

Student Papers in
Parks, Recreation and Tourism
Number 3

Synchronised
Slide Presentations



Department of
Parks, Recreation & Tourism

Lincoln University College
Canterbury
New Zealand



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By Tony Lilleby

Edited by
Robert Greenaway

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Lincoln University College
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1989

STUDENT PAPERS IN PARKS, RECREATION
AND TOURISM

PREFACE

The Department of Parks, Recreation and Tourism of Lincoln University College has offered students in their third year the opportunity of submitting a dissertation as part of the requirements for the Diploma in Parks and Recreation Management.

The completed dissertations are recognised as valuable information sources relating to parks, recreation and tourism practice, provision and resource management.

In recognition of their value, the Department has undertaken the task of editing and publishing several dissertations for wider use.

This particular paper has been drawn from the dissertation Audiovisuals: evaluation and planning by Tony Lilleby (1985).

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Bronwyn Hayward assisted with this edited version.

"Audio visual freely translated means simultaneous hearing and seeing. The music starts, the images dissolve onto the screen and the magic of audio visual happens. The sound, the images, the special effects, the precise programming all blend to communicate in a way no other medium can."

(Kenny and Schmitt 1983)

Audio visual presentations play a major role in the fields of education, advertising and tourism. The ability of this medium to communicate and entertain has led to its use in many of New Zealand's museums and national parks, with the techniques of production being taught in some universities and technical colleges.

The development of high-tech photographic hardware has opened new frontiers of presentation and reliability and slide productions are now a serious competitor against moving film and video. However, the different mediums share the necessary investment of time, careful and creative planning, and the coordination of the multiple talents a production team requires.

This dissertation is intended to provide an understanding of one aspect of the art of audio visual production - synchronised slide programmes. The strengths of this medium are evaluated and the planning, design and production procedures are outlined. This will prove particularly useful to those who are contemplating the commissioning or construction of an audio visual presentation which incorporates slide presentations.

1.1 WHAT IS AN AUDIO VISUAL?

Audio visual is a programmed presentation of visual images and sounds which convey information and create an impression. The key word is 'programmed'. Programming enables a producer to manipulate images - to integrate slides, motion pictures, light displays, laser beams, holograms and live actors in an automatically controlled, consistently repeatable show.

Although synchronised slide presentations are a natural extension of single slide projection, it is not a series of individual slides with accompanying music and sound effects. While the slides are all individual in a physical sense, they should not always be individual images within a programme. Each is seen like a single frame of moving film and coordinated to flow without loss of continuity. The use of sophisticated modern equipment allows the producer to dissolve images and through special effects create movement and condense time and action.

1.2 HOW DOES THE MEDIUM WORK?

Visual images (in this case, slides) are synchronised via a computer to dissolve on and off display screens in coordination with narration, music and sound effects. Electronic pulses, which are recorded on a separate track of the sound tape, provide the computer's cues for slide changes, light control and any other computer controlled devices within the show. The projectors respond to a pulse from the tape by scanning a preprogrammed routine stored in computer memory and actioning the appropriate dissolve or effect.

A dissolve is created by the use of two or more projectors lined up on the one screen, and is produced as one projector bulb dims and another lights up. Thus, a fading image is

replaced by one becoming progressively brighter. There is a period when both bulbs are of equal intensity and the slides are said to be superimposed. It is possible, for a desired effect, to hold the projectors in this position. The rate of dissolve and frequency of operation of a projector are governed by the speed with which a projector is able to advance to the next slide. If dissolves are required before the second projector is ready, then a third projector may be introduced. The control of these devices creates the mood and desired impression for a particular sequence.

1.3 WHY AUDIO VISUAL?

Wager (1972), in a paper to the Association of Interpretive Naturalists, reports that the greater the degree of entertainment or enjoyment, the greater the learning. Wager's research in the United States indicated the most stimulating exhibits were all dynamic and entertaining; such as film and audio visuals, and that exhibits of lowest interest were all inert and commonly associated with traditional teaching methods; like flat panels, photos and captions. Wager also found that people's interest increased when provided with a place to sit. In essence, visitors learned the most from exhibits they found the most interesting and entertaining.

Audio visual presentations have the following distinctive features:

1. Bright clear images which may be projected onto a very large screen.
2. High quality stereo or quadraphonic sound tracks.
3. Computerised presentation systems which are able to include a wide range of special effects within a programme.

4. A degree of novelty, since the medium is not available in every home or cinema.
5. By its nature of design and presentation, the medium allows an audience to relate to the visuals as both individual images and part of a programme.

A major factor in the value of any programme is the construction. Substandard visual treatment, over scripting and inappropriate music and effects will destroy the likelihood of successful communication, entertainment or learning.

2.0

PLANNING

The quality of the finished audio visual production relies heavily upon advanced planning and clarification of objectives.

The initial stages of planning should address several important questions:

What does the proposed audio visual intend to communicate?

What effect is the programme to have on the audience?

What reaction is desired from the audience once they have seen the programme?

Having established exactly what are the objectives of the proposed programme, several more specific questions must be answered:

1. Can the communication objectives be accomplished with an audio visual presentation?
2. Who are the audience? Are they national or international, captive or voluntary? What might they be expecting in a presentation and how might they react to the medium? How many people will view the production?
3. Where is the programme to be shown? Will it be in an existing theatre, or will a new complex be designed and built?
4. Will the programme be a one-off presentation or a regularly shown permanent feature?
5. Is the programme part of an interpretive package, or is it the only medium to be used?
6. What financial and time commitments are necessary for the proposed production?

The importance of this initial planning cannot be over-emphasised. The answers to these questions are a vital ingredient in the process of establishing concepts, equipment requirements, budget, schedules and visual style.

2.1 VISUAL STYLE

The "look" or visual style of a programme is extremely important. To a large extent, an audience will judge a presentation on the basis of what they see on the screen, as opposed to from the message which is being purveyed. The visual style of a production carries a significant proportion of the emotional content. It sets the tone or vibrations of the show and adds visual impact to the story.

Visual style is the combination of format and content. It develops from the underlying theme, the subsequent image design, the photographic interpretation, and the manner in which this is presented. Such factors as the number of projectors, their line up upon the screen, the screen shape and size, special effects and the theatre design all help to create the style of the presentation. These should be designed to complement the objectives and the occasion.

3.0 DESIGN

The medium of audio visual has special presentation requirements which must be realised and designed for. The theatre, screens, lighting, acoustics and seating all affect the success of the programme. These components should always be regarded as an integral part of the presentation package.

3.1 THEATRE

Unfortunately, plans for new and modified theatres are all too often a fait accompli before any production considerations have been finalised. However, it is desirable that the theatre design considers all the fundamental presentation requirements of the medium while complementing the style of the presentation.

Consideration should be given to the following:

1. Theatre shape
2. Audience size
3. Projection type
4. Projection distance
5. Image size
6. Screen shape
7. seating arrangements and access
8. Lighting and special effects
9. Acoustics
10. Heating and ventilation

None of these aspects can be designed in isolation from any other, and their specifications cannot be detailed without the joint involvement of the client, producer and architect. It is important to remember that the main purpose of the theatre is to set the stage for an audio visual presentation.

3.2 SCREENS

The screen is like the painter's canvas. It is the focal point of the show, upon which a majority of the visual content will be presented. Screens may be horizontal or vertical, square, round or the shape of clouds; they can be large, medium or small, flat or curved, on the wall, on the floor or on the ceiling; they can be at the end of a tunnel or in the bottom of a pit.

Several factors require consideration for all screen shapes and sizes:

1. Projection distance
2. Number and layout of projectors
3. Focal length of lenses
4. Theatre size and wall dimensions
5. Distance of front and rear seats from the screen
6. Slide format (40mm or 35mm)
7. Type of projection (front or rear)

Projected images must be of a comfortable size for viewers in both the front and rear seats. As a rule of thumb, image heights should not be greater than half the distance from the screen to the front seats, or one-eighth the distance to the rear seats. However, to create a desired effect, some deviation from these estimates may be necessary.

3.21 Front and Rear Projection

As with all the creative decisions associated with an audio visual production, the choice of rear or front projection requires a sensitivity to the aesthetic, technical and physical requirements of a production.

Until recently, front projection has offered a better quality of projected image. However, improvement of rear projection material has greatly improved the quality of rear-projected images.

Front projection generally provides even illumination and good contrast. However, if long focal-length lenses are used over a long projection distance, there will be a noticeable reduction in light intensity.

With rear projection, the equipment works from behind the screen and the image is projected into a translucent material, as opposed to onto a screen. Rear projection images have a central 'hot spot'. This is most noticeable when looking directly into the lens, but becomes less of a worry when using high quality screen materials, short focal-length lenses and good seating arrangements.

It is difficult to recommend which type of screen is best, as each situation requires individual assessment.

A COMPARISON OF SCREEN TYPES

FRONT PROJECTION

Advantages

1. Even illumination
2. Better whites
3. Slightly cleaner colours
4. Variety of screen materials
5. Uses less theatre space
6. Able to soundproof projection booth
7. Longer projection distances enables more accurate registration of images.

Disadvantages

1. High installation costs - requires screen and projection booth
2. Projected beams must clear audience
3. Poor image quality in subdued light conditions
4. Often requires long focal-length lenses (high cost and low image quality)
5. Ambient light spill from projected images.

REAR PROJECTION

Advantages

1. Projection beam does not interfere with audience
2. Cheaper to install - no projection booth
3. Bright images in subdued lighting
4. Does not require long focal-length lenses
5. Intense blacks
6. Less commonly used - novelty appeal
7. No ambient light spill.

Disadvantages

1. Hot spot and less even distribution of illumination
2. Images slightly grainy in appearance
3. Requires considerably more theatre space
4. Unable to soundproof projection room - sound travels through thin screen material.

3.22 Screen materials

Front projection screens are available in a variety of materials. Matt P.V.C is used for normal projection situations and provides a bright, non-glossy image. Image definition is improved by using material punched with small holes. Glass bead screens offer a very bright image, but the material is expensive, not very durable and allows only a narrow field of view. Silver lenticular screens consist of a textured silver coating on a material base. Its surface and colour offers a better image in semi-dark situations. It is durable, and like P.V.C., washable.

Rear projection screens are available in either grey or black. The grey material is the original rear projection screen. The more recent black screen offers a high quality image with low grain and excellent blacks.

Screen presentation should not be forgotten. All screens should be framed, preferably in a dark colour. Ideally, to absorb any light over-spill, all front projection screens should be framed with black velvet or felt, and rear projection screens framed with dark timber.

3.3 LIGHTING

Lighting design is an art in itself. It can make an audience feel warm and comfortable. It can make small spaces feel very much larger. Light displays can also be used as part of the audio visual show. The particular mood created by the lighting influences how people feel within the confines of the theatre.

Room lights, display spots and lighting effects are easily controlled by computer. Each light or bank of lights is

treated as a projector, and is directed by cues written into the programme. Accordingly, lighting design should not be made in isolation from from the audio visual programme. Used sensitively, this ingredient adds impact and atmosphere to the presentation.

3.4 ACOUSTICS

At the beginning of the production of an audio visual most attention seems to focus upon the presentation of the visual images. There is a tendency to overlook the importance of the sound track, and also the theatre acoustics which are so important in rendering good sound production.

Good sound reproduction relies upon high quality equipment and professionally engineered sound tracks. However, if despite all this attention, poor theatre acoustics make it a strain for the audience to understand what is being said, then the presentation is in jeopardy. In the same way that projectors and screens work together to present the visual images, so too do the sound equipment and the acoustics work together to reproduce the sound package. Theatre acoustics will significantly affect the clarity of the spoken word, the cleanliness and the quality of the music, the reality of sound effects and the level of ambient noise.

The audio response of a theatre destined to house an audio visual, video or movie should be almost neutral. That is, the room should do little to change the sound or music. There should be no echo, tinniness or booming, and ambient noises should be muffled rather than exaggerated.

Several factors influence the acoustic properties of a theatre:

1. Design
2. Size
3. Materials
4. Furnishings
5. Audience size
6. Audio equipment
7. Speaker placement.

An important aspect of design is the containment of sound within the area of presentation. Excessive spill-over of music and narration into other parts of the building can become extremely irritating. Some low volume spill-over into reception and display areas can, however, be healthy, in that it stimulates visitor interest and tends to soften any museum-type hush.

Interior claddings will affect the way in which sound moves around the room. If they have no absorbent properties or surface texture, the sound will reverberate. Furnishings, such as drapes and carpet, will have a noticeable impact upon sound quality and the level of interfering audience noises. Similarly, an empty theatre will respond to a soundtrack quite differently to a half-full house. This may be significant enough to require different amplifier settings for each situation.

The frequency response of speakers varies according to their design and placement within the theatre. Extra base response, for example, usually results when speakers are placed in corners or close to ceilings. Although acoustic treatment follows certain rules, each situation should be handled individually, so that the requirements of construction and presentation are met. Initial construction with materials that will be attractive and practical, and give good acoustic response will avoid the extra expense of acoustic treatment at a later date.

3.5 SEATING

A comfortable and relaxed audience will be able to sustain a high level of interest in an audio visual programme. An audience left standing for a presentation any longer than a few minutes will quickly tire and lose interest. In most audio visual situations some form of seating is an essential requirement.

Seating design should consider the following:

1. Image height in relation to front and rear seat positions
2. The optimum viewing area relative to the screen type, as some screen surfaces have a narrow angle of view
3. The need for ample space around each individual
4. Ease of access, particularly in a semi-darkened environment
5. Theatre design and audience capacity
6. Comfort for all age groups
7. Type of seating.

In the coach house at Arthur's Pass National Park visitor centre, turned wooden stools were considered appropriate to the theme. They seem to work well although they are often noisy on the wooden floor. At the Bay of Islands Maritime and Historic Park and Paparoa National Park, large carpeted steps provide comfortable and informal seating. Some elderly folk find this arrangement too informal and have difficulty in lowering themselves. The Waitangi National Reserve visitor centre uses a combination of carpeted steps close to the screen, while further back the steps have attractive shaped wooden benches raised above them. In the Department of Conservation's mobile display unit the audience stand to watch a three minute programme which is projected into a pit below the level of the floor. The pit is enclosed by

a waist high wall which provides the audience with a structure to lean upon.

When an audio visual is set up in an existing hall the seating arrangements are much less flexible. Depending upon such things as room design and ceiling height, it may be possible to construct a terrace on top of the existing floor. However, if this is considered too expensive or extravagant, the most simple seating option requires chairs or moveable benches. In this situation there will always be a problem of obscured viewing.

4.0 PRODUCTION

The production of an audio visual relies upon a wide range of creative efforts. To maintain continuity and the satisfaction of the original objectives, these talents need to be skilfully directed and coordinated.

4.1 RESEARCH

Exhaustive research is essential. Sifting through books, newspapers, magazines and photo albums, locating and interviewing people, and retracing historic steps is time consuming but necessary work. However, the story needs information relevant to the subject. Thorough research will make the presentation more interesting, more credible and more persuasive.

Before research is started the objectives and story line of the proposed programme need to be communicated to the researcher by way of a researcher's brief. The detail, facts, figures, ideas, impressions and quotes will become the foundation of the script.

4.2 SCRIPT WRITING

The script is the foundation upon which the audio visual is built. It gives life and meaning to the theme and it launches all further production.

A script writer should be presented with a detailed brief which outlines the programme theme and objectives, the style of presentation, estimated programme length and a statement for each sequence. Any specific presentation ideas to be included should also be conveyed.

Choosing a writer for a production can be problematic. While a particular individual's style may have been just right for one programme, that same style may not be so good for the next. Some writers will also have difficulty changing style to suit different types of presentation. For this reason, the commissioning (especially to an unknown talent) should be covered by a contract which outlines payment in instalments related to approval of a sequence of draft scripts, with final payment being made upon completion and acceptance of the final draft.

A script is written to be heard, not read. For this reason, when studying a script, it should be read aloud, with particular note being made of punctuation, voice, style and accent. Visualising the appropriate images on the screen as the script is narrated will help develop a better feeling for the total package. The script should be regarded, at best, as a working document, to which changes will inevitably be made. A writer should be prepared for this revision.

Finally, if a script is not developing along the lines that the client and producer want, and the writer is unable, despite several drafts, to produce what is required, start afresh with new talent.

4.3 SOUND

A soundtrack is made up from three main components; narration, music and sound effects. The recording, compilation and mixing is usually the most expensive part of production. Studios, engineers, narrators and musicians usually charge on an hourly basis. Time is money, so all decisions regarding the the selection, timing and direction of music, effects and narration should be thoroughly rehearsed by whoever is directing the compilation of the soundtrack

4.31 Narration

The choice of voice or voices for a production, while often difficult, is very important. Should the voice be female or male, Maori or European, adult or adolescent, deep or soft, commercial or informative? The choice should reflect the subject, the style of production and the communication objectives. Reaching the final selection may require the auditioning of several performers. The narrator who is finally adopted should preferably be professional, with broadcasting or narrating experience in a recording studio.

While most short programmes warrant the use of only one or two voices, many larger shows can make effective use of several voices to create a degree of realism and make a show more interesting. However, one current problem in New Zealand is the limited range of professional narrators. Voices are often easily recognised throughout the different media. Great care should be taken not to use a voice which because of alternative exposure could affect the public's reaction to the programme.

During recording, good narrators should seek advice on their style and pace of delivery from the director. The director in return should be sufficiently rehearsed to be able to give this advice. In the recording studio narrators are under considerable pressure, and will usually make their best delivery earlier than later. Repeated readings of script segments will not always produce an improved delivery.

It is important that the client be present during this recording stage, so that she or he can ensure that the tone of delivery is satisfactory. The number of people and interruptions in the studio should be kept to a minimum.

4.32 Music

Music is the mood maker of a programme. It can make an audience happy or sad, cold or warm. It can dominate, overpower, excite or relax, or its effect can be almost subconscious. Finding the right pieces of music for particular sequences can be a time consuming and frustrating business. The final choice is often a compromise determined by availability.

Music is either previously recorded or original, and is available from three sources.

1. Library music is scored specifically for the medium of audio visual, video and film and there are no copyright problems. It is available from most sound studios, but although it is cheap it is often rather sterile. The music is generally 'middle of the road' and is usually neither right nor wrong for a particular sequence. However, occasionally, just the right piece can be uncovered from this source.

2. Music released on discs for the consumer market can be a source of high quality and appropriate music. It is often a problem locating a reasonable collection of records (usually private) from which a selection can be made. Once a suitable piece has been found, copyright clearance must be obtained from the composers, the artists and the record companies before the music can be legally used. This release can take from weeks to months, or may never be granted.

3. Original music, arranged especially for a production, is usually the most expensive option. This is most often due to copyright problems. However, with the use of synthesizers, it is possible for a single musician and engineer to produce very appropriate pieces of music for costs equivalent to copyright clearance fees. The commissioning of original arrangements requires in-depth direction throughout arrangement and recording. All music should be commissioned by a contract which clearly outlines all the copyright aspects of the final score.

4.33 Sound Effects

When used effectively, the sound of wind, rain, thunder, the sea and other everyday sounds help create a mood of reality to which an audience can instantly relate. Sound effects are readily available on sound library discs.

4.4 PHOTOGRAPHY

The use of photographs has a very significant effect upon an audience's reaction.

While it is important to develop some visual concept in the initial planning stages, the design of the visual sequences can begin in earnest once the draft of the script has been finalised. For a large multi-projector show each sequence should be planned shot by shot, effect by effect. All the slides and the way they will fit into the programme should be designed with a purpose. Each image projected onto the screen should extend the meaning of a sequence, around which the dialogue is taking place.

A 'story board' of rough sketches which outline the visual sequences and their presentation is a common method used to develop the visual ideas. From this planning and design the photographic brief is developed. The brief outlines in detail all the shots required, the mood and the approach desired. It can include panoramas, time lapse, shots in register, art work, graphics and a description of the style of photography required.

There are several accepted styles:

1. Straight forward - elimination of the unessential with emphasis placed upon the true subject.
2. Photojournalistic - with emphasis on the candid presentation of events, places and people, showing life as it is.
3. Artistic - uses colour, composition and perspective, rather than information or reality.
4. Abstract - using special effects, such as solarisation or posterisation, using special lenses and filters to create designs and shapes which convey meaning.

5. Graphic - illustrations and symbols to convey information which may not be best illustrated photographically.
6. Illustrated - art work and cartoons to illustrate the reality depicted and to carry visual information when photographic treatment would be inappropriate.

These six styles should not be considered exclusive or independent. One visual style should certainly dominate a presentation, but elements of other styles may be used. Normally, any one programme will include the use of graphics and illustrations alongside the photography. However, any mixing of the photographic styles must be handled very carefully. Photojournalism would not generally be mixed with abstract photography, neither would cartoon art be mixed with an artistic style.

The question is often raised about the cost and time saving advantages of using existing slides for a programme. There is no disputing the monetary savings, and in some situations existing material that is in excellent condition can be used effectively. But if the existing slides are old and showing signs of deterioration, the result will be a presentation of inferior quality.

The shooting of new and exclusive material for an audio visual programme should always be given top priority. Using new material guarantees a consistency of photographic style, film types, colour tones and formats. It also ensures that the slides relate to the story as accurately as is possible. Often library slides do not always reflect the intended visual interpretation. Finally, original slide material should never be used for any project other than the audio visual they were originally taken for. All the slides should be duplicated for the actual programme and the original stock catalogued and stored in archival conditions

4.41 Masks

The presentation of visual images can be further enhanced by framing the slides within various shaped masks. Masking is a low cost method of projecting multiple images of different shapes and sizes within a fixed screen area. Soft edge masks allow panorama images, using two adjacent slides, without showing a centre join. Other mask shapes could, for example, show a close up of tussock flowers within a panorama of tussock plains. A screen could also be split into segments which represent the rays of the sun. The design and use of masks is dependent upon the imagination. Handled appropriately, masks will add a new dimension visually and will improve the standard of entertainment and learning.

4.42 Graphics

Although an audio visual programme relies heavily upon the the photographic medium, artwork and graphic illustrations can make a major contribution. Often one or two graphic images can convey a message which might otherwise require a photo essay.

Because graphic illustrations will be photographed and projected to a size greater than the original, all artwork must be of an extremely high standard. If commissioned, the production of graphics and illustrations can be expensive.

5.0 PROGRAMMING

Programming does not begin after all other production segments have been completed. Rather, it should be part of the planning process from the outset. A director should know the limitations of the programming equipment and so design the display of images within these constraints.

Programming is the creative slide-by-slide construction of the presentation in total synchronisation with voice, music and effects. The standard of programming depends upon the equipment used and the experience of the producer/programmer. The choice of technique and timing to provide the right emphasis or to create the most appropriate mood for a sequence makes programming an art, rather than just the mastery of technique. Each style employed will create a different emotional response within an audience. An extended series of rapid fire slides may be considered an assault upon the audience and so reduce the effectiveness of the message. Alternatively, a sequence of slow dissolves may draw the audience into the show and seduce them into paying greater attention.

Most major shows are controlled by computer via a 'programmer' programme. Once programming is completed and the client is happy with the product, the programme is transferred to a microchip which is part of the show equipment which is installed at the intended venue.

6.0 PRESENTATION

Depending upon the size of the production, the installation and fine-tuning of an audio visual can take from hours to days. It is a natural reaction to be initially intimidated by all the equipment and the myriad of combination possibilities. However, by adopting an adventurous but

cautious approach, it will be found that it is unlikely for any components to be damaged and most simple problems can be rectified in a very short period.

Management has a definite responsibility for the continued presentation of the programme to a high standard. There is no excuse for worn tapes, faded slides, blown bulbs or poorly aligned projectors. Regardless of how big the budget has been or how talented the production team, the final success of a programme depends upon the way it is presented.

Programme down-time is not good advertising for the medium of audio visual or for the agency using it. The equipment is designed to run continuously for weeks without a problem, but it does require daily attention. These duties are simple and include the cleaning of tape heads and assessing the quality of the audio tape, slides, projector alignment, bulb condition and synchronisation. Dust is a constant menace to audio visual equipment. Its effect can be minimised by regular dusting and vacuuming of the projection room. Audio tapes should be discarded and replaced whenever even slight deterioration is noticed, and slides replaced once their original brightness begins to noticeably fade; usually about every two years. The client is strongly advised to enter a service contract for twice-yearly servicing of projectors, electronics and sound equipment.

7.0

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8.0 APPENDICES

8.1 COMMUNICATION OBJECTIVES - WAITANGI AUDIO VISUAL

1. To create an awareness of the historic, social and political events which led to the signing of the Treaty of Waitangi.
2. To develop an understanding of the complexities of attitudes towards the Treaty and how this has affected the situation today.
3. To stimulate rationalisation of the issue surrounding the Treaty of Waitangi.

8.2 SCRIPT BRIEF - MOUNT COOK AUDIO VISUAL

MOUNT COOK: MOUNTAINS AND PEOPLE

An audio visual programme which will highlight the dramatic nature of the mountain environment of Mount Cook National Park and portray the long-standing associations between the mountains and the people attracted to them, both today and in the past.

TREATMENT

- Length - programme approximately 17 minutes
 - script approximately 13 minutes
- Visuals - single large screen 5m by 2.5m using 8 projectors.
 - judicious use of:
 a) full screen mountain panoramas
 b) historic writing styles and narrative
 c) descriptive prose, both historic and contemporary.

INTRODUCTION/OVER-VIEW (3 mins)

Full screen panoramas of McKenzie and distant mountains, gradually moving closer. Appropriate historic prose/text superimposed over the panoramas.

Start of script

"Aoraki, the cloud piercer - Mt Cook, the highest mountain in New Zealand - a household symbol of New Zealand's scenic wonder.

The mountains of the Mount Cook region have been held in fascination and awe from the time of the first Maori and

European visitors. No New Zealander has not heard of the country's highest mountain. Few international visitors do not spend a moment gazing at the massive cliffs of ice.

The scale and magic of Mt Cook developed an international reputation as far back as the 1860's when the race was on to be the first person to stand on the summit. Even early run holders, who found beauty only in grass, were humbled by the mountain.

Today the attraction is just as strong, the mountains are a national park, a village has developed at Mt Cook, and an airport and multi million dollar tourist industry. The mountains and our attraction to them are the reason for all this being here."

Creation of the mountains (brief - 1.5 mins)

Maori legend of canoe (South Island) tipping over in a storm and the four heads of the occupants left above the water, turning into Mt Cook, Mt Teichelmann, Mt Dampier and Mt Silverhorn.

Maori activity in the region, moa hunting, climate warming, first European sighting of Mt Cook, renaming of the mountain by Captain Stokes of survey ship Acheron - "a stupendous mountain".

Exploration of the region

No more detail than outlined - flavour added perhaps with quotes - 2 mins.

1857 First surveyor, John Turnbull Thompson, names Tasman Riverbed "The Valley of the Sand".

- 1858 Edward Dark takes up the Glentanner run, living under a rock on the shore of Lake Pukaki for the first few months - quote "A mountain is only useful if it has grass on it".
- 1859 George Hodgkinson takes land up valley from Glentanner. The glaciers are his northern boundary. Conditions are hard.
- 1860 Satirist Samuel Butler sees Mt Cook and does not think anyone will ever reach its top (use of quote here).
- 1864 Andrew Burnett and George McRae take up Mt Cook run on the east side of the Tasman.
- 1873 Leonard Harper visits Mt Cook with his wife, probably the first woman to walk on the glaciers.
- Governor Bowen visits Mt Cook and offers financial assistance to any British Alpine Club member who will attempt Mt Cook.
- 1881 Surveyor Roberts fixes the height of Mt Cook at 3,764m or 12,349ft. (This fixing of height is interesting and the height of Mt Cook should be mentioned somewhere. However, if Bowen's visit leads better into the next sequence, the fixing of heights could be omitted).

Race to the summit of Mt Cook (3.5 mins)

First attempt in detail - Reverend Green, Boss and Kaufman. Although this trio did not actually stand on the summit, their attempt is held in extremely high regard. It is also well documented and a real romantic adventure. Their route up Mt Cook has become the standard route to the high peak today.

Summary of journey - sea voyage (very briefly) - nationality and background of trio - their travels up the Tasman Valley - crossing Hooker River - camp at Blue Lake - weka stews - exploration for a suitable route - bivvy on the Haast Ridge - crossing Grande Plateau (first men) - first human footsteps - into the Linda Glacier - climbing difficulties - storm - retreat - high bivvy - decent to food-stock on Grande Plateau. Description of clothing, equipment, menus, loads carried - all the human aspects. Use of quotes and descriptions.

Further attempts to reach the summit (1.5 mins)

Briefly describe Manning, Dixon, Fyfe, Graham and Ross. Pressure on local climbers from international interests. Finally, at 1.30 pm on Christmas day, Tom Fyfe, George Graham and Jack Clarke reach the high peak of Mt Cook. Use of descriptive writings of Fyfe, Graham and Clarke to describe the route, the difficulties and their feelings. They did not climb by the same route as Rev. Green, but from the western side up the North Ridge. The route, even by today's standards, is not regarded as easy.

Dynamics of mountains of the Mt Cook region (2 mins)

"I feel a little spiritual about mountains - you are only allowed to climb them - not to conquer them."
Avalanches - crevasses - ice cliffs - peaks - snow fields - steepness - size and scale of mountains - distances foreshortened - heights deceptively reduced.
Cold: wintered gullies and faces where the sun is not seen at all in the winter - cold snaps numb minds senseless.
Heat: of sun-trapped cwms (valleys) is suffocating.
Winds: which sculpture ice, cover and pile up snow.
Snow: muffled, gently floating and settling, a magic carpet - clean and crisp but silent and deadly.

Fragility: everything balanced, poised on the brink of collapse.

Scale: frighteningly large - humbling.

Our attraction to the mountains (2 mins)

A generalised approach with some mention of typical activities - hotels, accommodation, glacier walks, skiing on Ball Glacier, buses. What sort of people, where did they stay, what was it like staying at Mt Cook in the 30's and 40's, 2,500ft above the 'worry line'?

Modern mountaineering at Mt Cook (3 mins)

The philosophies, attitudes and objectives of mountaineering today. Are they any different from the historic approach, are the backgrounds of the mountaineer any different ?

Mountaineering is dangerous - is that part of the attraction ? Is the danger any more calculated and rationalised than it was in the pioneering days ?

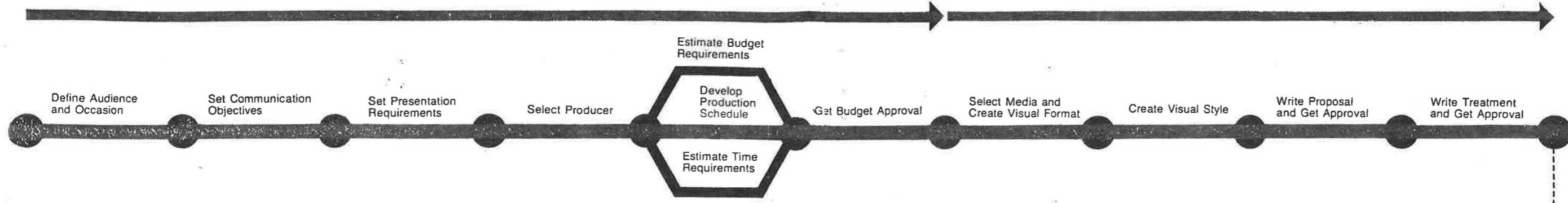
Clothing and equipment has changed, but people are still a speck on the mountain. The reason for being in the mountains - it is different for everyone - walks into huts - glacier travel - flying into huts - ski planes - fitful sleep - full bunk rooms - early morning start - anxious - breakfast - sleepy - dark - foreboding atmosphere. Picking a route through ice falls, around crevices - with just a small headlight - the sound of avalanches in the distance, the dull thumps of shifting ice. The first rays of the sunrise on the summit, then the tension of descent.

"These mountains have, over the last 100 years, attracted thousands of visitors. They have come for all kinds of reasons, but all have looked and wondered and acknowledged the beauty of the place. First protected as a reserve in the 1880's and later as a national park, the Mt Cook National Park is undoubtedly one of the attractions of the globe.

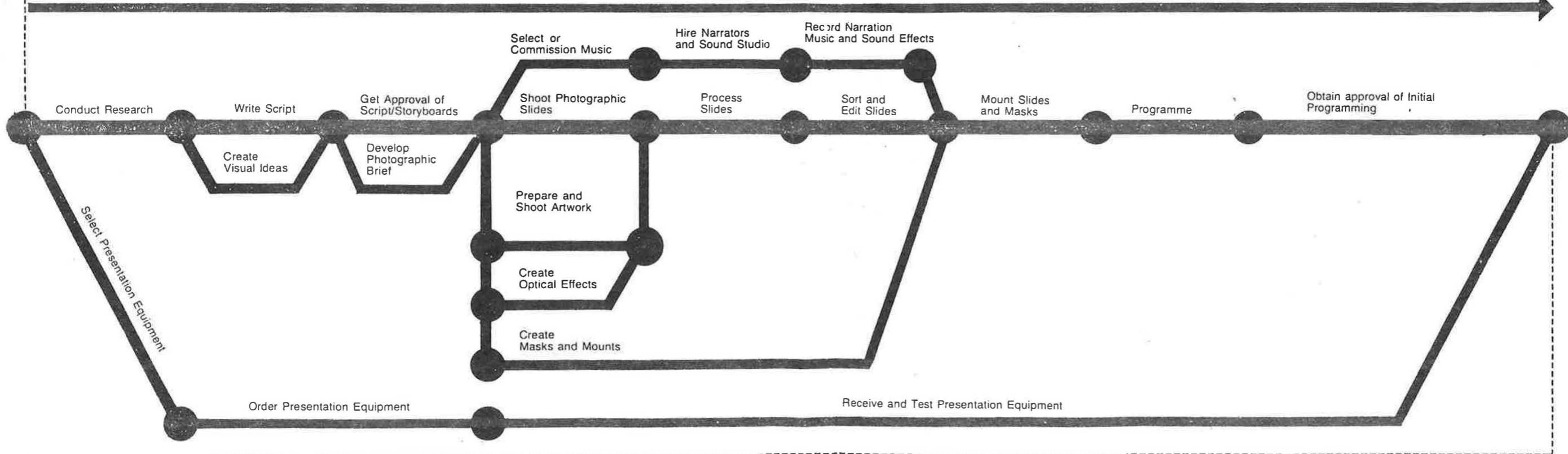
APPENDIX B-3

OBJECTIVES AND BUDGET

PLANNING



PRODUCTION



PRESENTATION

