K.Cullen
THESIS
1979

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Television Graphics with emphasis on the graphics of

Current Affairs Programmes.

A thesis submitted to the Faculty of history of art

and complimentary studies in candidacy for the diploma

in the Faculty of Design, department of visual

communications.

APRIL 1979.

by

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CONTENTS.

1.

PREFACE.

Television as a means of communication plays an
important role in our society here in the western
world. It is hoped that this thesis will give a
better understanding of television graphic design
and will also be an aid to picking out the good or
bad points in a piece of television graphics.

An analysis of some current affairs programmes will
also be made. Current affairs television graphics
are the purest form of television graphics, they
must always be straightforward and to the point. An
analysis of some of some of these graphics will give
the reader a good understanding of the subject.
Much typography is used in these programmes and as a
graphic designer this is an area of particular interest.

In order to analyse the graphics of current affairs
programmes, it is necessary to understand the limit-
ations of the medium of television, the methods and
equipment available to the designer and the basic
design process.

There are two types of designer in television, the
graphic designer and the set designer. Throughout
this thesis when designer is mentioned, take it to
mean the graphic designer.

CHAPTER 1

INTRODUCTION.

GENERAL INTRODUCTION TO T.V. GRAPHIC DESIGN.

Television has brought information, entertainment and
education into the homes of millions as most homes in
the western world have a television set. The tele-
vision picture can be swithced on or off in a split
second. Hours, days or weeks of work on a programme
are reduced to nothing at the turn of a knob. There
can be no masterpiece in this production line, and
although some programmes are better than others, they
are quickly devoured and forgotten as new ones take
their place. Perpetual motion seems to have arrived
with nobody possibly forseeing the end of television.
As an entertainer, television has had a long run, yet
as an educator it has hardly begun.

Graphic design in television differs mainly from gra-
phics in other fields in that its manifestation is
purely momentary. Although a poster, a brochure or
an advertisement can all be re-examined for any in-
formation which may not have been fully communicated
at first sight, the motion picture does not allow for
any second chances. The visual idea or message must
therefore be immediately understood. The correct mood
must be set within a very short space of time, the
time allowed being relative to its importance.

From the point of view of the producer, television
graphics are perhaps one of the most potent tools
that he has at his disposal. The graphic designer

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sells the programme to the public. The public like
to see new ideas, the designer must always be invent-
ive and original. The simpler a designer can put
across his graphic ideas, the better his audience will
absorb them.

Graphic design is concerned with the communication of
visual information, comprising either typographic or
pictorial elements or both. The enormous amount of
graphics required by a programme is not always ap-
parent because of its very purpose. For example,
there are twenty four frames per second of film, that
is for one second of animation there have to be twenty
four slightly different pictures drawn or made up in
order to obtain the required movement.

RESEARCH INTO TELEVISION GRAPHICS.

Very little research has been carried out to help the
designer improve his effectivness. Media research has
concentrated on the effects of individual programmes,
series or overall features such as violence on tele-
vision. There are no generalized statements to guide
programme makers. One can discover pretty accurately
whether or not a programme has reached its objectives
but one can not point out why it has succeeded or
failed. Until the influential factors have been is-
olated, it is impossible to be sure which elements of
the programme are having what effect.

The analysis of current affairs programmes in this
thesis will in one way be very personal but hopefully
be unbiased. Like everybody, one has their own little
likes and dislikes. There has been no adequate lang-
uage developed to classify graphical items therefore
it is very hard to describe programme elements in a
consistant manner.

Legibility studies have provided clear evidence about
the minimum sizes of pictorial components on the
television screen in relation to maximum viewing dis-
tances. The size of the screen used to display tele-
vision pictures largely determines viewing distances;
these have been established as twelve times the width
of the particular screen, so that, for example, the
maximum distance possible for pictures viewed on a

6.

24 inch set will be ninteen feet, the dimensions of a
twenty four inch screen are 19' 2" x 14' 4". This
calculation assumes that the minimum height of indiv-
idual pictorial elements will be no less than 1/25 of
the total picture height of a television screen.

POINTS TO BE CONSIDERED WHEN MAKING PROGRAMME ANALYSIS.

When making the analysis of the current affairs graphics
the programme in general will have to be taken into
consideration. This will be done in order to make sure
that the graphics do not violate the mood of the pro-
gramme. In the titling graphics there should be im-
agination, good finish and general audio and visual
harmony, the same is true for the closing sequence.
Naturally legibility is the most important. In the
informational graphics (diagrams, maps etc.) there
should be good finish, imagination and they should fit
into the general studio design.

THE GRAPHIC DESIGNER AND SET DESIGNER.

The graphic designer needs always to work in close
contact with the designer of the set. Both designers
work must be in harmony. A good working relationship
should be set up from the beginning. Neither has a
right to blame the other if the overall graphic and
set design are in conflict. Both have a duty to their
profession not to let this happen. When set designer
and graphic designer work together in harmony with

each others styles, the resulting designs are usually
of superior quality. No matter how diverse the set
and graphic designs are, a little discussion and com-
promising on both sides can produce a good overall
effect in the end.

1973-1978

SUNNINGDALE TALKS (NEWS DEC '73 AND AFTER)

B.P. SLIDE DESIGN " MACH" (1971)

THE
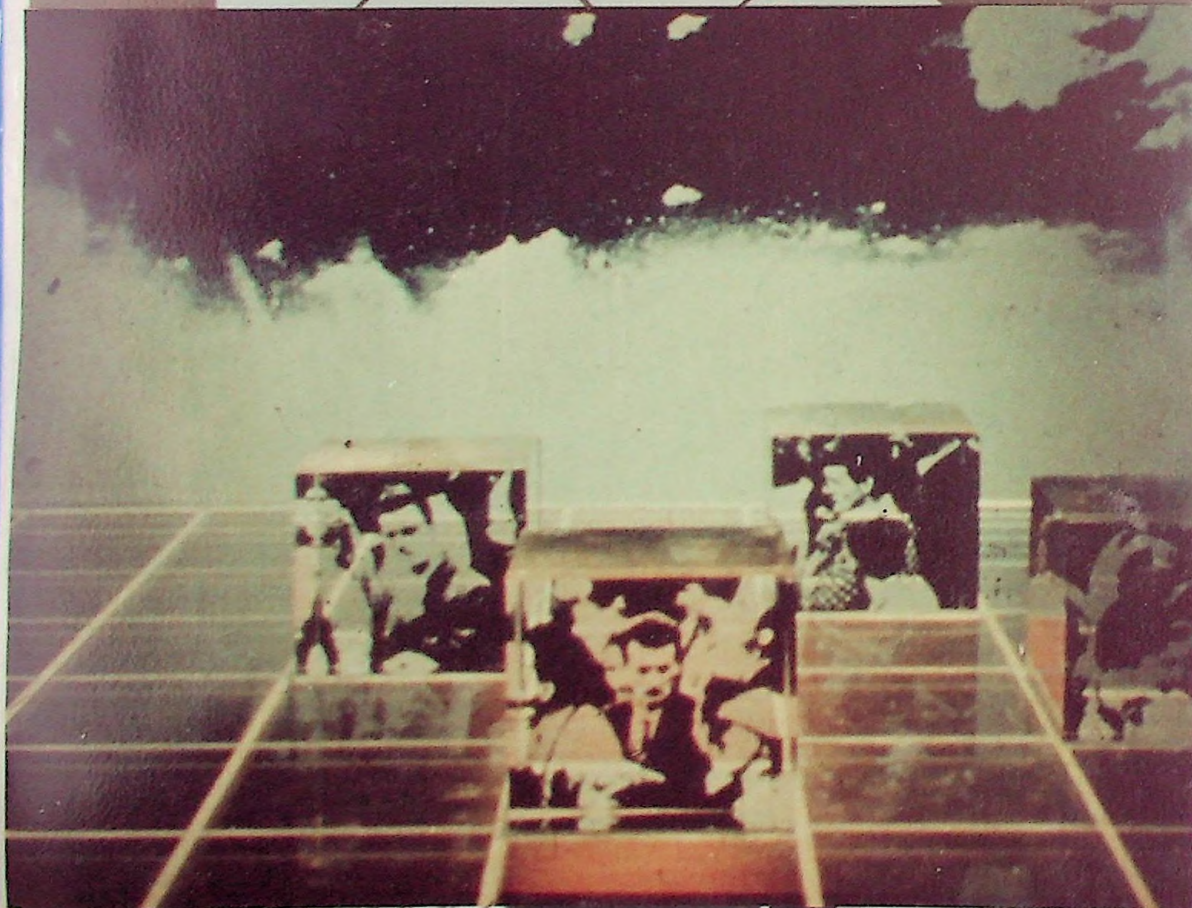
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1973-1978

UP **110**%

UP**180**%

THE 1979 BUDGET

those
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all the
...ity of his predecessors as

SPOTLIGHT

PRIME TIME
PM
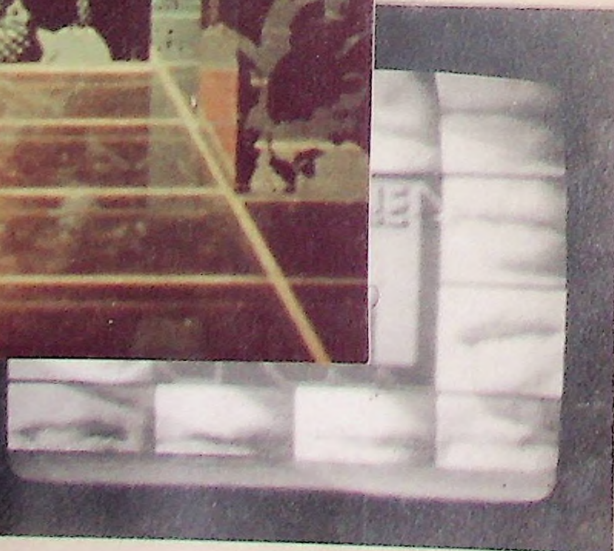
SOCIETY - WHAT IT DEMANDS FROM THE DESIGNER.

Designers in television must keep up with the rapidly
developing technology in their field. Audience tastes
and audience expectations are constantly changing and
developing. As tastes change expectations grow with
listeners and viewers becoming more critical. They
demand higher standards, a wider range of programming,
new ideas and new formats. To remain the same in a
changing world broadcasting must change too. Irish
society is in a process of rapid change, horizons are
widening and tastes are becoming more sophisticated.
If broadcasting is to fulfill its role in, and its
obligations to that society, it must keep pace.

Present day graphics are more sophisticated than those
in the past. Much past television graphics depended
on three dimensional graphics or trick camera movements
across lettered titles. To-day's graphics call for
considerable technical know how on the part of ani-
mation camera operator and the designers ability to use
electronic effects. To-day's designer is more a
visualist than a draughts person. He must have all the
drawing and draughting ability of his predessors as
well as the technical know how to use the equipment of
to-day. Much of the television graphics of the past
reflected movements in fine art at that time, nowadays
they reflect the newest electronic equipment.
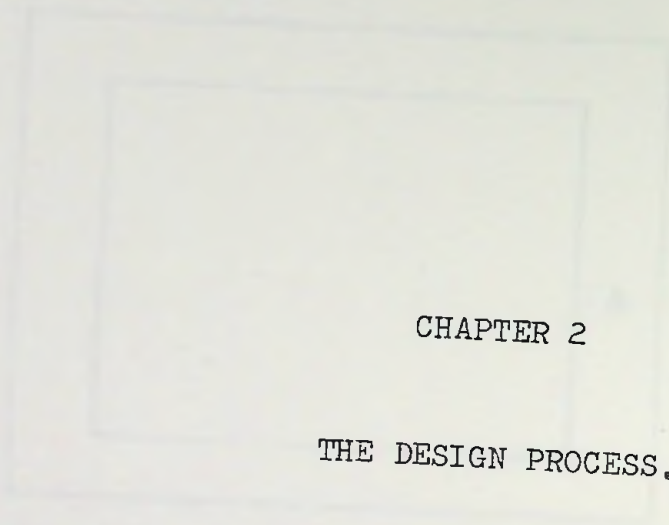
CHAPTER 2

THE DESIGN PROCESS.

CUT OFF.

Caption is a term used in television for all forms of
artwork, lettering, photographs or diagrams.

Artwork is prepared onto card or paper and must always
be in a four to three ratio because of the television
screen shape.
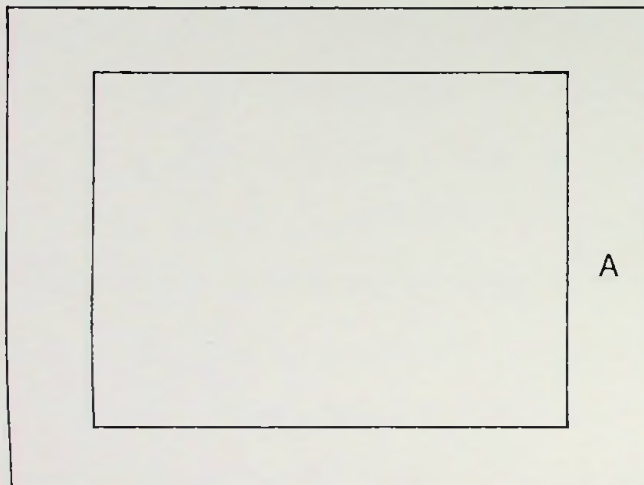
A is 'Cut off' area

Compared with other studio equipment, most television
receivers are manufactured to fairly low technical
specifications. Their capacity for displaying the total
picture as it leaves the studio will vary considerably.
Television engineers and producers are disinclined to
take chances on the complete accuracy of picture re-
ception and therefore allow a 'cut off' area to safe-
guard against picture loss in transmission. This may
mean that as much as 20% of the total picture area is
treated as 'out of bounds' for information that is
regarded as important.

Where graphic information constitutes a vital part of
a programme as in current affairs programmes, a special

safety margin has to be observed. For example on a
12 x 9 in. caption, the actual design area may only
be $8\frac{1}{2}$ x $7\frac{1}{4}$ in. The designer always includes the
'cut off' area in his designs but never places
important information in it.

COLOUR AND TONE FOR TELEVISION.

The graphic designer in television must always be
conscious of colour and tone. One of the most im-
portant aspects of tone in relation to television is
that the designer never produces drawings or diagrams
on white paper or card. The accepted colour is a light
grey or a mid grey. A black line drawing on white
card has too much contrast; the white areas impinge
on the black line. This situation presents problems
for the vision quality engineers, whose job it is to
control the electronic picture quality in order to
obtain the best possible television image for trans-
mission. The same black line drawing on a grey cap-
tion card would have the required tone quality.

TONE RANGE.

The standard tone range for television is from al-
most white to almost black. Tones used must not be
too close to each other, otherwise there is a danger
of their merging into one. This can happen partic-
ularly at the black end of the range, so that
information can no longer be identified. Subtle
drawing in shadow areas may not register on the
television receiver. Successive captions must be
roughly of the same tone range. A cut or a mix from
a very light caption to a dark caption can result in
an undesired adjustment of the tone range by elect-
ronic means while the caption is on air. The converse
is also true.

COLOUR TO BLACK AND WHITE CONVERSION.

Although colour is now being transmitted by television
companies, the majority of viewers are still watching
a monochrome screen. For this reason, all colour
pictures transmitted must register fully in black and
white, otherwise there will be a loss of information.
A design may be very good when viewed in colour, but
it may not translate into black and white possibly
resulting in a loss of information.

The tones reproduced by television are not the same as
those seen by the eye. Certain colours appear darker
or lighter on monochrome television sets. When pro-
ducing designs in colour for colour transmission, the
designer must use fairly strong colours. Soft subtle
pastel colours do not reproduce very well and their
black and white equivalents do not have sufficient
contrast.

A general rule for colour to black and white conversion
is:

Colour	Corresponds to:
Yellow	Light grey.
Orange	Light to mid grey.
Red	Mid grey. (sometimes dark)
Purple	Mid dark grey.
Green	Mid dark grey.
Blue	Dark grey.
Deep blue	Almost black.
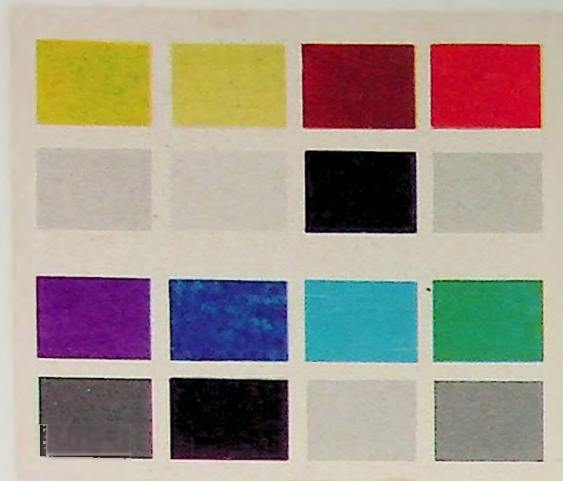
Colour to black and white conversion

Quick comparison tests by the designer are advisable
so that he may be certain of all the monochrome eq-
uivalents of the colours he uses in his design.

When a designer is designing captions in colour, often
the images are outlined in order to give greater de-
fination when reproduced on monochrome screens.

Colour should not be used in a decorative sense if it
is intended for use in colour coding symbols. Distinct
symbols should be defined in distinct colours, this
should be kept constant throughout. The use of colour
increases the potential differentiation between dif-
ferent areas of the screen. Two colours can be very
different, but when converted to black and white, they
may be the same tone and may not register as separate
shapes. Photographs of subjects which are mainly
variations of one colour should be avoided. Most col-
our slide films have good built in contrast and there-
fore reproduce well in monochrome.

A designer must always remember that colour can set a

mood. Some colours like blue or bright yellow can be cold, others like red or orange can be warm and invit- ing depending on the tone chosen. Colour should always be used with care as there is nothing as off putting as bad colour combinations.

STUDIO APPARATUS.

APPARATUS FOR DISPLAYING LARGE SCALE GRAPHICAL INFORMATION.

Apparatus intended to display large scale graphical
information should be integrated into the general scenic
design of the studio, particularly if the presenter is
to appear in the shot. Pieces of information graphics
here and there around a studio look bad and take from
both the studio designers and the graphic designers
work. Everything in a programme must be in general
harmony with each other.

DISPLAY BOARDS.

Display boards will usually be somewhere between four
by three feet or eight by six feet in size and can be
constructed to revolve or to incorporate sliding panels.
A wide variety of materials are used for the surfaces
of display boards - painted plywood, tinplate to which
magnetized cut-outs will adhere or sheet plastic
serving as a writing surface. Large displays need
uniform illumination. Artwork for large displays is
usually drawn up on a small scale and then photo-
graphically enlarged. Back projected photographic
images can be utalized for coloured graphics of a
large area. Lettering on models and large scale graphics
will depend on the shots the director wants.

R.T.E. FRONTLINE - EUROPEAN MONETARY FUND PROGRAMME.

This photograph was taken during rehersals. When the
programme was televised all the areas around the maps
and presenter were blacked. Note how interesting the
pictorial objects are. Red and white are two of the
colours used in graphics throughout the series.

There is a limit to the amount of information which
can be displayed on a television screen at any one
time. Information must be broken down into managable
units and a strictly sequential presentation of
graphical material is often inevitable.

PROGRAMME PRESENTER IN ASSOCIATION WITH ILLUSTRATIVE
MATERIAL.

There is debate among broadcasters as to whether or
not the programme presenter is more effective if seen
in personal association with his illustrative material.
Some producers believe that a presenter should be able
to point to diagrams and manipulate pictorial elements
in a diagram. Other producers insist that a presenter
be separated from his visuals in order that audience's
attention can be focused on it without distraction.
Sometimes the presenter in association with his il-
lustrative material works very well.

R.T.E.'s 'Frontline' series produced a programme to
explain the European Monetary Fund. The graphic de-
partment produced large scale maps of Ireland, Great
Britain and Europe. These maps were mounted on to
plywood and put lying face up on stands in their
geographical positions. The presenter was then able
to move around and between the models as he relayed
information to his audience. He was also able to
interchange pictorial objects from one model to the
other. The model maps were painted red with white

borders and with careful studio lighting the rest of
the area around the models appeared black. This pre-
sentation of graphic information worked very well.
Often a good presenter appears clumsy in association
with informational graphics. Whether or not he
should appear in association with illustrative material
depends on the producer and the nature of the production.
Often people will pay more attention to information if
it is presented in a 'school room' atmosphere
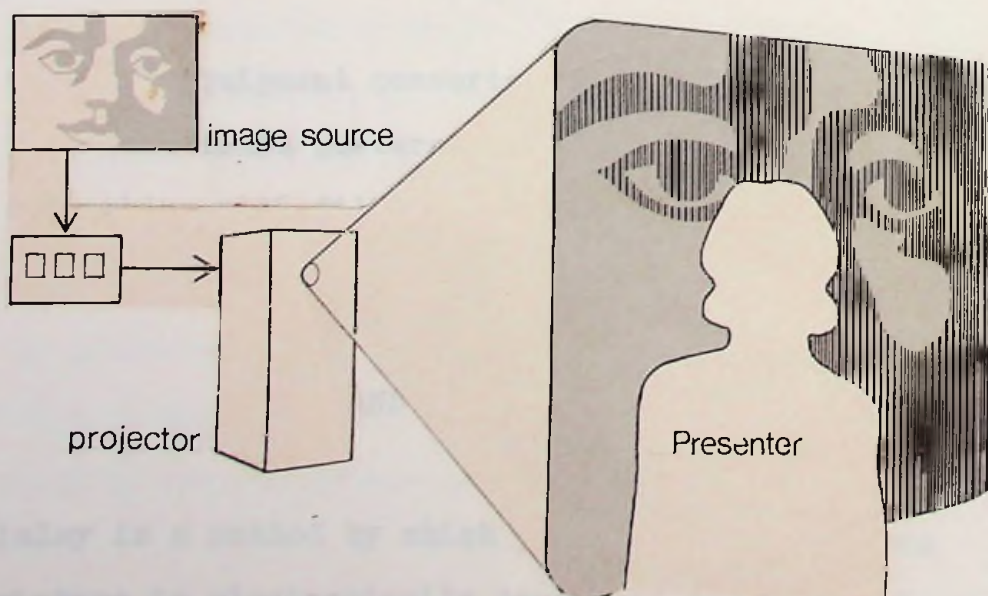
SLIDE SCANNERS.

Slide scanners can also display information which
might otherwise have been presented in caption form.
A slide scanner is comprised of two 35mm slide
projectors and a fairly simple television camera.
An optical system enables the camera to view il-
luminated slides from each projector in turn. The
resulting picture signal is passed through the studio
vision mixing panel and this enables cuts and dis-
solves to be achieved.

Slide scanners have their draw backs:
    Slides are difficult to modify at short notice.
    There is no way of zooming or panning the camera
    over a slide.
    And a designer needs a highly-trained photo-
graphic department to back him up.

TELECINE.

Telecine equipment converts projected cine-film images
into television pictures. This opens up the possibility
of working with film, a valuable resource, particularly
for animated sequences.

INLAY AND OVERLAY. (CHROMAKEY)

Inlay is a method by which part of one television
picture is electronically 'cut out' and filled in by

material from another source. The outline of the cut
out area is determined by the particular inlay mask
used. Frequently this technique is made to achieve
'split screen' effects. With this split screen effect
two different pieces of material may be seen at one
time on the screen. For example two moving graphs of
population growth can be seen on the screen at one
time. Graphics for split screen effects have to be
meticulously designed to fit precisely into previously
agreed framings lest the information either overlaps
or disappears off the screen.

Overlay works on a similar electronic principle to
inlay but the foreground subject from one television
camera can be inserted into a background picture pro-
vided by a second source. It can be from camera,
slide or telecine.

In colour television the technique can be extended to
use a presenter in the foreground. This is called
colour separation overlay (CSO) or chromakey. The
foreground subject is placed in front of a highly
saturated blue background. This colour activates the
keying switch in the overlay device which results in
the blue area of the foreground picture being replaced
by pictures from a second source. Since CSO draws on
'direct sources' for its backgrounds, it produces higher
quality composite scenes than studio back projection.

REVERSE SCANNING AND REVERSE PHASING.

Reverse scanning is an electronic mode which pro
duces a mirror image of a television picture.

Reverse phasing electronically inverts the tonal scale
of a monochrome television picture so that white be-
comes black and vice versa. Naturally this cannot be
used if a presenter is to be used in the shot.

The graphic designer must be able to create special
effects' sequences using the equipment mentioned above
or combinations of it.

CHAPTER 3

DESIGN PREPARATION.

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TYPOGRAPHY FOR TELEVISION.

Graphic design, it must be remembered, is concerned
with the communication of visual information, com-
prising either typographic or visual elements or
both. In television the visual information must
always be legible and to the point. As has already
been mentioned, graphic design in television differs
mainly from graphics in other fields in that its
manifestation is purely momentary. Information,
therefore must be understood at once.

TYPE NOT TO BE USED ON THE SCREEN.

Type used for titling, labelling purposes, captions
and credits must always be legible. Legibility is
always the first consideration when choosing lettering,
particularly for programme titles. Some styles of
lettering are not suitable for television, because there
are features of their design which make them unreadable.
The letter styles not recommended are the exaggerated
modern Roman types, extra-light letters, very con-
densed letters, very decorative styles, copper-plate
scripts and some black letter styles.
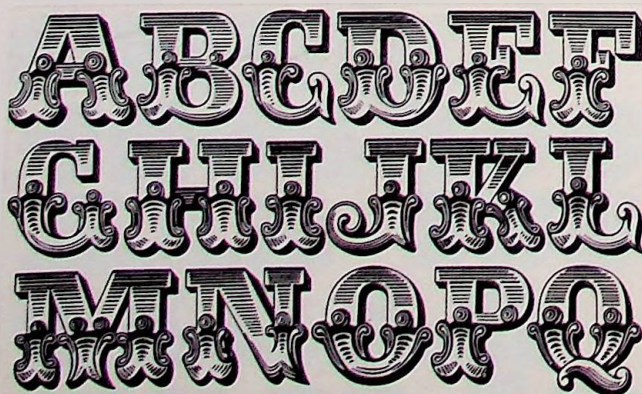
Type not to be used

ABCDEFGHIJ KLMNOPQRS TUVWXYZab

ABCDEFGHIJKLMNOP
abcdefghijklmnopqrstuvwx

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz 123456

ABCDEFGHIJKLMNOPQRSTUVWXYZ&?!;·· abcdefghijklmnopqrs

ABCDEFGHIJKL
NOPQRSTUVWX

LMNOPQRSTUVWXYZ.
abcdefghijklmnopqrstuvwxyz....· £$1234567890

ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz123

F.l.

Television is created by a beam scanning a tube with
405 or 625 lines every 1/25 of a second. These lines
are called the screen raster. The hairlines and fine
serifs of the modern Romans nearly always coincide
with the raster and therefore a vital part of the
lettering disappears; only the thick strokes would
be visible. A similar effect can be observed with
very light letters. In most cases the slimness of
the strokes in relation to the point size causes il-
legiability and if the point size is increased to

gain sufficient strength of line, the letters appear
too large.

Condensed letters tend to have rather slim strokes, or
if their weight is heavier, the inside shapes tend to
fill in, particularly in lower case letters. The nor-
mal spacing of these letters is too tight for television
and if the letters are spaced, the words and titles
loose their unity. With most decorated letters, the
strokes are heavy and include delicate white line
decoration. This generally fills in or shimmers,
making the letters look ungainly. Any exaggerated type
style should be used only with discrimination and if
possible tested before transmission.

ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrs

ABCDEFGHIJKLMNOPQRSTUVWXYZ&?!;"
abcdefghijklmnopqrstuvwxyz12345678

ABCDEFGHIJKLMNO
abcdefghijklmnopqrst

ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstu

ABCDEFGHIJKLMN
abcdefghijklmnopqrs

ABCDEFGHIJKLMNOP
abcdefghijklmnopqrstuv

ABCDEFGHIJKLMNOP
abcdefghijklmnopqrstuv

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

ABCDEFGHIJKLMNO
abcdefghijklmnopqrs

ABCDEFGHIJKLM
OPQRSTUVWXY

ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuv

ABCDEFGHIJKLMNOPQRTSUV
abcdefghijklmnopqrstuvwx

TYPE TO BE USED ON SCREEN.

The choice of type is dictated by the style and content

of the programme, as is the layout. The type must not
violate the mood of the programme. The strength of
line, character and shape of the sans serif group of
letters make them reproduce very well on television.
The variations of them that are available make them
very appropriate for many categories of programmes.
They have sufficient boldness for short titles, as well
as finesse when used in mass. The smaller point sizes
and lower case letters are very clear, and with dis-
cretion they can be blended with other styles.

SPACING OF LETTERS AND WORDS.

The linear spacing of lettering is very important. The
distance between the lines should not be more than the
height of the letters being used and not less than a
quarter their height. Too little linear spacing makes
lettering look cramped. It is essential that all lines
of lettering be parallel to each other, as well as
parallel to the bottom of the caption. When there is
a mixture of type sizes, the linear spacing must be
done visually, then measured up to obtain parallel
lines. Linear spacing for roller captions must be
more variable.

When lines of lettering are static, up to six lines
are acceptable on one caption, but on vertical rollers
the lines need to be further apart with not more than
four lines on the screen at once. A roller caption
stand can present a continuously moving graphic and

it is usually used for programme and credits.
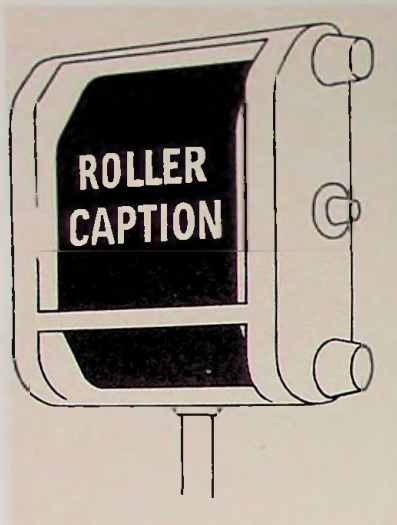
The stand is made up of two motorized rollers be-
tween which passes a roll of paper bearing drawn or
printed lettering. The camera remains stationary,
shooting the area between rollers. Thirty six
point type are the ideal sizes to be used on the
screen.

LOWER CASE LETTERS.

Lower case letters are normally used in conjunction
with their appropriate capitals. Sometimes titles
are produced with only lower case letters. This
should be used with discrimination, it is only
appropriate for a limited number of programmes and
subjects. The real merit of lower-case letters is
familiarity - viewers see them in this form in news-
papers etc. Also, in educational television, when
new words are shown on the screen, it was found that
pupils absorb lower-case form more readily.

SUPERIMPOSITION OF LETTERING.

Superimposition is used to mix an image from one source with a second image from a different origin. For example, this is often used to identify a studio speaker by superimposing his name over his image on the screen.

Lettering for superimposition must be prepared on a black background and for monochrome systems should be in white. When titles are to be superimposed over strongly patterned backgrounds, it is advisable to enhance the legibility of white type by means of a black shadow edge or one side, called a dropped shadow. Coloured titles should be used against a simple dark background.

POSITION OF LETTERING FOR SUPERIMPOSITION.

Generally the word or line of lettering for this is placed one and a half inches from the bottom of the caption and centered. Sometimes it is necessary to position the lettering to the right or left of centre, in order to avoid an important part of the

image on the screen being blocked. For superimposition forty eight point sans serif letters in upper and lower case give the best results.

SPLIT SCREEN EFFECTS.

To make a lettered information caption more interesting, as well as giving some emphasis to specific words, a combined grey and black caption can be used. This gives a split screen effect, the split being either horizontal or vertical according to the subject and information. In some cases symbols are used instead of words. This reduces the number of words on the caption, and makes the information more attractive. With a vertical split screen the frame can be divided in half or one or two thirds, but horizontal split screen should never be more than one third of the height of the screen. This tends otherwise to be very unbalanced.

1966 ELECTION

LABOUR	27,234
LIBERAL	22,001
Lab.Majority	5,233

DRUGS: 15—21

1.1 per 100
2.3 per 100

EMPLOYEES

One year Contracts.
No wages—if in dispute.
Increased benefits.

PHOTOS DRAWN
FILM PAINTED
TELEVISION SCULPTED

HANDLETTERING.

Handlettering can provide a variety of styles which
are more appropriate to the subject of the programme.
Handlettering is usually used for sports results and
in some news presentations. It can be very suitable
for programme titles, particularly for drama,
historical documentaries, arts programmes and even
some light entertainment.

ELECTRONIC LETTERING.

Electronic lettering can print on to the screen at
high speed and is used for very high speed productions
which are live transmissions such as moon landings.

Nowadays directly generated lettering is used for sub-
titling films and programmes. The type face is fed
into a computer and is directly generated onto the
screen by means of a computerized typewriter connected
to the computer. Sometimes directly generated type is
used in programmes for the deaf.

ANIMATION.

WHAT IS ANIMATION.

Animation in film imparts the impression of life and
movement to static images. The retina of the eye will
retain the image of an object for a fraction of a
second after the object has disappeared. Film capit-
alizes on this function by quickly replacing the pic-
ture projected from one frame by a series of slightly
different pictures on successive frames. If frame
changes are made in a shorter period than that of the
persistance of vision, a viewer experiences the
impression of movement. Film images are recorded at
the rate of twenty four frames per second. Each frame
is slightly different than the one that went before.
In animation, this is achieved by changing or moving
pictorial elements in the periods between the ex-
posure of individual frames.

USES OF ANIMATION.

Techniques of animation are used to demonstrate proc-
esses by showing pictorial elements in dynamic inter-
relation. Diagramatic movement can be used to highlight
changes in size, speed or density; to illustrate dir-
ection or flow patterns or to direct the viewers
attention to different parts of a diagram.

Animation is not cheap to produce, it can take a long

time to work out the idea and produce the artwork.
Most programme opening titles are animated in some way,
some are simple and others are complex. If the animat-
ion is to be matched precisely with the sound track,
the latter will be pre-recorded onto magnetic film
sound stock. Using film-editing equipment, the designer
can then compute at exactly which picture frames move-
ments must begin and end if they are to synchronize
with specific events on the sound track.

SIMPLE ANIMATION EFFECTS.

For simple animation effects a film camera with single-
frame exposure control is all that is needed. The
camera must be capable of presenting a single frame of
film stock for exposure in exactly the same registration
as previous and simultaneous frames. A basic ani-
mation unit should consist of a single frame camera,
a stand to hold the camera rigid in different vertical
positions, a table on which to position artwork be-
neath the camera and lights which will provide il-
lumination of the same intensity over long periods of
filming. A designer can use this equipment to film
many different types of animation: three dimensional
objects , cut outs on cel, flat models and he can even
draw under the camera itself.

GROWING DIAGRAMS.

Lines for graphs or other diagrams can be made 'grow'

without taking up too much of the designers time. This
is called scrape back method and is a technique where
the diagram is painted on to a cel, positioned on the
animation table and filmed with the film travelling in
reverse. Selected points of the artwork are successively
scraped off the cel between exposures when the film is
processed and projected forwards, the artwork appears to
grow.

ANIMATED CAPTIONS.

Animated captions are made up from several layers of
card and are manually operated outside the camera
field area. Basically this technique involves the
uncovering or concealment of graphical information on
the various layers. When a successive series of
movable paper panels are pulled away pictorial elements
will be revealed through cut-out windows in the higher
layers. This type of animation is really only effective
in monochrome. The studio engineer can compress the
grey scale to two tones, black and white. The more
sophisticated this type of animation gets the more
fragile it becomes and the harder it becomes to
operate. The range of movements are determined by the
structure of the card.

MAGNETIC DIAGRAMS.

Magnetic diagrams are used where animation is needed to
show the accumulation, subtraction or substitution of

pictorial elements and especially where the presenter
needs to be seen in the shot explaining the diagram.
A background drawing is executed on a surface such as
tin-plate to which strips of magnetized rubber will
adhere. Movable pieces are usually drawn on to card
which has been precut to the correct shape and backed
with magnetized rubber. During the programme the
presenter will remove or replace cut outs as
appropriate to his verbal commentary. This device
often appears clumsy and takes lots of rehersal. It
has the advantage of being a simple system to design
and is reasonably quick to put together. For more
complex animations see F.4. and F.5.

INFORMATIONAL GRAPHICS.

DIAGRAMS.

The functions of diagrams in a programme are:
    To compensate for the limitations of the television
    image.
    To present information in a style which can be
    easily understood and taken in.
    To help produce an integrated whole.

When designing diagrams the designer must be fully
conversant with the ideas to be communicated.

REPRESENTATIONAL DIAGRAMS.

Representational diagrams demonstrate something about
the structure or functioning of a real entity. These
diagrams rely on simplification and abstraction th ough
the degree will vary, for example, a series of black
dots may represent a congregation.
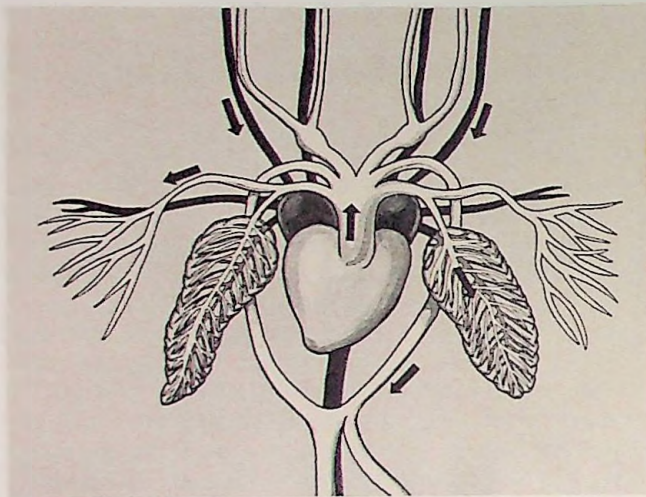
NOTATIONAL DIAGRAMS.

Notational diagrams are made up of a series of arbit-
rary symbols used to stand for completely abstract
ideas. This will include mathematical formulae, graphs,
statistics etc. Notational diagrams must be legible
though representational diagrams can be more artistic
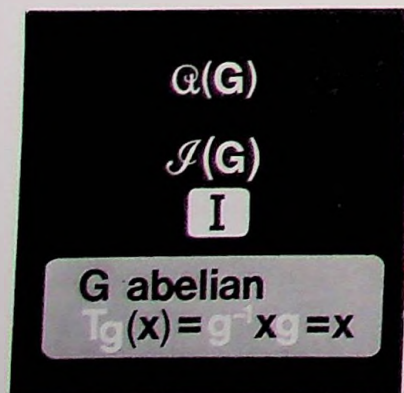
PHOTOGRAPHY.

Photography for the designer is a valuable supplement
to his ranging techniques and creative ability. For
programmes such as news, the designer can give only an
impression of an incident, whereas the photograph
describes it fully. Photography has a distinct ad-
vantage over hand drawn captions in that it can
integrate smoothly with live action material on film
and in the studio. Photographs have the same tone
structure as live material. Photographic images can be
combined with drawn imagery with effective results both
in animation and for captions.

The designer should be a capable photographer or at
least have some knowledge of the principles of
developing and printing and be able to give clear
instructions to a technician. The designer is often
required to retouch and manipulate photographic images
in a creative manner. This type of retouching is often
required for titling and credit sequences and for pro-
gramme material.When more than one copy of a caption
is required then photography is the obvious means
of reproduction.

ARTWORK FOR TELEVISION.

Because the television picture is made up of a series
of horizontal lines, there is always a slight loss of
definition when the original graphic is compared with
the receiver image. Bearing this in mind, the designer
must always make his designs bolder, more precise and
clearer than normal reproduction standards demand.
This will certainly affect the scale of the image in
relation to the screen size. The scale must make full
use of the twelve by nine inch area but the design
must not be too small or too cramped. Always this
includes the observance of the rules of cut off.

Artwork produced by the designer must be as near per-
fection as possible whether it be for captions or
titling. It must be clean, flat and be prepared on
card.   The less layers of cut out used in the
finished cut work the better, too many layers of cut
out can cause shadows. This is a problem for the
lighting technician. The finish on a piece of art-
work is usually determined by how close the cameras
will go to explore it. Artwork for projected display
must be very well finished as blemishes will be
magnified on projection.

CHAPTER 4

THE TELEVISION PROGRAMME.

THE TELEVISION PROGRAMME.

The graphics required for a programme are usually:

    The opening, titling sequence and the credits.

    Any informational graphics needed during the

    programme.

These can vary from simple drawn or photographic
captions or diagrams to complex pieces of informational
animation sequences. Sometimes a programme, like a
childrens programme is broken down into different
sections. Then the producer may require animated
introductary sequences to these sections.

Every programme needs credits, many times the opening
sequence or part of it is used with the credits. Some-
times the opening sound track and the credits on a
caption roller make up the closing sequence.

OPENING TITLING SEQUENCE.

Every programme needs titling and credits, whose basis
is always some form of lettering, normally added to
some other visual statement. This can range from a
very simple drawn or photographic image which is on
the screen for ten or fifteen seconds to a complex
animated or live action sequence lasting up to two
minutes. The creation of titling graphics is a
vital part of the designers work.

Title sequences are only an extension of title captions,
the major difference being that the design information
can be built up over fifteen to sixty seconds rather
than appearing all at once on the screen. The sequence
introduces the elements of time and movement and inte-
grates sound.

Programme titling can be exciting or infuriating and
the dividing line between the two is extremely fine.
The designer must always remember that titling is a
visual statement informing the viewer about what he is
going to see. Clarity and information are much more
important than cleverness in design.

TITLING AND THE DESIGNER.

According to the type and subject of the programme,

titling sequences give the designer tremendous scope
for the development of some creative and exciting
imagery. The designer can and always should strive
for the best possible designs, whatever the limit-
ations or budget and produce work which is sympathetic
to the programme and distinctive in terms of ideas.
The designer must be familiar with the programme and
discuss the form of interpretation with the producer.
He must then devise an explicit brief, obtain all the
necessary background information and quickly develop
his ideas for the programme. The designer never has
much time to think out the solution to a particular
problem and it is likely that he is working on
several programmes at the same time. He has to make
out a work schedule which must be strictly adhered to
if the work is to be completed on time for rehersals
and transmission. Whatever the designer produces
must usually be right the first time; there often cannot
be any second thoughts because the schedule would be
broken and the budget exceeded or or deadlines for
transmission may not be met.

The range of materials, methods and techniques the
designer has at his disposal is very wide. It is
sometimes difficult not to be over-enthusiastic and
adventurous and produce a sequence which makes the
following programme seem flat by comparison. This
requires from the designer the undefinable quality
of taste, knowledge of what to use with what, so that
the sequence truly reflects the aim and level of the

programme.

As with most creative activities, the difficulty is
not in the method of production but in the actual
design and development of an image or images which are
more important than how they are produced. A good
designer has a repetoire of approaches which he knows
will work and which are compatible with his ideas.

GRAPHICS USED IN TITLING.

The public should be able to recognise the programme
by its opening title. The use of animation offers
many advantages in titling design as it can make use
of every graphic style and presentation to illuminate
its messages. This can vary from the wholly symbolic
approach to the simplest diagramatic explanation. It
also adds an aesthatic factor to purely intellectual
content. Animated pieces have proven easier to me-
morize than live action supplying comparable inform-
ation.

Most opening titles make use of some form of animation.
The availability of electronic effects which can be
used in animating have made titling more ambitious and
interesting. By combining some of these special effects
with perhaps only one piece of artwork, thirty seconds
of fascinating movement can be recorded on film.

An opening title needs to stand up to repetition. A

A titling sequence that viewers get bored with can have
a very bad effect on the atmosphere of the programme,
some viewers may even be prompted to switch to another
station. Any type of graphics may be used in titling
obviously some are better than others. All artwork
for coloured titling must still relate to distinguish-
able tones on the grey scale to allow for reception by
monochrome receivers.

SOUND FOR TITLING.

Sound is also important in titling. The television is
an audio visual system of communication. The designer
of an animated titling sequence must make sure that the
visual and the sound track are in harmony and that both
compliment each other.

The opening title is the warning of the commencement
of a programme, it gives the viewers a few seconds to
get settled for the programme. The idea behind the
sound track is to leave in the memory of the audience
an unescapable residue of sound associated with the
programme. This helps to draw attention to the
programme when it is on air again. For continuity
purposes, the same sound track should be used in the
opening and closing sequences. If not at least another
part from the original track should be used.

THE DESIGN PROCESS.

The actual design process does not necessarily have
any logical path; some of the initial stages can be
very irrational as one thinks around the subject.
Any approach to a design problem is valid as long as
the designer is sure that he has researched the sub-
ject fully, rejected all the cliche references and
got below the surface of the subject.

The designer can work out his ideas in his own way
as long as he can do it clearly and quickly and
explain it to others for example the producer. The
choice of the method of production is usually
suggested by the producer, but it is often made in
general discussion between the designer and pro-
ducer. Often the designer has to persaude the
producer that a particular style and method of
titling would be appropriate for his programme.

INFORMATION GRAPHICS NEEDED DURING PROGRAMME.

The producer of a programme needs to be able to call
on his graphic designer to provide him with maps,
diagrams, illustrations etc. at very short notice.
Although some designers have a reserve of this infor-
mation always at hand, quite often a current affairs
programme needs information that cannot be kept in
reserve. This type of information is usually needed
in a hurry though a hurried piece of work must be as
good as the piece that has been in the pipeline for

48.

weeks.

When a graphic designer takes on the designing of a
programme on current affairs, he needs to design a
general format for the presentation of the inform-
ational graphics. This generalformat will be used
throughout the programmes run. When a general
format is designed, the hurried job can be easily
disguised. The use of certain colour combinations,
map and graph layouts all go to make the work look
good and add a general harmony to everything in
the programme.

Much of the equipment mentioned earlier is used when
producing graphics for use during a programme.

CREDITS OF A PROGRAMME.

The closing graphic sequence which is the credits of
the programme is also very important. This sequence
can last from about thirty seconds to two minutes or
more depending on the amount of credits involved. The
production team, researchers, presenters and guests
are entitled to be credited for contributing to the
making of the programme. The credits add the final
touch to the programme. Credits can stimulate further
interest in the programme's topic. A viewer may want
to write to the producer about some topic or other;
he can do this directly by finding out his name from
the credits. Credits supply information therefore they

must be ligible and straightforward. Audience comment
about a programme is very important to programme pro-
ducers and researchers. A simple comment from a
viewer can often highlight a programmes fault for the
producer. If the designer can give a good opening
and closing graphic to a programme, it is amazing how
many people think they have seen a good programme
in between.

CHAPTER 5

CURRENT AFFAIRS PROGRAMMES.

CURRENT AFFAIRS PROGRAMMES.

INTRODUCTION.

The television screen is fast becoming more and more
the focus of public attention. The graphic designer
has to design styles and ways of relaying clear and
unmistakable information to the public. Moods have
to be expressed which cannot be communicated by the
live image.

Current affairs programmes have a high information
content. They differ from other programmes in that
the programme content may not always be decided on
until the day of broadcasting. This can cause prob-
lems for the graphic designer who may have to supply
within hours the diagrams, graphs etc. needed by the
producer.

It is the duty of the graphic designer to help the
viewer with the aid of his graphics to comprehend
and assimilate the information of the programme as
rapidly as possible. Apart from pictorial graphics,
much of the explanations of current affairs pro-
grammes will be achieved through the spoken word
which is not the provience of the designer. An
informational programme like current affairs is
likely to be live action in concept but contains
animated sequences to clarify concepts which cannot
be otherwise explained.

Many current affairs programme openings use live action film. This is expensive but with titling superimposed on it an impression of importance can be achieved at once. The very nature of current affairs programmes is to lay out the facts on current affairs of the time and to give views from certain people about these affairs. Graphics for such programmes need to be well defined, clear and intelligent looking. It is the duty of a national

F.2.

television station like R.T.E. to relay unbiased facts about current affairs to its public through these programmes.

These programmes are very important. Many of the titling sequences animate in regular patterns across the screen.

There is a pattern in the design of current affairs programmes, the graphic always sit together very well. They always have the ruler and 'T square touch', they are precision graphics. Their overall colours are usually very easy on the eyes, blues and greens are commonly used, sometimes reds. They are usually simple in concept and easy to memorize by everyone.

TO-DAY'S CURRENT AFFAIRS PROGRAMMES.

People tend to think that current affairs programmes are a platform for politicians. Sometimes they are but not in the boring sense with one political

party's representative arguing with anothers. Many
viewers get bored by such programmes. To-day's
producers put over their programmes on a more
interesting manner by using film, animation and
diagramatic explanations. They have less emphasis
on studio panels sitting around arguing with each
other. There is a new quality in the current
affairs programme. Much of the studio discussion is
now conducted in an ordered debating fashion.

The producer tries to keep his audience well informed
throughout discussions. Usually the presenter will
lay out the facts at the beginning of a programme
before the studio discussion takes place.

A programme that relates facts and opinions to viewers
must be kept clear and simple. The titling graphics
of such a programme must relate the same. An animated
break-up of the programme title in harmony with a
good strong sound track is the usual titling sequence.

Some of these programmes use live action film with a
superimposed title over it. This is also effective.
Animated sequences have proved easier to memorize than
live action film carrying comparable information. There
is such a wide variety of type styles nowadays that it
is easy to pick a good style of lettering for the title.
With a little thought and imagination in the animation
of the title, one can often come up with a completely
new fresh idea for the opening sequence.

The sound track is very important, it can make or break a good visual idea. A weak opening title can have a bad effect on a good programme. Nowadays with avant of multi channel television, people are getting more choosey. A well designed package can often sell a product. The same is true where television is concerned, the graphics are the packaging, the opening title sets the mood for the programme, if it is not strong, then the programme as a whole suffers.

Most current affairs programmes have several producers, this can often make the designing of graphics difficult for the designer as he has to satisfy many bosses.

ANALYSIS OF CURRENT AFFAIRS GRAPHICS.

F.3.   ANALYSIS OF 'FRONTLINE' AND PM.

'Frontline' and PM are the two main current affairs programmes on R.T.E. 'Frontline' is more politically based than PM which deals mainly with local affairs.

'FRONTLINE'

OPENING TITLING GRAPHICS.

The opening graphics are only eight seconds long, this is a short opening by comparison with other programmes. The main reason for this is to get straight into the

programme as quickly as possible. This in itself
creates an impression of urgency and importance. The
sound track for the opening is demanding and strident,
there is no feeling of pomp and ceremony about it, it
demands one's attention at once. For an important
programme like 'Frontline' this short demanding
opening works. Overall an impression of information
giving is created.

Two pieces of artwork were required to film the
titling sequence. The title 'Frontline' was set in
white hass bold on a black caption in capitals.

HELVETICA BOLD
ABCDEFGHIJK
LMNOPQRSTU
VWXYZabcdef
ghijklmnopqrst
uvwxyz123456

A lithographical print was then made from this caption.
A second piece of print was made with the title 'Front-
line' in the upper half of the caption in small hass
bold capitals. A bar, the height of the lettering ran
horizontally from either side of the lettering to the
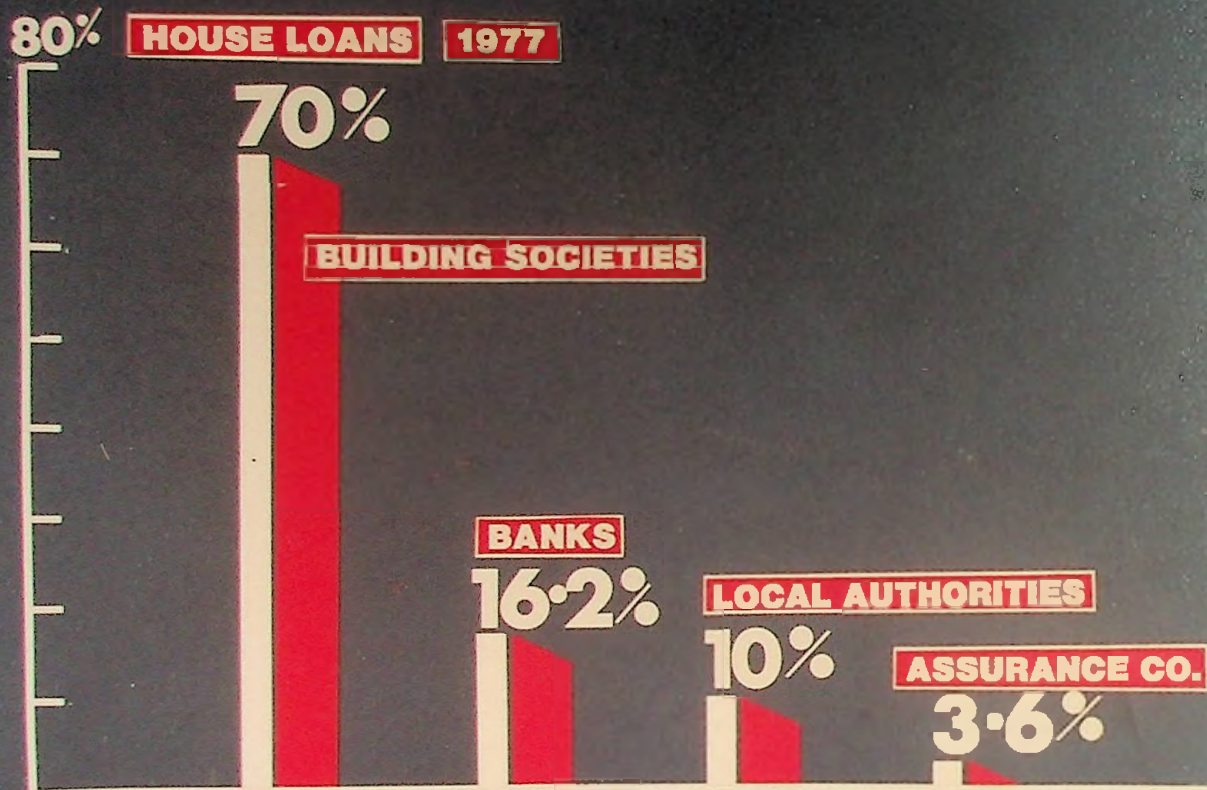edge of the screen.

Light blue gel was placed behind the clear lettering
of the first print. Then it was placed on the rastrum
camera table and back light. The lith print was then
filmed by a multi frame process. Each image of the
title was brought forward by exposure and filmed.
The sound track beats were in perfect syncronization
with each new exposure of the title. Much of the
animation was pure calculations and expertise on the
part of the rastrum camera operator even though the
visualization of the finished piece was the work of
the designer. Sequences like this are often trouble-
some as they may have to be re-shot. It is very
simple to make a miscalculation of an exposure. This
could knock the sound track and the visual out of
synchronization with each other.

Yellow, Blue and Red are the three primary colours.
Red is always associated with in warmth though the
degree varies according to the tone used. Blue is
often associated with coldness and yellow with
freshness or youth. The secondary colours are
associated with combinations of these associations.
Blue is a non emotive cool colour. Blue has been
a popular colour used by current affairs programmes
over the years. The blue used in 'Frontline' is not
cold but it gives an air of impartiality to the whole
graphic, it is strong, yet not over powering. Blue was
also chosen because it blends in with the studio set.
This is important because it adds to the integrated
whole of the programme.

DIAGRAMS USED IN 'FRONTLINE.'

80% **HOUSE LOANS** **1977**

70%

BUILDING SOCIETIES

BANKS
16·2%

LOCAL AUTHORITIES
10%

ASSURANCE CO.
3·6%

RAPE **1977**

Reported 60

Proceedings 44

Convictions 1

Belfast

Tuskar Rock

St. David's Head

Milford Haven

15 %

14·15%

13·95%

MORTGAGE RATES

10

1973

1978
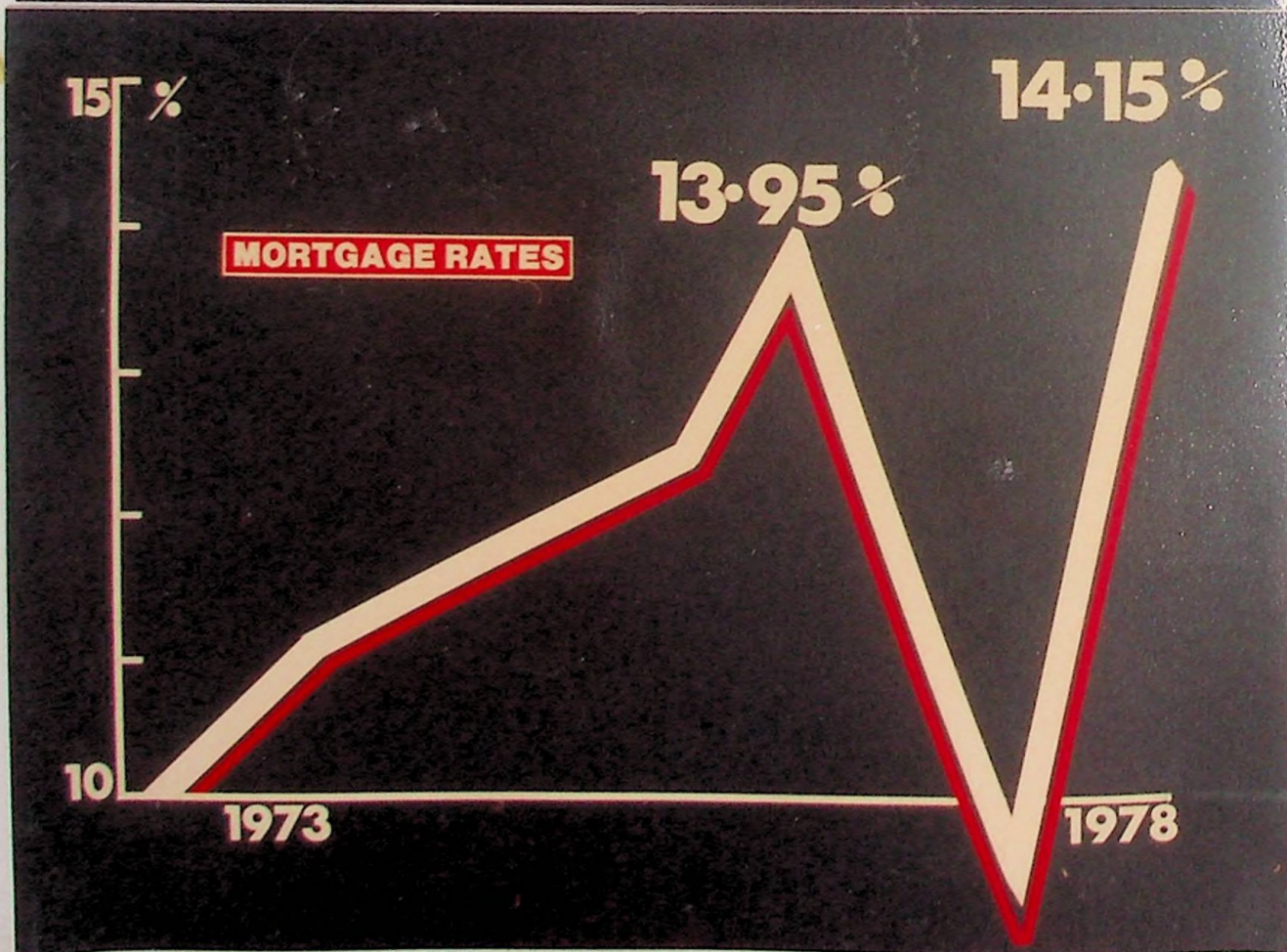
DIAGRAMS USED IN 'FRONTLINE.'

Animation is used mainly for directional pointers and
graphs on illustrative material such as maps. These
animations are usually achieved by the scrape back
method mentioned earlier.

Informational captions are layed out on blue card.
Any type required is set out in black and white
hass bold upper and lower case.

HELVETICA BOLD
ABCDEFGHIJK
LMNOPQRSTU
VWXYZabcdef
ghijklmnopqrst
uvwxyz123456

White lines are used on graphs and maps and red is
used for important features. Animated captions are
rarely used as there is always problems with shadows
caused by the layers of card and they are not suitable
for colour television. Magnetic diagrams are sometimes
used but these take a lot of rehearsing with for the
presenter's sake, they are too time consuming for

current affairs programmes. The use of chromakey or colour separation overlay also takes a lot of rehersal if a presenter is to be in association with the material projected. Univers and univers light type are used for superimpositioning names and titles of programme participants during the programme and also for crediting such people in the credits.

CREDITS FOR FRONTLINE.

The closing credits have a slightly different sound track than has the opening sequence. The sound track was played around with and some of the bars were re-edited. The second piece of lith print was used for the closing sequence. The title 'Frontline' with the horizontal bars coming from either side of it is in the top half section of the screen. The credits are placed in the lower left hand part of the screen. Hass bold upper and lower case are used for the credits. Thirty six point hass bold is used for the programme contributors titles and forty eight point hass for their names. This layout reads very well and the whole closing sequence brings the programme together in perfect unity.

CONCLUSIONS.

The graphics for 'Frontline' are very straightforward and legible. Everything has a good finish and its easy to watch. The opening title fulfills its role in that it is easily memorized. The sound track and

the visual compliment each other, it is impossible to say which is the stronger impact wise. The writer feels that both are of equal importance in this sequence. This particular set of graphics for 'Frontline' have been in operation for about six months. From talking to various people, no-body seems to have become bored by them. The technique of multi exposure has however become popular. Many programmes such as 'Parkinson' use it. Perhaps in time, this technique will become a cliche, for the present it works well for 'Frontline'.

As a designer who has researched many current affairs programmes, it is felt that a short opening is better. Like with an informational or technical book, one likes to get straight to the heart of the information as quickly as possible. 'Frontline's' opening sequence gives the barest amount of information needed to inform what is about to come.

The informational captions used during the programme bear the least possible amount of written information necessary to get a message across to the audience.

On the whole the programme graphics have no major faults, all television graphics have some minor faults mainly caused by the limitations of the medium of television.
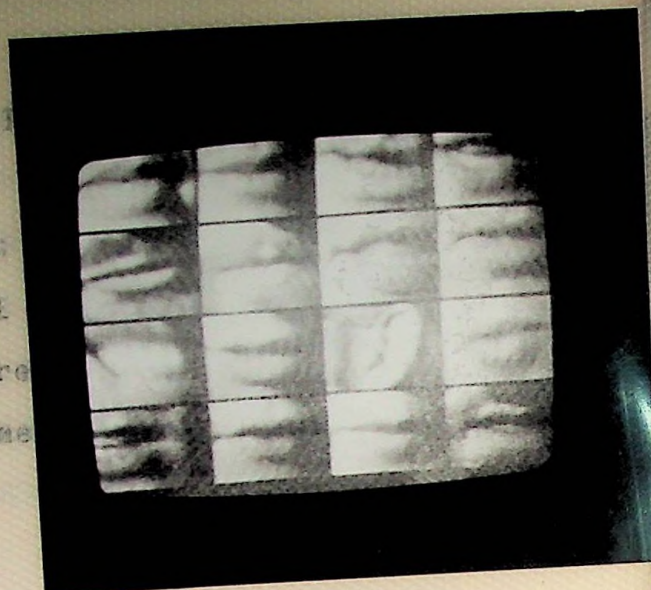
The opening sequence is about seventeen seconds long.

...gives the audience time to get

...ramme. This was an expensive
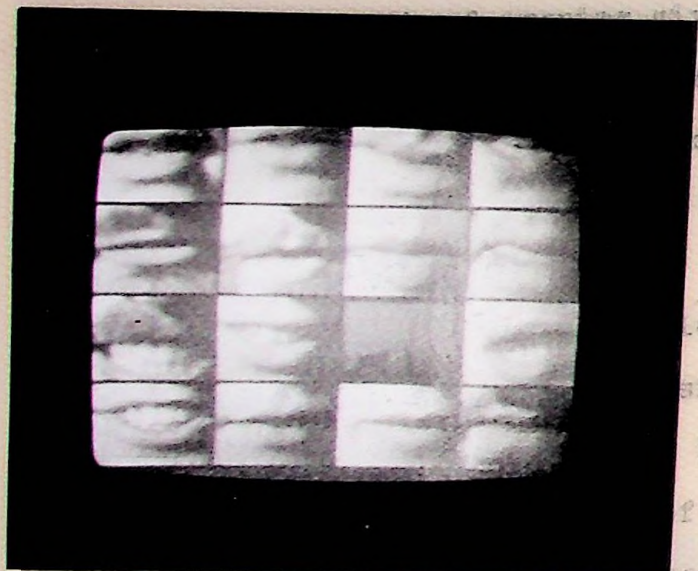
frame through each of the r...

inside frame of the four rectangles in the bottom

right hand quart... of an ear was

placed in this ... of live action

PM Opening Sequence
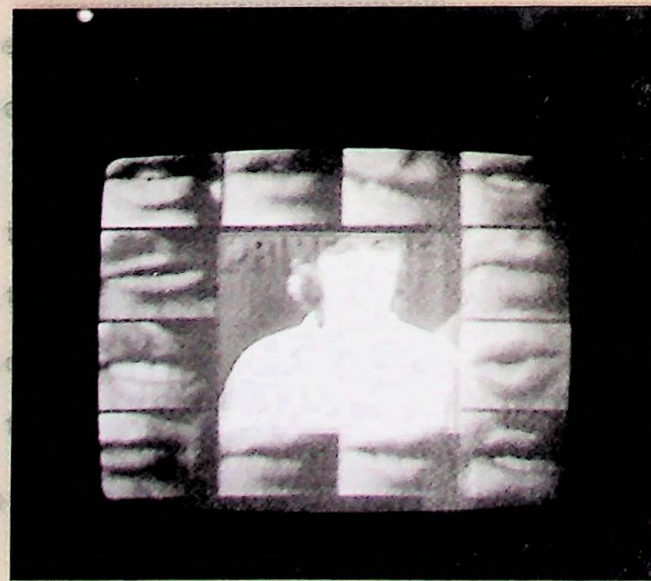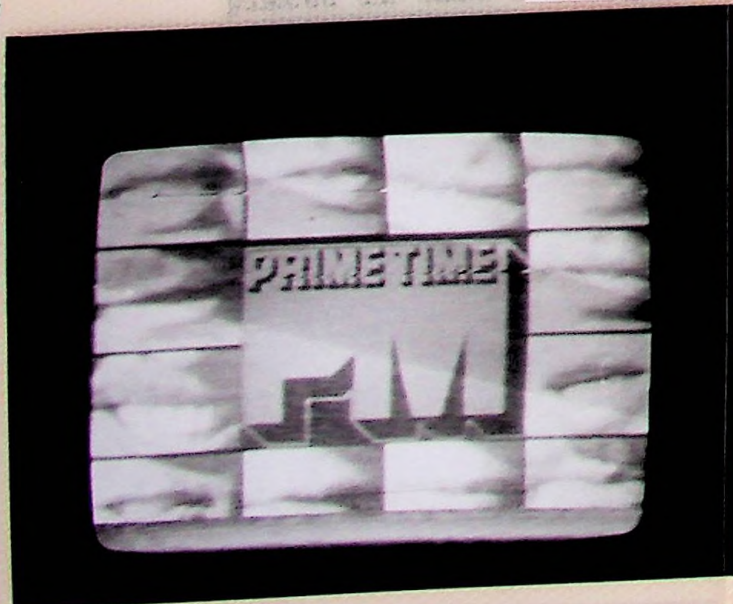
THE GRAPHICS OF PM. PRIMETIME.

PM is more a magazine and chat type programme than 'Frontline.' Affairs of local Irish interest are the main subjects discussed. There is much audience participation in this programme.

THE OPENING TITLING SEQUENCE.

The opening sequence is abount seventeen seconds long. This length of opening gives the audience time to get settled to watch the programme. This was an expensive titling sequence to produce as well as being technically difficult for the rastrum camera man.

Live action film of people talking was shot. The designer made a grid of sixteen rectangles. The rectangles were bound by black line tape onto a clear cel. Live action film of the mouths was shot in full frame through each of the rectangles except in the inside frame of the four rectangles in the bottom right hand quarter. A full frame shot of an ear was placed in this rectangle. Each piece of live action film had to be filmed separately by back projection through each of the sixteen rectangles.

The sequence starts off with the shot of a mouth, then an ear which moves to where it is positioned in the grid, then the other rectangles containing the mouths appear quickly one by one to take their place in the grid. Then the logo PM Primetime begins to come forward

from the centre four rectangles. Eventually it is alone
itself on the screen. This is quite a lively sequence
over all. In someways the ear and the mouth have become
cliches of such programmes but here the designer has
treated them more in the real sense. PM is a talk show,
it informs people about what is going on locally and
gives views on some of these goings on.

This sequence works better in black and white than in
colour. The PM Primetime logo is designed in green
to fit in with the studio set. Green is a secondary
colour, the writer feels that green is weak .
Probably this is a personal feeling, others may think
otherwise. A primary colour would have looked better
in association with the flesh colouring of the live
action film. Perhaps a tone of red may have added an
extra bite to the sequence. A light weak green as was
used does not compliment flesh tones.
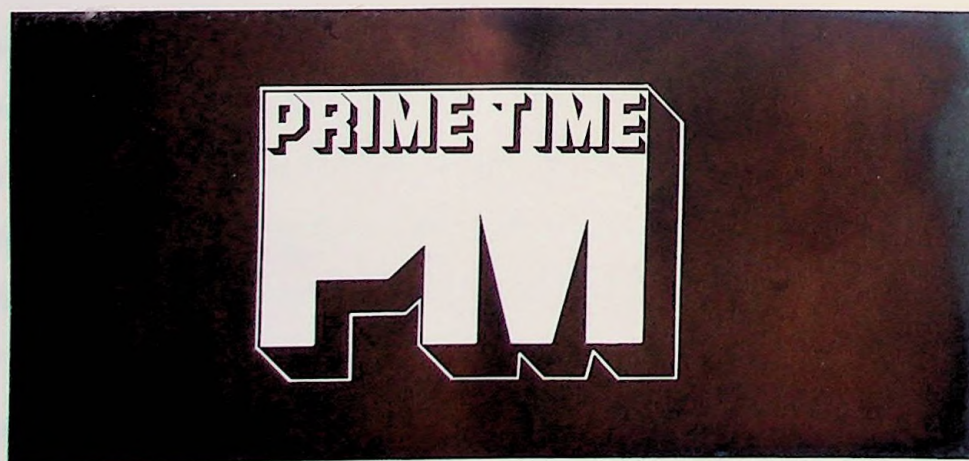
The logo PM. Primetime is well designed. It is clear
and well defined and completely legible. This logo
is a visual compromise,the television authority wanted

the programme called PM and the producers wanted it
called Primetime. The designer compromised by incor-
porating the two titles into one logo.

PROGRAMME ANIMATIONS.

Various simple animations are used in this programme.
The styles and techniques used vary. Mainly these
animations are used to introduce new books, magazines
or topics of local interest. Many different producers
work on Primetime. Some prefer other styles of
animation to others. This variation of style is good
for this type of chat current affairs programme.
Audience expectation is always kept at a height.
Anticipation by the audience about what is to come often
contributes to a programme becoming boring.

CLOSING SEQUENCE.

The opening and closing sequences used the same sound
track. This is an easy chatty type sound track, it
is easy on the ears yet easy to remember. It calls
the audience to relax and watch the programme not like
'Frontline' where the music demands attention at once.

The closing sequence fulfills its role in that all
information is legible and well layed out. The second
set of vertical grids containing the live action mouths
from the left is on the screen. The credits are placed
to the right of this. Hass light upper and lower case

and hass medium upper and lower case are used for the
credits.

ABCDEFGHI JKLMNOPQ RSTUVWXY Z&?!ß£$

HELVETICA
MEDIUM

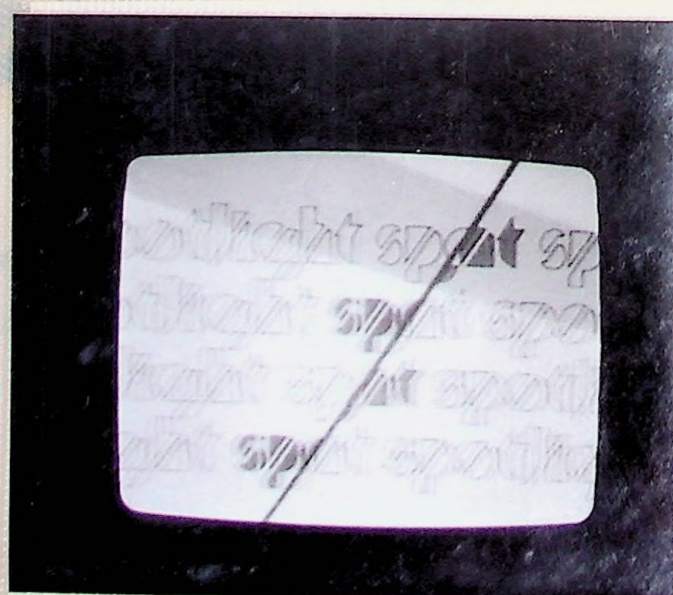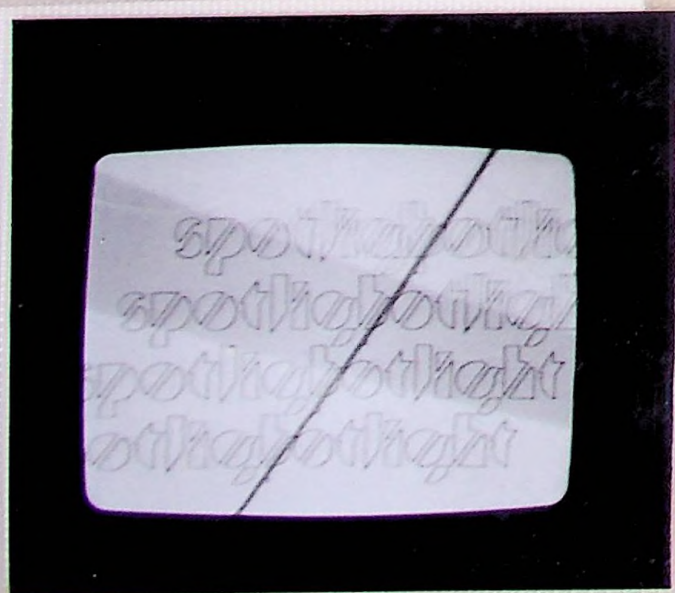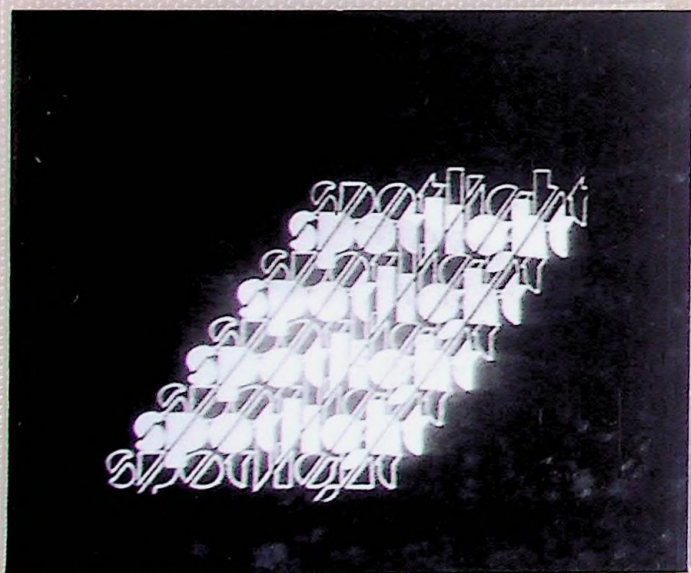# abcdefghijkl mnopqrstuv wxyz12345 67890;

CONCLUSIONS.

PM. Primetime's graphics work, they don't violate any
part of the programme. The colour of the PM logo
could be different but then the use of another colour
might violate the set design. Too many colours used
in the graphics and set design can often give a clumsy
overall effect. The graphics promote the mood of
relaxation, that is general to the programme. Because
of the layout of the live action film, the designer has
not resorted to the cliche of the ear and mouth repre-
senting communication. There are many ways that
graphics for such a programme could be designed. Often
such programmes use live action film with a title
superimposed e.g. Newsround. There was audience reaction
to this titling, this shows that the audience were

interested in it and took time to understand it.

It is important that the designer gets some audience
reaction otherwise how will he know how his graphics
are thought of by the public.

The opening titling sequence takes about twenty five seconds. The lettering style for the title is a adaptation of the typeface 'Traffic' which is an

The type face is made up of very angular block letters through which run diagonal lines giving each letter its own rightful features.

SPOTLIGHT.

Spotlight is a current affairs programme on B.B.C. It
is mainly concerned with people's rights and such
subjects as medicine. Its very name suggests that it
is a programme that points out rights and wrongs to
the public. Much live action film is used during the
programme and a studio panel is also there to discuss
the subjects under observation.
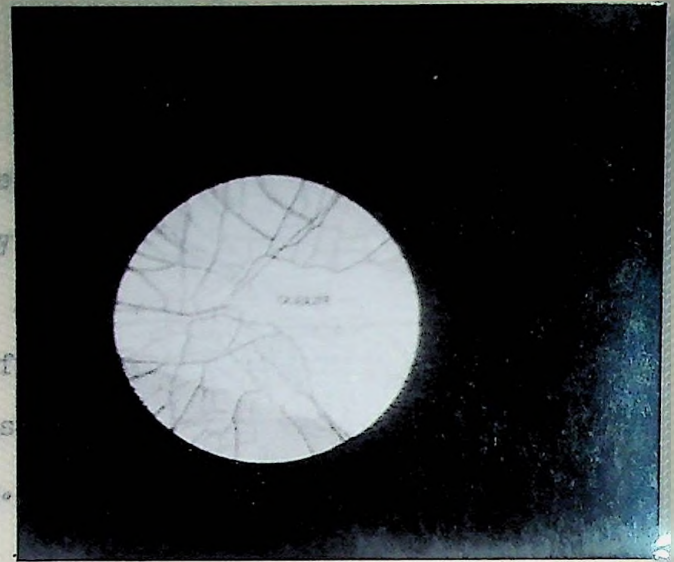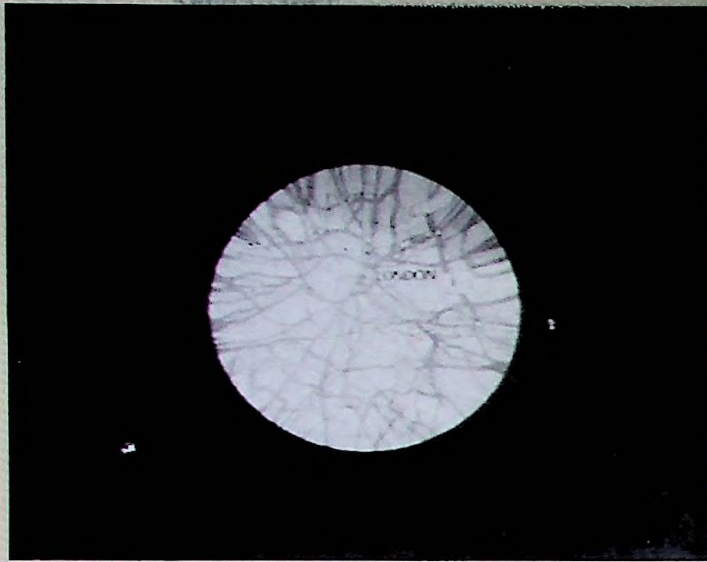
The opening titling sequence takes about twenty five
seconds. The lettering style for the title is a
derivation of the typeface 'Traffic' which is an
abstract lower case face.

TRAFFIC
abcdefghijk
lmnopqqrstu
vvwwxyz
1234567890
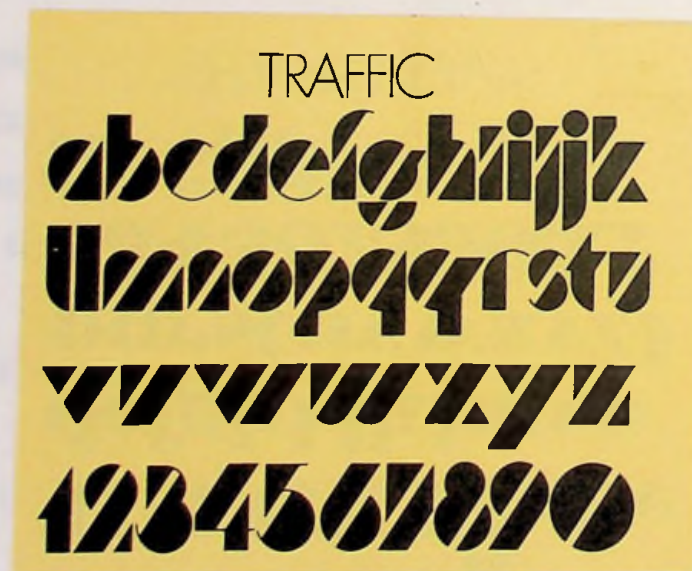
The type face is made up of very angular block letters
through which run diagonal lines giving each letter
its own rightful features.

The sequence starts off with 'Spotlight' in the centre of the screen. From the series of accompaning photographs it can be seen just how much there is in this titling sequence. This sequence is too confusing to describe in words.

Before the titling sequence, there is usually an introduction by the presenter as to what the programme will be about. This is usually accompanied by some live action film.

Any diagrams used in the programme are usually prepared in caption form. They are always legible and not over-crowded with information. The credits are also legible and well layed out.

The sound track for the opening is strong beating piece while the title is multiplying across the screen. Then it changes to a rather more musical beat for the remainder of the sequence .

CONCLUSIONS.

The title of the programme 'Spotlight' indicates the idea of uncovering or searching. This is the idea that I think the designer is trying to get across to the public by covering and uncovering his title 'SPOTLIGHT' in rythmitical fashion. The use of block letters as well as just outline shapes also suggests this. For

an important programme such as this, there is too much
happening all at once. We live in a fast moving world,
the idea of a programme like this is that we should sit
down and stop to think about what is going on around us.
The graphics have a complete cut half way through to
sequences showing maps of various parts of the United
Kingdom. This relays a message all right that subjects
are confined to these islands but really this is not
necessary.

An opening title should not have to give so much in-
formation. The use of live action film with a voice
over before the titling sequence also adds more in-
formation. This title is leaving very little up to
the imagination of the viewer. Television has to try
and educate people when it can, one way of doing this
is to make the audience use their imagination.

The music for the opening sequence is also split, this
too adds a little confusion although it is an inter-
esting piece in itself. The graphics are well finished
and well layed out - there are just too many of them.
There is nearly enough titling sequence for two
programmes.

The use of blue confirms what I said earlier that it is
popular with current affairs graphics.

MAN ALONE.
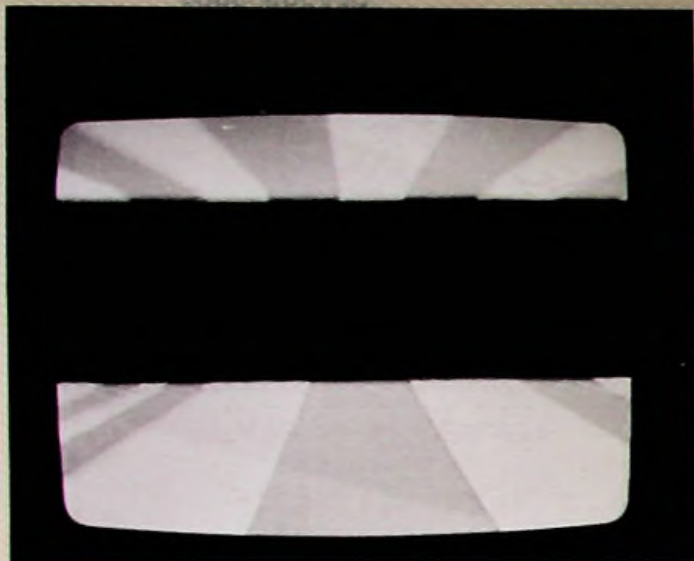
photographs will explain the sequence. It is

basically an animated titling type style. There is

are important only when together. When the two words

are together a red and white line incircle them holding
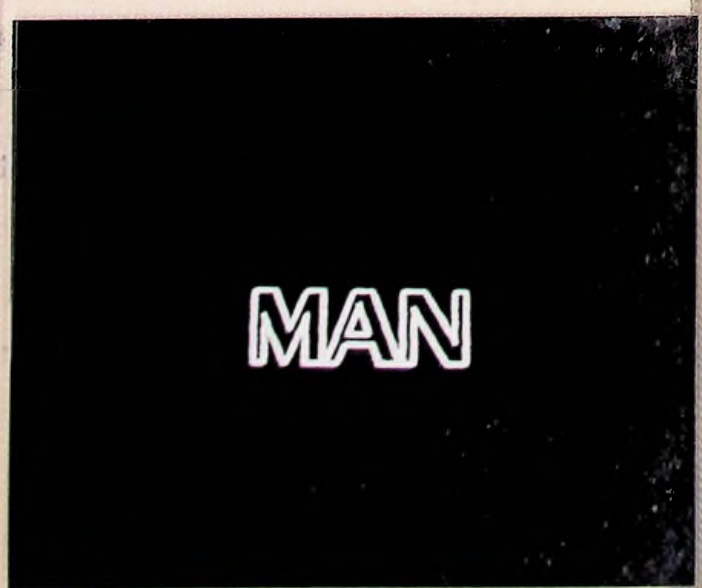
MAN ALIVE.

Man Alive is another type of current affairs pro-
gramme. The opening sequence is about fourteen
seconds long. The opening music is strong and sets
the pace for the computer animated opening titling
sequence.

Computer animation is a complex area. One needs to
understand it fully before trying to explain. The
photographs will explain the sequence . It is
basically an animated titling type style. There is
a feeling of perspective, a depth about the graphics.
The white outline type face used is a derivative from
hass outline.

Again blue is one of the colours used in the graphics.
The stripes that radiate in perspective from the word
'man' are in light and mid blue. The lines that pull
the 'alive' towards the man are in red. The use of
red here shows that the two words 'man' and 'alive'
are important only when together. When the two words
are together a red and white line incircle them holding
them together. This gives an impression of strength.

The whole message from this graphic is the coming
together to form an entity. Current affairs pro-
grammes by their very nature put various facts
together to form an unbiased view for the public.

CONCLUSIONS.

This graphic works very well. It is well layed out
and thought out. The design work is well finished.
The message that the programme is dealing with
current affairs comes across very clearly. The
music and the visual compliment each other, the
music setting the pace for the visual. A feeling
of depth created by the receeding lines and shadows.
There is a feeling that the audience is being drawn
into the programme. This calls for a mood of
participation by the audience in the programme as
a whole.

CONCLUSION.

GENERAL.

The conclusions after each programme analysis should
give the reader an insight into the evaluation of
T.V. graphics. It is felt that in current affairs
programmes the more quickly the audience can get
into the programme, the better. The opening graphics
need to pull the audience into the programme, this in
itself creating the mood of importance.

The actual names of the programmes themselves should
give an idea what the programme is about. All that
is then needed is for the designer to create a
titling sequence in the shortest time possible for
him to get his visual message across. The least
amount of cuts, mixes or disolves he uses in this
sequence, the better. There needs to be complete
continuity between the opening and closing of the
titling sequence. 'Spotlight' fails on this point,
it is too busy , it has cuts in the sound as well
as the visual and over a period of time becomes
boring. PM would also become boring because of all
the live action film used. This particular sequence
is saved by audience curiosity . So much is going
on that each time they see the sequence they want to
examine it further.

Frontline is the sequence that works best because of

its punch and shortness. The audience is right into
the programme before they have a chance to change
their mind. This is good for such a programme be-
cause it should be of interest to everyone. Man
Alive's sequence also works well, its visual impact
is strong, it works like a spider drawing a fly into
its web.

Rarely does a closing crediting sequence fail. If the
same music can be used and perhaps some of the opening
graphics in this sequence, then the programme opening
and closing together add a dimension of unity to the
programme as a whole. This dimension of unity is
very important in all programmes. The layout of
credits must be well defined or else legibility
may suffer.

Current affairs graphics are very interesting, it is
the main area where experimentation into graphics
takes place. The graphics are mainly progressive and
futuristic because of the fact that current affairs
are always new.

GLOSSARY.

Cel:	Transparent plastic sheets on which images are drawn for film animation.
Film editing equipment:	The designer can use this to compute at exactly which picture frames certain movements must begin and end to synchronize with the sound track.
Mix or dissolve:	A gradual merging of one image into another, till the first image has disappeared and only the second remains.
Multi-exposure sequence:	Precise registration mechanisms in a camera permit such sequences. Elements of a diagram are exposed on the film's first passage through the camera; then the film is wound back (with shuller closed) to the start position so that additional elements can be exposed.
Roller caption:	A caption which is 12 in. wide and several feet long, normally used for lettering of credits. The roll is placed in a machine so that the

lettering moves either up the screen
or from right to left across the
screen.

Vision
mixing:

When more than one camera is in simul-
taneous use, the producer can select
the particular shot he requires by
means of a vision mixing mechanism.

Lithographical
print:

This is a print on cel made from a
black and white piece of artwork. The
white areas appear transparent on the
print and the black areas remain a
solid black. Lithograph prints have
the advantage of being able to be
back light in animation thus the white
areas appear more luminous than if
they were on card and front light.

74.

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ACKNOWLEDGEMENTS.

FOOT NOTES.

F.I.   A television picture is made up of fine horizontal
        lines. According to the system in use, which varies
        from country to country, there may be 405, 525, 625
        or 819 lines per picture. Other things being equal,
        the more lines, the better the picture resolution.
        (i.e. ability to produce detail.)

F.2.   BROADCASTING AUTHORITY ACE, 1960 (NO 10)

        "18 - (1) It shall be the duty of the authority to
        secure that, when it broadcasts any information, news
        or feature which relates to matters of public con-
        troversy or is the subject of current public debate,
        the information news or feature is presented ob-
        jectively and impartially and without any impression
        of the authority's own views."

F.3.   Most of the photographs used in the analysis have
        been taken directly from the monitor. Such photo-
        graphs are not the best for quality because the
        television picture is made up of lines and also the
        reception is not always perfect.

F.4.   VIDEO ANIMATION.

Video-animation takes place when a television camera
is used in the same way as an animation camera.
Scenes can be recorded where new pictorial elements
are successively introduced producing the impression
of movement. Video-animation has the facility of
instant playback via a video tape recording machine.
Modification and erasing of unsatisfactory shots can
take place during the recording. The quality of
picture of video-animation is much better than art-
work recorded through a photographic process, for
example, cine-film. This is because video-animations
are achieved by a direct camera source. Video-
animation depends on the ability to edit video tape
electronically.

F.5.   COMPLEX ANIMATION.

Complex animation with different backgrounds and
elements animating in different ways at the same
time has to be prepared on cels. Great care has to
be taken with type of artwork since each cel has to
be in perfect regristration. This type of animation
is very time consuming and it is not used very often
in current affairs programmes. Complex animations are
often designed for the opening titles of programmes
as there is usually time to think them out beforehand.