To:	Dr. Karen Kuralt
From:	Tenzing Briggs *TB*
Date:	9 May 2023
Subject:	Final Portfolio — *New Visions* TV Guide Design

The documents described in this memo are "TV Schedule Design 1," "TV Schedule Design 2," and "TV Schedule Design 3," with Design 3 being the final version and Designs 1 and 2 being earlier drafts.

Introduction and Purpose

These documents are schedules for the *New Visions* cable TV company. They outline the different shows scheduled on their channel to be broadcast throughout the week, excluding weekends; their purpose is to advertise their shows for would-be subscribers, both to inform them on the variety and type of shows and to persuade them to subscribe. Their purpose, then, is also to present their channel as adapted to their audience, within the niche market of educational TV and of family-oriented programming, and to present the company brand stylistically and professionally.

Description of the Audience

The audience for these documents are families within *New Visions'* state or region. Note that the audience of each *document* is somewhat different from the audience *of the channel*. The audience of the channel are families, with programming aimed at parents, children, and senior citizens, but the audience of the document is those who would actually do the subscribing, or potential adult subscribers. Because *New Visions* markets itself as family-oriented, the intended audience is adult parents or perhaps senior grandparents. Readers expect, then, that these documents will outline the various shows, especially which shows are specifically family/educational shows and craft/hobby shows, while also showing the professional quality of the channel company.

Description of the Employer/Client

For these documents, the client expects that it will be compact, visually appealing, and professional, so as to improve its persuasiveness as to the quality of the channel. They also expect them to be *informational*; while all rhetorical situations reflect the need for information to some extent, in this case the client especially expects these documents to inform the reader, due to the fact that it is primarily a timetable of their shows. Additionally, the client expects that they will be professional in representing their brand accurately and stylistically, so that it not only informs the customer but also persuades them of the channel's quality.

Description of the Context and Design Constraints

The documents' main contexts are that they advertise the channel and its shows and that they are aimed at a family audience. Their designs as advertisements thus constrains them in terms of space; for example, they may be used in magazines, so any larger document space would mean a higher cost in advertisement paid to said magazine. This means these designs have to be efficient in terms of space, such as using color to organize the type of shows or having very limited margins.

Design Evolution and Rationale

In my first draft design for this TV schedule, I focused purely on the formatting for tables for representing the *New Visions* channel's TV schedule. In particular, I color-coded entries, with a small legend describing what each kind of program each color represented. For the color scheme, I decided to choose a range of bright colors, firstly for the reason of making discerning different program types easy and secondly because I thought the "brightness" would help reflect the nature of the channel as "family" TV.

In my second draft design, I chose to add a second page, showcasing primarily images and a logo. For the logo, I tried to represent the "vision" aspect of the *New Visions* brand as well as the "horizon" aspect one might associate with "new" (e.g. as in "New Horizons"); to do this, I added the outline of eyes, with the dotted i's of "Vision" forming the pupils, and I also added a graphic of a sun with rays of multicolored light spreading out towards the eye outlines. I also tried to

incorporate the "family" aspect, by having the eyes be connected by a line to imitate glasses (in an imitation of "family" via the means of association with grandparents with eye-glasses). I then added images to cover the rest of the page, with each image representing a different program type (e.g. nature, travel, news, hobbies, business, and family TV). Additionally, I went back to the table of the schedule and changed some of the colors to match the rays of light in the new logo. In ways such as these, I tried to unite the table with the new logo and images, with the latter two hinting at the channel's theme of family.

For the final design, I redesigned it so that everything would fit on one page. This first meant simplifying the logo. I knew I wanted to recast the "New Visions" typeface with a new, sans serif font to match the fonts used in the legend. I took out the "eyes" or "glasses" aspect of the logo, since they had revolved around the dotted i's on the "New Visions" type. I then changed the "New Vision" typeface to Candara, the font I used in the legend. However, to keep the "vision" aspect of the logo, I had the logo's rays of a sun now cast onto a television set icon, with the rays running through or across its screen; so, instead of "eyes" to reflect "vision," I switched an actual representation of "television" to reflect the "vision" aspect of the company's name. I also decided that the color scheme of the first draft's table was better, so I swapped those colors back into the final version's table. To create a color consistency, I then changed the colors in the logo to reflect the brighter colors of the table. Finally, I moved the images from the second design to be right below the table, with the logo now under the table legend.

In terms of rationale, then, the main elements I considered in designing were the formatting of tables, the stock photos that would represent the channel's shows, and the visual representation of the brand in its logo. In terms of typography, I focused on readability, especially in the table, by using sans serif fonts. I believe the final version works well because it puts all these aspects on one page, and because the table formatting uses color and shading especially well to make it easy to digest. Moreover, the final logo is simpler and color-coded to reflect the table, which improves the consistency in making the whole page look sleek and professional.

Design Assessment

I learned in making this that a simpler logo design works well with an information-heavy page, such as the case here in this document with the schedule tables. I also learned that formatting of tables take special attention—in creating the tables here, I had to consider exact spacing of cells and the orientation of their lines (such as having slanted cells) so that they can fit spatially; I also had to consider how to take information and represent it in a table's grid, more specifically considering whether the information fit best as vertically or horizontally represented. Given more time, I would figure out how to reformat the table outside of Excel, so that the margins could be tweaked with; for example, I would format the background so that there would not be any white included in an part of the image.

In terms of programs I became more familiar with, I gained more experience with Microsoft Excel's table formatting software and with Canva's online graphic design tools.

Sources

Royalty-free images for these designs were sourced from pexels.com. Additionally, royalty-free graphics for these designs were sourced from canva.com.