

Jonathan Levy
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New York, NY 10128
646.623.9404
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Director of Production, Adwalker Inc., New York, NY 2006-2009

Responsible for directing and supervising all production for the US office of Adwalker, an immersive media technology solutions company. Designed, developed interactive applications for proprietary web technologies based (Java, JavaScript, XML, Flash, Flex, etc.) out of home advertising platform. Projects included media delivery to cell phones, PDAs, iPods and other mobile media devices, as well as integrated social media elements. Served as primary liaison with other technology partners. **Clients:** *Samsung, Boost Mobile, Sony Electronics, Thomson Reuters, Emusic, Diageo, Alcone, DMG, Starcom, GM R*Works, DDB, Mediavest, NBC Universal, MTV Networks, The CW Network, Telemundo, Yahoo, Comcast, American Express, Hasbro, Unilever, Bank of America, and Wachovia.*

Technical Director, Pinky Dinky Doo, Cartoon Pizza, New York, NY 2004-2005

Created methodology and supervised production for the animated television series, *Pinky Dinky Doo*, a co-production with Sesame Workshop. Oversaw an in-house crew of over 40 Flash animators and production artists. Produced all visual effects animation for the series. Authored animation production bible. *Aired on Noggin, Nick Jr., BBC and CBC in 2006.*

Creative Director, ADM Multimédia Bt., Budapest, Hungary 2001-2003

Developed and directed all art production for the company, which produced music and video multimedia events. Created all promotional material for both print and web applications.

Clients: *United Nations Mission in Kosovo (UNMIK), SOS Kinderdorf, Wizart.hu, Sziget Fesztivál, Kultiplex, and MediaWave.*

Senior Technical Director, Wildbrain, San Francisco, CA 1999-2001

Supervised all production for wildbrain.com, an animation portal, resulting in over fifteen hours of original Flash based content produced for the company's website as well as for other clients. Established all production methodologies and standards for Flash animation and streaming digital video production. Trained and supervised animators and production artists. Produced corporate IDs and other branded material designed for use both in internet as well as broadcast applications. Oversaw production budgets and scheduling.

Clients: *Cartoon Network, Yahoo, and Sony ScreenBlast.*

Senior Technical Director/Partner, Media Concrete, San Francisco, CA 1995-1999

Directed all art production, established methodologies for all projects, evaluated new technologies and production tools, wrote technical design documents for all projects, and trained production artists and animators. Projects included CD-ROM and online games, multimedia presentations for corporate clients, content development and execution for distance learning, and information and user interface design. Was commissioned by the Microsoft Network to direct and develop multimedia web content. As a partner in the company, was involved in all aspects of business operations including bidding, budgeting and scheduling.

Clients: Multimedia – *California Teachers' Association, Creative Wonders, IBM Corporation,*

IDEO San Francisco, Living Books, Microsoft Network, Mirvo Toys, Prodigy, Purple Moon Media, Silicon Gaming, Ziff Davis, ZD University.

Web Design - *Bank of America, IQ Financial, ODS Corporation, Seafirst Bank, University of Leadership, Vanstar Corporation, ZD University*

Consulting - *Global Business Network, Hewlett-Packard Labs, IBM Corporation.*

Senior Technical Director/Technical Director, (Colossal)Pictures, San Francisco, CA 1992-1995

Established Colossal Pictures' digital production facilities for their New Media Group, a division established for the development of original content as well as managing projects involving emerging technologies, such as CD-ROM games and interactive television. Created a start-to-finish production process for all new media projects. Created and oversaw methodologies for all aspects of production. Projects included five shrink-wrapped products for Brøderbund Software, Electronic Arts, Living Books and Hasbro Interactive; user interface prototypes and demonstrations for Time Warner Inc., QVC, America Online and Warner Music Group.

Production Artist, (Colossal)Pictures, San Francisco, CA 1990-1992

Served as production artist on numerous commercial animation projects. Tasks included ink and paint, rotoscope, in-between animation, model making, typography, print work, and photography.

Clients: Multimedia - *America Online, Brøderbund Software, Electronic Arts, Living Books, Hasbro Interactive, Rock and Roll Hall of Fame and Museum, Schlumberger Limited, Time Warner Inc., QVC, Warner Interactive*

Feature Films/Commercial - *American Zoetrope/Dracula, Bubble Yum, Coca Cola, Fruit by the Foot, Global Business Network, Hershey's Kisses, Honey Comb, Liquid Television, McDonald's, Monroe Shocks, MTV Music Awards.*

Miscellaneous Work Experience 1982-1990

- 1988-90 Art Handler, Judson Art Warehouse and various galleries, New York, San Francisco
- 1987 Architectural Draftsman and Model Maker, Banque Mondiale, Dakar, Sénégal
- 1986 Architectural Draftsman and Model Maker, Fox and Fowle Architects, New York, NY
- 1985 Film Dept. and Client Services, Whitney Museum of American Art, New York, NY
- 1984 Assistant Editor, Big Blue Marble, New York, NY
- 1984 Assistant Editor, Assistant Cameraman for miscellaneous documentary films, NY
- 1983 Art Department Production Assistant, *C.H.U.D.* feature film, New York, NY
- 1982 Engineering Department Assistant, Lowell Light, Inc., New York NY

Education and Certification

BA in Sociology/Anthropology, *Bard College*, Annandale-On-Hudson, NY, 1987

Apprenticeship at *The Fabric Workshop*, Philadelphia, PA, 1988

Career Discovery Program in Architecture, *Harvard School of Design*, Cambridge, MA 1986

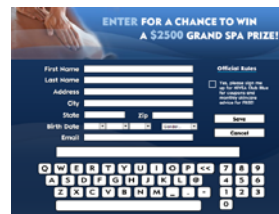
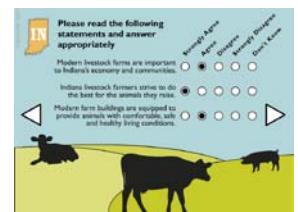
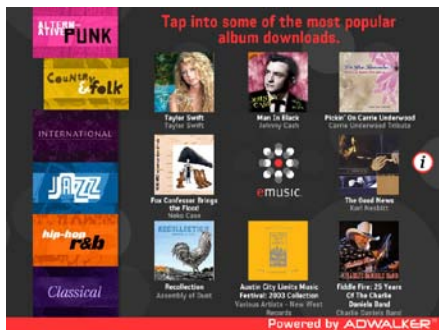
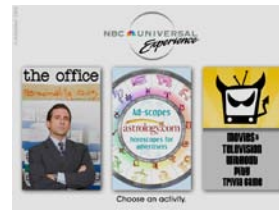
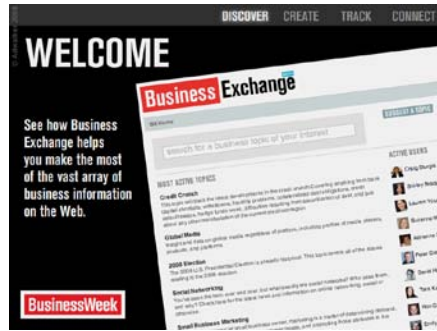
Diploma, *Stuyvesant High School*, New York, NY, 1983

PMP certification with *Project Management Institute* – valid through 2012

Interests

Sculpture, Typography, Architecture, Music Composition

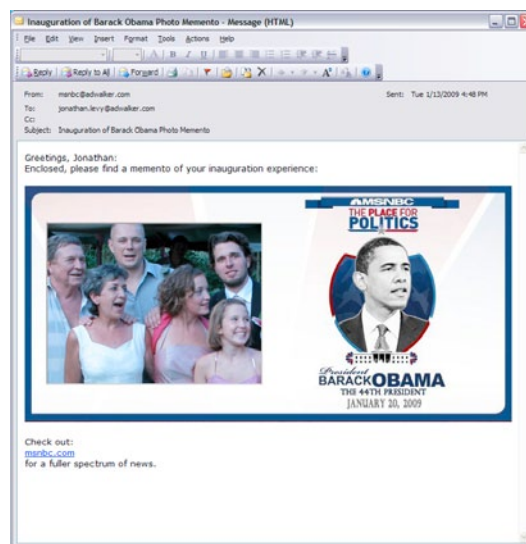
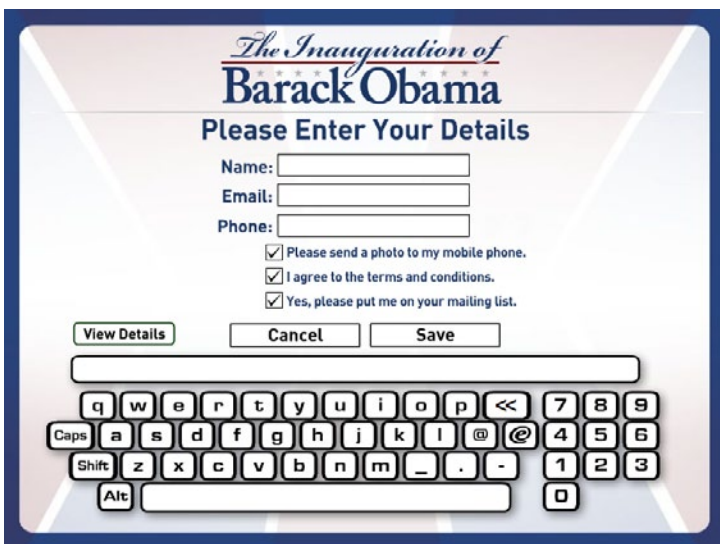
Adwalker, Inc.



Role: Director of Production

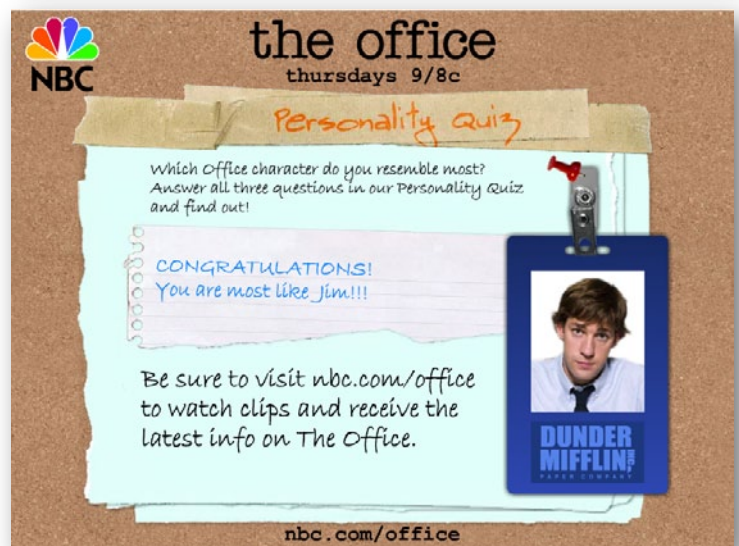
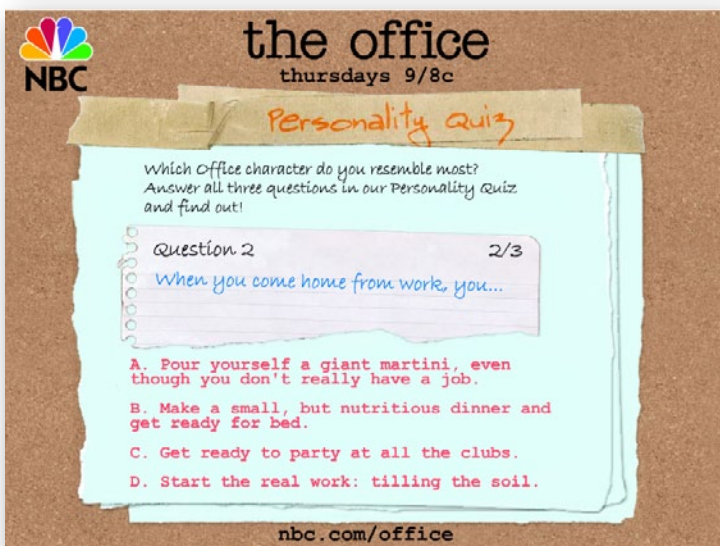
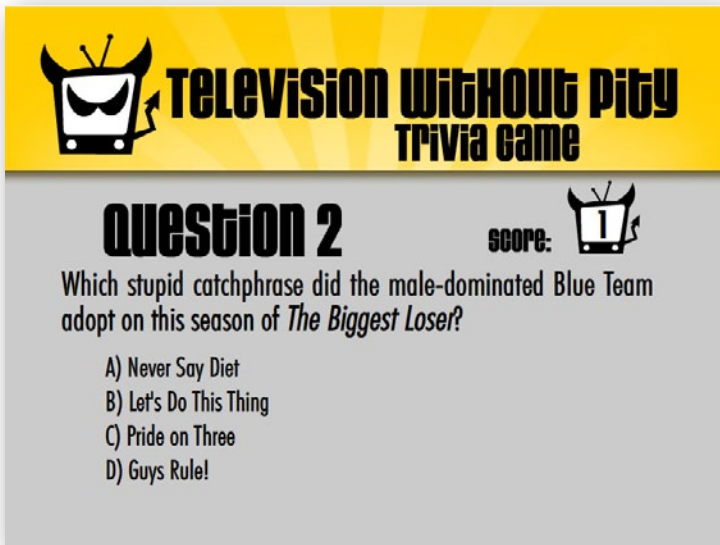
Responsibilities: Production Management and Execution, Creative Direction, User Interface Design, Technology Development

Adwalker: MSNBC Inauguration 2009



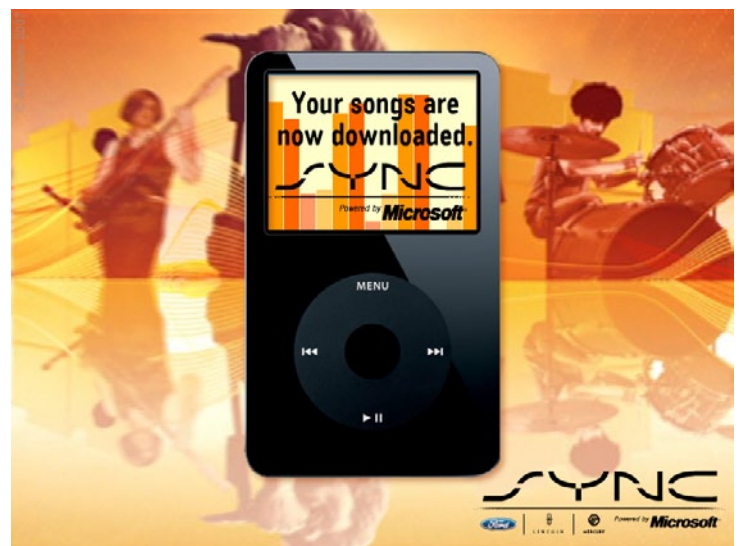
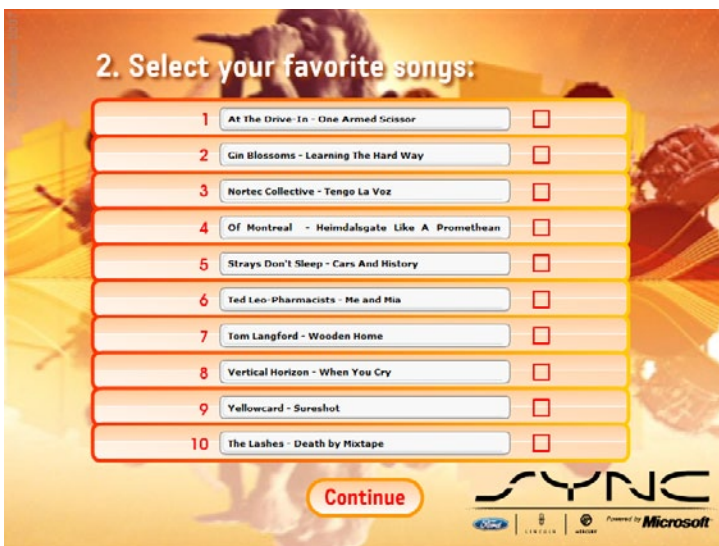
Project: NBC Universal used Adwalker's proprietary digital marketing platform to capture and distribute personal moments during the 2009 Inauguration. Brand ambassadors took photos of spectators, re-sized and cropped them, and finally sent the branded images to the participant's email and mobile accounts. Photos sent to phones were optimized for their particular make and model.

Adwalker: NBC Universal Upfronts



Project: NBC Universal hired Adwalker for their 2008 Upfronts. The mobile platform was used to entertain guests as they waited in queue for the main event. Participants could opt to take an Office themed personality quiz, test their television trivia knowledge, or have their horoscope read.

Adwalker: Ford Sync



Project: Adwalker's unique media platform was used to promote Ford's voice activated Sync capabilities with a traditional sweepstakes along with the ability to upload mp3 playlists to iPods and other digital music players. Participants signed up for the sweepstakes via the touchscreen. Devices were then connected to the platform and songs selected. The files, along with a new playlist, were then downloaded to the device.

Adwalker: eMusic MP3 song purchase

**35 Free Songs
With Trial Subscription**

Collage of album covers including Cash, Matisyahu, Ray Charles, DJ Storm, Lil' Kim, and others.

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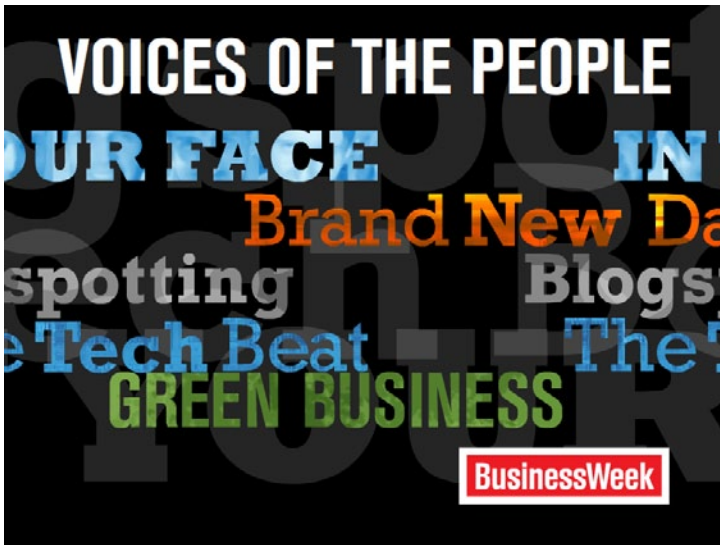
eMUSIC
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Thank You. Enjoy Your Music.

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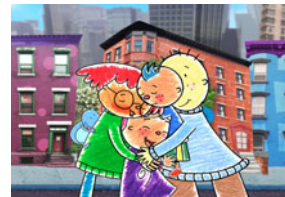
Project: Adwalker partnered with eMusic to promote their DRM free music subscription service and sell song packages in the Out Of Home arena. Participants were able to purchase download codes using their credit cards. Transactions were processed over a secure wireless network. Credit cards were swiped using the platform's magnetic stripe reader, and unique download codes were printed on the spot.

Adwalker: BusinessWeek



Project: BusinessWeek used Adwalker to reach out to its advertisers to create brand awareness and exposure to the social network aspect of their website. Users could explore various sections where user generated content is featured, as well as participate in a poll with the chance to win an iPod.

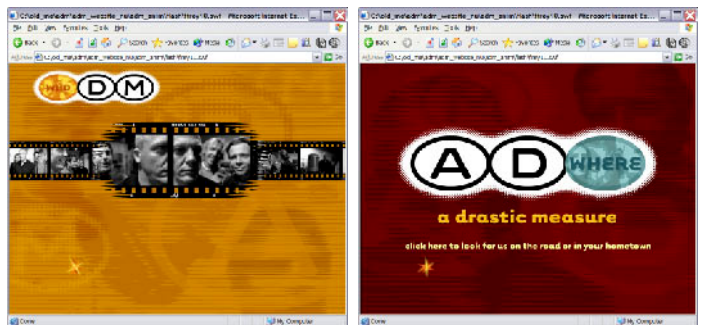
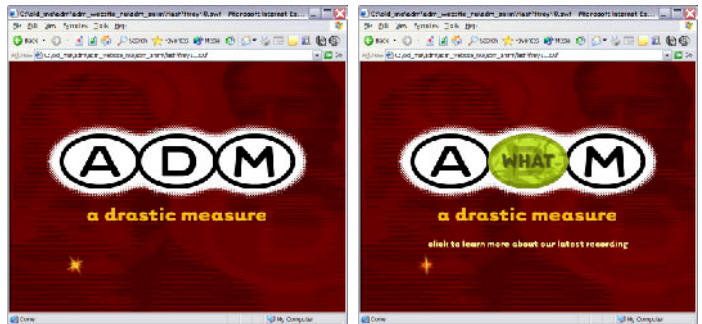
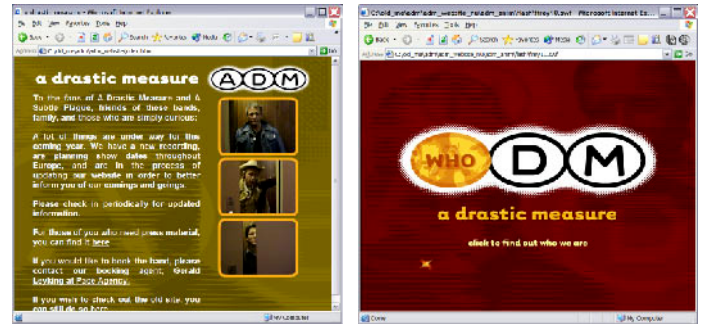
Pinky Dinky Doo



Role: Technical Director

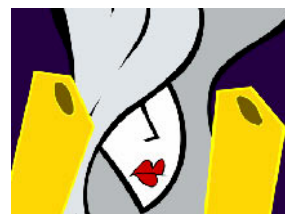
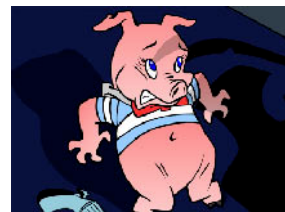
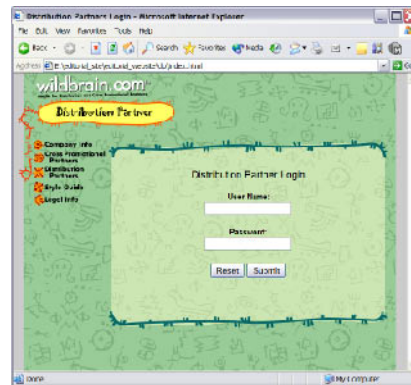
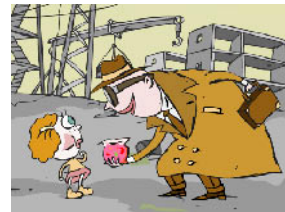
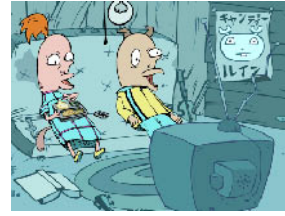
Responsibilities: Production Methodology and Management, Effects Animation, Animation Library Development

ADM: Corporate Identity



Role: Art Director

wildbrain.com: Animation Portal

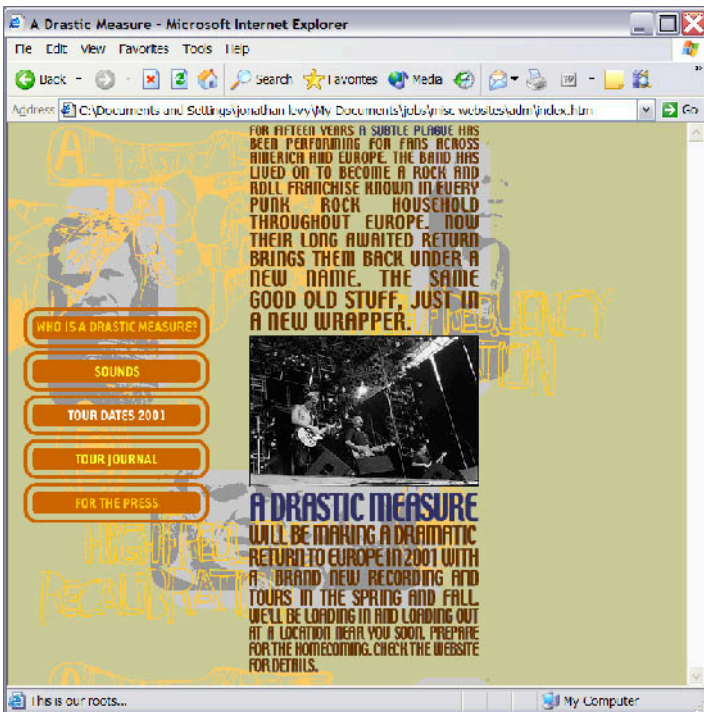


Role: Creative Supervisor/Technical Director, Motion Graphics Animator
Responsibilities: Supervised all digital art production. Created all animated id's. Trained animators and production artists. Established standards and practices for all online material.

Bissap Baobab: Web Site



A Drastic Measure: Web Site



Role: Art Director

California Teacher's Association: CTAB



A Chronology of School Finance

A Chronology of School Finance: Legislation, Court Cases and Initiatives

Preface

1972 Senate Bill 90
 1977 Serrano v. Priest
 1977 Assembly Bill 65
 1978 Proposition 13
 1979 Assembly Bill 8
 1979 Gann Limit
 1983 Senate Bill 813
 1984 Lottery Initiative
 1988 Proposition 98
 1990 Proposition 111

Prior to 1968, a district had the authority to generate revenue by establishing the local property tax rate necessary to fund its educational program.

Today, Proposition 13 determines the local property tax receipts of a district. A district's control over its finances is limited to determining the expenditure of unrestricted funds provided by the state.

Each district is guaranteed an entitlement of revenue for purposes of funding its basic educational program. In 1998-99, the guaranteed entitlement will average about \$3,750 per ADA.

Local property tax receipts offset a district's revenue entitlement. State appropriations make up the difference between a district's total entitlement and the amount generated by local property taxes. The state must provide to every district the

Historical Reserves & Transfers Out

Average Daily Attendance
 Base Revenue Limit
 Expenditures
 Other Uses
 Recommended Reserves
 Reserves
 Restricted Funds
 Special Reserve Funds
 Total Outgo
 Total Revenue
 Transfers Out
 Unrestricted Funds

Average daily attendance is the measure of how much educational program instruction is offered by a district.

It is calculated by totaling the number of days of attendance of all students and dividing by the number of days of instruction offered.

A district that had 1,000 days of student attendance after 10 days of instruction would have, at that point, an ADA of 100.

ADA is a main factor (along with base revenue limit) utilized to determine a district's Revenue Limit Sources.

Revenue limit ADA is projected in a district's adopted budget.

A district should update its Revenue limit ADA estimate for its first and second interim reports.

The actual revenue limit ADA is determined at

Explanations Definitions Tool

Unscramble the Report Cycle

Try your hand at "Unscrambling the Report Cycle" by dragging each report to the correct date on the timeline. Remember: don't leave any money on the table!

Grab a document and drag it to a date

July 1 Sep. 15 Nov. 1 Dec. 15 Mar. 15 Apr. 15 Jun. 30

CBEDS

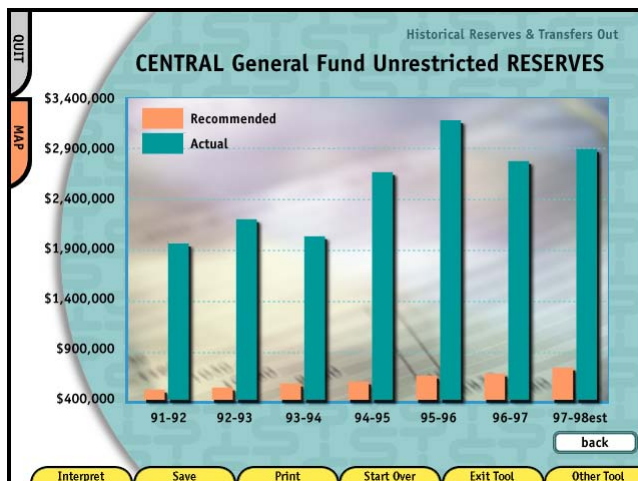
J-200 Adopted Report Filed 07/01

Form J-200A Average Daily Attendance

Line Item
 Total K-12 ADA (Line 10)

Definitions
 The estimated number of students for which the district will receive entitlement funding.

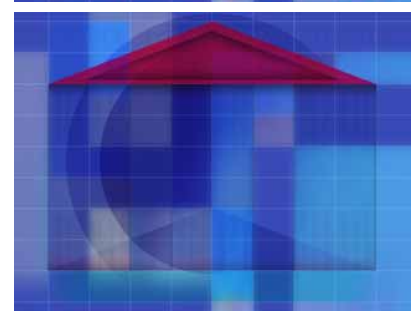
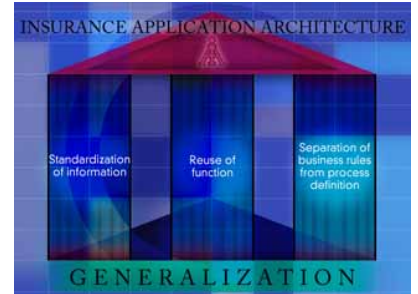
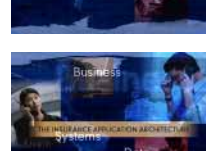
County Supplement (Cont)	Elementary	High School	Total ADA
9. TOTAL ADA REPORTED BY COUNTY SUPPLEMENT (Cont)			
10. TOTAL K-12 ADA (sum lines 3, 6, and 9)			
11. ADA for Necessary Small Schools also included in lines 3 and 6.			



Role: Creative Supervisor/Technical Director, Motion Graphics Animator

Responsibilities: Supervised digital art production; created and supervised all production methodologies; worked jointly with art director to flesh out graphic templates; created 2d animations, transitional elements and special effects.

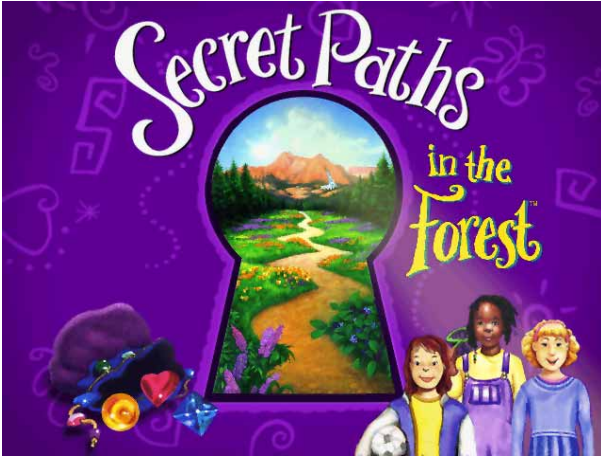
IBM: Insurance Research Center "Road Show"



Role: Creative Supervisor/Technical Director, Motion Graphics Animator

Responsibilities: Supervised digital art production; created and supervised all production methodologies, including the drafting of the technical design document; created 2d animations, transitional elements and special effects; digitized, and composited all live action elements.

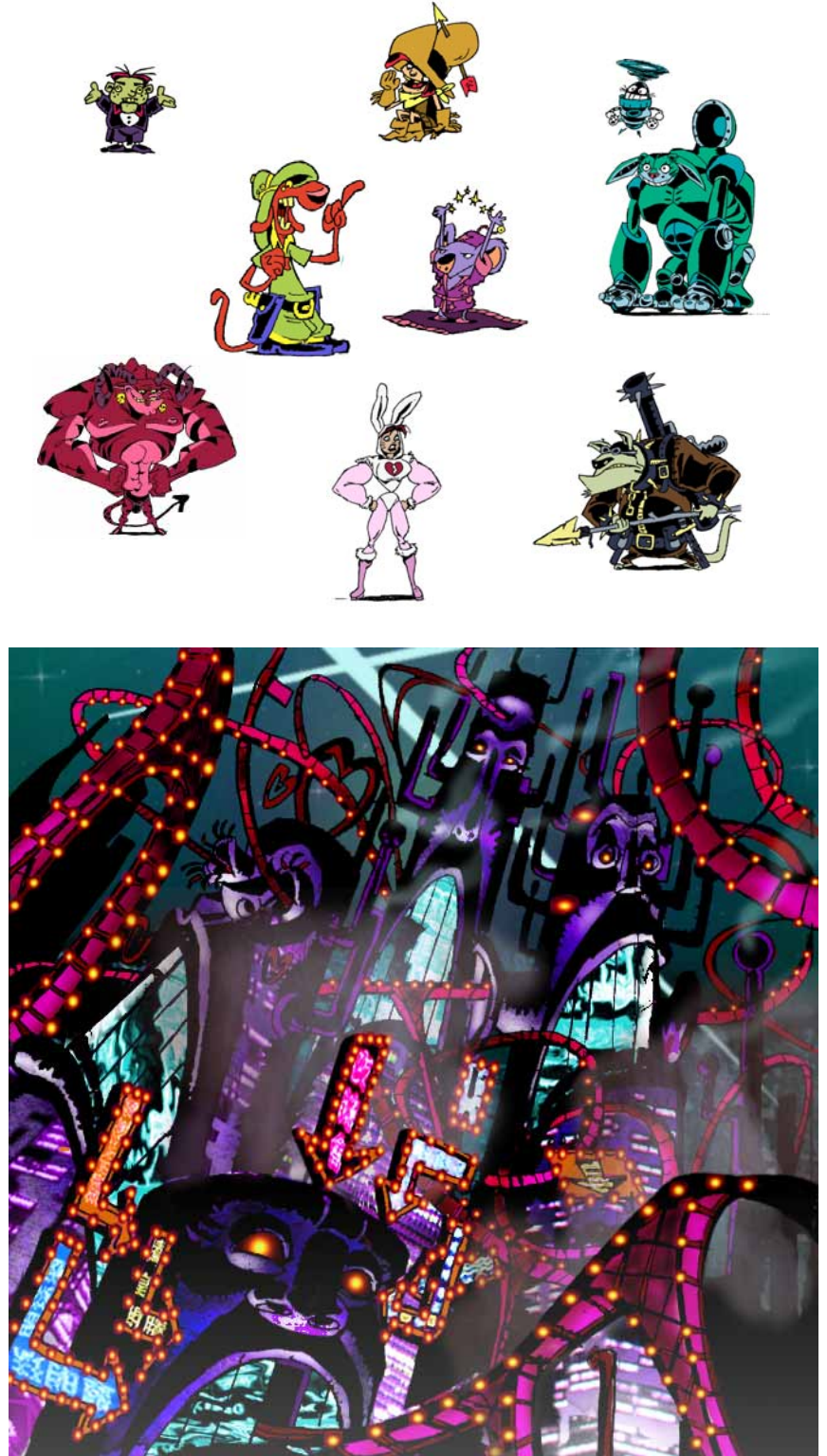
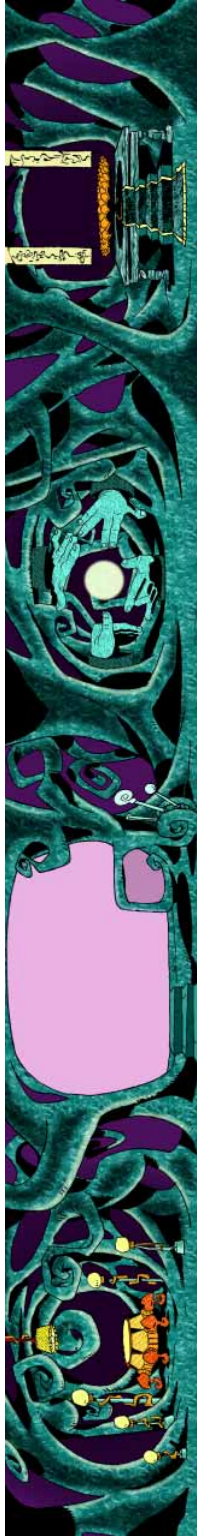
Purple Moon: Secret Paths in the Forest



Role: Creative Supervisor/Technical Director

Responsibilities: Supervised digital art production and all production methodologies; created palette architecture; composited and timed animation.

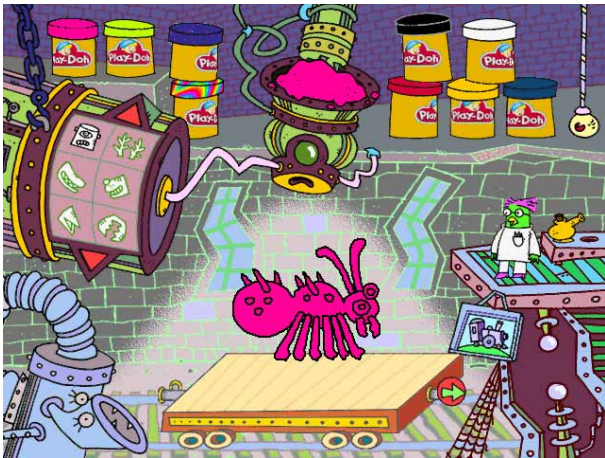
Brøderbund: Koala Lumpur



Role: Creative Supervisor/Technical Director, Colorist, Animator

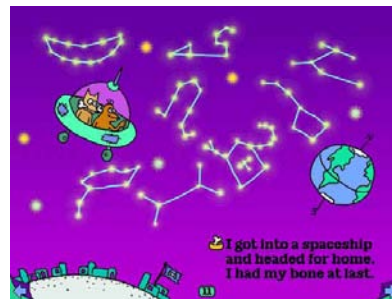
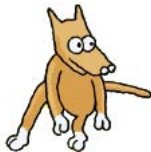
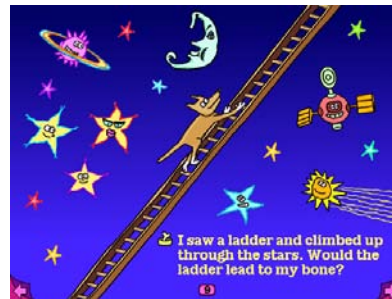
Responsibilities: Supervised digital art production; created all color models for characters; created and supervised production of backgrounds; created palette architecture; composited and timed animation.

Hasbro: Play-Doh Creations



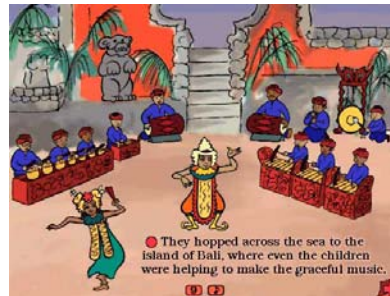
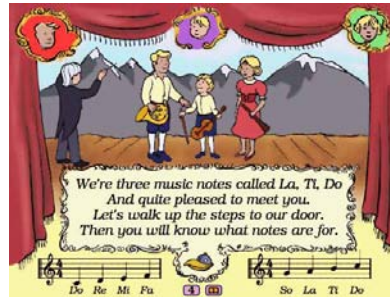
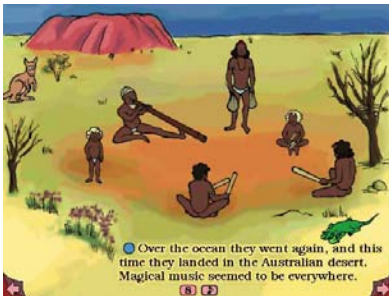
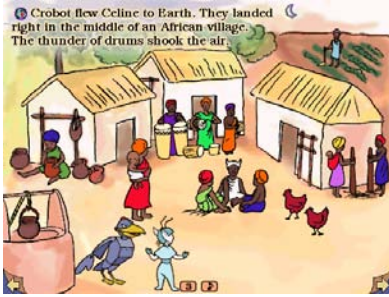
Role: Creative Supervisor/Technical Director, Colorist
Responsibilities: Supervised digital art production and all production methodologies; created color models and palette architecture; composited and timed animation.

Living Books: Ruff's Bone



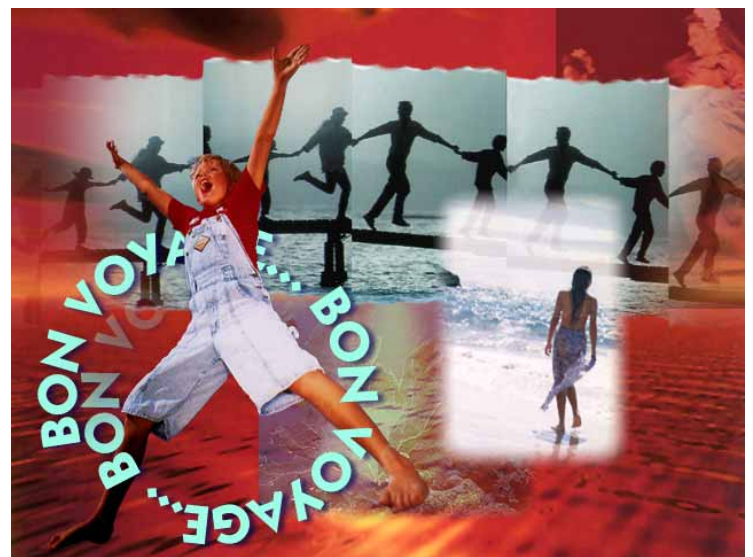
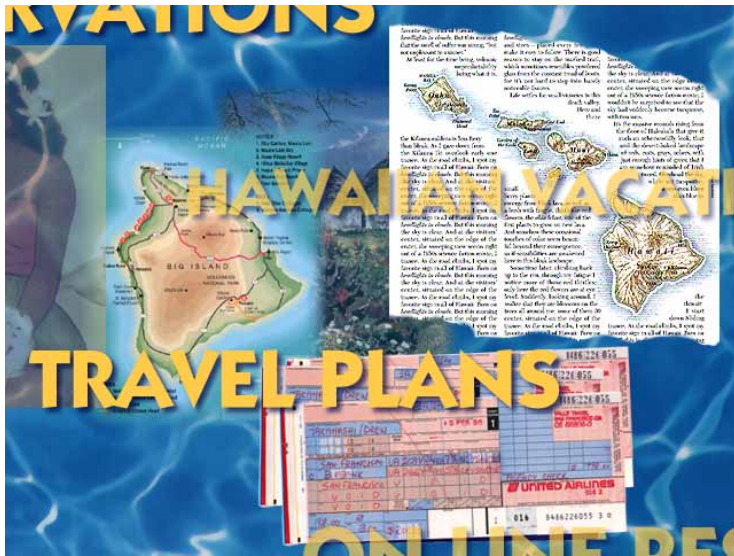
Role: Creative Supervisor/Technical Director, Colorist, Animator
 Responsibilities: Supervised digital art production, including scanning and ink and paint; created and supervised all production methodologies; created all color models for characters and backgrounds; created palette architecture; composited and timed animation.

Living Books: Moon Child



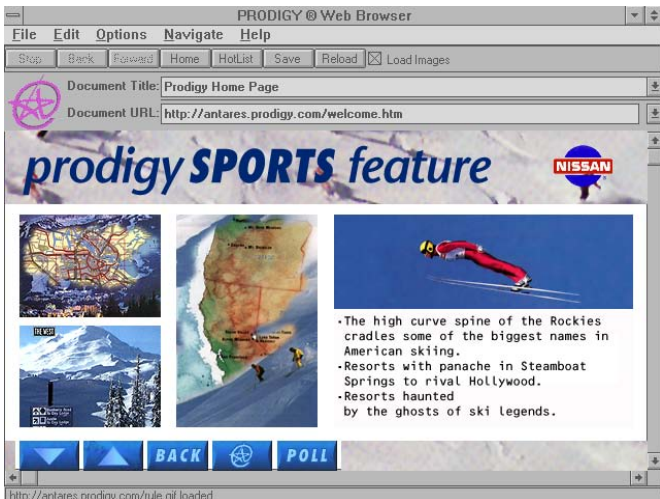
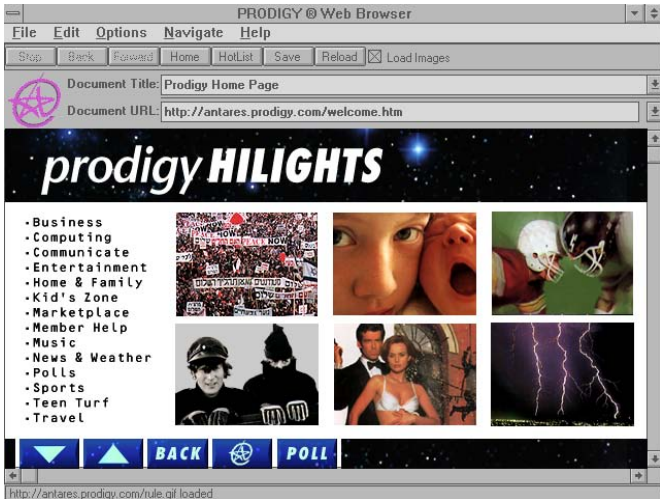
Role: Creative Supervisor/Technical Director, Colorist, Animator
 Responsibilities: Supervised digital art production, including scanning and ink and paint; created and supervised all production methodologies; created all color models for characters and backgrounds; created palette architecture; composited and timed animation.

Prodigy Network: Advertisement Storyboards



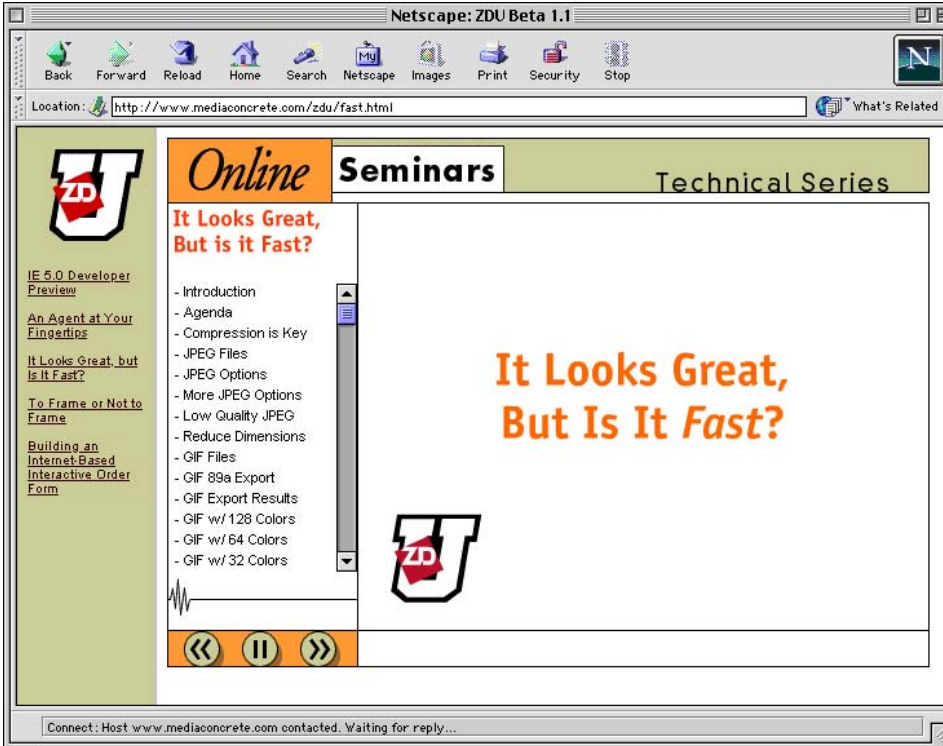
Role: Art Director

Prodigy Network: Prototype



Role: Art Director

ZD University: Tutorial Series



Compression is the key

- ◆ Current options for compression:
 - JPEGS
 - Best for photo-quality images and detailed illustrations
 - GIFs
 - Best for logos, line art, or any image that can be limited to 8-bit color depth
- ◆ PNGs may add a third option in the future



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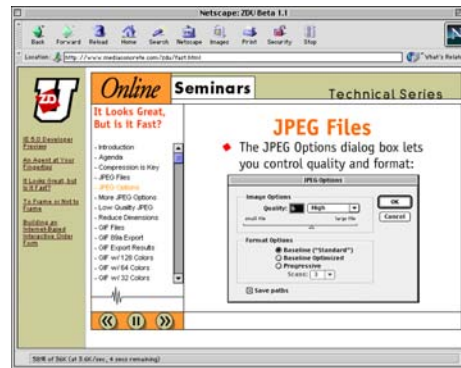
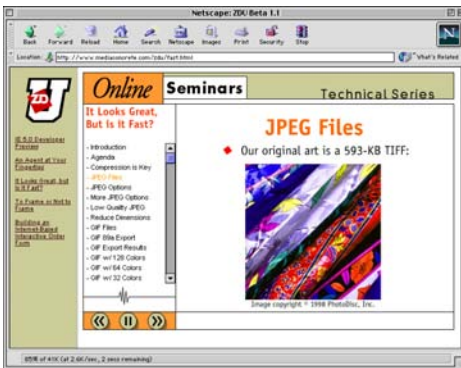


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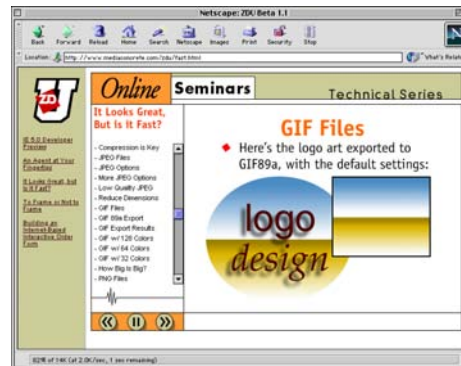
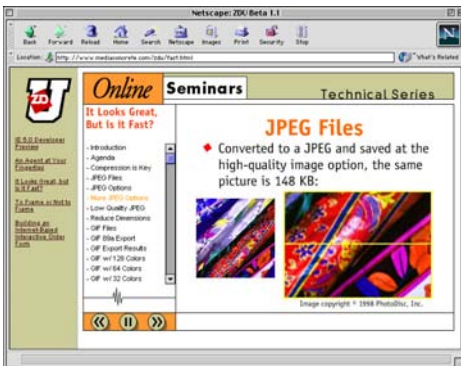


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- GIFs
 - Best for logos, line art, or any image that can be limited to 8-bit color depth

◆ PNGs may add a third option in the future

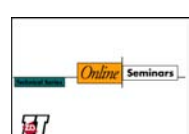
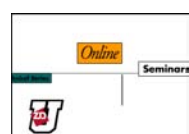


Compression is the key

Current options for compression:

- JPEGS
 - Best for photo-quality images and detailed illustrations
- GIFs
 - Best for logos, line art, or any image that can be limited to 8-bit color depth

◆ PNGs may add a third option in the future



Compression is the key

Current options for compression:

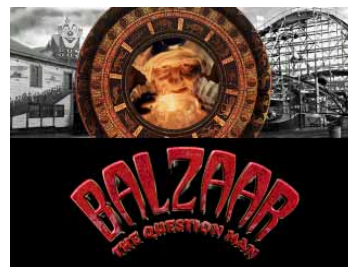
- JPEGS
 - Best for photo-quality images and detailed illustrations
- GIFs
 - Best for logos, line art, or any image that can be limited to 8-bit color depth

◆ PNGs may add a third option in the future



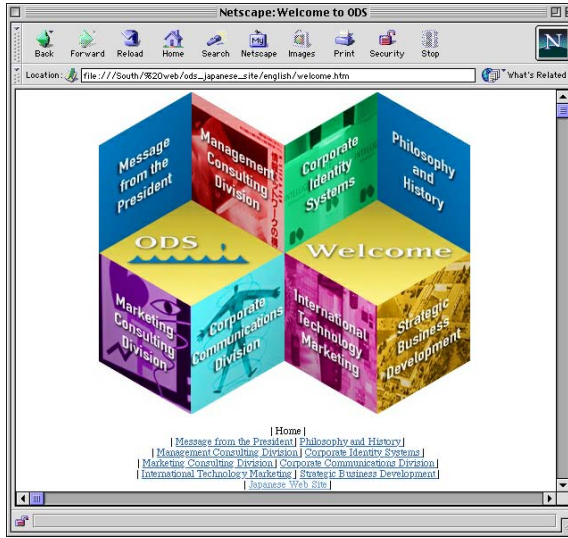
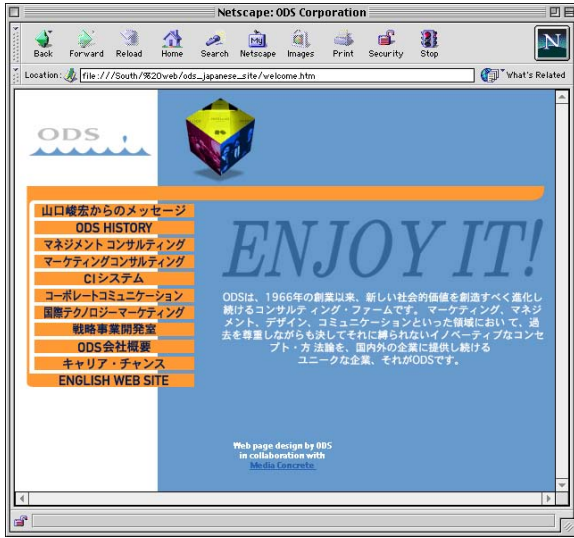
Role: Creative Supervisor/Technical Director, Motion Graphics Animator
 Responsibilities: Supervised digital art production; created and supervised all production methodologies; created all motion graphics animation.

Microsoft Network: Balzaar The Question Man

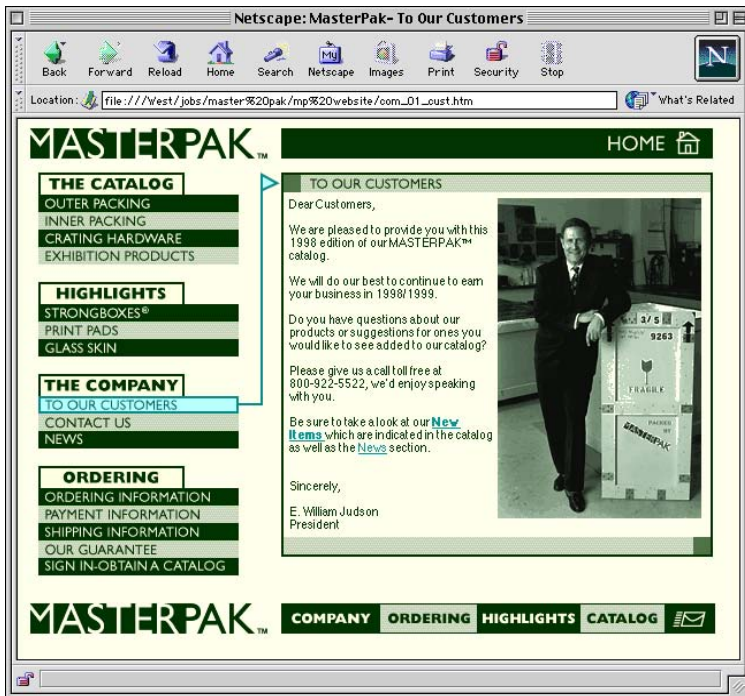


Role: Creator, Director, Animator

ODS Corporation: Web Site



MasterPak: Web Site



Role: Art Director

Mr. Good Ginger: Label Art

No preservatives.
No artificial color.
Shake well before drinking.
Refrigerate after opening.

Nutrition Facts
Serving Size 8 fl oz (240mL)
Servings Per Container 2

Amount Per Serving	% Daily Value*
Calories 80	
Total Fat 0g	0%
Sodium 10mg	1%
Total Carb. 20g	7%
Protein less than 1g	
Vitamin A 0% Calcium 0%	Vitamin C 100% Iron 0%

*Percent Daily Values are based on a 2,000 calorie diet.

RECYCLE

"Nangadel", hello. I am Mr. GoodGinger. Close your eyes next time you try me and feel the exceptional power! What a sensational feeling provided by a *super natural* root. *Sundiata Keita*, of whom this drink is named after, was a powerful leader who unified Mali into an empire in the Twelfth Century. I hope that such an energizing beverage will give honor to his name.

"JereJe", thank you for your trust, and get ready to *ROOTOONIZE*.

MR. GOODGINGER
2261 MARKET STREET, STE 271
SAN FRANCISCO, CA 94114
415-437-4999
<http://www.mrgoodginger.com>

All Natural
No Added Sugar

MR GOOD GINGER™
SUNDIATA SPICE
GINGER ROOT JUICE

16 fl oz
(1 pt) 473 ml

The Original

No preservatives.
No artificial color.
Shake well before drinking.
Refrigerate after opening.

Nutrition Facts
Serving Size 8 fl oz (240mL)
Servings Per Container 2

Amount Per Serving	% Daily Value*
Calories 80	
Total Fat 0g	0%
Sodium 10mg	1%
Total Carb. 20g	7%
Protein less than 1g	
Vitamin A 0% Calcium 0%	Vitamin C 100% Iron 0%

*Percent Daily Values are based on a 2,000 calorie diet.

RECYCLE

"Nangadel", hello. I am Mr. GoodGinger. Welcome to my roots. Close your eyes next time you try me and feel the exceptional power! What a sensational feeling provided by a *super natural* root. *Samori Toure*, of whom this drink is named after, was a powerful king of Guinea. I hope that such an energizing beverage will give honor to his name.

"JereJe", thank you for your trust, and get ready to *ROOTOONIZE*.

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415-437-4999
<http://www.mrgoodginger.com>

All Natural
No Added Sugar

MR GOOD GINGER™
SAMORI CIDER
GINGER ROOT JUICE

16 fl oz
(1 pt) 473 ml

Apple Ginger Refreshment

No preservatives.
No artificial color.
Shake well before drinking.
Refrigerate after opening.

Nutrition Facts
Serving Size 8 fl oz (240mL)
Servings Per Container 2

Amount Per Serving	% Daily Value*
Calories 80	
Total Fat 0g	0%
Sodium 10mg	1%
Total Carb. 20g	7%
Protein less than 1g	
Vitamin A 0% Calcium 0%	Vitamin C 100% Iron 0%

*Percent Daily Values are based on a 2,000 calorie diet.

RECYCLE

"Nangadel", hello. I am Mr. GoodGinger. Close your eyes next time you try me and feel the exceptional power! What a sensational feeling provided by a *super natural* root. *Shango*, of whom this drink is named after, was a leader of the *Oye-Ile* kingdom, and was also considered to be a god of thunder and rain. I hope that such an energizing beverage will give honor to his name.

"JereJe", thank you for your trust, and get ready to *ROOTOONIZE*.

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<http://www.mrgoodginger.com>

All Natural
No Added Sugar

MR GOOD GINGER™
SHANGO THUNDER
GINGER ROOT JUICE

16 fl oz
(1 pt) 473 ml

Hibiscus Ginger Lemonade

Role: Art Director