Along the left margin, rotated vertically: **INSTANTYPE** / **educational TELEVISION/VIDEO daTa BANK**

PROCESSING: editting in-to VIDEO

RADICAL ELEMENT #1: "...YOU DON'T EDIT MUCH; WHICH PRODUCES VERY LOW DENSITY TAPES..."   DO NOT GOUGE

These tapes probably are not appropriate for mass group viewing unless the topic is right-on-center of what the mass wants to see; however, they are extremely appropriate for the person who wants to investigate the topic or area. Because,

IN ALL THOSE WHOLES BETWEEN THE LINES IS LOTS OF DATA...

it's not generally linguistic data-literally: IT'S DATA ABOUT HOW YOUR FAMOUS MAN STANDS UP...

DOES HE REALLY LOOK-LIKE A GREEK-GOD...

We all know that video-taping a straight lecture produces almost-always a video-tape which would BORE a group audience, even though the lecture would have been interesting. ...the normal thing one says, is that, you clean it up by-editting; but you can't edit a lecture...IT'S ALL TALK. I mean, in order to edit you have to say that some of what the guy or girl says is not as important as the other stuff...but-typically about EVERYTHING-IS-OF-SAME-IMPORT. So, you do high-lights of the lecture which ain't the lecture (it might direct you to the lecture) - or - you kind of let the whole thing in. But what Phil does is to apply a layer-over-that. That layer which he applys at some level is nothing but VISUAL-TINSEL****-or-FROSTING...but frosting makes the cake and nobody eats cake with out frosting.

THIS FROSTING LAYERING-OVER THE CAKE'S SUBSTANCE AT A META-LEVEL EDITS INTO EDUCATIONAL TV SYSTEM-CONTEXT NEW-LIFE; IE:

MOVE-OUT-BABY (and-over)

...like the album cover on records makes the record. I am told that before they started putting pictures on record covers, recrods were nearly impossible to sell... and I believe it from personal experience of walking around record shops. Now that level of analysis which is super-ficial from one point of view ends up to make the difference from the system working and not-working.

And that level of over-processing that Phil does even on straight images seems to make quite a bit of difference.

Like, in a normal lecture circumstance there is the guy talking, there's the room with all its interesting stuff, there's the people with all their interesting stuff and then there is the POTENTIAL-INTERACTION like, you can ask a question, you can get excited and there is an outlet for your excitment (clapping, squealing etc...)   But, the video tape presentation except for: stopping the tape, coming back to it, grabbing a friend and showing him the tape (which is a level of interaction that is very prominent in Phil's facility of the video data bank)...ahhh, you have to do something to substitute for that lectural-context which has all that fantastic peri-full-fil in it which is so interesting. OVER-PROCESSING substitutes for that...

IT'S STILL NOT QUITE RIGHT.

A   SECOND WHOLE ORDER OF RADICAL CONTRIBUTION IS THE PLAYBACK FACILITY:

ITSELF is optimized for individual and small group playback, is self administered and self selected so the tapes do not have to have a lot of candy-appeal; in other words, they don't have to be produced like Sesame Street because the people who are going there are looking for the stuff which is there and that's all that it takes. And this isn't true for playing back a tape for an introductory Art Class which doesn't know

what it is looking for and ain't in the position to decide anyway because it is a
class...and so a video-tape for them has to have enough flash-n-szap to keep them
interested even if they arn't (explicit-subliminal addiction) or even if they don't
know they are interested in the content.

But in the individualized playback system
a whole multitude of stuff which is SINS in any other system, become virtues: like,
self-indulgence of the person who is speaking is almost always a sin except if you
are looking after the information that person's got...and his self-indulgence is part
of that information and you lap-it-up...

SLURPT-SLURPT..SLURPT-SLURPTSLPURTPSLURTSLPUTRSSPSF

PROBABLY THE MOST RADICAL THING IS JUST DOING IT...DOING IT...DOING IT...DOING IT.

DOING_T ▶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿ ⓿ ▶ ▶ ▶ ▶

In other words taking a bunch of video tapes and getting them into a form
that is ACCESSIBLE and simply making them ACCESSIBLE...and they are made
accessible in Phil's context by putting them on cassette-form so people
(students'n'faculty) can just throw them in the machine; and making an
environment dedicated to playback and the room having large hours...

ANOTHER FAIRLY RADICAL CONTRIBUTION is the general refusal to video-tape
lectures. Which, as I understand it, there is only a very few straight
lectures in the data bank shot in Fullerton Hall...but to shoot the
discussions which happen after the lectures has several virtues:

AFTER THE LECTURES HAS SEVERAL VIRTUES:

One, is that the things that get talked about have already been pre-selected by the
students, so the tings that are interesting that the lecturer has to say to students
is selected by students in - question and answer - terms and at least the probes that
start the guy back off talking. That's of critical importance because the potential
audience or same-group of potential audience starts the guy-off talking (selecting
questions and probes the lecturer post-facto-is).

THIS IS TO OVER-LOOK BACK, 5 - 10
YEARS FROM NOW , HOW ONE'S PREVIOUS GROUP AUDIENCE WAS. THAT IS, INSTANT ART HISTORY
OF ONE'S GROUP LOCALE;
WHERE MY PEERS WERE COMING FROM-THEN...   *instant lettering*

Secondly, the interactive context, the discussion-business reveals more of the personal
character of the guy that's doing the talking (and the students doing the probing)...
and that's very important because in most cases you can get the guys 'DATA' from his
books or his art work or if he's suffeciently famous from what critics have said about
him.

What you can't get from those 'data' modes is the more subtle-nuancey things
about the personaility interacting with STUFF and the discussion format allows this
INTERACTION-WITH-STUFF.

As every good story writer knows, you reveal the structure of
the person, NOT by talking about the structure of the person but by allowing the great
ficticous person interact with events and people to reveal his structure. And that's
just what happens by these discussion formats that go on after a lecture in another
environmental context...it allows the extracting of relevent features of what's normally
present in a lecture format, which is for some reason almost always doomed to failure
(the lecture format)...

...except for the most-projecting kind of characters
who really-really know how to lecture............
arrows
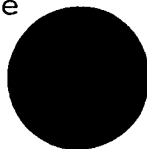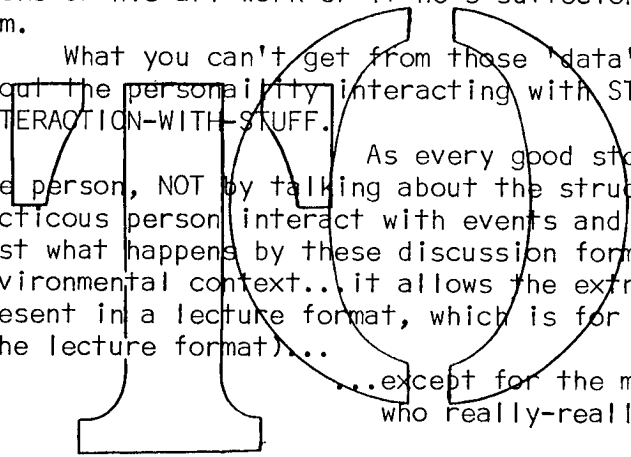
So, that and the detailed character of the playback facility, those two features are
I think the most radical and different from the way everybody else does EDUCATIONAL
TELEVISION, either with light-weight hardware or heavy-weight stuff...

THE SURFACE VISUAL PROCESSING I DON'T UNDERSTAND; just like I don't understand why
pictures on album covers and frosting on cake...I MEAN I DON'T UNDERSTAND THAT

BUT IT SEEMS IMPORTANT...though, I DISLIKE IT CONCEPTUALLY!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

THINGS TO COMMUNICATE TO THE 'FOLKS' IN SO MANY WAYS THAT IT CAN'T BE MISSE (BY NOBODY...NO HOW...FOREVER KNOWN):

One, is the details of the playback environment determine equally as much a
as the way the video-tapes themselves are done as to how the information
comes accross...now that's a non-understandable thing, like pictures on
record albums which has nothing to do with the SONIC-MATERIAL inside...
just nothing to do with it...just nothing; but it's something that one
can identify with visually that allows one to grab the album, select the
album, be titalated by it in all sorts of funny ways on funny levels
that I don't understand...BUT IT'S ABSOLUTELY IMPORTANT.   The playback
environment and the details of the playback environment and the details
of the details of the details of the environment are

CRITICAL ✔

Second thing that can't be missed is: if one just straight forwardly
decides to build up a data bank by video taping visiting lectures in
a lecture-context and then editting it; ONE IS DOOMED TO FAILURE.   That
will not work, it never has worked, probably never will work except on
rare occassions where the person who is doo-ing the lecture is SOOOOO-o-o-o
-o-o---o-o-o-o-o- good at lecturing that it all pops up to a meta-level
and works...and there are those people; some of those people that's the
very best with but there are so very few of them (and they usually ain't
what we call 'artists')...they are usually LECTURERS.(People who do the
lecture-trip as their thing)...people like Bucky Fuller and Ram Dass and
Ashley Montegue I suppose; those people who are lecturers by profession.
OTHERWISE TRY SOMETHING DIFFERENT...something else; and that which Phil
has discovered or invented is very appropriately tuned to/for his insti-
tutuional space.
                It would be very inapporpriate to Univ. of Ill.'s insti-
tutional space unless I were to be come Phil which I'm not...and do as
my primary thing or at least one of my MAJOR things...which I might...
I just might! - but I would require a different space than I now have.

When a person who is into EDUCATIONAL TV talks about taking a lecture and making it
into...ah, I mean transforming it into a TV program, he will probably say things like
it's important that we just not have a lecture and video tape it; but that we have
alot of graphics and visual-aid informations and stuff like that to go with it.
From a conceptual analysis, that strikes me as superficial...that-that ain't the problem
with video taping a lecture and if you spend alot of time making up que-cards and the
like with pretty pictures on them, IT WILL STILL NOT BE VERY GOOD.
(You might try to tell yourself and your buddies that it's good; but at some level you
all know that it AIN't GOOD!)
                        ...that the process of adaptive-transformation is consider-
ably more complex than 'pretty-tricky-visual-aids' (which typically serve more as
'pretty-awful-perceptual-BLINDERS', discouraging process-level interaction).

The next thing that you have got to convince everybody (tee-hee) there is that:

THE ONLY WAY TO DO IS TO DO IT...

In other words if they and there buddies want to get together and
make a video tape about how-to use a press or how-to use an animation
stand or how-to use a camera or any of those very obvious things that
would be of use to a 'teacher' (that substitute for the 50-100 times
you have to tell-it and you know could be done better by a well thought/
worked-out video tape than going through it half-interested each time)...
do it yourself...look at it...refine it...pay attention to what students
say about it...do it again(or if you arn't interested in repeats)do another
one maybe instead of again...and focus on that, eventually you will evolve
a 'style' which has to do with your approach to the problem and it will
work alot gooder than going to a producer in an EDUCATIONAL TV studio and
having them do it for you...GAURENTEED!!!
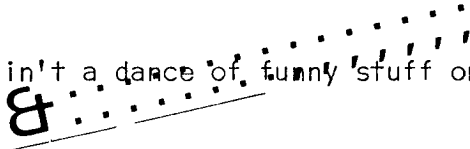   CAREFUL OF WHAT SLISH YOU EDIT-OUT...

...when I was doing a video-tape instructing on a compute-system, thrice during the
hour and half of taping the phone rang...we specifically didn't edit it out; because
that 'noise' turns into message in that it brings people back into what they are
seeing. You can get sucked so much into the surface of the presentation (conventional
video tape techniques try to make that happen): like the fake-back drop with the books
on the selves or black (green) boards or whatever is supposed to be the con-TEXT you know...
all to pull people away from the reality of what's happening-simply; which is, that there
is a TV camera looking at a process and a person is trying to point you to stuff in
that process...
              ...it all can pop onto the surface so fast that the 'dirt' like the
phone ringing and the ink being dropped or the exposed beer can...all can be virtuous.

...because it pulls the receiver into what simply is going on which is somebody trying
to tell you this or that about this or that:
                                  TRYING TO EXPLAIN WHAT THEY ARE INTO

...and it ain't a dance of funny stuff on a funny screen (I mean it is that too; but
                                              polish can be a real detractor
                                              for furrowing fallow fellows...
...'polish' often (most times) fails to reveal what's going on, or at least what one
   wants to be going on...or thinkgs is going aon...or...

...'polish' has to do with making the structure NON-apparent; polishing-over the seems
   so the seams ain't there anymore-right...can you believe it...

                              are
...there is EXTREMELY VALUABLE INFORMATION RESOURCES in the structure which is being
   used to present something...and to polish over-all the xeems is in the structure
                                              of instructing
                                              a

PEACE/ASCESIS(love):

DAN & PHIL

Philip Lee Morton - Asst Prof; Head
            SAIC/VIDEO - Video Data Bank
a typed in-conversational-process with:

Dan Sandin - Asst Prof; Inventor of Image Processor
            University of Illinois, Circle Campus   PRINTED
                                                                      mistake