of buildings and other architectural spaces are good examples of online immersive experiences.

Immersive experiences offer increased entertainment value and a higher level of engagement. But subjects are immersed within a scripted environment. Participants may exert some control over the experience by choosing the areas to explore, or the duration of time spent within each area. But movement through the environment, while immersive, is still essentially Linear.

"As technology  
continues to improve  
we can create  
amazing digital  
immersive environments  
that engage and connect  
with all senses."



## | level 3: participatory

Participatory experiences require users to play a role; to manipulate elements within the activity.. Without the user's participation, the activity cannot progress. Participants, in effect, create their own unique experiences. The experience becomes something they "do" rather than something they "see". They become active participants rather than passive observers.

Modern console games, for instance, are usually participatory activities. Active participation brings the user deeper into the experience, immersing them in the story.

Because their choices have a direct effect on outcomes, the user becomes increasingly invested as the experience progresses. Even though it may be illusory, participants feel they are affecting the eventual outcome and this gives a sense of personal ownership to the experience.

"A dialog is a  
two way conversation;  
people like to be  
included while  
participating in one. "



## | level 4: contributory

Contributory experiences bring participation up another notch. In these activities users are enlisted to contribute original content and information to further personalize the experience. This user-generated content makes up the bulk of the experience for all users. Without it, there would generally be no experience. Online sites for sharing photos, videos, networks of friends, personal interests, web links, etc. are all completely Contributory. The “creators” of these communities provide collectors and containers that can be populated. The real creators of the experiences are the users of these sites themselves.

The great thing about contributory experiences, when it comes to engagement, is that they leverage the inherent motivations of human nature.

The fact that all of the content comes from others whom the participant can identify with triggers basic social instincts. The content becomes much more personal and compelling. And the opportunity to contribute one’s own ideas can stroke the ego and up the ante even further. In addition, engagement is furthered by the increased sense of ownership among participants. They often draw others into the community not just for the experience itself, but specifically to share their own contributions.

“Giving is contagious.  
Helping others and  
sharing our ideas  
are motivating factors  
of engagement.”



## | level 5: collective

Even in a very engaging participatory or contributory experience, the term interactivity refers to the interaction of the participants with a computer (or perhaps some other inanimate object). Digital interactivity is powerful precisely because computers can provide a passable imitation of sentience. But real human behavior cannot be duplicated, yet. So when an activity allows people to interact directly with one another, a whole new level of engagement can be opened up. Here again the interactions can align with people's instincts for social connection, competition, romance, etc. Multi-player games and dating websites are both collective in this way.

Activities at the collective level can also draw strength from the multiplicity of contributory engagement. When organized properly, the diversity of knowledge and viewpoints from a large community can be distilled into a collective wisdom. This "wisdom of crowds" effect can produce impressive results that no individual or small team could hope to match. Such collective content, far greater than the sum of its parts, now becomes extremely useful rather than just entertaining, which further improves its ability to engage.

"Community cannot  
feed long on itself,  
it can only flourish with  
the coming of others  
from beyond;  
their unknown and  
undiscovered  
sisters and brothers."



## | level 6: pervasive

When interactive experiences extend across multiple touch points they begin to be pervasive. The experience may cross the spatial boundaries between home, work, and so-called “third place.” The interactions may involve numerous types of media channels. Or the payoff may simply be valuable enough to keep people coming back. The key differentiator of pervasive interactivity is frequent, ongoing interaction with the experience. Pervasive experiences offer the possibility of a long term relationship between the experience and its participants.

At the furthest extreme, a pervasive experience is completely transparent. It becomes seamlessly integrated into the daily lives of its participants. Indistinguishable from the rest of life, and perhaps no longer thought of as an “experience” in and of itself. New technologies, once adopted, usually reach this plateau. What once seemed frivolous becomes a necessity. Think of innovations like the automobile, the telephone, the personal computer, the Internet.

“It’s core to your  
existence,  
it’s vital to your  
digital life.  
It is pervasive”



## our conclusions

If there is a common theme throughout the preceding analysis, it is the importance of the human. In digital interactivity (as in any interactivity) what matters is the human experience that results. Interactive experience design requires analysis of many factors. Business objectives, user goals, space constraints, time allotments, budgets, and physical limitations all must be taken into account. And the resulting experience must be viscerally satisfying to use.

The determination of the appropriate level for a given experience depends on all these factors. Such experiential design is more art than science. Certain experiences may be hybrids, utilizing elements from multiple areas or occupying the grey area between levels. As stated at the beginning, these levels are more like a mountain than a ziggurat.

They flow organically from one to the next. Nevertheless, we feel Operand's Levels of Engagement for Interactivity provides a framework for talking about interactivity.

And for our clients it provides a starting point, allowing us to help you target key areas in the realization of your vision. Our goal in the design of experiences is to compact the variability of life experiences into a coherent interactive experience, removing the mundane while increasing delight, engagement and value.

“For our clients  
this provides a starting point,  
allowing us to  
help you target  
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of your vision.”

## our clients

Our diverse portfolio reflects a consistent commitment to interactivity that exceeds client expectations. Our clients are also our partners — our work reflects a team approach focused on the creation of compelling engagements that achieve client goals and objectives.

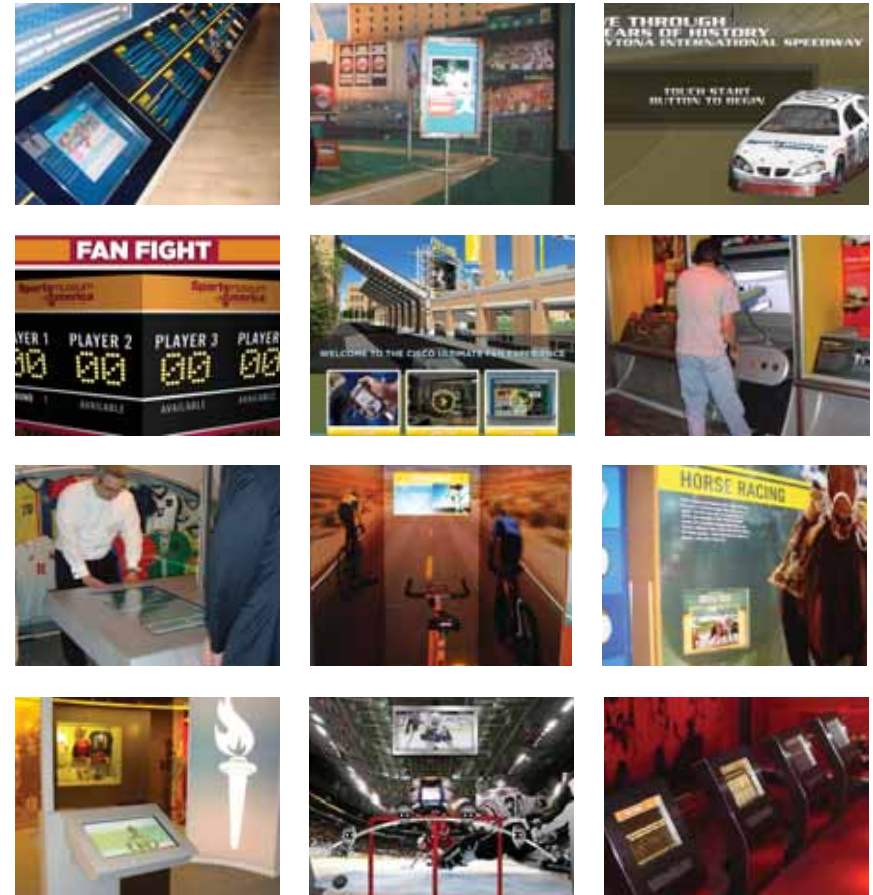


# Sports Museum of America

Operand worked closely with the Sports Museum of America team to create more than twenty compelling interactive engagements within 28,000 square feet of exhibition space at this all-new sports attraction located in New York City. The opening of the museum in May 2008 completes Operand's seven-year involvement with the project.

The design, development and production of so many different major sports interactives was an enormous undertaking for the Operand team. Operand handled all aspects of concept development, research, design, and production of a series of unique and exciting custom sports-related activities. Operand produced a wide variety of immersive, contributory, and collective digital interactive experiences dedicated to individual sports, fan participation and key museum partners such as the Heisman Trophy and the Women's Sports Foundation.

Interactive experiences we developed for the project include an immersive hockey activity in which visitors experience the thrill of defending the goal against real NHL players; a contributory interactive experience that allows participants to add their sports-related personal message to a celebratory tickertape parade; an immersive baseball activity where visitors explore a virtual park to discover historic video moments; a head-to-head soccer shoot out game and a multiplayer trivia game in which fans compete against each other.



## Spotlight Live

Operand designed and developed all elements of this interactive attraction located in Times Square in New York City. Spotlight Live, a groundbreaking new entertainment venue empowers visitors to sing onstage with professional backup singers and socially interact with each other in new and engaging ways through the support of digital technologies. Visitors can digitally engage others throughout the venue and record, share and purchase video karaoke performances at the site in a private yet communal, self-service environment.

The venue boasts a network of over 70 tabletop touch screens monitors enabling users to sign-up to sing live on-stage karaoke performances, create image profiles of themselves, watch, vote and comment on performances as well as purchase CDs/DVDs and Spotlight Live branded merchandise.

The tabletop systems also feature an interactive map of every table in the venue encouraging visitors to text message one another as well as reminding visitors when they are due to perform on stage.

Operand also created 5 private karaoke recording booths enabling visitors to participate in the Spotlight experience in a more intimate, self-service setting. Operand developed the system so that karaoke performances can easily be shared with the JumboTron digital display screen overlooking Times Square, published to the Spotlight Live website and emailed to the friends and families of visitors.



## Ralph Lauren

As part of an international press event launching the Ralph Lauren fragrance Glamorous, Operand created a series of dramatic visitor experiences to focus attention on the new high fashion product. The Operand team designed and produced a 3D glass projection system that allowed a virtual 3D avatar of actress Penelope Cruz, the spokesperson for the new fragrance, to visually emerge from a giant perfume bottle at the event and verbally interact with a live event host.

Operand also developed a novel fragrance sampling device that lightly sprayed visitors with a sample of the new perfume as they moved their hand through a holographic image of the fragrance bottle floating above the display area.

Operand utilized a volumetric display to simulate the floating hologram, and developed a custom atomizer and proximity sensor to detect the presence of the visitor's wrist within the floating 3D perfume bottle image. The result is a "wow" experience that defies reality and blurs the line between the physical and virtual worlds.



# Niketown

Operand created a series of interactive experiences for NIKETOWN locations designed to engage visitors with an automated product selection system that would help them determine the best running shoe for their athletic application. During the development of the kiosk content, Nike emphasized the need to clearly convey to users the engineering behind their highly specialized product at the point of purchase. To achieve this goal, the Nsite kiosks utilized a rules-based “expert” system that recommended running shoes based specifically on Nike product development logic. The expert system led visitors through a series of questions about their age, gender, physical size and training regimen. Operand worked closely with Nike running shoe designers to build the knowledge base for the expert system. The end result was a system that generates a personalized list of preferred shoes that accurately fit the customer’s specific athletic status.

The NSite kiosks utilized a unique “video game” style user interface for customer input, in which all navigation was accomplished through the use of a single rotary knob and button. The experience was deployed at several different locations across the country, necessitating the development of a remote management system for kiosk administration. Each station featured a web based remote control interface that allowed Nike IT professionals to monitor and configure the kiosk through any web browser. System notifications were sent to the Nike team via email when the printers ran out of paper and detailed usage reports were provided, indicating completed sessions, error messages, abandonment rates, etc.



## Canalway Center

The Canalway Center, a public facility within the Stark County Park System, provides visitors a wide variety of fun and informative educational experiences. Exhibits tell the story of the historic Ohio & Erie Canal era and educate visitors on important environmental issues relating to the area. Operand joined the project team early in the design process, allowing our team to help set the strategic course for the overall organizing concept of the interactive experiences at the site. One of the client's earliest and most important challenges was the development of a visitor experience that could promote stewardship of the local environment and also encourage ongoing participation within the park system by a wide range of visitors.

A key element of the visitor experience at the center is a visitor tracking system designed and developed by Operand to help the Center achieve their goals of frequent visitor participation within the venue and stimulation of visitor interest in other experiences throughout the area.

The experience rewards visitors with points as they participate in hundreds of engaging Canalway related experiences, both at the Center and throughout northeastern Ohio. This experience, called the Canalway Explorer Program, incorporates touch screen sign-up kiosks with finger print biometric devices and a simple visitor photo capture system for quick and easy digital tracking of visitor engagement with interactive experiences at the site.

The experience produces Passport cards, which are personalized plastic take-away "badges" that are obtained based upon successful collection of experience-related points. Visitors are encouraged to complete activities allowing them to earn all 10 cards. To collect points throughout the year, visitors can sign up via the Center's website to conduct a wide variety of Canalway related activities, such as canoeing and nature hikes, available throughout northeastern Ohio.



## The Smithsonian

Operand created this immersive multimedia experience for the National Museum of American History. It is incorporated within an actual Chicago Transit Authority "L" train car to allow visitors to share in a virtual trip around the Loop, Chicago's downtown business district, on a winter morning in 1959.

The experience allows visitors to step inside the actual train and look down the car to see a virtual extension of the car displaying the kinds of activities one would encounter on a real CTA train car in 1959. High definition video is rear-projected onto a nine-foot by eight-foot screen seamlessly built into the entire width and height of one end of the car, giving a realistic impression of a continuation of the train car and showing the virtually connected second car and Chicago skyline passing by the windows.

Life-sized period characters virtually enter the train through the video at scheduled stops and interact with each other and the surrounding environment on their daily commute.

Twelve original characters play out this 8-minute video production, giving the museum visitors an accurate cross-reference of the culturally diverse travelers on the L.

The interpretive objectives underlying this immersive experience emphasized the creation of an experience that allowed visitors to gain a dynamic, story-based sense of what train travel was like over a half a century ago.

Visitors are encouraged to sit inside the train and eavesdrop on the characters' conversations and experience a daily Chicago commute. Together with the video, the immersive experience utilizes lighting effects, synchronized audio, and seat vibrations to accurately convey what it feels like to ride a moving CTA train. The result is a moving experience that engages the audience while communicating historically accurate first-person stories.



# | Levis

Operand created an interactive experience within Levi's flagship Union Square store that included a sophisticated custom jean sizing experience as well as other engaging promotional experiences for visitors. The jean sizing system, called Bodyscan, incorporated a 3D laser body scanner to provide an extremely accurate, automated, and unique measurement experience that enabled visitors to create their own custom pair of Levi's jeans.

Visitors could utilize a finger print recognition scanner to gain access to Levi's Original Spin custom jean program, and to create a unique identity used later to pick up their custom jeans. We also developed other

fun interactive experiences for the Original Spin area, including video "periscopes" that peered into other areas of the store and kiosks that allowed visitors to design and print custom graphic stickers and create and email photos of themselves superimposed over famous San Francisco backgrounds.



# Roof Design Center

Operand created the Roofscapes interactive experience at the Roof Design Center to allow visitors to visualize how different shingle products would appear on a house similar to their own. By customizing their design via a touch screen computer interface, users could explore different design possibilities, choosing different roofing materials and colors, then print their design for review and discussion with a Roof Design Center design specialist.

Operand also developed a second interactive experience for the Roof Design Center, an immersive interactive space called the Environmental Roof Interaction Center. Developed to highlight the effects of a variety of severe weather conditions on home roof structures, this dramatic multimedia immersive experience reinforced visitor appreciation for the advantages of well designed, properly constructed roofs.

Standing within a curved, enclosed small theater environment, visitors select from a variety of weather events including lightning, wind, hurricane, thunderstorms, extreme sun, snow and hail. Upon visitor activation via push button, audio and video programming provides a dramatic weather simulation seen on the curved ceiling within the space, educating visitors on the effects that severe weather can produce on the roof of their home. The immersive experience includes extreme weather video, 3D animations and surround sound audio programming to provide an entertaining and highly informative visitor experience.



## Mercedes Benz

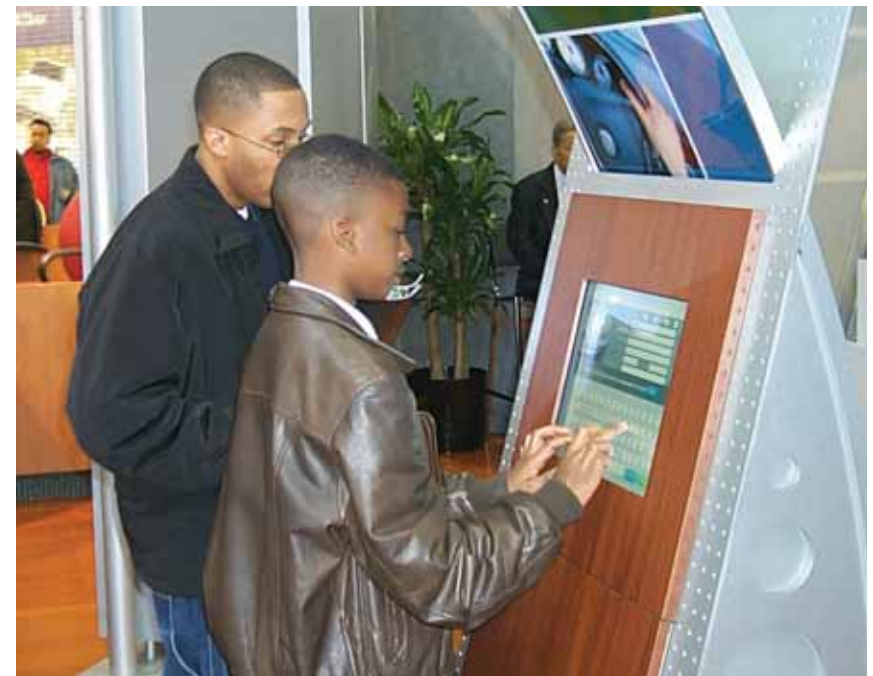
Operand worked with Mercedes' auto show fabricator, Dimensional Communications, in the development of the EX03 Dealer website designed to efficiently provide rental exhibit properties to Mercedes Benz dealers across the US. The website experience provided dealers with the necessary tools to creatively configure a customized exhibit floor plan to display their Mercedes Benz showroom/auto show vehicles. This transactional website enables users to design various exhibit floor plans with an easy-to-use drag and drop tool, selecting from an inventory of 3D images. Dealers can then utilize a 360-degree viewing tool to evaluate exhibit furniture items, place them within custom floor plans or choose from a menu of several predefined exhibit plans.

Operand has also designed and development several interactive systems for use within auto show environments, including a kiosk system designed to enlighten

potential customers on the value of Mercedes Benz certified pre-owned vehicles.

That system allows customers to learn about the advantages of Mercedes Benz pre-owned vehicles and search for individual cars, as well as capture customer contact information. Kiosk stations include a real-time national database of certified vehicles that customers can search to locate the car that best suits their needs. The kiosk system is integrated with a Mercedes Benz backend inventory system to ensure consistently updated, accurate vehicle information.

To ensure that visitor data was fully integrated into the sales process, the collected data is securely exported to Mercedes Benz to be seamlessly imported into their CRM system the same day data is collected. Each visitor using the kiosk received a personalized "Thank You" email from Mercedes Benz as well as several follow-up sales contacts.

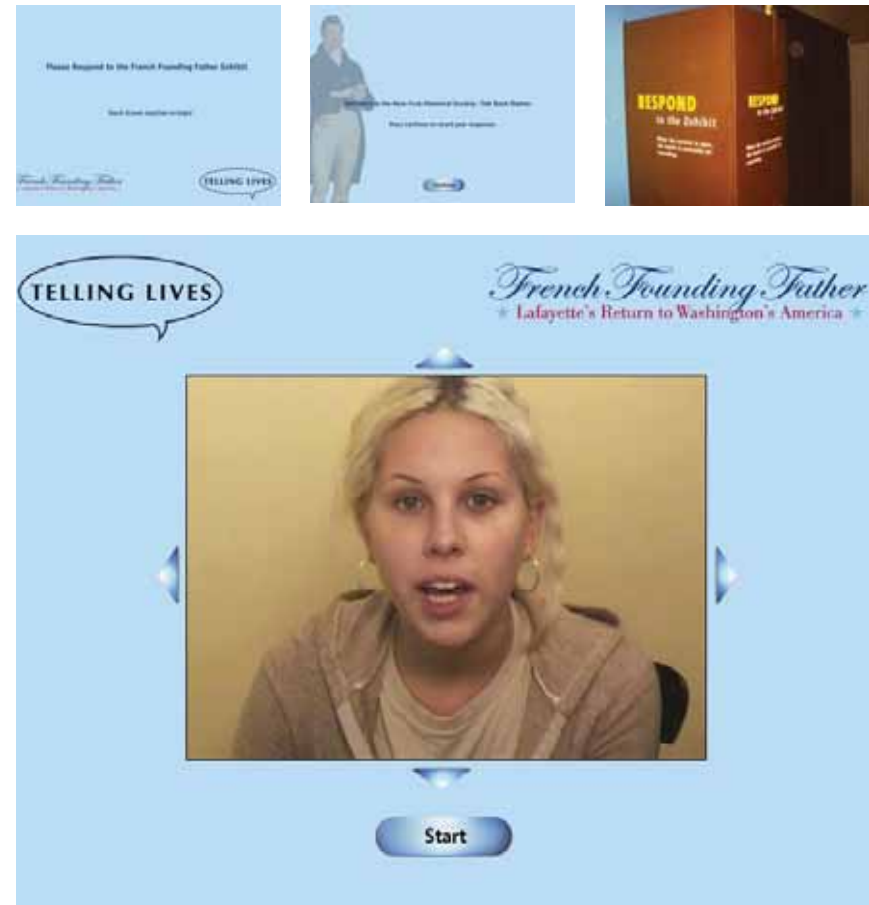


## New York Historical Society

The New York Historical Society and The American History Workshop came to Operand with the challenge of creating an inexpensive device that could capture high-quality digital video of personal stories from museum visitors. The device needed to be computer-based, easy for all kinds of visitors to use, rugged and reliable.

We designed and delivered a compact touch screen experience that engages visitors with a short video presentation, then prompts the visitor through the necessary positioning for the best video and audio recording of high-quality digital video. The visitor engagement process is based upon one or more questions asked by the kiosk of the visitor, which captures and archives the video for playback or future use by the institution.

As part of initiatives by The New York Historical Society, the Talk Back Station has successfully captured thousands of first-person narrative stories, encouraging a relevant two-way dialog with the institution's visitors. This contributory activity continues to gather valuable insight into the public's perspective on meaningful topics.



## | Text Message Trivia Game

Operand developed The Text Message Trivia Game as a self promotional sales and data capture tool for use at the annual meeting of the American Association of Museums (AAM). A self-service touch screen sign-up experience served to engage and entertain visitors to the show while capturing attendee information and initiating the game. The trivia game functioned through visitor cell phones via text messaging and offered attendees a chance to win prizes for successful answers.

Operand designed and produced a user-friendly touch screen activity to allow for simple attendee sign-up to receive text message trivia questions via their cell phones at various times during the 3 day event.

The system then transmitted a series of fun trivia questions to participant cell phones throughout the day. Once questions were answered, game participants received notification if responses were correct or incorrect. A real-time administration feature also allowed Operand personnel to tailor questions about the venue and event, in order to increase the interest in the questions, and provide attendees questions of increasing difficulty.



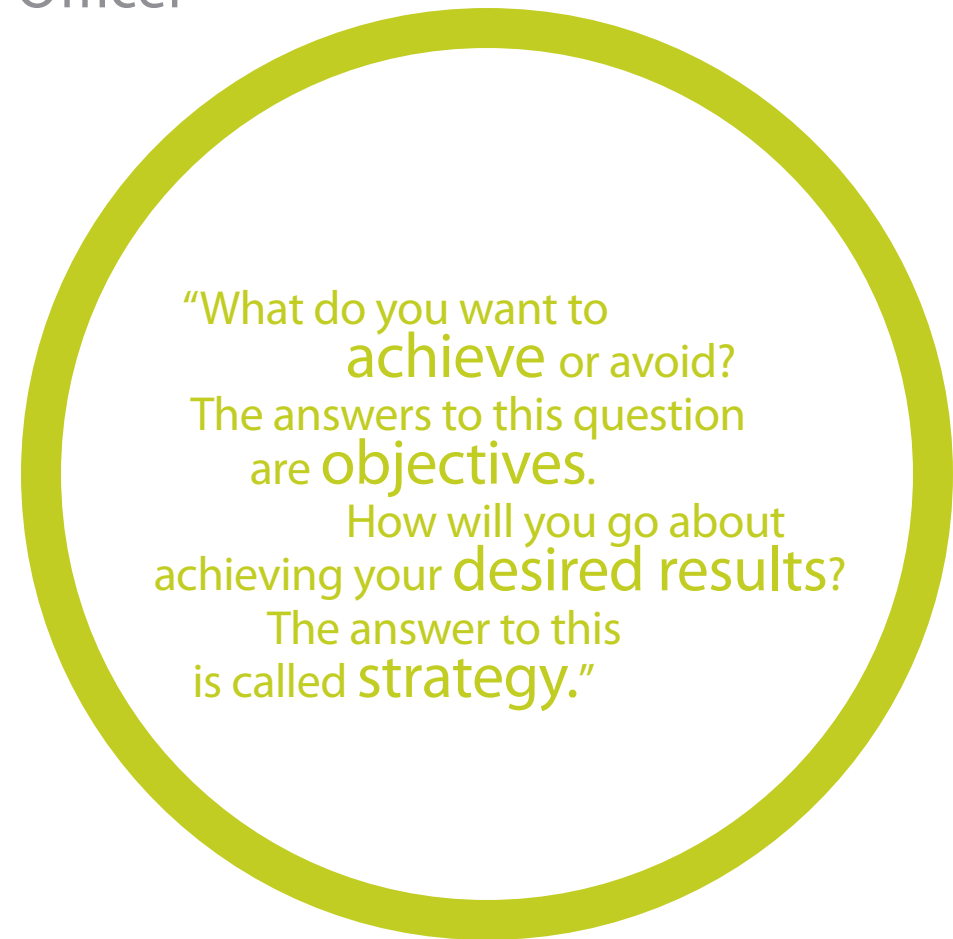


## | Eric Mauriello, Partner/Chief Strategy Officer

For 15 years Eric has been leading the creation of digital interactive experiences for a wide variety of customers including museums, financial services institutions, entertainment venues and retail environments. Eric's most valuable skills grow from his innovative and strategic approach to project management. His leadership helps insure the development of powerful, relevant interactive experiences that are clearly aligned with the overarching goals of our clients while taking advantage of all of today's' latest interactive technologies.

As a partner at Operand, Eric provides strategic leadership on all engagements. He also works to secure new business by

working on opportunities with channel partners e.g. advertising agencies, designers and fabricators. Throughout the project Eric continues to work closely with Operand's design and production teams to function as the "client advocate" ensuring the right experience will support the vision.



"What do you want to  
achieve or avoid?

The answers to this question  
are objectives.

How will you go about  
achieving your desired results?

The answer to this  
is called strategy."



## | Josiah Hobson, Partner/Chief Creative Officer

Josiah somewhat unconventionally believes that the technical and the creative are complementary rather than oppositional and has spent his career exploring their intersections. For 15 years he has been devising, designing, architecting and implementing a broad variety of interactive, creative, and technical projects. He has a diverse range of design and technology skills that spans graphic design, creative direction, media production, interaction design, and application development. Josiah graduated from The Cooper Union for the Advancement of Science and Art in New York City.

As a partner and Chief Creative Officer at Operand, Josiah concentrates on developing compelling interactive experiences, directing the efforts of Operand's interactive producers, designers, and developers. He is passionate about interactivity, design, and usability and evangelizes those values through every project at Operand.

“Technical skill requires mastering complexity, but creativity requires something even more elusive – mastering simplicity.”



## | Michael Reddy, Interactive Producer

Mike brings our team over 20 years of experience in the creation and delivery of solutions to the financial, entertainment, retail, healthcare and service industries. He has had his hand in all facets of work including strategy, information design, programming, video and audio production and business management. His work has spanned a variety of clients with diverse goals, from major corporations such as Merrill Lynch, Standard & Poor's, McKinsey, MasterCard, CitiGroup, Pfizer and New York Life to not-for-profit organizations such as the Doris Duke Charitable Foundation, the Mashantucket Pequot Museum and Research Center, the San Manuel Band of Mission Indians, and the Catholic Charities Brooklyn & Queens.

Mike has assumed many roles over his career, including programmer, technical architect, business strategist, information architect, interaction designer and project manager. His varied experience brings a very strong toolbox to his work as an Interactive Producer, where his unique perspective is used to design and deliver innovative solutions that delight his clients and exceed their expectations. Mike is responsible for the on time, on budget, end-to-end delivery of many Operand engagements.

“The ‘play’ is the thing.  
The interactive experience  
of a shopping site can  
be just as fulfilling  
as an immersive museum exhibit;  
the key is striking  
the right balance  
of elements.”



## | Jessica Templin, Interactive Producer

Jessica has worked as an Interactive Producer for Operand since September 2006. She comes to us with a diverse range of experience which started with Social Work. She has a BS in Human Development and Family Studies from Penn State University which she used to assist victims of Domestic Violence through a partnership with a local law enforcement agency. She has also worked in the NYC shelter system helping to advance women with mental illness from the streets into permanent housing. Her desire to bring innovative programs to those in need lead her to pharmaceutical marketing through clinical trials. She lead the marketing team for Comprehensive Neuroscience before parlaying that experience into a position as Head of Design Layout and Senior

Project Manager for Th(e) Influencer, a photography and advertising trend report.

Through her vast experience working with people and managing relationships she lends an intuitive sense of teamwork to Operand. Her experience in varying types of marketing and advertising brings a fresh design sense to the world of interactive technology. The combination has led her to the successful production of numerous Operand projects such as Spotlight Live, Roof Design Center, Canalway Learning Center, and The Sports Museum of America.

“Everything that is new  
or uncommon raises a pleasure  
in the imagination,  
because it fills the soul  
with an agreeable surprise,  
gratifies its curiosity,  
and gives it an idea of which  
it was not before possessed.”



## | Nicholas Greif, Interactive Producer

Nick brings our team over 11 years experience in computer graphic design and multimedia. He has had his hand in all facets of media work from graphic design, to programming, to video production and music recording. His work has won many national awards including recognition from Communication Arts Interactive Annual, Macromedia Site of the Day, South by Southwest Best Film Site, the New York City Art Directors Club, the New Jersey Art Directors Club and the World Wide Web Awards. Nick holds a BFA degree in Graphic Design from the Maryland Institute College of Art.

He brings a very strong toolbox to his work as an Interactive Producer, including software experience with Dreamweaver,

HTML, ASP, PHP, Flash, Photoshop, Illustrator, QuarkXpress, Freehand, After Effects, Director, Premier, JavaScript and 3DStudioMax. Nick is also experienced in research, content development and copywriting. He has served in a variety of capacities on a broad range of interactive projects, including work for the Bank of America Museum, the Sports Museum of America and numerous corporate clients including Citibank, Pfizer, AT&T, Major League Baseball, Lucent Technologies and Panasonic.

“When I am **working** on a problem  
I never think about **beauty**.  
I only think about how  
to solve the problem.  
But when I have finished,  
**if the solution**  
is not **beautiful**,  
I know it is wrong.”



## our process

Our Custom Interactive Development Process is a formalized project methodology geared to produce relevant, engaging visitor experiences on time and on budget, with a continuous enhancement capability that can respond to changes in your needs as an organization. This methodology breaks down the complex task of producing successful interactive visitor experiences into five discrete phases. Each phase builds upon the work accomplished in the preceding phase.

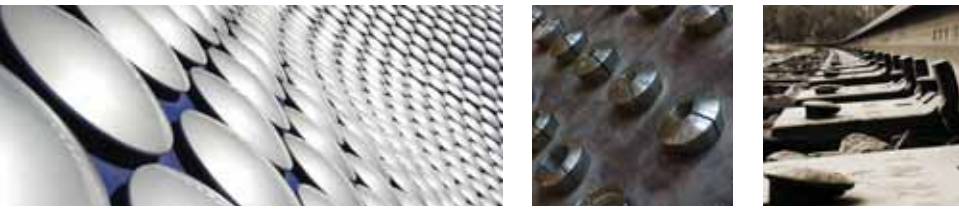
While the steps in our methodology have been well defined to ensure timely delivery of your audience engagement, the methodology is a living process that can be tailored to your individual needs, reacting to shifts in audience input, changing content and the overall functionality and objectives of your organization. Depending on your specific project needs, our role in engagement may begin at a variety of points within our process.

Our methodology begins with the Strategy underlying the interactive engagement, advancing the development or refinement of a solid conceptual/interpretive foundation that includes Operand's understanding of the target audience, followed by the definition of goals and objectives, and the criteria for the measurement of success of the proposed project.

The second phase, Design, involves the gathering of user requirements, the examination of solution features, the definition of aesthetic preferences and the development of a general project plan. This broad plan is then fleshed out with technical and creative specifications to form the blueprint from which the interactive solution will be produced.

In the Production phase, the interactive solution is constructed with ongoing review and participation by the client, then tested for proper function and reliability.

“Our **process** is the road map that ensures results while nurturing the **creativity** needed to design and produce engaging experiences.”



## | our process (continued)

In the deployment phase, the solution is placed within the audience environment and the client's staff is trained in usage and maintenance.

Ideally, the Operand Methodology continues after an interactive solution is delivered and placed within the audience environment. In the fifth stage of our methodology, Evolution, the Operand team revisits the solution after deployment and analyzes the performance of the visitor experience. The team accesses usage and performance data and makes recommendations to raise the experience to the next level, or improve its effectiveness with your audience.

While the Operand methodology divides the solutions process into a series of discrete phases, each phase requires its own unique combination of skills to bring it to its desired end. Strategy, creative, technology and

management staff members work in collaboration with the customer to effectively implement project milestones. Staff roles often incorporate a mix of skills, resulting in participation in multiple phases of the project.

Over the last 10 years, Operand has assembled a powerful roster of strategic, creative, technical and managerial talent. The Operand team surrounds its customers with a powerful mix of creative energy and technical know-how. Our customers complete the process by providing the necessary interpretive, technical and aesthetic information, working with Operand to clarify and validate organizational goals and expectations. At Operand, a successful project is always a collaborative process.

“Don't underestimate the value of a map because driving with your eyes closed is sometimes fun but always ends in a wreck.”