

The most familiar image on TV is the human face. The fact that information is best disseminated through this image is a popular concept upheld by broadcasters. Because it is familiar the viewer is not encouraged to scrutinise the intervention that occurs when any programme is made. Televisual language has been accepted to the point where procedures have become institutionalised.

The adherence to a literary based (biased) tradition as being the pivotal point of communication often outweighs the importance of behavioural/environmental information. The incidence of framing a face to approximate eye-to-eye contact bears this out. This convention restricts the viewers' appraisal and analysis of contributors to a discussion or interview. Quite often the participants are asked to confine their movements, and the studio environment is constructed to this principle. (The most often iniquitous shooting convention is the recording of 'reaction' shots after a discussion taken place.)

The notion that television is a transparent medium indicates a failure to grasp the significance that production decisions bring to the appreciation of any subject. This piece 'Dialogue for Two Players' based on the use of familiar forms/images is structured so as to make visible and available information normally edited out. The construction aims to more precisely align content and method, and, combined with visually manipulative techniques underlines how material can be transformed.

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