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Broadcast Designers' Association
Seminars Reveal:

At the BDA Seminar in Dallas, we launched our new campaign **"Smart TV"**. As your review this seminar synopsis you will begin to understand what the **"Smart TV"** philosophy is all about. We are dedicated to the belief that successful television graphics are a result of the intelligent use of design, technology and information. Access to these ideas was fundamental at this at this seminar.

To be present meant a chance to: Glean new insights in the state-of-the-art process in production; experience hands-on workshops with the latest design tools in television technology; see how in-house animation is done; and develop a better understanding of why the new technology must be in the designer's hands. The process of creating storyboards, logos, sets, print ads, news graphics and concepts was demostrated. The very best work in television design from around the world was shown. The trend-setters in graphic design today-Woody Pirtle, Ivan Chermayeff, and April Greiman were present. Hans Donner, Art Director for Globo TV Brazil, Harry Marks and many other talented designers from CBC in Canada, and NHK in Japan spoke. Frank Thomas, one of the last remaining "nine old men" who supervised animation for over 40 years at Walt Disney studios inspired us all.

We hope that the designer's role in the television industry can only be enriched by these exchanges of ideas.

Paul Sidlo
BDA Seminar Chairman, Creative Director, Cranston/Csuri Productions

Richard Dickinson
BDA President, WCVB-TV Boston

The Broadcast Designers' Association (BDA) is an organization of professionals dedicated to the belief that successful television graphics are a result of the intelligent use of design, technology and information. Membership in the BDA can give you access to these ideas, increase your awareness, and better your role in the television industry.

Hands-On Workshops

One of the features that made our Dallas seminar special was the series of hands-on workshops with some of the most exciting graphic equipment in television. Workshops were limited to 5 persons per each 1½ hour session.

The real magic of the hands-on workshops was the impressive array of equipment present. Here is a review of the systems present:

Ampex AVA 3
This is a full color painting and graphics system which is capable of interfacing with and controlling Ampex tape machines. It also features a real-time perspective function.

Ampex Picturemaker
Ampex is now marketing the latest version of the graphic system originally known as Cubicomp. It is a 3-D graphics and painting system noted for its animation features and low cost.

Ampex ESS 3
This popular still store system has a surprisingly strong built-in graphics system with picture cropping and text capabilities.

Bosch FGS 4000
This 3-D solids modeling and animation system now has 16 possible light sources, fractals, and texture mapping capablities.

Colorgraphics Artstar
What started as a weather graphics system has now become a full color painting system with many animation features including 3-D solids.

Chyron IV
Probably the most popular character generator around, this machine has been expanded and upgraded to include more memory and some great new features including excellent graphic animation.

Dubner CBG 2
This machine has certainly blazed some new trails in our industry. It is an extremely powerful character generator capable of some very strong 3-D graphic animations in real time.

Dubner DPS-1
This full color paint system has a price you won't believe. It is a brand new system and unique in the fact that it processes its images in composite rather than component forms. It's user friendly and the pictures look great.

Quantel Paint Box
This legendary graphic system was present with the new Pro 4 software which has some wonderful new features for Paint Box users. In a few of the sessions Martin Holbrook, the "father of the Paint box" was present as instructor.

Symbolics
This system is definitely part of the next generation of graphics equipment. It is an animation device capable of some truly sophisticated and beautiful imagery. It seems to be user friendly and very interactive, with a real time wire frame preview mode.

Vidifont Graphics 5
This very popular character generator has a surprising amount of graphics and animation capability and it has an optional low cost paint system that looks great, and seems to be user friendly.

Billy Pittard

Animation with Standard Tools
As broadcast designers, one of our greatest on-going challenges is to take advantage of our station's production equipment for the purpose of graphic animation. In this session, **Joe Negri of KMGH-TV** in Denver shared with us some of the techniques he uses.

Joe is a strong believer in the team approach to video graphic production and has geared his department for a strong interface between the creative and technical persons involved. At the beginning of the session Joe asked the question, "Have you hugged your TD today?"

Joe used a case study to show many of his techniques. The case he used was the shuttle disaster and he thoroughly documented the design and production of the related graphics with a powerful video presentation. Among the effects shown was a 2 level chroma-key effect he uses to achieve graphic shadows.

Joe ended his presentation by showing an amazing piece of clay animation called the "The Great Cognito" by Will Vinton which won an Emmy in the early 70's.

Billy Pittard

Two

Dangerous in the Wrong Hands

Harry Marks

Harry Marks is a gentleman. I like his style. While beginning his workshop, **"Dangerous in the Wrong Hands,"** he pointed out that it was tempting to compile and show tons of material which, from his point of view, would illustrate the workshop title. However, he decided against doing this because, he said, "it "it really would be a cheap shot!" He wasn't really there to criticize poor work but to point out how to maintain quality and integrity in design through design control.

Harry Marks began his career as a book designer at Oxford University Press in England. In those days they had only seven typefaces that they were able to choose from which was an excellent discipline for a young designer, according to Harry. After working for several publishers in San Francisco, he entered the field of broadcasting by joining the ABC-TV On-Air Advertising Department in Hollywood. Later he served as Creative Director, On-Air Advertising for CBS in New York under Lou Dorfsman, one of his Gurus. He eventually returned to ABC as VicePresident, On-Air Advertising. Harry is currently President of his own firm, Marks Communication, Inc.

During his talk in Dallas, Harry outlined many of his concerns about the future of broadcast design. Due, in part, to the new technology, "we must all do something to stem what may be a tide of mediocre to bad graphics," he said, "it is no longer 'State of the Arts' in graphic design ....it's 'State of the Technology,'" he continued. Harry described the fact that amateurs would not perform medical surgery, attempt to fly a plane or be expected to successfully play first trumpet in the New York Philharmonic Orchestra. These are tangible skills that require some depth of understanding, knowledge and experience," he claimed. Design, too, is a skill; a vehicle upon which to communicate information in the most understanding and aesthetically pleasing way. The designer tools to help accomplish this have come a very long way in the past 20 years. In the early years of broadcasting, the pencil was the tool for translating ideas which were then applied to film or print.

Harry suggested that there were two major changes that have taken place since then. The first is that the development and application of computer technology has placed design tools in the hands of many people whose training and background were not in design. These people, however, were carrying out design because they knew how to operate the machinery -- designers were "relinquishing control! And, too non-creative people running creative departments. It's like the navigator steering someone else's course," Harry said. He made this simile: you (the designer) report to the Captain because it is his ship, he is paying the bills, thus he has total command. The Captain suddenly realizes that you have to have his approval on creative decisions and it is fun for him to be be involved in the creative process. This kind of environment creates a situation where the standards are no longer that of the creative designer but conform instead to the Captain's whims. It is not only the technology that is dangerous in the wrong hands ...it is also the authority!

Sophisticated tools being available to users who just are not trained in their proper use will become a by-product of the "do it yourself" movement if we do not take control. In fact, the most important component if the tool is design knowledge. Harry says, "If you read the trade ads for computer graphics equipment, you will find many facets listed but the one thing that does not come with the machine ...any machine ...is talent!"

In conclusion, Harry sent forth this message: As designers, we must take hold or lose out! If we don't do it, they will do it ...they the untrained! We must do a 'Charles Bronson' on anyone we find playing Art Director--we must be graphic vigillanties! Ours is a profession, not a game. "High-tech, low-taste, do-it-yourself on-air graphics" will result otherwise ...and that is frightening.

So Harry Marks says ...and I believe him!

Lou Bortone

Getting the most out of Your Computer Graphics House

Panel Discussion with: Rodney Stock, Computer Graphics Institute
Mark Steves, Technical Director of Cranston/Csuri Productions
George Haywood, President of NY office of Omnibus C.G
Carl Rosendahl, President of Pacific Data Images

The All Electronic Design Department

Speakers: Dean Winkler, Vice President, Post-Perfect, NYC
David Rabinowitz, Director of Computer Imaging Center, NBC
Moderator: Judy Rosenfeld, Design Director, KRON-TV, S.F.

With ever increasing numbers of electronic equipment entering Design Departments across the country, this seminar's particular focus was to assist manager and designers in how to design an ergonomic electronic environment - namely, an off-line design control room. What follows is a brief guide of key considerations:

Design Analysis:

What is the primary activity in the room? What kinds of people are operating the equipment and how many? Involve everyone in the process, both production and management, including maintanence staff.

Ergonomic Considerations:

Control room should be set-up like a pilot's cockpit with primary, secondary, and tertiary control levels. Work space should take into consideration clients, producers, coffee cups, wrist supports, room for paper, telephones, etc. Recommendations were also made for colors in the room: grey and black, being the least biased to the eye.

Mock everything up:

Purchase some foam core and mock all equipment and console to scale involving all concerned before construction.

Signal Flow and Electronic Designations:

Frequently used equipment should never have to be patched to be used. Yet, everything should be patchable for reconfigurations. Signal routing should not only be set up now for luminance keys but also travelling matt keys. Systems should be 'O' timed into the primary room and then timed the same everywhere else. Waveform and vector scopes should pertain to computer graphics and tape machines. The best standard right now is digital.

In closing, the success of all ergonomic and electronic equipment design is predicated on developing good working relationships between engineers and designers. The breaking down of mutual stereotypes and antiquated attitudes becomes the key to many of the advancements in our part of the undustry. "Take an engineer out to lunch!", as quoted by David Rabinowitz of NBC, may just be the real start to a new graphic future.

Judy Rosenfeld

Some reasons for using a production house were based on each house being intimately familiar with their own developed software and hardware, they know what it can and cannot do.

"We have an ongoing day to day task that we have to deal with and that is education," said George Haywood of Omnibus. He explained several steps of the production process from storyboard/animatic, digitizing, motion tests, lighting and rendering to the final calculation to film or video tape. Beginning with a storyboard/animatic developed between the production house and client a clear path is laid down for what Mr. Haywood defined as an "evolutionary process not revolutionary." In the digitizing process one will be able to see how the objects are created in the computer and see their architectural qualities. A client can then proceed to a motion test, a stage that is still relatively easy to make changes. How resolution color motion tests and full resolution color frames are then produced to show how the objects can be shaded, textured or colored for client approval. Once approved, the project goes into its final calculation. At this stage it becomes extremely difficult and expensive to change anything.

"You may be able to lift bumpers, backgrounds for tags from the animation," explained Carl Rosendahl from PDI. Many times an animation can be recorded over black for keying over other backgrounds. Recording and compositing of the animation can provide many extras that clients may not have known.

Paul Sidlo

Four

Disney's Frank Thomas

Guest Speaker at the BDA Honors Luncheon
Sponsored by Quantel Limited of England

Frank Thomas, former Supervising Animator for Walt Disney Studios, addressed a crowd at the BDA Honors Luncheon in Dallas. Mr. Thomas spoke of his years at the Disney Studios. Using various examples, he showed how communication problems were handled at the Disney Studios. He shared some personal anecdotes and showed how some of these problems can be overcome.

Hired at Disney on September 24, 1934, as an "inbetweener" (bottom of the totem pole), Thomas served one year as assistant to Fred Moore, an outstanding artist and animator. He moved into animation with small assignments on Mickey's Circus, Little Hiawatha, and Brave Little Tailer. He later animated on Snow White's bier, Pinocchio, Bambi, Cinderella, Peter Pan, and many more.

He was eventually made a Supervising animator and member of the animation board known as the "Nine Old Men."

Thomas noted the attention paid to well-defined details to make his characters move and react to situations in ways the audience could relate to. According to Thomas, the communication of an idea can change drastically as it is translated from one person to another. A visual image we have in our minds may not transfer into the same exact image in another person's mind. By maintaining a logical sequence to the movements of his characters and not adding unrelated elements to their situation, he has created a history of animation which has the immediate understanding of its audience.

During his presentation, something went wrong with the audio which accompanied some animation of a Peter Pan sequence. Thomas picked up live audio on his mike right away by lip syncing and reciting exactly, the missing audio!

Mr. Thomas also spoke of the similarities of his work of yesterday with the trends of computer imagery today. After the lecture Frank Thomas participated in a very special treat. He took the opportunity to work on the Quantel Paintbox for a while proving that traditional styles of animation can easily join hands with the new technology.

Marian Levine/Lou Bortone

Smart
TV

Hans Donner...Brazilian Style

Dallas, June 13, 1986--The self-described "happiest TV designer on the face of the earth" showed a reel of state-of-the-art promo spots for the annual Broadcast Promotion and Marketing Executives Association /Broadcast Designers Association Seminar held at Loews Anatole Hotel.

The body of the work, employing sport paint sytems, computer-generated effects, animation, stills, motion, black-and-white and color, was produced for the various offering of Globo TV, the fourth largest network in the world, with seven transmitters covering 98% of Brazil.

Also included were IDs for Spanish-language Channel 52 in Los Angeles, generated by Donner with his in-house computer. Many of the other effects have been produced in collaboration with U.S. companies.

Presentation was broken down by subject, with a range covered: news, features, sports (very hot viewing in Brazil), and the popular soaps. The latter usually scored a 75%, Donner said, though a recent favorite has managed a 100%--and caused shopping malls to close early on the day of the airing.

Movement, color and music characterized the spots, with particular love being lavished, it seemed, on soccer coverage with Brazil a regular contender for the World Cup, much being done with national colors and symbols of the competing nations.

A hitchhike on "Planet of the Apes" was shown, but with it own twist--an ape peeled a banana to reveal the human figures inside. A popular comedian, Gordo, was shown juxtaposed with world figures from news footage, including Brazil's president, minister of finance, and for good measure, its entire cabinet.

Carnaval coverage is major programming in Brazil, of course, and a selection of promos was shown, offering all the possibilities of the event for music, color and movement.

A number of the individual promos got a hand, with Donner offering his own running commentary and credits as the spots unreeled.

Marian Levine

Boston In Print
Moderator:
Richard Dickinson
WCVB-TV, Boston

This session compared the approach to TV Guide newspaper advertising from five Boston television stations: WSBK-TV38 (Ind), WGBH-2 (PBS), WNEV-7 (CBS), WBZ-4 (NBC), and WCVB-5 (ABC).

Joel Markus, Design Director of WSBK, spoke about his "mini-poster" approach to movie ads. Bold shapes and type with photo collages best describe his slides. Gene Mackles, Sr. Designer WGBH, coordinates the print ads and on-air promos to unify the imagery of both into a consistent package. He also showed a series of ads produced on the Scitex, a print scanning computer. Maria Lo Conte, former Art Director WNEV, described the design process in advertising for a local daily 2 hour talk show "LOOK." Generic talent photos capturing the day's major activity accomplished a two fold problem: 1) new talent in the market and 2) what to watch for that day. Lou Bortone, Executive Art Director WBZ, and Richard Dickinson, V.P. Design Director WCVB, demostrated different approaches to the news ratings war between their stations. Lou's work took a distinct style for each news ad while Richard packaged the ads with a format for a specific series. The competitiveness of these two stations was apparent by the same topics covered by their ads.

*Richard Dickinson*

Extending The Boundaries
Moderator: Jim Houff
Art Director, WDIV-TV, Detroit

The BDA was proud to host a workshop on "Extending the Boundaries" of design
featuring three of today's masters.

Ivan Chermayeff

partner in Chermayeff and Geismer, has worked as a designer,
painter, and illustrator with accolades throughout the world. Ivan's main thrust
was the use of graphic elements "imbued with meaning" to gain a "pipeline to the
viewer's subconscious." The best example of this concept was his showing of his
design evolution of the NBC Peacock logo. The peacock was first equated with
RCA in 1956, but was abandoned for the 'N' logo in 1975 which Chermayeff
described as "cold and empty in meaning." Asked to redesign the NBC corporate
symbol in 1979, Ivan re-introduced the peacock in a 7 year transitional process.
he decided to "take advantage of the past" with the "folksy, friendly" symbol, and is
proud to say that 83% of people polled didn't notice the latest change to the new
1986 peacock, which is "simple, colorful, reassuringly familiar." His stylebook for
NBC is all-encompassing, covering all design possibilities. Chermayeff is
concerned with "not extending, but redefining the boundaries." To be more "clear
and effective," says Ivan, "before we extend the boundaries we must understand
where they move to and move from."
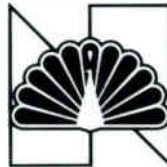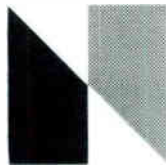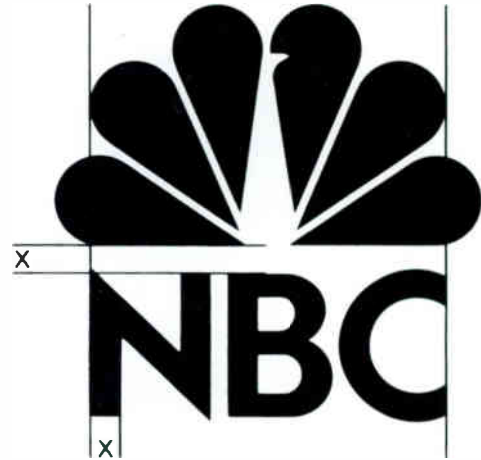
Woody Pirtle

followed; he is President/Creative Director of Pirtle Design in
Dallas, and is the forerunner in the 'Texas look' of design, appearing in virtually
every design publication. "Design without communication is not design at all,"
says Pirtle. He states that good design is unencumbered by "trendy styles and
elaborate typefaces," and "lives on past its usefulness" as communication. He
likes to use humour when appropriate, and style that is compelling. Pirtle spends
"90% of the time thinking about the problem" when doing a project. Woody then
showed a presentation of his work, all showing a clean and simple sense of style
sometimes coupled with bizarre illustration and witty concepts, but always clearly
communicative of their purpose.

April Greiman

is an independent graphic designer whose work has
been published by Artforum, Time, Wet magazine, Domus, and Progressive
Architecture, as well as Esprit and Sassoon clothing. Her work has been
described as "literally explosive--by far the most daring and meaningful
experimental graphic designer in the world," by Massimo Vignelli, the noted
Italian designer.

"Usually I have no idea where the boundaries are," says Greiman, noting her
facile and loose usage of modern design technology, disregarding the rules at
times. "Design work is aligned with technology," says Greiman, who creates with
traditional tools as well as photography, video, and computers.

Her sample reel showed an incredibly freewheeling, eclectic portfolio working
with "light, sound, movement, and time," as exemplified by her spots for Esprit
clothing that used her own photography, editing, and music composition.

Jim Hayek

"Design without
communication is not
design at all."

y Pirtle

Computer Storyboards With Dale Herigstad
Moderator: Jim Hayek
WPLG-TV, Miami

Dale Herigstad is a Director/Designer of TV graphics and commercials in Hollywood. He teaches "The Graphic Image in Motion" at the California Institute of the Arts, and has worked for numerous production companies including Rovert Abel and Associates. Digital Productions, and R & B Efx. He has designed spots for all 3 commercial television networks, cable TV firms, and Australian TV clients. He has hosted two storyboard workshops at the Dallas Seminar, the first as a general overview of storyboarding, and the second concentrating on the usage of computers to assist the drawings of complex computer animated storyboards. Dale began showing a recap of his 7 years designing motion graphics; his film of animations for Rockwell International, Suzuki, Chevrolet, Mercedes Benz, NBC, American Airlines, Pontiac, etc.

The images in computer animations are so complex and costly (thousands of dollars per second!), sometimes taking weeks of shooting, that the movement must be perfectly clear and regimented in a storyboard before production time. He illustrated his final boards on Raven black, a hard-pressed board with a 'tooth' to pick up colored pencil. Dale used Prismacolor pencils to emulate the nature of the film process itself, to add light and color to a black frame. He also extended his drawings beyond the frame of the 'screen' to make his full motion more clear.

A very important rule of thumb in storyboarding is: for all objects moving, always show three frames of that object, account for where it came from, and where it is going to. Dale outlined the stages of the storyboarding process.

The perspectives of Dale's complex designs are so exacting that he uses a home computer to help him draw the forms in their true spacial positions. This is a necessity as the boards are then used as a guideline to program those same 'camera angles' into the computer which draws actual film frames. With his Apple MacIntosh computer, he plots the coordinates of the shape on the screen using a 'mouse.' The plotted dots are then connected to form polygons defining the object. Once that time-consuming step is complete the computer can give an extruded 'wire-frame' depiction of the object from any angle or perspective. The desired image is then traced onto the black board using Saral white carbon paper. He then uses those lines as a perfect guide to complete his rendering in precise spatial placement. This is how he produced his beautiful storyboards for the new NBC 'Come Home' campaign in such precise detail. He also touched briefly on using the computer to provide Animatics (single frame motion studies) of particularly complex movement.

Dale then gave a bried explanation of computer graphics terminology:

Vector systems: The 'wire-frame' image is made of connected dots, making a series of polygons. There are no curves drawn, so to show a curve you must plot and connect many close dots.

Rastar Systems: Images are solid, shaded and textured as you choose. This is beyond the home computer technology.

He uses the Apple MacIntosh 512 system as it is relatively inexpensive (around $2000.00 with disc drive and printer) and it has good software programs
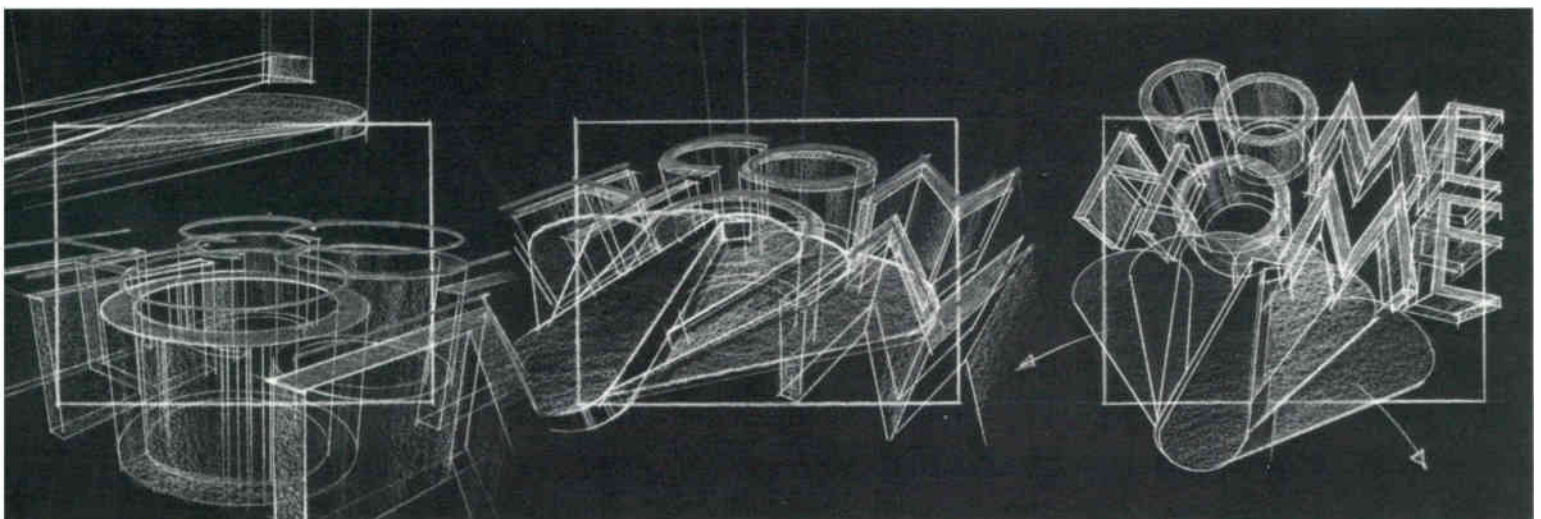
available. He mentioned other systems such as the Amiga which offers color graphics for around the same price, the Mac is B/W. The only drawback to the Amiga is that it is new to the market and the software is two years behind the MacIntosh. It could be great in the future.

Dale explained various programs available and how he has used them in his work. The MacSpace program ($400) is a rector system designed by a French architect to visualize rooms by extruding his blueprints into 'walls' on video. It is not a 'hidden line' program, meaning you see all wireframe lines on every surface of the object, which is handy when rendering 'glass' shpaes. The viewpoint of the image is your eye; you move about the image using X, Y, & Z coordinates, making the image smaller, larger, and turning in perspective in space. You plot the points of the image and the computer extrudes the 'depth' you choose for each polygon you plot. You can even vary the focal length of the 'lens' you see the object through, giving a wide angle for dramatic effect. Dale used this program for most of his spectacular computer storyboards.

The E-Z 3-D program ($99) is a simpler program, thus quicker to use, but limited in the complexity of what it can do. It projects only solid forms, no hidden lines, and also allows shading of objects by moving the 'light source.' It has many similarities in function to MacSpace, but cannot duplicate some of the big zooms and images.

As his work shows, a little technical assistance in the hands of a great designer is an amazing thing to behold.

Jim Hayek

ViewPoint : 26.20 : -1.90 : 9.00 Observed Point : 13.20 : 13.50 : 2.00

Scenic Design/ An Overview

Moderator: Gill Colwey, Art Director, WCBS-TV
Panelists: Hugh Raisky and Associates and formally with CBS, Inc., New York
Jim Day: Partner, Scale Design, San Francisco

"Sets do not make a News Broadcast..." Hugh Raisky began, "...Do not make a play, do not play the music for an opera..." But the basic team, the executive producer, the producer, the writer, the director and the designer must work together as a partnership to the final product..."The creating of a set that must work for many different talents, for many different producers..."

As an example Hugh showed several tapes of the same set he produced for the CBS Morning News that was utilized by various producers with various hosts demonstrating that with lighting and camera usage depth and maximum utilization can be achieved. "Creating Depth..." should be a goal of a good scenic designer Hugh concluded.

"As designers, we seek solutions unconventional whenever possible..." stated Jim Day. "We look for design everywhere, we seek inspiration for our designs not necessarily from the particular medium we are working in. For example we may find a solution for a particular TV design by using post modern architecture as a device, then choose an architect like Frank Lloyd Wright and synthesis his structural language using post modern terms."

Jim suggests that scenic designers should try to see what is happening in architecture in their cities. Many building lobbies are a good place to start. The architecture of the set should also " rush to meet the graphics package." Both Jim and Hugh declared that the lighting director should be involved early in the scenic design decisions.

Jil Cowley

Nine
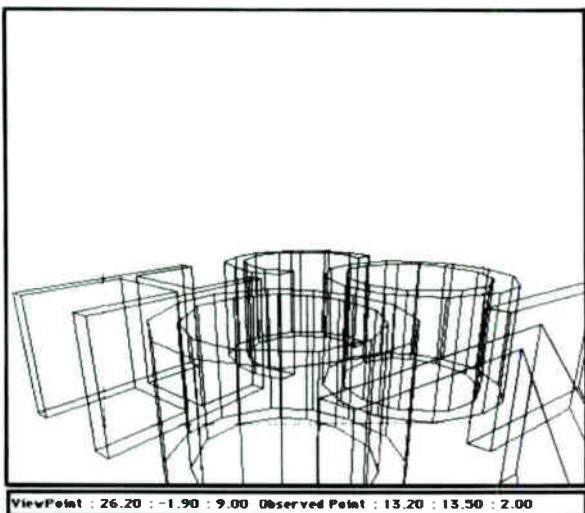
Every Technique Under the Sun and When to use Them
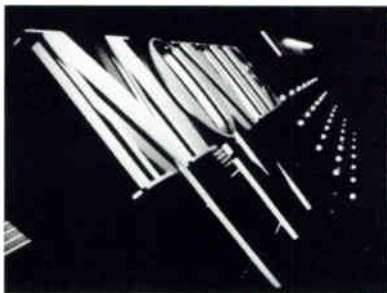
This innovative workshop brought together designers from the fields of film animation, video effects and post production, and high-end computer graphics. The moderator was Steve Linden of Colassal Pictures. Steve and Colassal have quite an impressive reel including the opening to the new "Twilight Zone" and many of the ID's on MTV. Other panel memebers were Fred Siebert, Rich Thorne and Carl Rosendahl. Mr. Siebert is with the Fred Allen Company and was part of the team that started MTV. He has also been responsible for much of the graphic identity of Nickelodeon. Mr. Thorne, Sr. Vice President of The Post Group is known for his revolutionary special effects work for "The Twilight Zone." Carl Rosendahl is President and founder of Pacific Data Images, a company which has produced much of the high-end computer generated imagery on broadcast TV, including the CBS movie opens and the 2 most recent graphics packages for NBC.

The session was started with an impressive tape showing many different types of effects from some 25 companies. This was followed by a general discussion and question and answer session. The topics covered were very diverse and included such things as starting a total image campaign, creating a look of reality, the value of story boarding for effects, digital recording and much more. Plus there was interesting discussion about some specific animations including the CBS movie opens and the ID's on MTV.

The session was entertaining, witty and instructive, It proved to be an interesting overview of the state of our art.

Billy Pittard

Graphic Identity - Television News, Look and Style

Panelists: R. Scott Miller
Design Director, WCBS-TV, New York
Scott Kurland
Kurland-Silvester Design, Inc. New York

"The most challenging aspect of creating marketable graphic identity for television news is the matter of design coordination," says Scott Miller, Design Director for WCBS-TV, New York. "Continuity is essential to attain measurable levels of visual identity. The entire visual character of the news show must be controlled in order to break through with viewers and this is always difficult from a practical and political standpoint."

"It is not unusual for a news set to be designed in tandem with a news graphics package. It is unusual however that these two distinct areas should be considered as one and that is what we did when we set out to repackage WCBS news.

Miller went into considerable detail regarding the practical implications of look and style noting that WCBS news set is based, quite literally, on the graphic design, and vice-versa. He pointed out for example that the underlying design concept for the project was architectural. The graphic design was based on three-dimensional forms including windows, plates, bars and gratings layered in such a way as to create illusions of dimensionality and depth.

Scott Kurland of Kurland-Silvester Design, New York, designers of the news set elaborated on the concept outlined by Miller and its implications for the overall project.

Kurland noted that graphic components such as windows, plates and bars are displayed in real space as tables projecting from columns and walls and windows arranged to provide distinct layers of depth. Details that add important visual interest and style include heavily cut geometric shapes, multiple textures, architectural reveals and a low soft fit which prevents the design from soaring beyond human scale.

The point emphasised repeatedly by Miller and Kurland was that the success of the WCBS design and the success of any such project is related directly to a stations willingness to allow the myriad of design details and problems to be considered and solved conjunctively. That recognizing the importance and intricacy of the design process itself is the all-essential first step in producing effective television news graphic packaging.

R. Scott Miller

International Production House Film Show

Producer: Jan Phillips, Director of Graphics & Design, WCAU-TV
Speaker: Harry Marks, President Marks Communicatios Inc. Los Angeles, California

It was my pleasure to introduce Mr. Harry Marks' session at the seminar in Dallas. His presentation focused on the current state-of-the-art of animation for television. The work presented in this show was a selection based on what Harry felt were well designed spots regardless of budget. From a logo produced on an inexpensive personal computer to commercials rendered on a multi-million dollar super computer.

Harry put together this workshop to show 100 of the best spots submitted. His selection was based on those pieces which he felt best represented the spirit of his presentation, which is that budget constraints should have minimal bearing on the use of good design.

The 100 spots were shown on 4 tapes:
Tape One: The Track Skis spot by Digital Images Harry said was a great example of "less is more and so beautifully simple."
Tape Two: The Crest Toothpaste spot by Broadcast Arts Inc. was a good example of cell and clay combo animation.
Tape Three: The three Rockwell spots by Digital Productions were a good example of the same hardware being used by 3 designers and how the different designers utilized the same equipment to create totally separate looks.
The HBO Movie open by Liberty Studios showed the model technique. Harry discussed how difficult it was to shoot the entire model.
Harry also discussed how important music is to a spot and how it can make or hurt a spot.
Tape Four: The audience response to the Kurtz and Friends spots showed that everyone liked the very simple line drawings.
Harry concluded with Hans Donnor as a great example of someone using real life objects and mixing them with all of the different techniques today.
Needless to say Harry Marks' workshop was one of the highlights of this years' seminar in Dallas, Texas. I hope you enjoyed it as much as I did.

Jan Phillips

"less is more and so beautifully simple"

Harry Marks

Managing Visibility

Peter Harleman, is the Director of Communications Planning for Landor and Associates, strategic design consultants. Since joining Landor, Mr. Harleman has worked on a number of corporate identity programs for major clients including Times Mirror Company, Pacific Telesis Group, Principle Financial Group, British Telecom, and Walt Disney Productions.

During the 1986 BDA workshop, Managing Visibility, Mr. Harleman outlined the process which his company uses to manage client identity. As strategic design consultants they are "concerned with the communication process, they don't just design for design sake. The first big thing to do is to figure out what you want to communicate."

He gave numerous examples and emphasized that the image realized is often more important than the product itself. *"We can put the same beer in five different bottles and consumers will tell you it tastes different. We can put different beer in the same bottle and consumers will tell you it tastes the same.* The power of that communications process and what occurs, how much the consumer brings to that is very, very substantial." He pointed out how a perception of a company can be altered by a name change, such as Allegheny to US Air, which certainly reinforced the new national presence.

Audience research and targeting is essential to managing visibility. In one of his examples, Mr. Harleman described how Landor defined a target for a childrens' video product. They found that "under 8 you are a child, over 8, preteen, you are a kid. Children want to watch what adults watch." They had to figure out who their decision makers would be, the parents or the children themselves. They found that it varies from country to country, but that in the United States children play the bigger role.

In order to create an identity, Landor first does an *"Identity Audit"* to determine how a company is currently perceived and what its attributes are. Research is used during this step of the identity process. This includes a *'Visual Audit',* "which involves looking at every expression of your current identity" and a *'Competitive Audit'* that looks at your competition and how they are expressing their identities. It is important "...to develope a positioning statement that expresses in a very simple way how you want to be perceived," and then you can match that up with your research and see if that image is getting across.

The next step is the creative *'Identity Development'* This includes both a products' name and its visual elements. Again research provides the information which determines what will work. "Are we expressing, are we communicating what we think we are communicating."

Following the research, and a refinement of the identity that has been developed you "have to utilize something we call *'Permanent Media',* which is the implementation of the identity, the product itself and *'Promotional Media'* which is the use of any type of media that has a promotional message associated with it." Permanent Media includes your present structure, your building, your business cards, your on-air products, your news vans, your bills, your stationery etc., anything that expresses your identity. When you see promotional media, you apply what is called a *'Promotional Discount Mechanism'* You say, "that ad's there to sell me something," so you apply a screening process. Permanent Media is not screened, so it is very important to Landor in managing visibility.

In his discussion of examples of how to manage identities he outlined two ways that all companies make money. One is to be the low cost producer through good organization, or two by differentiating your product or service so that "there is value added that you can sell, so people understand that it is different." The differentiation can be either real or perceived. 'Bleach' is all the same in the bottle, it is absolutely identitical, all the attributes that are in bleach are perceived attributes, brought to it by the consumer. Dependability may be a perceived attribute that may not be true. Believability can be a perceived attribute that may not be true. Service is an attribute that IBM worked so strongly to get themselves positioned with. High technology can be an attribute which is not necessarily true. IBM does not necessarily have the best computers, in fact, often they don't. "I do believe what IBM said, we use this quote a lot," said Harleman, "their chairman once said Good design is good business."

Paul Sidlo