



## PRINTING INSTRUCTIONS FOR THIS GISTICS PUBLICATION

*Omit this instruction cover page from the finished print job*

### PRINTING

|                              |                          |
|------------------------------|--------------------------|
| Number of pages              | <b>56 pages</b>          |
| Full color or black & white? | <b>black &amp; white</b> |
| Paper type                   | <b>laser/photo white</b> |
| Paper size                   | <b>11 x 17</b>           |
| Sides to print               | <b>double-sided</b>      |
| Collation                    | <b>collated</b>          |

### FINISHING

|             |                        |
|-------------|------------------------|
| Stapling    | <b>saddle stitched</b> |
| Drilling    | none                   |
| Folding     | none                   |
| Binding     | <b>saddle stitched</b> |
| Front cover | none                   |
| Back cover  | none                   |

### SPECIAL INSTRUCTIONS

The signature forming the cover should be heavier stock than the rest; 90 lb. cover stock or equivalent.

*Printing tips when printing from Acrobat Reader or Acrobat Exchange:*

1. Make sure your **Page Setup** specifies the correct page size, "US letter." Page setups often default to settings like "US letter small," which can result in the loss of page elements near the edge of the page. GISTICS publications are built with a margin of  $\frac{3}{8}$ " all around, which should be more than adequate for most laser printers.
2. *Acrobat Reader* and *Exchange* provide an option in their print dialogs called "**Shrink to fit.**" If this is checked, pages will usually print smaller than intended by GISTICS. Therefore, leaving this option **unchecked** will produce the best results, especially if the Page Setup is correctly specified as discussed above.
3. GISTICS strongly recommends printing GISTICS publications on printers capable of **600 dpi** or higher. Printing at lower resolutions will result in poor legibility of some text and graphic elements.



GISTICS™



discipline//Virtual Value Chains ▼

category//Smart Media ▼

series//Solution Guide ▼

**R.O.I. tech  
brief**

ECONOMIC PAYBACK ASSESSMENT  
FOR NEW TECHNOLOGY

## COLORSYNC PAYBACK ASSESSMENT

Return-on-Investment Calculations for the  
Deployment of ColorSync by Smart Media Producers

\$295 (US)  
Version 1.5 Spring 1999

### ROUTING

#### Management

- CEO
- COO
- CIO
- CFO

#### Creative Services

- Director
- Production Manager
- Producer(s)

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## CONTEXT

| discipline//category   | enterprise scale   | enterprise focus   |   |   |
|--|--|--|---|---|
| <ul style="list-style-type: none"> <li>▶ <b>Networked Economy</b> <ul style="list-style-type: none"> <li>Business of One</li> <li>Departmental E-Commerce</li> <li>Plug-and-Play Mergers and Acquisitions</li> <li>Real Time 24x7 Relationships</li> </ul> </li> <li>▶ <b>Digital Branding</b> <ul style="list-style-type: none"> <li>Lifecycle Management</li> <li>Deep Gravity Well Web Site</li> <li>Digital Storytelling</li> <li>Interactive Investor Relations</li> </ul> </li> <li>▼ <b>Virtual Value Chains</b> <ul style="list-style-type: none"> <li>Brand Factory</li> <li>Knowledge Refinery</li> <li>Satisfaction Theaters</li> <li style="background-color: #e0e0e0;">Smart Media</li> </ul> </li> <li>▶ <b>Process Management</b> <ul style="list-style-type: none"> <li>Business Intelligence</li> <li>Deal Flow Management</li> <li>Interactive Logistics</li> <li>Self-Directed Lifelong Learning</li> </ul> </li> </ul> | <p><b>Revenues/<br/>Annual Budget</b></p> <ul style="list-style-type: none"> <li>Fortune 2000 (&gt;\$750 million)</li> <li>Mid-Tier Enterprise (\$50 to \$750 million)</li> <li>Small Business (\$2 to \$50 million)</li> <li>SOHO (&lt;\$2 million)</li> <li>✓ All</li> </ul> <p><b>Studio Size</b></p> <ul style="list-style-type: none"> <li>Global (121–2500)</li> <li>Large (36–120)</li> <li>Small business (7–35)</li> <li>Team (2–6)</li> <li>Solo</li> <li>✓ All</li> </ul> | <p><b>Department</b></p> <ul style="list-style-type: none"> <li>Admin/finance</li> <li>HR/personnel/training</li> <li>Investor relations/legal</li> <li>Executive committee</li> <li>IT/DP/MIS</li> <li>Consulting</li> <li>Databases</li> <li>Data center operations</li> <li>Development</li> <li>Network/Security</li> <li>Transaction processing</li> <li>User support/help desk</li> <li>Web site management</li> <li>Marketing/sales</li> <li>Brand/product marketing</li> <li>Client/account service</li> <li>Customer service</li> <li>Marcom</li> <li>Sales/sales support</li> <li>Web site/interactive programs</li> <li>Manufacturing</li> <li>Maintenance/repair</li> <li>All</li> </ul> | <p><b>Corporate In-House</b></p> <ul style="list-style-type: none"> <li>AV media center</li> <li>Brand management</li> <li>Corporate communications</li> <li>Data management</li> <li>Design</li> <li>Documentation</li> <li>Imaging center</li> <li>In-house ad agency</li> <li>Intranet applications</li> <li>Legal/clearance</li> <li>Licensing</li> <li>Marcom</li> <li>Marketing services</li> <li>Photography department</li> <li>Printing and reprographics</li> <li>Publishing services</li> <li>Sales support</li> <li>Technical illustrations</li> <li>Training</li> <li>✓ All</li> </ul> | <p><b>Media Industries</b></p> <ul style="list-style-type: none"> <li>Advertising</li> <li>AV production</li> <li>Animation/CG</li> <li>Broadcast/cable</li> <li>Catalog houses</li> <li>Desktop publishing</li> <li>Digital audio/music</li> <li>Duplication/fulfillment</li> <li>Entertainment</li> <li>Graphic design</li> <li>Galleries/museums/libraries</li> <li>Imaging services</li> <li>Interactive design</li> <li>Internet services</li> <li>Licensing agency</li> <li>Marketing services</li> <li>Multimedia</li> <li>Photographic services</li> <li>Printing/prepress</li> <li>Publishing</li> <li>Stock media/archives</li> <li>Talent management</li> <li>Textile/apparel design</li> <li>Training/education</li> <li>Video production/post</li> <li>Web</li> <li>✓ All</li> </ul> |
| <p><b>publication series</b></p> <ul style="list-style-type: none"> <li>▶ <b>Executive Education</b> <ul style="list-style-type: none"> <li>Business Strategies for the Interactive Corporation</li> </ul> </li> </ul>   | <ul style="list-style-type: none"> <li>▼ <b>Solution Guides</b> <ul style="list-style-type: none"> <li>Tactics and Prescriptives for Deployment</li> </ul> </li> </ul>   |  |   |   |
| <ul style="list-style-type: none"> <li><b>Industry Report</b></li> <li><b>Technology Impact Assessment</b></li> <li><b>White Paper</b></li> <li><b>Best Practice Primer</b></li> <li><b>Executive Summary</b></li> </ul>   | <ul style="list-style-type: none"> <li style="background-color: #e0e0e0;"><b>ROI TechBrief (\$295)</b></li> <li><b>ASK How Guide</b></li> <li><b>ASAP Prescriptive</b></li> <li><b>Vendor Profile</b></li> <li><b>QuickStudy</b></li> </ul>  |  |   |   |



# COLORSYNC PAYBACK ASSESSMENT

Return-on-Investment Calculations for the  
Deployment of ColorSync by Smart Media Producers

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Apple Publishing Technology

Section ►

**R.O.I. tech  
brief**  
ECONOMIC PAYBACK ASSESSMENT  
FOR NEW TECHNOLOGY

## COLORSYNC PAYBACK FINDINGS

### Essential Questions

*How does GISTICS quantify the **economic benefits** of higher productivity among media producers?*

*How does **ColorSync adoption** increase productivity, revenue, profits, and valuation of the media producer firm?*

*How many **media producers in North America** have adopted ColorSync and what benefit have they derived?*

*What **return-on-investment levels** does ColorSync provide?*

*What **critical factors** induce adoption and full benefit?*

### Summary

The term *Smart Media* connotes the use of **best practice** in the design, production, and distribution of digital media.

The **business design** of the media producer firm stands as the most significant success factor for maximizing return on investment for most technology deployments.

An **international standard** has emerged for the calibration and control of color for all manner of input devices (scanner, digital cameras), displays (CRT monitors, LCD panels), and output devices (printers, digital copiers, digital presses, offset and web presses).

This standard enables a graphic designer, multimedia publisher, or photographer to **faithfully recreate the true colors** of the original object (car, building, face), or artwork (drawing, painting) in its final form(s) (magazine, newspaper, book, Web page, CD-ROM).

A ColorSync-enabled workflow **reduces the number of color-related mistakes** (reworks), client rejections of substandard work (reprints), and dissatisfied clients (lost or delayed sales).

Various levels and types of ColorSync deployment yield different economic benefits; **return-on-investment scenarios** range from 4.53 times per year to 23.41 times per year.

# Smart Media producers use six factors when deploying technology, framing management concerns of a successful media producer firm: business design, productivity, revenue, profit, digital assets, and valuation.

Apple Publishing  
Technologies

section

COLORSYNC PAYBACK  
FINDINGS

topic

IMPACT OF STRATEGIC  
TECHNOLOGY ON BUSINESS  
VALUATION

keywords

FIDUCIARY RESPONSIBILITY

author(s)

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MEDIA ASSET MANAGEMENT  
MARKET REPORT—1999

### SMART MEDIA SUMMARY

Our use of the term *Smart Media* connotes the systematized application of knowledge and best practice to the work of designing, producing, publishing, distributing, and selling of digital media and all its final expressions and formats.

GISTICS research of best practice of media producer firms reveals a general economic framework of the exceptionally profitable, high-growth, and/or highly valued firm.

Six factors (shown below, *Smart Media Success Factors*) constitute this framework and reflect the principal concerns of management:

The **business design** frames how management can potentially derive a return on investment from the deployment of a new technology or practice. Typically, Smart Media firms will employ a business design that predominantly uses one of these value-capture mechanisms:

- Fees and commissions paid by clients to an agency (advertising, graphic design)
- Production and delivery of materials or finished goods (prepress, printing)
- Sales of published works (books, movies, records)
- Advertising placement fees (broadcast, newspapers, magazines)
- Incremental sales derived from effective branding, promotion, sales support, and/or online sales (end-use customers of media and clients of media producer firms)
- Licensing fees and royalties (fashion labels, sports franchises, cartoon characters, celebrity endorsers, music, entertainment properties, corporate brands)

**Productivity** depends on getting billable work out the door that meets or exceeds customer standards for quality and satisfaction. Productivity requires process and quality controls, systematization of proven work practices, and flexible production capacities.

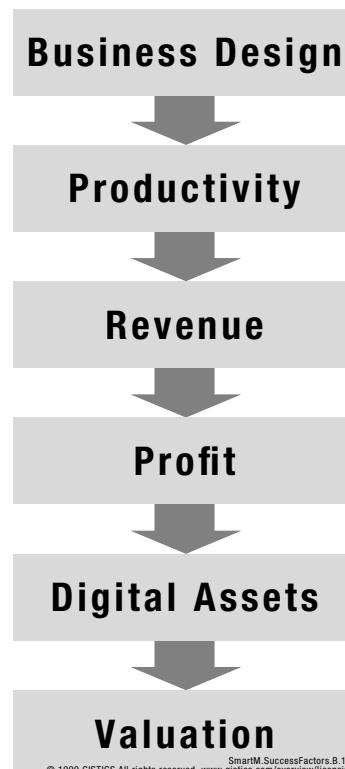
**Revenue** results from the ability to complete projects more quickly, enabling the firm to handle more work without adding costs. Often, shorter production cycle time attracts new business (that competitors have turned down due to slower cycle times), and enables the Smart Media firm to charge price premiums (in exchange for faster turnaround time) and command a firmer hold on the loyalty of clients.

**Profit** derives from lower production and marketing costs, achieved through a more predictable business process (fewer reworks and make-goods). This alone can attract and hold customers, enabling the Smart Media firm to lower its marketing costs and sell additional higher-margin products and services into a branded account, capturing a higher share of customers' budgets.

**Digital assets** result from the codification of intellectual capital in the form of reusable media and scripts, reusable designs and templates, automation routines, color profiles, and integrated business processes; when analyzed for economic performance, these forms of intellectual capital become economic assets.

**Valuation** increases as a function of three factors: consistently higher-than-average profit margins, the demonstrated ability to scale operations to market demand, and financial accounting of digital assets and their ongoing contribution to revenue and profit.

### SMART MEDIA SUCCESS FACTORS



SmartM.SuccessFactors.B.1.0  
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- 2 **Smart Media producers use six factors** when deploying technology, framing management concerns of a successful media producer firm: business design, productivity, revenue, profit, digital assets, and valuation.
- 4 When deploying ColorSync, Smart Media producer firms use six success factors: business design, productivity, revenue, profit, digital assets, and valuation.
- 5 ICC color management in the form of ColorSync has emerged as the **de facto standard** for the design, entertainment, and publishing industries.
- 6 The International Color Consortium constitutes a **vendor-neutral standards organization**.
- 7 **Lost or delayed sales** most affect the level of return on investment for ColorSync.
- 8 Failure to manage color in the production workflow costs the media producer firm an average of **\$635 for every mistake**.
- 9 Among ColorSync users, the need to **manage color photos** drives full Studio-Workflow adoption.
- 10 Integrated color management has raised customer expectations to a new level—all firms that produce color work should consider ColorSync a **basic requirement**.
- 11 **Business motivations** for deployment of ColorSync emphasize competitive differentiation and unique client requirements.
- 12 **Satisfying customers**, especially those with global brands, mixed media, and international partners, can quickly justify full color management adoption.
- 13 At a fully burdened annual cost of \$146 per device and an average of nineteen devices per workflow, full ColorSync adoption incurs a **significant expense**.
- 14 Smart Media firms that use ColorSync create and manage their own **ICC device profiles**.
- 15 The state of the art for integrated color management **continues to evolve**.
- 16 **Solo contractors** using best practice color management can produce **\$518,187 in economic benefits** over three years, returning an investment of \$42,689 a total of 11.14 times.
- 17 A **small team in an advertising group** using best practice color management can produce **\$6,193,850 in economic benefits** over three years, returning an investment of \$229,170 a total of 26.03 times.
- 18 A small team using best practice color management can produce **\$5,532,207 in economic benefits** over three years, returning an investment of \$221,789 a total of 23.94 times.
- 19 An **internal marketing group** using best practice color management can produce \$21,678,475 in economic benefits over three years, returning an investment of \$802,096 a total of 26.03 times.
- 20 A **small new media business** using best practice color management can produce \$15,122,018 in economic benefits over three years, returning an investment of \$853,920 a total of 16.71 times.
- 21 A **small business in print production** using best practice color management can produce \$18,146,459 in economic benefits over three years, returning an investment of \$669,496 a total of 26.10 times.
- 22 A **small business in publishing** using best practice color management can produce \$14,517,167 in economic benefits over three years, returning an investment of \$535,597 a total of 26.10 times.
- 24 Sole proprietor and master craftsman saves time and money with ColorSync and **eliminates color frustrations**.
- 26 ColorSync enables book author to shave \$10 off cover price (\$100,000 in printing costs) and learn how **direct control of color creates a better book** on Photoshop.
- 28 **True colors satisfy customers** buying business forms; global printing firm faithfully recreates color logos even when produced by high-volume electronic color publishing system.
- 30 A **standardized color space** for Simon & Schuster spans a thousand users, ensuring higher consistency of 100,000 scanned images per year.
- 32 Warner Brothers digitizes 100 background paintings per month for feature animations, using ColorSync to **save two hours of color correction work on every painting**.



# When deploying ColorSync, Smart Media producer firms use six success factors: business design, productivity, revenue, profit, digital assets, and valuation.

Apple Publishing Technologies

section  
COLORSYNC PAYBACK FINDINGS

topic  
SMART MEDIA BEST PRACTICE

keywords  
COLORSYNC BEST PRACTICE

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MEDIA ASSET MANAGEMENT MARKET REPORT—1999

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## SMART MEDIA BEST PRACTICE\*

Ongoing GISTICS research of media producer firms since 1992 has examined the critical success factors for profitability, growth, and higher valuations of the media producer firms.

Smart Media distills these best practices; we use a series of models, frameworks, and prescriptives to characterize the best practices of Smart Media.

For a more complete treatment of these Smart Media best practices, visit [www.gistics.com](http://www.gistics.com).

This report, *ColorSync Payback Assessment*, stands as a section of the GISTICS Technology Impact Assessment, *Smart Media Best Practices—1999*.

## BUSINESS DESIGN

Executives and owners deploy ColorSync as part of a *strategic platform* by which to reengineer and systematize business processes for profit, bringing a *new satisfaction* to market and capturing additional *value*.

**NEW SATISFACTIONS** derive from higher quality production at significantly lower costs and shorter production cycles.

**VALUE CAPTURE** emphasizes increased profit per project, creation of new digital assets, and scalable workflow and business processes that all lead to higher business valuations.

## PRODUCTIVITY

**MORE BILLABLE WORK** per worker translates into higher revenue and profit.

## REVENUE

Smart Media firms use ColorSync to capture new revenues.

**MORE PREDICTABLE WORKFLOW** enables the firm to accept “impossible” jobs.

**FASTER CYCLE TIME** attracts opportunistic *orders* and builds *customer preference* (brand of the firm).

## PROFIT

ColorSync can dramatically increase profitability of a media producer firm.

**FEWER REWORKS AND MAKE-GOODS** reduce production costs.

**LOWER CONSUMABLES COSTS** result from fewer prints needed to ensure true color.

**HIGH SHARE OF CUSTOMER JOBS** (the result of customer preference for higher quality work at lower price in less time) lowers marketing costs.

## DIGITAL ASSETS

ColorSync can ensure a higher level of resale of pre-existing archived media assets.

**HIGHER CONFIDENCE IN IMAGE PORTFOLIO** by customers and prospective customers translates to higher use and purchase levels.

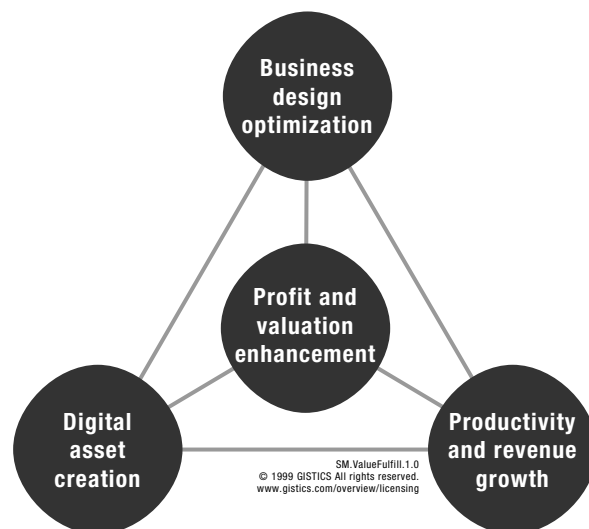
## VALUATION

Smart media firms use color management to increase the value of the firm.

**OPERATIONAL SCALABILITY** reduces investment risks, making the business more attractive to capital partners.

**PROCESS OPTIMIZATION** applies process controls to profit-making activities, commanding a premium in a merger or acquisition.

## VALUE FULFILLMENT MODEL FOR SMART MEDIA FIRMS



\* For customer proof-points of best practice and affirmation of GISTICS assertions of economic benefit, see the QuickStudies in the next section of this report. These QuickStudies provide verbatim transcripts of comments from successful ColorSync users.

ICC color management in the form of ColorSync has emerged as the de facto standard for the design, entertainment, and publishing industries.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

USER BODY AND SUMMARY OF COLORSYNC BENEFITS

keywords

COLORSYNC USER POPULATION, PROJECT REWORKS, MAKE-GOODS

author(s)

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contributor(s)

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MEDIA ASSET MANAGEMENT MARKET REPORT—1999

**PLATFORM TECHNOLOGY.** The benefits of lower cost, faster production cycles, and higher net profit per project justify ICC\* color management deployment at the operating system level.

Apple Macintosh stands as the only platform that has ICC color management deployed within the operating system; this deployment ensures high reliability, broad support from software developers, and industrywide adoption (prepress, print).

**SURPRISING RETURNS.** Using the most conservative, analytical approach, GISTICS estimates that studios and media production groups who have fully integrated ColorSync into their workflows derive a one-year return on investment of 23 times.

**COST OF LOSING CUSTOMERS.** For most firms, not losing customers (due to poor quality or project delays) often represents the primary economic value of color management.

**NEW MANAGEMENT IMPERATIVE.** Managers of media producer firms should consider ColorSync deployment an imperative.

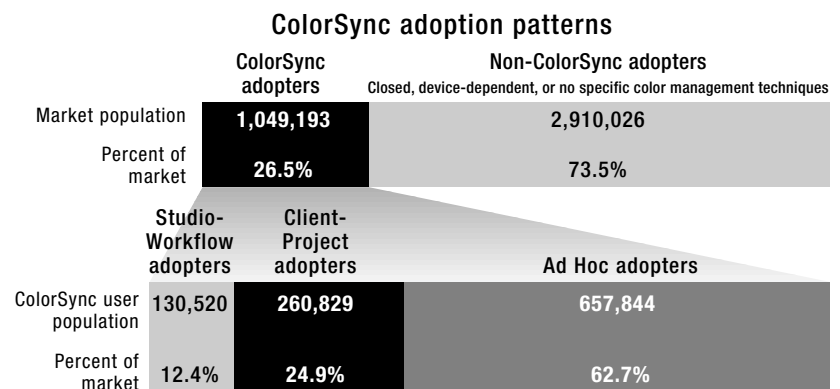
**EFFORT REQUIRED.** Technical managers at firms that have successfully deployed ColorSync report that ICC color management entails considerable extra effort.

**DEVICE PROFILES.** Profiling and regular recalibration of color display and output devices remain the principal tasks.

**FEWER MAKE-GOODS AND REWORKS.** Department managers at these same firms indicate a significant reduction in the number of quality defects that lead to rework (items that failed internal quality standards) as well as more expensive reprints and make-goods (projects rejected by customers).

**CAREER OPPORTUNITIES.** Media design professionals should consider ICC color management a new basic skill and mastery of integrated color studio workflow a career opportunity.

**USER BODY AND SUMMARY OF COLORSYNC BENEFITS**



\* International Color Consortium

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In 1993, eight industry vendors established the International Color Consortium for the purpose of creating, promoting, and encouraging the standardization and evolution of an open, vendor-neutral, cross-platform color-management system architecture and components. Founding ICC members included Adobe Systems, Inc., Agfa, Apple Computer, Eastman Kodak, Microsoft, Silicon Graphics, Sun Microsystems, and Taligent Inc. (which has since resigned). The ICC welcomes corporate members that work in fields related to color management. Interested parties may contact the ICC at 703.264.7200.

Currently, ICC members include the following:

- |   |                                   |
|---|-----------------------------------|
| Acer Peripherals                            | Management Graphics               |
| Adobe Systems                               | MGI Software                      |
| Agfa  | Microsoft                         |
| Alwan Color Expertise                       | Minolta                           |
| Apple Computer                              | NEC Corporation                   |
| Barco Display Systems                       | Okidata                           |
| Binuscan                                    | Onyx Graphics                     |
| Canon Information Systems                   | Pantone                           |
| Colorage                                    | PhotoDisc                         |
| Color Savvy Systems                         | Polaroid                          |
| Color Solutions                             | Praxisoft                         |
| Computer and Software Technology Laboratory | R. R. Donnelley & Sons            |
| Corbis                                      | Radius Inc.                       |
| Cymbolic Sciences                           | Royal Information Electronics Co. |
| DaiNippon Screen                            | Scanview                          |
| DuPont Color Proofing                       | Scitex                            |
| Dynalab                                     | Seiko Epson Corporation           |
| FOGRA                                       | Sharp Laboratories of America     |
| Fuji Photo Group                            | Shira Inc.                        |
| Fuji Xerox Co.                              | Silicon Graphics                  |
| Fujitsu Laboratories                        | Sonnetch Ltd.                     |
| Genoa Technology                            | Sony Corporation                  |
| GretagMacbeth                               | SunSoft                           |
| Harlequin Group plc                         | Tektronix                         |
| Heidelberg                                  | Toppan Printing Co.               |
| Hewlett Packard                             | Toyo Ink Manufacturing Co.        |
| Imation                                     | ViewSonic Corporation             |
| Industrial Technology Research Institute    | WaveMark Technologies             |
| Intel Corporation                           | WayTech Development               |
| Just Normlicht                              | X-rite                            |
| Kodak                                       | Xerox                             |
| Konica                                      | Xinet                             |
| Lexmark International                       | Xionics                           |
| LOGO  |                                   |

**Apple Publishing Technologies**

**section**  
COLORSYNC PAYBACK FINDINGS

**topic**  
IMPACT ON PROJECT REWORKS AND RETURN ON INVESTMENT FOR COLORSYNC, BY ADOPTER GROUP

**keywords**  
PROJECT REWORKS, ROI FOR COLORSYNC

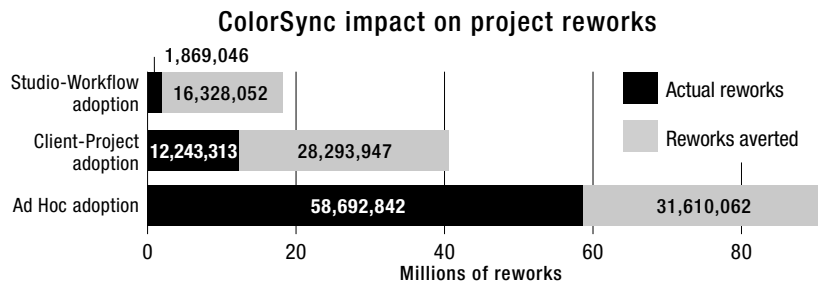
**author(s)**  
J. BYRAM, M. MOON

**contributor(s)**

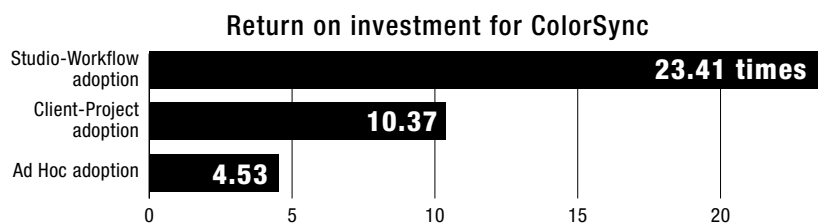
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**IMPACT ON PROJECT REWORKS AND ROI FOR COLORSYNC, BY ADOPTER GROUP**



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**SMART MEDIA FIRM PAYBACK**

Color-related defects can produce a cascade of effects:

- Multiple iterations (reworks) steal production capacity, resulting in less billable work.
- High rework incidences affect morale, causing management distraction.
- Lower-quality work erodes customer confidence, often requiring price concessions.
- Some customers refuse to pay; reprinting (make-goods) not only involves extra costs, but also delays production of other billable projects.
- Delayed projects reduce revenue and profit per worker, resulting in lower business valuation.

- Chronic make-goods and project delays often cause customers to leave, causing higher marketing costs that steal profit.
- Delays of critical projects often cause clients to lose sales (such as a brochure delivered too late for a trade show), ensuing damaged reputations and lawsuits.

Not all business have these types of cascading effects; if color defects do not have an impact on sales, subtract those percentages (as shown in chart) when calculating a return on investment for your firm.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

COLORSYNC BENEFIT PROPORTIONS BY LEVEL OF ADOPTION

keywords

MANAGEMENT TIME LOST, GRAPHICS REWORK, REPRINTING COLLATERAL, LOST OR DELAYED SALES, PRESS CHECKS

author(s)

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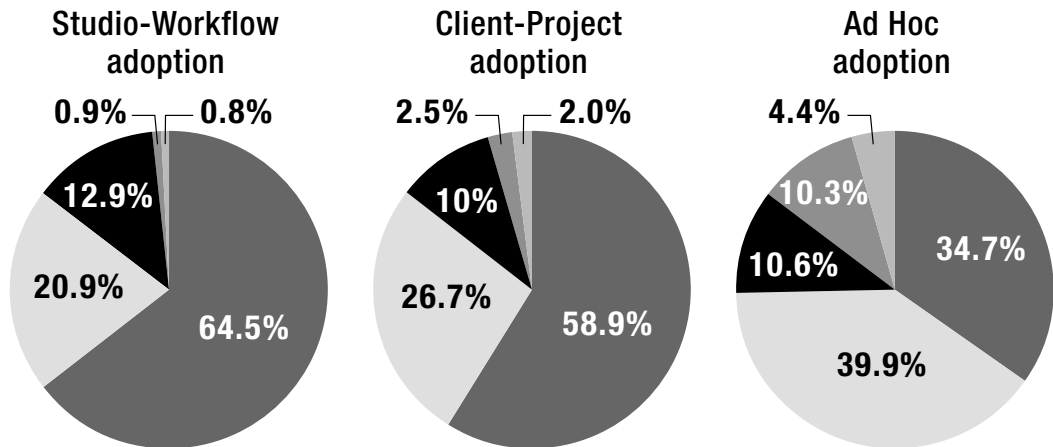
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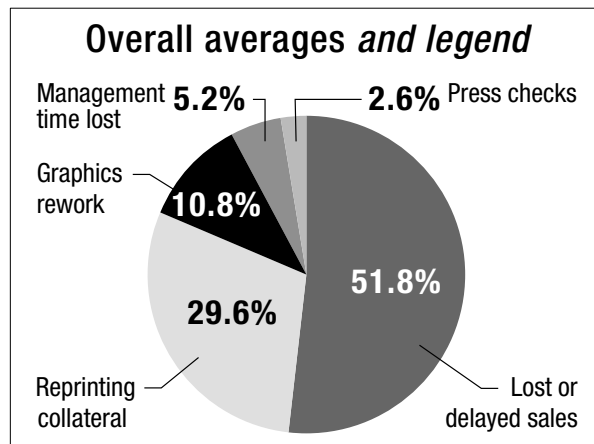
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**COLORSYNC BENEFIT PROPORTIONS BY LEVEL OF ADOPTION**



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# Failure to manage color in the production workflow costs the media producer firm an average of \$635 for every mistake.

**COST IMPACT OF DEFECTS.** Business managers of design, entertainment, and publishing firms understand well the *cascading costs that result from quality defects*.

**DOWNSTREAM COSTS GREATER.** The further downstream a defect travels, the more time and money it takes to fix.

**DISSATISFIED CUSTOMERS.** In some cases, these defects damage customer relationships and create financial losses several times larger than the net profit of dozens of successfully completed projects.

**WORKFLOW PROCESS IMPROVEMENT.** Technical managers at Smart Media producer firms that have successfully deployed ColorSync report that integrated color management represents an immediate opportunity to improve workflow processes.

**NO LONGER A COMPETITIVE ADVANTAGE.**

Department managers at these firms generally acknowledge that customers now consider color management a basic requirement for doing business.

**BEYOND SINGLE USERS.** Individual users who try to recalibrate their color space for each project encounter great difficulties and generally create far more mistakes.

**LARGE ANNUAL DIFFERENCES IN MISTAKE COSTS.**

While the cost of Studio-Workflow adopters stands significantly higher than other lower adoption level groups, the Studio-Workflow group makes far fewer mistakes:

**14.32 annual mistakes** per user among Studio-Workflow adopters at \$1,185 per mistake, totalling \$16,955

**46.94 annual mistakes** per user among Client-Project adopters at \$669 per mistake, totalling \$31,403

**89.22 annual mistakes** per user among Ad Hoc adopters at \$560 per mistake, totalling \$50,052

These data indicate that an Ad Hoc group will have a six times greater chance of creating a fatal mistake: loss of a client due to dissatisfaction with quality.

**BOTTOM LINE.** These data emphasize a set of general conclusions:

- Larger firms lead in Studio-Workflow adoption.
- Larger firms handle larger, more complex, and more expensive projects.
- Color mistakes at larger firms generally have a larger financial consequence.
- Smaller firms generally cannot afford reprinting costs; they often decline projects as a result.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

PROJECTED AVERAGE COST PER COLOR MISTAKE

keywords

GRAPHICS REWORK, REPRINTING, PRESS CHECKS, LOST MANAGEMENT TIME, LOST OR DELAYED SALES

author(s)

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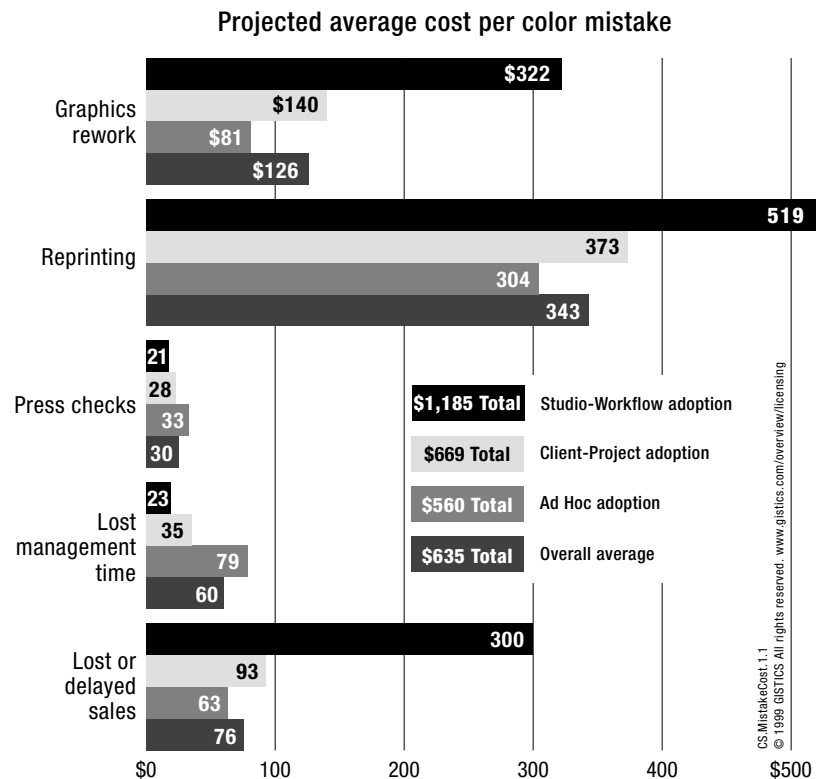
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**PROJECTED AVERAGE COST PER COLOR MISTAKE**



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# Among ColorSync users, the need to manage color photos drives full Studio-Workflow adoption.

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COLORSYNC PAYBACK FINDINGS

topic

AVERAGE MONTHLY AND YEARLY NUMBER OF COLOR ITEMS PRODUCED BY EACH USER

keywords

ILLUSTRATIONS, PHOTOS, LARGE POSTERS

author(s)

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## PHOTOS ARE MOST SENSITIVE TO BAD COLOR.

Executives of media producing firms that handle a large volume of photos should consider adoption of ColorSync.

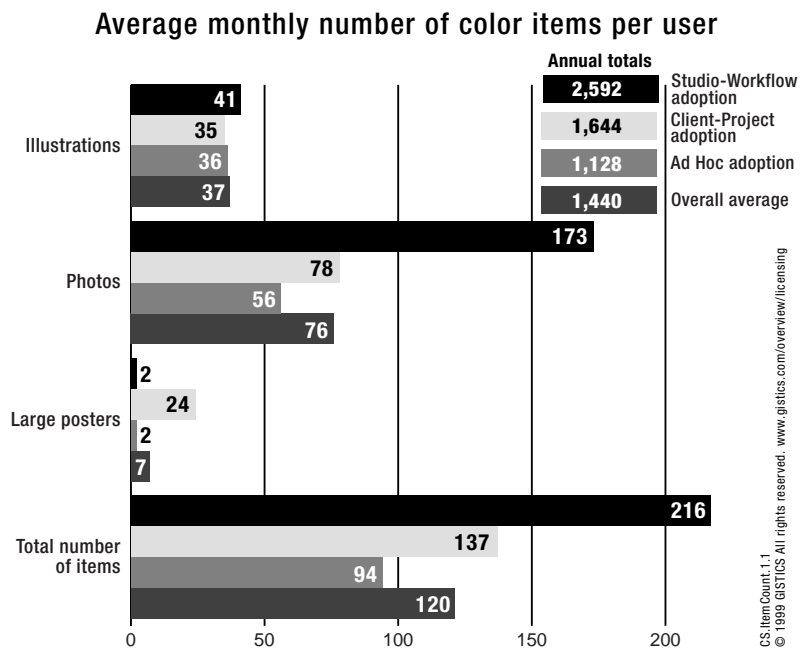
**DIGITAL ASSET MANAGERS.** Technical managers at Smart Media firms that have successfully deployed ColorSync throughout their studio workflows rely on a standalone database (FileMaker, Oracle) or a database embedded within a media asset and workflow management system to house and track ColorSync profiles.

**KNOWLEDGE IMPORTED.** Department managers at these firms often import expertise, engaging a consultant or a service firm to set up color workflows and train an in-house expert.

**NEEDS CONSTANT MAINTENANCE.** Successful firms usually have a graphic-arts specialist dedicated to the ongoing maintenance of the color workflow.

**RECALIBRATION OF DEVICES.** This maintenance entails recalibrating devices on a regular basis (daily or weekly) and calibrating newly acquired displays and output devices.

## AVERAGE MONTHLY AND YEARLY NUMBER OF COLOR ITEMS PRODUCED BY EACH USER



**Integrated color management has raised customer expectations** to a new level—all firms that produce color work should consider ColorSync a basic requirement.

**Apple Publishing Technologies**

**section**

COLORSYNC PAYBACK FINDINGS

**topic**

RETURN-ON-INVESTMENT BENCHMARKS FOR COLORSYNC

**keywords**

TOTAL NUMBER OF USERS, ANNUAL AVERAGE NUMBER OF COLOR ITEMS, ANNUAL NUMBER OF REWORKS PER PERSON, ANNUAL NUMBER OF REWORKS AVERTED PER PERSON, ACTUAL REWORK RATE, COST PER REWORK, ANNUAL TOTAL REWORK COST, LOST OPPORTUNITY COST PER PROBLEM, ANNUAL COST OF LOST OPPORTUNITIES, SOFT INVESTMENTS (LABOR), DIRECT INVESTMENTS, TOTAL INVESTMENT PER PERSON, BENEFIT PER AVERTED REWORK, ANNUAL NET BENEFITS, ANNUAL ROI

**author(s)**

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**GREATEST RETURNS.** Full Studio-Workflow deployment of ColorSync yields the highest return on investment.

**MANY ROI VARIABLES.** The actual return on investment will vary according to the number of users, projects, and color items, as well as customer expectations and the color registration requirements of the creative design.

**BRAND DIFFERENTIATION.** Successful Studio-Workflow adopters use ColorSync to win business from competitors that lack effective, branded color management.

**CONTROL THE CLIENT'S COLOR SPACE.** Business managers at Smart Media firms now pursue a strategy of moving their color management practice upstream into their clients' operations.

**VENDOR LOYALTY.** This strategy means that clients (wedded to a vendor's color space) who take their work elsewhere may run the risk of introducing new color defects from workflows not managed by a single vendor's color management practice.

**IN-PLANT CUSTOMER SEMINARS.** Technical managers at ColorSync adopter firms often host in-plant training for marketing and sales staff as well as selected customers.

**SMART CUSTOMERS DEMAND SMART MEDIA.** In general, the more informed customers become about color management, the more they appreciate key vendors who have made it an integrated practice.

**RETURN-ON-INVESTMENT BENCHMARKS FOR COLORSYNC**

|   | <b>Studio-workflow adoption</b> | <b>Client-Project adoption</b> | <b>Ad Hoc adoption</b> | <b>Overall average</b> |
|---|---------------------------------|--------------------------------|------------------------|------------------------|
| Total number of users                       | 130,520                         | 260,829                        | 657,844                |                        |
| Annual average number of color items        | 2,606                           | 1,639                          | 1,131                  | 1,441                  |
| Annual number of reworks per person         | 14.32                           | 46.94                          | 89.22                  | 69.39                  |
| Annual number of reworks averted per person | 125.10                          | 108.48                         | 48.05                  | 72.66                  |
| Actual rework rate                          | 0.55%                           | 2.86%                          | 7.89%                  | 5.72%                  |
| Cost per rework                             | \$989                           | \$622                          | \$569                  | \$635                  |
| Annual total rework cost                    | \$14,165                        | \$29,204                       | \$50,770               | \$40,855               |
| Lost opportunity cost per problem           | \$2,540                         | \$1,190                        | \$1,053                | \$1,272                |
| Annual cost of lost opportunities           | \$36,368                        | \$55,858                       | \$93,949               | \$77,316               |
| Soft investments (labor)                    | \$9,306                         | \$9,869                        | \$3,459                | \$5,780                |
| Direct investments                          | \$3,988                         | \$2,623                        | \$2,120                | \$2,478                |
| Total investment per person                 | \$13,295                        | \$12,493                       | \$5,579                | \$8,258                |
| Benefit per averted rework                  | \$2,488                         | \$1,194                        | \$526                  | \$936                  |
| Annual net benefits                         | \$311,233                       | \$129,550                      | \$25,275               | \$86,771               |
| Annual return on investment                 | 23.41                           | 10.37                          | 4.53                   | 8.33                   |



# Business motivations for deployment of ColorSync emphasize competitive differentiation and unique client requirements.

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section

COLORSYNC PAYBACK FINDINGS

topic

PRIMARY BUSINESS MOTIVATIONS FOR COLORSYNC DEPLOYMENT

keywords

COMPETITIVE DIFFERENTIATION, CLIENT REQUIREMENTS, PROCESS IMPROVEMENTS, REDUCTION OF REWORK

author(s)

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contributor(s)

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**BRAND MEDIASPACE.** A commanding percentage—86 percent—of total revenues for the media producer industry represent one principal client activity: building brands.\*

**BRANDING ENHANCEMENT PAYS.** Thus, paying clients will sponsor anything that measurably enhances the creation and management of their brands.

**COMPETITIVE DIFFERENTIATION.** The Smart Media firm uses color management throughout its operations (Studio-Workflow adoption) to differentiate itself in competitive markets.

**STUDIO BRAND.** Executive and business managers at Smart Media firms often educate their clients as a way of promoting their color management expertise—an aspect of a studio’s brand.

**CUSTOMERS WILL PAY FOR SOLUTIONS.** In some cases, a studio will find a client to subsidize an integrated-color workflow solution for the client’s projects (Client-Project adoption).

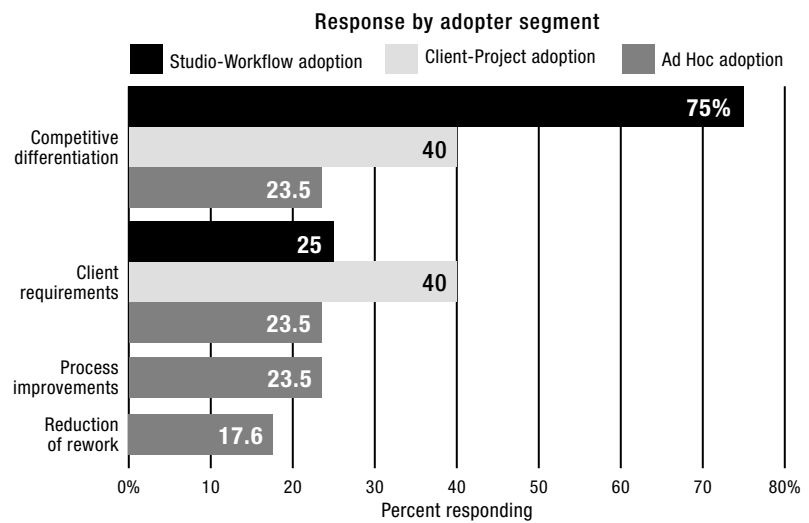
**WINNER TAKES ALL (OR MOST).** When two or more Smart Media firms compete in the same market, the winning studio often convinces the upstream client to adopt one color management practice (the winner’s).

**TRAINING AS MARKETING.** Technical managers at Smart Media firms offer client-orientation seminars and device-profiling workshops to both internal staff and sophisticated users at client organizations.

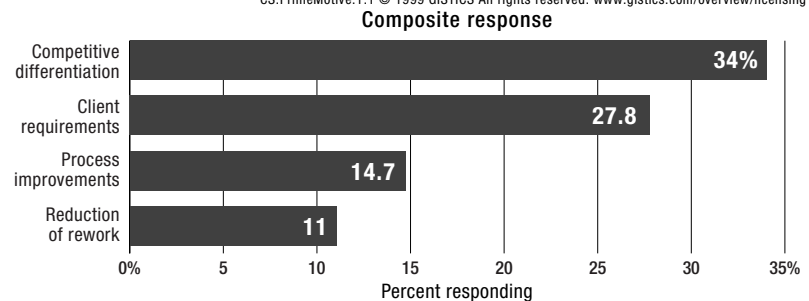
**PROACTIVE PROBLEM SOLVING.** Managers have found that the more education and experience clients have in the color management practice, the more often they can preemptively solve color-related workflow issues.

**TACTICAL BENEFITS AS WELL.** Department managers who must deal with individual users and projects tend to emphasize the tactical benefits of ColorSync production—process improvements and reduction of reworks.

## PRIMARY BUSINESS MOTIVATIONS FOR COLORSYNC DEPLOYMENT



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\* See GISTICS paper, *Media Asset Management—Best Practice Primer for Media Producing Firms*





**SMART MEDIA RATIONALES**

Executives and managers at Smart Media firms justify their investment in ColorSync in these ways:

**IMPROVED CUSTOMER SATISFACTION** results from fewer reworks and make-goods, the ability to assure a higher-quality work product, and faster production cycle times that may include electronic publishing solutions.

**PROCESS IMPROVEMENTS** include early warnings of defect-causing equipment or operators and reinforcement of a process control mindset. Together these facilitate other profit-producing practices such as remote proofing and variable data publishing.

**HIGHER SHARE OF CUSTOMER PURCHASES** reflects the Smart Media producer firm's enhanced capability to manage more complex, mixed-media projects (offset and web print formats, as well as online, multimedia, and Web graphics) and provides a justification to manage the color space of customer sites. Once wired for integrated color management by a designated media producer firm, customers will remain loyal due to high switching costs such as the expense and hassle of reprofiling monitors and output devices.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

JUSTIFICATIONS FOR FULL COLORSYNC ADOPTION

keywords

BRAND IDENTITY COLOR STANDARDS, ONLINE MEDIA: CUSTOMER SATISFACTION, PRINT & BROADCAST COLOR SYNCHRONIZATION, PRINT MEDIA: CUSTOMER SATISFACTION

author(s)

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contributor(s)

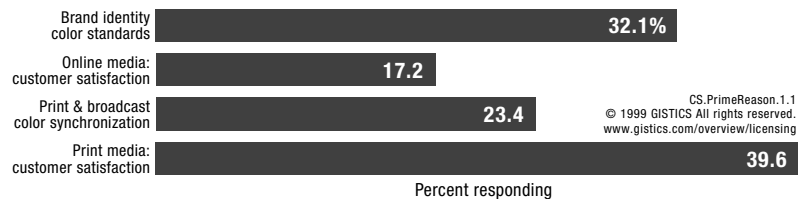
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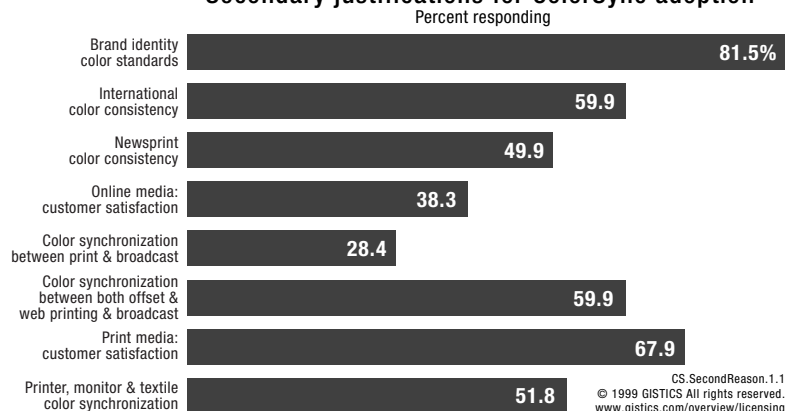
**JUSTIFICATIONS FOR FULL COLORSYNC ADOPTION**

**Primary justifications for ColorSync adoption**



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**Secondary justifications for ColorSync adoption**



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At a fully burdened annual cost of \$146 per device and an average of nineteen devices per workflow, full ColorSync adoption incurs a significant expense.

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COLORSYNC PAYBACK FINDINGS

topic

NUMBER OF DEVICES CALIBRATED, AVERAGE COST, COLOR MANAGEMENT TOOL PROVIDERS

keywords

COLOR MONITORS, LARGE FORMAT PRINTERS, COLOR PRINTERS, OFFSET AND WEB PRESSES, DIGITAL CAMERAS, OTHER DEVICES, VIDEO MONITORS, DIGITAL PHOTO COPIERS

author(s)

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contributor(s)

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**MAJOR INVESTMENT.** Business managers at media producing firms should plan to invest several thousand dollars upgrading to an integrated Studio-Workflow solution.

Adoption will entail the following:

- Professional calibration of display and output devices
- Purchase of color profiling devices
- Replacement of RGB monitors that do not support ICC color calibration
- Training for a small team in ICC color management practices

**DEVICE STANDARDS.** Technical managers at Smart Media firms now enforce companywide *procurement standards* for color display and

output devices, eliminating vendors and devices known for problematic color calibration.

**MARKETING AND SALES.** In some cases, technical managers have extended their control of the color space to administrative and field sales platforms and portables, especially if they rely on Acrobat PDFs and other remote proofing solutions.

**COLOR CZARS.** Department managers often designate a single individual as the color czar who manages a cross-departmental team of color specialists and customer service representatives.

**ALL FOR ONE.** Individual users at Smart Media firms now accept that color has become a shared resource for the entire workflow. It no longer constitutes a personal preference.

**COLOR MANAGEMENT TOOL PROVIDERS**

**PROFILING SOFTWARE**

**AGFA BAYER**

*COLOR TUNE*  
978.658.5600  
www.agfahome.com

**CANDELA**

*COLOR SYNERGY*  
800.944.1355  
www.candelacolor.com

**COLOR PARTNERSHIP**

*OPTICAL*  
800.554.8688  
www.colorpar.com

**COLOR SAVVY**

*SAVVYPROFILE SUITE*  
513.748.9160  
www.colorsavvy.com

**COLOR SOLUTIONS**

*COLORBLIND*  
760.436.6593  
www.color.com

**DELTA E**

*DELTA E PROFILER*  
510.237.5913  
www.delta-e.com

**GRETAGMACBETH**

*PROFILEMAKER*  
800.622.2384  
www.gretagmacbeth.com

**HEIDELBERG CPS**

*SCANOPEN ICC*  
*VIEWOPEN ICC*  
*PRINTOPEN ICC*  
888.546.6265  
www.linocolor.com

**IMATION**

*RAINBOW SPECTRAL PROFILER*  
800.238.1303  
www.imation.com

**EASTMAN KODAK CO.**

*COLORFLOW*  
800.242.2424  
www.kodak.com

**MONACO SYSTEMS**

*MONACO PROFILER*  
978.749.9944  
www.monacosys.com

**PANTONE**

*PANTONE PERSONAL COLOR CALIBRATOR*  
888.726.8663  
www.pantone.com

**PRAXISOFT**

*COMPASSPROFILE*  
800.557.7294  
www.praxisoft.com

**SONNETECH**

*COLORIFIC*  
415.957.9940  
www.colorific.com

**MEASUREMENT INSTRUMENTS**

**GRETAGMACBETH**

*SPECTROLINO/SPECTROSCAN SPECTROPHOTOMETER*  
800.622.2384  
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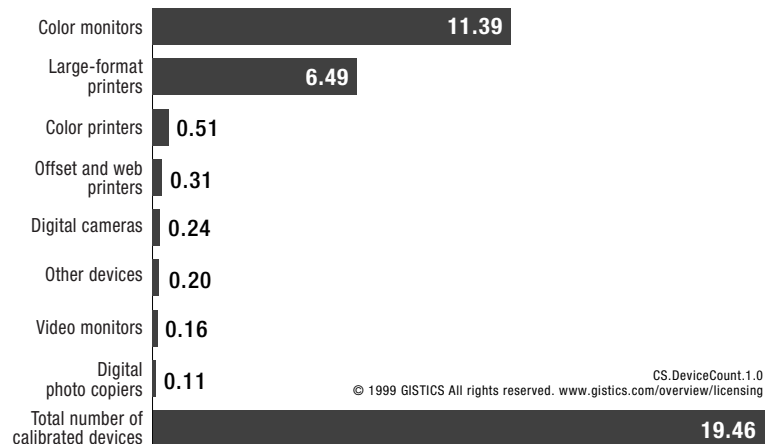
**COLOR SAVVY**

*COLORMOUSETOO! SPECTROPHOTOMETER*  
513.748.9160  
www.colorsavvy.com

**X-RITE INC.**

*DTP41 AUTO SCAN SPECTROPHOTOMETER*  
*DTP92 TRUE CIE COLORIMETER FOR MONITOR CALIBRATION*  
*DIGITAL SWATCHBOOK SPECTROPHOTOMETER*  
*COLORTRON II SPECTROPHOTOMETER*  
616.534.7663  
888.826.3059  
www.x-rite.com

**NUMBER OF DEVICES CALIBRATED, AVERAGE COST**



Average number of devices calibrated annually per respondent  
Average cost per device: \$146

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**INTERNATIONAL STANDARD.** Successful users of ColorSync rely on internally developed International Color Consortium profiles—sets of numerical values used to *minutely readjust color display and output quality*.

**SELF-SUFFICIENT.** Business managers at Smart Media producer firms dedicate *internal resources* for the development of ICC profiles.

**PHASED DEPLOYMENT.** Technical managers at Smart Media firms have learned to deploy ColorSync in phased, planned steps.

**TEST SEPARATELY, THEN DEPLOY.** Technical managers introduce ColorSync solutions into production environments only after first validating the solutions in a separate testing environment.

**CLIENT-SPECIFIC.** Department managers at some Smart Media firms have reduced their initial costs by standardizing on a color space for a particular client.

**SKILLS BUILDING.** Department managers use that more-limited approach to develop internal competencies before rolling out color management in all workflows.

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section

COLORSYNC PAYBACK FINDINGS

topic

SOURCE OF COLOR PROFILES USED, BY GROUP

keywords

INTERNAL PROFILES, VENDOR PROFILES, CONSULTANT PROFILES

author(s)

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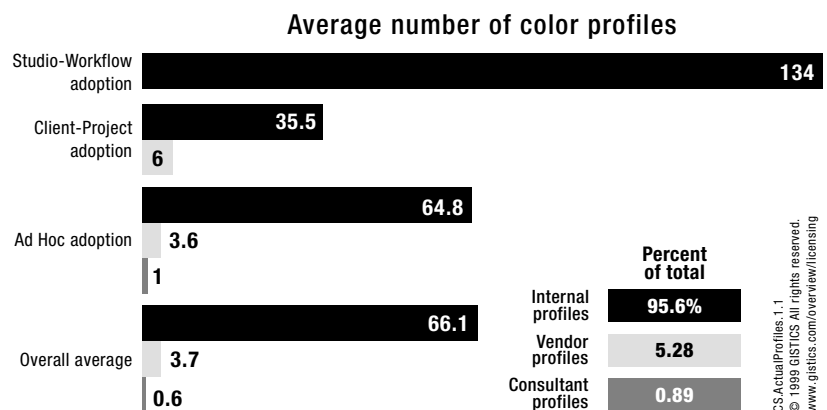
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**SOURCE OF COLOR PROFILES USED, BY GROUP**



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COLORSYNC PAYBACK FINDINGS

topic

CALIBRATION TECHNIQUES IMPLEMENTED

keywords

DYNAMIC CALIBRATION, CLOSED-LOOP CALIBRATION

author(s)

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**THREE STAGES**

Media producer firms and workers employ one of two color management practices or a mix of both.

- **Dynamic calibration.** This strategy emphasizes the recalibration of a workflow color space—the video display and output devices—for a particular client or type of project. This strategy entails significant additional cost to make it work.
- **Closed-loop calibration.** This strategy enforces one internally defined color space, usually calibrated to a set of standardized color targets—the equivalent of standard weights and measures for visual characterization of color.

**STARTING SMALL.** The color management practice generally starts small, among a small workgroup or a single person. Taking advantage of the small scale of a workgroup and the *relative ease of calibrating only a few devices*, these single users or small workgroups gravitate toward a *dynamic calibration* strategy.

**KNOWLEDGE AND SKILLS.** While less than efficient, this strategy encourages experimentation and helps develop a broader knowledge of *color management as a practice*.

**REDUCED COMPLEXITY.** Once color management proves viable in reducing quality defects, reworks, and more costly make-goods, technical and business managers will often insist upon *one color space standard*: a closed-loop calibration strategy.

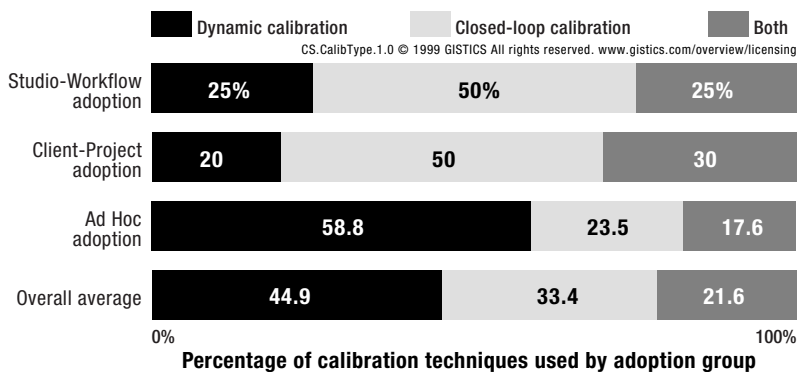
**OUTWARD BOUND.** The color management practice moves into an expansion phase, driving its color management practices upstream to clients and downstream into final production and delivery.

**SIGNALS CUSTOMER BENEFIT.** Smart Media firm executives and business managers discover that they can use ColorSync as a *branded differentiator* in competitive markets. Its use telegraphs to customers that the studio or firm has made a significant commitment to color management.

Once they have mastered color management, Smart Media firm business managers drive the practice upstream into the color space of clients—dynamic calibration of the integrated Studio-Workflow group.

**VENDOR CONSOLIDATION.** Vendor management of the client color space encourages clients to consolidate their purchasing to one or two vendors who have demonstrated mastery of color management.

**CALIBRATION TECHNIQUES IMPLEMENTED**



# Solo contractors using best practice color management can produce \$518,187 in economic benefits over three years, returning an investment of \$42,689 a total of 11.14 times.

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COLORSYNC PAYBACK FINDINGS

topic

COLORSYNC ROI CASE FOR A SOLO CONTRACTOR

keywords

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This scenario characterizes two ICC color management adoption levels for a solo contractor: **pro forma** (typical, average) and **best practice** (in this case, Client-Project adoption).

A return-on-investment (ROI) scenario calculates the **benefits** and **investments** over one-year and three-year periods.

## COLORSYNC ROI CALCULATOR

GISTICS has developed an interactive ROI calculator and will make it available upon request by e-mail (research@gistics.com). It enables a business manager to examine potential levels of return on investment, accommodating key variables of studio size and nature of work.

| SOLO CONTRACTOR                                    |  |  |
|--|--|--|
|  | Pro Forma <sup>2</sup><br>Color Management | Best Practice <sup>3</sup><br>Color Management |
| <b>Staff Composition<sup>1</sup></b>               |  |  |
| Ad Hoc Adopters                                    | 1  |  |
| Client-Project Adopters                            |  | 1  |
| Total full-time graphics employees and contractors | 1  | 1  |
| <b>ColorSync Deployment Scope<sup>4</sup></b>      |  |  |
| Training of all employees and contractors          |  | ✓  |
| Time and funds reinvested in process improvements  | None                                       | Low  |
| <b>Overall Results<sup>5</sup></b>                 |  |  |
|  | <b>Pro Forma</b>                           | <b>Best Practice</b>                           |
| First-year gross benefits <sup>6</sup>             | \$5,436                                    | \$122,695                                      |
| First-year investment                              | \$3,086                                    | \$14,721                                       |
| <b>1-year ROI</b>                                  | <b>0.76</b>                                | <b>7.33</b>                                    |
| Cumulative three-year gross benefits <sup>6</sup>  | \$17,015                                   | \$518,186                                      |
| Total three-year investment                        | \$9,730                                    | \$42,689                                       |
| <b>3-year ROI</b>                                  | <b>0.75</b>                                | <b>11.14</b>                                   |

| STUDIO SIZE ▼          |            |
|------------------------|------------|
| Industry               | >2500      |
| Global                 | 121 – 2500 |
| Large                  | 36 – 120   |
| Small Business         | 7 – 35     |
| Small Team             | 2 – 6      |
| <b>Solo Contractor</b> | <b>1</b>   |

## DETAILED THREE-YEAR FORECASTS

| Projected Pro Forma Budget                            | Year 1         | Year 2         | Year 3         |
|---|----------------|----------------|----------------|
| Project Management                                    | \$381          | \$397          | \$431          |
| Training  | 405            | 462            | 478            |
| Calibration Processes                                 | 1,919          | 1,957          | 2,110          |
| Hardware & Software                                   | 381            | 401            | 408            |
| Process Improvement                                   | 0              | 0              | 0              |
| <b>Total Investment</b>                               | <b>\$3,086</b> | <b>\$3,217</b> | <b>\$3,427</b> |
| <b>Projected Pro Forma gross benefits<sup>6</sup></b> | <b>\$5,436</b> | <b>\$5,653</b> | <b>\$5,927</b> |

| Projected Best Practice Budget                            | Year 1           | Year 2           | Year 3           |
|---|------------------|------------------|------------------|
| Project Management  | \$1,640          | \$1,673          | \$1,689          |
| Training  | 3,301            | 3,103            | 2,476            |
| Calibration Processes                                     | 6,391            | 5,880            | 5,688            |
| Hardware & Software                                       | 2,770            | 2,908            | 2,964            |
| Process Improvement                                       | 619              | 824              | 762              |
| <b>Total Investment</b>                                   | <b>\$14,721</b>  | <b>\$14,388</b>  | <b>\$13,579</b>  |
| <b>Projected Best Practice gross benefits<sup>6</sup></b> | <b>\$122,695</b> | <b>\$176,846</b> | <b>\$218,645</b> |

<sup>1</sup> **Staff composition** describes the number of users and their level of adoption of ICC color management in the studio.

<sup>2</sup> **Pro Forma** represents a typical or average level of adoption; in this case, one Ad Hoc adopter not currently exchanging profiles.

<sup>3</sup> **Best Practice** signifies adoption of color management to a higher level of adoption; in this case, one Client-Project adopter exchanging profiles.

<sup>4</sup> **Deployment scope** indicates those activities that assist in a higher adoption of ICC color management (what it takes to move from Pro Forma to Best Practice).

<sup>5</sup> **Overall results** illustrate the first-year costs and benefits for both current and best practice adopters.

<sup>6</sup> **Gross benefits.** GISTICS subtracts total investment from gross benefits to yield net benefits; that number is then divided by total investment to yield ROI.



A small team in an advertising group using best practice color management can produce \$6,193,850 in economic benefits over three years, returning an investment of \$229,170 a total of 26.03 times.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

COLORSYNC ROI CASE FOR A SMALL TEAM IN AN ADVERTISING GROUP

keywords

author(s)

J. BYRAM, M. MOON

contributor(s)

source document

MEDIA ASSET MANAGEMENT MARKET REPORT—1999

This scenario characterizes two ICC color management adoption levels by a small team of four media producers in an advertising group: **pro forma** (typical, average) and **best practice** (full Studio-Workflow adoption).

This ROI scenario calculates **benefits** and **investments** over one-year and three-year periods.

**COLORSYNC ROI CALCULATOR**

GISTICS has developed an interactive ROI calculator and will make it available upon request by e-mail (research@gistics.com). It enables a business manager to examine potential levels of return on investment, accommodating key variables of studio size and nature of work.

**ADVERTISING GROUP, SMALL TEAM**

|  | <b>Pro Forma<sup>2</sup><br/>Color<br/>Management</b> | <b>Best Practice<sup>3</sup><br/>Color<br/>Management</b> |
|--|---|---|
| <b>Staff Composition<sup>1</sup></b>               |   |   |
| Ad Hoc Adopters                                    | 4   |   |
| Studio-Workflow Adopters                           |   | 4   |
| Total full-time graphics employees and contractors | 4   | 4   |
| <b>ColorSync Deployment Scope<sup>4</sup></b>      |   |   |
| Training of all employees and contractors          | ✓   | ✓   |
| Lateral integration of multiple color media        |   | ✓   |
| Color management of upstream client devices        |   | ✓   |
| Color management of downstream suppliers           |   | ✓   |
| Time and funds reinvested in process improvements  | None  | Medium  |
| <b>Overall Results<sup>5</sup></b>                 |   |   |
|  | <b>Pro Forma</b>                                      | <b>Best Practice</b>                                      |
| First-year gross benefits <sup>6</sup>             | \$31,801  | \$1,455,157   |
| First-year investment                              | \$18,671  | \$78,940  |
| <b>1-year ROI</b>                                  | <b>0.70</b>   | <b>17.43</b>  |
| Cumulative three-year gross benefits <sup>6</sup>  | \$123,233   | \$6,193,850   |
| Total three-year investment                        | \$58,858  | \$229,170   |
| <b>3-year ROI</b>                                  | <b>1.09</b>   | <b>26.03</b>  |

| STUDIO SIZE ▼     |              |
|-------------------|--------------|
| Industry          | >2500        |
| Global            | 121 – 2500   |
| Large             | 36 – 120     |
| Small Business    | 7 – 35       |
| <b>Small Team</b> | <b>2 – 6</b> |
| Solo Contractor   | 1            |

**DETAILED THREE-YEAR FORECASTS**

| <b>Projected Pro Forma Budget</b>                     | <b>Year 1</b>   | <b>Year 2</b>   | <b>Year 3</b>   |
|---|-----------------|-----------------|-----------------|
| Project Management                                    | \$2,308         | \$2,400         | \$2,608         |
| Training  | 2,450           | 2,793           | 2,891           |
| Calibration Processes                                 | 11,606          | 11,838          | 12,766          |
| Hardware & Software                                   | 2,308           | 2,423           | 2,469           |
| Process Improvement                                   | 0               | 0               | 0               |
| <b>Total Investment</b>                               | <b>\$18,672</b> | <b>\$19,454</b> | <b>\$20,734</b> |
| <b>Projected Pro Forma gross benefits<sup>6</sup></b> | <b>\$31,801</b> | <b>\$33,073</b> | <b>\$58,358</b> |

| <b>Projected Best Practice Budget</b>                     | <b>Year 1</b>      | <b>Year 2</b>      | <b>Year 3</b>      |
|---|--------------------|--------------------|--------------------|
| Project Management  | \$7,824            | \$7,981            | \$8,059            |
| Training  | 15,750             | 14,805             | 11,812             |
| Calibration Processes                                     | 30,491             | 28,051             | 27,137             |
| Hardware & Software                                       | 13,214             | 13,874             | 14,138             |
| Process Improvement                                       | 11,661             | 12,011             | 12,361             |
| <b>Total Investment</b>                                   | <b>\$78,940</b>    | <b>\$76,722</b>    | <b>\$73,507</b>    |
| <b>Projected Best Practice gross benefits<sup>6</sup></b> | <b>\$1,455,157</b> | <b>\$2,120,074</b> | <b>\$2,618,619</b> |

<sup>1</sup> **Staff composition** describes the number of users and their level of adoption of ICC color management in the studio.

<sup>2</sup> **Pro Forma** represents a typical or average level of adoption; in this case, four Ad Hoc adopters.

<sup>3</sup> **Best Practice** signifies adoption of color management to a higher level of adoption; in this case, four Studio-Workflow adopters.

<sup>4</sup> **Deployment scope** indicates those activities that assist in a higher adoption of ICC color management (what it takes to move from Pro Forma to Best Practice).

<sup>5</sup> **Overall results** illustrate the first-year costs and benefits for both current and best practice adopters.

<sup>6</sup> **Gross benefits.** GISTICS subtracts total investment from gross benefits to yield net benefits; that number is then divided by total investment to yield ROI.



A small team using best practice color management can produce \$5,532,207 in economic benefits over three years, returning an investment of \$221,789 a total of 23.94 times.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

COLORSYNC ROI CASE FOR A SMALL TEAM IN INDEPENDENT DESKTOP PUBLISHING

keywords

author(s)

J. BYRAM, M. MOON

contributor(s)

source document

MEDIA ASSET MANAGEMENT MARKET REPORT—1999

This scenario characterizes two ICC color management adoption levels by a small team of four media producers in desktop publishing: **pro forma** (typical, average) and **best practice** (full Studio-Workflow adoption).

This ROI scenario calculates **benefits** and **investments** over one-year and three-year periods.

**COLORSYNC ROI CALCULATOR**

GISTICS has developed an interactive ROI calculator and will make it available upon request by e-mail (research@gistics.com). It enables a business manager to examine potential levels of return on investment, accommodating key variables of studio size and nature of work.

**INDEPENDENT DESKTOP PUBLISHER MOVING INTO COLORSYNC, SMALL TEAM**

|  | Pro Forma <sup>2</sup><br>Color Management | Best Practice <sup>3</sup><br>Color Management |
|--|--|--|
| <b>Staff Composition<sup>1</sup></b>               |  |  |
| Noncolor graphics professionals                    | 3  |  |
| Ad Hoc Adopters                                    | 1  |  |
| Studio-Workflow Adopters                           |  | 4  |
| Total full-time graphics employees and contractors | 4  | 4  |
| <b>ColorSync Deployment Scope<sup>4</sup></b>      |  |  |
| Training of all employees and contractors          |  | ✓  |
| Time and funds reinvested in process improvements  | None                                       | Low  |
| <b>Overall Results<sup>5</sup></b>                 |  |  |
|  | <b>Pro Forma</b>                           | <b>Best Practice</b>                           |
| First-year gross benefits <sup>6</sup>             | \$5,436                                    | \$1,309,899                                    |
| First-year investment                              | \$3,086                                    | \$76,540                                       |
| <b>1-year ROI</b>                                  | <b>0.76</b>                                | <b>16.11</b>                                   |
| Cumulative three-year gross benefits <sup>6</sup>  | \$18,624                                   | \$5,532,207                                    |
| Total three-year investment                        | \$9,730                                    | \$221,789                                      |
| <b>3-year ROI</b>                                  | <b>0.91</b>                                | <b>23.94</b>                                   |

| STUDIO SIZE ▼     |              |
|-------------------|--------------|
| Industry          | >2500        |
| Global            | 121 – 2500   |
| Large             | 36 – 120     |
| Small Business    | 7 – 35       |
| <b>Small Team</b> | <b>2 – 6</b> |
| Solo Contractor   | 1            |

**DETAILED THREE-YEAR FORECASTS**

| Projected Pro Forma Budget                            | Year 1         | Year 2         | Year 3         |
|---|----------------|----------------|----------------|
| Project Management                                    | \$381          | \$397          | \$431          |
| Training  | 405            | 462            | 478            |
| Calibration Processes                                 | 1,919          | 1,957          | 2,110          |
| Hardware & Software                                   | 381            | 401            | 408            |
| Process Improvement                                   | 0              | 0              | 0              |
| <b>Total Investment</b>                               | <b>\$3,086</b> | <b>\$3,217</b> | <b>\$3,427</b> |
| <b>Projected Pro Forma gross benefits<sup>6</sup></b> | <b>\$5,436</b> | <b>\$5,653</b> | <b>\$7,535</b> |

| Projected Best Practice Budget                            | Year 1             | Year 2             | Year 3             |
|---|--------------------|--------------------|--------------------|
| Project Management  | \$8,553            | \$8,724            | \$8,810            |
| Training  | 17,217             | 16,184             | 12,912             |
| Calibration Processes                                     | 33,330             | 30,664             | 29,664             |
| Hardware & Software                                       | 14,444             | 15,166             | 15,455             |
| Process Improvement                                       | 2,996              | 3,985              | 3,685              |
| <b>Total Investment</b>                                   | <b>\$76,540</b>    | <b>\$74,723</b>    | <b>\$70,526</b>    |
| <b>Projected Best Practice gross benefits<sup>6</sup></b> | <b>\$1,309,899</b> | <b>\$1,888,028</b> | <b>\$2,334,280</b> |

<sup>1</sup> **Staff composition** describes the number of users and their level of adoption of ICC color management in the studio.  
<sup>2</sup> **Pro Forma** represents a typical or average level of adoption; in this case, one Ad Hoc adopter and three producers of black and white assets.  
<sup>3</sup> **Best Practice** signifies adoption of color management to a higher level of adoption; in this case, four Studio-Workflow adopters.

<sup>4</sup> **Deployment scope** indicates those activities that assist in a higher adoption of ICC color management (what it takes to move from Pro Forma to Best Practice).  
<sup>5</sup> **Overall results** illustrate the first-year costs and benefits for both current and best practice adopters.  
<sup>6</sup> **Gross benefits.** GISTICS subtracts total investment from gross benefits to yield net benefits; that number is then divided by total investment to yield ROI.



An internal marketing group using best practice color management can produce \$21,678,475 in economic benefits over three years, returning an investment of \$802,096 a total of 26.03 times.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

COLORSYNC ROI CASE FOR A SMALL BUSINESS PRODUCING IN-HOUSE BRANDS

keywords

author(s)

J. BYRAM, M. MOON

contributor(s)

source document

MEDIA ASSET MANAGEMENT MARKET REPORT—1999

This scenario characterizes two ICC color management adoption levels by a small group of 14 media producers in internal marketing: **pro forma** (typical, average) and **best practice** (full Studio-Workflow adoption).

This ROI scenario calculates **benefits** and **investments** over one-year and three-year periods.

**COLORSYNC ROI CALCULATOR**

GISTICS has developed an interactive ROI calculator and will make it available upon request by e-mail (research@gistics.com). It enables a business manager to examine potential levels of return on investment, accommodating key variables of studio size and nature of work.

**IN-HOUSE BRANDS, SMALL BUSINESS**

|  | <b>Pro Forma<sup>2</sup><br/>Color<br/>Management</b> | <b>Best Practice<sup>3</sup><br/>Color<br/>Management</b> |
|--|---|---|
| <b>Staff Composition<sup>1</sup></b>               |   |   |
| Ad Hoc Adopters                                    | 4   |   |
| Client-Project Adopters                            | 10  |   |
| Studio-Workflow Adopters                           |   | 14  |
| Total full-time graphics employees and contractors | 14  | 14  |
| <b>ColorSync Deployment Scope<sup>4</sup></b>      |   |   |
| Training of all employees and contractors          | ✓   | ✓   |
| Lateral integration of multiple color media        |   | ✓   |
| Color management of upstream client devices        |   | ✓   |
| Color management of downstream suppliers           |   | ✓   |
| Time and funds reinvested in process improvements  | Low   | Medium  |
| <b>Overall Results<sup>5</sup></b>                 | <b>Pro Forma</b>                                      | <b>Best Practice</b>                                      |
| First-year gross benefits <sup>6</sup>             | \$879,975   | \$5,093,048   |
| First-year investment                              | \$115,009   | \$276,290   |
| <b>1-year ROI</b>                                  | <b>6.65</b>   | <b>17.43</b>  |
| Cumulative three-year gross benefits <sup>6</sup>  | \$2,815,437   | \$21,678,475  |
| Total three-year investment                        | \$363,797   | \$802,096   |
| <b>3-year ROI</b>                                  | <b>6.74</b>   | <b>26.03</b>  |

| STUDIO SIZE ▼         |               |
|-----------------------|---------------|
| Industry              | >2500         |
| Global                | 121 – 2500    |
| Large                 | 36 – 120      |
| <b>Small Business</b> | <b>7 – 35</b> |
| Small Team            | 2 – 6         |
| Solo Contractor       | 1             |

**DETAILED THREE-YEAR FORECASTS**

| <b>Projected Pro Forma Budget</b>                     | <b>Year 1</b>    | <b>Year 2</b>    | <b>Year 3</b>      |
|---|------------------|------------------|--------------------|
| Project Management                                    | \$13,717         | \$14,266         | \$15,500           |
| Training  | 14,560           | 16,599           | 17,181             |
| Calibration Processes                                 | 68,984           | 70,364           | 75,882             |
| Hardware & Software                                   | 13,717           | 14,403           | 14,677             |
| Process Improvement                                   | 4,031            | 5,079            | 4,837              |
| <b>Total Investment</b>                               | <b>\$115,009</b> | <b>\$120,711</b> | <b>\$128,077</b>   |
| <b>Projected Pro Forma gross benefits<sup>6</sup></b> | <b>\$879,975</b> | <b>\$916,419</b> | <b>\$1,019,043</b> |

| <b>Projected Best Practice Budget</b>                     | <b>Year 1</b>      | <b>Year 2</b>      | <b>Year 3</b>      |
|---|--------------------|--------------------|--------------------|
| Project Management  | \$27,386           | \$27,933           | \$28,207           |
| Training  | 55,125             | 51,817             | 41,344             |
| Calibration Processes                                     | 106,717            | 98,180             | 94,978             |
| Hardware & Software                                       | 46,247             | 48,560             | 49,485             |
| Process Improvement                                       | 40,815             | 42,039             | 43,264             |
| <b>Total Investment</b>                                   | <b>\$276,290</b>   | <b>\$268,529</b>   | <b>\$257,278</b>   |
| <b>Projected Best Practice gross benefits<sup>6</sup></b> | <b>\$5,093,048</b> | <b>\$7,420,259</b> | <b>\$9,165,168</b> |

<sup>1</sup> **Staff composition** describes the number of users and their level of adoption of ICC color management in the studio.

<sup>2</sup> **Pro Forma** represents a typical or average level of adoption; in this case, four Ad Hoc adopters and ten Client-Project adopters.

<sup>3</sup> **Best Practice** signifies adoption of color management to a higher level of adoption; in this case, 14 Studio-Workflow adopters.

<sup>4</sup> **Deployment scope** indicates those activities that assist in a higher adoption of ICC color management (what it takes to move from Pro Forma to Best Practice).

<sup>5</sup> **Overall results** illustrate the first-year costs and benefits for both current and best practice adopters.

<sup>6</sup> **Gross benefits.** GISTICS subtracts total investment from gross benefits to yield net benefits; that number is then divided by total investment to yield ROI.





**A small new media business** using best practice color management can produce \$15,122,018 in economic benefits over three years, returning an investment of \$853,920 a total of 16.71 times.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

COLORSYNC ROI CASE FOR A NEW MEDIA SMALL BUSINESS IN BRANDING

keywords

author(s)

J. BYRAM, M. MOON

contributor(s)

source document

MEDIA ASSET MANAGEMENT MARKET REPORT—1999

This scenario characterizes two ICC color management adoption levels by a small business of 16 media producers in new media branding: **pro forma** (typical, average) and **best practice** (in this case, raising everyone’s adoption one level).

This ROI scenario calculates **benefits** and **investments** over one-year and three-year periods.

**COLORSYNC ROI CALCULATOR**

GISTICS has developed an interactive ROI calculator and will make it available upon request by e-mail (research@gistics.com). It enables a business manager to examine potential levels of return on investment, accommodating key variables of studio size and nature of work.

**NEW MEDIA COMPANY IN BRANDING, SMALL BUSINESS**

|  | <b>Pro Forma<sup>2</sup><br/>Color Management</b> | <b>Best Practice<sup>3</sup><br/>Color Management</b> |
|--|---|---|
| <b>Staff Composition<sup>1</sup></b>               |   |   |
| Noncolor graphics professionals                    | 4   |   |
| Ad Hoc Adopters                                    | 4   | 4   |
| Client-Project Adopters                            | 8   | 4   |
| Studio-Workflow Adopters                           |   | 8   |
| Total full-time graphics employees and contractors | 16  | 16  |
| <b>ColorSync Deployment Scope<sup>4</sup></b>      |   |   |
| Training of all employees and contractors          | ✓   | ✓   |
| Lateral integration of multiple color media        |   | ✓   |
| Time and funds reinvested in process improvements  | None  | Medium  |
| <b>Overall Results<sup>5</sup></b>                 |   |   |
|  | <b>Pro Forma</b>                                  | <b>Best Practice</b>                                  |
| First-year gross benefits <sup>6</sup>             | \$660,559   | \$3,552,379   |
| First-year investment                              | \$99,314  | \$294,385   |
| <b>1-year ROI</b>                                  | <b>5.65</b>                                       | <b>11.07</b>  |
| Cumulative three-year gross benefits <sup>6</sup>  | \$2,108,546                                       | \$15,122,018  |
| Total three-year investment                        | \$313,078   | \$853,920   |
| <b>3-year ROI</b>                                  | <b>5.73</b>                                       | <b>16.71</b>  |

| STUDIO SIZE ▼         |               |
|-----------------------|---------------|
| Industry              | >2500         |
| Global                | 121 – 2500    |
| Large                 | 36 – 120      |
| <b>Small Business</b> | <b>7 – 35</b> |
| Small Team            | 2 – 6         |
| Solo Contractor       | 1             |

**DETAILED THREE-YEAR FORECASTS**

| <b>Projected Pro Forma Budget</b>                     | <b>Year 1</b>    | <b>Year 2</b>    | <b>Year 3</b>    |
|---|------------------|------------------|------------------|
| Project Management                                    | \$12,275         | \$12,766         | \$13,871         |
| Training  | 13,030           | 14,854           | 15,375           |
| Calibration Processes                                 | 61,733           | 62,968           | 67,907           |
| Hardware & Software                                   | 12,275           | 12,889           | 13,134           |
| Process Improvement                                   | 0                | 0                | 0                |
| <b>Total Investment</b>                               | <b>\$99,313</b>  | <b>\$103,477</b> | <b>\$110,287</b> |
| <b>Projected Pro Forma gross benefits<sup>6</sup></b> | <b>\$660,559</b> | <b>\$686,982</b> | <b>\$761,005</b> |

| <b>Projected Best Practice Budget</b>                     | <b>Year 1</b>      | <b>Year 2</b>      | <b>Year 3</b>      |
|---|--------------------|--------------------|--------------------|
| Project Management  | \$29,556           | \$30,147           | \$30,443           |
| Training  | 59,494             | 55,924             | 44,620             |
| Calibration Processes                                     | 115,175            | 105,961            | 102,506            |
| Hardware & Software                                       | 49,913             | 52,408             | 53,406             |
| Process Improvement                                       | 40,248             | 41,456             | 42,663             |
| <b>Total Investment</b>                                   | <b>\$294,386</b>   | <b>\$285,896</b>   | <b>\$273,638</b>   |
| <b>Projected Best Practice gross benefits<sup>6</sup></b> | <b>\$3,552,379</b> | <b>\$5,176,237</b> | <b>\$6,393,402</b> |

<sup>1</sup> **Staff composition** describes the number of users and their level of adoption of ICC color management in the studio.  
<sup>2</sup> **Pro Forma** represents a typical or average level of adoption; in this case, four Ad Hoc adopters, eight Client-Project adopters, and four producers of black and white assets.  
<sup>3</sup> **Best Practice** signifies adoption of color management to a higher level of adoption; in this case, four Ad Hoc adopters, four Client-Project adopters, and eight Studio-Workflow adopters.

<sup>4</sup> **Deployment scope** indicates those activities that assist in a higher adoption of ICC color management (what it takes to move from Pro Forma to Best Practice).  
<sup>5</sup> **Overall results** illustrate the first-year costs and benefits for both current and best practice adopters.  
<sup>6</sup> **Gross benefits.** GISTICS subtracts total investment from gross benefits to yield net benefits; that number is then divided by total investment to yield ROI.



**A small business in print production** using best practice color management can produce \$18,146,459 in economic benefits over three years, returning an investment of \$669,496 a total of 26.10 times.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

COLORSYNC ROI CASE FOR A SMALL BUSINESS IN PRINT PRODUCTION

keywords

author(s)

J. BYRAM, M. MOON

contributor(s)

source document

MEDIA ASSET MANAGEMENT MARKET REPORT—1999

This scenario characterizes two ICC color management adoption levels by a small group of ten media producers in print production: **pro forma** (typical, average) and **best practice** (full Studio-Workflow adoption).

This ROI scenario calculates **benefits** and **investments** over one-year and three-year periods.

**COLORSYNC ROI CALCULATOR**

GISTICS has developed an interactive ROI calculator and will make it available upon request by e-mail (research@gistics.com). It enables a business manager to examine potential levels of return on investment, accommodating key variables of studio size and nature of work.

**PRINT PRODUCTION, SMALL BUSINESS**

|  | <b>Pro Forma<sup>2</sup><br/>Color Management</b> | <b>Best Practice<sup>3</sup><br/>Color Management</b> |
|--|---|---|
| <b>Staff Composition<sup>1</sup></b>               |   |   |
| Client-Project Adopters                            | 10  |   |
| Studio-Workflow Adopters                           |   | 10  |
| Total full-time graphics employees and contractors | 10  | 10  |
| <b>ColorSync Deployment Scope<sup>4</sup></b>      |   |   |
| Training of all employees and contractors          | ✓   | ✓   |
| Lateral integration of multiple color media        |   | ✓   |
| Color management of upstream client devices        |   | ✓   |
| Color management of downstream suppliers           |   | ✓   |
| Time and funds reinvested in process improvements  | Medium  | High  |
| <b>Overall Results<sup>5</sup></b>                 |   |   |
|  | <b>Pro Forma</b>                                  | <b>Best Practice</b>                                  |
| First-year gross benefits <sup>6</sup>             | \$934,597   | \$4,217,701   |
| First-year investment                              | \$108,234   | \$228,996   |
| <b>1-year ROI</b>                                  | <b>7.63</b>                                       | <b>17.42</b>  |
| Cumulative three-year gross benefits <sup>6</sup>  | \$3,065,728                                       | \$18,146,459  |
| Total three-year investment                        | \$342,594   | \$669,496   |
| <b>3-year ROI</b>                                  | <b>7.95</b>                                       | <b>26.10</b>  |

| STUDIO SIZE ▼         |               |
|-----------------------|---------------|
| Industry              | >2500         |
| Global                | 121 – 2500    |
| Large                 | 36 – 120      |
| <b>Small Business</b> | <b>7 – 35</b> |
| Small Team            | 2 – 6         |
| Solo Contractor       | 1             |

**DETAILED THREE-YEAR FORECASTS**

| <b>Projected Pro Forma Budget</b>                     | <b>Year 1</b>    | <b>Year 2</b>    | <b>Year 3</b>      |
|---|------------------|------------------|--------------------|
| Project Management                                    | \$11,409         | \$11,866         | \$12,892           |
| Training  | 12,111           | 13,806           | 14,291             |
| Calibration Processes                                 | 57,378           | 58,526           | 63,116             |
| Hardware & Software                                   | 11,409           | 11,980           | 12,208             |
| Process Improvement                                   | 15,927           | 17,838           | 17,838             |
| <b>Total Investment</b>                               | <b>\$108,234</b> | <b>\$114,016</b> | <b>\$120,345</b>   |
| <b>Projected Pro Forma gross benefits<sup>6</sup></b> | <b>\$934,597</b> | <b>\$982,386</b> | <b>\$1,148,745</b> |

| <b>Projected Best Practice Budget</b>                     | <b>Year 1</b>      | <b>Year 2</b>      | <b>Year 3</b>      |
|---|--------------------|--------------------|--------------------|
| Project Management  | \$19,561           | \$19,952           | \$20,148           |
| Training  | 39,375             | 37,012             | 29,531             |
| Calibration Processes                                     | 76,227             | 70,128             | 67,842             |
| Hardware & Software                                       | 33,034             | 34,685             | 35,346             |
| Process Improvement                                       | 60,799             | 62,623             | 63,231             |
| <b>Total Investment</b>                                   | <b>\$228,996</b>   | <b>\$224,400</b>   | <b>\$216,098</b>   |
| <b>Projected Best Practice gross benefits<sup>6</sup></b> | <b>\$4,217,701</b> | <b>\$6,231,562</b> | <b>\$7,697,195</b> |

<sup>1</sup> **Staff composition** describes the number of users and their level of adoption of ICC color management in the studio.

<sup>2</sup> **Pro Forma** represents a typical or average level of adoption; in this case, ten Client-Project adopters.

<sup>3</sup> **Best Practice** signifies adoption of color management to a higher level of adoption; in this case, ten Studio-Workflow adopters.

<sup>4</sup> **Deployment scope** indicates those activities that assist in a higher adoption of ICC color management (what it takes to move from Pro Forma to Best Practice).

<sup>5</sup> **Overall results** illustrate the first-year costs and benefits for both current and best practice adopters.

<sup>6</sup> **Gross benefits.** GISTICS subtracts total investment from gross benefits to yield net benefits; that number is then divided by total investment to yield ROI.



**A small business in publishing** using best practice color management can produce \$14,517,167 in economic benefits over three years, returning an investment of \$535,597 a total of 26.10 times.

This scenario characterizes two ICC color management adoption levels by a small business of eight media producers in publishing: **pro forma** (typical, average) and **best practice** (full Studio-Workflow adoption).

This ROI scenario calculates **benefits** and **investments** over one-year and three-year periods.

**COLORSYNC ROI CALCULATOR**

GISTICS has developed an interactive ROI calculator and will make it available upon request by e-mail (research@gistics.com). It enables a business manager to examine potential levels of return on investment, accommodating key variables of studio size and nature of work.

Apple Publishing Technologies

section

COLORSYNC PAYBACK FINDINGS

topic

COLORSYNC ROI CASE FOR A SMALL BUSINESS PUBLISHER

keywords

author(s)

J. BYRAM, M. MOON

contributor(s)

source document

MEDIA ASSET MANAGEMENT MARKET REPORT—1999

| STUDIO SIZE ▼         |               |
|-----------------------|---------------|
| Industry              | >2500         |
| Global                | 121 – 2500    |
| Large                 | 36 – 120      |
| <b>Small Business</b> | <b>7 – 35</b> |
| Small Team            | 2 – 6         |
| Solo Contractor       | 1             |

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**PUBLISHER, SMALL BUSINESS**

|  | Pro Forma <sup>2</sup><br>Color Management | Best Practice <sup>3</sup><br>Color Management |
|--|--|--|
| <b>Staff Composition<sup>1</sup></b>               |  |  |
| Ad Hoc Adopters                                    | 4  |  |
| Client-Project Adopters                            | 4  |  |
| Studio-Workflow Adopters                           |  | 8  |
| Total full-time graphics employees and contractors | 8  | 8  |
| <b>ColorSync Deployment Scope<sup>4</sup></b>      |  |  |
| Training of all employees and contractors          | ✓  | ✓  |
| Lateral integration of multiple color media        |  | ✓  |
| Color management of upstream client devices        |  | ✓  |
| Time and funds reinvested in process improvements  | None                                       | High   |
| <b>Overall Results<sup>5</sup></b>                 |  |  |
|  | <b>Pro Forma</b>                           | <b>Best Practice</b>                           |
| First-year gross benefits <sup>6</sup>             | \$346,180                                  | \$3,374,161                                    |
| First-year investment                              | \$55,594                                   | \$183,197                                      |
| <b>1-year ROI</b>                                  | <b>5.23</b>                                | <b>17.42</b>                                   |
| Cumulative three-year gross benefits <sup>6</sup>  | \$1,199,617                                | \$14,517,167                                   |
| Total three-year investment                        | \$175,254                                  | \$535,597                                      |
| <b>3-year ROI</b>                                  | <b>5.85</b>                                | <b>26.10</b>                                   |

**DETAILED THREE-YEAR FORECASTS**

| Projected Pro Forma Budget                            | Year 1           | Year 2           | Year 3           |
|---|------------------|------------------|------------------|
| Project Management                                    | \$6,871          | \$7,146          | \$7,765          |
| Training  | 7,294            | 8,315            | 8,607            |
| Calibration Processes                                 | 34,557           | 35,248           | 38,013           |
| Hardware & Software                                   | 6,871            | 7,215            | 7,352            |
| Process Improvement                                   | 0                | 0                | 0                |
| <b>Total Investment</b>                               | <b>\$55,594</b>  | <b>\$57,924</b>  | <b>\$61,736</b>  |
| <b>Projected Pro Forma gross benefits<sup>6</sup></b> | <b>\$346,180</b> | <b>\$360,028</b> | <b>\$493,409</b> |

| Projected Best Practice Budget                            | Year 1             | Year 2             | Year 3             |
|---|--------------------|--------------------|--------------------|
| Project Management  | \$15,649           | \$15,962           | \$16,118           |
| Training  | 31,500             | 29,610             | 23,625             |
| Calibration Processes                                     | 60,981             | 56,103             | 54,273             |
| Hardware & Software                                       | 26,427             | 27,748             | 28,277             |
| Process Improvement                                       | 48,640             | 50,099             | 50,585             |
| <b>Total Investment</b>                                   | <b>\$183,197</b>   | <b>\$179,522</b>   | <b>\$172,879</b>   |
| <b>Projected Best Practice gross benefits<sup>6</sup></b> | <b>\$3,374,161</b> | <b>\$4,985,250</b> | <b>\$6,157,756</b> |

<sup>1</sup> **Staff composition** describes the number of users and their level of adoption of ICC color management in the studio.

<sup>2</sup> **Pro Forma** represents a typical or average level of adoption; in this case, four Ad Hoc adopters and four Client-Project adopters.

<sup>3</sup> **Best Practice** signifies adoption of color management to a higher level of adoption; in this case, eight Studio-Workflow adopters.

<sup>4</sup> **Deployment scope** indicates those activities that assist in a higher adoption of ICC color management (what it takes to move from Pro Forma to Best Practice).

<sup>5</sup> **Overall results** illustrate the first-year costs and benefits for both current and best practice adopters.

<sup>6</sup> **Gross benefits.** GISTICS subtracts total investment from gross benefits to yield net benefits; that number is then divided by total investment to yield ROI.





GISTICS™



Apple Publishing Technology

Section ►

**R.O.I. tech  
brief**  
ECONOMIC PAYBACK ASSESSMENT  
FOR NEW TECHNOLOGY

## COLORSYNC QUICKSTUDIES

### Essential Questions

*What **particular and concrete benefits** have Smart Media firms derived from ColorSync?*

*What **strategies and tactics** inform successful deployment of ColorSync?*

*What **human and business factors** impel or inhibit deployment?*

### Summary

Sole proprietor and master craftsman saves time and money with ColorSync and **eliminates color frustrations.**

ColorSync enables book author to shave \$10 off cover price (\$100,000 in printing costs) and learn how **direct control of color creates a better book** on Photoshop.

**True colors satisfy customers** buying business forms; global printing firm faithfully recreates color logos even when produced by high-volume electronic color publishing system.

A **standardized color space** for Simon & Schuster spans a thousand users, ensuring higher consistency of 100,000 scanned images per year.

# Sole proprietor and master craftsman saves time and money with ColorSync and eliminates color frustrations.

## SYNOPSIS

Owner of a small fine arts print-making firm uses ColorSync technology to reduce the costly aggravation of inconsistent color. Before using ColorSync, he relied on trial and error to faithfully reproduce client artwork. This process often required 20 or more digital proofs; producing proofs consumed 15 minutes for each and make-ready time consumed about two hours for each. Consumables cost per digital proof ranged from \$1.50 to \$3.00.

## ENTERPRISE

Century Guild

## SOLUTION ADVOCATE

Michael Tienhaara\*  
Owner, President, Century Guild

With 20 years in the art business, he has done printmaking, screen printing, and lithography.

"Mostly, I do fine art in print, as well as distribute art; that's why I got into this.

"I do custom jobs for artists and occasionally some off-the-wall jobs. My job also includes all management and administrative, the profit and loss responsibilities of owning a business."

## MORE PREDICTABLE RESULTS IMPROVE BOTTOM LINE

"I operated without color management for 6 months after I got the *Iris 3047G* (digital proofer). It involved too much trial and error. I had to play too many games, tweaking this and that. Very time consuming and costly.

"This is a competitive marketplace; I needed to improve my bottom line and get rid of all that trial and error—cost that I had to eat. More predictable results let me cut costs; my bottom line improves."

## SOFT AND HARD AGREE

"ColorSync helps in handling out-of-gamut colors. I know where the colors are going to go. Without color management, you're never sure what it's going to look like or how to correct it.

"ColorSync may not give me the color I want, but at least I'll know the direction it's going in. I get predictability, being able to soft proof on the screen and match that to my output."

## LAST PIECES OF THE COLOR PUZZLE

"I started researching color management in a methodical, systematic way; I needed to find software that would work for me.

"The final piece to the whole puzzle was getting good software that profiles the Iris printer correctly. I had great software for the *Barco* monitor, the software for the *Linotype-Hell* scanner was good. Not really any technical issues for me to overcome other than getting a good quality profile for the printer.

"I read up on ColorSync. I knew what it was and what it could do; what the intent behind ColorSync was. It was my intention to implement it right away, but I found out it was harder to do that.

"I bought one software package that didn't work, *Profile 80* by RIT; it was an inexpensive product that didn't work.

"Then I was a beta test site as they tried to improve it. I also fooled around a little with *ColorBlind* from Monaco.

"Color Blind worked well, but I still wasn't 100 percent happy. Then I got to *Praxisoft* through the ColorSync user group through Apple. I've had the Praxisoft system up and running now for about two months."

## WORKING IT THROUGH

"All together, it took hundreds of hours of trial and error work before I had a system that worked for me, as I worked through the different software packages.

"Basically, I did it all myself, with a little tech support from Praxisoft. Using beta software, and no manual, I had to work through it on my own; I got some help from them that would have been provided in a manual.

"As soon as I installed the Praxisoft, it took me a few hours to print out the test patches, read them all in, and generate a profile."

## HOW BAD COLOR AFFECTS MICHAEL TIENHAARA

Delayed sales

Graphics rework

Lost time

Reprints

Apple Publishing  
Technologies

section

COLORSYNC QUICKSTUDIES

topic

CENTURY GUILD

keywords

author(s)

D. MILLISON, M. MOON

contributor(s)

source document

MEDIA ASSET MANAGEMENT  
MARKET REPORT—1999

| STUDIO SIZE*           |            | ▼ |
|------------------------|------------|---|
| Industry               | >2500      |   |
| Global                 | 121 – 2500 |   |
| Large                  | 36 – 120   |   |
| Small Business         | 7 – 35     |   |
| Small Team             | 2 – 6      |   |
| <b>Solo Contractor</b> | <b>1</b>   |   |
| <b>CENTURY GUILD</b>   |            |   |
| <b>1 employee</b>      |            |   |

\* Interviewed by Doug Millison on 11 May 1998 by telephone; all quotations constitute verbatim transcription with the exception of minor editing of grammar and syntax.

\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.



**“I’m saving money and producing more consistent results. It’s a personal win for me and for my business.”**

Apple Publishing Technologies

section

COLORSYNC QUICKSTUDIES

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MEDIA ASSET MANAGEMENT MARKET REPORT—1999

**MONEY SAVED?**

“It’s hard to say in actual dollars. It cut down my proofing time by at least 75 percent (I print on-demand copies of limited-edition fine art pieces).

“I’d have to do as many as 20 proofs before using ColorSync. A normal 8" by 10" proof takes 15 minutes alone to print, plus up to two hours of editing and tweaking prior to printing. I price my time at \$100 per hour.

“I’m saving money and producing more consistent results. It’s a personal win for me and for my business.”

**FUTURE PLANS**

“I’m thinking about getting into production of offset prints. That would mean I’d have to deal with four-color printers and presses. I could manipulate my imagery to take advantage of the press’s wider color capabilities.”

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**STUDIO PROFILE**

|  |            |   |
|--|------------|---|
| Number of employees and contractors          | <b>1</b>   |   |
| <b>Types of users:</b>                       |            |   |
| Animation                                    | <b>1</b>   | Windows for Lightwave 3D and World Construction |
| CD-ROM publishing                            | <b>0</b>   |   |
| Desktop publishing                           | <b>0</b>   |   |
| Digital photography                          | <b>1</b>   | Mac   |
| Digital video                                | <b>0</b>   |   |
| Executive management                         | <b>1</b>   | Windows   |
| General creative                             | <b>1</b>   | Mac   |
| Web authoring                                | <b>0</b>   |   |
| <b>Number of locations</b>                   | <b>1</b>   |   |
| <b>Number of LAN servers</b>                 | <b>1</b>   | Windows PC to Macs linked via Windows server    |
| <b>Media asset management</b>                | <b>Yes</b> | SyQuest cartridges*                             |
| <b>Number of prepress vendors used</b>       | <b>0</b>   | Done in-house                                   |
| <b>Number of printers used</b>               | <b>0</b>   | Done in-house                                   |
| <b>Number and type of output devices:</b>    |            |   |
| Black-and-white printer                      | <b>0</b>   |   |
| Color printer                                | <b>1</b>   | Epson color printer for examples                |
| Digital proofer                              | <b>1</b>   | Iris 3047G                                      |
| <b>Types of color management tools used:</b> |            |   |
| For digital proofer                          | <b>1</b>   | Praxisoft                                       |
| For color monitor                            | <b>1</b>   | CalibratorTalk by Barco                         |
| For scanner                                  | <b>1</b>   | ScanOpenLights by Linotype-Hell                 |

\* “I make very detailed records for jobs in progress, keep everything on SyQuest cartridges, and at the end of a job I put them on tape with everything logged. I know what I’ve got and I log it carefully.”

|                        |            |   |
|------------------------|------------|---|
| <b>STUDIO SIZE*</b>    |            | ▼ |
| Industry               | >2500      |   |
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| Small Business         | 7 – 35     |   |
| Small Team             | 2 – 6      |   |
| <b>Solo Contractor</b> | <b>1</b>   |   |
| <b>CENTURY GUILD</b>   |            |   |
| 1 employee             |            |   |

\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.



# ColorSync enables book author to shave \$10 off cover price (\$100,000 in printing costs) and learn how direct control of color creates a better book on Photoshop.

Apple Publishing Technologies

section

COLORSYNC QUICKSTUDIES

topic

BRUCE FRASER

keywords

author(s)

D. MILLISON, M. MOON

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MEDIA ASSET MANAGEMENT MARKET REPORT—1999

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## SYNOPSIS

Authors of a book on Photoshop wanted to have a competitively priced book, believing that a lower price would increase sales and, most importantly, royalties. The use of a computer-to-plate printing process would accomplish that objective, eliminating \$120,000 in costs for films. However, that process required digitally proofing a book containing 500 color-sensitive photos and 500 color-sensitive illustrations. Color synchronization of the book printing press and the desktop publishing computers enabled the authors to produce a soft proof (no films) as well as tweak designs, images, and photos to improve faithful reproduction of the original art.

## SOLUTION ADVOCATE

Bruce Fraser\*  
Independent Consultant, Author

He co-wrote and produced *Real World Photoshop 4: Industrial Strength Production Techniques* with David Blatner, (PeachPit Press).

"I have worked in digital imaging on the Mac since slightly before it was possible: 1989 with the BarneyScan and a RasterOps 24-bit video board.

"Currently, I do a certain amount of consulting for vendors, helping them understand how to use ColorSync in their products. I also help end-users integrate ColorSync in their workflows."

## DIRECT-TO-PLATE SAVES MONEY, BUT...

"We had a 700-page book to produce with lots of 4-color pages. We wanted to keep the cover price below \$50. Our publisher told us that if we would go direct-to-plate, we could save \$120,000 on film and matchprints; those essentially make the difference between a \$45 and \$55 cover price for the book.

"But with direct-to-plate you can't use conventional proofing; you have no film from which to make the proofs. Since this book was about Photoshop, about working with color in Photoshop, color remained critical. At the time, we said, 'This is scary, but let's investigate.'

"First, we looked at the last book that R.R. Donnelley had produced on this press (on Web design); then we looked at the Iris proofs that they produced.

"The Iris proofs looked beautiful but didn't correspond to the published book. How could we proof it?"

"We decided to profile the press itself. This enabled us to use Photoshop and PageMaker to get accurate soft proofs onto the monitor. For some of the critical images, we did hard copy proofs on a dye sublimation printer.

"When we actually saw the manufactured piece, we had only a few surprises."

## LAST MINUTE CHANGES

"Another interesting aspect was that this was the first time we had been able to work with accurate color in the page layout program.

"We were actually seeing composed pages in our soft proofs and that led to making some changes in the images and the text.

"A lot of what we covered in the book was step-by-step techniques for color correction. Being able to see the actual images in context on the page, we were able to look and say, 'These two are too similar, these are too different,' and we could go back and make changes because we had had the luxury of seeing these composed pages in context.

"That was a benefit we hadn't anticipated; it proved to be very significant."

## BUILDING BRANDS A BETTER WAY

"A lot of Photoshop books are out there, some produced better than others. A lot of authors don't have the ability to control production quality.

"We felt that this book needed to look good; we needed to be able to have potential buyers flip it open in a book store and say, 'Yeah, these authors know how to make Photoshop work.'

"We will emphasize [control of the color] in future editions of the book."

| STUDIO SIZE*          |               |
|-----------------------|---------------|
| Industry              | >2500         |
| Global                | 121 – 2500    |
| Large                 | 36 – 120      |
| <b>Small Business</b> | <b>7 – 35</b> |
| Small Team            | 2 – 6         |
| Solo Contractor       | 1             |
| <b>BRUCE FRASER</b>   |               |

## STUDIO PROFILE

|   |            |
|---|------------|
| Number of employees and contractors                   | <b>1</b>   |
| Number of illustrations in book                       | <b>500</b> |
| Number of photos in book                              | <b>500</b> |
| Number and type of output devices profiled:           |            |
| Color printers  | <b>20</b>  |
| Color monitors  | <b>40</b>  |
| Offset and web printers                               | <b>12</b>  |
| Digital cameras                                       | <b>1</b>   |
| Digital photo copiers                                 | <b>5</b>   |
| Number hours spent calibrating devices last 12 months | <b>740</b> |
| Number hours spent calibrating each device            | <b>20</b>  |

\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.

\* Interviewed by Doug Millison on 8 May 1998 by telephone; all quotations constitute verbatim transcription with the exception of minor editing of grammar and syntax.





**“We achieved a remarkable degree of predictability in the printing process, which led to a business process in which we can better predict costs and savings.”**

Apple Publishing  
Technologies

section

COLORSYNC QUICKSTUDIES

topic

BRUCE FRASER

keywords

author(s)

D. MILLISON, M. MOON

contributor(s)

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MEDIA ASSET MANAGEMENT  
MARKET REPORT—1999

## NO FREE LUNCH

“There was some expense involved in this. We had to do a print run to profile the press, to print calibration targets; that cost about \$5,000. I built the profiles using a hand-held spectrophotometer, a \$12,000 instrument. Measuring the targets and building the profiles took two days of my time at \$1,000 a day. But, compared to \$120,000 in film costs, we came out ahead.”

## BOOKS, BOTTOM LINES, AND COLORSYNC

“Using ColorSync, we saved about \$100,000; the direct-to-plate printing process let us keep the cover price of the book low; \$10 lower than otherwise. We expected that the lower price would result in increased sales.

“We didn’t really consider any other approach; ColorSync was the only color management system that made sense to use.

“We produced the book in PageMaker partly because of its ColorSync capability. PageMaker also uses other ICC color management schemes. There didn’t seem to be any benefit in using them. We did some tests, but found no reason to introduce another variable.”

## COLOR ROCKET SCIENCE

“Building ColorSync output profiles for CMYK printing still involves a lot of rocket science; you don’t just press a button.

“You have to understand the printing process quite well; you have to make intelligent decisions about inking and so on.

“When we did the print run to characterize the press, we also put some test images in there and we were able to see what kind of a profile we needed to build. We built several profiles and tested each one; because we had the actual images, we could compare the soft proof on the monitor with an actual printed image.

“We achieved a remarkable degree of predictability in the printing process, which led to a business process in which we can better predict costs and savings.”

## LESSON LEARNED, APPLIED

“We almost had a feeling of anti-climax; it just worked the way we wanted. We really went out on a limb with this. We didn’t know if it was going to work.

“At the same time, if the content of the book had any real validity, we had to be able to practice what we preached, and we were vindicated in that.

“Working with soft proofs of composed pages gave us a tremendous luxury. We improved the book content in ways we hadn’t expected.

“We have already begun working on the next edition of the book. I can’t imagine we’ll find a cheaper way to do it than to go direct-to-plate on the web press.”

## PERSONAL BRAND BUILDING

“Doing this project has helped me tremendously, especially in my relationship with consultation clients. I can point to the book and they see I know what I’m talking about.”

| STUDIO SIZE*          |               |
|-----------------------|---------------|
| Industry              | >2500         |
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| <b>BRUCE FRASER</b>   |               |

\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.





**True colors satisfy customers buying business forms; global printing firm faithfully recreates color logos even when produced by high-volume electronic color publishing system.**

**SYNOPSIS**

Large, multinational printer of business forms, labels, and specialty direct mail uses ColorSync to ensure faithful reproduction of color-sensitive brand identity elements (logos). Customer representatives preview contracted projects in the publishing application, knowing that projects printed with the Xerox DocuColor electronic publishing system will closely match soft proofs on an RGB display.

**ENTERPRISE**

Moore Graphics, Research Center  
Advanced Technology Group  
20,000 employees worldwide; 300 in the Research Center

**SOLUTION ADVOCATES**

Moore Graphics  
Paul Conigilo,\* Senior Software Engineer  
Ben Burns,\* Digital Color Engineer

Paul Conigilo has 10 years experience in digital printing: "Currently, I mainly develop plug-ins for Adobe Acrobat Exchange for our proprietary print system."

Ben Burns has four years experience with digital printing, and "works in a systems engineering group that monitors image quality and color management."

**THE BUSINESS OF FORMS AND GRAPHICS**

"Moore Graphics prints business forms, direct mail pieces, labels, and so on. The Advanced Technology Group develops RIP and front-end technology to drive different printers and presses; it conducts basic research into printing and adhesives for pressure-sensitive labels.

"We do a lot of color printing; we use ColorSync for soft-proofing to check accuracy of our four-color digital presses.

"Internally, we've developed marketing samples using ColorSync. We help maintain color accuracy for our internal service bureau.

"As we develop new technology, we come up with prototypes of the kind of printing services that Moore can offer to our customers."

**SO WHAT'S THE PROBLEM?**

"ColorSync means that you don't have to prepare a color separation for each image produced by different output devices. ColorSync provides us with a system-level solution that we can use to get consistent results with the software applications that we use.

"We've got these digital presses that aren't always available for proofing; we had to come up with another solution to let us get the color accuracy we wanted.

"Our customers think matching spot colors for their company logos on the business forms we produce for them is very important.

"Before we run a job, we have to show customers what the job is going to look like. Usually, this means that they specify colors in QuarkXPress; that way they get the idea of what they want."

**CYCLE TIMES OF TRUE COLOR**

"Running digital presses isn't cheap; proofing on them isn't cheap. Being able to proof to an alternate source, being able to make color adjustments intelligently saves a lot of prepress time—it all saves money.

"These machines don't behave like your typical spot press. We don't have imagesetters that simulate these things. Going to color management remains the only way to work towards color fidelity between devices."

Apple Publishing Technologies

section

COLORSYNC QUICKSTUDIES

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MOORE GRAPHICS

keywords

author(s)

D. MILLISON, M. MOON

contributor(s)

source document

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| Small Business  | 7 – 35          |
| Small Team  | 2 – 6           |
| Solo Contractor   | 1               |
| <b>MOORE GRAPHICS,</b><br>Research Center<br>Advanced Technology Group<br>300 employees |                 |

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\* Interviewed by Doug Millison on 19 May 1998 by telephone; all quotations constitute verbatim transcription with the exception of minor editing of grammar and syntax.

\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.



“We’re really looking forward to cross-platform color management. We can’t do anything for people frustrated by the lack of color management on the PC.”

Apple Publishing  
Technologies

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MEDIA ASSET MANAGEMENT  
MARKET REPORT—1999

## STUFF HAPPENS

“It [adoption of ColorSync] just happened by committee; the two of us were talking about production issues. Our internal service bureau found it easy to implement ColorSync.

“We had tried some end-to-end solutions. We found most of the available solutions either too costly or too complicated to expect the service bureau people to handle. Keeping your machines set up consistently, you don’t need to do that all that often.

“A big part of making ColorSync work happens at the profiling stage; we tried to color-calibrate a device like the Xerox DocuColor 40. That is, we calibrated it, then profiled it; that seemed to give us better results. That means lowering the density and dot gains more consistent with what a litho press would do.

“But as soon as we got our system together, we got results immediately

“Now we can go to our other plants, help them implement a similar solution; they pass the savings on to customers and earn higher profits.”

## PROFILES NOT ALL EQUAL

“One of the big issues remains that not all profiles are created equal. Application program file formats are consistent; but profiles are not. When provided externally, different vendors use a different number of patches. Canned profiles can sometimes be a problem. Understanding how profiles from certain vendors interact can be frustrating.”

## SOME DAY, OVER THE RAINBOW

“We’re really looking forward to cross-platform color management. We can’t do anything for people frustrated by the lack of color management on the PC.

“We’d like to streamline our profiling process a little more. From the front end, the vendors are taking care of that for us. More applications are being released ColorSync-enabled; that makes things easy for us.”

## COLORSYNC SCORES PERSONAL WINS

“We get to keep our jobs. A lot of it just makes our jobs easier; ColorSync makes things easy for us.”

| STUDIO SIZE*   |                 |
|--|-----------------|
| Industry   | >2500           |
| Global   | 121 – 2500      |
| <b>Large</b>   | <b>36 – 120</b> |
| Small Business   | 7 – 35          |
| Small Team   | 2 – 6           |
| Solo Contractor  | 1               |
| <b>MOORE GRAPHICS,</b><br>Research Center<br>Advanced Technology<br>Group<br>300 employees |                 |

\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.



# A standardized color space for Simon & Schuster spans a thousand users, ensuring higher consistency of 100,000 scanned images per year.

Apple Publishing Technologies

section  
COLORSYNC QUICKSTUDIES

topic  
SIMON & SCHUSTER

keywords

author(s)  
D. MILLISON, M. MOON

contributor(s)

source document  
MEDIA ASSET MANAGEMENT MARKET REPORT—1999

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## SYNOPSIS

The group responsible for digital imaging and corporate archives for Simon & Schuster has established a companywide color space standard that ensures a more consistent portrayal of scanned images across multiple media. The company deployed ColorSync as a preventive cost-savings measure that will extend to over 1,000 users.

## ENTERPRISE

Simon & Schuster  
Corporate Digital Archive  
15 employees in this studio group

## SOLUTION ADVOCATE

Todd Ware<sup>1</sup>  
Associate Director, Digital Imaging and Corporate Digital Archive

Ware has 13 years of experience in press and prepress, with 6 years at Simon & Schuster.

"I'm in charge of scanning departments in three locations in New Jersey: Parsippany, Ramsey, and Upper Saddle River.

"We do all the scanning and digitization of Simon & Schuster images for book publishing. We also do imaging conversions for multimedia and Web projects.

"I manage 14 people that handle about 100,000 images a year for titles across Simon & Schuster's various book imprints and product lines.

"When we scan images, we also archive every image to a certain size and format.

"It's a combination of people and technical management. This includes development of workflow solutions to maximize throughput, finding ways to work cheaper, faster, and better, but I don't spend a lot of time on budget administration."

## BASIC COLOR CONSISTENCY

"I manage three different scanning departments. We scan for multiple outside vendors [printers]; each has its own specifications for print quality (dot gain values, inking, maximum ink densities, ink colors spectrally), all those different variables.

"We send out digital files to all the production groups in our company; they place them in their books. We needed to have some common ground for the scanning groups to scan to, some way to arrive at a generic profile that we could use on outgoing images. We need to predict the quality level.

"We can't control every variable the outside vendors apply once they get the scans, but we want to supply our output.

"We look for basic color consistency and predictable quality of images coming out of our scanning groups. Since we print on web presses (that introduce more quality variables than sheet-fed presses), we definitely needed to come up with a formula for quality consistency in our images."

## INSIDE COMPETITOR

"Before we went ahead with the color management solution, we went to the top 10 vendors (our printers) and got their feedback; what they wanted.

"As an 'inside vendor' for all the Simon & Schuster groups (the Corporate Digital Archive), we had to match the quality of outside vendors we compete with for scanning business and give our production groups that same quality."

## ACQUISITIONS COMPOUND QUALITY ISSUES

"Simon & Schuster consists of many different groups. Over the years it has grown through many acquisitions (Macmillan and many others). As these new acquisitions come into Simon & Schuster, we decide which of our locations will do the scanning for the groups; we offer the groups our service. This means we need a standard solution to apply as we integrate these acquisitions.

"We wanted to standardize internally for predictable quality."

| STUDIO SIZE <sup>2</sup>    |                   |
|-----------------------------|-------------------|
| Industry                    | >2500             |
| <b>Global</b>               | <b>121 – 2500</b> |
| Large                       | 36 – 120          |
| Small Business              | 7 – 35            |
| Small Team                  | 2 – 6             |
| Solo Contractor             | 1                 |
| <b>SIMON &amp; SCHUSTER</b> |                   |
| Corporate Digital Archive   |                   |
| 15 employees                |                   |

## STUDIO PROFILE

Number of employees and contractors **15**

Number of people creating media **15**

Types of users:

|                      |          |         |
|----------------------|----------|---------|
| Animation            | <b>0</b> |         |
| CD-ROM publishing    | <b>1</b> | Windows |
| Desktop publishing   | <b>0</b> |         |
| Digital photography  | <b>4</b> | Mac     |
| Digital video        | <b>0</b> |         |
| Executive management | <b>3</b> | Mac     |
| General creative     | <b>3</b> | Mac     |
| Web authoring        | <b>0</b> |         |
| Miscellaneous        | <b>4</b> |         |

Number locations **3**

Number of LAN servers **5**

Media asset management **Yes** Oracle DBMS

Number of prepress vendors used **50+**

Number of printing firms used **35** "The 10 big ones"

Number of new media firms used **25+**

<sup>1</sup> Interviewed by Doug Millison on 11 May 1998 by telephone; all quotations constitute verbatim transcription with the exception of minor editing of grammar and syntax.

<sup>2</sup> Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.



**“If we didn’t have [ColorSync] there’d be no consistency; because we have it we get 80 percent consistency; we’re always in the ball park instead of sometimes out in the parking lot.”**

Apple Publishing Technologies

section

COLORSYNC QUICKSTUDIES

topic

SIMON & SCHUSTER

keywords

author(s)

D. MILLISON, M. MOON

contributor(s)

source document

MEDIA ASSET MANAGEMENT MARKET REPORT—1999

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**IN A COLOR BIND**

“My boss, Richard Walkus, led the effort to adopt ColorSync. He brought together a few people, including me, in a focus group to decide where we needed to go and what we needed to get there.

“We all agreed to look into ColorBlind [a software package from Color Solutions that uses ColorSync]. We then let our vendors—outside printers—know what we were doing; they were all happy to work with us; I have generic profiles for their web and sheet-fed presses.

“We brought in a consultant for six months, setting us up with ColorBlind software, the profiles, and the equipment.”

**COMPANY COLOR SPACE**

“We went ahead and profiled the scanners, the monitors, the Iris printers, put all those profiles together with ColorBlind. This led to a couple of conclusions.

“We concluded that we couldn’t use ColorBlind in all our workflows, mainly due to profiling problems with the Topaz scanners.

“We found that out during the process and had to come up with other ways of doing it. We’ve also come up with a Simon & Schuster standard color space that we apply to every image coming into the archive.”

**NO OTHER OPTION: FORWARD**

“That was a starting point, applying that RGB standard to all images and then using output profiles for whatever printer or color copier or Iris.

“We never considered a non-ColorSync solution. There was nothing else to consider.

“Our use of ColorSync has continually evolved over the past year. We’re not at a point where it’s all done; it’s an ongoing process and we expect it will be for some time.

“Right now we’re in the midst of deploying it for our production groups so they can understand how best to work with our output. With over 1,000 people, to get them up to speed is a challenge.

“It’s a preventive measure that saves a huge potential cost; I don’t know how to estimate it in terms of dollars.”

**HAPPINESS, A GOOD THING ALL AROUND**

“It’s 80 percent mental and 20 percent actual. When you go to your customers and they have been having problems with your output, and you tell them you’re implementing something like ColorSync, they don’t understand it. They do understand you’re doing something to increase quality, and that warm fuzzy feeling helps dramatically.

“The people who work with it on a daily basis—some like it and some don’t. Those from conventional backgrounds don’t like creating a profile and just letting things go; others really like it.

“If we didn’t have it there’d be no consistency; because we have it we get 80 percent consistency; we’re always in the ball park instead of sometimes out in the parking lot.

“It’s not always perfect, but it’s always a ‘pleasing color’ or an ‘optimized color.’

“I give out a pamphlet that describes our group and how we do things and in it ColorSync is part of our brand identity. We talk about how we’re using it to help produce consistently optimized results; it’s part of who we are.”

**SPINNING IT UP, OFFLINE FIRST**

“Dealing with the six-month period of planning, deployment, going through the training process, we’ve learned a tremendous amount. To jump into ColorSync without doing that wouldn’t be possible for a company like mine.

“I advocate a methodical, step-by-step beta-test attitude: don’t throw it directly into a production environment.

“We threw our regular production at it and it was disrupting it for awhile; we had to pull back, regroup, re-implement to make it all work out.

“If we were doing it over again, we’d first create a separate testing environment.”

**STICKING WITH IT**

“I’m seeing us shift from ColorBlind to the applications commonly used in our production groups—Photoshop, Quark, Illustrator, Linotype-Hell; they are all implementing ColorSync better than they have before.

“What I’ve learned from ColorBlind I want to apply to the applications we use everyday; apply the profiles we developed in ColorBlind and use them with these everyday applications.

“For us to use a different application, ColorBlind, isn’t ideal. Now that [our production] applications use ColorSync in an acceptable way, we will stick to that.”

| STUDIO SIZE*                |                   |
|-----------------------------|-------------------|
| Industry                    | >2500             |
| <b>Global</b>               | <b>121 – 2500</b> |
| Large                       | 36 – 120          |
| Small Business              | 7 – 35            |
| Small Team                  | 2 – 6             |
| Solo Contractor             | 1                 |
| <b>SIMON &amp; SCHUSTER</b> |                   |
| Corporate Digital Archive   |                   |
| 15 employees                |                   |

\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.



# Warner Brothers digitizes 100 background paintings per month for feature animations, using ColorSync to save two hours of color correction work on every painting.

Apple Publishing Technologies

section  
COLORSYNC QUICKSTUDIES

topic  
WARNER BROTHERS FEATURE ANIMATION

keywords

author(s)  
D. MILLISON, M. MOON

contributor(s)

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## A VERY SIMPLE PROBLEM

Warner Brothers Feature Animation produces the highest-quality whatever-it-takes animated films. A typical film project uses 1200 backgrounds against which the action takes place.

According to Arjun Ramamurthy, "We have 18 to 20 artists creating these backgrounds. Traditionally, they paint these on boards or on acetate cels. We then scan these backgrounds and thus bring them into the digital realm. At that point, our digital artists add the characters, making a composite that we then record to film. Sounds simple, doesn't it?"

## ENTERPRISE

Warner Brothers Feature Animation  
18-20 employees in this group

## SOLUTION ADVOCATE

Arjun Ramamurthy<sup>1</sup>  
Manager, 2D Imaging

## NOTHING MATCHES

"The biggest problem comes when we paint the backgrounds. We want to make sure that we maintain color fidelity, contrast, brightness, but most important, the color. We must get the same color on the monitor that you saw on the board or on the cel. We have 18 to 20 artists [creating] more than 1200 backgrounds, with each consisting of one board and two cels.

"When these guys paint a board, the art director approves it. Then we scan it, but nothing matches. So then we have to re-do the job, and have the digital artist match things up on his or her monitor. Making the monitor display the same color as what you see on the film output becomes the real challenge. To create a believable fantasy realm, our artists take great efforts to make these backgrounds; they have a lot of freedom to create outlandish imagery, lots of saturated colors and effects to bring out that fantasy."

## NO MATTER WHAT

"We used to spend two hours' worth of color correction per background (1200 per film), a man-year of time, before we implemented our color management system. Better color management lets us now finish films more quickly and get them to market sooner, at a lower cost."

## EXHAUSTIVE EVALUATION

"We asked ourselves if we should develop a color management system ourselves or use something from a vendor. We looked at a variety of vendors who had products, but none of them worked to the level or degree we desired. We found that a lot of them expressed no willingness to even work with us. Fortunately, we found Color Solutions, with whom we have worked quite closely."

## LESS THAN ALL THE COLORS

"Our Chief Scientist, Len Davis, drove our color management program. He planted the seed. Then I came on board [to manage the process]," states Ramamurthy. The program involved the color modelists, the film printers, camera operators, and the background painters. Traditionally knowing that colors would change, they would not use the entire palette. "Now they go ahead and paint the way they want, without a restricted palette."

## GETTING IT RIGHT

"Once you calibrate your devices, you have to take extra care to maintain those devices, so they don't drift away and risk less-than-optimum results," Ramamurthy insists. Once you can maintain a consistent color space, "a question of human expectations arises. They want us to get better. Their expectations get higher and higher."

| STUDIO SIZE <sup>2</sup> |               |
|--------------------------|---------------|
| Industry                 | >2500         |
| Global                   | 121 – 2500    |
| Large                    | 36 – 120      |
| <b>Small Business</b>    | <b>7 – 35</b> |
| Small Team               | 2 – 6         |
| Solo Contractor          | 1             |

**WARNER BROTHERS**  
Feature Animation  
18-20 employees

## STUDIO PROFILE

|   |  |
|---|--|
| Primary reasons for deploying color management                    | <b>Rework costs</b>  |
| Secondary reasons for deploying color management                  | <b>Rework costs</b><br><b>Plug-and-play graphics usage</b><br><b>Reduced consumable costs</b>  |
| Number of graphics produced per month                             | <b>100</b>   |
| Number of media producers sharing a color synchronization problem | <b>160</b>   |
| Number of devices color-calibrated in the past year               | <b>25 monitors calibrated weekly</b><br><b>5 Iris color printers</b><br><b>2 digital cameras</b><br><b>4 digital film recorders</b><br><b>2 color scanners</b> |
| Time spent calibrating monitors over the last year                | <b>30 minutes per monitor per week</b> <b>650 hours</b>  |

<sup>1</sup> Interviewed by Doug Millison on 21 May 1998 by telephone; all quotations constitute verbatim transcription with the exception of minor editing of grammar and syntax.

<sup>2</sup> Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.



“We’ve seen tremendous cost savings, reduced time to market, less labor, and increased confidence.”

Apple Publishing  
Technologies

section

COLORSYNC QUICKSTUDIES

topic

WARNER BROTHERS FEATURE  
ANIMATION

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| STUDIO SIZE*           |               |
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| <b>Small Business</b>  | <b>7 – 35</b> |
| Small Team             | 2 – 6         |
| Solo Contractor        | 1             |
| <b>WARNER BROTHERS</b> |               |
| Feature Animation      |               |
| 18-20 employees        |               |

## PROFILES OF COLOR

“We worked closely with Color Solutions. They helped us design and refine some of the algorithms for our color management system,” says Ramamurthy. This means that his team calibrated each of 30 or so devices that create or display color images. This calibration yielded a color profile—a set of numeric values that correlates how each device distorts the colors from a color target.

## GETTING BACK TO COLORS TRUE

“We then use Apple ColorSync to translate these device profiles. We use a Mac to capture the image from the color scanner (where we scan the backgrounds) and display it on the Brace monitor. With Color Solutions, we developed a color engine so we could take artwork from scanner to monitor, and then from monitor to film or to digital printer without distorting or losing colors. Standard targets work fine for photographic media, but not for our paintings and film output. We had to design our own target so we could generate very respectable scanner profiles. For all of our profiling needs, we use commercially available spectrophotometers. For scanner calibration, we use photometers and colorimeters.”

## QUEST LEADS TO COLORSYNC

“We deployed our ColorSync solution in January 1997, and used it on our new film *Quest for Camelot*. Today, we use it on the next film now in production, *The Iron Giant*. It took about nine months to fully deploy, a little longer than we thought it would take. However, we’ve seen tremendous cost savings, reduced time to market, less labor, and increased confidence. They used to spend two hours’ worth of color correction per background (1200 per film; a man-year of time) before using ColorSync.”

## LESS HASSLE, MORE FUN

“As a result of color management, the creative team has fewer turf battles. Background painters and digital color specialists don’t argue as much. The art director and film director have more confidence; they see that the corrections they’ve applied work the way they want them.”

## A SOLUTION, NOT A PANACEA

“Unfortunately, some people have hyped color management a bit too much. It has limitations. With it, you have colors that by and large match, but not in all cases. Our target customers—art directors—remain highly critical. Color management eases the workflow, but it did not solve all of our problems. We had to design a software application, *Film Contrast Node*, that lets us add contrast before we put it in film. Our painters used to paint backgrounds ‘flat,’ expecting the color correction process that we used before our current ColorSync [process] to add that contrast.”

\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.



\* Studio size reflects the number of media producers or the scale of the IT infrastructure supporting those producers.





GISTICS™



Apple Publishing Technology

Section ►

**R.O.I. tech  
brief**  
ECONOMIC PAYBACK ASSESSMENT  
FOR NEW TECHNOLOGY

## METHODOLOGY

### Essential Questions

*How did GISTICS compile its statistical data?*

*How does the survey data correlate to the overall industry?*

*How well did GISTICS follow commonly accepted statistical methodologies?*

### Summary

User distribution in survey samples correlates to established industry distributions for **company type**, **professional practice**, and **company size**.

GISTICS estimates that survey data findings will support a **95 percent confidence level**, yielding a five percent margin of error.

Research findings indicate that 68 percent of professional media producers use the **Macintosh as their primary** design and production platform.

Users report that **superior productivity** derives from the Macintosh's ease of use and a rich, tightly integrated portfolio of **foundation** and **publishing technologies**.



Apple Publishing  
Technologies

section

METHODOLOGY

topic

RESEARCH METHODOLOGY—  
DETAILED REPORT.

keywords

RANDOM SAMPLE GROUPS,  
SECOND KNOWN ADOPTER  
GROUP

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contributor(s)

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MEDIA ASSET MANAGEMENT  
MARKET REPORT—1999

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In February 1998, GISTICS began to examine potential sources of productivity gains and losses related specifically to the underlying technologies of popular personal computing platforms *as employed in the professional media producer industry.*

GISTICS examined 39 technologies employed by the Macintosh computing platform and 29 technologies employed by the Windows computing platform, totaling 68 technologies.

GISTICS now characterizes these as *foundation technologies*, items closely wedded to the operating system—its ancillary resources, extensions, and utilities provided by the system vendor or a third party.

GISTICS researchers analyzed each of these technologies by level of adoption and time of use and by the time required to achieve proficient use of a foundation technology. The study also included the qualitative perceptions associated with the overall ease of use of a platform, effect on quality and production cycle times, and impact on user satisfaction.

GISTICS sought to identify the net return-on-investment benefit of each technology, understanding that many external variables (business design, industry, regional differences, level of training and experience of users, soft management skills, the nature of work produced, and other factors) influence the adoption and payback of foundation technologies.

To this end, GISTICS analysts employed a variety of analytic techniques and user segmentation strategies, yielding a comprehensive and inclusive framework for understanding the economic payback of individual technologies and how they all contribute to user productivity, studio revenue, business profit, and ultimately the valuation of the media producing firm.

The research effort entailed comparing quantitative data (gathered using paper-based survey forms and telephone interviews) with qualitative assessments of user perceptions. This comparison yielded a scorecard of both hard and soft technology benefit assessments.

Research of foundation technologies began with a preliminary identification of those discrete, individual elements of an integrated computing platform that make a noticeable difference in users' experiences and in the quality and cycle time of user output.

GISTICS researchers asked users about the time required to configure a technology, the actual time spent on average each week using the technology, the training costs carried by their organization, and the relative savings realized over previous means of accomplishing the same outcome or job.

Drawing from a database of 250,000 professional media producers, GISTICS created a random sample of 650 individuals based on job title category and job activities.

GISTICS qualified each respondent by primary author type, primary computer used, and size of organization.

To ensure the highest rates of participation, GISTICS offered respondents a complimentary copy of a GISTICS publication (an ROI TechBrief analyzing economic tradeoff for Macintosh and Windows platforms) as well as a summary of the current research effort.

GISTICS started with the objective of completing 150 surveys that most closely correlate to the overall North American professional population of 3.9 million individuals, to yield a representative sample that accurately characterized the overall media producer industry.

GISTICS performed 161 telephone surveys against a random sample that would yield data findings projectable to the overall industry.

While the 161 cases in this sample provide adequate coverage, in some instances data sets needed for cross-tabulations proved insufficient.

GISTICS subsequently interviewed 193 respondents, completing a comprehensive telesurvey that investigated one technology group per respondent (automation scripting, color management, digital video publishing, or database-served Web sites).

In this manner, GISTICS collected 354 tele-surveys: 161 from a random sample and 193 from known adopters of a featured technology group.

With the **random sample group**, each telesurvey took between 35 and 55 minutes; GISTICS completed all surveys between 15 May and 7 July 1998, totaling 161 completed surveys that met the qualification and selection criteria for this study.

With the **second group** (a **nonrandom sample**), GISTICS performed in-depth examinations of automation scripting, color management, digital video publishing, and large Web site development and management technologies.

Selective calling by a GISTICS analyst (against our database) led us to build a panel of 500 prospective best practice users and, ultimately, survey 193 individuals by telephone.

In each technology group (nonrandom sample), GISTICS sought to identify best practice users—individuals characterized by unusually high productivity and income per user.

In several cases, respondents volunteered to have their application characterized in a case study that GISTICS would publish for general distribution (visit [www.gistics.com](http://www.gistics.com), and look for the "publications available").



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Subsequently, GISTICS interviewed 32 best practice exemplars between March and June 1998, and will soon (at this writing) publish four Best Practice QuickStudies for each technology group.

These interviews also investigated the *institutional roles* of four principal actors: a **solution evangelist** (who champions adoption of the technology), a **departmental buyer** (who sought group and process benefits), a **technical buyer** (who holds the line on technical support and network integration), and an **economic buyer** (who releases the funds and resources for deployment upon understanding its return on investment).

The best practice exemplars (validated with over 12 years of GISTICS solutions research) provide penetrating insight into general adoption patterns, critical success factors, technical and institutional barriers to adoption, pivotal contributions of external industry resources, and the cognitive and connative factors that constitute a successful best practice exemplar.

As noted previously, GISTICS interviewed 193 known adopters. We spent 30 to 60 minutes with each respondent, investigating one technology group (script automation, et al) per respondent. This effort produced 100 profiles of digital video publishers, 25 profiles of color management users, and 21 profiles of script automation users. It also produced 47 in-depth profiles of large, high-end, database-served Web sites (findings which GISTICS will publish in its report on digital branding and deep gravity well Web sites).

In total, GISTICS completed 354 personal interviews and developed 32 best practice case studies, meeting our stated objective to research a representative sample of the industry overall.

A GISTICS analyst collated and validated survey data in an MS Excel spreadsheet, transferring conditioned data elements to the statistical application program, DataDesk by Data Descriptions Inc.

The research database holds over 1,400 data elements derived from the basic survey and another 1,100 data fields gathered in in-depth profiles.

A GISTICS analyst then placed summarized data findings into another MS Excel spreadsheet, rendering rows and columns of data suitable for charts and graphs composed with Adobe Illustrator 7.0 and published in a QuarkXPress 4.0 document and/or an Adobe Acrobat PDF.

GISTICS circulated a preliminary copy of its findings to respondents and industry professionals, asking for their critique and comments.

The charts and diagrams presented in the methodology section further illustrate how closely the respondent base matches an overall industry model.

**COMPLIMENTARY ROI CALCULATOR**

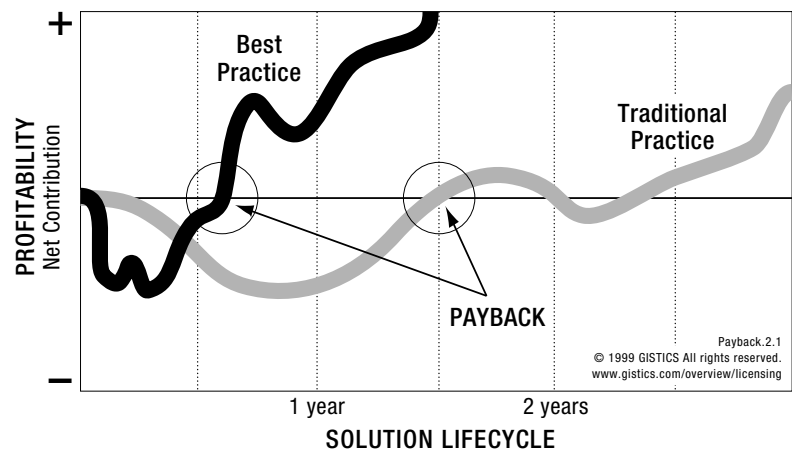
The return-on-investment scenarios presented in this report derive from a spreadsheet calculator that GISTICS will make available through its Web site. We make it available on a subscription basis, asking that a subscriber provide a basic profile of his or her business activities and studio practices.

This ROI calculator incorporates the collective insights of best practice exemplars, using business assumptions that successful early adopters have proven to be relevant and valid.

While GISTICS has undertaken great effort to publish a generalizable ROI model that will enable an individual to assess dozens of variables unique to his or her business, it remains a best-effort estimate.

For a more comprehensive and customized assessment particular to a firm or workgroup, contact GISTICS (research@gistics.com).

**BEST PRACTICE PAYBACK**



# Survey respondents track closely to overall distributions of company types and professional practices.

Apple Publishing Technologies

section

METHODOLOGY

topic

USER DISTRIBUTION OF SURVEY SAMPLE BY COMPANY TYPE AND PROFESSIONAL PRACTICE

keywords

SURVEY RESPONDENTS, ESTIMATED MARKET DISTRIBUTION,

author(s)

J. BYRAM, M. MOON

contributor(s)

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MEDIA ASSET MANAGEMENT MARKET REPORT—1999

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In compiling this report, GISTICS used commonly accepted sampling practices for quantitative methods and over six years of ongoing research activity in the digital media producer industry.

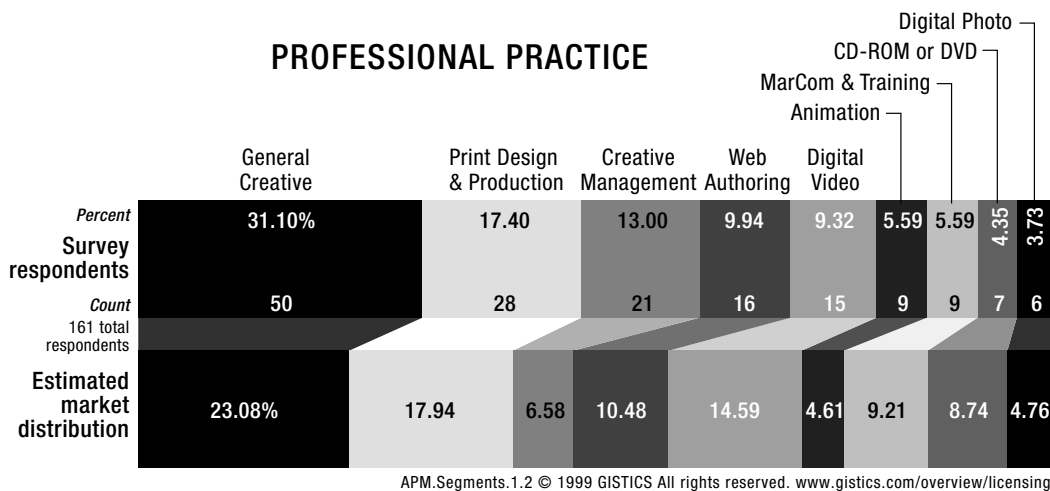
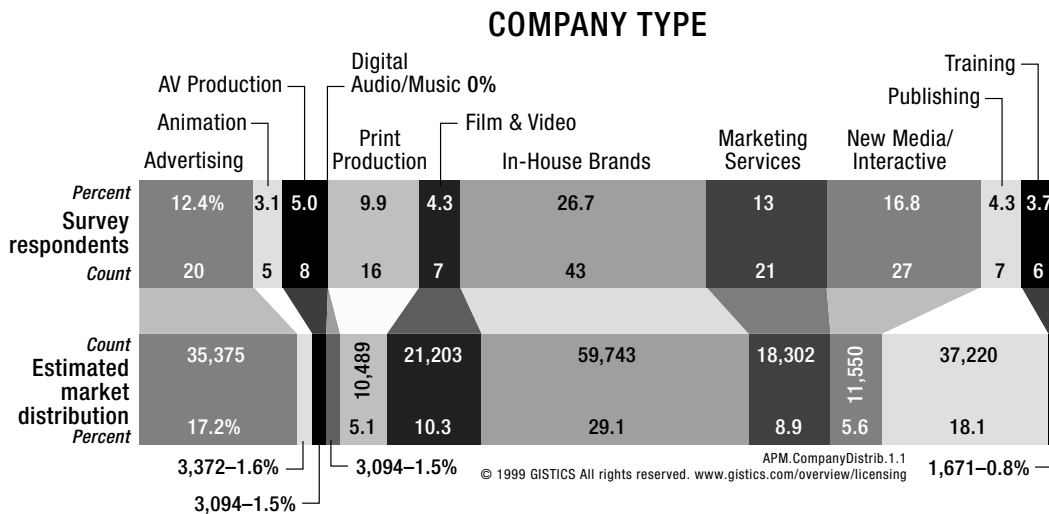
## COMPANY TYPE

The relative proportions of survey respondents by company type meaningfully track the overall distribution in the media producer industry.

## PROFESSIONAL PRACTICE

For the purposes of this survey, an individual must derive more than 50 percent of his or her income from a particular professional practice in order to be included in that practice. The number and distribution of survey respondents by professional practice generally conform to the industry overall.

## DISTRIBUTION OF SURVEY SAMPLE BY COMPANY TYPE AND PROFESSIONAL PRACTICE



To better represent the diversity, depth, and scope of the media producer industry, GISTICS assembled a panel that closely reflects the industry at large.

**SCOPE OF RESPONSIBILITY**

Respondents came from all areas of the media producing enterprise, representing both frontline and managerial concerns.

**TYPE OF WORKGROUP**

Media producers organize themselves in teams and workgroups of varied structure. **Several Simultaneous Structured Groups** depict the most complex configuration; they exchange work among themselves (often at multiple locations)

that may belong to different clients or projects. **Single Structured Workgroups** share common infrastructure and project management frameworks. **Several Simultaneous Ad Hoc Groups** often do not share common practices and project management frameworks; typically, small pods will organize their work around a particular authoring practice (document layout). **Single Ad Hoc Workgroups** depict a one-shot team, brought together to complete one project and then disbanded. **Multiclient Solo Contractors** plug and play into two or more clients, typically rendering a particular tradecraft function. **Independent Solo Contractors** either work on their own projects or the projects of one client.

Apple Publishing Technologies

section

METHODOLOGY

topic

DISTRIBUTION OF SURVEY SAMPLE BY DECISION-MAKING RESPONSIBILITY, WORKGROUP TYPE, AND COMPANY SIZE

keywords

PERCENTAGE OF SURVEY RESPONDENTS, ESTIMATED MARKET DISTRIBUTION, COMPANYWIDE, DIVISIONAL, WORKGROUP, PERSONAL PROJECTS, CONTRACTOR, AD HOC WORKGROUP, SINGLE STRUCTURED WORKGROUP, SOLO CONTRACTOR, SMALL TEAM, SMALL BUSINESS, LARGE STUDIO, GLOBAL STUDIO

author(s)

J. BYRAM, M. MOON

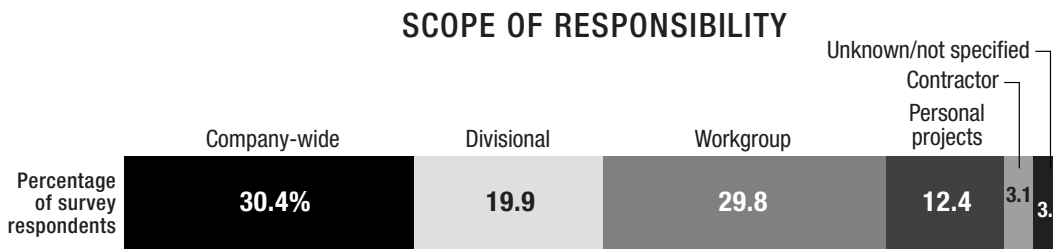
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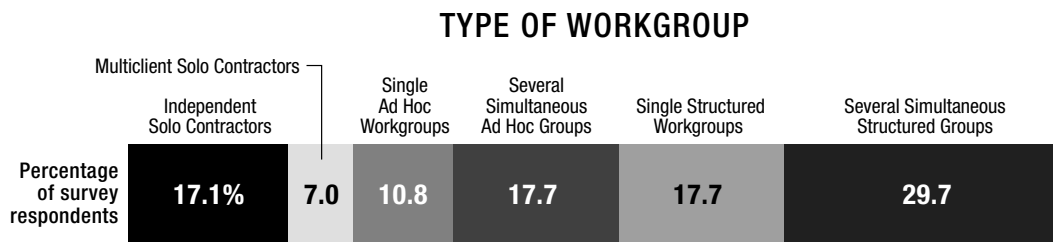
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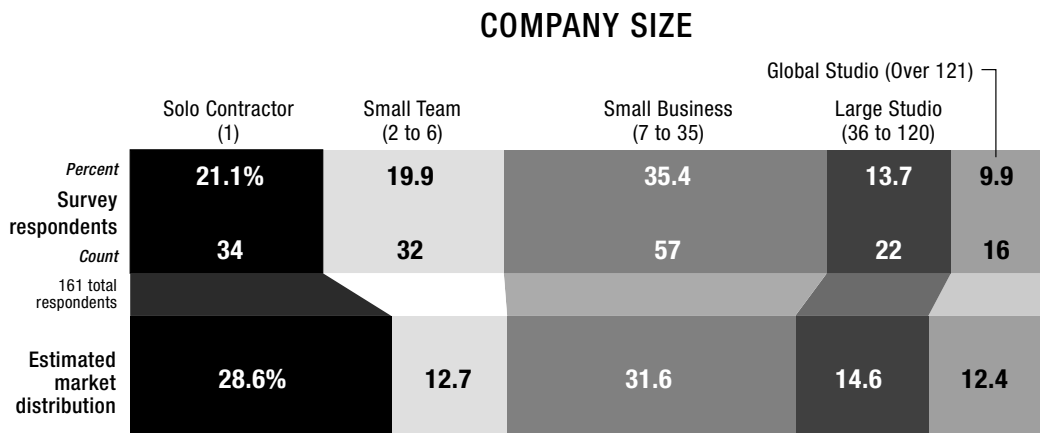
**DISTRIBUTION OF SURVEY SAMPLE BY DECISION-MAKING RESPONSIBILITY, WORKGROUP TYPE, AND COMPANY SIZE**



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# Macintosh platforms hold a 68 percent share of market in the professional media producer industry.

Apple Publishing Technologies

section

METHODOLOGY

topic

keywords

author(s)

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contributor(s)

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GISTICS research reveals that 68.3 percent of professionals engaged in the development, production, and management of Web sites use the Macintosh as their primary platform.

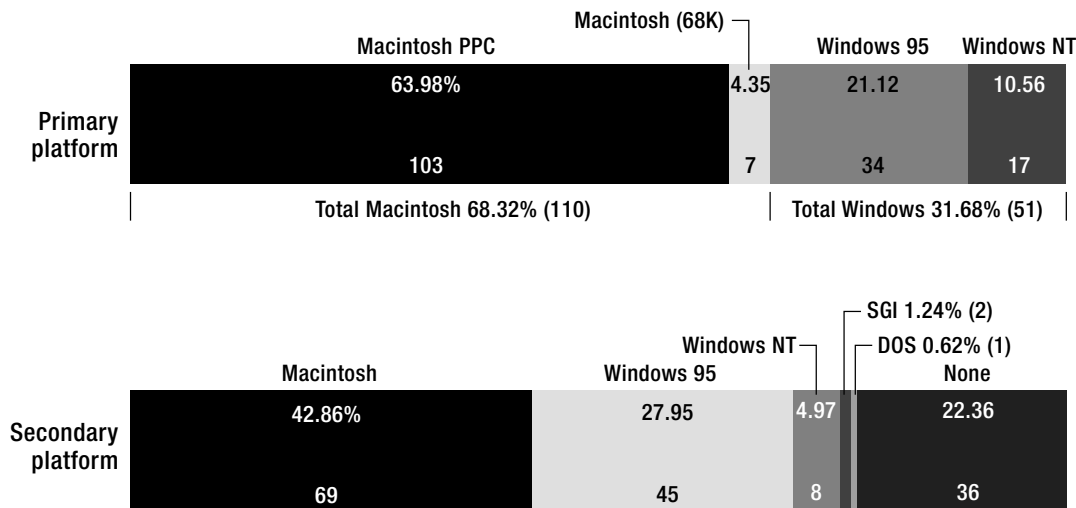
Users report that they get “more, higher-quality work done right the first time” than on competing platforms.

This higher productivity derives from the Mac’s vaunted ease of use and a mature, battle-

proven portfolio of foundation and publishing technologies.

This report examines and analyzes the economic impact of Apple publishing technologies on productivity, revenue, and profit of the media producer firm.

## DISTRIBUTION OF SURVEY SAMPLE BY PLATFORM



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Apple Publishing Technology

Section ►

GISTICS GLOSSARY AND TAXONOMY OF THE iCORP!

**ROI.tech**  
**brief**

ECONOMIC PAYBACK ASSESSMENT  
FOR NEW TECHNOLOGY

NEW KEYWORDS AND PHRASES FOR THE NETWORKED  
ECONOMY

In this collection of both new and familiar keywords and phrases, GISTICS sets forth a set of working, preliminary definitions that may aid the reader of this report. (For additional commentary and juried review of these distinctions, visit [www.gistics.com](http://www.gistics.com), and go to the glossary section.)

## ICORP! FRAMEWORK AND DEFINITIONS

We use *iCorp!* to set forth a framework for examining how companies (both large and small) must reorganize their core business processes, disciplines, and practices to meet the challenge of the Networked Economy.

A corporation that has successfully transitioned into the Networked Economy will become *interactive, intimate, immediate, intuitive, ingenious, integrated, and inspirational*—the many *i*'s in the *iCorp!*

Our use of an exclamation point, “!,” alludes to the mathematical notion of a factorial number (used in predicting probabilities).

Thus, the *iCorp!* suggests this metaphor: a way to view myriad possible and probable transformations of an enterprise in the Networked Economy.

Both this framework and its definitions remain fluid and contingent, reflecting the essential nature of the Networked Economy.

Nonetheless, we find that we must structure and organize the facts and perceptions of our world in a logical and, hopefully, consistent manner; hence, the *iCorp!* Glossary.

## ICORP! DISCIPLINES AND CATEGORIES

The *iCorp!* model consists of four disciplines: Networked Economy, Digital Branding, Virtual Value Chains, and Process Management.

**Disciplines** frame areas of *formally stated theory, extensive case research, a set of logical operations* on a field of data, and a *jury of peers* that sanctions the development and application of theory, case research methods, and the outputs of the logical operation of the discipline.

The notion of *iCorp!* disciplines may strike some as needlessly novel, or even jingoistic, and a victim of buzzword engineering.

Some may conclude that invoking “disciplines” remains best suited for academia only.

However, the use of this term underscores a significant and what we believe remains an unexamined aspect of the Networked Economy. Many of our *traditional worldviews* and *cognitive frameworks* do not illuminate stock valuations for Internet firms, nor do they explain the amplified *first-mover advantages of e-commerce firms* when

attacking a traditional business. They also fail to depict the *destabilizing aspects of interactive relationships* between buyers and sellers, investors and firms, trading partners and their value chains, and employees and management.

These facts call for new maps, models, and tools: the *iCorp!*

**NETWORKED ECONOMY** frames a set of business designs and models specifically engineered for interactive relationships and the particulars of electronic commerce, including business models for the following:

- Solo contractors (what we call a *business of one*)
- Small teams optimized for digital collaboration and productivity (what we call *connative virtual teams*)
- Departmental electronic commerce platforms and solutions (pre-engineered interactive services allowing outsource provider roles with other departments or firms)
- Real-time 24 by 7 interactive relationships with corporate stakeholders (customers and prospects, investors and press, suppliers and distributors, and current and prospective employees and their spouses)
- Plug-and-play mergers and acquisitions

We call each of these a *category*: each defines a framework for deploying an *iCorp!* solution. Vendors selling hardware, software, and services will view these as *market categories*. Customers will call these categories *practices* or *business solutions*.

**DIGITAL BRANDING** characterizes the systematic application of media assets to the buying, using, and disposal experiences of customers, emphasizing the convergence of integrated communications and interactive, digital-media-enabled relationships among buyers and sellers.

**VIRTUAL VALUE CHAINS** depict the integration of individual companies with a global electronic commerce infrastructure, calling attention to enterprise resource planning (ERP), supply and demand chain management, and real-time operating systems for enterprises both large and small.

**PROCESS MANAGEMENT** defines a set of practices by which companies will source their primary offerings to customers, emphasizing outsourced providers of product development, demand creation and fulfillment, worldwide logistics, and business intelligence.

Apple Publishing Technologies

section

GISTICS GLOSSARY AND TAXONOMY OF THE ICORP!

topic

TECHNOLOGY INFRASTRUCTURE MODEL FOR THE ICORP!

keywords

author(s)

J. BYRAM, M. MOON

contributor(s)

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MEDIA ASSET MANAGEMENT MARKET REPORT—1999

- Administrivia
- AppleScript
- Applet
- ASAP Prescriptive
- ASK How Guide
- Asset repository
- Authoring for reuse
- Automation scripting
- Availability
- Back channel
- Benchmark
- Best practice
- Best practice prescriptive
- Billable work
- Brand
- Brand asset management
- Brand factory virtual value chain
- Branded information
- Brand-knowledge navigation
- Business design
- Business intelligence
- Business model
- Business process
- Business solution
- Business of one
- Buzzcut
- Capital and asset formation
- Capital base
- Capital partner
- Category
- Category management
- Client-funded editorial
- Color space
- ColorSync
- Compositional profile
- Connative virtual team
- Cross-linked sites
- Cycle time
- Data mart
- Data mining and analysis
- Data warehouse
- Database publishing
- Deal flow management
- Deep gravity well Web site
- Demand creation
- Demographic compositional profile
- Departmental e-commerce
- Deployment
- Digerata
- Digerati
- Digital asset
- Digital branding
- Digital media trade skill
- Digital POP display
- Digital storytelling
- Document management
- Droplet
- Dynamic 1:1 branding
- Dynamic composition
- Dynamic Web-to-print production
- EDI

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**TECHNOLOGY INFRASTRUCTURE MODEL FOR THE ICORP!**

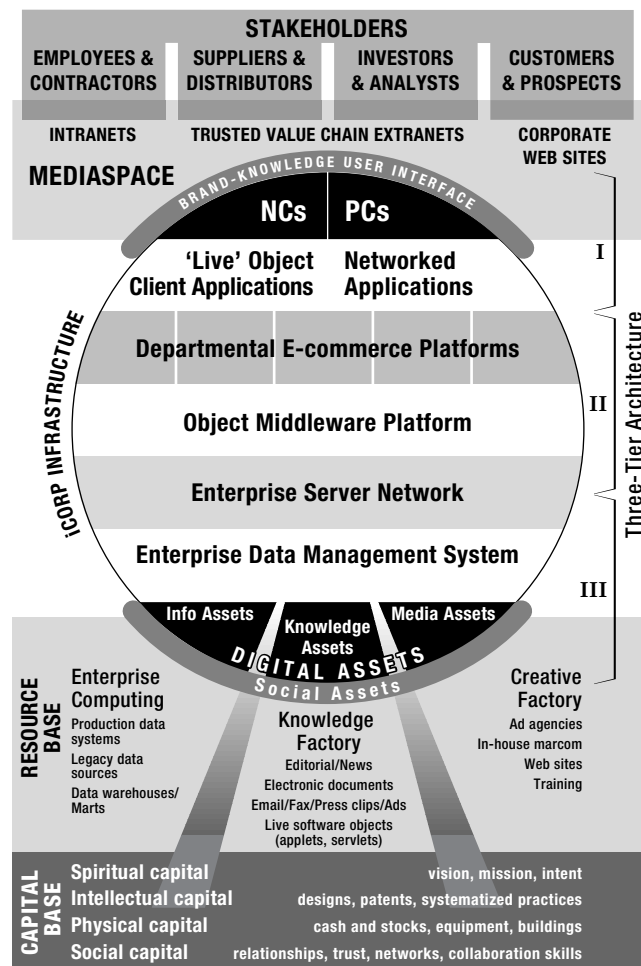
As companies, organizations, and institutions (both public and private) confront the challenge of the Networked Economy, they will *reengineer core business and value-delivery processes* to better serve their **stakeholders**.

This reengineering process will entail the deployment of a unique technology infrastructure: robust **three-tier client/server systems** that interoperate with similar systems located at external stakeholder enterprises (customers, investors, suppliers).

All firms (large and small) will undergo this transformation. All firms will become interactive service providers. All firms will become an iCorp!

The model (shown) depicts several strategic business decisions (technology deployments such as **Object Middleware, Brand-Knowledge User Interface**) that will challenge executive management.

**Digital asset management** (and **Media Assets**, the result of Smart Media practices) comprises one such challenge. The fate of your firm in the Networked Economy will derive from your technology deployments of today.



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# A deep gravity well provides an apt metaphor for a corporate Web strategy: creation of a brightly lit, compelling, and "sticky" destination in cyberspace.

- |   |   |                          |                                      |
|---|---|--------------------------|--------------------------------------|
| eDistribution                             | Groupware   | Interactive logistics    | Live help                            |
| E-lancer                                  | Guild master  | Intermediacy             | Live object client application       |
| Enterprise computing                      | Headcount   | Intranet                 | Live software object                 |
| Enterprise data management                | ICC color management                                  | Invitational prospecting | Logistics                            |
| Enterprise server network                 | iCorp infrastructure                                  | IT interoperability      | Make-good                            |
| Entrepreneur                              | iCorp!  | IT roadmap               | Market category                      |
| ERP                                       | iCorp! discipline                                     | JavaScript               | Master script creator                |
| Executive education                       | Information asset                                     | Kenship                  | Media and editorial asset management |
| Extranet                                  | Infrastructure  | Knowledge asset          | Media producer industry              |
| FaceSpan                                  | Integrated color workflow management                  | Knowledge management     | Message development                  |
| Fourth party                              | Integrated communications                             | Knowledge refinery       | Narrowcast                           |
| Frontier                                  | Intellectual capital                                  | Large studio             | NC                                   |
| Global electronic commerce infrastructure | Interactive annual reports & investor relations (iAR) | Legacy data source       | Networked application                |
| Global studio                             | Interactive collaborative design                      | Lifecycle management     | Networked digital video              |
|   |   | List development         | Networked Economy                    |
|   |   | Literacy                 |                                      |

Apple Publishing Technologies

section  
GISTICS GLOSSARY AND TAXONOMY OF THE ICORP!

topic  
DEEP GRAVITY WELL WEB SITE

keywords

author(s)

J. BYRAM, M. MOON

contributor(s)

source document

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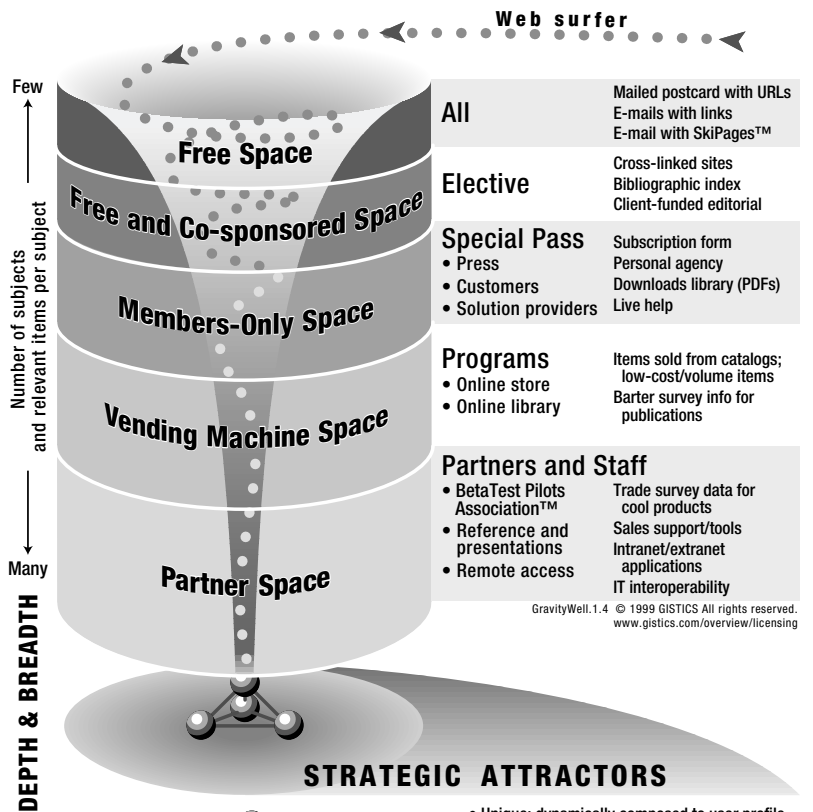
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## DEEP GRAVITY WELL WEB SITE

Corporate Web sites in the Networked Economy have one purpose: to serve and satisfy the needs of interactive stakeholders (customers and prospects, investors and press, suppliers and distributors, and employees and their spouses).

Fulfillment of this purpose will entail the execution of an interactive relationship strategy and the deployment of technology to manage the evolving needs of stakeholders.

The deep gravity well metaphor begins to suggest the scope of required investments and technical performance criteria largely unconsidered by most firms today.



The iCorp! creates and manages reusable digital assets, assembling finished print pages, online media, or digital TV scenes to the personal criteria of an individual stakeholder.

Apple Publishing Technologies

section  
GISTICS GLOSSARY AND TAXONOMY OF THE ICORP!

topic  
PUBLISHING MODEL FOR DYNAMIC 1:1 BRANDING

keywords  
DEMOGRAPHIC, PSYCHOGRAPHIC, TECHNOGRAPHIC, STAKEHOLDERS, HTML, XML, MPEG-4

author(s)  
J. BYRAM, M. MOON

contributor(s)

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- |                                  |   |   |   |
|----------------------------------|---|---|---|
| Numeracy                         | Platform  | Programmer's mindset                              | Real-time operating system for the enterprise |
| Object middleware                | Plug-and-play mergers, acquisitions, and divestitures | Psychographic compositional profile               | Reference and presentation library            |
| Outsource provider               | Practice  | Publishing legacy and production data to browsers | Regional seminar                              |
| Outsourced design and production | Pre-engineered interactive services                   | QuickKeys   | Reliability                                   |
| Outsourced print production      | Process knowledge                                     | QuickStudy  | Remote 3D prototyping                         |
| PC                               | Process management                                    | QuickTime   | Rental software                               |
| PDF                              | Production data system                                | Real-time 24x7 interactive relationship           | Resource base                                 |
| Perl                             | Productivity  | Real-time income statement                        | Retail kiosk                                  |
| Personal agency                  | Profit  |   | Return on investment                          |
| Personal branding                |   |   | Reusable script                               |

**PUBLISHING MODEL FOR DYNAMIC 1:1 BRANDING**

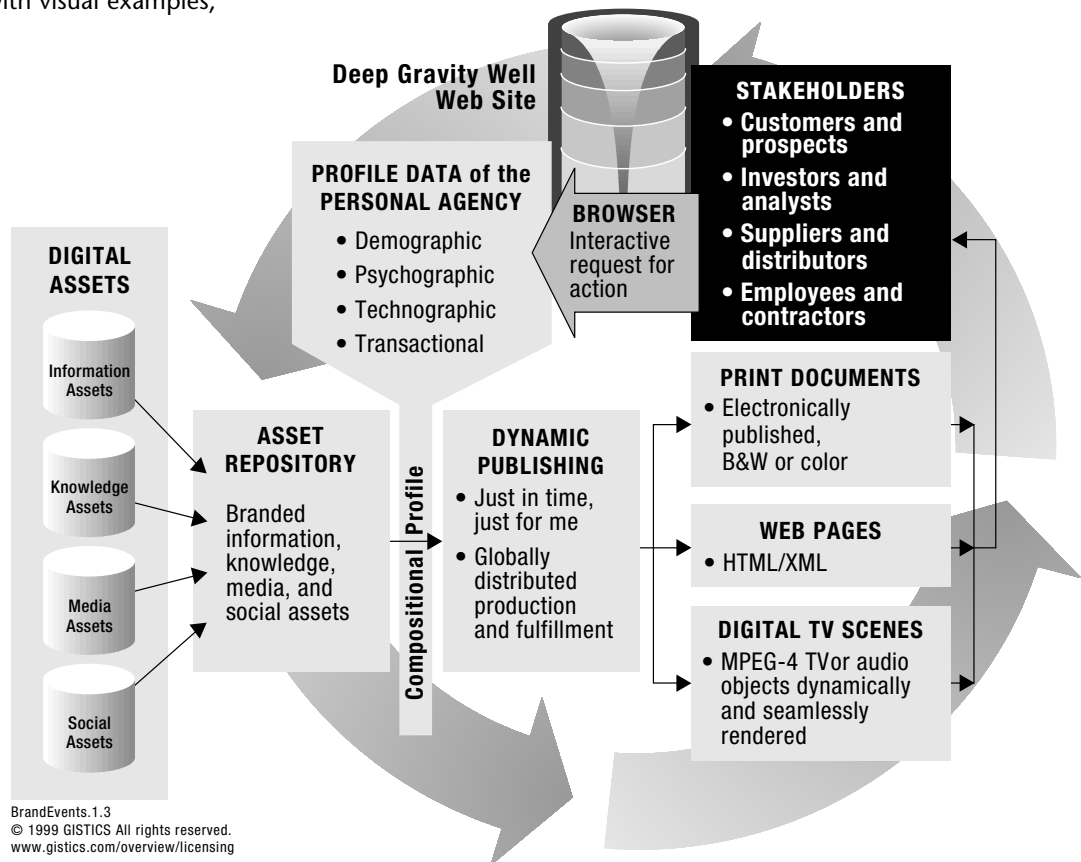
The dynamic publishing system of the iCorp! creates print and electronic documents as well as digital TV sequences, just in time and just for you.

The compositional profiles of individual stakeholders instruct the dynamic publishing system what to create.

Advanced applications of this compositional strategy reflect the cognitive (learned) and connative (instinctual) processes of an individual—some learn more quickly with visual examples,

while others must hear the process explained; helping others motivates some people to engage in learning, while obtaining material results motivates others.

The seeds of effective global distance learning (and the social, economic, and cultural benefits of literacy, numeracy, and intermediacy) lie in the effective, tasteful and creative use of compositional profiles.



The iCorp works by systematically transforming its digital assets (information, knowledge, media, and social) into moments of truth for individual stakeholders.

|  |                        |                                     |                                  |
|--|------------------------|-------------------------------------|----------------------------------|
| Revenue                                  | SkiPage                | Supply chain management             | Value capture                    |
| Rework                                   | Small business studio  | Survey                              | Value capture mechanism          |
| Robust                                   | Small team             | Tacit process knowledge             | Value chain                      |
| ROI                                      | Smart Media            | Technographic                       | Virtual seminar                  |
| ROI TechBrief                            | Social asset           | compositional profile               | Virtual value chain (extranet)   |
| Satisfaction theater                     | Social capital         | Third party                         | Visual Basic                     |
| Scalability                              | Solo contractor        | Three-tier client/server computing  | WAN enterprise storage           |
| Scorecard                                | Solution               | Transactional compositional profile | Web page clickstream data mining |
| Script Debugger                          | Solution category      | Trusted value chain                 | Web site                         |
| Scripter                                 | Solution provider      | Ubiquity                            | Workflow                         |
| Self-directed lifelong distance learning | Solutions research     | URL                                 |                                  |
| Seminar location                         | Spiritual capital      | Valuation                           |                                  |
| Servlet                                  | Strategic platform     |                                     |                                  |
|  | Strategies and tactics |                                     |                                  |

Apple Publishing Technologies

section  
GISTICS GLOSSARY AND TAXONOMY OF THE ICORP!

topic  
VALUE CHAIN MODEL FOR BRAND MEDIASPACE

keywords  
BRANDING

author(s)  
J. BYRAM, M. MOON

contributor(s)

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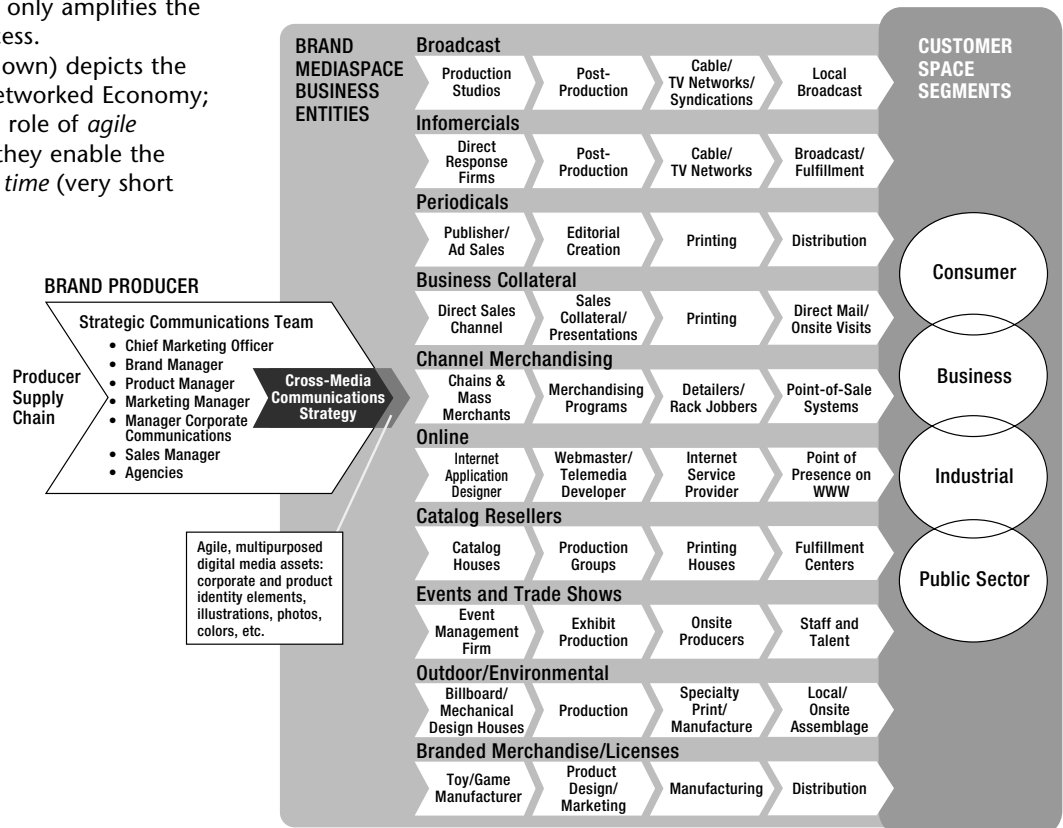
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**VALUE CHAIN MODEL FOR BRAND MEDIASPACE**

This branding process entails driving promotional and brand messages through networks of publications and various media—the brand mediaspace.

The process of finding and keeping customers remains the principal job of the enterprise. Entry into the Networked Economy only amplifies the speed and impact of the process.

A value chain model (as shown) depicts the collaborative nature of the Networked Economy; it also highlights the strategic role of *agile digital-media assets* and how they enable the iCorp! to compete in *Internet time* (very short time-to-market cycles).



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**GISTICS PROGRAMS**

**ROI.tech  
brief**

ECONOMIC PAYBACK ASSESSMENT  
FOR NEW TECHNOLOGY

EXECUTIVE EDUCATION SERVICES

**GISTICS ICORP EXECUTIVE SEMINARS**

**iCorp!** sets forth a bold vision for the enterprise, emphasizing several strategies for building interactive relationships with customers, shareholders, trade partners, and employees.

The **Web-Integrated Marketing** workshop extends best practices for direct response and integrated communications to an interactive customer relationship. The workshop examines the new rules for marketing, creating *deep gravity well* Web sites, and gathering business intelligence from customer and other stakeholder interactions.

The **Interactive Investor Relations and Annual Reports** workshop establishes the business case for an integrated approach to interactive communications with shareholders and employees. It highlights cost savings derived from digital communications, as well as the value of dampening share price volatility through direct communication with buy-side and sell-side analysts, large-position investors, and the press.

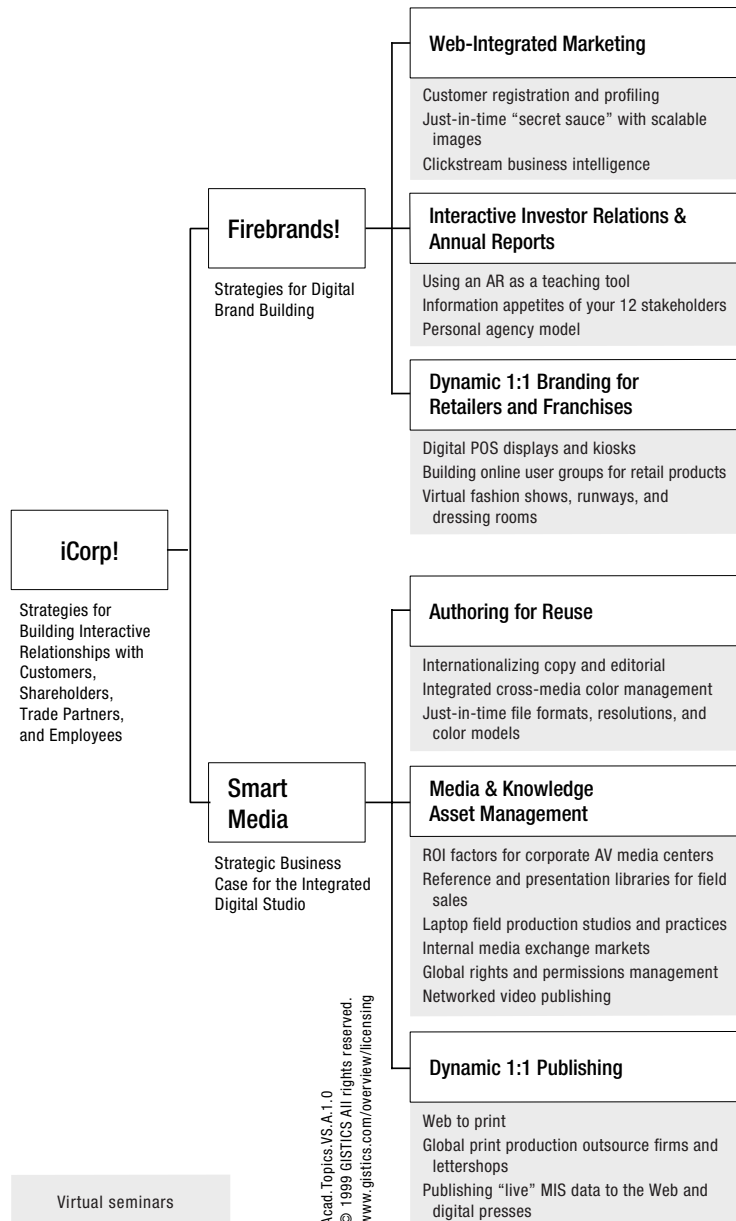
The **Dynamic 1:1 Branding for Retailers and Franchises** illustrates how to bring 1:1 marketing to a chain of stores.

The **Authoring for Reuse** workshop establishes the business case for creating agile, multipurpose assets exclusively designed for reuse across print, broadcast, and online media. It highlights the need for the appropriate media-creation tools and practices.

The **Media and Knowledge Asset Management** workshop establishes the definitive business case for deployment. This workshop shows how reuse of pre-existing digital media and knowledge assets reduces cost, speeds production cycle time, boosts revenue per employee, and produces higher profit—all factors that drive higher business valuations. It also includes return-on-investment calculators and a review of competitive solution providers and their technologies.

The **Dynamic 1:1 Publishing** workshop establishes the business case for variable data electronic printing systems and managing color across a network of output devices (including printing presses at newspapers and magazines). The session includes a discussion of dynamically published Web pages (HTML, XML) and the automated composition of Adobe Acrobat PDFs, built to individual customer specifications.

**ROADMAP OF EXECUTIVE SEMINARS AND MANAGEMENT WORKSHOPS**



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section

GISTICS PROGRAMS

topic

ICORP EXECUTIVE SEMINARS

keywords

SEMINARS, ROADMAPS

author(s)

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GISTICS CAPABILITIES



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section

GISTICS PROGRAMS

topic

VIRTUAL SEMINARS AND WEBINARS

keywords

TELEPHONE CONFERENCE SEMINAR

author(s)

J. BYRAM, M. MOON

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VIRTUAL SEMINAR

**Media and Editorial Asset Management: Critical Factors for Deployment and ROI**



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AGENDA

**Introduction to Media Asset Management**

- Key definitions
- Deployment business models
- Interactive corporation roadmaps

**Impact on Profit**

- Workflow and collaboration
- Internal trading systems
- Dynamic publishing to Web users

**Live Customer Testimonials**

- Seasoned deployment managers, department heads, and frontline users

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GISTICS principal Michael Moon

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- Studio executives

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Over 60

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**MEDIA ASSET MANAGEMENT MARKET REPORT—**Comprehensive Analysis of Technologies, Customer Requirements, and Vendors—1999 edition. \$4,995 US (206 pages, 165 charts, 37 tables)

**MEDIA ASSET MANAGEMENT BEST PRACTICE PRIMER—**Prescriptives for Brand Managers, Craft Media Professionals, and Commercial Publishers—1999 edition. \$295 US (39 pages, 35 charts)

**REENGINEERING THE CUSTOMER REGISTRATION PROCESS FOR EARNINGS GROWTH AND HIGHER SHARE OF CUSTOMER—**Best Practice Models and Prescriptives for Success in the Aftermarket for Software, Information, and Interactive Entertainment—1997 edition. \$495 US (98 pages, 84 charts, 15 tables)

**PAYBACK ASSESSMENT FOR MACINTOSH VERSUS WINDOWS—**Economic Trade-Off Analysis for Deployment of Macintosh and Windows Platforms in Media-Producer Enterprises—1997/98 edition. \$129 US (40 pages, 42 charts, 9 tables)

**APPLESCRIPT PAYBACK ASSESSMENT—**Return-on-Investment Calculations for the Deployment of AppleScript by Smart Media Producers—1999 edition. \$295 US (54 pages, 25 charts, 15 tables)

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**About GISTICS**

*Founded in 1987, GISTICS conducts a variety of activity-based research programs, investigating critical success factors for rapid, successful deployment of technology for building brands and interactive relationships. As a research-driven executive education firm, GISTICS investigates the marketing activities of technology companies, benchmarking the most successful methods—Best Practices—associated with how they profitably find, serve, and satisfy customers, as well as how end-use customer enterprises have successfully deployed new technology.*

*GISTICS has conducted 47 client-funded research projects, performs an annual industry assessment for the media-producer industry, and has developed from this data a comprehensive database of empirical benchmarks—the foundation for its executive education program that includes seminars, workshops, and a variety of publications.*

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# Executive Order Form

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| Media Asset Management Best Practice Primer—1999   | \$495*  |          |  |
| Reengineering the Customer Registration Process—1997   | \$295*  |          |  |
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