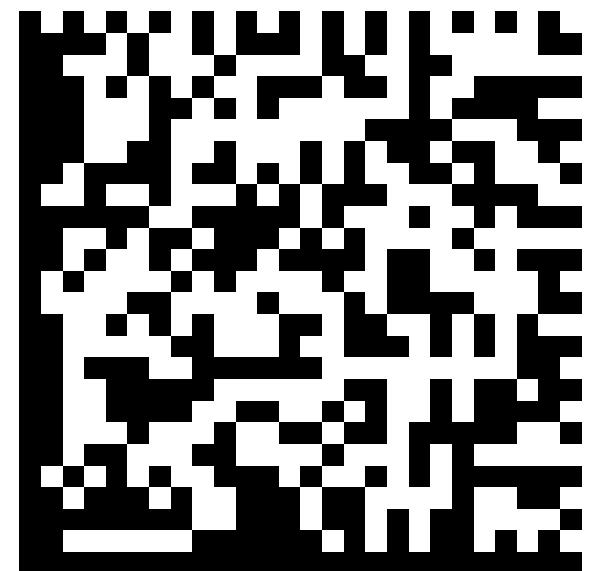


spina

PORFOLIO | 2008



A good idea, by itself, is only
one piece of the puzzle.
Creative people face the

Problem Solved

of pulling all the pieces
together to form the best
communication to an audience.

This book shows examples
where, through design, strategy
and good sense, the puzzle was

Problem Solved

by my creation of distinguished
pieces for consumers, viewers
and online customers.

the cellar

1983



1984

BANANA REPUBLIC

THE LIMITED



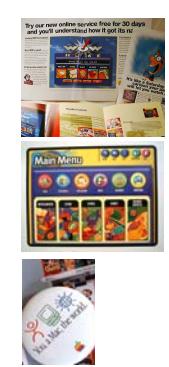
1989



1992

i
RESOURCEINTERACTIVE

1994



cnet NBC

1996



Disney

2000



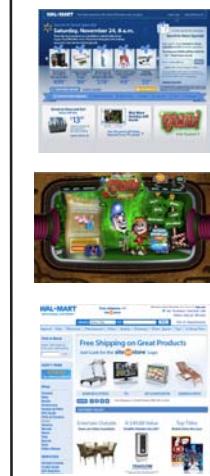
Intuit

2002



2005

WAL-MART
Save money. Live better.





nycspina@gmail.com
415 - 794 - 8921

<http://www.linkedin.com/in/rspina>

Riccardo Spina is a creative leader working in print, digital and multimedia across entertainment, retail and consumer design. He uses process excellence to establish and lead long-term operational goals and brand strategies bringing a unique blend of creative design leadership and business acumen to every endeavor.

He has over 20 years experience, including consulting to senior leadership with emphasis on strategy, competitive analysis, market dynamics and business performance. He has extensive experience in developing and analyzing business strategies and managing large-scale projects and processes across business functions with a focus on Apparel industry experience as well as Consumer Product experience.

His focus is specifying an organization's vision, initiatives and processes in order to deploy their online assets (including web sites, mini-sites, mobile sites, digital audio and video content, rich Internet applications, community groups, banner ads, search engine marketing, affiliate programs, etc.) in a manner which maximizes the business benefits they provide to the organization.

Education

Parsons School of Design, New York City
Associates Arts & Sciences, 1983
• Graphic and Advertising Design

Senior Director New Media / Wal-Mart 2005 - 2008

In this role I was responsible for the day-to-day creative operational execution of all new media marketing for the company. I directed our multiple agency partners and media agency to insure that any digital experience a consumer received from Wal-Mart was on brand and on strategy. It was my role to insure strategic, creative, cost-effective solutions are delivered keeping Wal-Mart competitive in the online space.

Responsibilities and Accomplishments

- Lead the re-design of Walmart.com in 2005 to current site
- Launched Toyland, a multi platform marketing effort driving highly successful store sales
- Manage an annual budget creative and production of \$45MM, measurement and tracking of performance, project operating costs & budget forecast including percent of mix sales, cost per effort and labor costs
- Oversee general market and multi cultural online efforts with 6 agency partners
- Develop 3 year strategic map of online efforts for Wal-Mart stores integrating online efforts into all communications channels traditional and new
- Design and execute the trade show presence for Wal-Mart for annual meetings
- Pioneer development of online weekly circular program with multiple technology partners to support store sales
- Work with home office team in Bentonville AK to evangelize and educate senior management of new media marketing. Serve as the liaison between the online team in Brisbane and the management team in Bentonville.

Intuit / Creative Director Mountain View, CA 2002 - 2005

- Centralize the creative services capabilities under one department; institute policies and procedures for operational success
- Drive cross-functional Process Excellence strategy from its earliest stages on, allowing ideas, innovations and solutions to be developed and implemented
- Design and execute new strategic marketing solutions to increase awareness of Intuit brand in the consumer arena
- Solve specific sales and marketing needs of business units within retail and business channels to increase market share of top tier products



nycspina@gmail.com
415 - 794 - 8921

<http://www.linkedin.com/in/rspina>

Riccardo Spina is a creative leader working in print, digital and multimedia across entertainment, retail and consumer design. He uses process excellence to establish and lead long-term operational goals and brand strategies bringing a unique blend of creative design leadership and business acumen to every endeavor.

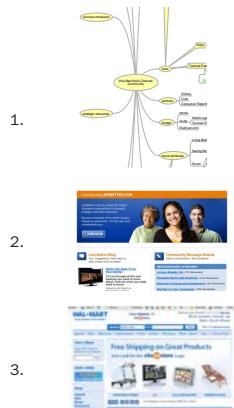
He has over 20 years experience, including consulting to senior leadership with emphasis on strategy, competitive analysis, market dynamics and business performance. He has extensive experience in developing and analyzing business strategies and managing large-scale projects and processes across business functions with a focus on Apparel industry experience as well as Consumer Product experience.

His focus is specifying an organization's vision, initiatives and processes in order to deploy their online assets (including web sites, mini-sites, mobile sites, digital audio and video content, rich Internet applications, community groups, banner ads, search engine marketing, affiliate programs, etc.) in a manner which maximizes the business benefits they provide to the organization.

Education

Parsons School of Design, New York City
Associates Arts & Sciences, 1983
• Graphic and Advertising Design

- Walt Disney Internet Group / VP Online Creative Group** Sunnyvale, CA 2000 - 2002
- Drive the creative process, and promote design and design principles for the new GO.com and the Walt Disney Internet Group family of sites
 - Work with senior management of Disney to build visual solutions and strategies for Internet properties and develop solutions utilizing the integration of multiple assets on various technology platforms
- Cnet / Creative Director** San Francisco, CA 1996 - 2000
- Responsible for look and feel generation of the NBC Internet network of sites.
 - Responsible for look and feel generation of Snap.com from NBC. Work with management to shape and evolve the conceptual, business, & esthetic direction of Snap.com
 - Direct and strategize the designing of CNET's websites including development of Builder.Com and Computers.Com and News.com
- Resource Interactive / Creative Director** Columbus, OH 1994 - 1996
- Directed and strategized the development, design and creation of an online service (WOW by CompuServe) and the redesign of Compuserve
 - Directed the development of software publisher direct mail campaigns and launch strategies for consumer software applications (Apple, Compuserve and Adobe)
- Limited Stores / Graphics Director** Columbus, OH 1992 - 1994
- Developed strategies and designed materials for in store marketing campaigns
 - Arranged directed and produced photo shoots for in store marketing and packaging
- The Gap / Graphics Director** New York City, NY 1989 – 1991
- Assisted the product development team in restructuring and repositioning the merchandise plan and brand strategy of Banana Republic after acquisition by Gap Inc
 - Creative management of product in conjunction with the branding strategy
- Macys / Senior Art Director** New York City, NY 1984 - 1989
- Assisted the product development team in creation of private label merchandise
 - Developed labels and graphics in conjunction with the brand strategy
 - Interior shop design, interior signage and circular advertising design



Scope:

Re-design the Walmart.com web experience to allow for better integration with in-store efforts, new technologies and advanced customer lead marketing opportunities.

Role:

I lead the team in the re-design efforts; my role was critical to organizing the effort, parsing the feedback from the leadership team, communicating to internal and external partners and delivering on schedule. I continued this role, moving to the Bentonville marketing team where I drove deeper roots into the online world with the traditional marketers. I instituted, crafted and executed the changes needed to implement many of the new online options (like Site-to-Store and Ratings) into general market advertising.

Results:

Traffic continues to grow to Walmart.com and direct to stores sales has increased over the three year period by 15%. Over 50% of orders placed online are now delivered directly to store through the Site-to-Store program.

1. Process mapping for the idea of Community. My work method is to map out through relationship lineage all points within a large effort to observe and analyze overlap.
2. Wal-Mart has made several efforts into the Community space. The "big idea", and one that is still being explored, is how to activate this communities voice in a positive, rewarding way.
3. The redesigned Walmart.com website. The site had not been revised in format since its launch in 1996. This current execution covered incorporating better use of imagery, price points and stronger alignment with in-store efforts.



2005 - 2008

Wal-Mart chose to take a fresh look at the digital channel with a redesign of their e-commerce site in 2005.

Launching in 2006 the new site incorporated more brick-and-mortar features like localized inventory checking, direct free shipping to a local store and customer reviews.

Wal-Mart | 180 Million Holiday Shoppers



Scope:

Produce an online campaign for multiple categories aligning with both in-store and on-air marketing efforts. Provide strong competitive support in key category areas of food and toys.

Role:

My role in the 2007 campaign was to work with our media agency and multiple agency partners to concept and craft the strategy for alignment and schedule the cadence of messaging to align with traditional media. I worked directly with our seven agency partners driving synergy between all efforts. The entire planning process was accomplished in six weeks; the execution resulted in over 22 sets of creative work.

Results:

Wal-Mart posted a 2 percent same-store sales increase for December, above its year-to-date average of 1.4 percent. The increase also marked the first time in decades the Bentonville behemoth outperformed its main rival Target during the holiday season.

1. Toyland website 2007. The site was produced as a support tool to a direct mail piece that was sent to millions of targeted households as part of an integrated marketing effort.
2. Pre-Thanksgiving "Secret Items" efforts utilized mobile as a tactic. The effort worked in partnership with TV and radio messaging to drive pre-Holiday foot traffic into the store.
3. Banners targeted the mobile "brand aspirational" offering information on secret special items

2007

How do you leverage the foot traffic that comes to both your online and offline store during peak seasons?

We created an integrated marketing campaign that spanned TV, radio in-store and online which was executed over a two month period driving millions of visits and lifting sales over competitors this winter.



Scope:

Intuit celebrated its twentieth anniversary in 2003. An audit of internal collateral materials and external recruiting materials conducted by my team showed most pieces were either off-brand or had not been updated in many years

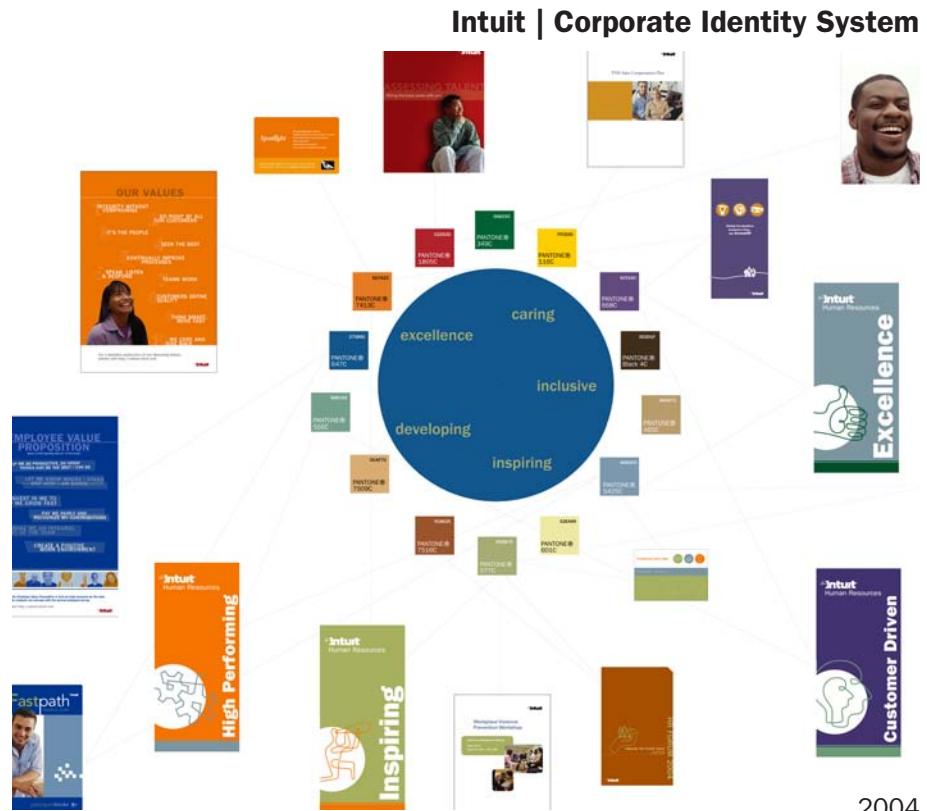
Role:

My job was to drive the internal audit process and parse findings against existing brand standards, making recommendations for change where needed. I lead meetings with business group leaders, identifying traits and forging a consensus of corporate characteristics representative of multiple businesses across the company. I authored the brand guidelines that followed and designed the initial pieces that represented those guidelines in action.

Results:

A fifty four page guide book detailing the colors, imagery and overall design feeling for collateral materials for Intuit was published by myself and my group in eight months. This book employs advanced color theory, matching traits to character, specifying color combinations and shows samples of work created following the guidelines. Because Intuit has offices worldwide independently creating communication materials, the book needed to be specific enough to avoid ambiguity yet open enough to encourage compliance. Currently in its six month of use, it has been received with praise at all levels of the company and serves as a functioning document to build upon.

1. Corporate collateral: the 2004 Annual Report, an HR forum booklet and the invitation to the Intuit 2004 Holiday party.
2. An example of re-designed corporate collateral, Intuit values poster.
3. Packaging for three of Intuit's products designed by my team.



2004

Intuit moves ahead unifying internal and external collateral after twenty years of success



Scope:

The Professional Tax group creates products that range in cost from \$3000 to \$25K. Primary to Intuit is how this group attracts, retains and manages customers. Retention and trial materials did not reflect the cost or depth of the product; customers who had paid \$10K for software were sent an impersonal form letter in a plain envelope thanking them for business.

Role:

Part of my job as Creative Manager at Intuit was to review how core businesses were using (or not using) design to their advantage. In 2003 I drafted visual and brand guidelines for the business unit and redesigned most of the marketing materials in use. The 2003 and 2004 evaluation kits were redesigned with an eye to cost per unit, the goal being get the best for less.

Results:

Sales for Lacerte and Pro Series products have increased in the last two years since the redesign. Customer feedback from focus groups show a 20% more positive feeling to the new evaluation kits, the product materials (manuals, guides, catalogs) and improved brand recognition to competitors.

1. The 2004 Lacerte Evaluation kit was produced for \$5 less per unit than the prior years kit. It received higher retention scores from consumer groups for brand recognition and won an award for design from Nennah Papers.
2. The 2003 Lacerte Evaluation kit. The initial design had been done by an outside agency prior to my starting at Intuit; It was redesigned by me in five weeks to meet release dates.

Intuit | Professional Accounting



2004

Intuit retains a core market by redesigning key collateral pieces



Scope:

Create a flexible information delivery system that successfully communicates the personality of the Disney brand without overwhelming the visitor with distracting visuals, gratuitous graphics or squandered use of pixel space. Increase consumer awareness of and traffic to the multiple businesses within the Disney.com brand. Create a sustainable revenue opportunity on the homepage that contributes economic support to the continued functionality of the site. Make every pixel count on the homepage, either as a revenue generating opportunity or a branding opportunity.

Role:

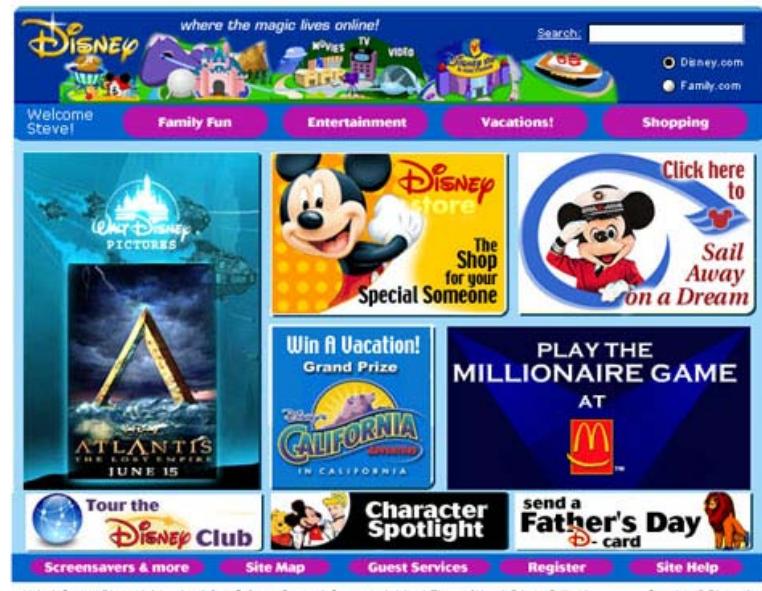
My role as VP of Design for Disney's internet properties allowed me to tap into the resources of a design, programming and human factors team that all reported to me to support product efforts. Several designs were created and tested; the design to the right was chosen to roll out.

Results:

Change is never easy. Despite testing successfully with consumers, the new design proved impossible to form a consensus with Disney's senior management. The final product was placed on hold, next to all the film scripts and theme park ideas kept in storage.

1. This design for the front door offered opportunities for most of Disney's multiple businesses to feature offers, a point of contention in the design.
2. Featured items can be rotated as background in this design, changing each visit.
3. I did this design for Go.com; my idea was to create an unimposing desktop search tool that could be updated dynamically.
4. Disney wanted to try to merge ABC News with ABC prime time to add more excitement. This is one of the designs I did that tested well.

Disney | Disney.com Redesign



2000

Disney tries to clear clutter and focus consumers on core properties by changing the front door of its main website



NBCi | Online Identity

Scope:

Attempting to take its "Must See TV" might to cyberspace in 1999 NBC created a broad, general-interest site that would attract millions of users by leveraging NBC's brand-name with Snap.com's rich content and searching. The content of the site was fused with NBC's online assets, which included NBC.com, Videoseeker.com and CNBC.com.

Role:

As Creative Director of NBC's internet properties I was responsible for a wide range of efforts including designing the logo for the new company and the interface for multiple product features on the site. I wrote the styleguide for the sites continued construction and oversaw the merger of content from acquired properties (Xoom.com, Videoseeker). I was a member of the team that created the on-air commercial "New Friend" (winner of the 1999 Emmy Award for Outstanding Commercial produced in partnership with the Gartner Group and NBC On-Air Promotions team) in which I briefly appear.

Results:

NBCi's troubles ran deeper than the poor ad sales that plagued its sales team. The site proved a shallow portal play, and aside from its Big Media brand, offered little to differentiate itself from the Yahoos that came before it. By April 2001, the doors were closed and the search traffic sold.



1999
Emmy Award
Outstanding
Commercial



1998

NBC buys Snap.com from CNET and begins to create a toe hold in the on-line world

1. One of the several dozen designs I did for NBC television content.
2. The logo I designed as featured on a multimedia sign I developed for the headquarters in downtown San Francisco. The sign worked by projecting the logo in motion onto a scrim.
3. A spread from the annual report I designed for NBCi, one of the many print collateral pieces I designed including sales collateral and marketing materials.



c|net | Creating Snap.com

Scope:

Snap.com was created by CNET in 1995 to be the bridge for the emerging ISP market to the internet, allowing marketers and consumers to meet on the internet. Leveraging its reputation of explaining complex technologies to consumers, CNET designed a flexible interface on Snap so it could be easily co-sponsored by an ISP.

Role:

I was hired by Fred Southerland, VP of Marketing as Creative Director and placed in charge of the look and feel of Snap.com. My job was to develop the designs for the products multiple offerings, manage the team that executed those designs and maintain the overall design integrity of the site. I wrote design guidelines for the site to be built and designed marketing materials to promote the site while designing and managing CNET's eleven other internet properties (News.com, Shopper.com, Gamespot etc.).

Results:

Snap.com was purchased by NBC in 1997 as part of its overall plan to create an online presence. The initial content merger was overseen by me; I was eventually hired as an NBC employee and became Creative Director for the internet properties in 1999.



1996

CNET creates Snap.com and joins Excite, Yahoo and MSN offering a consumer search web portal

1. The original name for the site was "On" but didn't test well. This is the first logo showing "Snappy" (designed by Woody Pirtle) who I animated for various marketing uses.
2. The initial design for the front door was done by my team of eleven designers and five technical producers. We worked nights and weekends to meet the launch date.
3. I designed this interpretation of the logo once it was decided that "Snappy" needed to go.
4. The final iteration of the logo after NBC purchased Snap was designed by me with the approval of the "Peacock Police" at NBC.



Scope:

In 1994 Compuserve, the pioneer in the online service industry, found itself fiercely battling for market share. To meet the anticipated market growth for access to the web they decided to build an entirely new online service from the ground up.

Role:

As Creative Director for Resource my team and I designed a product with separate online "views" for adults and children. Hundreds of screens were tested, produced and coded. A full national advertising campaign that I directed was written, designed, filmed and produced to support the launch.

Results:

WOW! was launched on March 25th 1996. In an initial review by industry analyst Walter Mossberg of the Wall Street Journal the service was praised for its "elegance, playfulness and functionality". However, with mounting pressure from a new ISP industry Compuserve discontinued the service in 1997.

Resource Interactive | WOW! Online Service



1994

Compuserve creates on-line service
WOW! to unseat rival AOL for
consumer traffic on the internet

1. The main start screen for the WOW! product from Compuserve.
2. A launch brochure I designed to support the introduction of Kodak to the digital camera business in 1997.
3. Fixture design and support materials for Apple for MacWorld 1997. I designed the look for the show presence of Apple at MacWorld that year.

1. 
2. 
3. 

Limited | Repositioning the Limited Brand



1992

With its sales slipping The Limited changes the behavior of customers by refreshing its image

Scope:

Changing the shopping habits of your customers is not easy; the Limited was facing that challenge when it learned customers were walking directly to back of store sales racks for bargains ignoring new merchandise at full price. The brand's image needed to change in order to change the mindset of shoppers from "price discounter" to "style value".

Role:

EVP of Marketing Ed Razek's vision was to completely re-style the merchandise, its in-store presentation and the stores themselves to be more "fashion forward". As Creative Director of the in-house marketing team reporting to Razek, I co-authored the brand document, developed guidelines and designed in-store marketing materials. I directed photo shoots in Europe and the US, working with Kurt Marcus, Mario Testino and Max Vadukul, producing a completely new shopping experience.

Results:

Customer reaction to the new store look resulted in same store sales increases of 4 - 5%. The success of repositioning the Limited brand allowed Ed Razek and our team to move on to reposition Victoria's Secret to its current look. I was able to participate in those initial efforts and learned a great deal from Razek, whom I consider a mentor.

1. In-store window triptych, at the time (1992) a departure from typical mall window dressing.
2. Hangtags developed for a prototype spin-off brand "Green River", the forerunner to the Abercrombie brand.
3. Direct mail collateral for the Limited credit card. I designed all materials for the program including the card.



Scope:

The Gap purchased Banana Republic in 1983, six years later a new team of merchants was hired to align the brand with Mickey Drexler's vision of style. A team of twenty fashion and three graphic designers were hired to develop a four year merchandising plan.

Role:

My role as Creative Manager was to provide support for the fashion team for all graphic needs: print and fabric designs, presentation boards, line books and hang tags. I was also responsible for my own graphic t-shirt collection, which I designed for twelve seasons.

Results:

The t-shirt collection that I designed was featured in Vogue, WWD and by CNN's fashion reporter, Elsa Clinch. Their sales helped support the transition; customers comfortable buying a lower ticket item began mixing it with the finer priced merchandise.

Banana Republic | from Safari to Couture



1. I designed the transitional catalog that featured the new Banana Republic merchandise.

2. The "Lizard" T-shirt became a signature item for the new stores; Banana sold two million pieces in three years.

1989

The Gap makes the move into the specialty clothing arena purchasing Banana Republic and begins to reshape its stores and clothing

sniqe

PORTFOLIO | 2008

