

## DOCUMENTATION

### Identification

Artist:	Telewissen
Title:	Documenta der Leute
engl. Translation	Documenta of the people
Year:	1972
Total duration:	30:15 (With titles)
Colour / Audio:	B/W / mono
Language:	German
Production format:	1/2" Sony CV System
Digitised format:	DV for "Bibelgespräch", S-VHS for "Herbert Schuhmacher erklärt", „die ganze Welt“ and „Geschäftsfrau“.
Data files:	telewissen_280106_final / 38,05 GB

### Short description

The video used in the project consists of 4 excerpts of a 6-hour long video, to which Herbert Schuhmacher added an introduction, explaining the production of the work. The text, written in white on top of stills from the videos, states "Documenta 1972 in Kassel – Vor dem Ausstellungsgebäude regt die telewissen-gruppe Gespräche des Publikums an - Spontan aufgenommene Aussagen - wurden aus einem VW-Bus vorgeführt – Zuschauer griffen die Themen auf- ihre lebhaften Gespräche wurden wiederum aufgezeichnet - und vorgeführt". After the introduction the first excerpt starts, titled "Bibelgespräch".



**Image 1- Frames from „Bibelgespräch“**

The excerpt begins with a woman scratching an eye beneath her glasses and the interviewer asks her if he can record what is being said. From this point on a discussion develops around the theme homosexuality and subsequently religion and God. Besides the active participation of the woman and of a young man two other persons make shorter comments. The excerpt ends with a man refusing to be filmed and putting his hand in front of the camera, saying, "Lass die Finger weg Mädchen. Ich will nicht fotografiert werden". His hands completely cover the lens, so that in the end you only have a black frame.



**Image 2- Frames from „Herbert Schumacher erklärt“**

The second excerpt, “Herbert Schumacher erklärt”, starts with the image of a blond girl with glasses looking to the right. In the background one can hear the conversation that is been played in the van, in this case a bit from “Bibelgespräch”, where it is said “Als Hilfe...”. It can then be seen that the girl is talking with Herbert Schumacher. They go on discussing telewissen’s project and then go back to the earlier discussion on homosexuality. The sequence ends when the camera moves from a young man and focus again on the blond girl, standing next to Herbert Schuhmacher and he says “ Das betrifft nicht allein die Homosexualität, das betrifft das ganze...”



**Image 3- Frames from „Die ganze Welt“**

Afterwards starts “Die ganze Welt” with Herbert Schuhmacher asking a woman “was bewegt Sie wirklich? Was interessiert Sie wirklich?”. She answers “Die ganze Welt”. The discussion starts by being about egoism and consumerism and how society is responsible for this and evolves to how one can change the society. It ends with a close up of a blond woman saying: “...und versuchen es in die Gesellschaft Veränderung zu erwirken, nicht nur in sich.“



**Image 4- Frames from „Die Geschäftsfrau“**

The last piece is „Die Geschäftsfrau“. The sequence starts with a woman saying „wunderbar, es ist wunderbar“. The discussion goes on about what makes this woman happy, about family, about the approach to society’s problems in different generations. The video ends when the woman takes leave and disappears in the crowd.

### Timeline for the edited version

#	Image	From h:min:sec	To h:min:sec	Total h:min:sec	Observations
1	Introduction	00:00:00	00:00:39	00:00:39	
2	Title: "Bibelgespräch"	00:00:40	00:00:49	00:00:09	
3	Sequence	00:00:49	00:13:04	00:12:15	
4	Title: "Herbert Schuhmacher erklärt"	00:13:05	00:13:14	00:00:09	
5	Sequence	00:13:15	00:17:50	00:04:35	
6	Title: "Die ganze Welt"	00:17:50	00:17:59	00:00:09	
7	Sequence	00:18:00	00:22:48	00:04:48	
8	Title: "Die Geschäftsfrau"	00:22:49	00:22:58	00:00:09	
9	Sequence	00:22:59	00:30:17	00:07:18	
10	Credits 40jvk	00:30:18	00:30:34	00:00:16	
	Total			00:30:34	

### Background

The video was produced during the Documenta 5 by filming the discussions of passers-by on different subjects and then showing these discussions on a monitor. They then served as a starting point for further discussions. This work appears in the context of experimenting with the interactions between public and video, which were one of the main interests of the group. This sort of interaction had already been explored in a previous action in Darmstadt, where the passers-by could see themselves in a TV monitor and continued with another action where the statements were shown at the same time they were filmed.

### Technical Realisation

According to Herbert Schumacher the work was filmed on ½ inch open-reel Sony CV using a Sony Portapak camera. Cristoph Blase on the other hand refers that, due to the rarity of Sony Portapak using the CV format it was more likely that it had been filmed on ½ inch open-reel Sony AV format, if Portapak was the device used. It is also possible that the camera used was a CV2100 deck. Because the original tapes are no longer available none of the hypotheses can be confirmed.

### Editing

There were no original titles and the current excerpts were chosen from a total of 6 hours raw video material. In "Herbert Schuhmacher erklärt" there are three camera edits but all the other excerpts have no kind of editing.

### **Available versions**

Part of the original open-reel material was copied to S-VHS in 1996 and in 1998 the remaining open-reel tapes were transferred to DV (Digital Video) material. The open-reel material was not available. The material used for the project is now available as uncompressed QuickTime but unfortunately it had to be digitised from the S-VHS and DV tapes, which means that the problems inherent to these materials are also included in the QuickTime file, namely the compression in the DV format. The excerpt "Die Geschäftsfrau" was shown at Documenta 6 as a single work.

### **Digitisation**

The pieces "Herbert Schuhmacher erklärt", „die ganze Welt“ and „Geschäftsfrau“ were digitised from the S-VHS copy, while "Bibelgespräch" was transferred from the DV tape.

The information from the S-VHS player was transmitted as a composite PAL signal to the AJA IO-BOX, and then the digitised signal was sent over a Firewire connection (IEEE 1394a) with a transmission rate of 400 Mbit/s into a Mac G5 computer. The software used to control the digitisation was Final Cut Pro. The data was then exported as QuickTime uncompressed 8-bit PAL, for the digital restoration.

The transfer from DV was made over a composite connection from a Sony DVCAM DSR-20P player to the Mac G5, due to time code problems in the 1998's DV tape.

**Alterations**

#	Image	From h:min:sec	To h:min:sec	Total h:min:sec	Observations
1	Introduction	00:00:00	00:00:39	00:39:00	
2	Title: "Bibelgespräch"	00:00:40	00:00:49	00:00:09	
3	Sequence: "Bibelgespräch"	00:00:49	00:13:04	00:12:15	
4		00:01:09	00:01:09	>00:00:01	Image loss
5		00:07:15	00:07:21	>00:00:06	Problem with the aperture, the image becomes very light and then very dark
6		00:07:56	00:07:58	00:00:02	Image loss
7		00:09:57	00:10:00	00:00:03	Image and sound loss, followed by a still image
8		00:10:02	00:11:27	00:01:25	Continuous Drop-outs, from top to bottom
9		00:11:27	00:11:29	00:00:02	Image loss
10		00:12:00	00:12:34	00:00:34	Continuous Drop-outs, from top to bottom
11	Title: "Herbert Schuhmacher erklärt"	00:13:05	00:13:14	00:00:09	
12	Sequence: "Herbert Schuhmacher erklärt"	00:13:15	00:17:50	00:04:35	
13		00:15:35	00:15:37	00:00:02	Camera edit
14		00:16:50	00:16:51	>00:00:01	Camera edit
15	Title: "Die ganze Welt"	00:17:50	00:17:59	00:00:09	
16	Sequence: "Die ganze Welt"	00:18:00	00:22:48	00:04:48	
17	Title: "Die Geschäftsfrau"	00:22:49	00:22:58	00:00:09	
18	Sequence: "Die Geschäftsfrau"	00:22:59	00:30:17	00:07:18	

		00:24:14	00:24:16	00:00:02	Loss of signal
19	Credits 40jvk	00:30:18	00:30:34	00:00:16	

### Concept for the restoration

This is a very particular restoration, as the work was never shown in this form, which was specially prepared for the project.

It was decided to use the "Die Geschäftsfrau" excerpt because it had already been shown in Documenta 6. The 3 other pieces were chosen by Herbert Schuhmacher, as were also their length and the titles added.

There was a clear difference between the image condition of the files originating in S-VHS and DV. The 3 pieces digitised from S-VHS were in a good condition, except for some occasional drop-outs.



**Image 5 - Camera edit in "Herbert Schuhmacher erklärt"**

There were 3 strong image disturbances in the excerpt "Herbert Schuhmacher erklärt" and one in "Die Geschäftsfrau". The image disturbances in „Herbert Schuhmacher erklärt“ were clearly defects related to in-camera editing but that was not the case in "Die Geschäftsfrau".



**Image 6- Image disturbance with analogue and digital character**



**Image 7- Image disturbance with digital character**

The DV material from "Die Geschäftsfrau" was a real challenge, as it presented disturbances both with analogue and digital characteristics. Although all total signal losses have a typical digital character there is in at least one of the cases a previous image disturbance in the same spot (see image 6), apparently originating in a camera edit.

The continuous drop-outs all along the second half of the piece have an analogue origin but given that they were transferred to DV they also had a digital character.

On time code 00:07:15 to 00:07:15 the image was overexposed, becoming black and then very light before going back to normal. This was obviously an aperture problem at time of recording.

All the image disturbances related to the production had to be kept therefore both the camera edit and aperture problems were left untouched.

The occasional drop-outs in the S-VHS material could easily be removed with Diamant.

The total image losses were too long to interpolate. We had to find alternatives and we came to two options, either leaving the losses as they were or replacing them with grey frames. The option of just editing these areas out was put away as it would mean creating edit points that don't exist in the material.

We felt the digital errors were too disturbing to be kept and so the grey frames were inserted. Although it is not a completely satisfying solution, especially for the longer loss, it was the best option to take.

The continuous drop-outs in the DV file were the last problem. Because of their quantity and of the short period of time available for the restoration we had to use a semi-automatic procedure. Although we tried both the drop-out and dirt modules with various parameters none of them could remove the drop-outs completely. We believe this could be due to the compression artefacts introduced upon the transfer to DV. The solution to this problem would have been to interpolate each drop-out.

As a compromise solution we had to use the drop out module with the best possible parameters (see restoration form at the end of the document for details). In some cases this completely removed the drop out but the bigger areas were only reduced.

Another problem we identified, also originated by the DV compression artefacts regarded small and highlight areas of the image, like shiny eyeglasses, where the DV compression created small and very light squares. Although this problem already existed in the DV file it was even more accentuated by the automated treatment with Diamant. By using the semi-automatic procedure we could reduce this problem but not remove it completely.

The last change that was introduced to the files regards their brightness and contrast. According to Herbert Schuhmacher the videos were shown in a monitor with the contrast values regulated to its maximum. Although we would have preferred to keep the low contrast, characteristic of the open-reel format, we had to slightly increase the values for the brightness and contrast to meet the artist's requirements.

## Digital Treatment

The treatment was performed with the Diamant Software, which works in the Windows platform, and then finalized in Final Cut Pro, in a Mac G5. During the whole treatment all the parameters of the digitisation were maintained

Each of the sequences was separately imported into Diamant, as a QuickTime uncompressed 8-bit file. This file had then to be pre-processed, using the pyramid, local motion and stripe functions.

Before any treatment could be started the fields had to be split. Diamant was conceived for film, and the images in it are seen as whole images and not fields. If the video were to be treated without the "field split" Diamant would consider the lines to be errors and try to correct them. This would mean losing information where any of the tools was used. The "field split" tool prevents this problem by separating each field. After the treatments are performed one must only merge the fields again, and the line structure is kept.

For „Geschäftsfrau“ the treatment was performed using the Drop-out tool both manually and in the automatic modus<sup>1</sup>. Photoshop was used to correct larger problem areas, by substituting part of the image of one field by the one in the next field and finally interpolation was used for the remaining problems.

In "Bibelgespräch" both the Drop-out and the Dirt module were used to attenuate the continuous drop-outs.

"Die ganze Welt" and Herbert Schuhmacher erklärt" were treated using the drop-out module automatically and then manually, and the remaining problems were interpolated.

As a last step for all the files the fields were merged back together and the restored files were exported as TIFF files. Afterwards the TIFF were converted into a QuickTime 8-bit uncompressed file using the QuickTime Pro software.

The increases in brightness and contrast were performed on each sequence individually using Final Cut Pro, according to the following chart:

Title	Brightness	Contrast
Bibelgespräch	+9	+10
Herbert Schuhmacher erklärt	0	+15
Die ganze Welt	0	+12
Geschäftsfrau	0	+12

All the restored files and the new introduction created by Herbert Schuhmacher were then assembled into one file, including the new titles and credits, also using Final Cut Pro.

## Presentation

The videos were shown on a monitor during the Documenta 5 action, as well as the "Geschäftsfrau" excerpt later on in Documenta 6.

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<sup>1</sup> See form for the parameters.



**Restoration forms**

<b>Artist:</b>	<b>Telewissen</b>
<b>Title:</b>	<b>Documenta of the people, Kassel</b>
<b>Sequences:</b>	Geschäftsfrau, Wünsche (At.) <sup>2</sup> , Kommunikation (At.), Bibelgespräch

<b>Sequence:</b> Bibelgespräch		
<b>Imported:</b> as QuickTime uncompressed file, PAL		
<b>Pre-processing:</b> Pyramid, stripe		
<b>Work step:</b>	<b>Tool:</b>	<b>Parameters<sup>3</sup>:</b>
Original	Field split	
R_01	Drop-out	All 1, 5, 5, 1 Line
	Dirt	ROI only Frame range: 1 frame Dirt detection sensitivity: 15 Use motion detection: on Motion detection sensitivity: 10 Motion detection range (pixel): 10
R_02	Merge Fields	
R_03	Undo	To the original
R_04	Dirt	ROI only Frame range- 1 frame Dirt detection sensitivity: 7 Use motion detection: on Motion detection sensitivity: 7 Motion detection range (pixel): 10
	Undo R04	

<b>Sequences:</b>	Untitled 2 (?) Kommunikation (A.T.)	
<b>Work step:</b>	<b>Tool:</b>	<b>Parameters:</b>
Original	Field split	
R01	Drop-out Automatic	Light 1, 5, 5 1 Line
		Dark 1, 5, 5 1 Line
R02	Drop-out Manually	Dark 1, 2, 1 1 Line
R03	Merge Fields	
R04	Output	

<sup>2</sup> (AT.) Work title

<sup>3</sup> The parameters for the drop-out module are in the following sequence: Interframe Threshold, Sensitivity. Minimal Drop-out Length, Comparison basis (in Lines)

<b>Sequence:</b>	Untitled 1 (?) Wünsche (A. T.)	
<b>Work step:</b>	<b>Tool :</b>	<b>Parameters<sup>4</sup>:</b>
Original	Field split	
	Drop-out Automatic	Light 1, 5, 5 1 Line
		Dark 1, 5, 5 1 Line
R01	Drop-out Manual	Dark 1, 80, 1 2 Line
		Light 1, 40, 2 1 Line
	Interpolation	Local motion, standard, border protection 0%
R02	Merge fields	
R03	Output	
Comments:	There were changes to the bottom border due to the automatic drop-out module. They were corrected by	

<sup>4</sup> The parameters for the drop-out module are in the following sequence: Interframe Threshold, Sensitivity. Minimal Drop-out Length, Comparison basis (in Lines)

<b>Sequence: Geschäftsfrau</b>		
<b>Work step:</b>	<b>Tool :</b>	<b>Parameters<sup>5</sup>:</b>
Original	Field split	
	Drop-out module Automatic	Light- 1, 5, 5, 1 Line
		Dark 1, 40, 2, 1 Line
	Merge Fields	
R01	Field split	
R02	Drop-out module Manually	Dark 1, 40, 2, 2 Lines
		Dark 1, 40, 2, 1 Line
		Dark 1, 5, 5, 2 Lines
		Light 1, 5, 5, 2 Lines
		Light 1, 40, 2, 1 Line
		Light 1, 40, 2, 1 Line
		Light 1, 50, 1, 2 Lines
R03	Drop-out module	Dark 1, 5, 5, 1 Line
		Light 1, 40, 2, 1 Line
		Dark 1, 40, 2, 2 Lines
	Photoshop: Wide, darker areas were replaced with the content from the next field.	
	Interpolation	Local motion, Advanced, Border protection 0%
R04	Merge Fields	
R05	Output	
Comments:		

<sup>5</sup> The parameters for the drop-out module are in the following sequence: Interframe Threshold, Sensitivity, Minimal Drop-out Length, Comparison basis (in Lines)