

Sesame Workshop

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When learning is fun, kids (and grown-ups) want to learn! That's one of the driving forces behind Sesame Workshop, a non-profit educational organization devoted to making a meaningful difference in the lives of children worldwide. Founded 40 years ago as the Children's Television Workshop, the Sesame Workshop reaches children in more than 140 countries through all forms of media, including television, books, magazines, home video, and the Internet.

As U.S. President Barack Obama recently noted, Sesame Street—the television show that started it all—has “managed to remain at once relevant in changing times, and timeless in the values that it instills in our children.”

The Sesame Workshop, based in New York, began using Adobe InDesign a few years ago, after many years of using QuarkXPress. InDesign is now used to lay out magazines, books, brochures, event signage, and packaging for products such as DVDs.

At the core of all of Sesame's publishing are the Sesame Street Muppets, including classic characters such as Big Bird, Grover, and Elmo, as well as those seen typically only in versions of the show created outside the United States, such as Boombah (in India's show Galli Galli Sim Sim) and Putri (in Indonesia's Jalan Sesama). These characters—who teach healthy habits and an appreciation for diversity—come alive on pages laid out in InDesign.

Mark Magner, a design director who oversees much of the DVD packaging at Sesame, noted that concepts are often originally story-boarded by an illustrator. After rounds of reviews and the photo shoot, the

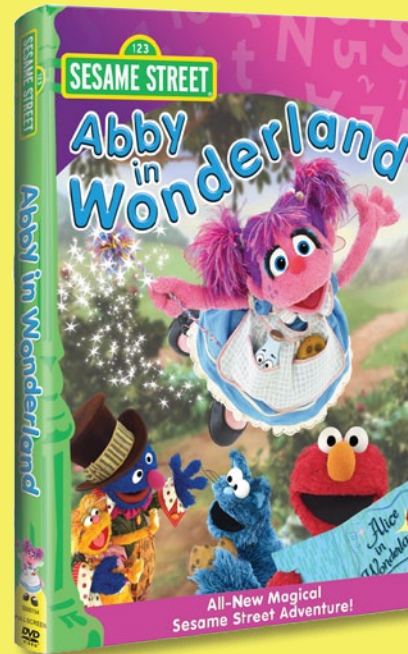
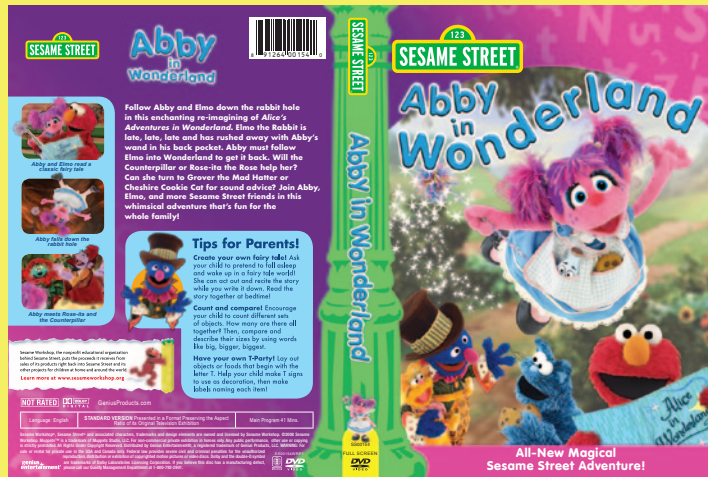
photos are retouched and collaged in Photoshop and then the final artwork (title, text, bar codes, logos, and other art) is pieced together in InDesign.

“In the home video business, people are constantly making changes,” Magner says. “So it's crucial that you create your files in such a way that you can change them a hundred times.” With that goal, he points to the ability to import native, layered Photoshop and Illustrator files as his favorite InDesign feature.

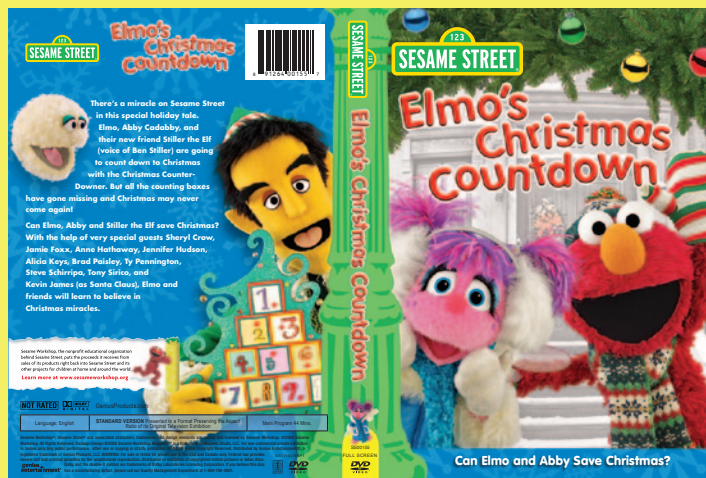
Similarly, he loves the ability to make Smart Objects in Photoshop. “Illustrator handles type better than InDesign, so the title treatment is often done there. Then I copy the whole thing and paste it into Photoshop as a smart object. In Photoshop I can apply bevel and emboss or other filters. Smart objects are fantastic—I design this for something small, but it might end up being huge, like on posters or billboards.”

Laurie Murphy is a freelance designer who works on Sesame Workshops' outreach magazines, such as Panwapa (produced in 7 different languages). While some magazine work is still done in QuarkXPress (due to their frequent need to repurpose legacy layouts), Laurie says, “I love InDesign!” and counts the Layers panel as her favorite feature. Comparing the two programs, she says of InDesign: “It's just so intuitive. Quark is so rigid. There aren't as many options to do things. The layering, the importing of files... it's just night and day.”

■ **David Blatner** is the Editorial Director of *InDesign Magazine* and the co-host of InDesignSecrets.com.



The photographs, titles, text, and other artwork for these Sesame Workshop video products are designed by Mark Magner and laid out based on an underlying line art template created in Illustrator.



Sesame Workshop produces many events, including fund raising functions, all around the world. These pieces were designed by Carol-Anne Ryce-Paul and produced by Sesame Workshop's Creative Services department.



Left: An invitation to a screening of the Sesame Street Planetarium Experience in Washington, D.C., featuring Sesame Street China's Hu Hu Zhu, Big Bird, and Elmo.

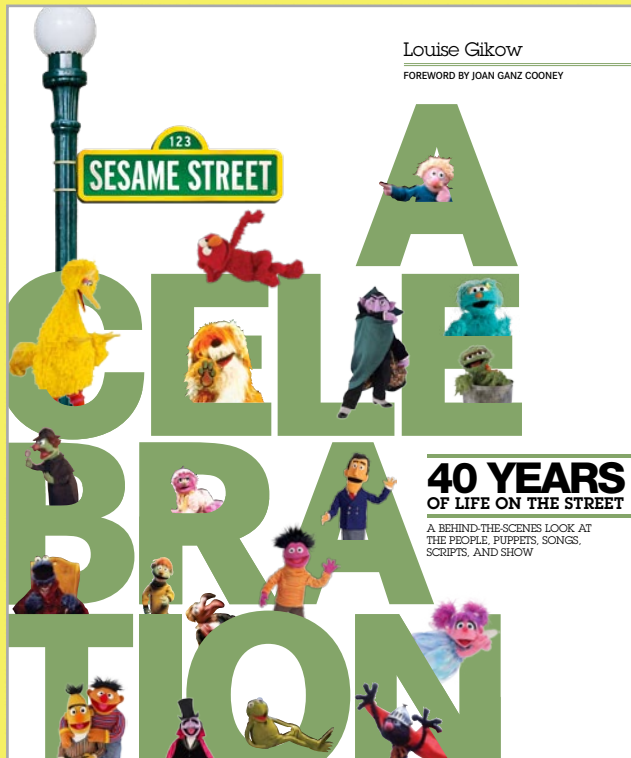


Left: A large-format 10'x5' (3m x 1.52m) event wall sign for the MIP Trade Show, showing Abby Cadabby and other characters from Sesame Street, The Electric Company, and Pinky Dinky Doo.



BLACK DOG & LEVENTHAL
PUBLISHERS
NEW YORK

Sesame Workshop is producing a 40th celebration book, to be published by Black Dog & Leventhal on Nov. 10, 2009—the anniversary of the show's debut. The book offers an unprecedented behind-the-scenes look at Sesame Street's history, characters, and creators. Note that the book's title actually prints on the back cover. Written by Louise Gikow and designed by Andy Taray/Ohio Boy Design, with art direction by Colleen Pidel.



Below: Everything Sesame Workshop creates is an elegant combination of education and playfulness. For example, even the annual report, designed by Beth May, includes aspects of serious work and fun—as a muppet character called “The Count” appears on a page of accounting.

May notes, “After being a Quark user for 13+ years, I officially made the switch to InDesign in 2007. I really love InDesign’s seamlessness with Illustrator and Photoshop and I appreciate the time I save with its preflight features and automatic file updating.”

Consolidated Statement of Activities For the year ended June 30, 2008 (000's omitted)

	2008	2007
REVENUES		
Program Support	\$ 40,474	\$ 33,554
Distribution Fees and Royalties	52,716	43,332
Product Licensing	52,036	52,349
Total Revenues	145,226	129,235
EXPENSES		
Program Expenses		
Education, Research and Outreach	9,821	9,396
Content Distribution	40,126	35,572
Production and Development	39,666	28,885
Global Product Licensing	10,113	9,409
Global Project Management	6,183	6,078
Public Awareness	4,140	3,362
Amortization Expense	6,945	6,945
Total Program Expenses	116,394	99,647
Support Expenses		
Fundraising	6,139	6,644
General and Administrative	18,850	17,829
Total Support Expenses	24,989	24,473
Total Expenses	141,383	124,120
Operating Income (Loss)	3,843	5,115
Net Investment Income	(9,270)	22,721
Interest Expense	(369)	(308)
Provision for Income Taxes	(365)	(373)
Increase (Decrease) in Net Assets	\$ (6,061)	\$ 27,251

46 Sesame Workshop 2008 Annual Report



Sesame Street bridges divides in India, increasing the odds that all children have access to preschool education and the enduring benefits early learning brings.

Children with greater exposure to *Galli Galli Sim Sim* on television show greater improvement in literacy and math relative to those with less or no exposure. This impact is particularly pronounced among the youngest children and those from economically disadvantaged backgrounds.¹

ONE IN SIX LIVES IN INDIA

THE POTENTIAL FOR POSITIVE CHANGE IS ENORMOUS

In addition to helping children develop literacy and math skills, India's local version of *Sesame Street*, *Galli Galli Sim Sim*, pays special attention to building bridges between children, bridges that span geography, religion, social standing, language, gender, and ability. This is particularly important in a nation as complex and diverse as India. The challenges are great, but the numbers alone — one out of six children in the world lives in India — make the potential for positive change enormous.

23 Mobile community screenings of *Galli Galli Sim Sim* reach one out of three caregivers and two out of three preschool children in targeted slums.²



TAKING IT TO THE STREETS

Central to *Galli Galli Sim Sim* is an extensive outreach program to serve under-resourced and low-literacy populations. Run by the nonprofit subsidiary Sesame Workshop India, *Galli Galli Sim Sim* is literally taking the series to the streets, outfitting vegetable carts with TVs and DVD players to reach children without access to preschool education in urban slums and remote rural areas. *Galli Galli Sim Sim* is also being used in 347 “babaadis” (preschool child-care centers) to help even the most marginalized children learn.

Galli Galli Sim Sim is present in child-care centers where 98 percent of children are from lower socioeconomic strata and have limited access to educational materials at home.³

¹ SPH Media, *Galli Galli Sim Sim* Mobile Screening Shows Impact, *News & Events*, unpublished manuscript, internal document report submitted to Sesame Workshop India, 2007.
² Piontek, *Galli Galli Sim Sim* Longitudinal Educational Impact Survey, *News & Events*, unpublished manuscript submitted to Sesame Workshop India, 2008.
³ Cooper, *Techniques, Methods Report of the National Study on Educational Impact of Galli Galli Sim Sim*, submitted to Sesame Workshop, 2008.

Below: Materials for Sesame Workshop’s 40th Anniversary Gala were designed by Robin Rosenthal, who says, “I love being able to cut and paste vector files directly from Adobe Illustrator. Both the Sesame Street logo and the ‘40 years’ logo had been created in Illustrator and I was able to cut and paste them into my InDesign file and work with them easily.”



The Electric Company Magazine is produced by Sesame Workshop as an educational resource for children 6 to 9 years old. It captures the frenetic, fun feeling of the television show, while offering educational games and articles. Design by Plus; illustrations by Jesse Hamm, Dario Brizuela, and Plus.

