to premastering and mastering—the whole works—a rather large task for any volume of its size (202 pages). As a result some instructional developers may find 30 pages of text on preparing for premastering and 15 pages on premastering and editing master rather skimpy. It is certain, however, that most will find themselves a lot more knowledgeable than before reading this book on the relevant processes, and definitely much better placed to relate more meaningfully with other members of their team.

That then, is the other not so hidden message of the discussion in this book — that the development of an IV treatment is a team effort, requiring the co-existence of at least three fairly specialised skills. These are video production and editing skills, computer programming skills and instructional design skills. This volume does not pretend to have the last word on any one of these integral components of IV development. And, neither does it pontificate about the suitability of particular instructional design models.

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REVIEWER

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Using Video: Interactive and Linear Designs by Joseph W. Arwady and Diane M. Gayeski, Englewood Cliffs, NJ: Educational Technology Publications, 1989.

Reviewed by E. Lynn Oliver

"Lights, camera, action!" Television, as a medium for delivering instruction, is alluring. Yet, developing strategies that incorporate video can be perilous. That's why this book will be a boon. It offers the instructional designer a hefty grab-bag of field-tested techniques intended to maximize the benefits of the video medium.

In what must have been a daunting task, the authors have endeavoured to impose order on this eclectic assortment of video techniques and devices by dividing them into two broad categories: linear and interactive video designs. Chapter 2 devotes over ninety pages to eighteen linear designs and Chapter 3's seventy pages are packed with twenty-two interactive designs. Arwady and Gayeski suggest, however, that all sound instructional video is, in varying degrees, interactive. Note, for example, their criteria for identifying a linear technique worthy of inclusion.

> Each technique is included explicitly because it has been used success-fully to establish a level of interaction where viewer cognition is in-fluenced in ways that can help shape subsequent behavior and per-formance, (p. 7)

Given the authors' definition of interactive video as "...programs which require viewer response" (p. 101), it may be helpful to think of "interactive video" in terms of its capacity to incorporate linear techniques and provide more sophisticated traffic patterns for directing the learner through the video experience.

The authors' refreshing approach to interactivity is further reflected in the manner in which they describe "levels of interactivity." "Direct address", for example, is level one. At this level, viewers are spoken to directly and asked "rhetorical questions" to be answered "in their heads." These "closure" tech-niques prompt intellectual fill-in-the-blank responses. "Pause" is level two. Again, the learner's perspective is evident, in that pause refers to the ability to "...control the rate, direction, or order of a program" (p. 102). This could be as simple as pausing or stopping the tape when instructed and turning to a workbook activity. Keep in mind, however, that the book's approach differs from the commonly understood levels of interactivity as determined by hard-ware configurations. It is only at level five that the authors predict the reader will recognize what is typically described as interactive video; the level at which a microcomputer interfaces with a video disc or tape.

Prior to delving into their tool-kit of video techniques, the authors encour-age the instructional developer to ponder two critical areas: the appropriate-ness of video as the medium of delivery and the composition and needs of the audience. They pose a number of factors to investigate when considering video as a possible solution to an instructional problem. Thought-provoking notions about the role of video in the instructional process are also raised. Next, the authors walk the reader through the nuts and bolts of an audience analysis. This sets the tone for the book. Viewers are considered active participants in the learning process; their thinking to be molded, or as the authors suggest, "manipulated", by the mediated instruction.

Each technique is presented catalogue style, its function reflected in a catchy title, such as the Dramatic Irony Technique, Vicarious Travel Tech-nique, or the Eighteenth Hole Technique. A concisely stated purpose is followed by a thorough, yet succinct, description. This, in turn, is reinforced and illuminated by a discussion of the ways in which the technique has been used

in actual productions. The production applications, in my opinion, are the most valuable contribution to the book. Here's an example.

The purpose of the "Omniscient Spokesperson Technique" is to introduce the viewer to an "extra" character whose role it is to "... provide viewers with analysis and explanation of important program segments" (p. 33). The character endears him or herself to the viewer by becoming an affable "confidant" who manipulates reaction to the message by posing questions, offering advice, and evaluating content from an "insider's" point of view. The example used to illustrate the technique was taken from an insurance company's video, in which the omniscient spokesperson is a comical character who "magically" enters and exits the scene as a "rotating star-shaped graphic." Production stills illustrate the special effects used.

In addition to getting a behind-the-scenes look at each video technique, the reader is treated to a text that is liberally sprinkled with excerpts from scripts and storyboards, production photographs, sample screen displays, and information-packed drawings and diagrams. When combined with simple, direct explanations of technical and production terms, Arwady and Gayeski do an admirable job of demystifying video production. As a result, devices like "digital squeezing" (compressing an image from full-screen to partial-screen size) begin to make sense, not just technically; but, more importantly, from a message design perspective.

While the book is directed at trainers and performance managers in business and industry, the content and examples used will translate readily to an academic or non-corporate environment. This practical, "how-to" book, will undoubtedly find a receptive audience among instructional developers. *Using video: Linear and interactive designs* will invariably stimulate the flow of ideas and generate fresh approaches to solving instructional problems through video.

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