

The making of Laurel's Handle was documented by my colleague Shigeki Amitani as part of his research. Using several cameras to monitor the process of digitally editing a short single shot of video, he sent on 17/01/2005, a questionnaire as part of the research:

I would like to know:

- What is the role of your notes in making a video sequence?
- What is the role of software (in this case FinalCut)?
- In your case, what is the relationships between notes and software as tool?

The video sequence is not a narrative as such, though being a linear medium, it obviously has a beginning and an end (but probably not a middle!).

It is not about telling a story that relates to **reporting about** something that happened in another place at another time. This video sequence will refer to another place and time not in order to represent or recreate whatever happened, but to create a **new** place and time, the moment of **viewing**, by an audience. This references the other place and time but the focus is upon the viewer interacting intellectually with the experience of viewing.

The notes are:

- to prepare for work using the tools:
 - thinking about 'the shot' (or the shots where I might be working with more than one) and **what it 'is'**. Broadly speaking, what happens pro-filmically - in front of the camera, the signified - and what happens filmically, the signifier. (Ref Pierce; Saussure; Wollen etc).
 - making notes about what might be possible to do **with 'the shot'**, using graphic devices and symbols, words and notes that help to analyse, **from memory**, what is happening in 'the shot' and how to start working with it - possibilities
- at the workstation:
 - looking again** at 'the shot', comparing what is seen 'afresh' with what has been seen or noted.
 - making more notes to do with factors that do not recall from memory so well, like 'meter' (durational aspects, using Markers at various points on the

shot to help determine this), and sound – voices and sound effects.

- at the workstation:

selecting short segments into a Sequence on the Timeline, to begin testing noted possibilities with actual practice and their outcomes.

working through various **possibilities** using a new Sequence each time, keeping notes of settings where some of the features in Final Cut Pro (FCP) are used. For instance, when using the 'unsharp mask' feature, the numerical parameters used to process that Sequence. Or the 'motion' numerical settings used for "magnifying" the image.

- later, at the workstation:

using a new Sequence to **combine** together selections some of the Sequences made earlier, to begin the process of ordering image with image, sound with sound. (At this point I speculated on placing the Sequences into an interactive database so that viewers could control the ordering process).

by this time, the "essences of the shot" had begun to emerge, on the screen, and **adjustments** were made to the duration or order of one sequence to another. These decisions were being made in order to intensify the experience of looking and listening, of being conscious of this process, how it was occurring and what relation it had to the 'real world' - of the pro-filmic event, or of past, present and future events affecting the viewer.

I was conscious at this stage that the opening and closing of the door was the 'major event', that the appearance of the door handle was an important part of this event. It brought to mind Brenda Laurel's definition of an 'interface' being like 'a door handle'. The image described the process of a person accessing a communication device. The **title** of the completed work would be 'Brenda's Handle'.

further notes were made of **developmental** possibilities for new Sequences as the above two paragraph descriptions were happening and during the next session some of these were tried.

- finally, the piece was **put to one side** for viewing later. This will allow temporal distance before determining whether the piece can 'stand-alone', or whether it needs to become part of a larger work.