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# GRAPHICS GALORE:

> A Look at Broadcast Design by Dixon Galvez-Searle

**Look around,** they're everywhere. Graphics, that is. From networks to cable, commercials to television shows, and cell phones to the Internet, graphics have been

longevity. "I think if you can make it simple and smart, it'll be timeless," says Brokaw. Most artists try to steer clear of trends in the industry, something that can be difficult, according to Wenner. "A lot of the time it's easy to get caught up in what's hot at the moment," he says. On the other hand, even though she strives for originality, von Bjal embraces the fleeting nature of her work. "It's very much like fashion," she says. "It's the look of the moment. I like the fact that it's going to look dated in a year. It lets me keep working."



BROKAW MOTION FOR E.P.A.

needs of the station. Aside from readability and workability, Fox says she wanted to use the logo to suggest both classic and modern sensibilities. What emerged, out of a rigorous selection process, will be used

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Figuring out where clients are coming from is important. "We'll have clients that come to us with no direction and we'll have clients that come to us with a very specific direction," says Robins. He makes it a priority to collaborate with the client on where they want the work to go. "Without that understanding, you don't have a lot of ground to stand on creatively," says Robins.

In order to reach that understanding, graphic artists have been trying a number of techniques. For instance, Brokaw does a good deal of listening to client needs and then develops what he calls "look and feel boards" (instead of storyboards). Based on client conversations about the

show "Walgreens' Health Corner," von Bjal decided on a more cautious approach to Walgreens' logo than she had taken with ESPN. "There's a sensitivity in terms of what your clients are looking for," she says.

Underneath all of this is a desire on the part of graphic artists to be a part of the creative process. In designing title sequences for independent films, most recently the Flaming Lips documentary "The Fearless Freaks," Wenner says he doesn't have a desire to show off. "You're adding something that people are going to see first on [a film] that someone's been working on for over a year," he says. "This is their baby and they don't want an independent art project tacked onto their film." Robins expresses a similar sentiment regarding commercial work, when he says he doesn't want to "impede on the client's image."

Still, graphic artists are called upon to add flair and visual interest to nearly everything in the media, which brings up another issue. If graphics are everywhere, what can a graphic artist do to make his or her work stand out? And if graphics date so quickly, how can they be made to last? A number of artists said strong, simple concepts are the key to

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With graphics work cycling in and out of television shows and commercials at a record pace, people in the field are likely to find themselves working for a good time to come.

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have included Degree for 141 Worldwide and Michelob Light for DDB. Gregg Brokaw, a graphic designer and the founder of Brokaw Motion (Chicago) has seen a lot of demand stemming from popup graphics during television shows. "It's just opening doors all over for this industry," he says.

At SOMERSAULT (Chicago), motion graphic designer Melissa von Bjal has seen the increase in demand affect her job in a different way. Instead of a greater volume of projects, she's seen each project take on a larger scope. The creative elements, she

presentation is key to the band's future success and notes how other bands have followed a similar track. "When you go to a KISS concert, you know what you're going [there] for," says Lutz. "Their brand is locked and it's been locked for years."

Of course, not all branding efforts are done in the service of outside clients. Linda Fox, art director at WTTW Channel 11 (Chicago) recently finished designing the logo for the station's 50th anniversary. Fox worked closely with creative services director Jessica Hanson to understand the