

SUMMER, 1981

JOURNAL

SCANN BUSINESS

New York,

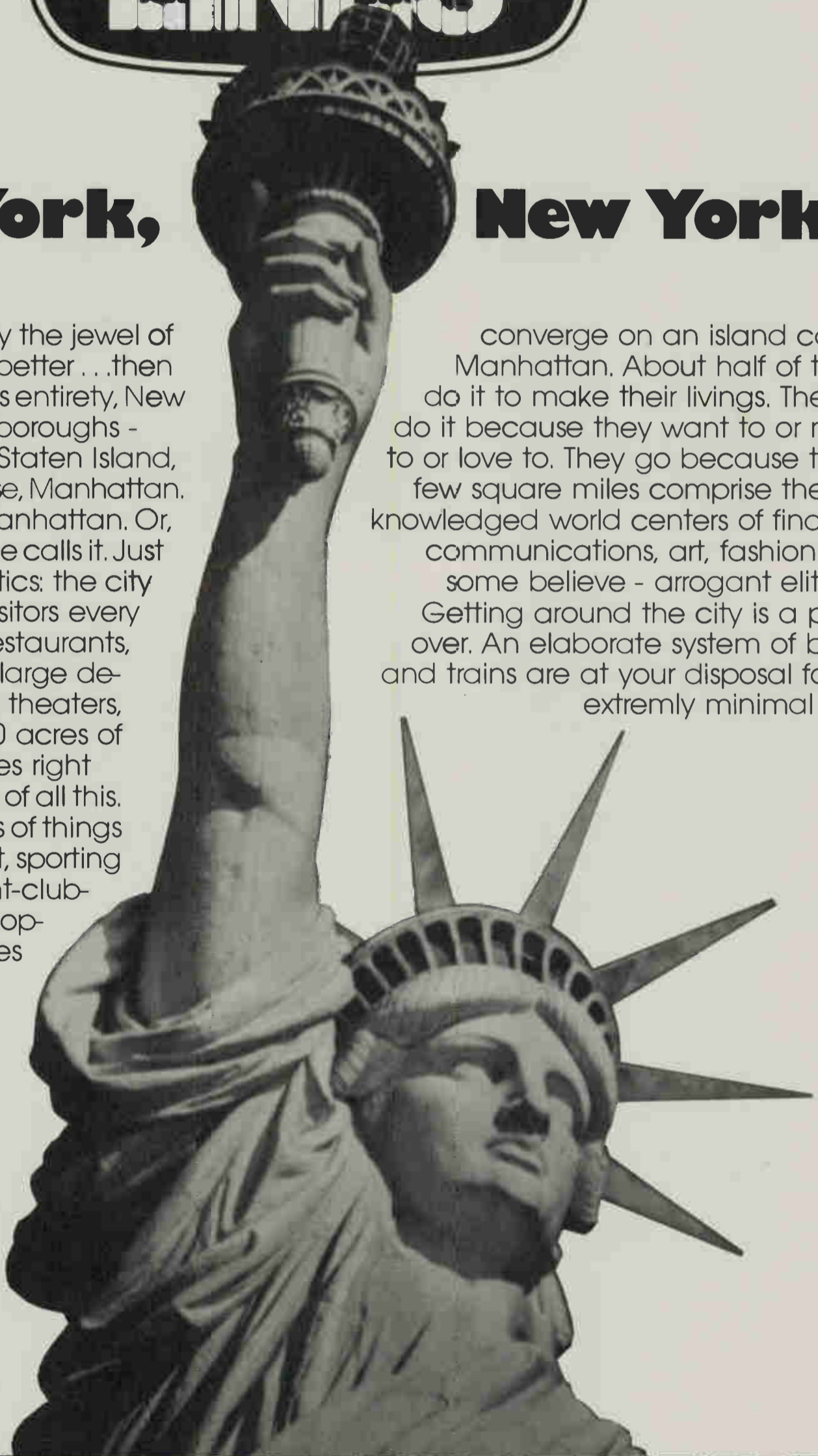
New York!

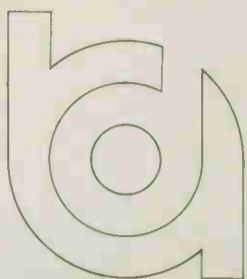
New York. It is truly the jewel of the east. If bigger is better . . . then New York is best! In its entirety, New York consists of five boroughs - Brooklyn, The Bronx, Staten Island, Queens, and of course, Manhattan.

Let's talk about Manhattan. Or, "the city", as everyone calls it. Just try these on for statistics: the city attracts 17 million visitors every year; it has 30,000 restaurants, 25 art museums, 30 large department stores, 185 theaters, 11,000 taxis, and 840 acres of green grass and trees right smack in the middle of all this. There are endless lists of things to do and see - ballet, sporting events, theatre, night-clubbing, sightseeing, shopping, exhibits, lectures . . . places like Carnegie Hall, Madison Square Garden, Central Park, The Brooklyn Bridge, Statue of Liberty, Yankee Stadium, Times Square, Fifth Avenue, and on, and on!

The "Big Apple Guide to Visitors" says, "Every single workday, 2,800,000 human beings from all over the world

converge on an island called Manhattan. About half of them do it to make their livings. The rest do it because they want to or need to or love to. They go because those few square miles comprise the acknowledged world centers of finance, communications, art, fashion and some believe - arrogant elitism." Getting around the city is a push-over. An elaborate system of buses and trains are at your disposal for an extremely minimal cost.





BROADCAST DESIGNERS

If you're in a hurry and feel wealthy, take taxis. You'll have 11,000 to choose from! If you prefer a little guidance, take a tour. There are all kinds of tours available on all kinds of subjects, and many of them are free. The purists claim that the real way to see New York is to walk. If you have the time, do yourself a favor and walk. As the "Guide" says, "Walk as far and as randomly as you can. Walk across bridges and over highways and through underground passageways. Smell the onions in the frankfurter wagons, vibrate as the subway rumbles beneath the sidewalk, and ogle the million other walkers like yourself who are watching you watching them. New York's streets are its veins and its arteries; walkers generate its pulse.

I ask you, what's your pleasure? Pick a card, any card!

SHOPPING New York is not known for any particular goods or products because it has them all. What it doesn't make, it imports, and the prices are competitive if you look around. Competition keeps the merchants well supplied and on their toes. Whether it's the specialty shops on Madison Ave., discount stores on the Lower East Side or artsie-craftsie stuff in Greenwich Village - you're sure to score with a unique gift to bring home. Cameras, fashions, bookstores, antiques, pastries - they can all be had, or if you're short of change, just enjoy the creative and inventive look of window shopping.

NIGHTLIFE It's no secret that the central attraction in New York after dark is theatre. "Broadway" is a (broad) term used to describe the 35 plus theatres on Manhattan's West Side. Choose your pick! Musicals, comedies, or serious plays. Add to this the constant availability of opera, dance, ballet and the many varied music styles like pop, rock, folk and jazz. Supper clubs, disco dancing and virtually thousands of after-show diner spots round out enough exciting activity to keep any sane person hopping.

DINING The "Guide" says, "Dining in New York is - Classic



Go "Ape" in NY!

French Cuisine in an intimate townhouse . . . A super salad at a trendy department store lunch bar . . . A lavish Sunday brunch with a miles-wide view of the city . . . A sizzling steak at a cozy pub . . . Dessert and coffee among the celebrities at a lively after-theater spot . . . And, that is just the beginning. The city for food is like Paris, Rome, Greece and the Orient all wrapped up in a neat little island. Recipes from every corner of the world - and it seems, they're all within walking distance. The real secret to good eating is to have a friend who is a New Yorker. They all know a very special place to eat where the food is spectacular and the price is right!

TOURS Many experts claim that the short-cut way to get a real glimpse of the city when your stay is limited is via the many tours available. Here are just a few possibilities:

- Art Tours of Manhattan
- Backstage on Broadway
- Big Apple by Night
- Circle Line Sightseeing Yaghts
- City Tour
- Greenwich Village Walk

- Island Helicopter Tours
- The Shopping Experience
- Visual Odyssey

SIGHTSEEING This subject could occupy several volumes, so I'll use a designers' rule and . . . simplify! Again, here are just a few possibilities:

- American Craft Museum
- Floating Foundation of Photography
- Guggenheim Museum
- Metropolitan Museum of Art
- Museum of Broadcasting
- Museum of Holography
- Museum of Modern Art
- Or, if you hate museums, here are some other Manhattan attractions you may want to look into:
- Central Park Zoo
- Lincoln Center for the Performing Arts
- Carnegie Hall
- The Chrysler Building (A must if you love art-deco)
- Citicorp Center
- Empire State Building, of course
- The New York Experience (An excellent audio/visual show)
- Rockefeller Center
- Soho (A must for old architecture)
- Statue of Liberty of course!

Enough - enough for New York, New York! Let's get down to the business of the BPA/BDA annual convention. There are many exciting guests and seminar/workshops lined up especially for you. Four fun filled, action packed days. Surrounded by browse boards, rap sessions, swap shops, exhibitors, hospitality suites, and a lot of just plain good old shop talk.

The following schedule is the workshops for designers:

WEDNESDAY, JUNE 10

Field Trip Pre-scheduled tours of major animation studios, design studios, typographers, etc. will be presented on a first registered, first choice basis.

BDA Welcome and General Business Meeting. Your board members will meet and greet you with an introduction of the seminar. Then, on to the business of running our organization

New York, New York An exciting evening on the town is being planned with your choice of dining, disco, baseball, Broadway play, and other exclusive New York activities.

THURSDAY, JUNE 11

TV News Graphics The top professionals showing the who, what, where, why and how of designing graphics for news. Moderator: Beverly Littlewood, WNBC-TV

The Public Television Designer

A panel discussion on the unique problems of the public television designer and a showing of their works. Moderator, John Anthes, WNET-TV, New York. Speakers: Neil Sandstad, WHA-WHA-TV, Jim Santiago, McNeil/Leher Report.

Louis Dorfsman. For 30 years . . . The best of CBS! As Vice President, Creative Director of Advertising and Design, CBS Inc., Lou will share his expertise that has culminated during three decades of professional achievement at CBS. Moderator, Gil Cowley WCBS-TV.

FRIDAY, JUNE 12

The State of the Art: BPA/BDA General Session with Steve Sohmer. The serious business of promoting and designing for the networks and how it can work for the local stations. Steve Sohmer, Vice President, Advertising and Promotion, CBS

Entertainment Division, imparts his ideas and solutions on how to use today's technology to your advantage.

Management and Financial Skills for Broadcast Designers

Dr. Jay Finkelman, Station Manager of KTMU-TV, will speak on the art of becoming an effective manager. Peter Temple, Station Manager, WCBS-TV will demonstrate budgeting procedures for graphic departments including the justification methods of capital equipment. Moderator, Dick Weise, KTMU-TV.

Problems and Solutions of The Small Art Department

A panel discussion of the most effective small market art directors telling their secrets of success and organization. Moderator, Bob Regler, KGBT-TV, Texas. Speakers: Ellen Ditmanson, WRAU-TV, Dennis Calkins, WXT-TV.

Design Symposium:

Tom Carnase To open our minds and eyes to the entire world of design possibilities, Tom will discuss his attitude of typography and the love and care in its planning. Tom has designed more than 50 alphabets such as Avant Garde Gothic (you're reading it right now!) and LSC Caslon. His award winning work includes such logos as "L'eggs", PBS's "Great Performances", and the title for "Scruples". Moderator, Shelley Safian, Safian Communications Inc.

From 4:30 to 6:30pm, there will be additional field trips which are also open to the BPA.

From 5:30 to 7:30pm, There will be a reception for the BDA Design Competition at the TGI Galleries.

SATURDAY, JUNE 13

The Impact of Animation in Promotion BPA/BDA General Session. Creative and effective animation and how to use it to your advantage. Imaginative professionals will display and discuss their techniques. Moderator: Bob Casazza, WRC-TV, Washington.

Scenic New York. Hugh Gray Raisky, renown designer will take us behind the scenes of the networks to show us the hows of set design and construction, with some practical

tips that you can use. Speakers: Jim Ryan, Scenic Designer CBS. Dave Clark, Lighting Director, Imero Fiorinto Assoc.

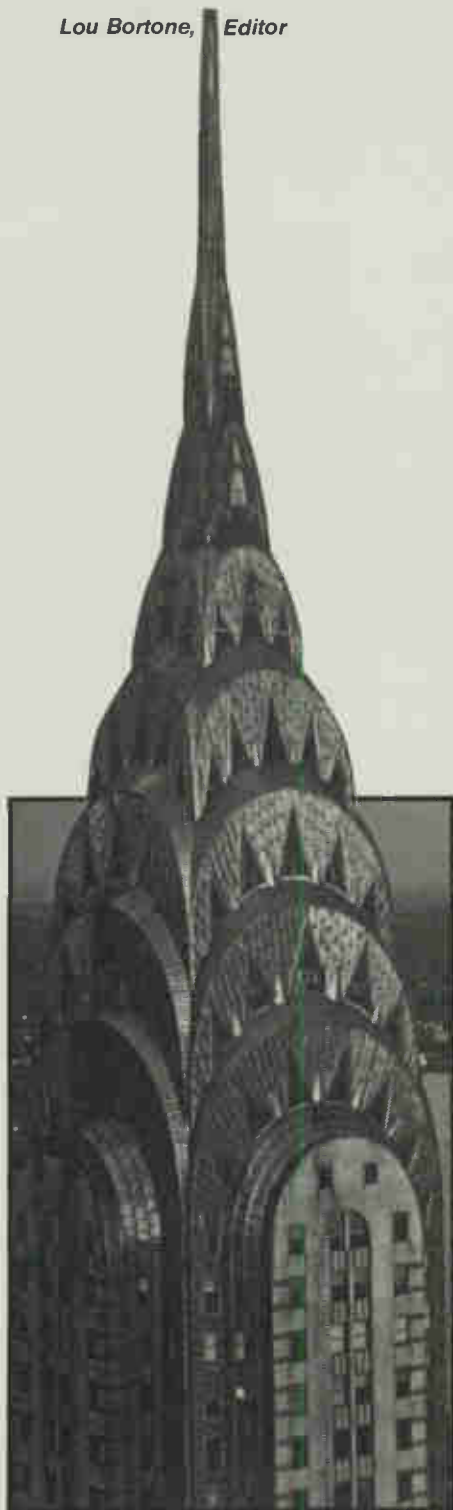
All afternoon: Informal viewings of various animations from the Canadian Film Board will be shown.

Awards Luncheon and Dinner Dance

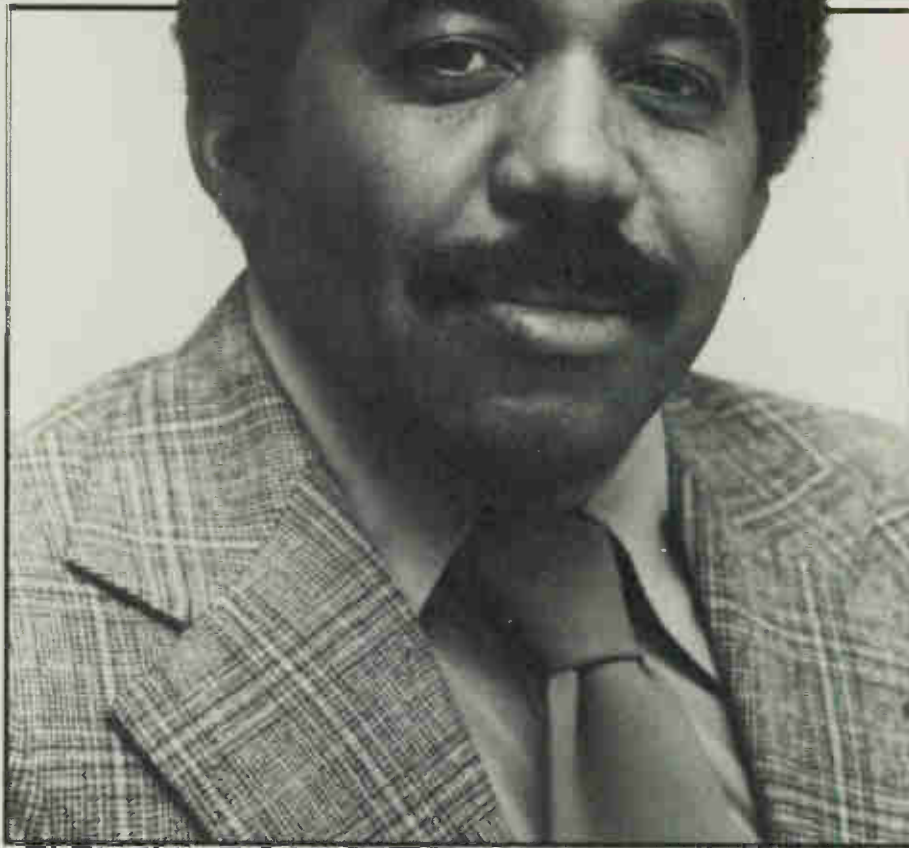
A major multi-media presentation of the BDA and BPA award programs showing the best of design and promotion work produced in 1980. A twelve piece orchestra and star studded entertainment will highlight this evening to help celebrate the BPA's Silver Anniversary.

As they say at the famous Waldorf-Astoria . . . "Why just sense the excitement of New York? . . . **Come on and Share it!**

Lou Bortone, Editor



New York's Chrysler Building, one of the most outstanding architectural examples of "Art Deco" in the world.



Gene A. Davis, this year's BPA/BDA Convention Chariman.

BPA: Update

The Broadcasters Promotion Association welcomes you, the Broadcast Designers Association to our fourth year of creative affiliation. As you know, we are celebrating our 25th Anniversary as an industry organization. Combine our BPA membership of 1,000 plus and the more than 500 BDA members . . . the results are formidable . . . to say the least.

Gil Cowley has put together three days (four actually, if you count Wednesday's field trips) of outstanding BDA sessions utilizing top talent. This year, we are working to develop workshops and/or sessions that will be of solid interest and value to both the BPA AND BDA attendees. Take a look at our first comprehensive schedule in this issue.

One of the highlights of this seminar will be the presentation of the BPA's first broadcasting achievement award. Dr. Frank Stanton of CBS will be the recipient. Lou Dorfman, long his close associate is scheduled to make this presentation.

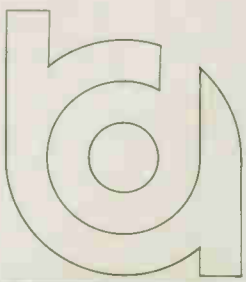
Projections, Inc. of New York will be producing the awards presentations in cooperation with Gil Cowley, Jerry Cappa and Bob Casazza.

Thanks for being a part of the 1981 excitement.

In addition to the BDA schedule of events, here are some highlights of the subjects being covered in seminars and workshops by the BPA. Beginning on Monday, June 8, various affiliate promotion manager meetings will take place. On Wednesday, registration begins. Here are just a few of the subjects being covered Thursday through Saturday.

- The Promotion Manager . . . into the 80's
- New Ways to Out-promote Your Competition
- Audience Promotion: The Essential Alternatives
- In-House Production, an "Inside" Look
- Effective Media Planning and Implementation
- Using Print Advertising for News Impact
- An Inside Look at On-Air News Promotion
- Writing Copy for Maximum Impact
- Living Budgets - Small, Medium and Large Markets (Three different sessions)
- Rediscovering Trade Advertising
- Changing Jobs
- TV Talk Show Promotion

Gene A. Davis, BPA Chair



BROADCAST DESIGNERS

As the sun crosses the equator making the nights and days of equal length in all parts of the earth, the vernal equinox (that's Spring, gang!) finds your BDA Board in high gear on several projects that will culminate at the June seminar in New York City.

The BPA's convention chair, Gene Davis, constantly amazes me with his energy, fortitude and imagination in his seminar plans. Registration is running ahead of last year and promises to top an all time attendance record. If you haven't sent in your registration, do so quickly. The earliest hotel registration will get the least-expensive rooms. The hotel has assured us of a minimum of 900 rooms, so almost everyone should get rooms within the Waldorf. Betty Hudson's activity flyers should have been received and returned for Wednesday, June 10, "New York-New York" night. All of our workshop's moderators and most of the panelists are in place. Lee Stausland is working up our field trip flyer which will be to you soon. There will also be an 800 phone number to call for help in your flight reservation. As soon as this number is available we'll make it known to you.

Hilton Murray reports that he has received over 1,000 submissions for our News Graphics book. It will be ready for distribution at our seminar.

Entries are pouring in for the BDA design competition. Jack Fleshig has organized a super committee utilizing talent from not only his station WXYZ but the other stations in Detroit. Namely, WTVS, WKBD and WDIV. The terrific poster was designed for Jack by James Houff and Susan Hodgins at WDIV-TV. As an added bonus this year, typographic Innovation's president, Lester Rubinfeld, announced that his gallery will host our third annual competition with a complete display of all the accepted pieces during our seminar in June. This will include a reception by invitation which will be in the mail this May. Arrangements are being handled by Estelle Opsbaum and Marty Stern of TGI. Jerry Cappa is producing the Awards Luncheon presentation which will be a non-stop multi-media presentation.

Our fourth annual design competition will be hosted the



Gil Cowley, President BDA and Art Director, WCBS-TV, New York.

President Speaks

following year by the International Typeface Corporation's Gallery. Lorna Shanks, the Director of ITC center will announce this in the next U&Ic. Lorna will also be speaking to us at the June seminar as one of our field trips on typography in the 80's and the technology that is taking us there.

Not to worry about the 1980 awards book - Jim Stringer has it at the printers and it will be in the mail soon...promise!

Your Board met January 30-31 in Las Vegas with the BPA at Ceasar's Palace. This will be the site of our 1985 seminars. Believe it or not, we spent the entire first day from 8 in the morning until 11 at night with only time out for lunch, working on the future of the BDA. The following day, we

met with BPA on our joint affairs. And not until that evening did we get a chance to really see Las Vegas. Scott Miller hit so many watermelons on the nickel slots that he had to buy another suitcase to take them home. Unfortunately, the airline's additional weight tariff cost more than his booty.

Seriously, with Al Medoro's expertise as treasurer, in Las Vegas we set a sound fiscal policy and budget for our organization. The next board meeting was in New York on April 3 to finalize our convention planning.

The questionnaires are being carefully interpolated by Milton Clipper and myself. In pulling meaningful information out of this form, I have gained a new

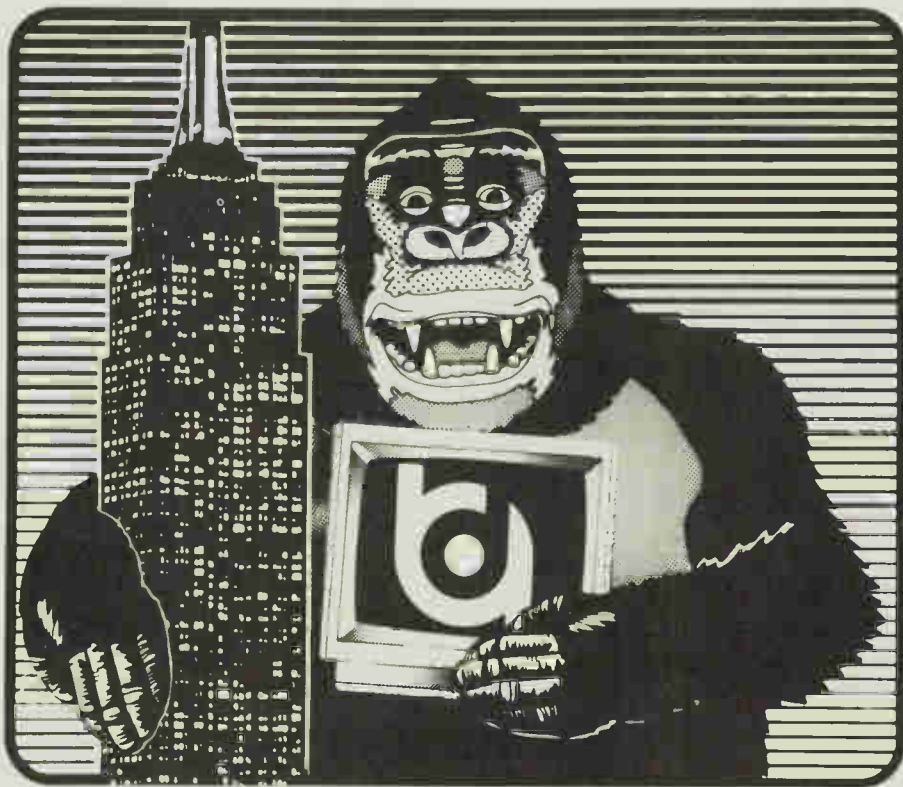
respect for sales research people who pour over rating books to look for that one bit of demographics that will sell a program. Just to whet your appetite, I'll share a bit of what we're learning with you. In the top ten markets, the average art director's salary is \$30.75K, with 10.91 years experience in TV and has worked at 2.35 TV stations. Surprisingly, the male top ten TV art directors make just slightly less than the female art director, that's \$30.71K compared to 30.875K. The male top ten TV art director has had almost twice the experience, which is 13.96 years in TV as opposed to 6.36 years for females. The average college and/or art school for top 10 art director and designers is 4.74 years. This figure is only slightly smaller in the 11 to 25 markets which is 4.52 years. The average top ten graphic designer salary is \$19K and the average staff size is 8.1 people including the art director.

Interestingly, 35% of the top ten AD's do not consider any job in TV for advancement. In the 11-25 and 26-50 markets, 25% will not consider other TV positions for promotion. This rather sad statistic, that a good number of us believe we are in a dead-end advocacy or do not want any part of other TV position. In the coming months, your board will address themselves to this issue. It is also depressing that not enough of us claim that we are in the decision making process of our stations. In the top ten, 51.75% are involved and 13.8% claim only occasional involvement. Surprisingly, 11-25 markets claim a higher decision making involvement of 73.95%. As we all knew, creative-think time is very small compared to our administrative duties and in the actual doing work for air, print and scenics. The entire picture of how we measure up will be available at the June Seminar.

I would like to thank each and everyone of you who took the time and patience to fill out the questionnaire. This information is of immeasurable value and will give your board the insights into the areas we need to work and improve our craft and careers.

I hope to see everyone this June in New York.

Gil Cowley, President, BDA

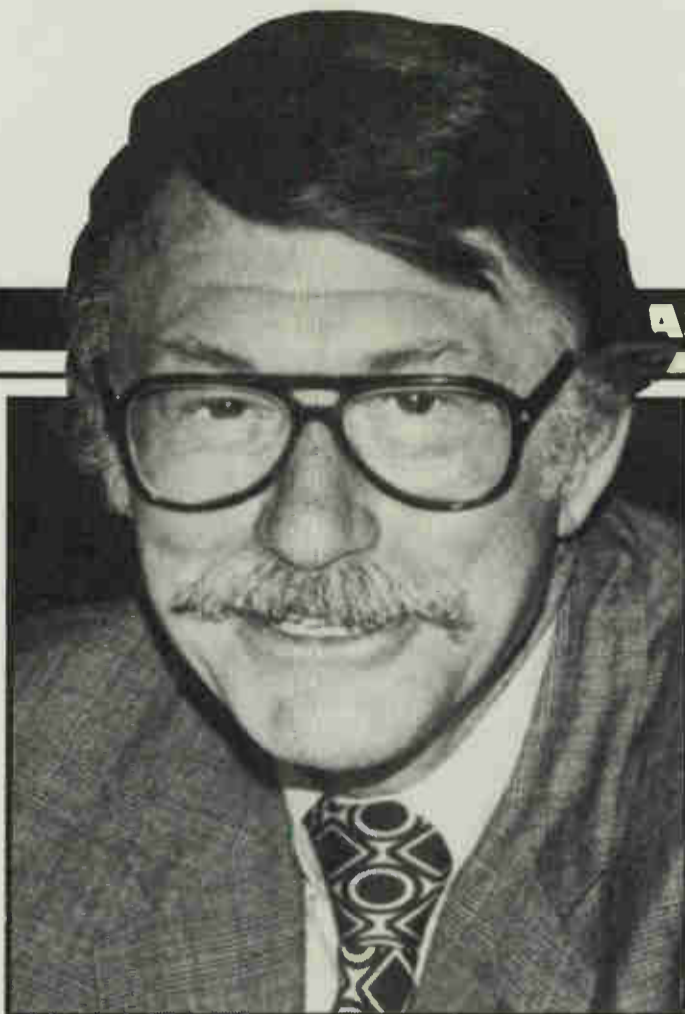


You'll be seeing a lot more of this "Big Ape" at BDA/BPA in New York.

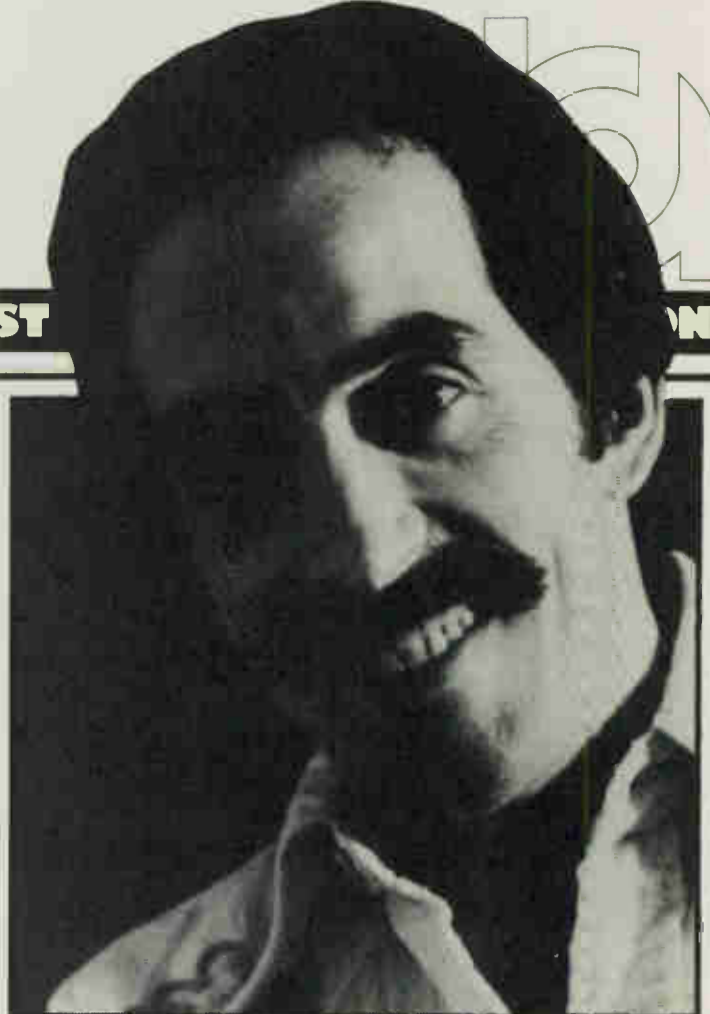
I've often thought that if I ever wrote a realistic book about creating graphics for television, I would call it, "If I Only Had One More Day!"

As I sit here now, looking over the biographies of Lou Dorfsman and Tom Carnese, and perusing samples of their work, I can't help but think... "If I only had one more page!" There is so much to tell and so much to show - each example more spectacular than the last.

Lou Dorfsman and Tom Carnese will be feature speakers at our seminars in June. We've really got some treats in store for us. Just to whet your appetite, here is a brief outline and some design samples.



Lou Dorfsman, CBS Inc.



Tom Carnese, typographer extraordinaire!

Lou Bortone, Editor

Lou Dorfsman

Vice President, Creative Director of Advertising and Design, CBS Inc.

A native New Yorker, Mr. Dorfsman graduated from the Cooper Union School of Art and Architecture with a BFA.

Cooper Union awarded Mr. Dorfsman a Citation for Outstanding Professional Achievement in 1956. In February 1963, he received Cooper Union's highest alumni award for professional achievement, the Augustus St. Gaudens medal. In 1980 he was voted Alumni of the Year.

Past President of the New York Art Directors Club, Mr. Dorfsman has been honored through the years by that organization with 13 Gold Medals, 23 Awards of Distinctive Merit in such categories as print and television advertising, packaging, film titling, book design and direct mail.

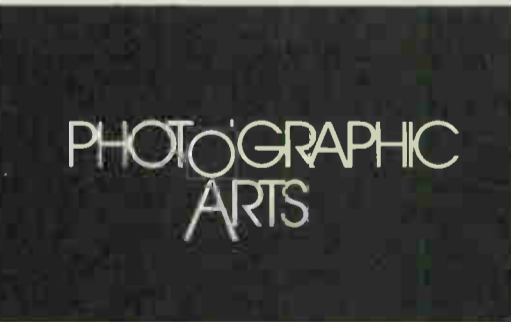
In 1978, he was elected to the Art Directors Club Hall of Fame in recognition of his contribution to the field of graphics and corporate design and advertising. Also in 1978, the American Institute of Graphic Arts awarded its annual AIGA Gold Medal to Mr. Dorfsman its highest honor for outstanding career-long contribution to the graphic design field. The AIGA has also honored him for 50 Ads for the Year, and by one-man showings of his work in April, 1959, and October 1978.

Mr. Dorfsman has also received 2 Clio awards for best television commercials and newspaper advertisements. In 1979 he won an Emmy award for his design of opening titles for a television series.

Lou Dorfsman has been the subject of interviews and feature articles by magazines such as **Industrial Design, Graphis, Fortune, CA, Print, American Artists, Mademoiselle;** in Italy, **Pagina;** and in England, **Penrose Annual.**



Graphic design by Lou Dorfsman



Typographic design by Tom Carnese

Tom Carnese

Tom Carnese started his career with the design division of Sudler & Hennessey, Inc. His stay at S&H was five years and he went on to freelancing. In 1964 he helped establish an art studio where he worked until December of 1968. In 1969 he became Vice President of Lubalin, Smith, Carnese Inc., and in 1979 he conducted business as a design consultant.

Tom Carnese has been called "an original master in lettering" by **Idea Magazine**, the Japanese published International Advertising throughout the world. He contributes much of his talent in bringing ideas to life such as the logos for **New York Magazine** and **L'eggs** by Hanes.

In the field of type design Carnese has few peers. Up to date he has designed more than 50 alphabets such as Avant Garde Gothic (you're reading it right now) and LSC Caslon 223. He also acts as consultant in type development for manufacturers.

Carnese tours art directors clubs and keeps his hand in education by lecturing on his medium to schools throughout the U.S. He is now a member of the New York City Community College Advisory Commission.

Carnese is a collector of awards and gold certificates. Most of them have been for type design in the New York exhibits, the toughest of all judgments.

"Fine typography is the result of an attitude. Its attraction comes from love and care in its planning. Letters with their swirling patterns, strange, marbled designs and curious free-form shapes trapped as if by magic in texture are without a doubt one of the most sophisticated examples of expressionism today."



BROADCAST DESIGN

NAEB GRAPHIC & DESIGN AWARDS 1980

The National Association of Educational Broadcasters (NAEB) Graphic & Design Awards Competition for 1980, according to John Anthes, Director of Competition, it proved to be an impressive show. 1,665 entries from 120 stations made this competition the largest show of radio and television graphic design ever assembled. Print material, video, and slides were viewed by 14 judges during the week long event.

To see at a glance what most of the PBS stations are doing in print was quite an experience for the judges. Since all basically deal with the same subject matter, types of printed material, and sometimes the exact imagery, it was intriguing to see how each station solved these particular design problems, while maintaining their own identities. Of the 817 print entries, 190 were chosen to be in the show.

The winners of this year's competition were represented by 54 stations. Here are just a few samples of the winning print material.

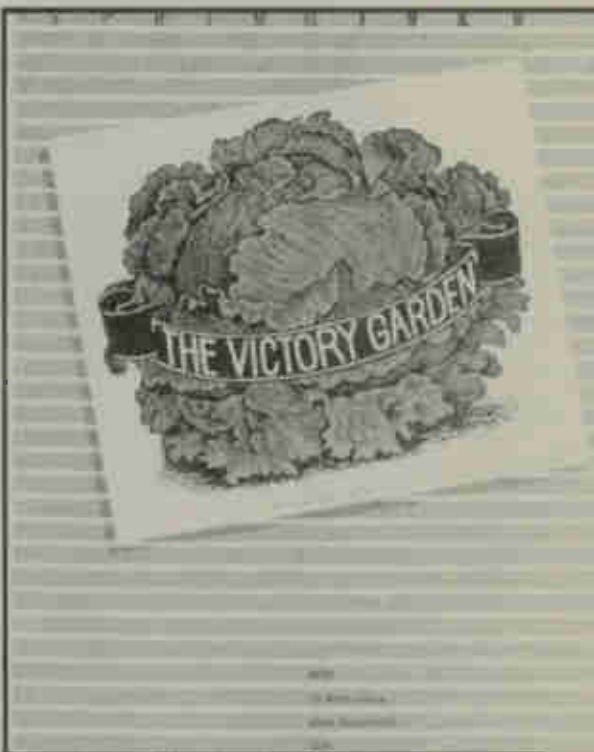
Going Public!



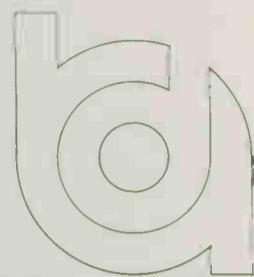
KQED, SAN FRANCISCO, CA
A.D., JENNIFER E. MORLA



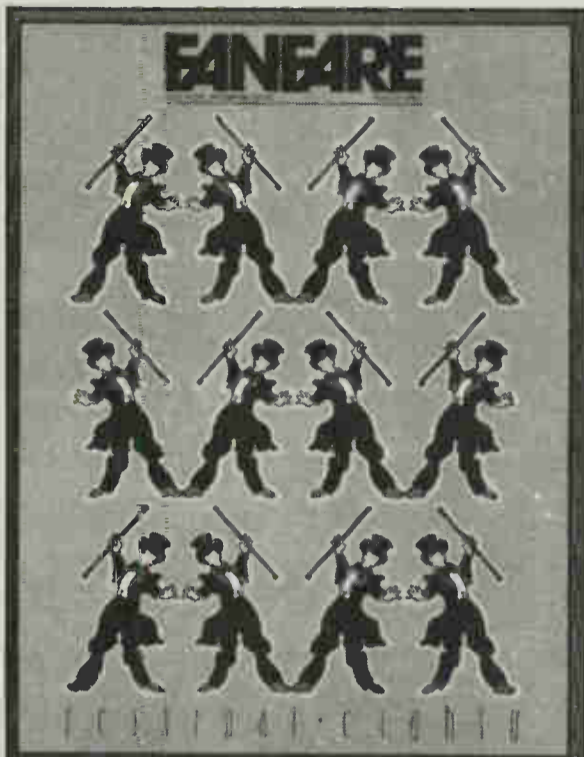
WHA-TV & RADIO, MADISON, WI
A.D., NEIL SANDSTAD



WQLN, ERIE, PA
A.D., SHELLIE BARRON
NEBRASKA ETV NETWORK
A.D., TIM TIMKEN
WGBH, BOSTON, MA
A.D., HOLLY PHILLIPS



BROADCAST DESIGNERS ASSOCIATION



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Gene A. Davis, BDA Chair



BROADCAST DESIGNERS ASSOCIATION

The Broadcast Designers Association is a national organization, founded in 1977, which serves as a meeting ground for television art directors and designers and other related professionals. A four-day seminar, in conjunction with the Broadcast Promotion Association, is held annually for both social and business meetings to deal with and share current related subjects and concepts. The BDA serves to keep its members abreast of new design trends, graphic/technical information and the latest state of the art equipment and materials available.

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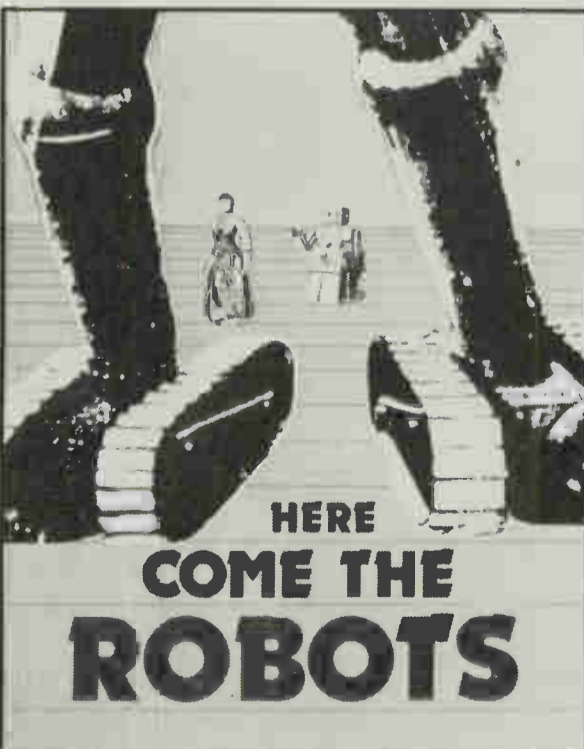
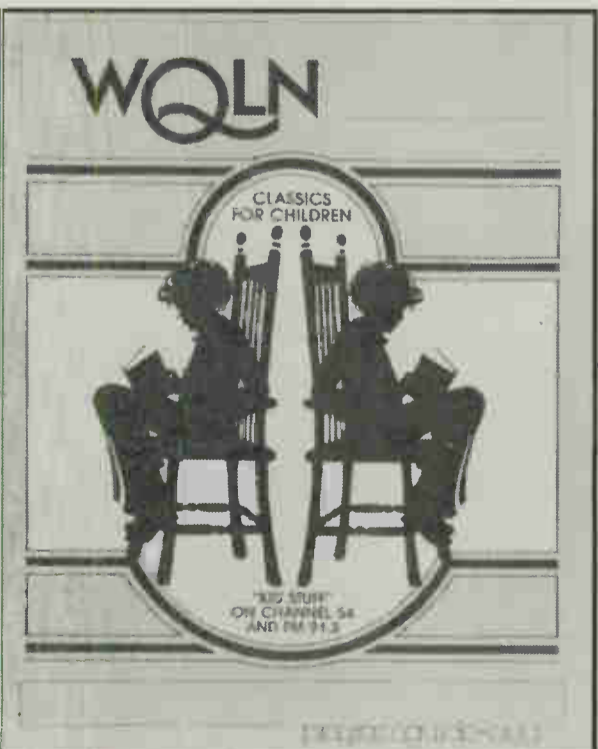
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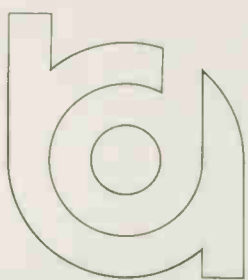
Officers listed above, plus:

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Jerry Cappa, WKBW-TV (NY)
Milton Clipper, WDVM-TV (VA)
Hilton Murray, WJKW-TV (OH)
Shelly Safian, Orlando, (FL)
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A.D., SHELLIE BARRON

KUED, SALT LAKE CITY UT
A.D., BRENT BUDD
WGBH, BOSTON, MA
A.D., DOUGLASS SCOTT
CONNECTICUT PUBLIC TELEVISION
A.D., BOB BROOKS



BROADCAST DESIGNERS ASSOCIATION

Scenic Routes

Fiberglass! How many times have you looked at a molded shape and said to yourself, "I wish I could create that kind of a form in a set?" The answer to this need may well be fiberglass. With the use of glass cloth and polyester resin you can create virtually any shape that you can imagine from curves to cylinders to hourglass shapes. In short, any shape that you can build a rough form for using wood or other materials, you can then complete, using fiberglass. Witness the hourglass shaped newsdesks.

When we began the process of designing a new news set for WJZ-TV, the Art Director, John Dean, and I decided that whatever else might happen during the design process, we wanted to come out of that process with a desk that looked significantly different than the average square cornered airline ticket counter type. We simply wanted a free-form. Armed with this commitment we plunged head-long into the process of designing, once again, the "perfect" news set! The final shape of the desks is shown here. . . the process follows.

As a beginning word of caution I will offer these ground rules for attempting this kind of a scenic shape. First, never assume that you are taking on a simple task. It is, by no means, easy. In fact, it's damn difficult but it is possible and therefore worth trying if you can get the support of your station management. Secondly, you should make the under structure as close to the desired shape and as smooth as possible. We failed to understand the importance of both of these items and it cost us dearly in both time and frustration as the process moved forward. Lastly, with the two preceding warnings firmly in mind, do not attempt a fiberglass structure for the first time without plenty of lead time.

The basis for a fiberglass formed piece may be steel, wood, or foam if the surface of the foam is sealed with material which is impervious to polyester resin. If the basis is wood or steel the final curvature for the surface base can be produced using thin strips of material such as luaan plywood. It is very important to keep the curvature of these skeletal pieces as smooth and even as possible since every variation in the surface will show up when the final color coat is

applied. Once the understructure has been prepared, you are ready to apply the fiberglass fabric and resin. You will need a fine weave fabric similar to Proform B238, and perhaps a standard Fiberglass CS Mat. In addition, you will need polyester resin, a catalyst such as MEK Peroxide/Hi Point 180, and some Acetone for clean up. It is important to take care that the following requirements are met. The resin itself must be maintained at a temperature of 50 degrees or warmer to insure proper hardening. This is important - the vapors are extremely toxic, so adequate ventilation MUST be maintained at all times. Once all of these requirements are met, you are ready to begin fiberglassing. Start by mixing the resin and catalyst. This mixture is about one part catalyst to 100 parts resin. If too much catalyst is used the resin will overheat and cause spiderweb cracking of the set resin. Since it is impossible to tell whether or not the resin is going to spiderweb before it sets, you must take care to measure the appropriate amounts for the resin/catalyst mixture. If, on the other hand, the resin is too cold when the mix is made, the product will not set properly and the resin may not dry at all. Having mixed the resin properly you may now begin the application process. Spread a generous layer of resin on the surface to be glassed and lay the fabric into it. Next, using a large



Your friend and Author, Bob Rayne

brush (this can be the same one used to spread the first coat of resin) coat the surface of the fabric liberally with another layer of resin being careful to work from the center out to the edges and insuring that all air bubbles are worked out of the surface. When all the air is out of the fiberglass, the fabric will appear totally transparent. Should you inadvertently leave air in the surface it will cause tear spots and void pockets when you later sand the surface for finishing, both of these conditions rob the finished product of strength and make the final surface difficult to render even. After the first layer is applied, leave the unit to set and dry overnight before applying a second layer, should one be desired. After the final layer of fabric has been applied and has fully dried, you may wish to add a few coats of resin without fabric in order to make the final surface

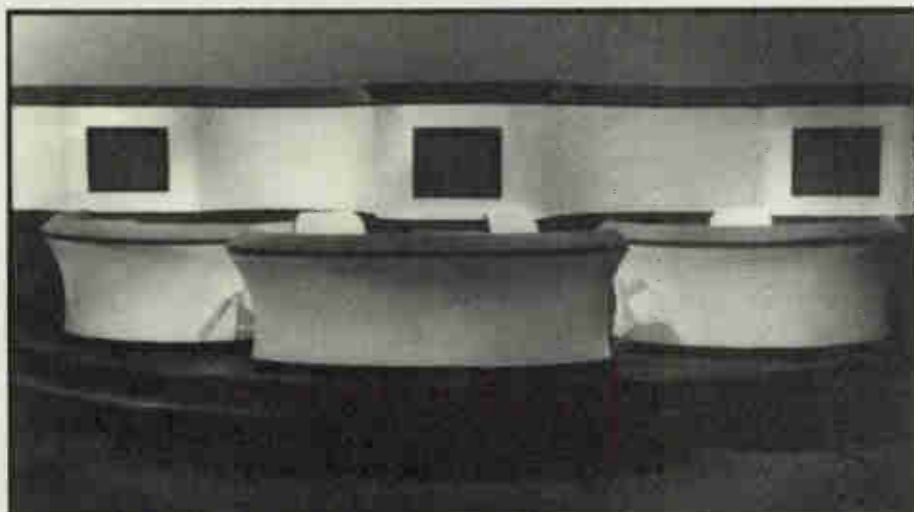
smoother before beginning the sanding process. If a perfectly smooth final finish is desired, sand the fiberglass surface only slightly in order to provide a tooth on the surface and begin to fill the irregularities of the surface with auto-body putty or a high quality vinyl spackling compound. This smoothing process may be aided by using large pieces of polystyrene rather than the conventional trowels to aid in the spreading of the material. This allows not only a larger smoothing surface but also provides a more flexible edge in the spreading. If body putty is used you may choose to use slightly more hardener than the directions call for in order to speed the set-up time. This will sometimes aid in the workability of the patching process. Once the surface has been rendered smooth, a process which may take as many as three or four coats of filler, you should sand the surface smooth and apply a coat or two of high quality primer. Either oil base or latex primer may be used, however, the oil base material will bond with the surface a little better and add strength to the surface of the filler used in the smoothing process. When the primer is dry, you are ready to apply the final color using whatever medium you have chosen.

As you can see from the description, fiberglass is not an easy process, nor is it a material which you should choose to use in situations where there are other materials which will work as well. However, when you have established that your scenic needs really demand a sculptured look with a maximum of structural and surface strength, there is probably no other material which will fill these needs as completely or with as satisfying an end result as fiberglass. Should you wish to tackle such a project the first two people to contact are your local fiberglass supplier and a boatbuilder or moulding shop. I think you will find these people extremely helpful, if not, feel free to contact me and I will do my best to help you through the maiden voyage. Finally, you may find local freelance carpenters who have worked with fiberglass. Thomas Turnbull and Arthur Drought, two freelancers here in Baltimore made our project work.

Once more, I end this column with a call for information from all ye o so silent readers. Come on folks . . . write in - it's getting lonely here!



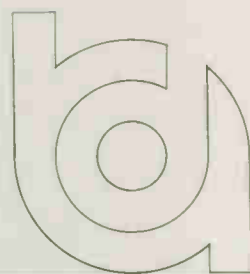
"Hourglass desks" in progress. The Luaan plywood stripping can be seen with the fiberglass coat applied. The light colored bands are 2" wide masking tape used to bridge the seams between the strips.



WJZ-TV's Eyewitness News desks . . . the finished product.

Photo by Janice Ervat

Bob Rayne
WJZ-TV
3725 Malden Avenue
Baltimore, MD 21211
(301) 466-0013
(301) 659-6791



BROADCAST DESIGNERS ASSOCIATION



Obviously, a happy group! (L to R) Bob Williams, Georgia Orphan, Brad Nims, Judy Rosenfeld, and Page McCarty. WJLA-TV, Washington, D.C.

Graphics: TV in D.C.

"...AND THIS IS THE NICEST ROOM IN THE BUILDING!"

This is the envious comment we often hear lately, as tours of the station and fellow employees enter our department. And, no wonder! — three windows with southern exposure, hanging plants growing like weeds, wall-to-wall lush, soft grey carpeting, and lots of space. We inherited the space from the film lab when the station made the switch from film to tape. Then, with a renovation budget, transformed a rusty, dusty, leaking laboratory into a well organized designers' habitat. Major areas include: designers' space (library, light table, waiting and lounge area, and five drafting tables); AD's office; Oxberry-animation room; equipment room and photo lab. Updating filing and storage systems are ongoing efforts — but for the most part, this space serves us well. We haven't always been so fortunate. We had a history of working in windowless closets. The last measured 14' X 20' for five people and came with a foul smelling sink that flooded regularly. Yes, our new sunny space of 1½ years is a great comfort and support when the pressure strikes. And, strike it does!

With a non-union staff of five (three designers, a still photographer, and AD), we've developed a rotating schedule to handle the basic workload of all the station's departments. The regularly scheduled functions have been divided as follows: 1) news graphics; 2) TV Guide (averaging 1-3 per week), supply orders, general filing/

maintenance of department; and 3) Traffic, Sales, Public Affairs, and Promotion slides and any miscellaneous print material, such as press kits, signage, and in-house newsletter. Being located in Washington, D.C., news is without question a prime function of the station. Over the years, many graphic styles and formats have been attempted — everything from cut paper to a photographic look with chroma key panels, to the present format: single illustrated visuals with white title reversed out of black, shot into a full screen slide and electronically reduced to a quarter of the screen by DVE. We average 3-5 new graphics per day, in addition to recycling some generic visuals with new titles. Maps, charts, and graphics for special news series are also produced daily.

Our staff still photographer's responsibilities include: shooting all b/w and color press and promotion photographs, printing b/w, (color is done out-of-house). He also processes a daily color slide run (includes the news graphics, traffic and sales art, any program graphics) and maintains the darkroom facility.

As the station's Art Director, I report directly to the Vice-President for Operations, attend department head meetings, and participate in station goal planning. Budget accountability and planning, as well as, management of the design staff, its work volume, and schedule of special projects, all fall under my jurisdiction. And as all ADs, I try to strike a balance

between the management responsibilities and my own design projects.

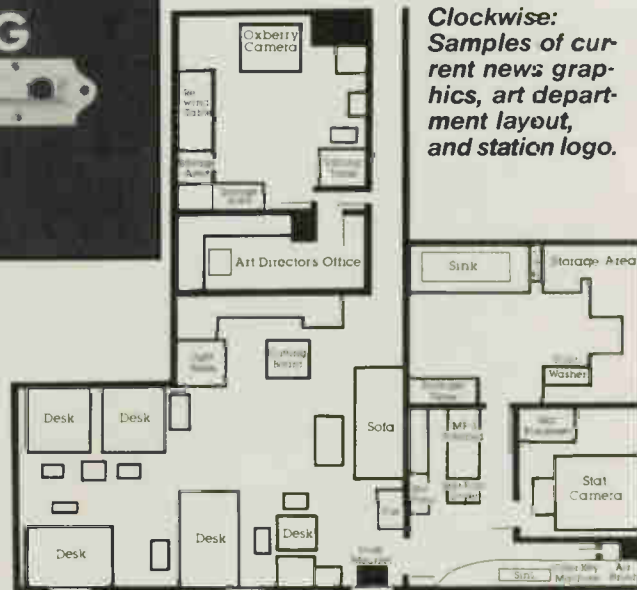
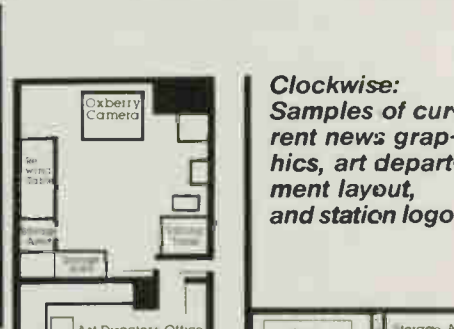
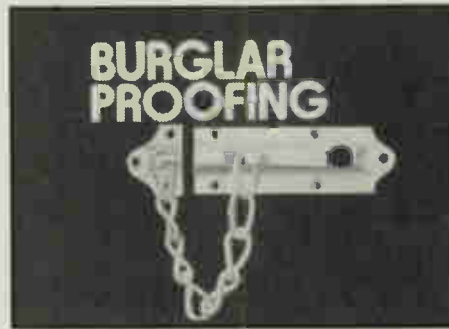
The rotating schedule allows all the designers to be well versed and experienced in all aspects of TV design. In addition to the daily duties, each handles independent special projects as they arise. These projects, such as a public affairs program, might encompass set design, animation, program graphics and publicity (posters, ads, signage, and press kits). Each designer is responsible for the total design of that project and thus works directly with producers and directors in the planning of the show from initial concept to various design applications. We have found this structure to give the most varied and versatile experience possible. And while, at times, there might be a lot for an individual designer to juggle, others then pitch in and help balance the workload. We are a supportive team — our survival depends upon it!

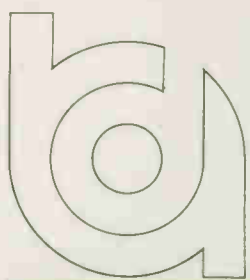
There are several supplemental resources we use to complement our staff; a regular freelance court room artist and occasional freelance artists; out-of-house printers and typesetters, as well as, an outside production company for all set construction. A separate ad agency also handles all major

promotional campaigns (on-air and print).

However, we complement production by having an Oxberry animation camera (16mm and 35mm slide camera) of which three of us are proficient users. We design and shoot animated program opens, bumpers, station ID's, and promotional spots. A computer is now used to speed up calculations for animation moves. But even so this is a time consuming medium to work in. And, while our station has a Telemation character generator which relieves much of the typesetting drudgery of regular broadcasting, it is under union jurisdiction. We have developed a working procedure for designing on the character generator (working closely with the union operator) that works well for regular production and some special effects. Lack of sufficient available production time however, inhibits the potential creative capabilities that might reduce more laborious methods for animated graphic effects. We look forward to the time when more of this electronic equipment will be at designers' finger tips to relieve even more of the daily drudgery and spur innovative design solutions.

Brad Nims,
Art Director,
WJLA-TV, Washington, D.C.





BROADCAST DESIGNERS

Designs on Money.

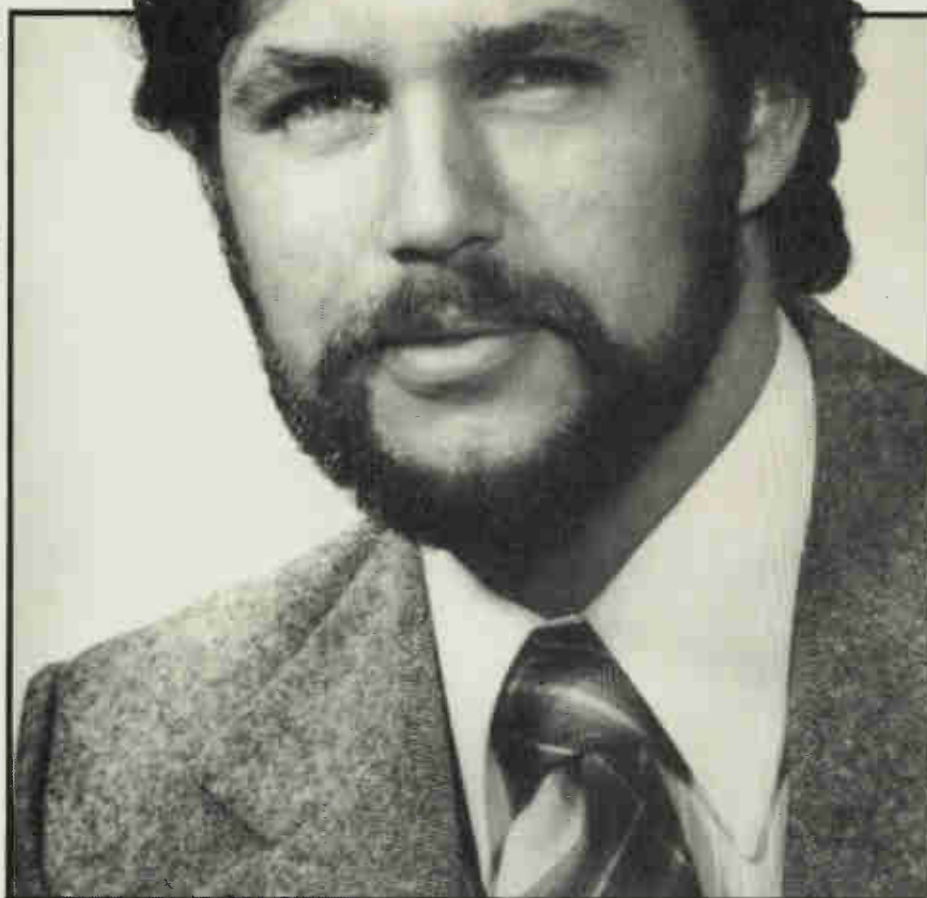
Am I imagining things, or is it true that the only television designers who are doing well financially are the ones who freelance extensively or divorce themselves from the daily chaos of station or network television in favor of more sane, specialized activities such as set design, program production or advertising? For the money available, considering the skills, talents, energy and time required to do the job well, can a really good television designer afford to stay in television?

Judging from the results of the latest BDA survey, the majority of television designers are not overly concerned about their tax bracket. In fact, there is a lot of complaining over the issue of salary. One common objection is the disparity between the income of art directors in television and art directors in advertising. I've heard all sorts of stories and they're all about the same: Art directors working in advertising can earn anywhere from 15-35% more than they can in television.

No one can argue we aren't doing a hell of a lot of work. On a pound for pound basis, the returns on daily design production would be substantial. If television designers are doing all that work, where is the money? No one actually expects to get rich, but please, a little compensation.

A few years ago at a design conference I discussed the matter with Lou Dorfsman. He's got to be the foremost expert on this sort of thing, having had such an extended association with CBS. He outlined some cold, hard facts which, when considered in a positive way, amounted to a very simple idea: If you want a bigger slice of the pie, get out to the kitchen - move closer to the money. Alright. That's logical. But how on earth can it be done? Well to start, according to Dorfsman, stop fooling yourself.

For example, understand, accept and deal with the reality that a director may have a greater opportunity to share in



R. Scott Miller, WPLG-TV, Miami

the wealth of a station than an art director because his contribution may be linked more critically to the station's income. A blatant case in point is right outside in the parking lot. The expensive German automobiles generally belong to the folks in sales, top management, and talent. Those who gather money make more than those who use it up.

Management is capable of recognizing the contribution and the immense potential of design. Their problem (and therefore our problem) is that the design effort for the most part is translucent - difficult to measure in terms they can appreciate. Any General Manager will tell you in short order how much a design operation costs. But he would be unable to describe in dollar amounts what it's worth.

There's hope! Many of us involved in BDA feel the opportunities for moving closer to the money are better now than ever before. The new video technology involving digital and analogue effects, more and more high quality locally-produced programming, the soon to be critical problem of station identification and promotion brought on by cable, satellite and home video.

There's a golden opportunity here that comes out of new demands for better, more

competitive product, new thinking, ideas. To make it pay off in a timely way, there are problems we must deal with immediately. One involves practical considerations. The other concerns perceptions.

Consider the practical side first. In what ways do designers have important connections to profits? The most obvious is the media itself. Since this is a **visual** media, visual problem solving is an essential not optional element. There is no practical way to exclude visual problem solvers from creative activities. Application is the key (the point

at which the design process is applied), the same processes of thought and organization a designer uses to solve specific visual problems like graphics or sets can be, and must be plugged in at **concept level** on the larger creative problems facing the station, such as a new local show, promotion campaign, or an entire station image. Involve the designer at the **beginning**.

The logic is obvious: An idea in this media is useless until after it has been translated and processed into a visual product, and to achieve success efficiently in this media, all ideas must involve visual thinking at inception.

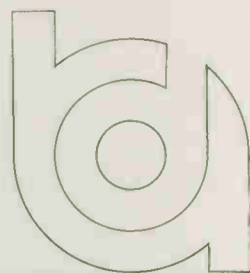
The undeniable value of the television designer concerns his abilities as a visual problem solver. Call it design thinking. If the designer can effectively organize and apply his methods to the larger creative problems facing the station, a closer connection to station income is assured. To make this possible, the television designer must become a consultant and not just a producer.

There are obstacles. Creative resources at many stations are scattered. Who hasn't been involved in projects where there is no understanding of the problems, the idea or goals? The production staggers along like a crippled dog. You pat it on the head and kick it down the hall. Results in projects of this sort are unpredictable. The quality of the production usually suffers because no one understands or cares. No one accepts responsibility for the success or failure of the project.

The design process makes this virtually impossible since, as a problem-solving means, it requires organization. It assembles all elements necessary to conceive, sort, test and execute creative ideas. This process often makes the television designer the best person to organize a creative project. He has the questions. Mr. Land (Polaroid) said it years ago: "Any problem that can be **stated** can be solved." A great deal of creative energy in station television is wasted because insufficient time is given to understanding problems up front.

Perhaps the greatest advantage we have as designers





CAST DESIGNERS ASSOCIATION

in television, our best opportunity for improving our value in the operation, lies in this area. **Becoming the expert, the consultant.** Participating at concept level in order to help insure the effectiveness of the creative effort as a whole: A well-conceived, designed, packaged and produced program. Promotion for that program that gets viewers, a useful and memorable station identification program so viewers will appreciate and remember where they saw it.

Planning and presenting the station product at its greatest advantage, offers the competitive edge that can make a station more successful. We are naturally linked to this process. It is only by neglect that a benefit will not be realized. It's our responsibility to make it happen, which leads to the second part of the question: Perceptions. How are we seen by those who could improve our situation?

I've held to the idea for a long time that most of our problems in this area are linked to the beginnings of the media itself. Viewers are only recently getting over the "wonder of television" as a technology. The public has been so infatuated with the idea of television there has been little need for management to do anything more than get a decent picture on the air. Visual communication experts certainly weren't needed in the beginning. A good sign painter would do. Local shows like news were little more than talking heads. A desk and a couple of plywood flats was a set and a good carpenter could take care of that.

As up-to-the-minute and competitive as television is today, we still run into some of that "magic" nonsense. Consider, for example, that even now, most electronic graphic-generating devices are shown at trade shows catering to engineering and management rather than designers. These machines for creating and manipulating images, are pushed as equipment that can turn anyone into a graphic designer. Ampex's AVA is the first sophisticated, expensive piece of equipment I am aware of that actually considers the designer a primary component and sells it as such.



Dixie Hopper, WSPA-TV, hand made these magnetic weather symbols using magnetized material from Magna Visual, Inc.

Fortunately, many station managers are noticing that most of the effects capability of various equipment they have purchased goes unused six months after installation. These devices are only tools. When applied outside of the design process, they usually appear to be tricks, or gimmicks and their effective life is extremely limited. How many times is a triple flip, split wipe squeeze zoom interesting? Considering what it costs to buy and own the equipment, should engineers and floor directors (God bless them for pitching in) be allowed to touch these incredible design tools? Of course not! At least not unsupervised.

To me, AVA signals the beginning of the end of our perceptions problems. There is very little work for sign painters in television today. Artwork now is seen as a component of design rather than an end in itself. Design is becoming understood as a visual problem solving process. Even titles are changing. Artists are more accurately being labeled Designers, and some Art Directors are becoming Design Managers as they become more involved in the station's creative product overall.

Perceptions are changing. We must take the lead. The design process must be demonstrated to management - one step at a time if necessary. We must be expert and take the consultant role. This is the position from which I feel we can enjoy our greatest success monetarily and otherwise. I get excited by what's going on in television lately. Things are finally coming together for the television designer.

R. Scott Miller

Did you know?

This comes to us from Dixie Hopper, WSPA-TV in Spartanburg, South Carolina (Bless you, Dixie for writing in - yours is the 5th letter we've received in over a year!). The subject is hand-made magnetic weather symbols to apply to weather boards. The product used is made by Magna Visual, Inc., 1200 North Rock Hill Road., St. Louis, MI 63124. It starts out being a 12 X 24 magnetized sheet which cost \$16.00 Dixie made templates from acetate, drew the weather symbols with a blue pen, cut them out (x-acto or scissors), then outlined the symbols with black and colored the rest in with magic markers. Finally, she sprayed them with Crystal Clear Krylon for permanence. Magna Visual also sells ready-made letters and numbers to go with your symbols.

While we're on the subject of weather maps, I would like to inform you that we are planning a center spread (Looking Around) on weather maps of various kinds, for an upcoming issue of **Scan Lines**. We need information and pictures. Lots of pictures. We welcome your input. Take a few (Polaroid) pictures of your weather map and explain how it works. Include any information about it's construction if you think it would

be helpful. Here's your big chance to get a little PR for your station. Take advantage of it!

Bob Regler came across something that could be of interest. The manufacturer claims that their system will "enable you to have network quality animation". The system is called Motion-Master and it claims to be a video animation stand. The cost is under \$3,000. Basically, the movement is created by polarized light to create the illusion of motion. Over 70 different stock motion patterns are available such as "flags waving, lights blinking, etc.", according to the manufacturer. Special training is offered at periodic 2-day seminars. The company also offers a free Video Animation Manual that gives a full explanation of 'Polarmotion' animation. You can also phone or write for a 15 minute demo cassetts to: Frank Wooley & Co., 529 Franklin Street, Reading, PA 19602. (215) 374-8335

Here's a fast way to laminate photos, maps, graphs, documents, etc. without the use of any machines, heat, or special tools. It's a pressure sensitive clear plastic film called Century Seal. These sheets of mylar come with a super strong adhesive coating. Simple to apply, they provide permanent, waterproof protection. They are available in various size sheets and in varying quantity prices. There is a handy starter kit of 50 sheets, 10 each of 5 sizes from 2 1/2 X 4 to 9 X 12 for only \$11.95. Write to 20th Century Plastics, Inc., 3628 Crenshaw Blvd. Los Angeles, CA 90016.

Gil Cowley called our attention to the availability of a small manual, produced by Rebecca Singer Studio, called "Guide to film design and graphic animation." It is essentially a sales promotion piece for the studio but you may find it interesting. It's a "brief glossary of important terms used and abused frequently" in the animation business. It attempts to define some of the effects and processes used in today's animation in order to effect better communication between client and animator. Write or call: Rebecca Singer Studio, Inc., 111 West 57th Street, New York, NY 10019. (212) 541-4552. ▼

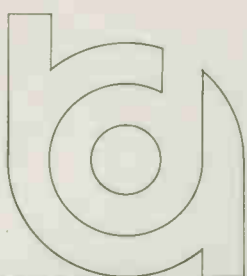
PRO-CESS PHOTOGRAPHY.
A term covering two photographic projection techniques: front projection and rear projection.

REAR PRO-JECTION.
An image is projected onto a screen located between the projector and the foreground action for the purpose of some background previously photographed material with objects or people in the foreground. Examples: background of street scenes, as projected onto a screen behind a studio set of actors in a color scene.

RE-FLEC-TION.
A system of light beams to scan image (Cin. and video) and depth to a flat image.

RODS.
A distortion that makes an image look as if it has been put through rollers.

RO-TO-SCOP-ING.
1) Frames by hand or machine to a rotation of the image. 2) A method of creating a frame by hand or machine to a rotation of the image. 3) A method of creating a frame by hand or machine to a rotation of the image.



BROADCAST DESIGNERS ASSOCIATION

Recently, I bought an inexpensive little green transparent plastic template called "ink riser". It is for placing under triangle, T-square, or other templates when inking so that it lifts the edge off your artwork and prevents the ink from running under. A handy little device. I learned from the manufacturer that they also make custom-made templates to your specifications. To get a price quote, send drawings or specifications with quantity desired to: RapiDesign, P.O. Box 6039, Burbank, CA 91510. If you would like the "Ink Riser" mentioned here, write Berol USA, Eagle Road, Danbury, CN 06810, and ask for the R-1015 Riser.

I discovered a graphics supply source called APA Graphic Store, located at 1306 Washington Ave., St. Louis, MO 63103. Several interesting items listed are all available from APA.

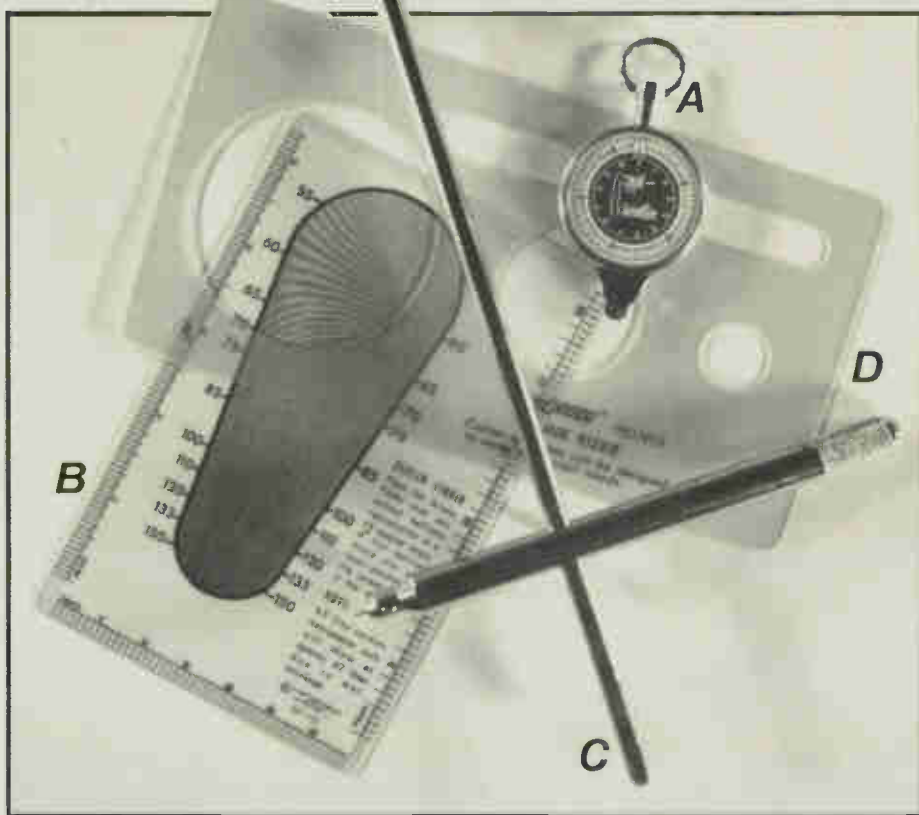
COPI-COUNTER Cat. #AL1005, Cost, \$9.50. About the size of a pocket watch, it has a wheel at the bottom which is rolled over the copy to be measured which registers the total length in picas, inches or agates. You can then convert this information into the measure of the line length and type size you want to use.

SARAL TRANSFER PAPER. Cat # - HS506 - 5 sheets 8½X12. Cost, \$3.30. Remember when you were just a tot, you made your own carbon paper by coloring the back of a sheet with soft pencil? Well, now Saral does it for you. This colored transfer paper is used under finished tracings to transfer your image to board or other surface by redrawing with a hard pencil. Sheets may be used several times and will not repel ink or wash - it also erases easily. Great for news graphics maps and charts.

C-THRU SCREEN FINDER. Cat. # C910. Cost, \$1.50. A 2½X5½ device to ascertain (love that word!) the screen count on halftone reproduction. Made of transparent plastic, it also features a rule in inches plus scales in picas and agates. Very handy if you need to stat a picture that has already been halftoned, because you can determine the exact screen dot after resizing.

DIRECTOR 360 COMPASS. Cat # D1360. Cost, \$16.95. Here's my alltime favorite tool. It's simple but ingenious. Just a metal rod with a holder on one end into which you can lock a pencil, pen, felt marker, X-acto knife, brush, technical pen, or... you name it. The opposite end is an adjustable compass point so that you can draw, ink, paint, or cut circles up to 2 feet in diameter. Buy one. It's the best \$16.95 you could ever spend!

Lou Bortone



A. Copi-Counter. B. C-Thru Screen Finder. C. Director 360 Compass. D. Ink Riser.

Hot Tips

The next issue of SCANLINES, (Summer, 1981) will be dedicated to Women Designers in Television. We will attempt to address the entire journal to women in order to celebrate and highlight their massive contribution to the TV industry. Unfortunately, we seldom get response from our "viewing audience" out there, but this is one time we strongly urge your cooperation. We need the input of our more than one third women membership to make this issue a "keeper". Women... a call to arms! You got to come through for us and make it YOUR issue. The deadline is June 30th, so there's plenty of time. Send in articles, pictures, ideas, tips, anecdotes - anything that's fit to print! Address material to Louis (or Louise, if it pleases you) Bortone, WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134, or call (617) 787-7147 if any questions.

Our BDA Administrator, Mona Regler, needs volunteers to help out at the convention in New York. She needs people to man (or woman) the BDA hospitality suite, office helpers, workshop and seminar help - people to set-up and run projectors, etc. Pitch-in and give a hand. Phone or write Mona and invest a few of your hours to a great cause - the BDA. Mona Regler, BDA Administrator, P.O. Box 71, Harlingen TX 78550 (512) 428-6720

While we're on the subject... Shelly Safian will act as a liaison at the convention to connect new people with experienced conven-

tioners and with people who are familiar to the city. For those of you who would welcome some aid in this regard, contact Shelly at: 5032 Downing Street, Orlando FL 32809. Or call (305) 859-4024

Once again, we wish to point out that the outstanding journal U&Ic is available to you at NO charge. It is an exquisitely designed tabloid published quarterly. Simply write in and supply the following information: Name, Title, Company, Address, Business classification (TV Design), job function (Art Director, Designer, etc.), and number of people employed at your station. Simple enough? Write to: U&Ic, 2 Hammarskjold Plaza, New York, NY 10017.

If you would like to brush up on your skills, there are a series of comprehensive graphic arts seminars available. They run for two and three day periods and range in tuition fees from \$205. to \$495. per course. They take place at various major cities through out the country and are produced by Dynamic Graphics Educational Foundation. Their catalog is extremely informative and complete.



"dgef" provides seminar manuals and materials with their courses.

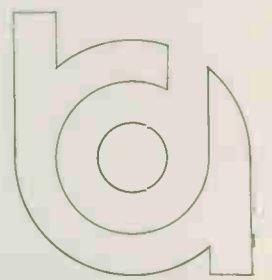
Write for it and look it over. They list cities and dates and thoroughly explain the course formats. Chances are your company will foot the bill. Write dgef 67007 N. Sheridan Road, P.O. Box 1901, Peoria, IL 61656, or call (309) 691-0428.

When you go to the BDA Convention in June, drop by the A.I. Friedman's booth. They are offering a mini-catalog specializing in unusual materials used by TV graphic artists. Proven time and money savers, these useful products are of real interest, according to Friedman's. For example, look for CHROMATEC, a rub-off system for making your own transfer images in the precise colors of your choice at a minimum cost.

People working in the top ten TV markets tend to know which one theirs is. But, many of us are not quite sure where we stand. We thought it would be useful (and probably settle a lot of disputes) to list the first 50 TV markets, according to the NSI (Neilson) mark index for 1980. Have fun!

Lou Bortone

1. New York
2. Los Angeles, Palm Springs
3. Chicago
4. Philadelphia
5. San Francisco-Oakland
6. Boston, Manchester, Worcester
7. Detroit
8. Cleveland, Akron
9. Washington
10. Dallas-Fort Worth
11. Pittsburgh
12. Houston
13. Minneapolis-St. Paul
14. Seattle-Tacoma
15. St. Louis
16. Miami-Fl. Lauderdale
17. Atlanta
18. Tampa-St. Petersburg, Sarasota
19. Baltimore
20. Indianapolis, Lafayette
21. Denver
22. Sacramento-Stockton
23. Portland, Bend, Ore.
24. San Diego
25. Kansas City
26. Hartford-New Haven
27. Cincinnati
28. Milwaukee
29. Buffalo
30. Nashville, Bowling Green
31. Phoenix, Flagstaff
32. Providence, RI, New Bedford, MA
33. Charlotte, NC
34. Columbus, Ohio
35. Memphis
36. Birmingham, Anniston, Ala.
37. Greenville-Spartanburg, SC Asheville, NC
38. New Orleans
39. Grand Rapids -Kalamazoo-Battle Creek, Mich.
40. Oklahoma City
41. Orlando-Daytona Beach, Fla.
42. Louisville, KY
43. Raleigh-Durham, NC
44. Salt Lake City
45. Wilkes Barre-Scranton PA
46. San Antonio TX
47. Norfolk-Portsmouth-Newport News VA
48. Dayton, Ohio
49. Charleston-Huntington W.VA
50. Harrisburg-Lancaster-Lebanon Fork PA



DESIGNERS ASSOCIATION

My six years of having observed the work habits of a creative and successful Art Director (my good friend and colleague, Dick Weise, at KTVU in San Francisco) has alerted me to a principle that I understand is almost universal within the BDA - there isn't enough time to do everything that must be done, much less plan ahead and sleep.

I do not claim to be an expert on time management. I get most things that I want to get done by working very long days and weekends. However, without using certain time management techniques I suspect that I or the system would break down.

The most honest response to the question of whether time management seminars are worthwhile is probably yes - but not nearly as much as they claim to be. Most of time management is common sense, however, it is useful to have someone who is well organized describe the most effective techniques with which to manage time. It is even more important to consciously force yourself to use the techniques on an ongoing basis. Without doubt, the most significant cause for failure of time management seminars is not making the small effort necessary to derive larger gains on a long term basis. I estimate that 95% of time management principles are cast aside within one or two months of training. However, even with the odds against us, 5% of the principles may save us substantial time - perhaps the difference between finishing an essential project and failing to complete it or the difference between spending some leisure time at home and arriving home just in time to fall asleep.

This issue's column will attempt to summarize the essential elements of a typical time management seminar in a fashion that I hope will prove pragmatic for your profession.

DELEGATION

Effective delegation is probably the most efficient time management technique available to the manager. Anything which someone is able to do for you, you certainly need not do yourself. The obvious caveat is that the person to



Shrink Rapped

by Dr. Jay Finkelman,
Station Manager, KTVU-TV, San Francisco

whom you delegate this responsibility must be capable of carrying it out or you will end up losing rather than gaining time. An additional benefit that you derive from delegation is the motivation that it provides for your subordinates. We discussed this job enriching dimension of delegation in a prior column.

The challenge is for a manager to be able to delegate to the limit of someone's ability while not overloading or excessively stressing to the point that errors result. A hidden danger is that the supervisor may lose control of a situation or lose the "feel" of a project.

A competent and conscientious secretary is a precious resource which many managers underutilize or do not utilize properly. If your secretary is spending any time idle (waiting for phone calls, visitors, etc.) you should look for ways to fill that time in a manner that will be rewarding for her and time-saving for you. If you think about it, you only spend a relatively small percentage of your time in creative functions that require special artistic abilities. (If this is not the case, consider delegating more of the creative functions to subordinates along with the managerial responsibilities alluded to under "delegation".)

For those of you who are thinking that your staff can barely handle its existing responsibilities without also assuming your own, you are not alone. However, there is no reason that you must carry a disproportionate share of the bur-

den. Many employees look forward to the opportunity to work harder as a favor to you when asked. You may even find that they compete for the opportunity to perform extra functions - especially if the additional tasks can be made exciting and rewarding.

THE 80/20 PRINCIPLE

There is an intriguing concept well known to sales management that 80% of the business is supplied through 20% of the clients. The implication is that all clients should not be treated equally in terms of the allocation of time. Obviously bigger and more important clients justify the additional expenditure of time in order to maximize sales results.

The analogous principle of item management prevails in running your own departments. 20% of the tasks which you perform result in 80% of the payoff for you, your department and your station. Therefore, you had best insure that these tasks are done properly with sufficient time allocated for their successful implementation. Take the time to identify these high payoff activities which you perform and make sure that you do them first and best. Never go to lower payoff function until all higher payoff activities have been completed. Know the payoff of everything you do during the course of a work day. If a function has no discernable payoff ask yourself why you are doing it. Perhaps someone else could be doing it just as well. Perhaps no one need do it.

If you encounter a conflict

among the functions which you perform make sure that you resolve it in favor of the high payoff tasks.

DICTATION

Consider the use of dictation as an efficient means of disposing of paper work. Contrary to what you may believe, dictation is always more efficient than writing things yourself - especially after you and your secretary practice the process. No one is able to dictate at maximum efficiency at first any more than we are born with a knowledge of shorthand. However, with practice and feedback from your secretary, you should be able to increase your efficiency and effectiveness as a "dictator" and eventually be able to dictate final copy without preliminary drafts. However, even if you require that a draft version be typed you will still save considerable time when compared to longhand.

Not all secretaries are adept at shorthand. For someone who knows a little shorthand the best way to improve is through practice and your cooperation and support. The rate of progress may surprise both of you.

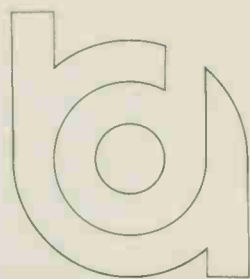
Even if your secretary doesn't know shorthand (and does not wish to learn) she will be able to use any of the modern dictation systems with a minimum of practice, after a demonstration and careful reading of the instruction manual. I recommend the Norelco system, but suggest that you arrange convenient office demonstrations by a few local distributors.

Anyone who claims not to be able to use these systems is confusing lack of ability with lack of willingness. Everyone can learn to use them and most secretaries enjoy using them after you learn to do your part properly.

Applying the elements of delegation, the 80/20 principle and dictation should provide measurable relief from the extraordinary time pressure that your responsibilities impose. It would be unfortunate to forego the potential efficiencies of these techniques because of their obvious simplicity. The key to successful time management is your sincere commitment to the simple and the obvious. The benefits can be substantial - the risk is minimal. Try it.

Jay Finkelman

Sohmer vs. Sohmer



ASSOCIATION



The one Steve Sohmer lives in Los Angeles and supervises the promotion of CBS Entertainment, News, Sports, and the CBS Television Network. The other, the writer who conducted this interview, mocks him.

How do you see your job?

The editorial independence of America's media is inseparable from their financial independence. By working for higher ratings, I play a small part in maintaining our network's freedom to present entertainment and news without interference.

That sounds like a lot of baloney.

You ask the questions you want to ask, I'll give the answers I want to answer.

Okay. You're color blind?

Yes.

And you were trained as a copywriter?

Sort of.

Then how did you come to run the promotion of America's #1 visual medium?

I'm not sure. But the guy who hired me was fired right after.

What's your role in the CBS promotion department?

Curmudgeon, critic, complainer, grouse.

So, that's why they say you're a tough boss?

I've badgered and insulted many creative people a step toward greatness.

Who were the most important creative influences on you?

Stanley Kunitz, a poet who taught me about words. And Tom Clemente, my first art director, who taught me everything else.

I never heard of them.

Not every Michaelangelo finds a ceiling to paint.

Well, why did you leave your own business to come to CBS?

Two reasons. First, Television is the greatest ceiling ever devised by man - the greatest canvas of them all. Second, I wanted to be like Lou Dorfsman.

Without an art background, how can you hope to be like him?

I can't. But like everyone who has come after him, I do.

Which of your CBS projects gives you the most lasting satisfaction?

None. I am never satisfied with my own work. I am never finished with anything. At a point I just abandon a project and go on.

Then what pleasure do you get from your job?

First, watching the miracle of creative people who grow. Second, winning.

Which is more satisfying?

The first is enough for me - but not for my management.

Where is television promotion going?

I don't know. If I did, I would be there already.

Well, what do you see for CBS promotion this Fall?

Class, style, punch, and more Americana.

What do you like so much about Americana?

America. And I sense that our viewers love her, too. (In Canada, read "Canada" for "America".

How will the new electronic technologies affect television graphics?

Designers who learn to master them will flourish. Those who don't will be enslaved by them.

Do you think videographics will ever replace film?

As the phone call replaced the letter.

What is the worst part of your job?

Interviews.

What is the best part?

Dreaming about the future.

Is that important?

Good creative people should dream everyday, exercise their imagination like a jogger. Great creative people do not need that discipline; for them dreaming is like breathing, automatic and constant.

Where do you get your ideas?

I steal them from others.

Is that the truth - pure and simple?

The truth is never pure, and rarely simple.

Very catchy.

Oscar Wilde.

What would you advise promotion people to do in order to get your job some day?

Their best.