EXTRA MEDIUM:
DOCUMENTING A MOOD OF SPECULATION

by

Daniel Schrempf, BFA
University of Lethbridge,
Lethbridge, AB, 2016.

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Declaration

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Abstract

Extra Medium: Documenting a Mood of Speculation, Master of Fine Arts, 2019,
Daniel Schrempf, Documentary Media, Ryerson University

Extra Medium is an experiment that seeks to explore the impact of today's rapidly changing media environment. Through the traditional use of interviews, as well as manipulations of the traditional documentary framework, this project seeks to tease out a nuanced angle from a larger cultural environment of media saturation. It seeks to answer this question: what is the cultural impact of the widespread adoption of smartphones and social media in the last ten years? It proposes that the inclination of generation Y and Z towards activities rooted in the physical and tactile – in particular, analog photography – is a manifestation of anxiety surrounding a new and changing media environment.

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1 Project Description

1.1 Preface – A Mood of Speculation

A third of the way into William Golding's masterwork *Lord of the Flies*, the character Ralph is found contemplating his surroundings. He, along with the other young boys stranded on the island, have just begun to fall into a rhythm and adjust to their new environment. At one of their now routine meetings, Ralph notes that:

[The group of boys] had never had an assembly as late before. That was why the place looked so different. Normally the underside of the green roof was lit by a tangle of golden reflections, and their faces were lit upside down, like — thought Ralph, when you hold an electric torch in your hands. But now the sun was slanting in at one side, so that the shadows were where they ought to be. Again, he fell into that strange mood of speculation that was so foreign to him. If faces were different when lit from above or below — what was a face? What was anything?¹

In a similar fashion, the project *Extra Medium*, explores the current media environment created by the popularization of cultural hardware and software; namely, smartphones and social media platforms.² Golding's fictional example provides a tight overview of the intent of this project. Given that this environment is relatively new — and has changed significantly even in the two years spend conducting this research — this “strange mood of speculation” felt by those who are a part of it is perhaps the most valuable metric by which to evaluate this new environment. In the same way that the reflected light across a person's face creates an ominous feeling, it seems that people today are equally wary, if not alarmed, about a public entranced by their phones.

¹ William Golding, 2011, *Lord of the Flies*, London: Faber and Faber, 83.

² This work focusses specifically on the Apple iPhone and Instagram due to their large scope of influence and their history of popularizing their respective fields.

Our society hasn't been on this new island long. The Apple iPhone has only existed for thirteen years; only being truly accessible and adopted in the last seven.³ Naturally, software has been slightly behind with Instagram turning nine in October of this year, 2019. These two together have created an environment which, while still in its infancy, has been adopted at a rate even faster than TV.⁴ So, while there have been studies regarding the impact of this on a society — notably in regards to mental health — they are based on limited data. Instead, this project interrogates a sentiment. It looks at a particular mood of speculation that appears in the practice of young photographers. It proposes that the inclination of generation Y and Z to explore analog media is more than just simply nostalgia, but evidence of an aversion to the fleeting, ephemeral, and socially complicated environment of images.

This project does not draw the conclusion that the new media landscape is overwhelmingly destructive, though, it is certainly clear from these young photographers that this is a serious consideration. The freedom of a seemingly boundless media landscape is what brought these people together in the first place and gave them access to tools that previous generations never had. Despite this, it is clear from their individual practices and habits that there is a lingering fear surrounding this new landscape; one that drives them to fight against something that could be a powerful asset.

³ Eero Ekebon, 2012, "Adoption of Smartphones: iPhone. Research of Adopting a Mobile Phone Innovation from Private Consumers' Viewpoint." Thesis, Aalto University School of Economics, 42-43.

⁴ James E. Katz, 2008, *Perpetual Contact, Mobile Communication, Private Talk, Public Performance*, Cambridge: Cambridge University Press, 4.

1.2 Themes – Homage / Saturation / Anodyne

The title *Extra Medium* is merely a pun. Yet, specific understandings of the title neatly structure the scope of this project. These understandings – the first meaning homage, the second meaning saturation, and third meaning anodyne – will be briefly introduced here and explained in further detail in the following sections. Homage; in the sense that this project is an exploration after one particular example of Marshall McLuhan’s work *The Medium is the Massage* (abbreviated as *TMITM* in this paper) — this project expounds on *TMITM* and is *extra medium*.⁵ Saturation; in that the core subject is a flooded media landscape — it is about the additional media or *extra medium*. Finally, anodyne; as negative results of this new landscape are countered with just as many advantages often creating a confusing middle ground — it is the absurd notion of something being very central or *extra medium*.

To use McLuhan as an example, the titling of his LP as *The Medium is the Massage* was a spelling mistake that was caught but left unchanged. His iconic phrase was further adapted in the album and his writing with examples such as “the medium is the mass age”, “the medium is the mess age”, “the medium is the Mass (in reference to Catholic Mass) age”. Throughout this process, the phrase was re-interpreted over and over, creating a clearer understanding of the original idea. By using a similarly pedantic method of re-definition, *Extra Medium* was just as much summarized by its title as it was shaped by it.

⁵ *The Medium Is the Massage* is a short book spearheaded by the graphic designer Quentin Fiore in 1967. It adapts quotations from Marshall McLuhan’s lectures and writings. It was further adapted into a forty-five-minute recording by Marshall McLuhan, Quentin Fiore, John Simon, and Jerome Agel the same year. Given these two works’ relevance to this project, a more in-depth analysis is provided in the methodology chapter.

1.2.1 Homage – Notes on McLuhan

McLuhan's most widely recognized phrase is "the medium is the message", first coined in his 1967 book *Understanding Media, the Extensions of Man*. This idea was central to the research of this project — not to say that McLuhan's theory was a cornerstone of this research — instead that his inspired a process of discovery. In researching McLuhan, two ideas emerged, both of which were built on for this project. The first being his own "mood of speculation", and the second being his method of exploring this mood.

McLuhan claimed to "describe rather than prescribe"⁶; a phrase that in itself underscores his succinct writing style. Believing that "the art of the speaker consists in reducing his ideas into slogans", his ideas could be end up misleadingly simple or cryptically obtuse; and in some cases, totally unfounded. This style, paired with his personal idiosyncrasies, has made using McLuhan as a scholarly source complicated. However, the magnitude of his work and cultural influence — amplified by his obsession with his own ideas — has proved to be a very useful resource in this project. Though he is, no doubt, a far more qualified source regarding cultural media studies than the interviewees, the speculative nature of both parties is similar. McLuhan wrote about the present changes in his environment and making predictions on the long-term impact of these changes. To borrow a phrase included in *TMITM*, "we don't know who discovered water, but we're pretty sure it wasn't the fish."⁷ McLuhan, the interviewees, and this research aim to discern and understand an environment so pervasive that it is often invisible.

⁶ *The Medium Is the Massage: Marshall McLuhan*. 1967. Vinyl recording.

⁷ *The Medium Is the Massage: Marshall McLuhan*. 1967. Vinyl recording.

1.2.2 Saturation – Notes on Age

A recurring theme in this research, and the conversations with the interviewees, was this idea of saturation. The idea of “over-saturation” of images, of information, of emotions, is the primary understanding of the current media landscape. However, this has to do more with time than abundance of images. McLuhan spoke of his own time as an age of “all-at-once-ness”, and yet it is clear that the “electric circuitry” of the 1960s was hardly the equivalent of the widespread influence of today’s internet. And still, with technologies such as 5G and Wi-Fi 6 right on the cusp of adoption, it is safe to say that the current environment is the “slowest” it will ever be. So, while it may be called “saturation”, this has less to do with the environment and more to do with the individual. For this reason, the age of the individuals in this work is of great importance. Not only their generational window, but down to their specific year of birth.

The participants in this project: Patrick, Jules, Mookell, and María were born in the years 1993, 1994, 1995, and 1999 respectively. This places them across the threshold of Generation Y (often referred to as Millennials) and Z.⁸ But more than the generalizations and assumptions regarding these generations, they occupy an interesting window of time in the Canadian media environment. Most Canadians born in 1992 graduated high school in 2010. At this point in time, the Apple iPhone had just recently been adopted by a younger, consumer audience due to the iPhone 4’s competitive pricing model and front facing camera.⁹ Netflix had yet to be available in Canada, Instagram hadn’t launched until October of that year, Snapchat didn’t exist, and

⁸ Michael Dimock, 2019, “Defining Generations: Where Millennials End and Generation Z Begins.” Pew Research Center. Pew Research Center. January 17, 2019.

⁹ Eero Ekebon, 2012, “Adoption of Smartphones: iPhone. Research of Adopting a Mobile Phone Innovation from Private Consumers’ Viewpoint.” Thesis, Aalto University School of Economics, 42-43.

Facebook was still primarily used for text-based statuses and early photo sharing. In short, the social media landscape of this years' high school experience was confined to a desktop computer or gaming console. This environment was radically different for Canadians born even five years later. Those born in 1996 experienced high school with a far greater capacity through the rapid evolution of hardware and software. Slower, T9 format keyboards on flip phones were replaced by smartphones with cellular data connections. The number of messaging applications increased exponentially, and the existing platforms evolved dramatically. In the same period, Blockbuster went bankrupt due to the popularity of online streaming services. The difference between today's twenty-seven-year-old and twenty-two-year-old is not merely five years; these ages represent a massive difference in social development. The "92's" experienced the socially formative stage of high school in a media landscape that was drastically "slower" than the "96's"; with far less connection, far less content, and far more privacy. That is not to suggest that the negative of effects (namely, anxiety and depression) have less of an effect on these "96's". In a study conducted by Jean M. Twenge et al, there was a documented increase in psychological distress in adolescents ages twelve to seventeen and young adults eighteen to twenty-five from the year 2000 to 2017; an increase they attribute to "technology and digital media use and sleep disturbance."¹⁰ More interesting though was their process of splitting their subjects into cohorts, similar to the micro-generations outlined above, and they found that – although there was a clear increase – the data varied significantly between cohorts.

This variance was reflected in the observations of my own research subjects. Patrick ('93) mentions saturation far more often, and with greater distain, than even Mookell ('95) who is only

¹⁰ Jean M. Twenge et al., 2019, "Age, Period, and Cohort Trends in Mood Disorder Indicators and Suicide-Related Outcomes in a Nationally Representative Dataset, 2005–2017," *Journal of Abnormal Psychology* 128 (3): 13.

two years younger. María ('99) is still aware of it, and mentions the idea of saturation, but is far more comfortable with it. Patrick is the one who feels he needs a break from his phone regularly, whereas María will spend up to four hours a day on her phone yet has no interest in taking any sort of breaks. Through this it becomes clear that the impact of today's media landscape is intensely specific to one's age and has less to do with the volume of material, and more to do with one's ability to process it in an effective manner.

1.2.3 Anodyne – Notes on Danger

It is difficult to come to any sort of conclusion about what constitutes a productive change in the landscape, and what the potential dangers are. Excluding the discussion of privacy (which, for the sake of this research, is only very briefly addressed), the concept of healthy behaviour in this media landscape varies wildly based on age and other individual factors. For this reason, any generalized understanding of the media environment — and certainly any prescriptive advice — is ineffective. It is not enough to simply conduct a pros and cons analysis of events or behaviours. The participants in this project were all asked what they felt was the net result of this new media landscape, the answer was always some variation of: “there's good and there's bad, but they probably cancel each other out.” María, for example, says, “I don't think I could get rid of it (social media) because I'm fully addicted by now... I owe a lot of my friendships to Instagram in a way” which demonstrates both her skepticism about the negative impact of social media and her optimism. Mookell displays this even more overtly claiming adamantly that the constant connection is so damaging, while recognizing that he likely couldn't produce and distribute his magazine with as great a success without a platform like Instagram. This results in a cloudy perspective of these issues for the respondents. Using McLuhan's definition of a medium being an extension of “some human faculty”, the current field of devices

allows us to extend further than we ever have; in both directions, for better and for worse. The environment acts as an amplifier of information, of volume, and of behaviour. Any alarming correlation between dangerous outcomes can be easily counteracted with an overwhelmingly positive one, creating a confusing middle ground for an individual – like the respondents – when analysing their own relationship to the new media environment.

1.3 Findings – Time / Permanence / Social

Through the process of conducting interviews, re-watching the interviews, following the participants' social media accounts, and the organizing of all these elements into the final form, this project *Extra Medium* found three distinct “moods of speculation” in the lives and work of the participants. These are: speculation on lost time, speculation on permanence, and speculation on community influence. These observances are based either on comments that are directly stated and shared by the interviewees, or common behaviours, practices, and motivations between the respondents.

At face value, this project can appear as a survey of current shared nostalgia. This is true to an extent. However, it focuses far more on the resulting action of nostalgia rather than simply cataloguing what so happens to be the current trend. Chris Chesher in his analysis of the iPhone at its history in relation to photography references the rise of applications that “simulate a nostalgic image”¹¹ and specifically cites the example of Hipstamatic.¹² Chesher goes into detail about the interface of the application and suggests that the success of this application – the year

¹¹ Chris Chesher, 2013, “Between Image and Information,” Essay, In *Studying Mobile Media: Cultural Technologies, Mobile Communication, and the iPhone*, edited by Larissa Hjorth, New York: Routledge, 107.

¹² LLC, Hipstamatic, “Hipstamatic,” Accessed August 2, 2019, <http://hipstamatic.com/camera/>.

at the time was 2012 – was due in a large part to its commoditization of nostalgic effects. In other words, the app succeeded due to its ability to *emulate*.¹³ This certainly was the model for applications around this time. Another contemporary of Hipstamatic was Visual Supply Company or VSCO, an application that started as a company which built presets for digital cameras that emulated classic analog photography stocks.¹⁴ It eventually transitioned its assets to mobile platforms, and in March of 2019, it completely dissolved its desktop-based services. It now operates exclusively on mobile operating systems. This transition happened after the scope of the Chesher chapter and is still too recent to have been documented extensively. Furthermore, it is a much larger trend than the two examples of Hipstamatic and VSCO. The transition in question is not simply the movement away from desktop to mobile platforms, but instead the transition from skeuomorphic interfaces to radically simplified ones. This transition is crucial to the understanding of the media environment of today, and consequently, the experience of the individuals interviewed.

The best way to understand this design trend is to look at the Apple iPhone operating system changes. In 2013, iOS 7 was released to the public and represented the greatest user interface overhaul in the history of the iPhone. It took Apple's longstanding affinity for skeuomorphic design and replaced it with a radically modernist simplicity.¹⁵ Though it has now

¹³ Chris Chesher, 2013, "Between Image and Information," Essay, In *Studying Mobile Media: Cultural Technologies, Mobile Communication, and the iPhone*, edited by Larissa Hjorth, New York: Routledge, 108.

¹⁴ VSCO, "VSCO," Accessed August 2, 2019, <https://vSCO.co/>.

¹⁵ As defined by the Oxford English Dictionary, a skeuomorph is an object or feature which copies the design of a similar object made from another material but does not usually have the practical purpose that the original does.

been widely accepted – or one could argue, due to Apple’s influence, widely *prescribed* – the initial design changes were quite unpopular. iOS 7 replaced the decorative elements of wood grain in the Music app, the tape recorder in the Podcast app, and the old-style microphone in the Voice Memos app, along with many other changes, with a simplified – and overwhelmingly digitally prudent – interface design language. Applications that didn’t make this visual transition (Hipstamatic for example) have fallen out of favour, and ones that did (VSCO, and crucially, Instagram) have gained a significant foothold in the market.¹⁶

This movement coincided with equal and opposite transition often called “post-digital”. Florian Cramer examines this behaviour in 2014 as a transition from defaulting to the newest technology, to determining the “technology most suitable for the job.”¹⁷ The work Chesher and Cramer taken together, along with taking into account the numerous technological and cultural changes that have happened in the five years since their writing, illustrate the current media landscape. A landscape that has moved from digital emulations of analog sensibilities, into two camps of distinctly digital and deliberately analog. Through the three categories of speculation listed above, this research seeks to show that this change is a reactionary impulse towards to the negative aspects of a digital environment.

1.3.1 Speculation on Lost Time

There is a complicated causal relationship between user and device, but one that ultimately reflects the desire of the market. As seen through the transition in the mid-2010s, it is

¹⁶ As of August 11, 2019, *VSCO* ranks as the fifth most popular free & video app on the iOS and was awarded Apple’s “App of the Year” award in 2013. *Hipstamatic*, which won the “App of the Year” award in 2010, currently sits at 135th most popular.

¹⁷ Florian Cramer, 2014, “What Is ‘Post-Digital’?” APRJA, January 23, 2014, <http://www.aprja.net/what-is-post-digital/>.

clear that the current brand of nostalgia has more to do with a desire to reclaim time lost to distraction – or eliminated by faster tools – rather than superficially *emulate* for entertainment. Firstly, there is a dissatisfaction with the façade of digital emulations. The impulse to use the “proper tools” – the referent rather than the reference – is associated with a desire for a more meaningful interaction with one’s environment. This is seen in the sentiment of Jules in his observation that, “anything that is easy is probably not going to be meaningful”. Patrick has similar observations and even suggests a causal relationship saying that he thinks the desire for analog tools is “subconscious way of people wanting to slow things down for themselves, in a time where everything’s so instant.” Keeping in mind that Jules and Patrick were born in 1994 and 1993 respectively, it makes sense that their understanding of lost time is slightly different than María who was born in 1999. She says that it has more to do with authenticity the original source and controlling a difficult medium as she states that “it’s not about slowing down; I can get impatient”. This makes sense as her age predisposes her to have a better capacity for handling information, but all three have this understanding that there is something missing from digital platforms, and this has something to do with physicality, and more worryingly, it has to do with meaning.

Mookell also expresses similar sentiments to the other three, but not only does he speak about lost time in artistic process, he also talks about the time sink of digital platforms. When speaking of Instagram, he observes that he often doesn’t know what he’s looking for, but he’s “looking for something”.¹⁸ Not only does the media environment eliminate the time that provides insight and discovery in photography, but it exaggerates the time spent in a mental state similar

¹⁸ Kendra Cherry, 2018, “Variable-Ratio Schedules for Creating a High Response Rate.” Verywell Mind, Verywell Mind, December 17, 2018, <https://www.verywellmind.com/what-is-a-variable-ratio-schedule-2796012>.

to gambling addiction. Through this it becomes clear that this move to analog media has less to do with nostalgia, and more to do with a conscious and unconscious reflex against the loss of time, and as a result, meaning.

1.3.2 Speculation on Permanence

Mookell's understanding of lost time is, like the other interviewees, caught up in the ideas of physicality. The term that comes up in the interviews is tactility which can be understood as physicality that holds meaning. For Mookell, designing the layout for physical magazines rather than simply populating an Instagram account is a way of slowing down and reclaiming meaning through taking time, but also reclaiming meaning through re-introducing the tactile information of the medium. The magazine "adds a familiarity to something we're already super engaged with every day but is in a physical format instead of having to look at it online, you get to just open it up and you're not on Facebook, so it's a win." Jules has a very similar sentiment towards his photography as he says that shooting, developing, and printing his own photographs with analog methods on a fully mechanical camera was a way "concrete way of salvaging something of the world." This behaviour is also seen in Patrick's collection and maintenance of others neglected analog cameras and María's collection and maintenance of others neglected analog photos. There is a clear spoken and implied desire to retrieve and inject the tactile information of physical media back into the fields of photography which have been gutted of these signifiers by the influence of technology in the transition of the last decade.

While this is only the documented sentiments of a few individuals, the ability for these four to network (ironically, through the same platform they are fighting against) with other members of the community demonstrates the efficacy of their claims. Despite their age, Patrick is able to support himself through the buying and selling of analog camera, Jules works full time

at a successful analog photography processing lab, María has clients specifically asking for her to shoot analog photos rather than digital for her graphic design work, and Mookell is now in the process of releasing the third issue of his magazine. Profit is neither the best metric of success, nor a confirmation that the consumers align idealistically with the produced material, but it does show that this is not an isolated niche, but a larger community. So, while this project only claims to investigate the sentiment of certain individuals, in a rapidly changing environment, which – as a result – lacks experts, these speculations are a valuable insight into the understanding of the greater community.

1.3.3 Speculation on Community Influence

This generalization of community holds, but the complexity of the issue still requires a more fine-tuned analysis. The final speculation surrounding this environment has to do with the social component of “social media”. The comparison of Jules, Patrick, Mookell, and María to their peers, and to each other, complicates what may have ordinarily just been an individual cultural – or perhaps artistic – process. The choice to pursue physical media despite, and in spite of, digital platforms would perhaps be a more coherent motivation, easier to track, and say more about the current digital landscape if it were not complicated by the social component.

Invariably, this component is referred to directly – or indirectly – by the term “pretention”.

Firstly, there is the peer to peer comparison of skill. As photographers working in a field with more and more actors added daily, there is a need to distinguish oneself from the pack in order to achieve acclaim, or even just to improve skill. One of the main ways it seems photographers do this is by being more involved with the mechanics of photography rather than relying on automatic functions. This desire is what often lands people in the world of analog photography; an unforgiving medium that requires a great deal of technical and artistic skill. So,

while the interviewees do have genuine reason for their preference for analog media, it is also caught up in a desire to simply be a better technician. Since the media landscape was built on a fetishization of analog media, and there is a booming market for increasingly convincing imitations of film stock, and it is becoming harder and harder to differentiate what is authentic and what is fake. For example, María has been asked what app she uses to make her photos look old, specifically in reference to an analog black & white image. Since this appearance of analog is so tied up how one compares skill peer-to-peer, but is also easy to fabricate, it puts the interviewee in a doubly complicated environment. Not only is social media a platform known for propagating a façade, but the medium of analog photography further creates an environment of one-upmanship based on faulty or fabricated evidence. There is a desire to fight against the negative effects of the media environment – and the propensity to analog tools is a symptom of this – but doing so inherently claims a level of expertise. In many cases, a socially unacceptable degree of expertise. Many direct and honest observations on the participants practices often ended with a caveat as a result. Mookell’s telling observation ends *Extra Medium*, “I feel so pretentious talking about Instagram this way... it’s not a challenge, it’s not supposed be, but I guess I look at it differently as an “artist”, whatever that means, I don’t know, so yeah, I don’t know.”

Even the process of conducting this research incurred something akin to Heisenberg’s uncertainty principle: influencing the subject through the very act of observing it. The understanding that this project was being done to fulfill a master’s in fine arts degree resulted in a high degree of posturing from the interviewees. This is what made the interviews so erratic and why it took so long for the relationship to germinate and produce usable observations. Jules has a similarly telling analysis of the social dimension as he says “I don’t think the point in art

should be about building a social persona for yourself... to knit a sweater of pretense to walk around in society with people who do the exact same thing as you're doing."

In summary, this project finds that the participants are examples of young people who are reverting to analog media as a result of the negative effects of the media environment. It shows that this environment distracts far more than it aids, and that it is further complicated by a social component making change difficult to perceive clearly, and difficult to enact adequately. It proposes therefore that the resulting attitude towards this environment be one of a "mood of speculation" lest the negative effects of the environment usurp its positives and further impact the health of the individual, and as a result, a society as a whole.

2 Methodology

2.1 Dual Intention

Two formal goals of this research were: to incorporate documentary convention into a design medium, and to incorporate that resulting design into a film medium. This was done in an attempt to a.) bring the lilting, gestural nature of informal interviews in to offset the clinical efficiency of graphic design and b.) to amplify the structure of a book by forcing it into the controlled, time-based medium of film. The reflexive nature of this research: the influence of various media on society, called for sufficient planning and exploration of the form of the work itself. Rather than choose an established medium to work in (for example, shooting the whole project on super 8 motion picture stock, entirely on smartphone cameras, or assembling it from screen captures of mobile applications or archival material were early considerations), the decision to create a cross-medium piece seemed better suited for the purpose. The resulting form was unconventional enough for the audience to keep the medium front of mind and therefore offering an overt, parallel reading of the content.

As the title of the work is helpful to understand the direction of this work as a whole, the experiments of Marshall McLuhan are critical to the understanding of its method. The opening essay that is read in McLuhan's "The Medium is the Massage" contains the phrase "when two seemingly disparate elements are imaginatively posed, startling discoveries often result."¹⁹ This is followed by the sound of a music conductor counting in "one, two, one, two, three four" immediately cut off by the soundbite of a jackhammer. This sets up the direction of the forty-minute LP. The album, coordinated by John Simon and Jerome Agel, was not the first cross-medium experimentation by McLuhan and his collaborators. It began with the graphic design

¹⁹ *The Medium Is the Massage: Marshall McLuhan*. 1967. Vinyl recording.

book proposed and published by Quentin Fiore. The idea was to create something from “patches”²⁰ of McLuhan’s work in order to “convey the spirit... in an appropriate form. The “lineality” of the average book wouldn’t work.”²¹ This, at the risk of over-simplifying a dense and heavily referential body of work, was the driving intention behind these two experiments created in the late 60s. The idea that form was under-explored and deserved to be pushed — and sometimes prioritized — over content.

This is not to say that form was pushed irrelevant of content. McLuhan’s “slogans” made for excellent base material, many of the concepts were easily adapted into clever visual and aural puns. The process of creating these works involved the evolution of form and content together, one informing the other as it went along. *Extra Medium* then, was a project that spent a large portion of time establishing suitable base material. Though the research question remained virtually unchanged throughout the process, the subject shifted sporadically. If a creative project can be likened to cooking — with the raw footage and research being the ingredients and the editing suite being the recipe — this research spent the vast majority of the time gardening. Gardening as distinctly different process from grocery shopping. For the sake of illustration — and because the final form of this project most closely resembles a movie — it seems that narrative filmmakers often have a recipe decided well in advance, (storyboards, shot-lists, etc.) and production consists of collecting a specific grocery list, and documentary filmmakers often go grocery shopping first to see what is available and decide what is a feasible dish to create afterwards. *Extra Medium* on the other hand had a very defined structure towards the end of the

²⁰ J. Abbott Miller, 1993, “Quentin Fiore: Massaging the Message,” *Eye Magazine*, September 1993, 91.

²¹ J. Abbott Miller, 92.

project (this will be elaborated on later in this chapter in detail), but much of the ingredients were still growing; often unripe and inedible until the very end.

2.1.1 Ingredients – Documentary and Design

In this analogue garden, the first thing to be built was a plot for interviews. These early seeds included an elderly woman whose macular degeneration made an image on a backlit smartphone screen impossible to see as a result of the glare. The story behind it being, since the media environment has moved family archives from physical prints in shoeboxes to digital images in online repositories, there was a loss in physicality resulting in a loss of connection to her new grandchildren. It also included young parents who now have to deal with the issue of documenting their child's life on public, online platforms such as Instagram, and the social, legal, and security concerns that come with it. There was also the issue of safety and permanence. There were stories of two people who had lost their physical family albums in house-fires; both explaining the fear of losing precious memories, contradicted by the counter-intuitive realization that digital files are more likely to be corrupted than a house-fire breaking out, an event that would still destroy a hard drive anyways. Even towards the end of the shooting phase of this project, there was an interview with one of the last shops in Toronto that converted old or obsolete video formats to digital files. The store owner, who had taken over from his father, commented on the two groups customers he encountered: older people concerned with protecting their old archives, and younger people who were deliberately shooting new material on outdated formats for the “aesthetic”.

The driving question in this pursuit of proper ingredients was to find something that was fresh for the audience. The difficulty with this subject is its propensity to lose effectiveness by appearing alarmist or judgemental. While an image of someone bathed in the blue light of their

smartphone can be a clear and powerful image (although, it is becoming increasingly prolific and runs the risk of becoming redundant) it lacks the nuance to be able to be properly thought provoking. For example, one can look at an image of a teen hunched over their phone or a mob of tourists taking selfies and disassociate their own behaviour (i.e. “I’m not that bad). To then suggest, even vaguely, that they might be just as bad as those depicted, further solidifies a resistance to the message of the work. To include interviews was the first step in avoiding this reception. By focusing on an individual, the audience is free to connect with a character rather than a caricature, and as a result, hopefully suspend their judgement of that character and be more inclined to draw similarities between the participant on-screen and themselves.

Eventually, as more and more interviews were collected and conversations led to other sources, the focus began to narrow in on young analog photographers. Not only because they were directly impacted by the significant change of photography in the last ten years, but also because their stories overlapped and corroborated each other’s sentiments. While the other interviews offered insight into the cultural impact of widespread smartphone popularity, the variety of the characters made it difficult to deliver any sort of message concisely. The amount of detail necessary to explain these stories obscured the connective tissue between them. By focussing on a specific community — young artists working with analog media — the project began to take a more palatable form. This also allowed for a more in depth look into the lives of the participants through their interaction with each other in community. Rather than just scheduling formal one-on-one interviews, it was now possible to witness multiple participants as they went to galleries, events, or shops. So, while this project was not intended to be an ethnographic study, by switching to this mode of research, the central focus of the project benefitted.

Near the end of the project's production phase, a large portion of the collected video interviews, audio interviews, still images, and archival material was sacrificed in order to focus specifically on the community in Montréal alone. Even though the analog photography community, ironically, has very little connection to physical geography — most of the coordination for events, marketplace for equipment, and creation of friendships happen online — rooting this project in a specific place and time helped eliminate extraneous distracting details. One of the last interviews to be cut was with a magazine editor from Toronto. His work was the most publicly recognized work this research came across and garnered the largest online following.²² Not only that, but it was a significant touchstone for the other four interviewees. Despite this, it proved difficult to include without also explaining the phenomenon of “Instagram Magazines”; accounts that function as mood boards or that curate community submissions which may or may not have an actual print edition. The time it would have taken to do so adequately would not have been worth the insight it added. That, and the fact that the editor was from a different city, made this decision to omit this interview a very practical one.

The resulting material of this process was nine interviews, each running between one to two hours length, with four Montréal based photographers in their late teens & early twenties. Though the bulk of this material was collected near the end of the project, the whole of the material collected contributed to a better understanding of this topic. Many of the unused interviews shaped the questions in the later interviews. However, the point of including these interviews was — to use Fiore's term — to create “patches”. Even though there was a pre-

²² The editor mentioned here is Patrick O'Rourke. His magazine “Rental Mag” (@rentalmagazine) has over 103,000 followers on Instagram as of August 11, 2019. The first edition of the printed magazine was sponsored by the shoe company Vans and the product launch was staged at The Bentway in Toronto in September of 2018. The first edition sold out within hours after being released for online orders.

planned question list for each of these interviews, the goal was to keep the footage as honest to the circumstance as possible. The point of including interviews at all was to add a lilting human element to a calculated design piece, so for these “patches” to be truly successful, they needed to be as truthful to the characters situation as possible. These patches needed to catch the participants in a speculative mood; to explain the details of their situation for sure, but also to catch their own processing of why they were doing what they were doing.

These patches were meticulously catalogued at the end of the production phase. The process of tagging the footage first involved the synchronizing of the audio and video and overlaying a timecode in order to index the footage more efficiently. Then began the process of listening through all of the interviews (at this point in time, the material still included the Toronto based magazine editor and video conversion shop owner). It went through several rounds of revisions, removing segments of interviews that weren’t relevant to the research, demonstrably incorrect, or, in a few cases, overly aggressive towards other members of the community. Eventually, all the usable footage was arranged on a single timeline totalling one hour. This timeline was given its own timecode and was transcribed in detail. This transcription was then loosely broken down by phrase or coherent idea, ranging between four and fifty seconds in length, and arranged in a spreadsheet (fig. 1). At this point, the editing process moved completely from the computer to physical sheets of paper. The cards listed a.) the index number of the master interview sequence b.) a short summary of the phrase c.) the exact timecode of the beginning of the phrase and d.) the approximate time in seconds for the phrase (fig. 2). The resulting 165 cards were then arranged on a wall chronologically in order to view all the material at once. Then began a further process of weeding through the interviews (fig. 3) condensing the expository information of each individual’s situation, joining and discovering similar keywords

and ideas, and very loosely determining an order. The paper edit was a critical part of this methodology. It allowed for a process closer to mind-mapping rather than a linear sequencing of events. As a result, it was much faster while being more accurate.

Once a large portion of the interview patches had been culled, the coded index cards were used as a roadmap for the edit and it was re-built in software. From this point forward, work on this project jumped back and forth between the paper edit wall and the computer. Any changes made in software were reflected on the wall and vice versa regardless where the changes were originally made. This was a way of selecting the best method for moving information around quickly or viewing the material in the clearest way possible. This fine-tuning process went through a process of rapid iteration. As the interview segments had been exhaustively categorized at this point, this iteration had less to do with how they related to each other, and more to do with how they related with the greater formal structure of this work. This recipe will now be discussed.

2.1.2 Recipe – Book Design & Film

The second formal aim of this project was to incorporate the design sensibility and structure of a book into the medium of film. This process germinated in different locations around the same time, so it is difficult to explain the process causally. What makes most sense to begin with is the side projects of McLuhan. In tandem with the collection of interviews for this work, there was also a great deal of research being done dissecting *TMITM*, both the book and album version. It was initially studied as a way of exploring the theoretical work of McLuhan, but it soon became clear that it was much more useful as a template for creative structure rather than theoretical backup. This album was transcribed as though it was an interview, except, in even more depth. This was purely an investigation of a dense piece of work rather than trying to

discern or divine an underlying structure. There were enough references to late 60s pop culture that were worth exploring in order to get a sense of the time, but the usable audio samples were very few and stood out after a few listens. The idea to use McLuhan as a connecting thread between the interviews — a narrator of sorts — came about during this investigation. The stereo record toys with the spacial dimension quite aggressively, often isolating sounds to either the right or left ear exclusively. While transcribing the various sound effects, lectures, music, and background elements, it became apparent that McLuhan's lectures were always equally weighted between the left and right channels. With the free downloadable digital copy of the record available on the McLuhan foundation's website²³, this allowed some of the dialogue to be completely extracted from the background, creating a clean audio track that could be re-purposed for the project. This discovery set in motion the first clear conceptualization of *Extra Medium*: the modern media environment as seen through the speculation of analog photographers, mediated by another speculator fifty years earlier.

But it was not only the work of McLuhan that aided in this exploration of book convention in film. The work of the renown Bauhaus designer and artist László Moholy-Nagy was also considered and studied. His concept of "Typophoto" being in lock-step with Quentin Fiore and the rest of the McLuhan team that worked on the *TMITM* book. Typophoto being Nagy's push-back against "linearity" claiming that doing so "ignored the new dimension of life."²⁴ Moholy-Nagy saw territory to advance on in the interrelation of typography and

²³ "Books, Publications and Other Writing by Marshall McLuhan – MMXI," Marshall McLuhan Foundation. Accessed January 4, 2019, <https://www.marshallmcluhan.com/bibliography/>.

²⁴ László Moholy-Nagy, 1967, *Painting Photography Film*, London: Lund Humphries, 38.

photography, claiming that the results of combining such media would result in the “visually most exact rendering of communication.”²⁵

2.1.2.1 Aspect Ratio

Extra Medium is built around a $\sqrt{2}:1$ aspect ratio. In film, this ratio does not exist. This ratio has a variety of properties, but the one of interest is its relation to A series paper. This is the paper standard around the world with most printers using A4 paper, the exception being the American and Canadian systems which use Letter. The A series paper uses the mathematical properties of the square root of two to create a paper system where the ratio between the long and short edges remains constant when cut in half (fig. 4).

The relevance to this project is, literally, two-fold. For one, by using an aspect ratio uncommon to film, it signifies the structural parentage to physical books rather than screens. The second reason is slightly more complicated. The history of aspect ratios in film has always been directly tied to the medium of film itself. The current standard for video is 16:9, this ratio is a direct compromise between two other ratios, Academy (4:3) and Cinemascope (2.35:1) (fig. 5). It was created specifically to accommodate the widespread adoption of televisions. This 16:9 standard was popularized by the smartphone market in 2011 with the launch of the iPhone 5²⁶, except in a vertical orientation (9:16). This aspect ratio has now become the norm in current generation smartphone market (fig. 6). Through their marketing campaigns, it can be inferred that the intent was to allow the device to be used upright as a phone but be able to be rotated ninety degrees to watch film and video clips in their maximum dimensions without cropping or adding letter boxes. This was not the response of the market. Rather than turn the phone, the

²⁵ László Moholy-Nagy, 1967, *Painting Photography Film*, London: Lund Humphries, 38.

cultural trend was to simply record “vertical” video. And with the introduction of Instagram TV (IGTV) in June of 2018, a platform designed to compete with other online video platforms such as YouTube that is completely oriented in a 9:16 ratio, this new format has become widely adopted as a legitimate medium. The decision to create *Extra Medium* in the $\sqrt{2}$:1 ratio was a comment on this influence of hardware design on the work it produces. It suggests a hypothetical industrial design choice that may have been more appropriate for devices as they have come to be used. It is an idea that could only been thought of in hindsight knowing all that has happened with mobile devices, and to that end it is perhaps trivial or little more than a thought experiment. It does, however, put this work in the same camp as bookmaking, typography, and graphic design.

2.1.2.2 Grid & Typography

As this project drew heavily from graphic design, and attempted to incorporate conventions from book layout, the grid is critical component of this work. More than just rejecting the ratio convention of film, *Extra Medium* also dismissed the compositional rule of thirds in favour of a more delicate composition associated with typesetting and traded the typical three act narrative structure for a symmetrical front half, centrefold, back half structure. This is not to call the movie conventions outdated and this methodology superior, in fact, the success of the structure was beside the point. It was an interrogation of form that could only be understood if it was recognized, and therefore, not as successful as a three-act structure and typical compositional rules which work when they are subliminal. To use McLuhan’s definition (despite

it being an excellent example of his tendency to over-generalize), *Extra Medium* was intended to be a very “cool” medium, one that requires a high degree of user input to fully absorb.²⁷

The graphic rationale for this grid was based on the intersection of halves and squares present in the $\sqrt{2}$:1 ratio (fig. 7). This was the definition for the location of all the graphic elements, archival material, type, and (to a loose extent) the framing of the interviews. But the numerical value of $\sqrt{2}$ itself was used to form the structure as well. As stated, the project has a final runtime of 14:14:21 in reference to the value of $\sqrt{2}$ being approximately 1.41421. Like a book, the project is divided across a centrefold. At the exact middle frame at the timecode 07:07:11, the McLuhan record is flipped over and is perpendicular to the turn table. This was to signify the transition from discussions surrounding the influence of the medium of analog photography and physical media, to a discussion of the influence of the new media environment. The conventions of a book go further with the first “page” being blank with the question posed by McLuhan “how do you like it so far?” and the last blank page with the answer from Mookell, “I don’t know.”

It should be made clear that the use of $\sqrt{2}$ is, to a certain extent, arbitrary. Any other ratio or number could have been used with a similar degree of effectiveness (Robert Bringhurst’s manual, for example, outlines forty ratios and sample sizes from 2:1 to 0.773:1).²⁸ It was only used as a method to connect this work to the world of print rather than film. This project takes this structure as a guideline, but the rules are broken when necessary, for example there are slight shifts in the left alignment of the inter titles that break from the grid simply because the frame would not contain the full sentence.

²⁷ McLuhan, Marshall. 2013. *Understanding Media: The Extensions of Man*. Cambridge (Mass.): The MIT Press. 22.

²⁸ Robert Bringhurst, 2016, *The Elements of Typographic Style: Version 4.2*, Vancouver, BC: Hartley et Marks, 148.

On the topic of typography, this number was also used to determine the size and leading of the typeface for the main title treatments. In terms of canvas, the dimensions of the project measure 2160 pixels by 1528 pixels, this allowed for a greater preservation of the high resolution turn table images shot in 4K, and consisted of two typical HD formats (1920 pixels by 1080 pixels), cropped to the $\sqrt{2}$:1 ratio (1528 pixels x 1080 pixels), then rotated 90 degrees. This allowed for the preservation of resolution of HD footage shot vertically when using the two-page split-screen convention in the film.

The primary title typeface “Roslindale Display Variable” was chosen for two main reasons. The first being that the designer, David Jonathan Ross, based this off of the typeface “De Vinne” (attributed to Gustav Schroeder and Nicholas Werner in 1892.)²⁹ This contemporary reinterpretation of a historical artefact seemed in keeping with the topic of this project. The second reason was that the file type is slightly different from conventional typefaces. It is a variable typeface, meaning that it does not come in discrete weights such as light, bold, or medium; it is — at least to a greater extent — analog rather than digital. In other words, analog. This also allows for the title *Extra Medium* to be taken even further as the final variable value falls between medium and bold and could therefore be classed as extra medium. In fact, this is stated verbatim in Ross’ release notes for the typeface: “I hope you find a new weight that you love! (Semi bold? Demi bold? Extra medium!?)”

2.1.2.3 Title Cards

Finally, the last major component of this project is the title card treatment. The idea for these title cards came up very early in the process. The idea was inspired by the research of this

²⁹ David Jonathan Ross, 2018. “Roslindale.” Roslindale Font | David Jonathan Ross. Accessed October 16, 2018. <https://djr.com/roslindale/>.

project, but it was held to the side as its own complete project for a long time. Only in the last six months of this research was it considered as being an element of *Extra Medium*. The idea to shoot a full thirty-six exposure roll of film in one burst was primarily a conceptual and technical exercise. The first examples were created as a proof of concept; just to see if a person could react interestingly in seven seconds, to see if it was possible to print each frame in the darkroom precisely enough, and then to see if it could be made into a flip book.

The process in creating these flip books was as follows. An audio recorder was set up to record the reaction. The roll was later developed, and the resulting thirty-six photos were printed in the darkroom. The camera that took the images was capable of recording six frames per second, and later, each of the silver gelatin prints were exposed for six seconds per frame. These photos were then combined into flip-books and recorded on a digital video camera.³⁰ The resulting video was synchronized with the original audio recorded at the moment.

There were some alternative versions: one where flash was used so the camera was only capable of shooting as fast as the flash could re-cycle, extending the time to eleven seconds of reaction, one where the camera arced around the subject instead of remaining stationary, and one where the printed frames from the initial shoot were held up by the original subject and re-photographed, adding another layer to this already stacked project. Through this process though, it became clear that the interesting properties of this medium created something that would lend itself well to *Extra Medium*. The absurdity of acting against brought the medium to the forefront in this project. The resulting objects are just as much books as they are photographs and exist in this space between still and moving images. It also represented the greatest disparity in tools as

³⁰ A standalone sample of this project *Six Frames Per Second* is available at the link provided in the Project Documentation section of this paper for reference.

the images were shot on a consumer grade film camera from the early 2000s and later recorded in 4K RAW on a contemporary professional video camera. Since there was a need to expedite the introduction of the interviewees in order to get to their discussions and speculations more quickly, the decision to use this project as a backdrop for names and information was made. This resulted in a visually interesting way to present a small window into a person's character, and list some pertinent details, while remaining rooted in the discussion of the project. The success of the title card treatment and all the other structural conventions depends on their ability to be immediately understood on a surface level, but due to their obsession over detail, also had the capability of communicating more as they were interrogated. And, as a result of being a more concise method of communication, this method also lends itself well to the field of documentary.

3 Documentary Relevance

3.1 Preface – Obsession as Research

Robert Bringhurst’s “The Elements of Typographic Style” opens with the following quote from Cesare Pavese from *Dialoghi con Leucò* in 1947:

A true revelation, it seems to me, will only emerge from stubborn concentration on a solitary problem. I am not in league with inventors or adventurers, nor with travellers to exotic destinations. The surest — also the quickest — way to awake the sense of wonder in ourselves is to look intently, undeterred, at a single object. Suddenly, miraculously, it will reveal itself as something we have never seen before.³¹

Typesetting, even the study of typography itself, rewards the obsessive. Value is attributed to the finest of details; nothing is un-motivated. While this obsessive behaviour is a common trait among artists — aspiring and established — there is a specific motivational difference in typography, and by extension, graphic design. With something as mundane as the printed word, the understanding is that if it works well, it will go unnoticed. If perfect, it will be invisible. With a medium defined by its invisibility, we begin to see crossover into photography. Barthes talks about photography as a non-object; “it is not it that we see.”³² More to the point of this paper, we can see a crossover in the motivations of typography and the motivations of young artists to pick up analog tools. Namely, a desire to obsess about obscured (or altogether invisible) details to inject meaning into the otherwise mundane; to choose the material over the subject, to prioritize the *how* over the *what*.

The typographer (that considers themselves an artist rather than a technician) uses patterns, grids, symbolism, ratios, and recurring numbers to add a layer of significance to their

³¹ Robert Bringhurst, 2016, *The Elements of Typographic Style: Version 4.2*, Vancouver, BC: Hartley et Marks, 8.

³² Roland Barthes, 1996, *Camera Lucida: Reflections on Photography*, New York: Hill and Wang. 6.

work. This layer can create a foundational structure, but it can also be a veneer applied to a finished work. In the same way, the participants in this project have chosen to use analog tools to elevate the content of their images in to infuse it with meaning (but with different approaches). To use analog media as a veneer in photography is to simply trade a digital camera for an analog one. For an even thinner clear coat, one might even use a digital emulator or an iPhone app. This veneer is something María eludes to in her interviews; one of her “speculations” which clearly frustrates her. To use analog media as a foundational structure in photography is closer to Jules approach: the desire for capturing images is so deeply rooted in the desire to capture and preserve that it demands a “very concrete way of capturing something of the world...” This project then — which investigates the nature of why a specific medium is chosen and sees this choice as a result of the surrounding media environment — seeks to document this obsession in order to create a finer grained understanding of this particular time period.

3.1.1 In Relation to Documentarians – Process

Though documentary employs graphic design to varying degrees, it is seldom more than subservient or ornamental. As a result, the cases where graphic design is heavily considered in documentary is notable. The collaboration between the designer Quentin Fiore and Marshall McLuhan mentioned earlier was of great influence for this project in terms of form, but it would be a stretch to call that work “documentary”. However, the documentary filmmaker Errol Morris has expanded the margins of the field and it has led him to graphic design; and the results bear a resemblance — in intent at the very least — to *TMITM*.

Morris’ 1988 film *The Thin Blue Line*, at the beginning of his career, received critical backlash due to its recreated scenes. At the time, these elements — which read as something closer to a narrative film — were seen as manipulative to the audience, disrespectful to the

events, or just too far outside the current bounds of documentary. These critiques provide necessary pushback for something which makes the claim to document true events, however, with the critical success of Morris' recent series *Wormwood*, it clear that the public opinion of his work has shifted. Morris has become known for his stylistic flourishes, and while it is importance to have involved discussion regarding how indulgent or manipulative these elements may be, there is no longer a hesitation in classifying Morris as a documentarian.

In 2012, Morris was working on a different sort of project. It was a two-part written work for the *New York Times Magazine* titled "Hear, All Ye People; Hearken, O Earth."³³ This project was an inquiry into the influence of typefaces. It was based on an experiment which asked respondents questions to determine whether they were optimists or pessimists. The point of the study had nothing to do with optimism at all, in fact it was intended to study the impact — if there was one — of a typeface on the believability of a claim. It showed that Baskerville was likely the most trustworthy typeface. While it was originally written for the NYT magazine, the typographic nature of the subject led Morris to collaborate with the graphic design agency Pentagram to represent this work in book form. Morris has collaborated with Pentagram before on other works (his book *Believing is Seeing* in 2011 for example), but this was a wholly new experiment. Pentagram took the content of Morris' study and reinterpreted it, placing priority on the layout rather than simply the meanings of the words. The resulting book — produced as *number 44* of the ongoing "Pentagram Papers" series — appears like a typical book at first glance.³⁴ However, it is far more in touch with its medium as the conceit of the study is

³³ Errol Morris, 2012, "Hear, All Ye People; Hearken, O Earth (Part 1)," *The New York Times*, August 8, 2012, <https://opinionator.blogs.nytimes.com/2012/08/08/hear-all-ye-people-hearken-o-earth/>.

demonstrated rather than explained. While the original NYT essay provided visual examples of the typefaces in question, the content and form weren't truly integrated. By leveraging the strengths of graphic design, the study became self-evident in a way it wasn't before, and consequently, far more effective. Documentarians have a vested interest in economy of communication, and filmmakers like Morris have clearly understood the ability of deliberate, motivated design.

The relevance of design in the field of documentary is more than a cold analysis of effectiveness; it also provides a new language entirely and, as a result, readings that would have otherwise been impossible. Regarding the intersection of type, design, obsession, and documentary, Paula Scher's long running painting project "Maps" is worth mentioning as well.³⁵ Paula Scher is the current head of the previously mentioned design agency Pentagram, and an artist in her own right. In the 90s she began working on using type to reinterpret geography. Her work takes something as deeply practical as maps and experiments with the text; painting the "place names, information, and cultural commentary"³⁶ in a beautiful and dense layering of colour. The maps simultaneously become less functional in a certain sense, and more informative. They lose an ability to communicate what one expects to find and gain the ability to facilitate new discovery. Even Scher herself found the process of creating these maps to be a form

³⁴ "'Pentagram Papers 44: Hear, All Ye People: Harken, O Earth'." Pentagram, Accessed April 4, 2018, <https://www.pentagram.com/work/pentagram-papers-44-hear-all-ye-people-hearken-o-earth>.

³⁵ "'Paula Scher: MAPS'," 2018. Pentagram. Accessed October 11, 2018. <https://www.pentagram.com/work/paula-scher-maps>.

³⁶ "'Paula Scher: MAPS'," <https://www.pentagram.com/work/paula-scher-maps>.

of research; a meditation based on restriction, Pavese's understanding of obsession.³⁷ This combination of beauty and density is something that is typically not a signifier of documentary, it rarely even shows up in graphic design. In fact, Stefan Sagmeister & Jessica Walsh (the graphic design partnership behind the agency Sagmeister & Walsh which will be discussed later in this chapter) recently completed a project investigating this very phenomenon in graphic design. In short, the book proposes that the heavy Swiss Modernist influence in contemporary design has seriously undercut the cultural premium on the idea of beauty. But far from defending "art for art sake", their position is that "beautiful works are not only more joyful, they also function much, much better."³⁸

Again, semantics become important in this discussion. The Swiss Modernists were against ornamentation; the idea of a redundant, purposeless, or unmotivated elements introduced to decorate. Yet, to simply abide by the common phrase defining the movement: "form follows function" can become problematic if it is taken at face value. A designer, following the modernist tradition — often describing themselves as a minimalist (lowercase m) — may very well create "functional" work, but this efficiency is not always necessary. In the field of advertising, perhaps it is, but extending this mentality blindly runs the risk of neglecting the rhetorical potency of beauty. At best, the deliberate disregarding of beauty out of the "fear of being labeled decorative"³⁹ creates cold work, at worst, it is an easy way to justify poor work. This mentality shows up in the field of documentary as well. Hito Steyryl's defence of the "poor

³⁷ *Abstract: The Art of Design*, 2017, Netflix, <https://www.netflix.com/title/80057883>.

³⁸ Stefan Sagmeister, and Jessica Walsh, 2018, *Sagmeister & Walsh: Beauty*, London: Phaidon Press Limited, 9.

³⁹ Stefan Sagmeister, and Jessica Walsh, *Sagmeister & Walsh: Beauty*, 9.

image”⁴⁰ is an equivalent struggle. Steyryl argues that there are inherent qualities in poor quality images that add a degree of authenticity to what is depicted. However, this idea can be twisted to validate shoddy workmanship; to claim a deliberate decision to keep the material “raw” in order to instil sub-optimal images with meaning. Keeping things “authentic” is crucial to a field such as documentary which claims to present truth, but it is absurd to fear that attention to visual treatment would somehow “hinder” the efficacy of the story. This fear of creating something that could be called ornamental is a hinderance to artistic process; casting shadow over inventive avenues, deterring anyone from venturing too far out of the comfortable neighbourhood.

Graphic design and documentary are very different fields, but the actors in these fields fall victim to similar errors in process. Errors which stem from a fear of appearing indulgent. Yet, there are a few designers and documentarians that have found effective ways of nuanced and inventive storytelling through a multidisciplinary approach. There is a boundary line between the fields of graphic design and documentary work that is being smudged by everyone who crosses it. *Extra Medium* is a project that dragged itself across from graphic design into documentary and found viable territory in the middle. While it strays from convention, it does so in the interest of augmenting an idea and presenting it in a form fully integrated with its content. Not because decoration was justified by the content, but because the content can be made clearer through its form. It exists in the same conceptual arena as Morris’ work with Baskerville, Scher’s work with geography, and Fiore’s work with McLuhan; one that doesn’t present what is expected and — to paraphrase McLuhan — creates startling discoveries from imaginatively

⁴⁰ Hito Steyerl, 2009, “In Defence of the Poor Image.” *E-Flux Journal*, no. 10 (November), <http://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/>.

posing two disparate elements. All this in the greater, and distinctly documentarian, pursuit of clearly and creatively communicating an event or idea.

3.1.2 In Relation to Documentaries – Form

In 2009 Stephen Sagmeister, of the graphic design firm “Sagmeister & Walsh”, began working on *The Happy Film*. The resulting feature length film is classified as a documentary though the visual treatment is quite different from most other documentaries. Sagmeister himself says in the opening minutes “like a proper graphic designer... I started with the title sequence.”⁴¹ It still follows a conventional modern documentary film structure, but it is peppered with heavily stylized inter-titles and illustrative design elements. However, this was not done to dress-up necessary plot points. The illustrated phrases added a degree of clarity to the narrative but were dense enough that they stood by themselves as a complete project. Not only did Sagmeister, Walsh, and their team understand the potential for communication through new forms, but that the exploration of those forms themselves was research. One of the first major examples of these inter-titles involves choreographing local dancers. Sagmeister remarks at this point that “if I’ve done something before, I’m bored. If I haven’t, I’m anxious.”⁴² The film is as much about happiness as it is about creative process, and there are many insights into Sagmeister’s methodology like this one. In the case of working with the dancers, there was a need for a great precision in timing, and in general, a high degree of preparation. Again, returning to the idea of obsession, Sagmeister has remarked — and in fact, made an entire work based on the idea —

⁴¹ Stefan Sagmeister, Hillman Curtis, and Ben Nabors, dirs, 2016, *The Happy Film*, DVD, United States: Sagmeister & Walsh.

⁴² Stefan Sagmeister, *The Happy Film*.

that “obsession makes [his] life worse, but his work better.”⁴³ Even this point about the role of obsession in design is shared by Dieter Rams in his famous ten principles of design, despite being one of the modernists Sagmeister and Walsh found to have undue sway over current design trends.⁴⁴ Given that the subject of these graphic treatments are phrases, the time-consuming exploration of these ideas is not only a function of good design, but also one of meditation. *Extra Medium*’s use of title cards introducing each of the participants explored a similar strategy (as outlined in the previous chapter), taking something as simple as a portrait and obsessing over its presentation to the point where something new was discovered. This is not to say that this practice is unique to design. Filmmaking is a famously complicated medium and demands a high degree of attention to detail as it is. What is relevant to note here is the additional benefits of incorporating high density design elements into the structure of a documentary film.

Extra Medium attempted to reach a similar visual result as *The Happy Film*, but from the opposite direction. Whereas Sagmeister & Walsh began from a point of design for sure, their director Hillman Curtis ended up creating something that was very much a documentary film heavily influenced by design. *Extra Medium*, on the other hand, was something that began as a design project and was later heavily influenced by documentary. So, while the end result may appear closer to *The Happy Film*, the interview elements and situational filming with the participants was much closer to *Everybody Street* by Cheryl Dunn. The film follows a group of

⁴³ “Obsessions Make My Life Worse but My Work Better – Sagmeister & Walsh.” 2018, Sagmeister & Walsh, Accessed October 17, 2018, <https://sagmeisterwalsh.com/work/all/obsessions-make-my-life-worse-but-my-work-better/>.

⁴⁴ The 10 principles of good design according to Dieter Rams are: good design (1.) is innovative (2.) makes a useful product (3.) is aesthetic (4.) makes a product understandable (5.) is unobtrusive (6.) is honest (7.) is long lasting (8.) is thorough down to the last detail (9.) is environmentally friendly (10.) is as little design as possible.

established street photographers, checking in on their daily routines, following them around while they take photos, all the while speaking with them about their work — to a degree — but primarily about their motivation, about their process. Since Dunn’s film also deals with photographers, and more than that, photographers whose careers straddled the advent of digital photography, there was a very direct stylistic influence. The film was released in 2015, and despite the majority of the runtime consisting of digital interview footage or archival still images, Dunn includes a fair amount of 16mm analog footage as well. There are visual similarities between *Everybody Street* and *Extra Medium* as they both utilize digital and super 8 footage. But what Dunn’s work demonstrates is the value of a lilting, conversational interview in understanding a person’s practice, and as a result, the larger environment; this is the main influence that this work had on *Extra Medium*.

4 Conclusion

The media landscape we find ourselves living in changes wildly and evolves quickly. Predictions are formed on scarce evidence making them unreliable, so the most prudent action is to consistently evaluate the media landscape and one's personal relationship to it. There is evidence of a detrimental side of this environment as seen in the sentiments of young analog photographers with a close and invested relationship with Instagram. These artists are wary of the particular ways the current media environment eliminates or wastes valuable time, removes a connection to the physical, and complicates social relationships. As McLuhan states on *TMITM* "The artist – the enema of society – points out things that many people would prefer not to notice" and – a line crucially included in *Extra Medium* – "A strange bond often exists among anti-social types in their power to see environments as they really are. The poet, the artist, whoever sharpens our perception tends to be anti-social. Rarely well adjusted. [They] cannot go along with currents and trends."⁴⁵ It is therefore crucial to the health of individuals and societies to intentionally put themselves in a "mood of speculation" in order to guide a media environment into one that aids and builds, rather than distracts and damages.

Word Count: 11,080

⁴⁵ *The Medium Is the Massage: Marshall McLuhan*. 1967. Vinyl recording.

Appendix

Fig.1a – Indexed final edit transcription

Index	Interview Sub-Sequence	Interview	Time Stamp	Time	Social Media	Analog	Meaning	Health	Exposition	Full Transcript
FM2_15	XMA-380302_INT-Pat	Patrick McInerney	00:33:54:10	16	x	x	x	x		The reason there's a resurgence in so many things that are that are older and analog, I think it's a subconscious way if people wanting to slow things down for themselves at a time where everything so instant.
ME1_02	XMA-380308_INT-Maria	Maria Serna	00:04:46:18	9		x			x	Like the quality of it like aesthetic like pleasure of holding this picture myself, like I'm just, I love this stuff.
ME1_01	XMA-380308_INT-Maria	Maria Serna	00:04:08:11	12		x				So, these picture like, some of these are my mom and they look like they're from the 30s, because like the photography in Columbia was just, it's still like not as developed as it is here.
ME1_03	XMA-380308_INT-Maria	Maria Serna	00:06:30:00	46		x				<i>Yeah like if you didn't grab these where would they, where would they end up? Do you have a guess?</i> Um, garbage or like, really, they would just... I mean because they'd probably just leave those things in the house that they would sell of course for nothing, and who's going to keep photos that belong to someone else like memories that are someone else's, like I mean I do actually, I have some like slides of normal in like the 70s and I like them just because of like the visual quality of them but for sure like I don't give as much value to them as I would to like someone who knew the person. They were just stored in a safe, I like they kept these slides because they look like you know?
JT1_20	XMA-390205_INT-Jules	Jules Tourn	00:40:29:01	25		x	x		x	But that was the original impulse for me like why I started taking pictures on film because it was a very concrete way of valuing something of the world, I guess, I mean like this sounds like super poetic and like nostalgic, but yeah that was about it.
JT1_18	XMA-390205_INT-Jules	Jules Tourn	00:39:31:18	12		x			x	You know I start taking pictures originally because I was very very scared of time passing and...
JT1_19	XMA-390205_INT-Jules	Jules Tourn	00:40:00:04	18	x	x		x	x	Just not being able to hang on to things I don't know if that speaks about some insecurity that's within me or about the times that we live in where we're exposed to so much information that we can never feel like we're not missing out on something.
FM2_07	XMA-390202_INT-Pat	Patrick McInerney	00:04:56:13	50		x			x	Well myself and I took a long trip to DC, so we were hitting up thrift stores like pretty often you know thrift stores like it's like going for stuff and then like some guys stuff and then so I checked the guy stuff and she would still be going so I was like okay it's 10 bucks and for cameras, I started kind of buying couple for cheap and accumulating like a small collection while I was there, and in the past had already been going for like cameras because I just I like cycling through gear and going through and like assessing like the look and feel of a camera and like what's specifically nice about a certain brand or another. People just knew that I was already kind of selling them and so I kind of decided to make a shop out of it.
FM2_06	XMA-390202_INT-Pat	Patrick McInerney	00:10:40:01	19		x				I definitely understand like car guns and guitar guns and honestly probably some gun guns too which is weird to say but it's you know you see it in movies just like this is like a gold gun with a white pearl handle and a whatever and could easily turn out to be you know a camera.
FM2_09	XMA-390202_INT-Pat	Patrick McInerney	00:12:22:18	17						Digital cameras are kind of a dime a dozen, you know. Cameras are just good enough like you can print on the side of the building and you have been able to for a while and like they don't need to get that much better, like a Canon Rebel's no like 25 megapixels is oversteering like, chills.
FM2_10	XMA-390202_INT-Pat	Patrick McInerney	00:13:04:03	21		x				I got so tired of that like whereas going back and going to these cameras that are going back that's becoming so much more evident because like every camera I have right here is older than me and they all work, you know they like a 2002 Canon Rebel like.
FM2_11	XMA-390202_INT-Pat	Patrick McInerney	00:14:32:14	41		x	x			Yeah so the reason I wanted to start kind of changing up the leather and changing up the colors and stuff is if you have a camera that's fully unique to you like there's no other that looks like that you're going to care for it like a lot more, you're going to want to like keep that around because it's unique to you, so there's kind of like a look aspect to it which I like because I always liked the look of film cameras but it's a way of connecting with it longer and keeping it around longer taking more care of it, so, having to buy less new stuff you know, cycling less.
FM2_24	XMA-390202_INT-Pat	Patrick McInerney	00:26:15:16	32		x				I got a lot of times how I got so many cameras, a lot of it is because I actually really have time to do the now but I realized pretty quickly like shit there's like a market for this and I don't think other people have as much time to devote to it as I do, and like the borderline obsession that I do, so it just it's just a good formula for having it work out so I hope it like keeps working out.
ME1_01	XMA-381019_Meeting-Mook	Moochell Edelson	00:03:21:14	34					x	Michael by the way officially nice to meet you, sorry my hands are very clammy, I just got the best news... No way, seriously, I didn't pay I don't have to pay anything they renewed all the data back on my laptop. No way! Yeah, seriously? So, everything's back I don't have to pay I didn't I left without having to pay a penny, it's just like I was so much of it I'd like to just be told that everything's okay I find it like it's so it's just like so gratifying. Wow I'm so I'm in the best mood that was that like that, that oh my, I'm so I'm like specific like that's.
ME2_05	XMA-381019_INT-Mook	Moochell Edelson	00:09:13:21	22						Dude this is, oh my god dude everything's there. That was stressful, wow. Alright here's the cover I'm putting it up right now, I would have been able to redo it but the fact I don't now is just that much better for me.
ME2_06	XMA-381019_INT-Mook	Moochell Edelson	00:11:06:16	18						Well because even though I got to like a point where like you know it was like I felt okay with what I felt really like the worst about was like I mean all these people that are contributing had an expectation that they're going to have work released and now it's like I have to push that.
ME2_16	XMA-381019_INT-Mook	Moochell Edelson	00:54:57:18	39	x			x		A lot of people when I was making the first issue kept asking me if there's going to be some kind of digital format of the magazine which at the time I was making the magazine to find and make some digital mag that people could flip through but I kind of decided against it because I feel like it's just another thing on the net of like a billion, trillion other things you know whereas what it's physically printed on select people are going to know about it but at the end of the day I don't really care I'm just happy that it's out, it's being stocked somewhere, people can actually engage with it and create more of a relationship with it because they're able to hold it and flip through.
ME2_08	XMA-381019_INT-Mook	Moochell Edelson	00:14:50:02	12				x		I feel like a million dollars right now and there's a big statement but like when you lose your work like that and then it just comes back to you all of a sudden, it's like.
ME2_27	XMA-381019_INT-Mook	Moochell Edelson	00:52:43:21	30						Well it's kind of slowing down now but I backed it up once that stops rolling hopefully, I could show you more but right now I think my Mac, it's doing something, are you serious? You have caught me at quite a brilliant day.
ME2_06	XMA-381020_INT-Maria	Maria Serna	00:49:37:16	27		x	x			My parents sometimes ask me like, they want me to scan a few pictures for them and I move them some pictures from Columbia. But I don't want to, like, I feel like things are so accessible now that having something that no one knows about is very rare these days, or like it's more special if you only have one copy. Like it means a lot if you can keep your family album intact and like, I feel like once it's put on my computer, I'm not going to look at it again.
ME2_07	XMA-381020_INT-Maria	Maria Serna	00:40:43:10	10	x		x	x		It's all about how I just share everything that I do and it's nice to not share some things.
ME2_08	XMA-381020_INT-Maria	Maria Serna	00:41:35:16	14		x				Things aren't meant to last forever anyways so it's fine if they get damaged a little bit. But it's the art of like trying to delay that or like trying to keep things, taking care of things.
JT1_02	XMA-390205_INT-Jules	Jules Tourn	00:17:31:20	9	x	x				At the end of the day if it all ends up on Instagram it doesn't really make a difference what you took the picture with.
ME2_12	XMA-381020_INT-Maria	Maria Serna	00:46:41:16	31			x	x		Jules, he's so critical of photography, like I was showing him this photographer that I like a lot, what's his name? He's, he's just not like it's one of the few photographers that does not shoot film that I like a lot. Wait, wait what do you mean by, you say feel like you only really like photographers who shoot film? Is that what you mean? I feel like I appreciate it way more.
ME2_13	XMA-381020_INT-Maria	Maria Serna	00:52:26:08	11		x	x			Photography has become this thing that like it's nice to look at and it's fast so, I just appreciate film more because it took it took longer for it to get there, and.
JT1_29	XMA-390205_INT-Jules	Jules Tourn	00:57:00:14	17			x			Anything that is easy is probably not going to be meaningful, except for love perhaps.
JT1_30	XMA-390205_INT-Jules	Jules Tourn	00:57:32:23	10						And you know sometimes I'm worried of photography because it does feel quite easy.
JT1_31	XMA-390205_INT-Jules	Jules Tourn	00:59:08:12	20	x					I do think that for a lot of people who are trying to be creative I think that photography is a very easy way to get creative or to make yourself feel like you're being creative because it's just so easy it's so accessible anyone can take a good picture with their phone now, you know?
ME3_17	XMA-390205_INT-Maria	Maria Serna	00:30:21:23	19	x					Okay, basically she asked me "French phrase" which means what are, like what are you using what app are using to get your photos to look old and then told her like it's film, it's an analog camera. And then she's like whoa okay yeah, never mind.
ME3_22	XMA-390205_INT-Maria	Maria Serna	00:44:30:07	13	x	x				So, I guess you can just take it and just install an app and film and put it on their stories and it's really easy to tell it's just an app and that's why I get messages like "what app do you use?"
ME3_31	XMA-390205_INT-Maria	Maria Serna	00:22:12:01	25	x	x				I'm not sure how much I believe, it depends on how much I want to like the world, so basically, it's either people miss the physicality of things, they miss taking their time, they miss everything that's from a roller coaster, there's this nostalgia of the past. Or people just want to look cool and it's trending.
ME2_23	XMA-381019_INT-Mook	Moochell Edelson	00:17:34:06	25					x	This first issue is entirely experimental like and so I know it wasn't going to be the first issue wasn't going to be like any you know and release because it was very amateur and I was recognizing that so I just wanted to think okay with that in mind how can I make this release or how can I get people to see this and feel like welcomed by it you know.
ME2_26	XMA-381019_INT-Mook	Moochell Edelson	00:18:40:06	48	x			x		And then with that text to the KIDGROHST interview I just sent him a message I think on Facebook I was like hey like I'm working on the thing it's just as simple as that and he responded but he didn't want to do like an audio interview he only was able to tell it through Facebook and I was like all right like that works for me. Like I literally asked him a question and he just sent me a full paragraph back and then I just made a comment but I just just jump to the next question so I wanted to make it like just emulate that like that conversation that we were having I just think it's a, yeah a familiarity to like something we've already super engaged with every day but like it's in a physical format instead of having to look at it online you get to just open it up and you're not on Facebook so it's a win.
JT1_23	XMA-390205_INT-Jules	Jules Tourn	00:46:13:19	38	x					Very often I just wanted to stop Instagram because I don't think that Instagram is the place for photography, I don't think that the pace of the internet is the right pace for photography or for any sort of art because art requires - in order to be made and to be consumed on an expedient - requires contemplation and we of course do not live in a time that grants us a lot of time to be negligent to be experiencing things and I think that the internet is only worsening that.
ME3_24	XMA-390205_INT-Maria	Maria Serna	00:53:44:13	27	x			x		I don't even want to know. Like I could go check and tell you exactly how long I spent on Instagram but, okay, actually it's not that bad, I have an average of two hours and 57 minutes, but for some reason Wednesday is 4 hours and 7 minutes on Instagram.
ME3_31	XMA-390205_INT-Mook	Moochell Edelson	00:30:39:21	23	x		x	x		<i>Does Instagram like how much how much time?</i> Like too much like disgusting amount of time. I don't know like I just look at stuff and I'm looking and looking and it's just I don't know what too much like I'm looking for something but it's like there's not much on there that I'm going to see and be like oh alright I'm done like I found that image you know it's just like what the fuck like it's just it's all filler.
ME3_32	XMA-390205_INT-Mook	Moochell Edelson	00:31:36:11	28	x			x		You know we're living in a time where there's so many people getting diagnosed with all these different mental health issues which I correlate heavily to social media platforms like Facebook and Instagram because it's so easy to like look at something on Instagram and then compare yourself to it, and every time, on Instagram I just start thinking like that I got to like keep up with this but the but I don't have to like no one's telling me to do that I'm telling myself to do that because I just see it and it's like it's damaging.
ME3_33	XMA-390205_INT-Mook	Moochell Edelson	00:33:16:16	4	x					I spent too much time on Instagram it's disgusting.
FM2_22	XMA-390202_INT-Pat	Patrick McInerney	00:17:39:08	30	x		x			So, I took a three-day break from all social media and started to rethink like why was I taking pictures and what was it for. Things started to kind of change and I was like, you know, I don't need to take a photo of something in like a different way in a like trendy per se way like it was like no what do I find important? Shoot that.
FM2_23	XMA-390202_INT-Pat	Patrick McInerney	00:18:38:18	34			x			I'm more shifting into work that's more like personal and much more important to me and I and I always will kind of like shooting like weird moments and like things that are just like slightly off and whatever, but after taking like even a couple days off like I stalked me to come back and be like I really miss my personal relationship with photography and I think a lot of people need to do that more often.
JT1_15	XMA-390205_INT-Jules	Jules Tourn	00:36:18:14	17	x		x			This is a big question I'm going to try to answer but what what's the point I want I don't know but, but I don't think that the point in art should be to build up a social persona for yourself like.
JT1_16	XMA-390205_INT-Jules	Jules Tourn	00:36:40:14	14	x		x			To link like a water of pretense for yourself to walk around with in society among people who do the exact thing that the exact same thing that you're doing.
JT1_46	XMA-390205_INT-Jules	Jules Tourn	00:05:16:16	16	x		x	x		Like it's just so hard to look into yourself, or look at yourself, instead of looking at yourself being looked at.
ME3_42	XMA-390205_INT-Mook	Moochell Edelson	00:10:55:06	21	x		x	x		I feel so pretentious talking about Instagram's way like bah Instagram, it's fucking so easy it doesn't make sense, it's not as challenging and it's like it's not supposed to be you know like that I recognize that's not supposed to be put like I think I just looked at differently it was like a creative or like like an artist, whatever that means I don't know.

JTJ_06	XMA180Z05_INT-Jules	Jules Tournier	00:21:16:11	6		x			I wish them it realised that digital photography did not interest me.
JTJ_09	XMA180Z05_INT-Jules	Jules Tournier	00:21:32:03	23		x			Mainly it's distracting to me. It's also your necessity of being imaginative. If you can see the picture that you just took you might not take another one that might end up being better because you think you got a shot whereas, I don't know, that the uncertainty I feel forces you to know what you're doing.
JTJ_07	XMA180Z05_INT-Jules	Jules Tournier	00:25:17:14	14		x			I mean one thing is that the more you do things yourself if the least expensive things like, let for me shooting black-and-white film almost doesn't have access.
JTJ_09	XMA180Z05_INT-Jules	Jules Tournier	00:30:31:22	5					Weeh don't don't worry about the sound it's going to be a sloppy documentary.
JTJ_13	XMA180Z05_INT-Jules	Jules Tournier	00:34:28:20	16			x		Just add note, because I like the footage and if I want to include that footage of you breaking the camera, I need at least some kind of rationale if there's hope of keeping it in. That's like... the O'neill right party cut for screwing around? There's no point you're trying to make with it!
JTJ_14	XMA180Z05_INT-Jules	Jules Tournier	00:35:25:13	14			x		It's I don't know it's just the way of being life of being a little unpretentious about it all like because when it's too serious it's not fun and fun is important and I'm not sure how I have fun besides making cameras.
JTJ_24	XMA180Z05_INT-Jules	Jules Tournier	00:47:39:02	6		x			I think that a gallery is much better than that book is even better than the gallery.
JTJ_26	XMA180Z05_INT-Jules	Jules Tournier	00:51:42:19	44				x	Even an exhibition is too fleeting a thing and mostly too social a thing. Like I was at home like two hours later that night I was sitting at home and I was like oh didn't look at a simple work of pace that was there I just went into alcoholide did my thing make out, made out of the bathroom washed a camera and left and so I'm not sure if that says something about what those gatherings have really become but.
JTJ_27	XMA180Z05_INT-Jules	Jules Tournier	00:56:07:01	14				x	Like I think that a party has to be a party and then then the art has to be an art and not a party art is not a party art is very difficult and if it's easy it's not worth it.
JTJ_28	XMA180Z05_INT-Jules	Jules Tournier	00:56:48:15	18				x	If what you're doing is something that you are thinking of as art and it's easy you should be asking yourself some questions.
JTJ_32	XMA180Z05_INT-Jules	Jules Tournier	00:59:59:02	36		x			But some things that are handmade probably more worthwhile and if we didn't have so much shit photography we might, maybe we would have more good books or good novels more good movies more more painting who paints anymore! More good, che! Better lawyers, better doctors, I don't know.
JTJ_34	XMA180Z05_INT-Jules	Jules Tournier	01:05:44:19	18		x		x	[I just mean] I just think that we live in a time particularly devoid of meaning. We're incredibly self-conscious. Like what why is it that everyone has self-esteem issues?
JTJ_35	XMA180Z05_INT-Jules	Jules Tournier	01:07:28:19	21			x	x	Why is it that we live in these times where it's so hard to find your place in the world? Feel like we have access to more options and more paths in life than we've ever had in the history of the world and that's probably very distressing.
JTJ_40	XMA180Z05_INT-Jules	Jules Tournier	01:28:56:16	10					*Super is shot*
JTJ_41	XMA180Z05_INT-Jules	Jules Tournier	01:42:35:23	33		x		x x	What we're trying to do is we're trying to make sense of our time right? We're trying to make sense of a living experience where our attention spans, most probably, is shorter than it ever has been in the history of the world because of platforms like Instagram.
M6J_04	XMA280K08_INT-Maria	Maria Samra	00:10:18:06	23		x		x	I'm going to scan some of these I don't know if I'm even going to colour correct them because they're just like this huge like purple hue to them I don't know if I'm going to post them actually, I don't know if it's worth for people to see this or if I just keep it to myself. Like maybe it means more if other people don't see these.
M6J_15	XMA280Z05_INT-Maria	Maria Samra	01:38:40:20	24					Ready? S.T.L. Are you serious? That's crazy, so, it's video? That's the idea.
M6J_16	XMA280Z05_INT-Maria	Maria Samra	01:37:37:05	18					It's not the main thing for me, it's not about showing down because, like I can be pretty like impatient, it's more like the lack of control, I guess. It's just, it felt good that I could like I control a little bit this uncontrollable thing.
M6J_20	XMA280Z05_INT-Maria	Maria Samra	01:41:42:17	17			x		Next time I "mastered" photo by now, but it became more familiar and then video was like the next step of file it's just harder, I have no knowledge of filmmaking, so I just wanted to try it and see if I could do video too, or not.
M6J_21	XMA280Z05_INT-Maria	Maria Samra	01:43:28:06	8		x			I don't know like a roll is \$6 bucks and that's just to buy it and then you have to develop it and scan it.
M6J_23	XMA280Z05_INT-Maria	Maria Samra	01:44:47:13	22			x	x	So, like in any way it's not that it's stupid, but like economically it doesn't really make sense to shoot on film but I'm fine with that, like I think it's worth it. For me I love how precise I am with medium that's really hard to control.
M6J_25	XMA280Z05_INT-Maria	Maria Samra	01:00:43:02	15		x			Like I think about just like stopping on it, I mean I do think about it seriously, but I don't think I could do it because I think I'm fully addicted by now, so.
M6J_26	XMA280Z05_INT-Maria	Maria Samra	01:01:02:13	12		x			I've gotten to know so many people through it, like I owe a lot of my friendships to Instagram in any way. Yeah, so I met Jules, Pat, and Mokk through Instagram.
M6J_27	XMA280Z05_INT-Maria	Maria Samra	01:02:05:04	10		x			Most people have this problem everyone's like yeah, I spent too much time on Instagram and most of the people I know like take breaks from or delete the app.
M6J_28	XMA280Z05_INT-Maria	Maria Samra	01:05:22:06	31			x		When it's just its photos a friend took one night on her original film she like kept the film. I mean it's not accurate it's from '88. I mean it's a real it's a real thing it's just the changed date to something that's far ago. Why? Wow, it was a fun night.
M6J_33	XMA280Z05_INT-Maria	Maria Samra	01:27:29:06	36		x			I feel like on Facebook people just posted pictures of their family and of their friends and big didn't look nice and Instagram just brought everything to this next level where no everyone's aware of what good photography looks like. People are just getting really good at photography and like it's the just like a global thing that we're all improving, like, it's weird it's like it's Instagram really changing like our society's way of looking at photos now, like do we still edit what we just leveled up?
M6J_02	XMA181O19_MeetingMook	Moole El-Edekon	00:15:33:04	25				x	Yeah like you just are seeing all these young artists blow up immediately and I think it sets an expectation or an underlying expectation of life if you're not producing your best work then it's not to show anything which is like awful. That's in my opinion the real atmosphere we're living in without media it's like you'd go to get to aspire to do your best all times and that's just too much pressure.
M6J_03	XMA181O19_MeetingMook	Moole El-Edekon	00:33:51:22	10					I like how like I could start an overnight rig now like I'm in that kind of mood. Start on a project? When, like make a bunch of photos? Okay let me rephrase.
M6J_04	XMA281O19_INT-Mook	Moole El-Edekon	00:00:27:17	11				x	To answer you my main inspiration as well, this bad boy. As soon as I received this and looked through it, I was like I want to make a magazine.
M6J_07	XMA281O19_INT-Mook	Moole El-Edekon	00:11:58:20	14					You know everyone's been really supportive since it happened so it's not like the end of the world. Oh no, do that. But yeah, it's just like it was heart-breaking for me.
M6J_10	XMA281O19_INT-Mook	Moole El-Edekon	00:27:46:03	10			x		I think when I was trying to decide on like a creative outlet or what I wanted to do I decided on a magazine because I had the resources of a laptop and that's all you need.
M6J_14	XMA281O19_INT-Mook	Moole El-Edekon	00:36:44:00	7					So, like I was you knowing different to different stocists like I went to Drawn &

Fig.1b – Indexed long form transcription (*continued*)

JT1_04	XMA190305_INT-Jules	Jules Tourn	00:25:02:22	9						Then eventually I bought a digital camera because I thought I want to become serious at photography. You got digital? to become serious? Yeah that's interesting right?
JT1_08	XMA190305_INT-Jules	Jules Tourn	00:30:38:15	12		X			X	As long as there is money flowing into the film industry, I benefit from it because it means that this medium is not going to away.
JT1_10	XMA190305_INT-Jules	Jules Tourn	00:32:16:20	6		X			X	What I care about is consistency and being able to do what I do for the longest time possible.
JT1_11	XMA190305_INT-Jules	Jules Tourn	00:32:37:13	21		X				Like if, you know, it's a curiosity now for people like we sell it at the store I work at and people come in like oh how much is the new Etichrome, well first of all it's not new it's almost but also it's 23 bucks tax included. And they're like oh no it's five I just want to have fun and.
JT1_12	XMA190305_INT-Jules	Jules Tourn	00:34:02:10	6						I don't know like how do how do I have fun.
JT1_17	XMA190305_INT-Jules	Jules Tourn	00:36:35:17	25				X		At least the aim should be to be making beautiful things or to be making things that matter to me like for me taking pictures of the girl I love and having her do the same thing is almost more meaningful than all my street photography and all my bah bah bah precious like sociological shit like.
JT1_21	XMA190305_INT-Jules	Jules Tourn	00:41:12:09	10			X			I just want to print them all out and put them in a album and be able to look at them in 30 years from now and.
JT1_22	XMA190305_INT-Jules	Jules Tourn	00:44:49:16	16		X				It wasn't until several people around me told me that my pictures were great that I started uploading them on Instagram. You know I'm not very good at it like I'm not very good social media I'm not very good at marketing myself.
JT1_25	XMA190305_INT-Jules	Jules Tourn	00:50:50:21	21				X		I'm in a way detached about like photography or like being successful as an artist but I am still working on some projects that I want to exhibit or showcase at some point, not because I want to get recognized but because they matter to me and if they matter to me I'm sure they can matter to other people.
JT1_27	XMA190305_INT-Jules	Jules Tourn	01:04:30:07	14		X				This artist is just like a personality cult.
JT1_29	XMA190305_INT-Jules	Jules Tourn	01:08:37:16	13				X		I just think that it all comes down to searching for meaning and well obviously we're not really good at it.
JT1_37	XMA190305_INT-Jules	Jules Tourn	01:15:26:00	19				X		And it's unfortunate that after 2000 years of civilization at least we would satisfy ourselves with, we would be content of making easy stuff? Like how?
JT1_38	XMA190305_INT-Jules	Jules Tourn	01:21:42:49	7				X		I'm wary of anything whose beauty is its main statement.
JT1_39	XMA190305_INT-Jules	Jules Tourn	01:22:35:16	15				X		And it's terrifying to me to be able to walk through life without ever needing to figure anything out about yourself and the world. And I think that a lot of people manage to do just that.
JT1_42	XMA190305_INT-Jules	Jules Tourn	01:45:46:06	14		X				It feels as though Instagram by default is the place for photography in the world - to make yourself known to get your work seen.
JT1_43	XMA190305_INT-Jules	Jules Tourn	01:51:03:15	16		X			X	In a way being stimulated I think, and especially constant stimulation, is a way of not feeling anything at all because the more you're stimulated the more your sensitivity decreases.
JT1_44	XMA190305_INT-Jules	Jules Tourn	02:00:02:16	23				X	X	And maybe it's true that if we were bored more or more often, we would perhaps be trying to make things that come from ourselves more than to make things that we've seen elsewhere and that we want to emulate.
JT1_45	XMA190305_INT-Jules	Jules Tourn	02:04:16:17	23		X			X	Men, I just want to do nothing so that I can do something. Like all the rest is just distraction, it's just it's, it's some fucking druggery life.
ME2_05	XMA190305_INT-Maria	Maria Same	01:36:02:06	41			X			Oh, this is creepy, this is so creepy. Oh, where's going on? I don't know what happened it this is like another picture that got like burnt like transferred into the one, because then there's like. This picture is really weird like, she's, I don't know like kind of it's kind of symbolic in a way? It's like like like blood like white, slimy, woman like in Colombia giving a diploma to really, really like young kid, it's like this perfect woman and you don't see her face, it's like.
ME2_09	XMA190305_INT-Maria	Maria Same	01:45:38:13	34		X			X	You don't need to know much, you just take pictures that you think look nice and put them together in a book or create an Instagram account that has nice stuff that people want to look at so putting up shows kind of kind of become a challenge, not a challenge, it was like I can do this too, like, anyone can do it.
ME2_10	XMA190305_INT-Maria	Maria Same	01:46:43:14	39					X	So, I just put up, this whole thing just came up in a month, like, just came up with name came up with a logo, I posted like three other photographers to showcase with me. Like, I don't feel like I deserve to put up a show. Someone else interview me about it and it's really easy to talk it up and do this bigger thing but it really like, it was great. A lot of people came. A lot of people bought prints. It was a fun night.
ME2_11	XMA190305_INT-Maria	Maria Same	01:48:38:14	18				X	X	And everyone wanted me to do a second one or a third one everyone was like, like it's just this is going to be a series of events that you're putting up because it was clearly a success but I don't, I don't, I don't want to because, it's, it's so meaningless right now. Like I'm kind of doing things that are like fast.
ME2_14	XMA190305_INT-Maria	Maria Same	01:52:41:22	20				X		My next exhibit I don't want it to be something nice that people can look at the way they did my last exhibit and just look at it for a few seconds and be done and tell me it looks nice, you know, like I wanted to be things that are more, not thought-provoking necessarily, but just more, that involves more thinking, for everyone including me. Mostly me, so.
ME2_18	XMA190305_INT-Maria	Maria Same	01:57:12:15	29			X			Before I even took pictures, I've always liked vintage looking things so then an old camera to me looked way more beautiful than a shiny like Canon EOS camera. Yeah just anything that was like made more precisely or like more parts, and just the fact that it was way older had more value to me. So then if I would find one in a thrift store like, I just used it as decoration back then, not knowing if it worked or not.
ME2_19	XMA190305_INT-Maria	Maria Same	01:58:38:16	27			X			Yeah, I guess now it's more informed, now it's like if I see a film camera that's beautiful it's more about like the type that's on it if it's a Leica or it's some other like or there's something special about it, I'm like oh it's really nice. Like how I started peaking out about the type on cameras was with my old roommate. The camera he gave me had really nice numbers on it and we spent like a full night maybe like six hours both just looking for the typeface.
ME2_29	XMA190305_INT-Maria	Maria Same	01:16:16:05	8						I'm a graphic designer and I take photos for fun, even though I get paid for it sometimes, but.
ME2_30	XMA190305_INT-Maria	Maria Same	01:22:02:09	7		X				Technology's just becoming so overwhelming fast.
ME2_32	XMA190305_INT-Maria	Maria Same	01:22:43:06	8		X	X	X		They, somehow, put them in another, in a level above other photographs because they're doing film.
ME2_34	XMA190305_INT-Maria	Maria Same	01:32:30:04	42			X			uses then a year ago like I would not have called myself a photographer so in a way maybe I am one of those people. I just became a photographer because I call myself one and anyone can do that right now so. And now like you get a pretty girl with pretty clothes and a pretty setting and with your automatic point-and-shoot and then you go to an exhibit and you put your picture there. So, I'm just torn between the two of like it devalues the amount of work I put in my photos, but I think some point I was definitely, I feel like some people might have felt the same way about me.
ME2_09	XMA190305_INT-Maria	Maria Same	01:32:30:04	42			X			Do you mind if I look at what this is or is that? / mean yeah you can look at that now, / mean that's the copy of Rental Mag. Oh, yes oh my god I wanted to get a copy of this, but they sold out, yeah.
ME2_11	XMA190305_INT-Maria	Maria Same	01:34:54:07	14						Patrick's like I've like only ever hung out with him a couple of times and I know him through a mutual friend of ours and it's just someone I know like it's just like another you know person in Montreal.
ME2_12	XMA190305_INT-Maria	Maria Same	01:35:39:04	11		X				You know as an artist it's hard to have a platform to have it displayed on because there's just so much of it being made, especially in the digital like you know online world where it's just immediately in your face.
ME2_13	XMA190305_INT-Maria	Maria Same	01:35:48:09	12						So that was the whole premise of Issue 02 was reaching out to people I was influenced by and hoping that they would be on board and lucky enough they were so.
ME2_20	XMA190305_INT-Maria	Maria Same	01:39:13:04	7						Yeah please I've been like eyeing this all night, like I wanted to get a copy, but they sold out.
ME2_21	XMA190305_INT-Maria	Maria Same	01:41:46:13	22						I know Pat, I don't know him personally obviously, but like you know he's not there's not this big intimidation because you know the view and audience he just seems like another person that is so invested in creating work and can relate to that you know so I feel like I'm biased on the first issue because I would have loved to like gotten a copy myself but yeah it's sold out quick.
ME2_26	XMA190305_INT-Maria	Maria Same	01:50:25:18	15		X			X	I feel like people get caught up on social media like oh which doing what or what's the trend or who is like you know it's like there's all these stupid fucking questions that we don't really need answers to but they're always posed because we're on it.
ME2_38	XMA190305_INT-Maria	Maria Same	01:04:50:14	16						And then when I say I'm an artist I feel like there's kind of weird events you because it's just like okay I was like what are you making and it's like magazines and I don't know like what magazines that is categorized under. I guess I would consider myself just generally an artist but like.
ME2_29	XMA190305_INT-Maria	Maria Same	01:22:56:12	44					X	I check my Instagram like first thing in the morning when I wake up like whatever social media I have I check first thing in the morning if you were to ask me like what did you look at I don't know like I don't remember like what I looked at but like you know for like with this rack magazine you know I can remember what I was reading because I actually engaged like I sit like my time to sit with it and I like read the pages and I like look at the art and I like understand the artist's perspective of like what they're doing you know when it's like you can kind of get the same thing with Instagram or like getting any art online but like because there's so much of it you know it's like I feel much more like you're doing it passively you know you're not like doing it to actually engage I feel like you're doing it because like it's just conveniently there for you to be able to look at.
ME2_30	XMA190305_INT-Maria	Maria Same	01:27:03:02	10		X			X	I think I just think about online presence a lot and just people's engagement with like their online identity versus their like real-life identity.
ME2_34	XMA190305_INT-Maria	Maria Same	01:35:12:14	5						I don't like I you know I don't want to come off like preachy or anything I just think it's ridiculous.
ME2_35	XMA190305_INT-Maria	Maria Same	01:35:44:22	7		X			X	You know like it's just something to do when there's nothing else to do now you know it's like I'll just go on my phone and muck around.
ME2_38	XMA190305_INT-Maria	Maria Same	01:46:50:07	20					X	Oh, that album by Frank Ocean came out in August 2016 and when he released the album he released it like with this magazine called Boys Don't Cry and you get this sense of like okay but like there's a lot of similar themes that are being carried out within both the magazine and the album.
PM2_02	XMA190305_INT-Pat	Patrick Merand	01:35:12:04	7		X			X	Instagram is the best and worst thing to happen to photographers ever.
PM2_04	XMA190305_INT-Pat	Patrick Merand	01:46:38:14	16		X				All my photos are portrait oriented like 55% of them are like this, you think I'd like like and be like no just like it and that's because you looked at it on a phone and you see more of it, that's it, like.
PM2_05	XMA190305_INT-Pat	Patrick Merand	01:55:39:06	12		X			X	Because liking is so like mindless, it's like it's just so quick and whatever I got think like I might like something and be like what page did I just like, like two seconds later.
PM2_06	XMA190305_INT-Pat	Patrick Merand	01:58:54:23	26		X				This was '98 iPhone, this was '98 iPhone story. This was... Hello? I told him and he, what? Very shy. Yeah, I'm not really shy, it's '98 iPhone. Mom!
PM2_13	XMA190305_INT-Pat	Patrick Merand	01:55:39:18	25			X			Appreciating design and all that other stuff is a kind of comes from a hobby side you know I like you know I wouldn't expect my mom to pick this camera up and then pick my like a camera and know the difference. But it's like 100 bucks and 2,000 bucks like, it's really because I know about it that I like pick my gear carefully.
PM2_16	XMA190305_INT-Pat	Patrick Merand	01:40:32:05	22		X				For a really long time was really into Rental Mag and it was like I was like almost shooting wanting to get things in there and it was it was a huge source of inspiration. But eventually it became, it started to kind of cloud the way I was shooting, and I was like wait what who am I making this for.
PM2_17	XMA190305_INT-Pat	Patrick Merand	01:05:33:05	30						When I first found out about it, I was really into it. I was it was it was mysterious I didn't know who was it or anything like. When I later found out like that O'Rourke wasn't I think I got a follow from him or something at one point and I was like oh shit he's the one who like runs that or like well he's like one of the people who runs that like one of the team of 50 or whatever point like you don't know how big these things are right.

PAZ_18	XMA190202_INT_Paz	Patrick O'Keefe	01:07:13:01	20	X				At first, I was always waiting for them to have an issue. I was like then it's got to be an issue like it says Mig in the name then it's got to be a mag, right? And then they made one, but like a few more later, it gave a little more meaning at that point.
PAZ_20	XMA190202_INT_Paz	Patrick O'Keefe	01:08:03:02	24	X		X		If you put everyone who follows you inside of a high school gym, I like to have a conversation about you and to all those people like you'll be there to even if there's a hundred people so like whether there's 200 or 5,000 or you know like the skill to follow this is just way irrelevant but you know you go to always kind of top like a wave of other people not just locally like one person or another but you're just like you just see things in terms of like when you get inspired by Instagram or other people like that, you say I want to be like "that good" and so you push yourself and you work really hard but at the same time it starts to maybe take away from what your photography is really about.
PGO_01	XMA181107_INT_Paz	Patrick O'Keefe	01:08:16:06	9					Yeah yeah so do you want me looking at the camera?
PGO_02	XMA181107_INT_Paz	Patrick O'Keefe	01:08:18:11	14	X			X	Yeah rental started I think three years ago like when I started, I didn't think like oh I want to start this thing that will like like eventually do a magazine with I don't know I just think it was like thinking away I could like start some sort of like gallery or something.
PGO_03	XMA181107_INT_Paz	Patrick O'Keefe	01:10:31:11	10	X			X	Over the course of like six months something I just like kind of blew up I guess like I had like a few thousand followers and like, I started a hashtag that people had made it easier people to submit.
PGO_04	XMA181107_INT_Paz	Patrick O'Keefe	01:10:35:10	9	X			X	And then yeah like I guess like after doing it for a few years I was just like what's the next step like I feel like people want something more than just like the account like it'd be cool to do a magazine like.
PGO_05	XMA181107_INT_Paz	Patrick O'Keefe	01:16:23:23	19			X		Even from the start of rental to where it's now, I feel like without like being an intern or slowly like built this like the more aesthetic which I'm not really like that excited about, it's gotten to a point where they feel like they have to submit their most like "rental-like" photos. Yeah but maybe without even realizing just in the back of their head if you know what I mean?
PGO_06	XMA181107_INT_Paz	Patrick O'Keefe	01:17:03:03	19	X				I don't know it was just cool to see people coming out and like person to actually like buy and then like some people were like from like two hours away and like the event was only for two hours so just like really cool to see people like being like came to Toronto like just to buy this because like I didn't want like I didn't know if it would be like sold out once it goes online and I was like that's crazy.
PGO_07	XMA181107_INT_Paz	Patrick O'Keefe	01:17:27:30	4	X				And then like once we put the rest of the issues online, we just sold out really quickly like hell.
PGO_08	XMA181107_INT_Paz	Patrick O'Keefe	01:17:33:08	7	X				I don't know it's, rental's international like it's interesting how it's like it's based in Toronto like on my cell phone but it's like.
PGO_09	XMA181107_INT_Paz	Patrick O'Keefe	01:17:43:22	19	X				Most of the submissions I get are like like rental or like if it's a back and forth you know like most people will be like if I move in Toronto like I would love to come by like your office or your studio and I'm just like yeah like it's not like that, it's like all I just me like in between going to work do you know what I mean?
PGO_10	XMA181107_INT_Paz	Patrick O'Keefe	01:18:52:16	18	X				And it's also interesting to see like who's ordering the copies like the majority of them we don't from Canada which I like be surprised because like usually when you start a company like you're doing your first thing I say you're just like making t-shirts or something it's like most of the people who are buying them are going to be like either your friends like locally or like people who like sort of work in the same city or something.
PGO_11	XMA181107_INT_Paz	Patrick O'Keefe	01:22:44:22	13	X				Yeah, it's pretty cool like that's another thing that I do with Instagram now like the analytics side is like pretty finally it makes it seem more like an actual business or something because it's like showing you all this stuff.
PGO_12	XMA181107_INT_Paz	Patrick O'Keefe	01:33:04:03	8	X				Top cities are in New York, London, Toronto, Los Angeles, and Paris are like the order of like cities.
PGO_13	XMA181107_INT_Paz	Patrick O'Keefe	01:38:02:06	30	X		X		[definitely] had moments like in my photography where I was like I only wanted to shoot film and then when I was shoot like a digital photo it just looked weird to me. I was like oh I have this like so far like it's nothing you know what I mean? But then like it's like you start a new digital camera and you try and like experiment with it more and you're like oh like I feel like if you shoot like a lot of digital photos you start to be like I can actually do something with this. I went from like digital and then it's like the only film and then to like try and digital again and then I like kind of doing 50/50. I still like will always like the look of film better than digital.
PGO_14	XMA181107_INT_Paz	Patrick O'Keefe	01:45:40:12	26	X				I like I feel like it'd be starting a print from the start you'd have more of a plan right off the bat. Like you're not just going to put out a magazine and be like oh I don't really know like it was going to try like this and like see when it takes me but with the way rental started just being like bond one day and being like I want to have these things it's like it's like it's grown so quickly that like I haven't really like it's still kind of just like this thing when like for me to do on the side.
PGO_15	XMA181107_INT_Paz	Patrick O'Keefe	01:50:35:18	30	X				Say someone like I don't know made like bicycles or something it's like they make a bicycle and it's like if you move where like why did you make a bicycle they might be like well like bicycle and I could not find a bike that I liked so like I liked so like I had a friend who had a garage so we made them and now we're selling them like it's like easier to answer but for rental it's like it's kind of hard because it's like through Instagram it's kind of like there wasn't like a meeting I had before I started it being like I want to start this thing to change current photography and like you know what I mean like.
PGO_16	XMA181107_INT_Paz	Patrick O'Keefe	01:05:42:00	11	X				But yeah like for example like I don't know like just clicking a photo to me that's cool like this is one hour going like you saw how long we were working down for you I mean so it does get a little bit overwhelming.
PGO_17	XMA181107_INT_Paz	Patrick O'Keefe	01:06:32:14	11	X				Yeah, that's insane like that's something I post, I like photos where I can't tell if it's real or not like you know what I mean?
PGO_18	XMA181107_INT_Paz	Patrick O'Keefe	01:22:48:07	21					Right now ready? Yeah, 3, 2, 1 should. That was really fast. I should just actually explain that

00:17:34:20	If it ends up on IG,
Jules 1-2	it doesn't matter what you
9s	shot with

Fig. 4 – $\sqrt{2}:1$ aspect ratio properties

Fig. 5 – Standard aspect ratios compared

Fig. 6 – Standard aspect ratios of current generation smartphones

Fig. 7 – Grid rationale

Fig. 8 – Type rationale

Project Documentation

Extra Medium can be streamed online at the following link:

Vimeo

URL: <https://vimeo.com/335972177>

Password (if prompted): Sweater

Six Frames Per Second, the title card treatment for *Extra Medium*, can be streamed online at the following link:

Vimeo

URL: <https://vimeo.com/332268013>

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