

A Study of the Role and Impact of Graphics on the Title Sequence of Pre-Revolutionary and Post-Revolutionary Iranian Serials

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***Abstract---** Graphics and motion graphics have been well established in all types of commercial and non-commercial communications, and today's world is bound to accept it. Entering these images into the world of cinema is an integral part of it. In recent years, most of its manifestation can be found in the title sequence such that the stages of creating and examining its aesthetics has become an important and independent matter. Until a few decades ago, title sequence was considered as the last and most insignificant part of filmmaking, perhaps at the very last moments of film and serial presentation simply not to be seen as incomplete. Its use was only for informing that was devoid of any artistic beauty. However, any research into the impact of graphics on the title sequence can be a significant advantage for filmmakers and designers who can have a distinct advantage over their competitors by providing an identification of their audience behavior and achieve good performance in the field of titration design. This article seeks to answer the question that if we admit that today's graphic science has undergone significant improvements since its arrival in Iran, can we witness the same progress in the design of title sequence as a graphic-related industry? We reviewed and collected the information and assumptions required for this article through library study, viewing of Iranian serials title sequences, as well as searching for available sources. In this regard, we selected two works of title sequence for study, indicating changes in the construction of serial title sequence in the 50s and present decade. In this way, we can come to a relatively appropriate conclusion on the role and effect of graphics on the beauty of the title sequences of Iranian serials in the aforementioned period. Finally, based on the results, it can be said that today, due to the advent of technology and the advancement of graphic knowledge, for various reasons, there has not been a much better growth than ever before in the application of graphic science in titration.*

***Keywords---** Revolution, title sequence, serial, graphics, motion graphics.*

I. INTRODUCTION

Nowadays, media, especially cinema and television, have gone far beyond what they were twenty or thirty years ago in terms of diversity, extension and type of communication.

The enormous growth of cinema inevitably created a complex division of labor. In the early years of cinema, a filmmaker like Charlie Chaplin could be a screenwriter, director, screen designer, actor, and even a film composer himself; however, the development of film technology in the present era has gone so far that it takes years of training and apprenticeship to master each of the technical components and stages of its implementation.

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The title sequence is a part of the original plot of the story and a window into the film world, which brings audiences closer to the film space before the story begins, for introducing the film and using the structure of the various elements of sound and image. Despite the fact that this important segment is still a fancy and extra matter for some filmmakers, in recent years, we have seen an increase in attention to this issue as an independent discipline. The design and creation of recent title sequences has increasingly incorporated graphics into cinematic areas, so that the subject of titration intertwines with graphics; this includes the subjects such as attention to composition, literacy, proper use of letters, the use of proportionate color, and so on.

A proper title sequence should have an artistic and creative structure that involves different levels of viewer perception and emotion and induce a special aesthetic sense to create a unique and lasting experience in conjunction with a movie or TV series.

In recent years, with the advent of technology in manufacturing and execution, graphics have gained a prominent place. Now recognized as an independent art, this does not mean it does not enter into and affect other areas.

II. METHOD OF RESEARCH

In this research, using library resources as well as case studies and comparative-descriptive-analytical method, we investigate the effect of graphics on the pre-revolutionary and post-revolutionary serial title sequences. The method of data collection is also library and field.

Research question

Admittedly, nowadays the graphic knowledge has undergone remarkable progress since its arrival in Iran. Can the same progress be possible in the design of title sequence as a graphic-related industry?

Research hypothesis

Graphics is an integral part of the title sequence. As we have seen the graphic advancement in recent years, we are certainly looking for improvements in design of title sequence.

Research Background

Movie and serial titling has had a life as the cinema, and over time, like cinema, has evolved from simpler and more basic forms and techniques to more formal and perfected ones. In the era of silent cinema (1895-1926), titling was often a simple black frame or scene on which the name and the characteristics of the work be simply written without any attributes. Early in the work, there was rarely even an attempt to select the letters appropriate to the type of film. This means that designers often used similar letters for crime films, love, police, westerns, etc. and the same makeup for the titles of the film. This process continued for years until the film titling got gradually transformed into the simpler inventions. So, it took fifty years for the film industry to realize the importance of graphic and the help that this art could provide to the film industry as a result of technical changes and the need to go beyond duplicate formats and adapt to new conditions and needs.

Since cinema is an imported art in Iran, of course, all the patterns of filmmaking were also introduced, especially as the introduction of this new art-industry through Western cinema began to take place, the patterning of the techniques of filmmaking and titling followed the same path that had previously been pursued in Western cinema. In the first title sequences of Iranian films, it was simply to write the names of the film's contributors on a piece of cardboard or white paper. Then, it began to mime Hollywood films, gradually playing with the letters and then with the background. Then, it was after a while that movement factor was imported to the title sequences for Iranian films and serials.

There are many different sources of titration. However, the study of the title sequences of the Iranian serials with the approach of the influence and the performance of the graphic in these works is remarkable. Many authors have addressed the subject and its implications. We have listed resources, partially listed for use in the present article, in the reference section. Some of them are *Graphics and Cinema* by Mehdi Sadeghi, *Graphics in Titling of film* by Fereshteh Saeedipour, as well as some articles in the field.

Definition of title sequence

The titling or title sequence is the part of the film that shows the film's title and the names of the actors and filmmakers. Mehdi Sadeghi in the book *Graphic and Cinema* defines the title sequence: Titrage is a French word and visual-drama form that begins and ends in cinematic films, television films, TV serials and shows, and at the end of non-shows (war, hybrid documentary). Presence of 3 elements of graphics, motion and sound focusing on a particular subject is necessary for the title sequence. Motion and sound relate to the dramatic aspects of the title, and graphic design is a prerequisite for its visualization.

The equivalence of this term is *titrage* or *generique* in French, and *titling* in English. In Persian, *Nahadeh* has been used in this regard.

There are many interpretations for the concept of titling, which is an integral part of the film, such as movie introduction, movie ID, movie frame, movie headline, movie news bell, and more. In fact, titling can contain all of the above interpretations. Film titling has the same function as a wrapper or a book cover that through referring to them, we can find out the contents of the book in general (Saeedipour, 2010: 85).

Necessity of designing the title

Although the design of film title is still considered as an extra and fancy work for many filmmakers, most filmmakers consider it as a serious and appropriate matter. The title designer Robert Brown John, whose catchy title of *Generals Night* is one of his famous works - says: "The title is no less valuable than the rest of the film. Titling is like the cover of a book designed with a complete taste to attract buyers" .

In confirmation of the above, we can mention even many films whose credibility depends on titling, for example, films of *around the world in 80 Days*, *Exodus* and *Pink Leopard*.

Nowadays, titling has become increasingly important to film critics as well, and in most cinematic critics, we find encouragement or dissatisfaction with film titling. Shrewd audiences always pay attention to the good titling. For example, though the end titling of *around the world in 80 Days* was very long, featuring dozens of artists and technologists, the audience not only stayed to watch it all, it also encouraged the creators and graphic designers and admired their astute visual thoughts too.

Some advocates of the need to titling that rely on the viewer's mental readiness to watch the film go so far as to believe that the beginning of this preparation is in fact the same overhead plate in the cinema and believe that the film's titling should begin here. For them, the most important function of the titling is to prepare the viewer's mind by inducing the atmosphere of the original film and to give him the opportunity to concentrate while sitting in the cinema chair until the film begins. In other words, the film's titling is the transition from outside the cinema into the film. This transition can be in harmony with the original film (which is often the case), or in conflict with it; in the latter case, the viewer is shocked and excited by the start of the original film.

However, if there is a need to design a title for the film, it's worth pointing out that the titling is a two-edged razor that would work against it if it was not in the service of the film. Therefore, a weak titling that is at the forefront of a strong film and is unable to contextualize the original film is as harmful to the film as a strong title at the beginning of a weak

film that creates expectations for the viewer that the movie can't fulfill them. In other words, it is not only necessary to make a title that is softly attached to the beginning of the film and do not create two distinct spaces for the viewer.

Another danger that can threaten the titling of the film is that, instead of making mental preparation, it briefly narrates the whole story of the film, letting the film go. Instead, a well-crafted title that is so capable of combining letters and lines and musical colors and visual and sound effects to convey concepts and institutions that the viewer (even if illiterate) can get it quickly, is of immense value, and extends the messaging power of the original movie.

Dariussh Ghanai in the documentary series "Forget the movie and watch the title sequence carefully" explains the importance of titling as the following:

"When you make a movie titling, you try to calm the viewer. You have to communicate emotionally with the viewers of the film. They're still taking off their jackets and looking for popcorn that suddenly a picture appears and calms them down. I try to tell the directors who want the film to start immediately, that at the beginning of the film, the viewer is distracted. In a title sequence, you want to showcase the film's motive, without diminishing the power of the story".

The necessity of designing a title sequence for television programs has also become increasingly popular. With the advent of graphic design in television title sequences, television stations gradually established their own graphic departments, such as CBS and NBS in the US, BBC in the UK, ABC in Australia, and CBC in Canada, with a staff of tens. Smaller local stations also have their own graphic departments with fewer designers.

In general, today in most countries, it is customary for any television program to have a title sequence - most made in the form of animated painting. This seems very plausible, since a variety of programs are shown during the week, and after a week, any television series or program needs to be remembered and the titling does this. On the one hand, the titling of each program seeks to give the program a distinctive character with its special tricks among the numerous weekly programs and series, and to stimulate the viewer to see the particular program among the masses of programs and television series.

Another very important reason that requires designing a title sequence for television programs and series is the abundance of different ethnicities, races, and cultures that the television transmitter covers. Because graphic art is capable of communicating and sending visual messages – whose perception happens faster than other types of messages - television titling is able to connect visually a wider audience of diverse cultures with the original program (Saeedipour, 2010: 111-113).

Graphics of the sixties and seventies

In dealing with the West, all the Iranian arts undergo various changes. Our literature and storytelling also are introduced with a new atmosphere. Then comes the visual arts. In the 1920s and 30s, a number of artists went to the west and brought isms of all kinds. In the thirties and forties, the seedlings from the West began to grow in the Iranian visual arts. The first biennial of modern art is held in Tehran during these years. A new generation of artists is growing up in Iran with different tendencies from Impressionism to Cubism and Abstract. Now it is time for graphic design to be accompanied with modern literature and modern visual arts (Mesqali, 2: tavoosonline.com).

In the early 40s, a man named Mohsen Dulo created a new work in the field with the creation of posters with today's usual format. Until then, designing and printing announcements for cinema and film was not common in Iran. In addition to designing these posters, Dulo was designing and painting large portraits on the cinema lounge, and his feature was that he wrote the film's name in addition to Farsi in its original language. Massoud Behnam then competed with Dulo; Ali Akbar Sadeghi also worked in this field, especially in the design and painting of poster plates in cinemas' portals (Mamayez, 2003: 96).

In the same years, Sadeh Berrirani was one of the forerunners of modern Iranian graphic design (Mesqali, 2010: tavoosonline.com). He entered the Faculty of Fine Arts in 1948. There, he became a classmate of "Sohrab Sepehri", "Manouchehr Sheibani", "Behjat Sadr" and several other artists. After graduating with a bachelor's degree in art, he then continued his career as the head of the graphic arts department at the Ministry of Culture and Art. The department had four employees at that time, including Ganjineh, Amirkhani, Manouchehr Mutabar, Massoud Arabshahi, Javaherpour, Esfandiari, Forouzi, Matavosian, Kazerouni, Samii and Esfandiar Ahmadi. They worked there by a team led by Berrirani, who continued to work until his retirement. Berrirani went to the United States to pursue a degree in graphic arts at Indiana University and then returned to the country.

He worked figuratively and naturalistically with its special handmade pen. The pen didn't hold the color, and he had to hold the bowl at hand, move the pen, and write and draw quickly. Over the years, Berrirani has produced many works with this pen, giving mystical and heavenly writings, words, poems and sentences (2016, Rasm.ir).

Berrirani participated in world-renowned fairs and exhibitions and made many works.

At the Faculty of Fine Arts, Morteza Mamayez established graphic design field in 1968 (Momayez, 2001, 84). In the forties, we saw a leap in the use of technique. Morteza Momayez was the first to use contrasted photo in the graphic work.

Mamayez made use of contrasted photo technique for most of his works, and even his brilliant visualization, done by drawing and engraving on coated paper, changed abruptly to contrasted images. Most of his posters were contrasted photos or enlarged photos so that the halftone screen seeds were clearly visible. This is also a technical trick. This use of technique is similar to the use of computer technique in our era. Momayez replaced the use of the technique of photoengraving for manual skill. This trick has been one of our dominant graphic trends for many years. In the forties for writing or so-called typography, there was no choice but to use letters cut from newspaper headlines or calligraphy.

Following these developments, Farshid Mesghali, Ghobad Shiva, Behzad Hatam, Fereydoon Av, Farhad Batmanaghlich, Ebrahim Haghighi, Hamid Norouzi and several others became active to develop this new trend. The Ministry of Culture, the Children and Youth Education Center, Soroush Publications, Tehran Film Festival and Shiraz Art Festival ordered the new graphic. In fact, dealing with the West became a spark to ignite the passion for new and modern graphics. Cultural posters, advertisements, logos, film titles, exhibition design, book making, magazine layouts, covers became the fields for this's exploration. In these years, modern graphic was developed and received a well-known and fixed place in the cultural space (Meskali, 2010: (tavoosonline.com).

Posters of the Center for the Intellectual Development of Children and Adolescents can undoubtedly be considered as one of the brightest peaks of poster art in Iran. Farshid Mesghali was the director of its atelier. Alongside him were people such as Sudabeh Agah, Mustafa Oji, Houshang Mohammadian and Mohammad Reza Adnan. Sudabeh Agah is probably one of the female pioneers of Iranian graphic. There were also attempts to design letters in posters by Mohammad Reza Adnani, Mostafa Oji and Ebrahim Haghighi. In the same period, advertising graphics and infographics were also expanding. They all used the elements of visualization and letter design, but Abbas Kiarostami and Ibrahim Haghighi used photomontage techniques in their posters (Tanhayi, 2011: 17).

In the early advertisements, the use of the photo was not directly possible, and the photo had to be converted into a hatching or punctuating or similar black and white methods to be printable (Afshar Mohajer, 2000: 199). Fakopa Agency took great steps with advertising in the true sense of marketing and customer attraction. Other advertising agencies like Caspian, Avazeh, and Ziba played a big role in boosting sales. With the establishment of the AvantGarde agency, Kamran Katouzian took a new perspective to the world of commercial advertising. We can say that in all areas of graphic design, a wide range of activity was emerging (Pouyan, 2010: conversation).

In 1989, there were profound political changes in Iran, and from the outset, the announcement and the graphic art in general had a prominent place in the propaganda of all political groups. The art of announcement became the art of

revolution, and for this reason, political groups began to think of exhibitions with their own line of thought. In the last months of the year, people were dealing with a different kind of graphics. Most of the shapes became expressions of the goals and aspirations of all groups, and a new direction in Iranian graphic history was emerging (Momayez, 2004: 85).

Influence of the Islamic revolution on visual arts, especially graphics

Art has been one of the main drivers of social evolution in history, and especially in recent centuries. The Industrial Revolution and the new age followed a cultural and artistic revolution called Renaissance. We can say with certainty that in all contemporary social changes, cultural tools, especially literary and artistic works, have played an important role. Without a doubt, the Soviet revolution, without the novels of Sholokhov, Maxim Gorky, and Alexei Tolstoy, and Eisenstein and Podfkin's films could never have been developed. These artists blasted the spirit and glory of their revolution in others' life with their works.

However, in the Islamic Revolution of Iran, rather than art and artists influence the revolution, the revolution changed the course of art. The most important features of the various pre-revolutionary artistic and literary arenas were idiocy, vulgarity, and misanthropy. Cinema was baseless, and even the so-called New Wave lacked native and popular origins. Literature of this age was sterile and largely arose from Marxist ideology. The visual arts suffered from nihilism broken by after revolution. This evolution was clearer in the realm of visual arts.

The growth and development of the visual arts after the victory of the Islamic Revolution in Iran can be considered in two respects: First, accelerated movement in many of these disciplines, and second, their excellence and morality. In other words, the second index is both more prominent and that it itself paves the way to the first index. In all fields and branches of art, corruption is a major obstacle to progress, one that is a dynamic and evolving factor of the victory of the Islamic Revolution and the refinement of the art space.

With the triumph of the Islamic Revolution, this situation was changed. Visual artists found themselves in the midst of a massive social upheaval. In the Islamic Revolution of Iran, rather than art and artists influencing the revolution, the revolution changed the course of the art convoy. They were impressed and their work had a reference to the people and indigenous values of our land. Until then, the visual arts were special to a specific class. Thanks to the revolution, a new generation of young artists emerged in the midst of struggle and war. They caused people to be reconciled with these arts (Fahim, 2012).

Graphics, and in particular poster design, are a kind of revolutionary art in Iran. If we look at the background of the posters in Iran, this will become more evident. Examination of design prototypes in Iran influenced by western art shows that graphic art had only a consumer and promotional purpose at the time of its arrival in Iran.

Graphic art before the Islamic Revolution was an art influenced by Western examples and had modernist signs that were prevalent in Western countries at the time. This type of art, which was more inclined to the intellectual class of society and the so-called special class, was only in service of advertising and custom advertising in Iran, which had no indication of Iranian culture. Only a few pre-revolutionary graphic designs are of Iranian art nature. Designers who, after seeing the work produced in the West and being inspired to create it, had long wondered how to use graphic design to convey transcendent messages.

The simultaneity of the translation of Western art in Iran and the emergence of the signs of Islamic Revolution led graphic artists to create works of some sort during these changes that later influenced the revolution. We can mention the brothers Shishegaran. During fifty-four and fifty-first solar year, they published the first political posters inside Iran on the theme of peace for Lebanon and then on the release of the pen, which the public welcomed them and SAVAK questioned. Behzad and Ismail Shishegaran joined the process of creating revolutionary posters and created posters of this kind.

However, the years of the revolution were the era of poster art and graphic art until that time in Iran. In every place, a group created revolutionary posters. Receiving the revolutionary messages and slogans of these years on the walls or even placards at the demonstrations, ordinary people displayed the works some of which were somehow artistic.

These changes in the use of design, graphics and posters have made Iranian designers experience remarkable quantitative and qualitative growth since the revolution and in the early years. The works were printed in a variety of ways, and the designs were produced in the same themes but each in a different way. The posters, which generally had revolutionary and religious themes, all contained one or more signs that were manifest in other works of artists of the field around the world in those years. The important point is to observe the things that have been ordered in Iranian and Islamic culture. Observing the politeness and the lack of insult and ridicule in the early graphic works of the revolution without diminishing the criticism of capitalist and colonial systems are the hallmarks of the works of the Islamic Revolution.

Another thing that makes graphic art after the Islamic Revolution in Iran a popular and widely used art is its popularity. As much as this art served the modern theories of Western artists in the pre-revolutionary years, and only a few intellectuals and artists paid attention to it, after the victory of the Islamic Revolution, designers and graphic artists eliminated protuberances and added signs simple and understandable to all and made the poster a significant work for the general public (Akbarzadeh, 2015).

One of the most important and influential trends in graphic design in the years after the revolution happened in 1998 with the establishment of the Iranian Association of Graphic Designers. This time coincides with the emergence and role-playing of the fourth generation of graphic designers in advancing the future of the profession and injecting their approaches into the Graphic Designers' Association, which has had an active role in organizing exhibitions and biennials both internally and externally, as well as introducing and evaluating the work of various designers. These designers also took an active part in the academic training of younger designers. Therefore, reviewing the performance of this generation of graphic designers is important for the comprehensive recognition and evaluation of the graphic design process in Iran.

The beginning of serious works by the fourth-generation graphic designers in Iran is about to coincide with the Reformist government's election victory in 1998. For the first time in the Hamshahri newspaper, the presence of a graphic designer was considered necessary and effective. Since then, the color printing system and the changing time of the newspaper's publication from the afternoon to the morning have become a consistent pattern for other newspapers. In the same way, due to the government's support for private publishers and their funding to increase the quality and quantity of book production, a significant number of fourth-generation designers turned to design book covers and took a different approach from previous periods. One of the hallmarks of graphic design work in this period is its attention to typing and turning it into a non-linguistic element with aesthetic functions. What strengthened and disseminated this approach among a wide range of fourth-generation designers was the expansion of interaction between Iran and the West and the acceptance of Western audiences of these works. An important point in any criticism and evaluation of the works of this period is to pay attention to the political and social environment that led to their creation.

One of the major concerns of the designers of this generation seems to be the representation of Iranian identity through some linguistic or visual elements. This exploratory approach to reflecting Iranian identity has shaped some of their viewpoints in the field of graphic design based on a kind of artistic or pictorial approach: an approach that is less acceptable in the graphic design profession that emphasizes artistic expression more than message transmission. Also presenting a particular style in the form of the representation of individual identity is another characteristic of most of the designers of this generation, a style that often leads to repetition of similar visual or written elements without sufficient attention to the subject or content of the work (Zahedi, 2012).

The design of title sequence in Iranian cinema is a function of the director and designer's intellectual behavior and interaction, and it is less possible to categorize the evolution of title sequence in Iranian cinema into periods with specific characteristics. Hence, we mention only to the title sequences that are somehow excellent and milestone:

1929: Frederick Talberg draws on paintings for use in titles of the film *Abi and Rabi*.

1934: The paintings that Frederick Talberg painted for the film decor of *Haji Agha the cinema actor* were used in the title sequence.

1934: Abdul Hussein Sepanta made the first sound film of the Iranian cinema (*Daughter of Lor*). The titles of this film were written in Nastaliq style.

1949: Only two films were made this year, but in the following years, film production grew.

1953: This year, Hamid Khaje Nasiri, who had been painting with Mahmoud Oulia and Musio Bazil, made a title for the film *Afsoungar* directed by Dr. Ismail Kushan. The film's name and production factors were written on the album sheets that were manually turned and a candle was illuminating in the upper right corner.

1954: About twenty films were produced this year, which increased the number of calligraphers - painters who designed and produced cinematic and calligraphic posters for titling.

1958: Mosheq Sorouri and Samuel Khachikian produced *Party in Hell*. Hamid Khaje Nasiri designed and produced its title sequence. Sorouri himself is one of the first modern graphic designers of Iran. He designed the first posters of Iranian cinema with his brother (Napoleon Sorouri). In *Party in Hell*, it the first time that the original space and visual elements of the film were used to create the title.

1960s: With the graduation of some painting students of the Faculty of Fine Arts who were more interested in graphic design, the design of the title sequences changed gradually during this decade and thereafter. One of the titles of this type was the title of the film *Kaiser* (Masoud Kimiai - 1970), which was first entrusted to a graphic workshop (studio Negareh). (Figure 1) Firouz Shirvanloo was the director of the workshop.

Kiarostami made the title of the next film of Kimiayi (Reza Motori - 1971). Massoud Kimiayi is a director who gives importance to the titles of his films and most of his films (with the exception of a few recent films) have enjoyed good titles.

Other notable titles of the 1970s and 1980s include:

The movie *Cow* (Dariush Mehrjui - 1970) with the title designed by Farshid Mesghali (Figure 2), also by Mr. Simpleton (Dariush Mehrjui - 1971) (Figure 3) and *The Prince Ehtejab* (Bahman Farman Ara -1975) (Figure 4), Morteza Momayez created good examples with the titles of *Sattarkhan* (Ali Hatami 1973) (Figure 5) and the lifeless nature (Sohrab Shahid Sales - 1975). Ali Asghar Mohtaj and Fawzi Hassan Tehrani also designed the long-running serial title of *Tangestan Braves*. The title of film *Soil* (Massoud Kimiai - 1976) was also made with Hardy's script and the filming of Nemat Haghighi. Hardy had previously made a title for the movie *Night of the Hunchback* (Farrokh Ghaffari - 1965) (Figure 6). We mention in the following some post-revolutionary popular titles: *Cold Roads* (Massoud Jafari Jozani - 1986) produced by Massoud Dashtban, *Mirza Norouz Shoes* (Mohammad Motavaselani - 1986) produced by Ebrahim Haghighi, Ahmad Arabani and Mohammad Fijani. The serials of *Hzardastan* (Ali Hatami), *Sarbedaran* (Mohammad Ali Najafi) produced by Akbar Alemi, *Tenth Night* (Hassan Fathi-2002) produced by Ibrahim Haghighi and several other films and serials (Sadeghi, 2008: 16-18).

Investigating the role of graphics in TV media

Nowadays, media, especially cinema and television, have gone far beyond what they were twenty or thirty years ago in terms of diversity, breadth and type of communication. Presently, not only the importance of this kind of expressive language (film) has increased but also the importance of their visual aesthetics and the necessity of using art and

knowledge of graphic design in this field is becoming more and more evident. The specialized and independent look at film title design also came about when graphic designers came into the field.

Since its inception, television has established itself as a pervasive, fascinating and popular medium in the communication sciences. From the beginning, along with the unprecedented technical and technological growth, it has been able to take advantage of other artistic possibilities. But among the fine arts, television, more than any other medium, depends on visual arts because of the common visual alphabet and the unity of visual language.

Scripts, dots, shapes, planes, colors, textures, blur and brightness are the elements whose accompaniment and communication on the screen make the image appear. "Being seen" is a common goal for both television images and visual works. The importance of visual elements in an image also comes from this purpose. Admittedly, the primary role in expressing the work is on the visual elements because each visual element has "visual energy"; the creator of the work specifies how they fit together on the page and with observing visual qualities, in respect to the role and power of the visual elements.

Graphics is an applied branch of visual art that has served television more than its other branches. In this medium, the demand for graphic images is increasing day by day, and large television programming companies and institutions have many graphic designers at their service. Graphics in television covers a wide range of activities ranging from designing sign, logo, caption background, titles and headings and visual charts to designing title, promos, advertising, industrial and cultural teasers.

The same visual elements used in graphic art appear in television image.

Investigating the title of Iranian serials

The serial sampling method is selective and we tried to select titles that can be evaluable. The sample titles under study are ten works of Iranian serials, five of them pre-revolutionary (50s) and five post-revolutionary works (60s and 90s). Of these ten, we have studied two works in details, and the rest have been evaluated case-by-case in Tables 1 and 2.

1. Tangestan braves (1972)

Director: Homayoun Shahnawaz

Title Designer: Ali Asghar Mohataj and Fawzi Tehrani

Genre: Historical

Movie story

Tangestan Braves is a television series about the history of the fighters of Chief Ali Delvari, Tangestan, Dashti, Dashtestan and Bushehr in the south of Iran against the British Empire. Britain invades southern Iran under the pretext of Herat blockade. Ahmad Tangestani, along with 300 brave men, defend Iran in a dilapidated fort. People cut two Englishmen into pieces, and the British government avenges them, attacking the people of the south from the water and land. Chief Ali Delwari organizes, arms the people of Delwar and Tangestan and defends the homeland against foreign aggression.

Description of serial titration

The title sequence of Tangestan Braves serial has two parts. In the first part, we see pieces that are moving and transforming into different shapes. The second part introduces the serial actors; all the fragments and images of the first part are fixed, with the text moving and displaying one by one from the center of the cadre. The way this effect works is very simple, moving on as a series of contrasting images or silhouettes. While the title is simple and unobtrusive at first glance, it has a strong appeal to its audience from the beginning. The designer begins his work with a circle that quickly becomes a drop of blood, which will become the germ and the beginning of all the land and the fighters. It could be the

blood flows through the fighters' veins. The designer uses simple geometric shapes to help him achieve rhythmic motion and transform it into the desired shape and image, which is a symbol of the simplicity and zeal of the people in the south of the country.

In the next plan, we see that this drop of blood will become a large hill. The hill immediately emerges as roaring waves as if it was the Iranian soil and water borders caught in the war.

From the very heart of the roaring waves, shapes emerge and become palm-trees that show the location of war in the south of the country. Then the palm trees subside and become combative riders. The palm is a symbol of the resistance of the fighters. These movements continue until the fighter shoots down and remains in his heart as blood drop and recedes, leaving other fighters out of there. It is as if with the death of a fighter, the fight is not over and more fighters rise up and defend the homeland, and so everything proves itself. It is worth mentioning that in all plans the camera angle is from bottom to top; it seems to have been chosen to induce a sense of power and boldness of the fighters.

The title sequence music is also very much in tune with the theme and content of the serial, and it shows a very belligerent spirit. The music at the beginning of the title is very consistent with the forms and pieces that are constantly moving and transforming, as if this music reflects the militant spirit of the fighters. The title has been positive and negative, which adds to the atmosphere of violence and war. The type of font used is Nastaliq, and perhaps one of the reasons for using this script is to be Iranian, directly related to the serial theme. As mentioned, after the title image was fixed, it shrinks and moves to the center of the frame and the scrolls move upwards (Figure 7).

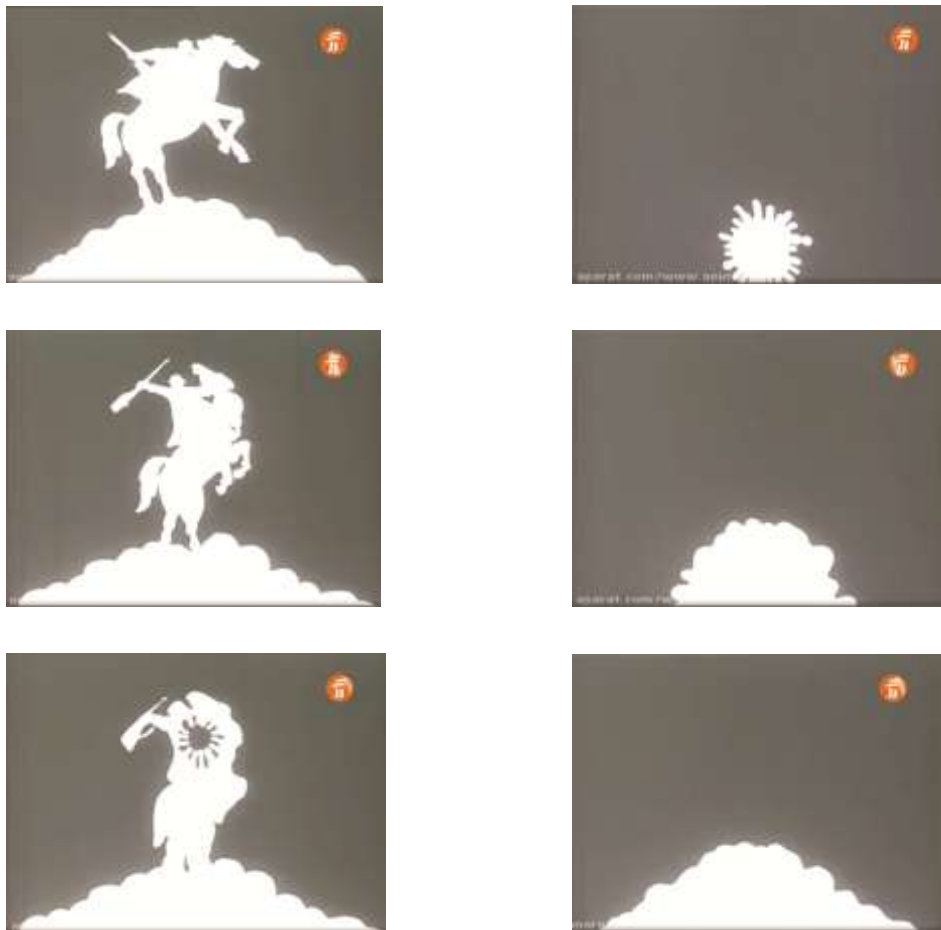




Figure 7. The frames of the title sequence of the serial Tangestan Braves

Director: Davood Mirbaqari

Title Designer: Massoud Saadatmand and Mehran Boroumand

Genre: Historical-War

Movie story

This collection narrates the life of one of the great Shiite figures Mokhtar Abu Obaid Saghafi, who came to take revenge for Imam Hussein after the events of Karbala and revealed his uprising in 66 AH.

Description of serial titration

At the beginning of the title of the serial Mokhtarnameh, we see a horse riding in the middle of the desert from a distance. In the next plan, we see a close-up shot of the rider's bloody hand. The camera is moving at all times. This time the camera is in position at the top of the rider, the angle changes rapidly and we see a scene of blood splashing across the horse. At this moment, the camera moves between the clouds and the sky, while the sky turns red, as added by the software. Next, the camera is in position just above the rider and above the clouds, showing the scene of the rains. The camera view changes immediately and shows the rider as the rain falls from behind. The angle of the camera changes again and a raindrop accompanies it from the sky to hit the ground and is played back in 3D.

The color scheme is black and white as if the designer used the technique to emphasize the serial title because, after spreading the raindrops, the logo of Mokhtarnameh appears and the angle and camera do not change for a few seconds. It gradually fades away, the face of protagonist immediately appears in a very real but less transparent way, and the actor's name appears in full red. The designer seems to have put the most emphasis on text, displaying the image and text simultaneously.

This title sequence also consists of two parts. The first part includes images, rider, camera movement between the sky and the rider and the rain, and the second part shows live cast images with low transparency in the background. We see the fluid blood and the names of the serial agents and the cast. In the second part of the title sequence, the designer uses water-moving effects that affect all parts of the scene, including actors, words and blood drops. This has created a rhythm of movement and dynamics to the work.

Designer has used the Moala script to design the Mokhtarnameh logo. Highly curved, exaggerated and sharp movements are some of features of this script used in various formats. The designer used the flames on the letters of the Mokhtarnameh to give effects to the logotype, which seems to be more appealing. There was seemingly some concepts behind the choice, one of which being the rain flaming and burning against its nature in taking revenge for Imam Hussein. The rain has supposedly accompanied Mokhtar instead of extinguishing his raging flames. Another interpretation: Mokhtar is anger of cruelty to Imam Hussein and his companions, that the rain is not the solution to this anger and rage.

The designer has used visual effects derived from the flow of fluid blood into the water and has influenced every visual and written element within the frame. The way to do this is to combine real film and computer visual effects in two- and three-dimensional form. After the logotype, the title of the lead character, drawn in red with Nastaliq script, enters the frame and moves swiftly to the left of the frame, spreading like blood on the stage and exiting the frame. The names of the other cast have had the form of the broken Nastaliq written by Hamid Ajami (Designer of Moala script). The choice of this script, due to its many stretches and curves, has created great harmony and rhythm with the effects of water and blood. In addition, it is in good sync with the serial genre and we see a very good interaction between letters and images. Most of the letters are in black on a light background, which makes the text beautiful. The writings and spots of blood in each plan in a specific way get into the frame and interact with each other. This is a good feature to avoid repetition and inactivity, showing the designer's creativity and intelligence (Figure 8).





Figure 8-Frames of title sequence of the serial Mokhtarnameh

Table 1- (pre-revolutionary serials)

Number	Name & year of production	Work structure	Creativity in narration of concept	Creativity in implementation	Use of graphic knowledge in work production (case)
1	Tangestan braves 1970-1972	Two-dimensional	+	+	Concentration on composition, creative use of positive and negative space, use of proportional letters, rhythm of synchronized motion of images, highly creative spatialization and balance and proportionality
2	bitter and sweet 1975	Two-dimensional	-	+	Induction of perceptive sense of proximity, induction of the concept of work with proper use of positive and negative space and color psychology, appropriate symbolism
3	Our agent Samad higher than risk 1976	Real	+	+	Proper composition of work, rhythm and continuous movement at work, use of golden proportions, letters appropriate to the space of the work, active energy in the frame, symbolism
4	My Uncle Napoleon 177	Compound (real & Two-dimensional)	-	+	Using letters and characters matching with serial content, variety of letters and text in the frame, appropriate color of letters, selecting the appropriate image for the work
5	Divorce 1978	Real	-	-	Using proportional letters, good viewing angles, good composition on the frame head

Table 2- (Post-Revolution serials)

Number	Name & year of production	Work structure	Creativity in narration of concept	Creativity in implementation	Use of graphic knowledge in work production (case)
1	Hezardastan 1980	Compound (real & Two-dimensional)	+	+	Excellent form and content coordination, proper spatialization and composition, selection of appropriate letters
2	Mokhtarnaméh 2004	Compound (real & Two-dimensional)	-	-	Designing the right letters and creating the most appealing effect on them, the right color of the letters in the space, variety of letters and texts in the frame, proper rhythm and harmony, space matching with the work.
3	Tears and Smiles 2007	Compound (real & Two-dimensional)	+	-	Motion and variety of images and letters in the frame, spatialization and rhythm proportioned with work, applying appropriate color to the theme, creating harmony between colors, designing a fitting and attractive logo
4	Share and share alike 2011-2012	Compound (real & Two-dimensional)	+	+	Good composition and keeping the lines in the frame, attractive movement and rhythm in the image shifting, proportionate color of the images, link between real and 2D images, interesting and harmonious movement ????
5	Thief and Police 2012	Two-dimensional	+	-	composition, Proper movement of images and letters, observance of golden proportions, color selection highly suited to the work and space of the work, execution harmonious with the theme, good consistency and rhythm of work, new handling of letters and their attractive movements at the beginning of the title sequence, good use of the letter (L) capability in the logo to communicate between frames and work beginning

III. CONCLUSION

In short, creativity and innovation are central to a successful title sequence. Essentially, creativity is an integral part of any innovative artwork and its enduring secret; this creativity expresses the professional look of an artist. Creativity and innovation have two main parts: creativity in conceptualization and the type of narration of the concept of work and creativity in the form and implementation of the work. As a summary, title sequence is one of the valuable elements of

film. The position of the title sequence is such that it pays the ground for audience attraction and, on the other hand, tells him from the beginning what he will see.

The mere declarative use of title sequence is quite wrong and it should be taken seriously like other film and serial elements. We should note, of course, that its first task is to provide information, and this should not be a sacrifice of beauty and design. But today's graphics owe much to the pre-revolutionary movements that are good or bad indebted to many artists of that era. With the advent of technology and the advent of home computers in Iran in the seventies, graphics opened its way for the qualitative and quantitative improvement of works in Iran. Advanced printing machines and precise display systems have opened a new season in the art of graphic design in Iran. The ubiquity of these technologies and the students' familiarity with them and the introduction of new types of paper and other necessities have led to more people working in the field of graphics.

Graphic essence seems to have grown well. Of course, the knowledge of the correct use and the correct working procedures to make the best use of it still have a lot to do. Given the importance and position of the media in the culture and customs of the nation and the needs of its media audience, there is a growing need for attention to the visual language. Lack of sufficient attention to this issue will certainly have negative consequences. This tool is like a fast-paced rogue horse that needs to be controlled. In short, the designer must dominate tool by his/her thinking.

Tables 1 and 2 summarize the five pre-revolutionary and the five post-revolutionary works as the research statistical population. The results show that the pre-revolutionary serial title sequences had narrative mode and more focus on conceptualization and narrative rather than the use of techniques and methods of execution. One of the biggest reasons for it was the novelty of profession at that time, and technology had not yet made great progress at that time.

In the title sequences of post-revolutionary serials, with the advent of technology and industry, we have seen considerable growth and progress in terms of technical capability in execution. But we see fewer traces of innovation and creativity in the style of execution, and most of the works follow external works in terms of the execution and use of the technique, and therefore are less creative in narration and concept.

The pre-revolutionary title sequences were divided into two categories, a group of designs that was simply a representation of images or films from different serial sequences, with only text being merely informative and devoid of any creativity. The other group had the artistic and creative aspect as well.

In such works, the designers have looked at the title as a separate profession and have been fully aware of the importance of the title. These designers have tried to focus their minds on the idea. When we look at the titles of their serials, most of the creativity we get from titles is the way they look at storytelling. That is, the artist designer uses all his might to illustrate the content of the serial, and seeks the next solution to creativity and innovation in depicting the narrative in few minutes. Sometimes he has done it very good and artistically, and has been able to affect the audience. It goes without saying that we also have some pre-revolutionary titles that have had the benefit of both types of creativity and have survived, such as the title of *Tangestan braves* and *Samad higher than risk*. Serial title sequence of *Hezardastan* is also a lasting work. Although this serial was made in 1980 and we have dealt with it as a post-revolutionary serial in this research, but the style of work is still under influence of prior narrative art, and we see it communicates very well with the audience and informs it about the story in a special and beautiful way.

Here we should refer to the same old stereotypical but very important argument, form and content coordination that is well inferable in these works.

In post-revolutionary titles, as noted above, due to the moment-by-moment advances in technology, especially in the title sequences and the interest of designers and artists in this technology as a tool at hand, there was less attention paid to the creativity in the ideation and narration.

The designer tries to affect the audience only with a variety of performing techniques and impressive effects and different movements, even with the slightest coordination of content. It is as if he/she is just looking for a way to take time away from the audience through the colors, and special visual effects, so he/she forgets one of the main titling missions to keep the audience informed of the story and narrative. He/she tries, in the most optimistic and artistic way, to get close to the story through making space and choosing an attractive color or font.

It is as if all of her graphic and aesthetic knowledge is about creating visual effects. Of course, this does not mean that in recent years a good and creative title sequence has not been created in terms of ideation and proper execution, but that number is in the minority.

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