

Over the course of this semester in Media Editing, I have greatly expanded my knowledge of what is considered media and what the process of media editing actually entails. Media itself is more than just a Photoshop document, or a material used to create art or product. Media is a pliable, malleable element that, when edited, truly becomes a “spatial, temporal, and dynamic process.” For instance, Geographical space plays an integral role in the creation of media, the presentation of media, and the interpretation of media.

This relationship between space and media was made clear to me through the reading of ¹“Experimental Geography: From Cultural Production to the Production of Space.” Trevor Paglan makes clear in his article the important role spatial geography plays throughout all forms of media. Paglan asserts that the methods geographers take in creating, critiquing, and constructing geographical compositions can be applied to creating, critiquing and constructing art, music, film or any form of media. One such instance I’ve found is spatial geography and its relationship to audio media.

Space plays a vastly important role in the creation of sound, whether one is recording music in an analog setting or creating digital music. Furthermore, when one is critiquing sound, one can assess the spatial geography in which a sound recording or album was made. What equipment was used? Where was the location of the recording? Who or what was directly present throughout the recording process or for a specific track? All these questions come into play while constructing a sound recording, a physical monument, or a work of classic art. Paglan’s essay brings up the important relationship between spatial geography and media. I will always consider this relationship in my future work.

I’ve always understood the important role of composition in the media arts, especially in the creation of graphic art. It wasn’t until I saw David Carson’s work that I realized compositional elements such as text and space can be used to tell a visual story. Carson creates strong graphic compositions with muddied, unreadable text that speak directly to the viewer in ways that readable, precise text and graphics cannot. I took this approach in creating the graphic *McCartney*. I used text to tell a compositional story rather

¹ (<http://brooklynrail.org/2009/03/express/experimental-geography-from-cultural-production-to-the-production-of-space>)

than a verbal one. *McCartney* is quite personal drawing on my inspirations, my life



motto, and my heritage. Using a biblical scripture, I multiplied and layered text to form a slanted geometric shape. I then used the hash tag “WITH PURPOSE” (incorporated to dictate how the piece should be received) to create a flow of characters and text running left to right across the digital canvas. Instead of focusing on readability and ease in *McCartney* I focused on using text to guide the viewer across the landscape of the piece, eventually leading the viewers eyes directly to McCartney, the focal point.

I aimed to tell a compositional story and I wanted the viewer to work to understand the piece. The viewing of Carson’s work changed the way I looked at graphic art, and completely changed my methodology in approaching the process of media editing. Media editing is not just technical standard procedure, but truly a dynamic and purposeful process.

Media serves many purposes in society and culture. Media informs, media indulges, media entertains, and media profits. I have recently found media relating to a cause or movement lends itself to a higher purpose than to profit or entertain. It aims to inform, but with the backing of a passionate message. All of mankind seeks purpose in life, fighting and struggling to find it. Once that purpose is known or discovered, life takes on a new meaning and level of significance. I believe this applies to all forms of media and art, and the struggle of finding the purpose for media is found in the process of media editing.

For the past several years I purposely created art that serves the sole purpose of being visually stimulating. Though my work was created with purpose, it was limited by my

desire not to incorporate messages stronger than correlating colors and abstract visuals. After creating the short film ²*The Circuit: Sex Trafficking in Arizona*, I realized the importance of media that supports a cause. I created the short film to raise awareness towards the growing sex trafficking industry in Arizona. Throughout the filming and editing process, I felt as though I was called to a higher standard in how I went about capturing and presenting footage. The editing process exuberated a completely different aura, a seriousness I usually don't encounter while producing media for the sake of visual stimulation. The temporal impact associated with media supporting a cause or message is vast. Not only does this type of media give artifact to the time and culture in which it was created, it drives people to future change.

Media is more than a meme graphic or a comic book movie, serving purposes higher than entertaining or generating profit. I've found the process of media editing a powerful tool and it serves many purposes. Truly a spatial, temporal, and dynamic process. The ability to affectively edit and modify any form of media is an ability worth developing and utilizing, and I hope to develop this ability throughout my career.

² <http://youtu.be/hfTi7A5PIyo>