

IDs on the Hungarian Music Channel

DLA theses

My masterwork treats a relatively young and seldom published animation genre with illustrations. Television IDs and story IDs within them belong to the 'television commercial' type of tasks, but leave the animation designer quite a space for creation. In the course of designing an ID the principal lays an extremely large number of claims to satisfy, but despite the confined space of this genre the creator can win enough room to make the production individual in character, therefore making it eligible for the actor to sign on. From the very beginning I have designed and made 12 series of IDs, each containing 8-10 animation IDs (or animation shorts) for the Hungarian Music Television.

Formally IDs have a lot in common with advertisements. Catching viewers' attention, an intensive time structure of view with tight rhythm, and the application of plain television iconography relate the two genres. ID, however, primarily does not intend to inform or sell a single product or service. Compared to advertisements, it allows more freedom for all the creative visual, aural, and dramaturgical solutions, which contribute to raise the viewers interest and display the topical as well as the scale of values of the channel.

Story-based IDs focus on the story in broad terms. Owing to its plain, clear, logical, yet surprising and unexpected nature one can evaluate the design and the piece of work completed. Thus story IDs can be related to other narrative, film-like genres as well as their communication techniques. The structural aspects of a story IDs should be subordinated to the story, which is to determine the graphical style, dramaturgy, animation style and sounds.

The design works and assignments at the animation faculty of the University are based upon an attitude that (regardless of the actor sometimes) highlights the calculable, designable, and 'enforceable' nature of quality productions.

In the course of designing, students have to take the characteristics of the presumed materialisation of the work, the venue, time, regularity, cultural and linguistic medium and audience of presentation into account regardless of the type and social-artistic prestige of the animation workpiece the task is expected to model. In selecting or designing animation technique, style, and technology the aspects best aiming at catching viewers as well as

communicating content, ideas, or even commercial message, information, and product must be asserted to the maximum possible extent.

By examples taken from animation series made to the Hungarian Music Channel my thesis have introduced and discussed the channel ID as a genre. Additionally, the overview of the genre as well as the designing logic of my work modelled the mentality of a creator and a teacher.