

## Journal Entry

Friday, February 14, 2003

I visited my expert-external-advisor today: Carl Goodman, Curator of Digital Media at AMMI, and my ex-boss from the summer internship. The conversation we had was very good, very critic on his part, and even though he gave me a good deal of references and very valuable tokens of knowledge, I came out a little bit more confused than I was before.

My main problem right now is defining exactly what kind of experiment will my project feature. I've said before that it is clear I will write a paper in which I will have some freedom to go into details, to expose my points in terms of media history and the phenomenon that digital tools for film production have created. But the project itself, has been hard to conceptualize. I haven't defined my agenda very well.

On the other hand, in order to consolidate the project's concept, I was trying to conform to the criteria by which the other interactive exhibits in the museum have been built, but I think that's not possible anymore. If I do so, I won't be innovating much, my project will lose interest and feel as a commissioned work only.

So right now I will try to politicize it a little bit. Instead of proposing an interactive exhibit for the gallery itself (which in reality would have to be carefully curated and developed with many constraints), I will propose a piece that could go in an alternative space such as the lobby, out of the context of the main exhibition.

In short, I have come up with a strategy:

First, I have reduced my options for the experiment topic down to two:

1. The Craft of Digital Editing (or non-linear editing)
2. The virtual set

Of the two, the first one is more appealing and conforms better to the initial thread of my research, and my initial objectives. But before discarding the second one, I'll give it a shot and explore it a little bit more.

Second, I have decided to politicize a little bit my whole thesis work. I will do so by raising the following question:

Does the craft of media production always stays the same, no matter what the tools are? Or do the tools play a role in the acquisition of that craft?

My answer is:

**My hypothesis right now is that the tools indeed have a huge role in the definition of a particular craft, and therefore craftsmanship. With the advent of digital tools, some new nuances in the craft of -- for instance film editing -- have emerged.**

**The possibility of now merging job functions that in the past were completely separated, contributes to open the possibility of the emergence of new hybrid skills. The most clear example is maybe ability of the editor of interfering with the image itself, by adding corrections, by inserting certain effects, thanks to the facility that a digital editing tool offers in this respect.**

So in order to proof my hypothesis I need to build some kind of experiment. Right now I need to define it.

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