

Understanding PantoneLIVE Master & Dependent Standards

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Overview

Background of Instruction Problem

PantoneLIVE is a cloud-based solution offered at X-Rite Pantone that allows our customers in the printing and packaging industry to access their colors anywhere in the world from within their design and quality control applications. One of the key concepts behind PantoneLIVE are master and dependent standards. We receive many questions from customers that do not understand what these are or how they work. In order to understand PantoneLIVE, it is important to understand how these fit in.

Learning Objective

By watching a short video, X-Rite's customers in the printing and packaging industry will gain a basic understanding of master and dependent standards and recognize when to use them. The success of this learning objective will be determined by the basic understand of these standards displayed by our customers when we go into their facility for a more detailed audit of their current workflow.

Instructional Goals

In order for my audience to truly understand master and dependent standards, it is critical to build on a few concepts. My instructional goals are as follows:

- Introduce the PantoneLIVE workflow as a whole
- Describe the differences between physical and digital standards
- Explain how PantoneLIVE master and dependent standards are derived

Instructional Approach

Overview

To address the instruction problem, I created a three-minute video, with one of X-Rite's subject matter experts, explaining master and dependent standards. This video was shot in front of a green screen using my Canon DSLR and edited in Adobe After Effects. I wanted the subject matter expert to talk directly to our audience in a welcoming way and interact with relevant graphics that I inserted in post-production. I avoided making this subject overly technical and used terms that my audience in the printing and packaging industry are already familiar with. This approach will help make this subject more fun to learn about, while keeping my audience's attention at the same time. A look at my After Effects workflow can be found in Appendix A.

The storytelling method I wanted to take in this video was to tell my audience exactly what I want to tell them, tell them, and then tell them that I told them. I started with a high-level overview of PantoneLIVE and built on key concepts to create a story that drives home my learning objective for master and dependent standards. At the end of this video, I created a call to action for customers that wished to learn more about this topic and what PantoneLIVE can do for them. My detailed storyboard can be viewed under Appendix B.

Design Decisions

There were many different design decisions I had to consider during the creation of this video. I began by thinking about my structural choices, such as how I was going to incorporate storytelling into my design, and thought about ways I could connect with my audience. I focused heavily on contrast, emotion, and attention in an effort to keep my audience fully engaged. As the overall structure came together, I stayed conscious of basic design designs involving the use of text and graphics.

Design Decision #1

Creating a dramatic story was important for me in order to help make this subject more memorable. Duarte (2010) says there are plenty of opportunities to use dramatic story structure in presentations. She explains that creating desire in the audience and then showing how your ideas fill that desire helps move people to adopt your perspective (p. 27). The subject in this video could have simply been delivered as a presentation with my subject matter expert merely talking directly to the camera, but due to the technical aspect of my subject, that would not have been very interesting to watch and easily forgettable. My goal was to make this subject more desirable to learn about through the interactive graphics I inserted in post-production. Heath, C., & Heath, D., (2008) also describe that we often receive advice on communication that only concerns our structure and delivery, but never on how to explain a specific topic (p. 10). As I wrote my script, I kept this in mind and tried to use plenty of unique graphics that would help add to my story telling and make these ideas stick.

Design Decision #2

The introduction to this video was important for setting up a baseline of the current problem. The audience will immediately want to know why they are watching this video and what is being proposed. The beginning should not be long winded (Duarte, 2010, p. 38). I started this video with a cold open, that immediately explained what my subject was about, before displaying the splash and titles screens because this video would be published on YouTube and I wanted my audience to immediately be hooked before they had a chance to close it. News reporters follow a similar approach by always starting with the most important information, known as the lead, first (Heath, C., & Heath, D., 2008, p. 30). I began with my lead and then presented information in decreasing order of importance to allow my audience to quickly obtain the essential elements of my story right away.

Design Decision #3

When we watch a presentation, we often look for patterns, differences, and similarities to interpret the speaker's meaning (Reynolds, 2009, p. 179). Contrasting elements can be a great way to make a message more obvious and clear. Building highly contrasting elements into a presentation also holds an audience's attention (Duarte, 2010, p. 40). At the 1:45 mark in my video, I incorporated contrast by showing a coffee cup printed with master standards and then sliding on a brown sleeve to illustrate how different the color will be reproduced on a dramatically different substrate. This helps explain why we have dependent standards by making my point more visual and easier to understand.

Design Decision #4

In *Brain Rules* (2008), Medina explains that we do not pay attention to boring things. He recommends using emotionally arousing events to gain attention (p. 79). In this video, I tried incorporating humor to help keep my audience's attention and make this topic more enjoyable to learn about. Referring back to the coffee cup again, I wanted to introduce it in a humorous way by having it appear in my subject matter expert's hand. This helped create a S.T.A.R. moment, or something everyone remembers and talks about after a presentation is over (Duarte, 2010, p. 148). Even if nothing else from my video is remembered, the coffee cup used to describe master and dependent standards is more likely to be recalled. This works well because it is the big idea that I wanted my audience to walk away.

Design Decision #5

The modality principle states that students learn better from animation and narration rather than animation and on-screen text (Medina, 2008, p. 210). I focused mostly on animations and chose to limit the amount of text as much as possible so there wasn't a ton of reading. There were still a few places where I thought titles were necessary to help with my transitions between ideas as the story unfolded. In these cases, Golombisky (2010) recommends keeping headlines "big, bold, clear, and pithy" (p. 162). Reynolds (2009) also adds that audiences should not have to work hard to decipher meaning from letters; the question to ask is, can the audience see and quickly read the type displayed with ease (p. 34)? I made sure to use an easy to read font and kept it the same style and size throughout the presentation. I also ensured that my headlines were short so my audience didn't miss anything that was verbally said.

Design Decision #6

I chose to use computer generated graphics for this video as I felt hand drawings would lower the quality of the final product that I was aiming for. That being said, I was still able to use advice from Roam (2008), an advocate of hand drawings, whom suggested keeping pictures simple, as an overly elaborate picture can draw too much attention and distract from the essence of the idea being conveyed (p. 154). The workflow diagram at the beginning of the video was essential to introduce the PantoneLIVE workflow before talking about master and dependent standards. I kept this graphic as straightforward as possible and I found that using computer software actually helped me, as I did not have to show everything on screen at once. I was able to make each part of the workflow appear as it was mentioned and not overwhelm my audience with too much information. My goal, as suggested by Reynolds (2009), was to make visuals that support my message in a manner that is the easiest for my audience to understand (p. 23).

Design Decision #7

Finally, a design should not leave it to chance that people will act appropriately, but should tell the readers (or viewers) explicitly what to do with the nugget of wisdom bestowed upon them (Krum, 2013, p. 29). I kept my call to action at the end of this video clear and concise. Durate (2010) recommends identifying actions that are simple, straightforward, and easily executed (p. 42). I made my call to action only one sentence of audio and pointed my audience to a distinct destination that I wanted them to visit. This will be made clickable when the final video is uploaded to YouTube.

Formative Evaluation Response

I took a different approach to peer feedback this time around as opposed to the way previous projects were handled. I wanted to keep feedback open to any suggestions just in case there were any ideas that never caused my mind. I still provided two general questions to help direct the type of feedback I thought would be the most beneficial to me. These questions included:

- 1) How can I improve the overall pacing? I thought parts of the video may have been presented too fast and was looking for ways to slow it down.
- 2) What can I do to visually enhance the way information is presented? There were still a couple of places with no visuals and I was looking for ideas that could help get my points across.

The main change I made, based on the feedback I had received, was to reshoot all of the video parts. This was a huge deal to organize again, but I was not happy with the original audio quality, lighting, and some of the hand gestures. This time around I was able to better setup a studio space, lights, and use an improved microphone. I thought it was well worth the effort, as the sound quality became much richer and I was able to eliminate weird shadows that I noticed after my first attempt. Reshooting my video also allowed me slow down the overall pacing. This is something I was unable to do with the footage I had previously shot. I tried adding more pauses between topics to allow my audience time to comprehend the ideas presented and not feel overwhelmed.

Lessons Learned

The most valuable aspect of this project for me was having my script fully flushed out and developed before I began shooting video or creating any graphics. The script writing helped me decide what illustrations I needed to show and sped the entire process up. I was able to load my script on a computer that would act as a teleprompter during shooting and follow it as a blueprint once I began editing. One aspect I never realized before was how difficult directing can be. There were a few quirks that my subject matter expert made with his hands the first time I shot video, which I didn't notice until I actually beginning editing the footage together. For the most part, I was able to edit around these, but in the end I decided to reshoot the footage. In the future, I would better specify what I wanted my actor to do with their hands, facial expressions, etc. in my script as well.

I have also been learning Adobe After Effects in my free time to have as a new skill in my repertoire and really wanted to show off my creativity with this project. After Effects can be an extremely powerful tool and I was able to use it in some interesting ways. Going forward there will be new opportunities for me to create more types of these videos. One of the global sales people at X-Rite have already started building a list of other topics they want covered in future videos. The more of these videos I create, the more I'll be able to improve on my presentation and design.

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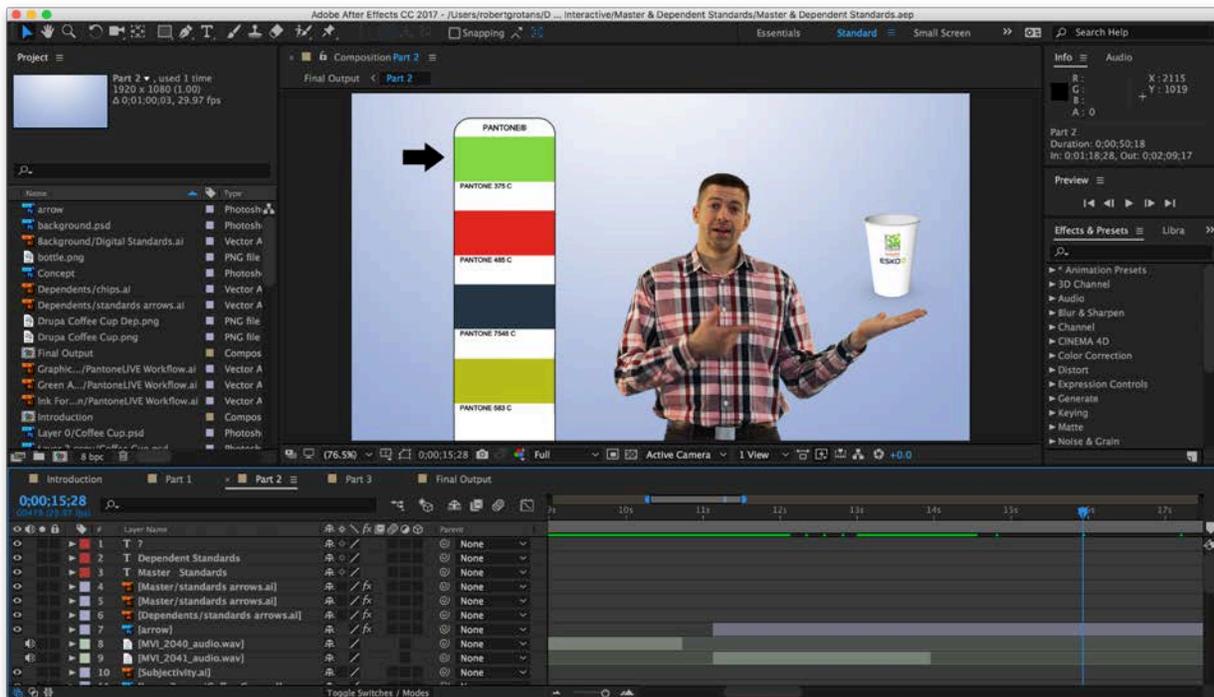
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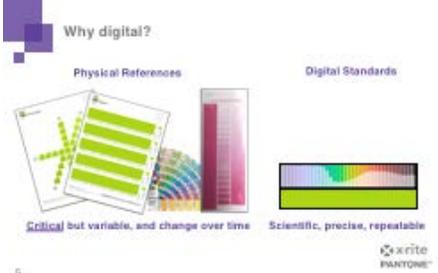
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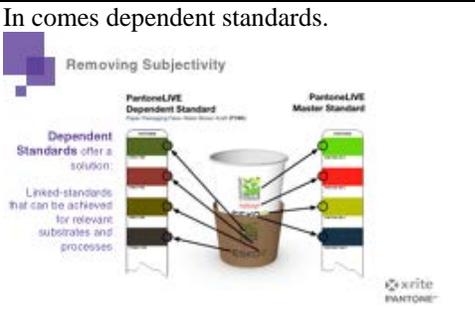
Appendix

Appendix A: Adobe After Effects Workflow Screenshots



Appendix B: Script and Storyboard for *Understanding PantoneLIVE Master & Dependent Standards*

Shot Description	Script
<p>Ed on screen discussing what will be covered in video.</p>	<p>Hi, I'm Ed, a Senior Color Scientist at X-Rite Pantone. We receive many questions regarding our PantoneLIVE ecosystem.</p> <p>To understand PantoneLIVE, it is important to understand master and dependent standards. I wanted to take this time today to show you what these mean for you. Let's take look!</p>
<p>Cut to PantoneLIVE splash screen + title screen.</p>	
<p>Images are for illustrative purposes.</p> <p>Introduction to PantoneLIVE Workflow</p>  <p>PantoneLIVE = Digital Colour Communication</p> <p>From Concept to Production</p> <p>Graphic Design → Prepress & Proofing → Ink Formulation → Quality Control</p> <p>X-Rite PANTONE</p>	<p>PantoneLIVE ensures clear communication of color to everyone across the graphic arts workflow from concept to production.</p> <p>Whether working in design, prepress, ink formulation, or quality control, PantoneLIVE enables the seamless integration of cloud-based spectral color standards through master and dependent standards.</p>
<p>Taking a step back...</p>  <p>Why digital?</p> <p>Physical References: Critical but variable, and change over time</p> <p>Digital Standards: Scientific, precise, repeatable</p> <p>X-Rite PANTONE</p>	<p>Traditionally based on physical references, Pantone is the language of color. Spectral color specification using Pantone enables expectations to be managed without ambiguity.</p> <p>So why go digital?</p> <p>Physical references are critical, but they're also variable and can change over time.</p> <p>Digital standards are scientific, precise, and repeatable. The values will not change.</p>
<p>Introducing master standards...</p>  <p>Pantone is the Language of Colour</p> <p>Master Standards = Digital Targets for the Pantone Formula Coated guide</p> <p>These are Pantone Master Standards that are used by brands you know</p> <p>You interact with them daily</p> <p>Do you recognize them?</p> <p>Which coffee brand is known for this colour?</p> <p>X-Rite PANTONE</p>	<p>So where do master and dependent standards fit in?</p> <p>Master standards are digital targets based on the Pantone Formula Coated guide.</p> <p>Master standards are used by many brands you know; you interact with them daily.</p> <p>Do you know what brand of coffee is known for this green?</p>

 <p>PantoneLIVE Brand Coffee!</p> <p>Did you guess right?</p> <p>x-rite PANTONE</p>	<p>That's right, PantoneLIVE brand!</p>
<p>Slide on coffee sleeve.</p>  <p>Are Master Standards Enough?</p> <p>Unfortunately Not!</p> <p>Pantone master standards cannot always be achieved on all printing processes and substrates.</p> <p>x-rite PANTONE</p> <p>Show master standard on cup vs sleeve.</p>  <p>Subjectivity</p> <p>Out of gamut? Try to match as best as possible... Which is right?</p> <p>Design Intent Achievable Result</p> <p>x-rite PANTONE</p>	<p>So if Pantone is the language of color, then why do we need PantoneLIVE?</p> <p>Are master standards enough?</p> <p>Unfortunately, Pantone master standards cannot always be achieved on all printing processes or substrates.</p> <p>Which one of these is right? Everyone has their own idea.</p>
<p>In comes dependent standards.</p>  <p>Removing Subjectivity</p> <p>Dependent Standards offer a solution: Linked standards that can be achieved for relevant substrates and processes.</p> <p>PantoneLIVE Dependent Standard PantoneLIVE Master Standard</p> <p>x-rite PANTONE</p>	<p>Dependent standards offer a solution to this problem. They remove subjectivity by showing what can be achieved on relevant substrates and printing processes.</p>
<p>More about dependent standards.</p>	<p>PantoneLIVE Dependent standards are available for a number of important packaging substrates and growing...</p> <p>All libraries contain spectral color data for both solids and tints.</p>

 <p>Embrace Master & Dependent Standards</p> <p>PantoneLIVE Dependent Standards are available for a number of important Packaging Substrates</p> <p>22 and counting...</p> <p>LIVE</p> <p>write PANTONE</p>	<p>Our full library specification is available on our website.</p> <p>Using the PantoneLIVE Visualizer app, you can also easily determine how your color standards will be reproduced.</p>
<p>Conclusion</p>  <p>PantoneLIVE: End-to-End Digital Colour Communication</p> <p>Concept</p> <p>Quality Control</p> <p>Ink Formulation</p> <p>Prepress & Proofing</p> <p>Graphic Design</p> <p>LIVE</p> <p>write PANTONE</p> <p>PantoneLIVE end splash screen.</p>	<p>Now you see how master and dependent standards in PantoneLIVE enable end to end digital color communication.</p> <p>All available in the cloud, and accessible within your applications.</p> <p>For more information, or to experience PantoneLIVE for yourself, give us a call or visit our website.</p> <p>Until next time!</p>