



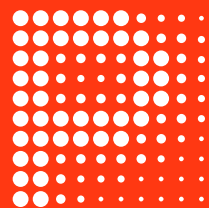
insights



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Provost Studio

Creating Exceptional Broadcast Studios and Branded Environments





Planning a Successful Corporate Broadcast Studio

Over the past several years our firm has seen a steady increase in both inquiries and built projects in the emerging area of corporate broadcast facility design and construction. Technology has made the cost of entry into the world of broadcast production accessible to companies large and small looking to develop original content and communicate both internally and externally using the web.

In particular, our studio provides design services to businesses that are often building their first broadcast facility. Even though they may be a Fortune 500 company with a well-seasoned facilities department, for many, broadcast facility and studio design is uncharted territory.

To that end, we have assembled our most commonly encountered considerations and key factors facing our clients when planning corporate broadcast projects. We hope the information below proves useful and helps organize your approach to this exciting and emerging project type.

While in the early stages of a new studio, it's important to consider the full magnitude of the project.



Typical Components of an Overall Project Budget

Project Hard Costs
(including, but not limited to):

- _____ Scenic Fabrication & Installation
- _____ Lighting Grid & Equipment
- _____ Lighting Control & Power Distribution
- _____ Broadcast Acoustic Treatment
- _____ A/V Equipment
- _____ Furniture/Props
- _____ Architectural Base Building
- _____ System Upgrades
- _____ Power & Data
- _____ HVAC

Project Soft Costs
(including, but not limited to):

- _____ Scenic Design Services
- _____ Lighting Design Services
- _____ A/V Design & Integration Services
- _____ Acoustic Design Services
- _____ Architecture and Engineering Design Services
- _____ Owner Contingency

Project Budgeting: Scenic Budget vs. Overall Project Budget

While in the early stages of planning a new studio, it's important to consider the full magnitude of the project, in addition to the scenic design and fabrication scope of work. Many clients undertaking their first project of this type underestimate the total project cost when seeking to authorize funds for the project. In particular, base building modifications and infrastructure upgrades are budget line items that consistently consume a larger part of the overall budget than anticipated.

The main components of an overall project budget typically include: scenic design, fabrication and installation, lighting design and equipment, A/V integration and equipment; furniture and props; and base building modifications and infrastructure upgrades.

Preliminary Project Budget Worksheet

Broadcast Studio - Equipment + Build Line Items

No.	Item	Notes	Primary Design Scope Responsibility	Primary Budget / Install Scope Responsibility	Budget
1.	Base building improvements (Elect/Mech/Struct/Acoustics)		AE Team	General Contractor	\$
2.	Lighting grid expansion		Lighting Designer	General Contractor	\$
3.	Lighting-soft cabling for power and data and expendables		Lighting Designer	Lighting Designer	\$
4.	Lighting-fixture package (Equipment)		Lighting Designer	Lighting Designer	\$
5.	Lighting-fixture package (Labor)		Lighting Designer	Lighting Designer	\$
6.	Lighting-control / control infrastructure		Lighting Designer	Lighting Designer	\$
7.	Lighting-grip / hanging / hardware / flags / arms etc		Lighting Designer	Lighting Designer	\$
8.	Furniture		Scenic Designer	Scenic Fabricator	\$
9.	Scenery (Including Flooring, Scenic Install & Shipping)		Scenic Designer	Scenic Fabricator	\$
10.	Scenic AV & Technology Hardware (Equipment Only)		AV Engineer / Integrator	AV Engineer / Integrator	\$
				Broadcast Equipment + Build Subtotal	\$

Broadcast Studio - Equipment + Build Line Items

No.	Company	Sub Contractor	Scope	Fee	
11.	Broadcast Scenic Designer Name		Broadcast Scenic Design	\$	
12.	Lighting Designer Name		Broadcast Lighting Design	\$	
13.	AV Integrator Name		AV Engineer / Integrator/ Installation	\$	
14.	Acoustic Consultant Name		Acoustic Broadcast Studio Consultant	\$	
				Broadcast Design& Consultant Subtotal	\$
				Broadcast Studio Total	\$

Scenic Design Approach

There are many design considerations that go into developing an appropriate scenic environment for a client. These include understanding the targeted viewing audience and program format, studio layout and organization, aesthetic “look and feel” and on-air brand alignment. Below are some of the typical questions we explore with our clients to better understand their project objectives relative to these areas of consideration.

Audience and Program Format

Who is the target viewing audience and what are the specific intended demographics of the show? What is the proposed show format?

Example: Formal “Hard news” or Informal “Magazine” format

Studio Layout and Organization (Shooting Areas and Talent Positions)

How many shooting areas are needed and what type of seating configurations?

Example: Main Anchor Area with anchor desk for 2 hosts, Stand-up Area for 1 host with large monitor, Informal Seating Area for 1 host and 3 guests

What are the “on-air” relationships between these shooting areas?

Example: Are the shooting areas seen as discrete areas or will camera throw “over the shoulder” between the these areas on-air

360 vs. 180 Degree Scenic Environments

Traditionally, broadcast new sets were simple backdrops (1 to 2 shoot-off walls) behind the anchor’s head, only to be seen where the camera was tightly focused. Today, news directors are taking a more cinematic approach to programming and using dynamic wide shots in conjunction with cameras mounted on jib arms to convey the larger broadcast studio and newsroom environment to viewers at home (3 to 4 shoot-off walls). In order to accommodate this more dynamic approach, scenic designers are building scenic environments more like a “room” or whole space that can be shot from multiple vantage points. Cameras can pivot and have a 360-degree range of motion within the studio. These types of immersive scenic environments are informally known as “360 degree” sets versus the traditional “180-degree” sets.

Why “360 degree” Scenic Environments?

Design is approached more like a “room” or space vs. single wall “backdrop”

Greater shoot-off area (3-4 walls vs. 1-2 walls) allows more opportunities for shooting positions and overall studio re-configuration and flexibility

Most importantly, allows greater opportunity to communicate a differentiated branded “place” and identity for viewers to relate to at home, and thus set the broadcast programming apart from its peers

Design Concept/ Aesthetic “Look and Feel”

Given the programming format, content and targeted audience demographics, what is the vision for the environment as it relates to finishes and graphics?

Example: Does the space feel “refined and sophisticated” or “gritty and unfinished”.

On-Air Brand Alignment

Does the scenic environment reflect the brand standards of the broadcasting media organization? Does it look as good, if not better, than other broadcasts in the overall show line-up?





A/V Technology & Integration

A/V technology and its integration systems have become an important scenic element in today's broadcast environments. With the exciting development in LED technology and monitor display systems, scenic designers are increasingly using A/V technology as a critical on-air visual element to define the look and feel of the studio. Using A/V technology on set is no longer relegated to a small monitor behind the talent's head or an over the shoulder element.

Below are a few questions for consideration when planning an approach to scenic A/V technology integration:

Definition	By "A/V technology" or "technology", we primarily mean equipment used to display motion graphics and other dynamic digital content within the studio intended to be seen as part of the on-air broadcast. This technology can include computers workstations, handheld devices, large format display monitors and LED wall panel systems.
What is the overall approach to technology and motion graphics?	<p>To what degree will technology be seen and used on-air? (Technology can be used on set in a variety of ways from large scale media walls used as anchor stand-up positions to on-air feeds monitors integrated into the main anchor desk)</p> <p>How will the talent use technology? How will they interact with technology as a presentation tool? (i.e. Many broadcasts are moving to handheld devices for anchors as presentation tools)</p> <p>In general, this is seen as a "technology heavy" scenic environment</p>
Typical on-air technology scenarios:	<p>As an interactive presentation tool (For talent seated at the main anchor desk and/or stand-up positions)</p> <p>As a large-scale dynamic graphic element (Often behind the main anchor desk displaying relevant topical content or as scenic "architectural" element, such as a window overlooking the city)</p> <p>As a informational tool for on-air talent (Example: integrated on-air feed monitor integrated into the anchor desk)</p>

Lighting

Lighting is key to any on-air production and is critical to expressing the features of a well-designed scenic environment. Clients new to broadcast production typically underestimate the value of lighting (both in its design and equipment specification) and the visual impact it can have on how the scenery is perceived on camera. To a certain extent, a well-designed set can only look as good as it is lit on-air. Ideally, the final on-air presentation of the scenic environment is a collaborative effort between scenic designer and lighting designer.

Additional lighting considerations:

The current trend in studio design is toward utilizing LED fixtures.

1st costs for LED equipment is significantly more than traditional tungsten fixtures. However, the long term operational benefits are considerable.

LED requires less power to operate than traditional tungsten fixtures.

LED generates less heat output and therefore requires less HVAC cooling, which results in operational cost savings and minimizes 1st costs in base building cooling equipment.

LED requires less long-term maintenance (bulb changes) and less infrastructure for control.

If the space is large enough, the savings from going to all LED fixtures can be significant.





Project Delivery Method

When planning a new broadcast studio, there are two primary means of project delivery to be considered by the client. Each has its own benefits and depending on the specific goals and objectives of the project, one may be more advantageous than the other to employ. These delivery methods are known as the Design/Bid/Build Process and the Design/Build Process.

Below are the highlights of each project delivery method for consideration:

Scenic Design/Bid/Build Method:

Scenic designer is hired separately by the client from the scenic fabricator, under separate contracts.

Designer assists the client with the scenic fabrication bidding and negotiation phase of the project. Designer helps the client with leveling bids and final fabricator selection.

Designer works with the client to revise the proposed design, if needed, during the bidding and negotiation Phase to align with the project budget.

Designer monitors fabrication progress throughout the project to ensure the approved design intent is delivered on-site.

A main benefit of this project delivery method is having multiple bids from which to choose the lowest, most qualified scenic fabricator for the project.

Scenic Design/Build Method:

Scenic designer and scenic fabricator are hired together as a team by the client, under one single contract.

The client hires the design/build team to design, fabricate, and install the project from beginning to end.

A client may benefit from this project delivery method when significant timesavings and schedule compression is required by the overall project timeline. Design/Build can save time in both the bidding and negotiation phase as well as coordination time between designer and fabricator.



Summary

We hope that the above key success factors are helpful in your studio planning efforts. Over the years, we have found that by addressing each of these factors early on in the design and planning stages, our clients have saved significant time, money and effort, which has ultimately led to a more successful project.

Next Steps

Got a project in mind?
Let's chat.

www.provost-studio.com/contact

Perhaps you are contemplating your next webcast studio or perhaps you are already in the planning stages of a broadcast studio. If so, you would benefit greatly from our Broadcast Studio Needs Assessment.

The Broadcast Studio Needs Assessment will help you identify:

Benefit 1 (potential cost considerations)

Benefit 2 (potential roadblocks)

Benefit 3 (your options for creating a successful webcast studio)

Also, you'll be able to ask any other questions about your planned project to help you avoid project pitfalls and maximize the success of your project. Your customized Broadcast Studio Needs Assessment is conducted on a 1 hour phone call with Provost Studio principle Peter Provost.

Two (2) Webcast Project Brief sessions are available each month, [click here](#) reserve yours now.

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