Nostalgic consumption behaviours among young generations in photography.

A comparative approach of Instagram and analogue photography.

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Evelyne Morlot
Abstract

With the emergence of digital cameras on phones, photography has become a popular routine. For some people, it is close to a form of ritual, every moment of the present is preciously archived and possibly shared to relatives on social media. This consumption of photography contrasts radically with the one practiced 20 years ago. Analogue photography was more occasional, because it is more time-consuming and also more costly. However, we observe today a resurgence of analogue photography and more particularly among young generations. This phenomenon goes hand in hand with the popularity of transforming contemporary pictures into old-looking ones with services like Instagram. Therefore, there is a regain of popularity for old devices and old aesthetic among young generations which indicates the existence of nostalgic behaviours among these consumers.

The present study aims to explore these two phenomena in order to identify patterns of consumption about nostalgic behaviour among young generations. In order to achieve this, a comparative design is adopted to evaluate the differences and similarities between analogue photography and Instagram practice.

This study generates knowledge about the changes in consumption since the digitalization of photography. Indeed, Instagram and analogue photography are rooted in the need to provide alternatives to digital photography which has made photography pervasive and less personal. Instagram and analogue consumers express different attitudes to achieve this desire to create meaning.

Thus, the findings reveal that Instagram consumers give value to their everyday life experience by using nostalgic effects. This is interpreted by the fact that old-looking pictures are perceived as more narrative so they have more power to tell stories. Conversely, analogue users renew old practices in order to give more meaning to their photographic experience. It allows them to be more involved in a process of creation which does not exist anymore in digital photography.

**Key words:** analogue photography, digital photography, Instagram, social media, nostalgia, authenticity, consumer behaviour, retro marketing, youth.
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1. Introduction

1.1 Problem background

When Kodak started to sell the Brownie Camera at 1 US dollar in February 1900, photography was still the domain of the elite. This popular and cheap camera brought the concept of photography to the masses (Olivier, 2011, p.146). Since then, photography has become a worldwide leisure activity for amateurs or an artistic profession for photographers. In 2012, 2.5 billion people owned a digital camera around the globe (de Castella, 2012) and Smartphone users reached the level of 1 billion people (Meenakshi Ramanathan, 2012). With a camera device integrated in the phone, Smartphones have enabled people to practice digital photography easily, at any time and at any place. However, even though photography is a popular activity massively practiced around the globe, little research has been conducted to explore consumer behaviour in this area.

During the last 5 years, two phenomena about photography consumption can be identified. The first phenomenon concerns the resurgence of analogue photography. The most suitable example to illustrate this revival is the successful brand Lomography. Created in the 1990’s by a group of students in Vienna, Lomography sell and deliver worldwide playful analogue cameras at affordable prices. The aim of this brand is to promote the “unique imagery and style of analogue photography” through its products, gallery stores, blogs and magazine (Lomography, 2013). Currently, the fan community of Lomography reached 500 000 people on Facebook and 300 000 followers on the blog hosting platform Tumblr. Other analogue cameras considered as technologically obsolete have been readopted by younger generations, which is the case of instant cameras (Wortham, 2012). Polaroid, the famous instant camera brand, was about to stop the production of film rolls in 2009 when three fans decided to take over the factory to save the production and distribution of the films. This organization, named The Impossible Project, currently retails instant cameras and instant films online and in 5 stores across the world (The Impossible Project, 2013). To summarize, the resurgence of companies producing and retailing analogue cameras worldwide is the consequence of an increasing demand for this products, even though they are considered as technologically obsolete (Buse, 2010, p.215).

The second phenomenon regarding the photography consumption concerns the increasing use of digital mobile cameras to create visually nostalgic pictures (Chandler & Livingston, 2012, p.4). One representative example is the Smartphone service Instagram which allows its users to create “vintage” pictures and to share them online through social networks. Instagram users can reproduce the visual language of analogue photography by using filters of different colors and effects to retouch their own pictures (Chandler & Livingston, 2012, p.5). To date in 2013, Instagram has reported 90 million active users per month and an average of 40 million photos published every day (Forbes, 2013).

These two phenomena have one common feature, they both renew photography with a nostalgic aesthetic in the digital era: On the one hand, analogue photographers renew with old technological devices which require more time and more costs than digital cameras. Indeed, analogue photographers in our contemporary society choose deliberately to use a technology from the past. This technology possess several constraints which makes us question why people still want to
use it. The first constraint concern the need to use films with a little amount of exposures (usually 24 or 36 exposures) which limits considerably the possibility to take a large amount of pictures. Moreover the price of these films remains relatively expensive, around 5 euros for a standard 35mm roll film of 36 exposures (Lomography, 2013). The second constraint concerns the time required by the analogue process. To be able to see the pictures created, the films need to be developed through a chemical process and then printed on paper or eventually scanned. This process is also costly since it is usually done by professionals in a photo lab. The average price to process a single film in a photo lab can vary from 10 to 20 euros in France depending on the location of the lab and the quality of the service (Negatifplus, 2013).

On the other hand, Instagram members use a digital technology to create and share old-looking pictures. In contrast with the analogue process, digitalization and camera-phones has enable people to carry cameras everywhere and to take pictures at any time without any extra costs (Lee, 2010, p.266). Among the consumers practicing photography with their Smartphone, a large part of young adults use Instagram to create visual images of a past that they have not experienced themselves (Jurgenson, 2011). In 2012, a marketing study about Instagram reported that the first age-group using the application (34 % of users) includes consumers from 18 to 24 years old and the second age-group of users (33%) includes consumers from 25 to 34 years old (Marketo, 2013). These figures show that Instagram is mainly used by young generations while the services provided by the application contains elements of nostalgia (Rosenberg, 2012).

These two phenomena leads to the following paradox in consumer research: young generations are inclined to use nostalgia-related products and services to satisfy their needs or wants. This assumption is in contradiction with some studies in consumer behaviour which argue that young consumers tend to behave innovatively while older consumers are more subject to purchase old brands because it remind them of an idealized past (Lambert-Pandrau & Laurent, 2010, 115; Havlena & Holak, 1991, p.325). Moreover, few studies in consumer research focus about the new consumer practices in photography linked to the digitalization of the technology (Lee, 2010, p.266-275). Additionally, it appears necessary to increase the existing knowledge in this area since the global photography industry is economically significant on the market. Indeed, in 2010, the photographic devices industry has generated a total revenue of 56 billion dollars (Marketline, 2011). Moreover, Instagram which was originally developed by a small start-up in 2010 was bought two years after by the giant social network Facebook for 1 billion dollars (Rusli, 2012). Consequently it appears necessary to develop the existing research in consumer behaviour about photography since it is a growing industry with major economic stakes.

By conducting a consumer research, the aim is to get an insight in the consumer’s practices in order to identify their needs and wants. According to Holbrook (1987), consumer research involves studying consumer behaviour and therefore consumption acts. Consumption has a broad meaning according to Holbrook since almost all human activities involve consumption acts (Holbrook, 1987, p.131). Therefore, consumption can be defined by the acquisition, usage or disposition of products, services but also intangible ideas, events or other entities which provides value to a person (Holbrook, 1987, p.128). In the present study, two types of consumption are explored:
- On the one hand the motivation, satisfaction and expectations generated by a product, namely analogue cameras, to create material photographs.
- On the other hand the motivation, satisfaction and expectations generated by a service, namely Instagram, to create digital pictures with a vintage appearance.
Therefore Instagram and analogue photography are studied from a consumer research perspective. More specifically the emphasis is put on nostalgia in consumption. This leads the author to formulate a research question which embraces four different concepts: nostalgia, consumption, youth and photography.

1.2 Research question:

Based on the different aspects identified in the problem background, the following research question has been formulated to guide the whole study.

Why do young generations adopt nostalgic consumption behaviours in photography?

This research question is applied to a comparative study between analogue photography and Instagram.

1.3 Purpose of the research:

The purpose of this research is to explore and define the phenomenon of nostalgic consumption behaviour among young adults. This purpose is applied to the case of photography and aims to compare two specific types of consumption acts: analogue photography and Instagram practices. To be able to analyse nostalgic consumption behaviour, three sub objectives will be studied:

- What motivates the consumers to use either analogue photography or either Instagram?
- What satisfaction do the consumers benefit from the use of this product or service?
- What expectations do consumers have about the product or service used (present and future)?

These objectives are in line with the three main stages of consumption identified by the author in the previous research: motivation, satisfaction and expectations. This definition will be further explained in the theoretical framework.

1.4 Gap of knowledge

Research about nostalgia in consumer research has been investigated from different perspectives. Holbrook and Schindler (1989, p.120) have extensively studied this area about musical tastes. Holbrook (1993, p.255) have identified patterns about consumers’ tastes by studying the relationship between movies preferences and nostalgia proneness. Cervellon et al. (2012, p.958) have also studied nostalgia in consumer research but in the fashion area by defining vintage consumption acts. However, no previous research about nostalgia in photography consumption was found and little academic research has been conducted concerning the new practices of amateur photographers in the digital era (Lee, 2012, p.266). Moreover, the resurgence of analogue photography has been largely investigated from a journalistic perspective (Cousseau, 2010; Maliszewski, 2011; Wortham, 2012) but very few studies in academic research and particularly in consumer behaviour have been found (Biro, 2012, p.253).

Finally, the last reason why the study of nostalgic consumer behaviour in photography seem relevant is the need of further research suggested by several authors. Indeed, in the field of Consumer Research, Havlena and Holak (1991), who have carried out a major study about
nostalgia-related in consumer behaviour, suggest that further research should explore the impact of various stimuli on the evocation of nostalgic feelings, like music, images, objects or smells (Havlena & Holak, 1991, p.328). A more recent study about vintage consumption in women fashion suggest the investigation of other industries than fashion. Thus, according to Cervellon et al., the research regarding vintage and nostalgic consumption is scarce and need to be developed in both quantitative and qualitative approaches (Cervellon et al., 2012, p. 971).

1.5 Choice of subject

This subject was chosen for two main reasons. Firstly, the author has a personal interest in photography and possesses pre-existing knowledge which favours the process or research. Secondly, it appears that photography is taking an increasing importance among consumers since the development of social media but this phenomenon has been scarcely studied from an academic approach. Thus, internet has deeply increased the importance of personal photography and several companies base their core competences on this to create value. For instance, Facebook and Instagram are two social networks very successful because they allow consumers to compile and share their pictures online to interact with their personal network. Therefore these social networks are economically dependent on photography since it is the main reason why consumers join these virtual communities. In addition, brands also base their marketing strategy by displaying pictures of their products to have a direct contact with their customers (Luckerson, 2013). Therefore, regarding the importance of the photography industry, this study aims to provide knowledge about young consumers to help companies like Instagram or Lomography to improve their strategies and to adapt their competences to the consumers.
2. Methodology

2.1 Research Methodology

2.1.1 Preconceptions

Since I am an international student at Umeå University, I have several educational backgrounds which might affect the way this research will be conducted. I am currently doing a double degree which combines a 2 years Master from my home university in France, ICN Business School and a 1 year Master from Umeå University. The aim of this double degree is to gain more academic experience in an English-speaking program at Umeå University which is Business administration with an emphasis in Management. However my field of study in France is more oriented in Marketing and Project Management. Moreover, I also have an educational background in Humanities which I have carried out during 2 years after high school. This program included the study of Philosophy, History, French Literature, Latin, and Geography during two intense years of education. This type of education is specific to the French system and aims to provide a deep cultural knowledge.

Therefore, I have gained during the last five years various types of knowledge which allow me to study a subject with different angles. However, this thesis is achieved in the area of Business administration and it appears important to focus the research within this field of study. I have chosen to position my study in Consumer Behaviour which belongs to the area of Marketing and to explore this concept applied to the case of photography. This choice results from a personal experience in photography and a desire to understand more deeply the mechanism inherent to this consumption act. Consequently, I have pre-existing knowledge concerning the subject since I started to practice digital photography 6 years ago and analogue photography 2 years ago. This might affect the study because of potential bias but I will try to adopt an objective point of view to the larger extent possible. However I believe that this pre-existing knowledge also helps me to carry out the study because photography requires some technical knowledge and experience to understand the different elements of consumption.

2.1.2 Methodological assumptions

The research process requires to situate this study in a particular philosophical position. This means that three aspects need to be defined concerning the study: the relationship between observations and theory, the ontological orientation and the epistemological orientation (Bryman & Bell, 2007, p.11).

Concerning the relationship between theory and observations, it can be either inductive or deductive (Ghauri & Grønhaug, 2005, p.120). As stated in the purpose of the research, the aim of this study is to explore and define a phenomenon, namely nostalgic consumption behaviour among young people. Therefore the aim of the research is to generate knowledge to increase the existing theory in consumer research. This research process belongs to the inductive approach (Saunders et al., 2009, p.88). Indeed, no hypothesis are formulated to test a specific theory but rather a practical phenomenon is investigated to widen the knowledge in consumer behaviour. In this particular case, the findings provided through the
empirical observations increase the understanding of nostalgia among young adults. More particularly it explores what motives young consumers to use either analogue photography or either Instagram and what satisfaction the benefit from its use.

According to Bryman and Bell, it is necessary to position a research according ontological and epistemological orientations. Indeed, this philosophical position guide the researcher to define what social reality is studied, in this case nostalgic consumption in photography, and how it can be studied (Bryman & Bell, 2007, p.15). Concerning the ontological orientation of this research study, it is regarded as constructivist because nostalgia is a phenomenon socially constructed and it is continuously changing and evolving through its social actors. In contrast with the objectivist approach which states that the social reality exists independently of its social actors (Saunders et al., 2009, p. 120), this study considers that the phenomenon of nostalgia is clearly connected and related to the people who experiments it. Moreover the present study explore consumer behaviours in photography. It has been acknowledged by several authors that photography is rooted in a social practice and that it is therefore dependent on social actors (Buse, 2010, p.216; Polte, 2012, p.144).

Consequently the epistemological orientation of this study is interpretivist because it aims to investigate the subjective meaning of a social phenomenon, namely, nostalgia among young adults. In fact, the subjects of this study are social actors and it seems more suitable to adopt a social sciences point of view rather than a positivist one. Indeed, the positivist approach apply the methods of natural sciences to explain a social reality which means that human behaviour can be studied on the same level as natural objects (Saunders et al., 2009, p. 110). In contrast, this study considers that humans have to be studied differently than natural objects in order to understand the subjective meaning of their actions (Bryman & Bell, 2007, p. 17). Therefore, it was decided that the best method to adopt to investigate the social phenomenon of nostalgia was interpretative.

In summary, the research philosophy of this study is based on a social sciences approach which combines an inductive approach, a constructivist ontological orientation and an interpretivist epistemological orientation.

### 2.1.3 Research strategy

The methodological assumptions previously stated naturally leads to qualify the research strategy as qualitative. Indeed, it fulfil the three following requirements: inductive view of the relationship between observations and theory, interpretivist epistemological orientation and constructionist ontological position. Moreover, this study aims to deeply explore a phenomenon and the observations are based on subjective experiences. (Ghauri & Grønhaug, 2005, p.220).

Moreover, the qualitative strategy was chosen because it provides a deeper understanding of a social phenomenon especially when it is related to consumer behaviour. For instance, the choice of conducting interviews will give an insight of the reasons why people prefer to use analogue devices or Instagram to create old-looking pictures rather than contemporary ones.

Therefore, the procedure adopted follows the main steps of the qualitative research strategy: formulating general research questions, selecting relevant sites and subjects, collecting data, interpreting the data, comparing the data with the theoretical work and formulating new theories, writing up the conclusions (Bryman & Bell, 2007, p. 390).

### 2.1.4 Scientific view and perspectives
This study follows the scientific view of postmodernism which attempts to analyze the nature of modern society and culture (Bryman & Bell, 2007, p. 698). Moreover the postmodernist researchers usually adopt a qualitative method to have a deeper understanding of the reality. They argue that there is no objective reality which can be discovered because reality is always accessed with the mediation of subjective representations and narratives. In other words, reality is always shaped by the way people perceive it. The postmodern view appears convenient for consumer behaviour research because the way individuals behave is influenced by their culture and modern society. In addition, consumer research is a complex field of study because it appears difficult to take into consideration every factors that can influence consumers. The fact that the postmodern view takes into account this complexity of reality makes it suitable to the present study.

2.1.5 Research design

According to Bryman & Bell, a research study must follow a specific research design because it provides a structure to guide the collection of data (Bryman & Bell, 2007, p 41). Moreover, the choice of a specific design determines how the research question is investigated practically. For instance, it describes if the focus is put on an organization, a specific group, individuals or societies. The present study focuses on consumer behaviour and therefore on individuals. It seems interesting to study the same phenomenon, nostalgic consumption behaviours among young adults, in two distinct situations in order to have a deeper understanding. Therefore it was considered that a comparative design would be a suitable framework of research. Indeed, it has been acknowledged that a comparative design help to better understand a social phenomenon by comparing two or more distinct cases (Ghauri & Grønhaug, 2005, p. 116). Thus, the same method will be applied to study nostalgia among young adults on two contrasting cases: first the analogue photography practice and then the digital photography practice based on Instagram or similar services. These two practices have nevertheless one common feature, they aim to create old looking pictures with a nostalgic aesthetic. This common specificity makes the choice of the comparative design relevant because a similar phenomenon can be studied with two different angles which increases the validity of the findings. Accordingly, semi-structured interviews and photo-interviews are conducted in the present study, the procedure adopted is further developed in the data collection method part.

2.1.6 Quality criteria

To ensure the quality and the relevance of a research it is necessary to fulfil the criteria of reliability, internal validity, external validity and confirmability (Saunders et al., 2009, p. 326).

The reliability, which concerns the possibility of a study to be replicated in other circumstances, is a difficult criterion to meet in the present study (Saunders et al., 2009, p.297). Indeed it appears difficult to reproduce the same settings of research in an environment considered as unstable and likely to evolve. For instance, the practice of analogue photography among young people might decline over the time. However, to increase the external reliability of the study, the procedure adopted has been chosen to be replicable in other geographical locations. Since this study is oriented with the consumer’s perspective rather than the industry perspective, it can be repeated in other countries by following a similar procedure, namely, by conducting semi-structured interviews among consumers.
Concerning the internal validity, which means that the theoretical ideas developed reflects well the observations, it can be considered as strong in the qualitative strategy because the observation process is close to the natural environment of the social phenomenon (Bryman & Bell, 2007, p. 395). This means that consumers are more likely to express their real attitudes during a qualitative research. Moreover, the findings should reflect with a higher degree their everyday life habits. For this reason, the interviews will be semi-structured to create a more familiar environment and to favour spontaneous answers. However the validity of the interviews could be threatened by the biasness of the interviewer who can influence the answers of the respondents by the questions asked. Therefore it is important to keep the questions broad and general to let the interviewee bring his or her own perception about the subject.

Regarding the external validity, also named transferability, it refers to the possibility to generalize the findings (Saunders et al., 2009, p.335). The external validity can be regarded as weak in the present study since the sample is relatively small. To increase the external validity of this study, a comparative design has been chosen with two distinct groups of respondents who have two different practices. Consequently, the comparison between the two groups allows us to determine patterns concerning nostalgic consumer behaviour and to increase the knowledge about this area of research.

Lastly, the confirmability which refers to the ability to maintain a certain objectivity is an important criteria to meet during the research process (Bryman and Bell, 2011, p. 398). This criteria could be threatened by the fact that the author knows personally the respondents because it could be a form of bias. However, this context favours the respondents to act more naturally and spontaneously which is one key aspect concerning the validity of the data.

### 2.1.7 Ethical considerations

Some ethical principles need to be respected during the research process. Since the method chosen is to carry out interviews, it appears important to respect the privacy of the respondents by protecting the anonymity of their contribution if they wish so. Therefore, before starting the interview, the purpose of the research has been explained and the respondents were asked about the possibility to record their answers and to quote them in the present study.

Moreover, in order to guarantee the reliability and the credibility of the study, plagiarism and secondary sources are avoided. Scientific journal articles, books based on research and doctoral dissertations will be favoured when referencing authors and reviewing theories. However, the chosen subject about analogue and digital nostalgic photography is a current phenomenon which has been studied very little previously. There is few academic literature about analogue photography practice or Smartphone photographic services but the subject has been largely covered by renowned newspapers or websites. For these reasons, the references will also be partly based on newspapers articles or websites which will be selected according to the reliability of their information.
2.2 Data collection method

2.2.1 Selection process

The present study aims to compare two groups of young consumers in photography to explore the phenomenon of nostalgic consumer behaviour. The three sub objectives are to identify the motivation, satisfaction and expectations of two practices related with nostalgia in photography: analogue and Instagram photography. Therefore two distinct groups are formed, according to the practice they have: either analogue or Instagram practice. The second criteria to select the respondents is their age because the study focuses on young generations. However, there is no conventional definition of young generation since it is a subjective concept. The delimitation of the age-group was therefore defined as following: consumers aged between 18 and 30 years old.

The choice of the respondents was made by a convenient sampling. Indeed, since consumer research is close to ethnographic research (Holbrook, 1987, p.129), the convenient sample is one of the most suitable method to find respondents who meet the criteria required (Bryman & Bell, 2007, p.441). Moreover because of the pre-existing knowledge of the author about photography, it was easier to get rapidly in contact with the potential respondents and it was more suitable considering the time constraints. Therefore, it appeared natural to focus the research in France since it is the native country of the author. All the respondents were known by the author and selected according to the criteria mentioned above.

2.2.2 Sample of interviewees

The interviews are carried out individually in order to deeply understand the respondents’ consumption. Two specific target groups are formed in accordance with their type of practice in photography: analogue or Instagram practice. The respondents are found and contacted through the social network Facebook with a private message which contains an explanation of the purpose of the research and the interview procedure. If they answer positively to the invitation, an interview is planned in accordance with the availability of the respondents.

The first group consists of three young consumers, aged between 18 and 30 years old, living in France and who regularly practice analogue photography. The analogue photography practice consists of the use of old or new photographic devices which require traditional (non digital) photographic process such as film rolls or instant films (Analogue Photography Users Group, 2013).

The second group consists of three young consumers, aged between 18 and 30 years old, living in France and regularly using Smartphone services such as Instagram to retouch their own pictures with a nostalgic aesthetic.
2.2.3 Interview template

The interview is divided into two parts. The first part consists of a semi-structured interview about the respondents’ habits in analogue photography (see Appendix 1) or about their use of Instagram. This method is a conventional way in business research method to gather qualitative data (Bryman & Bell, 2007, p. 476). The second part of the interview is more unconventional. It consists of a photo-interview which aims to gather information about the consumers’ perception of analogue or Instagram photography (see Appendixes 2 and 3). It is a method mainly used in social research to have a whole view of a context (Collier & Collier, 1986, p. 837).

The semi-structured interview is a method largely used in qualitative research because it allows the researcher to conduct several interviews with a similar structure while keeping a strong element of discovery (Gillham, 2005, p.72). Indeed, the semi-structured interviewing consists of preparing in advance open questions or topics which can be further developed during the interviews in function of the answers of the respondents. Therefore the interview does not follow a precise schedule and the interviewer is free to add questions if necessary (Saunders et al., 2009, p.320). This flexible method creates an environment less formal with a higher narrative element because the interviewees can speak more openly and spontaneously than with a structured interview (Gillham, 2005, p. 71). In the present study, the two groups of analogue and digital photographers are asked similar questions in order to have comparable findings (see Appendix 1), but several question can be added freely if necessary. The questions are created according to the three sub objectives of the research: their motivation, satisfaction and expectations about their own practice of Instagram, or analogue photography.

Concerning the photo-interview, it is a method used more scarcely in qualitative research but it can generate richer data than usually obtained with verbal interviews (Dempsey & Tucker, 1991, p.2). It consists of showing photographs to the respondents to provoke a response. It has been used in anthropological research but also in consumer research because it gives more depth to understand individual perception. Indeed, the participants tend to analyse images more carefully than with spoken or written questions which highlights unexpected aspects of a study (Dempsey & Tucker, 1991, p.3). Hurworth (2003), argues that photo-interviewing can be a powerful tool in social science research because it challenges the participants to call in their memories and to express spontaneously their perceptions, this can broaden the perspectives and explanation of the study. Moreover it brings more nuances in the study and reduces the risk of misinterpretation by the researcher. (Hurworth, 2003, p.3)

This study aims to combine a semi-structured interview and a photo-interview to have a deeper insight about the consumers’ perception of Instagram and analogue photography. We believe that nostalgic consumption behaviour can be a complex phenomenon to explain. Indeed, the consumers themselves might not be aware of their own choices and it could be difficult for them to explain why they are attracted by a visual aesthetic from the past. Therefore, the semi-structured interview aims to understand what practice of Instagram or analogue photography the consumers adopt in their everyday life while the photo-interview aims to explore the perceptions of the respondents about the two techniques. By comparing Instagram and analogue pictures, the informants are invited to express their own appreciation of the two techniques. We believe that the photo-interview will help the respondents to understand and formulate their own choices which will give more depth to our study.
In the present study, the photo interview consists of showing two types of pictures: On the one hand 1 analogue picture and on the other hand 1 iPhone picture with 3 different Instagram filters applied to it. The pictures represent a similar scene, a young woman in front of a window, with the same circumstances of place, subject and light. A PDF document which contains the pictures is sent a few minutes before the start of the interview with an explanation of the photo-interviewing process. The aim of this photo-interview is to understand what perceptions the consumers have of analogue photography and Instagram and what differences they make between the two techniques.

2.2.4 Interview setting

For convenient reasons the interviews are carried out online through the software application Skype which allows its users to communicate face to face on internet. Since the mother tongue of the respondents is French, the interviews are carried out in French in order to avoid language barriers and to help the respondents to feel comfortable and free to talk. However, if one of the native language of the respondent is English, the interview would be carried out in English if the respondent wishes so. All the interviews are recorded with the agreement of the respondents and transcribed on a document afterwards. The transcription is made in the native language of the respondents to avoid any language bias which could occur with a simultaneous translation. Among the six interviews conducted, five people were interviewed in French while one person who originally comes from London but now lives in Paris was interviewed in English. The French sentences necessary to the empirical or analysis part are translated into English as objectively as possible.

2.2.5 Presentation of the results.

All interviews are recorded and then transcribed in their original language to avoid language bias. The findings are then transcribed, organised and presented in the empirical part. Then the findings from the empirical part are interpreted in regard with the theories in the analysis.

In the empirical part, the results are presented per group of respondents. Among each group, the interviews are compared to identify patterns of consumption. In order to have a complete understanding of the interviewees’ consumption, the findings are organized according to the three sub-objectives: motivation, satisfaction and expectations. In a third part, the findings about the respondents’ perceptions of both Instagram and analogue photography are presented based on the findings from the photo-interview. Throughout the empirical part, the findings are mainly presented in the form of quotations to maintain a certain objectivity and to increase the confirmability of the study. However, to maintain a certain flow and to keep the reading fluent, the references will not follow the conventional norm, only the first name is written next to the quotation.

Finally, the findings are more deeply described and interpreted in the analysis part to answer the research question. The results are confronted to the theory to support or disprove what previous research have found in the same area of study. The knowledge generated is described and analysed but it is also supported by the creation of different models to facilitate its understanding.
3. Theoretical frame of references

3.1 Choice of theories

According to Holbrook (1987), consumer research is influenced by various disciplines of study: micro and macroeconomics, sociology, psychology, anthropology but also philosophy (Holbrook, 1987, p.129). However, this research intend to increase the knowledge in Business administration in its broad definition and it appears necessary to select specific areas of study.

Three main disciplines are selected to highlight the previous research linked with the subject. Firstly, marketing theories are reviewed because consumer research is considered as a sub discipline of marketing (Solomon, 2009, p.33). Therefore the theoretical framework addresses the marketing field in various aspects: the definition of consumer behaviour, the concept of retro marketing and also previous research about nostalgic consumption.

Secondly, sociology theories appear to be important to review. Indeed, photography is considered as a social practice and its consumers are influenced by the cultural environment where they live and evolve (Buse, 2010, p. 216). Therefore several sociologic aspects are reviewed: the influence of postmodernism on consumers, the need to pursue authenticity and finally the social transformations linked to the transition from analogue to digital photography.

Lastly, psychology is a significant area in consumer research because it is a discipline which aims to explain human attitudes. Therefore, the Social Identity theory is explored and its application in subcultures studies. This theory explains how people define themselves according to a group or a community which is a current phenomenon in Instagram but also in analogue photography.

The theoretical framework is mainly based on academic literature from universities press and research. Moreover, only international academic articles have been chosen to avoid any bias caused by translation. However, the new consumer behaviours of analogue photography or Instagram have scarcely studied in academic research. Therefore, some non-academic articles are used but the reliability of the sources has always been verified. Most of those articles are written in renowned newspapers like the Time or the International Herald Tribune.

3.2 What is consumer behaviour?

3.2.1. Definition

As described by Solomon (2009), consumer behaviour is “the study of the processes involved when individuals or groups, select, purchase, use or dispose of products, services, ideas, or experiences to satisfy their needs and desires” (Solomon, 2009, p33). This definition shows how broad the field of consumer behaviour can be since it covers various types of consumption. For instance, people can fulfil their needs and desires by buying a certain kind of products like shoes but also by listening to a specific type of music like rock and roll or even by being a fan of a political person. However the consumer is not necessarily the one who purchases a product or service, it is defined as the end user of a
product or a service. By contrast, the customer is defined as the purchaser of a product or service but is not necessarily its end user (Nair, 2009, p. 3). For example, in photography, consumers are individuals who make pictures but not necessarily the one who purchase the camera device. This consumption act can be achieved through various media: traditional analogue or digital cameras but also snapshot cameras like Polaroid or camera-phone devices.

Therefore, with regard to the definition of consumer behaviour by previous research we can identify three main steps about the consumption act: motivation, satisfaction and expectations (Solomon, 2009, p.33; Holbrook, 1987, p.128). Indeed, according to Holbrook (1987), every act of consumption involves the acquisition, usage and disposition of products. Moreover, consumption results from a desire to fulfil a need or to achieve a want. It can either result in a satisfaction which attains the consummation or conversely it fails to fulfil the need and thwarts the consumption (Holbrook, 1987, p. 128). The three main steps of motivation, satisfaction and expectations embrace this definition. The motivation refers to the desire to fulfil a need and to acquire a product, the satisfaction refer to the usage and level of contentment provided by the product, and the expectations results from the satisfaction of the usage and the eventuality to continue using the product. These steps form a cycle of consumption represented in the following figure:

CONSUMER BEHAVIOUR CYCLE

![Consumer Behaviour Cycle](figure1.png)

**Figure 1 Consumer behaviour cycle (Source: own elaboration)**

### 3.2.2. Segmentation

It has been acknowledged by marketing researchers that the study of consumer behaviour consists of analysing the processes of consumption by identifying different segments of consumers (Solomon, 2009, p.34; Kumra, 2007, p.379; Nair, 2009, p.379). A segment can be defined as a group of consumers who share the same interest for a specific product or service (Solomons, 2009, p.35). In other words, a segment is a way to define a population whose members share common characteristics. The segmentation process consists of defining a population by demographic characteristics such as age, gender, family structure, social class and income, geography or lifestyles (Solomon, 2009, p.38). These demographic characteristics can play an important role in how a consumer perceives a certain product or service but also in how marketers try to target a specific type of consumers. For instance,
gender is an important criteria taken into account by marketers, more specifically in the packaging of a product. Indeed, a lot of products are sex-typed which mean that they are addressed and consumed either by men or women. It is the case of fragrances which are most of the time packaged according to the targeted gender (Solomon, 2009, p. 213). Another example could be the importance played by the age in consumer behaviour. Indeed, people have different needs and wants depending on their age and marketers target groups according to this demographic criteria. For example, the energy drink Redbull was initially developed to attract young people, it was therefore massively introduced in bars, nightclubs and gyms (Solomon, 2009, p. 39).

### 3.2.3. Personality

However, it appears important to consider that segmentation is only a tool to understand the consumption phenomena. The differences between people can be more subtle than the categorization made by demographic criteria. For instance, the concept of individual personality can also interfere in the consumption process. This idea has been debated by researchers who disagree about the applicability of the concept of personality in marketing (Kumra, 2007, p.70). According to Solomon (2009), consumers possess a personality and individual tastes which are highly subjective and difficult to measure. Thus, the notion of taste is socially and culturally constructed which means that it can vary from person to person. The concept of personality is here considered as highly individual and subjective (Solomon, 2009, p. 37). Conversely, the five factor theory supports that people are knowable. It argues that people have a personality with knowable traits that influence their individual and social group behaviour. For this reason, consumers ‘personality can be analysed because people share common traits that can be identified (McCrae and Costa, 1996, p.175). Personality appears therefore to be a complex concept in the field of consumer behaviour.

### 3.3 Consumers in Post-modernism

Solomon (2009), identifies that consumers are evolving in a changing environment, they behave and construct their identity in accordance with the place and era they live in (Solomon, 2009, p.36.). Moreover, according to previous studies, there is a relationship between consumer behaviour and the era of post-modernity that characterizes our epoch. This relationship has been described by several authors and will be further explained (Baudrillard, 1983, p.55; Featherstone, 2007, p.1-232)

The concept of post-modernism emerged in the eighties to refer to the shift from the industrial era to the post-industrial era. The transition from modernity to post-modernity occurs because of technological and informational changes. Indeed, the society of production shift to a society of reproduction where Medias duplicate indefinitely signs, images and symbols (Baudrillard, 1983, p.55). This break with modernity implied that the social reality needs to be understood differently with its own organizing principles (Featherstone, 2007, p. 3).

In his analysis of social reality, Beaudrillard (1983), argues that society is being transformed into a simulacra where reality and appearance are merging. This means that consumers live in a world of representations that are simulations of the real but not a reality in itself. This theory is summarized by the notion of hyper reality. The post-modern world is considered as hyper real because there is an overproduction of signs and representations
without depth and meaning, the distinction between reality and images tend to disappear which leads to create an hyper-reality (Baudrillard, 1983, p.83). Baudrillard takes the example of the amusement park Disneyland to explain the loss of distinction between reality and representations. Disneyland is described as an imaginary world that pictures the values of the United States of America in a false reality. In other words, Disneyland creates a world of simulated symbols and representations which feed the reality of America even if it is only an imaginary place (Baudrillard, 1983, p.10). Therefore, consumers are surrounded by a simulated reality which makes blurry their perception of norms and values (Baudrillard, 1983, p.44).

In this context of post-modernism, consumers need to assert their individuality and their ability to create meaning through consumption acts (Featherstone, 2007, p. 112). There is a significant amount of literature which correlates this idea and which argues that consumers purchase and use products to give meaning to their lives (Solomon, 2009, p.40; Fournier, 1998, p.367; Jansson-Boyd, 2010, p.54). This supports the idea that consumers are actors in the marketplace and not only passive users (Solomon, 2009, p.33). In other words, consumers not only have a utilitarian attitude towards the products or services they use, they also make them fit into their own life. They don’t only fulfil a basic need but they also produce new images and signs during the consumption process (Featherstone, 2007, p.112). In photography, consumers usually have a non-utilitarian use of their camera because photography is considered as a manifestation of a cultural expression. Therefore, the social practice of photography aims to create meaning by reflecting someone’s perception of reality (Buse, 2010, p.216).

This need to create meaning through consumption acts is achieved by consumers through their choice of a particular lifestyle (Solomon, 2009, p.255). The lifestyle means literally the stylization of one’s life, meaning that people achieve a life project and assert their individuality by a specific assemblage of goods, practices, clothes, experiences and practices (Featherstone, 2007, p. 84). Therefore, the lifestyle can be considered as a unique combination of consumption choices which make every consumer distinct from the others. The notion of lifestyle is part of the consumer culture which encourages people to differentiate themselves to others. However, distinctiveness much be socially accepted to remain accepted by society. Indeed, if someone’s lifestyle is too different or marginal from the society’s norms, the individuality of this person could not be recognized or ostracised (Featherstone, 2007, p. 85). Therefore, consumer’s ability to be unique and to create their own meaning is limited to a certain frame of norms and values determined by a social environment. For instance, fashion is largely concerned by this paradoxical situation regarding distinctiveness. According to Simmel, there is a contradictory dynamic in fashion about imitation and differentiation. Simmel argues that the elite initiates a trend in fashion and abandon it for a newer as soon as the masses imitate it (Simmel, 1957, p.541). This means that consumers in fashion privileges their social freedom, the ability to be socially accepted, rather than personal freedom, the possibility to express one’s own individuality.

3.4 The pursuit of authenticity

As stated previously, consumers are evolving into a post-modern era which disrupt their perception of reality. In order to balance this situation, researchers have shown that individuals celebrate authenticity to give meaning to their lives (Fournier, 1998, p.344; Goulding, 1999, p. 648). Authenticity has been explored in several consumer researches about art and photography (Hede & Thyne, 2010, pp. 686-705; Chandler & Livingston,
Grayson and Martinec (2004) identify two types of authenticity: indexical and iconic (Grayson & Martinec, 2004, p. 296). Indexical authenticity is defined by the possibility to prove by a fact or a cue that something is genuine. Grayson and Martinec take the example of a consumer who wants to certify the authenticity of a Victorian chair. In this case the consumer needs to verify the indexical authenticity by an expert because he or she needs a proof of its genuineness. Therefore, indexical authenticity distinguishes what is genuine and what could be considered as a copy (Grayson & Martinec, 2004, p. 298). Alternatively, iconic authenticity refers to what could be considered as indexically authentic but is not because it possesses similar attributes, like an “authentic reproduction” of a painting. An icon is something that is similar to an original object or idea. To be able to identify something as being iconic, the perceiver must possess pre-existing knowledge (Peirce et al., 1998, p.230). Grayson and Martinec use the same example of the Victorian chair to explain this idea. If a consumer wants to judge a reproduction of a Victorian chair, he or she must be able to know what the aesthetic characteristics of the Victorian era are. However, indexical and iconic authenticity are not mutually exclusive, which means that they can coexist in the same situation. In the example of the Victorian chair, the consumer can attest that the object is from the Victorian era (indexical authenticity) and that it represents with accuracy the style of this epoch (Grayson & Martinec, 2004, p. 298).

These concepts of iconicity and indexicality are essential when trying to study authenticity and they are largely used in the literature. Several authors have mentioned the importance of authenticity in artistic consumption experiences: in museums (Hede & Thyne, 2010, p. 686), during music concerts (Derbaix & Derbaix, 2010, p. 57) and also in photography (Chandler & Livingston, 2012, p.1).

The study of authenticity in museums implies, as in photography, a visual consumption experience. Therefore, it seems interesting to explore what previous research has found. In their case study of authenticity in a literary museum in New Zealand, Hede and Thyne (2010) analyse how consumers negotiate with inauthenticity. The museum of Janet Frame, a famous author from New Zealand was set up in the house where she actually lived but which is not her childhood house. However, the museums reproduces the house where Janet Frame grew up with replicas of original items except for only one table which actually belonged to the author. Therefore the museum of Janet Frame can be considered as iconically authentic because it tries to reproduce with authenticity the original house of the author without genuine objects of her life, only copies (Hede & Thyne, 2010, p.687). The results of this case study show that consumers were able to experience a feeling of authenticity in this museum even if they knew that it was not the genuine childhood house of Janet Frame. Hede and Thyne report that consumers were able to accept the presence of inauthenticity because they were encouraged by the guide to use their own imagination to picture how the house could have been (Hede & Thyne, 2010, p.699). Even though many consumers had to deal with feelings of dissonance because of the presence of inauthentic objects, they could negotiate this situation by a high level of involvement. Indeed, because visitors were encouraged to put themselves into the character’s position, they could overcome the feelings of dissonance (Hede & Thyne, p.700).

Therefore, paradoxically, feelings of authenticity can emerge from inauthentic objects or
situations. This subject has also been partly studied in photography but from an aesthetic point of view. Chandler and Livingston (2012) investigate how Instagram allows its consumers to reach a certain level on authenticity by creating digital pictures on their smartphones (Chandler & Livingston, 2012, p.1). By using photo-software services, consumers can add visual signs of imperfection to their pictures such as dust specks, cracks, fading tones or Polaroid frames. These effects aim to reproduce the visual appearance of analogue pictures and to create a feeling of authenticity (Chandler & Livingston, 2012, p.4). Therefore, Instagram and other photo-software services use iconic authenticity to make the pictures look like old ones. According to Chandler and Livingston this tendency shows that authenticity in digital photography is based on imperfection (Chandler & Livingston, 2012, p.11). This leads to a paradoxical situation because consumers use a tool which replicates analogue imperfection and which therefore deals with inauthentic effects to build the illusion of authenticity. Therefore, the relationship between consumers and authenticity appears to be complex and sometimes paradoxical.
3.5 From analogue to digital photography

3.5.1 Different techniques, different authenticity

The transition from analogue to digital photography in the nineties involved changes in how people practice and perceive photography (Buse, 2010, p.215). Thus, previous studies have reported that photography is rooted in a social practice because it is the manifestation of a cultural expression (Polte, 2012, p. 144; Buse, 2010, p. 216). Therefore, the change of technology involves the modification of pre-existing practices (Buse, 2010, p.216). Moreover, the fact that digital photography was established as a new technology automatically set analogue photography as obsolete and forgetful (Buse, 2010, p.215, Kittler, 1999, p.118). This means that analogue and digital photography have their own specificities which need to be further explained.

One opinion about photography is that it does not possess indexical authenticity, which means that there are no genuine or fake version of a picture because it can always be reproduced. For this reason photography can be considered as a democratic art (Warburton, 1997, p.129). With the analogue technique, a picture is reproduced through a chemical process on light-sensitive paper whereas in the digital one, pictures can be reproduced indefinitely on computers because the images are dematerialised. However, several authors found and argue that analogue photographs possess more indexical authenticity than the digital one (Biro, 2012, p.354; Warburton, 1997, p. 131; Buse, 2010, p.226). In his study which compares the works of Becher, an analogue photographer, with the work of Gursky, a digital photographer, Biro (2012) indicates that analogue pictures possess more indexical characters. He argues that Becher’s analogue pictures possess more indexical characters because the photograph is made on a material basis and captures people and objects with a direct optical process (Biro, 2012, p. 354). This means that analogue pictures are more tangible and unmediated because they exist physically whereas digital pictures are immaterial and appear only through the mediation of electronic devices. Biro also notices that old printed analogue pictures have more indexical characters, meaning that they reflect with more authenticity the reality depicted. Indeed, the passage of time and the old looking appearance of the picture seems to reinforce the reality of the objects and people represented (Biro, 2012, p.354). Similarly, Warbuton defends the authenticity of analogue pictures and more particularly of vintage prints in artistic photography because they are made by the photographer him or herself and reflect with correctness of his or her will (Warburton, 1997, p. 131). This view is also supported by Buse (2010) who conducted a study about the transition between Polaroid and digital snapshots. Buse defines the instant pictures made with a Polaroid as a “melancholy document” because it is like every picture the representation of a past moment but it is also a material object which can serves as a souvenir (Buse, 2010, p. 215). Moreover, the Polaroid is unique because it cannot be reproduced. Unlike traditional analogue photography, no negative is created and therefore no mechanical reproduction can be achieved. This makes the Polaroid image deeply attached to its material support and indexically authentic (Buse, 2010, p. 226).

Concerning digital photography, it appeared in the nineties as a new medium with new possibilities and new consumption behaviours (Lee, 2010, p.269). The indexical authenticity of digital pictures appears weaker than analogue photography according to previous research (Warburton, 1997, p.136; Biro, 2012, p. 253). This is explained by the fact that digital pictures can be easily manipulated with photo-softwares which abolish the
idea of a picture as a “truthful representation” of the real. In other words, digital pictures’s ability to represent authentically the reality is weaker (Biro, 2012, p.253). When analysing a picture made by the digital photographer Andreas Gursky, Biro points that the indexical authenticity is weak because it has been digitally manipulated. However, this manipulation renders the picture more abstract and metaphorical which reinforces its iconic authenticity. Indeed, the river and the landscape represented are idealised, it is not an exact representation of the reality but it conveys the idea with an authentic feeling (Biro, 2012, p.253).

3.5.2 The transformation of the social practice of photography

Besides the fact that analogue and digital photography convey different type of authenticity, the transition to digital photography has deeply transformed the way consumers practice photography (Lee, 2010, p.266).

The first change introduced by digital cameras is their easiness to produce, reproduce and manipulate pictures. Unlike analogue photography which require to buy films with a limited amount of exposures and to make them developed through a chemical process to see the pictures, digital photography allows its user to take unlimited amount of pictures and to see them instantly (Lee, 2010, p. 269). This radical change of production and usability makes digital photographs pervasive and omnipresent in the public and private spheres (Lee, 2010, p. 267). This phenomenon has been largely enhanced by the use of digital cameras integrated on mobile phones and smartphones. People are able to make pictures anywhere and at any time (Lasén & Gómez-Cruz, 2009, p.206). The consequence results in a flood of images which has invaded modern life and raises new questions about consumer behaviour (Polte, 2006, p.143). Lee (2010) has reported in a study about Korean photography practices that people tend to take numerous pictures “recklessly” to record any type of moments which would not have been valued by analogue photography. This new way to practice photography is analysed by Lee as a way to record life and moments, digital cameras are assimilated as memo tools to archive everything that people see or experience. Even “microscopic moments” are captured to keep a mark of the present instant (Lee, 2010, p.270). Lasén and Gómez-Cruz support this opinion that people uses any mundane occasion as pretext to take picture which banalise the photographic activity (Lasén & Gómez-Cruz, 2009, p.213).

The second change introduced by digital photography is linked with the possibility to compile and share pictures on the Web (Lee, 2010, p.266). Digital photography allows its users to transfer easily pictures on computers or to upload them directly from smartphones on internet to share them on various communicative platforms. According to Lasén and Gómez-Cruz, there is a convergence between digital photography, mobile telephony and Internet which largely contribute the practice of sharing pictures with other people online. These new social practices have two consequences. The first one is the alteration of privacy because public and private spheres tend to be renegotiated on the Web. Indeed, the increasing amount of pictures shared on social spheres amplifies the network character of internet (Lasén & Gómez-Cruz, 2009, p.205). The second consequence is the anaesthetisation of subjective experiences. Because people tend to share pictures of their mundane and everyday life activities online, there is a bigger importance given to personal experiences. Therefore, individuality is also built through a social recognition on internet and this is favoured by displaying private pictures on a virtual network (Lee, 2010, p. 274). To summarize, because of its pervasiveness, digital photography allows people to archive the present. However, this phenomenon can be interpreted as a crisis about how people live
and perceive time. Indeed, there is no real reflection on the past but only a continuous and instant flow of images (Buse, 2010, p. 226).

Digital and analogue photography possess their own specificities and consumption practices. However, as stated previously, some consumers use digital photography with the visual language of analogue photography to increase the authenticity of their picture (Chandler & Livingston, 2012, p. 4). Buse interprets this phenomenon by explaining that digital pictures, more specifically camera phone snapshots, lacks materiality and depth. He takes the example of an advertisement which reproduces Polaroid snapshots by adding a square white frame on the pictures. This transformation of the picture shows that there is a need to balance the dematerialization of images and their lack of uniqueness. In this example, the “artificial” Polaroid border compensates the fact that digital pictures are not tactile and tangibles (Buse, 2010, p.228).

### 3.6 Nostalgia and consumption

Nostalgia is often described in the literature as a "yearning for yesterday" (Davis, 1979, p.16; Havlena & Holak, 1991, p.323; Brown, 2001, p.6). Davis (1979), considered as one of the major authors about nostalgia defines it as “a positive preference for the past involving negative feelings toward the present or future” (Davis, 1979, p.18). This definition implies that consumers who are subject to nostalgia tend to idealise the past and to reject the present. This phenomenon can be observed when consumers privilege brands that reminds them of their adulthood, childhood or teenage years (Holbrook & Schindler, 1991, p. 330). For instance, in France, 74% of new car-buyers aged of 75 years old or more bought a car from one of the three national brands established more than a century ago compared to only 49% of consumers aged between 18 and 39 years old (Lambert-Pandraud & Laurent, 2010, p.104). This example supports the idea that older consumers tend to buy older brands. Indeed, Lambert-Pandraud and Laurent (2010) show in their study of brand attachment and nostalgia that the older the consumer is, the older brand of perfume he or she uses. In contrast, younger consumers tend to be innovative in their perfume consumption because they often change the brand they use and generally to buy recent products while old consumers tend to be attached to the same brand (Lambert-Pandraud & Laurent, 2010, p.104).

However, the relationship between age and nostalgia proneness is contradicted by the vintage trend phenomenon which mainly prevails among young generations during the last decade (Iverson, 2010). Consumers who purchase vintage products are looking for authentic items produced in a past era, generally from the twenties to the seventies of the twentieth-century (Cervellon et al., 2012, p.958). The type of product can vary from clothes to furniture also including analogue cameras. This phenomenon has emerged 10 years ago and is increasingly growing in Western countries as well as in developing countries (Cervelon et al., 2010, p. 957). Moreover, vintage products contain elements of nostalgia not only for consumers who actually lived during the period when the goods were produced but also for younger consumers who have not experienced this era (Iverson, 2010; Ceverlon et al., 2010, p. 958). This means that even young consumers can be prone to idealise a past era which they have not experienced in real. Holbrook (1993), in his study about nostalgia and consumption preferences, corroborates the idea that there is an independent relationship between age and nostalgia. Holbrook demonstrates this assumption by conducting a research about American movie preferences among a wide range of consumers from different age groups. The data collection process consisted of addressing a questionnaire to
the respondents about their preferences among 62 famous American movies which were directed at various periods, from the early twenties to the late eighties (Holbrook, 1993, p. 249). The findings reveal that nostalgia among consumers does not depend on their age but rather on their individual propensity toward nostalgia proneness (Holbrook, 1993, p. 254). In other words, nostalgia is a phenomenon that differs from person to person, it is highly subjective, and some people might be attracted by old products while others are more disposed to purchase innovative goods.

Nonetheless, based on the literature, two types of nostalgia can be identified. Indeed, according to Stern (1992), historical nostalgia can be distinguished from personal nostalgia. Historical nostalgia refers to consumers who idealize a past with their own imagination and interpretation of history. Therefore, in historical nostalgia, a distant past is viewed as superior as the present, so consumers can experience this feeling even if they haven’t directly lived in the preferred era (Stern, 1992, p.13). Alternatively, personal nostalgia refers to consumers who idealize their own past. This type of nostalgia is described as a mourning of adulthood and a desire to return to a comforting childhood (Stern, 1992, p.16).

3.7 Nostalgia and retro marketing

3.7.1 Definition of retro marketing

The phenomenon of nostalgia has been studied from the consumer perspective but it has also been largely explored in the marketing field of brand strategy. The author Brown (2001) explains that many brands have based their strategy on reviving nostalgic products, symbols or advertisements. This is defined by Brown as a retro revolution in marketing or in a shorter word "retro marketing" (Brown, 2001, p.4). The term retro can be applied when some products which were no longer produced are being reintroduced into the present time. One example which illustrates the revival of retro products on the market is when Coca Cola decided in 2001 to reintroduce the original glass bottle design from 1886. This strategic choice from the multinational brand reflects that old can be the new future (Brown, 2011, p.5). Indeed, according to Brown, nostalgia in marketing is no longer something from the past but rather something that stimulates creativity for the present and the future (Brown, 2011, p.4). Moreover, there is a general agreement among marketing managers that retro products are popular among the public and allows a brand to increase its sales (Brown, 2011, p.9).

Three different manifestations of the retro phenomenon in marketing have been identified by Brown: repro, repro nova and repro de luxe. The repro phenomenon is described as a marketing strategy which reproduces the old exactly as it was, for instance rebroadcasting an old advertisement in black and white like Colgate Toothpaste or Shell petrol did in the United States of America. The repro nova strategy consists of combining old and new, usually it is achieved by combining and old styling with high technology. One perfect example to illustrate the repro nova is the New Beetle Volkswagen car launched on the market in 1998. Originally produced in the forties, the Beetle was a popular and economical car. The German auto maker of the new Volkswagen created a new version with a similar design but technologically more modern and adapted to the twentieth consumers’ lifestyle (Brown, 2011, p.7). Finally, the repro de luxe strategy consists of reproducing or reintroducing something which already traded on nostalgia. For instance, the revival of the movie Grease, released again in the cinemas or performed in a music-hall correspond with a repro de luxe strategy. Indeed, the original movie was originally released in the seventies
but the story itself is set in the fifties (Brown, 2011, p.7).

### 3.7.2 Nostalgia and retro marketing in Instagram

When analysing Instagram’s strategy, two main lines can be drawn. Firstly, Instagram is a free service that allows its users to share their smartphone’s pictures on a social network. Secondly, Instagram application provides filters to manipulate the pictures and to give them old-looking effects (Rosenberg, 2012). The second specificity belongs to the *repo nova* marketing attribute. Indeed, Instagram combines the use of contemporary technology, namely smartphones and internet, with nostalgia-based services. The filters available reproduce the appearance of analogue cameras such as the Kodak Brownie, the instamatic or the Polaroid. According to Rosenberg (2012), nostalgia is a factor that can explain this retro trend. He takes the example of some parents who take pictures of their children with Instagram to make them look like old family album photographs (Rosenberg, 2012). The sociologist Jurgenson (2012) specialised in cyberology defines this phenomenon as 'faux-vintage' photography which encourages a "nostalgia for the present". This means that Instagram is an attempt to make the pictures look more real and more substantial by adding components of time. Jurgenson makes a parallel between the resurgence of nostalgic looking pictures in the digital era with the resurgence of vinyl during the rise and development of mp3. Indeed those two phenomena follow a similar pattern, they combine the revival of an old and material device (vinyl players and analogue cameras) while the modern technology aims to dematerialize the content (music and photographs). For Jurgenson, this is explained by the fact that digitalization cannot replace, yet, the significance created by the tactile interaction with physical pictures or objects like vinyls. However, the "faux-physicality" that Instagram achieves through its services shows that digitalization can balance its own lack of materiality. Jurgenson argues that this phenomenon is going to expand significantly in the future because physical and digital are increasingly interacting to offer "augmented reality" experiences (Jurgenson, 2012). To summarize, Instagram uses retro marketing in its services to provide a deeper experience of photography to its consumers.

### 3.8 Social Identity Theory

#### 3.8.1 definition of Social Identity

The concept of social identity was first introduced in psychology by Tajfel and Turner to explain how individuals possess several identities and define themselves according to their group membership (Tajfel & Turner, 1979, p.34). In this theory, the self-concept, meaning how people perceive and define themselves, is determined according to their social affiliation to a group (Turner & Oakes, 1986, p. 247). For instance, people can define themselves according to their citizenship, because they belong to a nation but the same people can define themselves according of different criteria like their gender, their work or their membership to a community. The social identity theory has been applied to various fields, for example in organizational contexts (Hogg & Terry, 2001, p.3) but also in consumer research (Reed II, 2002, p.235).

Two concepts must be defined to understand the process of social identification: social categorization and salience.

On the one hand, social categorization refers to the classification of social constructions which are determined by culture, values or society. For instance some social categories can
be permanent like being a daughter or a mother while some social categories can be more transitory like being an athlete or a student (Reed, 2002, p. 255). These social categories are mental representations which influences how consumers perceive themselves in a specific situation. For instance a consumer might consider herself as a working mother when asking about her position in society.

On the other hand, the concept of salience means that a social identity is an active part of the self-concept because of the relevance of the situation. When a social identity is salient, consumers adopt certain attitudes and behaviours consistent to the situation (Reed, 2002, p. 256). For instance, someone would define himself as a student when he is at University while he would define himself as a team-mate when he is playing a football game in a club. In these two situations, two different social identities (student or team-mate) are salient according to different contexts. The salience of a social identity influences the person’s behaviour depending of the situation. Indeed, the cultural values and attitudes are different in the two situations. In photography, the concept of social identity could be applied since consumers share a common interest, with its own cultural specificities. Moreover, when a social identity is salient, people assimilate and define themselves as members of group by contrast with the other groups. This idea is described in social identity by the concepts of in-group and out-group (Tajfel & Turner, 1979, p.34). Thus, the members of one group construct their social identity by differentiating themselves with the others groups and sometimes by rejecting their values. For instance, citizens of France identify themselves by making a distinction between their own values with the other countries, it is materialised by a different flag, a different motto and a different political system. Another relevant example can be the team sports: one team build its own identity by rejecting the other teams, by wearing different colours for instance. The concepts of in-group and out-group seems interesting to apply to the case of photography because Instagram and analogue users might be two distinct groups with their own values or codes.

3.8.2 Social Identity and youth subcultures

The social identity theory was applied to the study of youth subcultures by Widdicombe and Wooffitt (1995) to explore the importance of membership in self-categorization in subcultures such as punks, goths and rockers (Widdicombe & Wooffit, 1995, p. 164). A subculture can be defined as a cultural group within a larger culture (Stevenson & Waite, 2011). However this broad definition can be narrowed down and refers to minor communities with their own specific values, practices and lifestyle (Beverland et al., 2010, p.703). Accordingly with this definition, we can consider that analogue photographers belong to a form of subculture. Indeed the practice of analogue photography is minor compared to the practice of digital photography and it requires a specific knowledge. For instance, analogue photography requires to know how an analogue camera works, what is the process operated with the film, how to develop the film and how to print the photos. This knowledge can be shared in small communities of consumers such as photo labs or on internet, in specific websites dedicated to analogue photography like the website of Lomography which contains a section "analogue Lifestyle" which provides advices for analogue photographers (Lomography, 2013).

The membership in subcultures can be considered as genuine and non-genuine, or in other words, authentic and non-authentic (Beverland et al., 2010, p.702). Widdicombe and Wooffitt (1990) use two attitudes to define authentic and inauthentic membership in subculture. The first attitude consists of "doing", which refers to members who partly adopt the codes of a subculture without embracing the values and the lifestyle of the subculture (Widdicombe & Wooffitt, 1990, p.274). For instance, in the punk subculture, the "doing"
attitude would consist of wearing outfits which visually belong to the punk style but without adopting the punk values such as the rebellious and anarchic values (Lewin & Williams, 2009, p.75). Conversely, the second attitude, "being" refers to authentic and sincere membership in subcultures because the members possess genuine attributes (Widdicombe & Wooffitt, 1990, p. 275). These concepts of "being" versus "doing" can determine to what extent consumers have an authentic experience in photography. For instance, some consumers can consider themselves as "being" amateur photographers while other consumers can be perceived as just "doing" photography.
4. Empirical findings

4.1 Description of the respondents

Among the 6 persons contacted, all of them answered positively to take part to this study. The average time per interview was 29 minutes and varied from 20 minutes minimum to 38 minutes maximum.

4.1.1 Respondents using Instagram

Abigaïl – 27 years old
Abigaïl lives in Paris and works in a French weekly magazine dedicated to music and news, Les Inrockuptibles. She has the position of community manager which means that she run and manages the different social networks of the magazine: Facebook, Instagram and Twitter for the main part. She is also in charge of a musical project which consists of finding and promoting new talented bands through concerts in the main French cities. Therefore, Abigaïl has a professional and personal use of Instagram. She started to use this service for her personal account more than one year ago and she is an active user. Besides using Instagram she also has an analogue camera but she uses it more scarcely.

Camille – 22 years old
Camille is a student in political sciences with an emphasis on finance. She lives in Paris and she actively attends cultural exhibitions about photography. Camille started to use Instagram since she has an iPhone, in October 2012. She also has a private use of Instagram and she does not share her pictures on social networks. Camille uses Instagram regularly for her own usage but she does not consider herself as an active user since she does not use it every day. Camille also practices sometimes analogue photography besides Instagram. She has a Lomography camera but she mainly uses disposable cameras.

David – 24 years old
David is a student in business administration who is now ending his second year of Master. He is originally from the South of France but he just ended an exchange program in the United States. David started to use Instagram more than one year and a half ago, he uses the service regularly but he does not share all of his Instagram pictures on the social networks. Moreover his account on Instagram is private which means that people cannot have any access to his pictures. He selects the pictures he wants to share and publishes them on Facebook. Besides using Instagram, David possess a compact digital camera that he mainly uses when travelling.

4.1.2 Respondents using analogue photography

Elliot – 30 years old
Elliot originally comes from London but he currently lives near Paris. He is fond of photography since his childhood and he regularly practices analogue photography. He has an old analogue professional reflex camera and he is going to purchase another one. Elliot started to practice analogue photography when he was younger, and then he switched to a digital reflex camera. Now he uses both techniques but he wants to have his own lab to develop himself his analogue pictures. When using his digital camera, Elliot processes his pictures in a post-treatment with the software Photoshop.
Nicolas – 23 years old
Nicolas is a student in quantum physics and he is currently doing his Ph.D. in Paris. Nicolas started to practice analogue photography during his bachelor because a friend of him wanted to create a photo-lab at the university. He borrowed the old reflex camera of his father and started to develop and print his pictures himself in the photo-lab. He also possesses a non-reflex digital camera with interchangeable lens. He uses alternatively analogue and digital cameras according to his wants and to the situation. Nicolas also improves the digital pictures he makes with the software Photoshop.

Rislaine – 24 years old
Rislaine is a former student in French literature and she currently prepares an exam to enter a renowned school of photography in Paris, Ecole Louis Lumière. She is passionate about photography and she travels regularly to capture pictures in different landscapes. Rislaine started to practice analogue photography to discover a new technique and she currently owns an old analogue professional reflex camera. She also possesses two Polaroid cameras and uses them to make snapshot photography. Rislaine also uses a digital reflex camera in everyday life and edits her digital pictures with the software Photoshop.

4.2 Results concerning Instagram users
The results of the three interviews revealed different patterns about Instagram consumption. The interviews are compared to identify similarities or differences and to create main themes. Then the different themes identified are classified under the three sub objectives: motivation, satisfaction and expectations.

4.2.1 Motivation
The interviews reveals three main reasons which can explain why consumers use Instagram.

- *Convenience*
  The first reason named by the respondents was the convenience of the camera phone and Instagram to take pictures at any time and at any moment. Thus, the integrated camera on Smartphones allows its users to take pictures quickly and easily, without the effort required by carrying a conventional camera. Abigaïl mentions the advantage of always having her phone on hand:

  « I use Instagram simply because it’s on my phone. I always have my phone with me and I can always take a quick picture. »

Camille also says that she uses Instagram only to take « quick pictures for fun » Additionally, the respondents have reported that, thanks to Instagram, photography is now more accessible and popular for the general public:

  « Everyone can use and have access to Instagram now while it was more difficult to practice photography before because there were constraints: you had to carry a camera with you and then develop and print your pictures. Today anyone can create pictures instantly » Abigaïl

  « Instagram encourages people who were not used to employ cameras devices to take pictures with their Smartphones » David
Moreover, the interviews reveal that Smartphones tend to replace traditional cameras usage in everyday life:

« The mobile phone photography and especially the one I practice with Instagram slightly killed my desire to make pictures with other devices » Abigail
« I often want to take pictures on the campus but since I never carry my normal camera with me, I always use the crappy camera on my phone. » David

David interprets this by the fact that consumption habits are different than before:

« The majority of the people now use their Smartphones to take pictures because our consumption habits have changed. For most of the people, it’s easier. When you want to take a picture, you just have to take the phone out of your pocket and in one minute you can take the picture, add a filter and share it on Facebook. It’s neither positive nor negative. Some people are fully satisfied by this way to consume photography. »

In contrast, traditional cameras appears to be used more rarely but for special occasions because it is associated with a private and personal use:

« I practice traditional photography with my digital camera when I’m travelling (…) because I want to have pictures which looks nicer than with a bad quality camera-phone » David
« When I use my analogue camera it is mainly for me. I don’t want to share the pictures like I would do it on Instagram. » Abigail

However, the third respondent, Camille, uses more equally Instagram and traditional cameras in her everyday life and during her travels, but she does not consider herself as a very active user on Instagram.

- Easiness of use
All of the respondents agree that they use Instagram because it is easy to use and it does not require any specific knowledge. For all the participants, Instagram services are dedicated to amateur photographers and they use it by a lack of professional knowledge in photography:

« I use Instagram to reduce the complex of making non-professional pictures» David
« I am really bad at using Photoshop. I’m always a bit naive and clumsy when I use it because it is a difficult and technical software. Most of the people I know, including myself, use applications with automatic filters because it is way easier » Abigail

Therefore, the popularity of Instagram is partly due to the fact that there is no need to have pre-existing skills about how to edit pictures unlike with the the popular professional software Photoshop. For instance, Camille describes Instagram as « a Photoshop for dummies ».These results corroborate the idea that Instagram makes photography more democratic among the general public.

- Share and communicate
The last reason cited by the respondents concerning their motivation to use Instagram regards the possibility to communicate with people. Instagram is not only a service to edit photos, it is also a social network which allows people to share their pictures. This function
can be applied to various social networks, including Instagram but also on Facebook, twitter or foursquare, etc... For instance, David creates and selects some pictures to share moments of his life with his friends on Facebook. In this case, Instagram is used for its ability to create memories and to express them on a social network. Abigail formulates a similar idea and add that images help to convey a message:

« Sometimes I take a picture because I know I want to share it on Facebook. The small square shape of Instagram pictures is now a classic representation for everyone. It reproduces the shape of a Polaroid and this size is really pleasant because it concentrates everything on a small photo. It’s like small souvenirs or small magnets that you buy when you travel: it is not too big and it easily fits on a Facebook page. I don’t really share it because I’m proud of the picture but rather to share a moment I really liked» David

« I can centralise all of my social networks with only one picture when I use Instagram: I can create and share it simultaneously on Facebook, twitter, foursquare and I can even send it by mail. Sharing pictures allows me to have more interaction with people following me on social networks. Images always work because it catches the attention. » Abigail

This idea that images are more powerful than words on social media is also supported by the other interviewees:

« we tend to communicate less and less by words, so we balance this situation by communicating more with images » David

«We live in a society of images, so we tend to take more and more pictures » Camille

4.2.2 Satisfaction

Four main themes were brought up by the respondents about their satisfaction or dissatisfaction of Instagram.

• Provides fun
Two respondents mention that Instagram provides an entertaining experience which is a main source of satisfaction:

« When I started to use Instagram I was doing an internship in Paris so it was a good way to make a break during the day (...). I found the effects of the filters funny. » David

« In my opinion, the filters does not improve the pictures qualitatively. I think that it is more an amusement, it gives another appearance to the pictures which not better or worse, just different in a funny way » Camille

• Celebrates everyday life
All of the respondents agree on the fact that Instagram encourages people to pay more attention to moments of everyday life and to share their experience online through social networks. Abigail and David reflects on how people add more value to everyday life with Instagram:

« Some subjects are more popular than others on Instagram. For instance, food: it’s amazing to see how this subject is popular and federate people. From 11am to 2pm, during the lunch break, people only share pictures about food and it is during this period of time that Instagram works the most. » Abigail
« It allows people to adopt a philosophy which celebrates every instant of life (…). It is one of the advantage of Instagram, people pay more attention to small details of everyday life which can seem insignificant from an outside point of view but it probably means a lot for them. » David

The fact that people give more value to everyday life is also connected with their inclination to expose themselves more easily. Abigail describes this phenomenon from her own experience. For the three respondents, this tendency is perceived as a downward of Instagram because some people go too far when exposing themselves:

« In the beginning I was quite shy on Instagram, but this feeling rapidly fades away. Now I can even make self-portraits of myself and share them online which is something quite strange if you think about it » Abigail
« Some people only use Instagram to show their nail polish, their food etc... it's a bit too much » David
« I'm not the kind of person who release pictures all day long on Instagram like people taking in picture their feet and their nails » Camille

From Abigail’s point of view, this downward has an advantage. Indeed, it allows people who are at different places to interact about a common event or topic. In this way, Instagram makes the distinction between private and public sphere blurrier to gather people. For Abigail, this aspect helps her during her work as a community manager to communicate instantly any event and to convey an emotions to people who cannot assist it. She also uses it in her personal use to inform people about her own tips. In both cases, the emphasis is put on the content of the pictures rather than on the picture itself.

« It’s true that we share our lives like if we were famous people, but it’s the purpose of social networks and we are a bit victims of this effect. However, Instagram helps me also in my work. I can tell that I’m at this concert, during this specific moment and that I live this kind of emotion during a concert organized by the magazine. When I travel for the work, I also use the magazine’s account on Instagram to keep informing our audience about what we do. (...) I also use Instagram personally to inform people. For example I can show that I went in a nice shop and I want to share it so people can check it as well (...) There are several use of Instagram: you can either want to make interesting content or interesting pictures. Most of the time people want to highlight the content of the picture. It’s quite rare to see a picture which is interesting in itself. Most of the time we pay more attention about what we do than the quality of the image»

- Improves aesthetic quality
Concerning how Instagram add aesthetic value to their pictures, the respondents identified several reasons.
Firstly, all the respondents made a clear distinction between photography performed as an artistic discipline and photography practiced with Instagram. For Camille

« Instagram and photography are two distinct worlds. I don't assimilate Instagram to Photography » Camille
« Instagram harms more photography than it adds value to it. Real photographers probably feel depressed because anyone can make pictures that look attractive. At the beginning of Instagram, some people were really amazed by the beauty of these pictures, but it’s only a filter that makes the picture look nicer » Abigail
« It improves visually the picture but I don’t think that Instagram add anything to photography in itself. The best pictures, analogue or digital, are made with real cameras, not with Smartphones » David
Secondly, all the respondents supported the idea that the vintage effect always improves visually the pictures made with Smartphones.

« It´s difficult to spoil a picture with Instagram because you just have to put a filter and it looks nice. There are so many filters available that there will always be one to improve the picture you made. » Camille

« With the filters, you can create with a picture not particularly nice at first sight, an interesting result which looks pleasant » Abigail

«It´s nice to have good quality screens on phones but sometimes it´s more fun to have high-saturated colours, too pale, or too dark pictures » David

David and Abigail also describes the fact that the filters can reflect people´s mood:

« I realised that often, according to what you´re living, you make the picture similar to your own emotions: sometimes you´re making a picture darker and saturated because you´re in a dark mood. » David

« Recently, I read an article which describes that each filter matches with a certain trait of personality, it´s funny, maybe there is something true about it. » Abigail

Thirdly, every interviewee expressed that they were more attracted by vintage and old-looking pictures. They formulated different interpretations about this phenomenon. Camille and David both mention that the filters remind them of old family pictures which are altered by the years.

« the filters add something from the seventies, something that reminds me of the hippie time. I like it because it looks old, it looks yellowed. It´s like looking at your parents ´old pictures from their youth, you feel like ´wow they did this, it looks cool´ and you try to recreate these moments through your own photo. » Camille

« Maybe these filters allow us to renew with old pictures that we had when we were small. The one which were left too long in the sun and looked a bit strange after a while. » David

David interprets this attraction to old pictures by saying that they are more powerful to tell stories:

« I think that subconsciously, the pictures that last the more are the old one, because it´s the one that you see in biographies, the one you watch all together with your family. In the end, we refer to old pictures like is they were able to say more truth than the new ones. It´s maybe to give them more character and more strength. When you add this effect of passing time on your picture, you transform it in a deep and rooted memory. You can still remember it really well, but it looks old »

Abigail has two interpretation of this phenomenon. First she explains that the vintage effect is similar to trends. Then, she formulates the idea that vintage pictures depicts reality more nicely than digital pictures:

« It´s like in fashion, it´s a never ending renewal, we always need to look back to see what has been done before to create something new with it. »

« When digital camera arrived, everything was so detailed and precise that reality was not pretty to see anymore. We could see every single imperfection on people´s face, pictures became ugly. When I look at pictures of our teenage years, from 2000 to 2005, it´s always a shock because we are all ugly. Since then, we
put filters to add more grain to the picture, to erase the details and imperfections »

- **A reassuring past?**

Finally, every participant who uses Instagram interpret this attraction to vintage pictures because the past looks more reassuring.

« I think that today we are going too fast or we are afraid to forget things so we try to renew with something more stable. I remember saying to my dad ‘I wish I was living in this time to know this’. But it’s a feeling that even wise people have experienced, like our parents. (...) In my case, I wish I could have been living in the sixties, because it was after the war. Life was easy-going but not too much because it was the moment when real debates and modern progresses were emerging. Since the eighties, we have been affected by a lot of events, whether it be epidemic diseases like AIDS or economic crisis. I don’t know if before people had to be aware of society issues when they were young but now I have the feeling that we have to understand these complex problems and to accept difficult situations. I think that before, people were a little bit more protected during their youth before being independent. Now, we have to know a lot really early. »

David

« I probably idealize the past of the seventies. Because after the seventies, it was series of crisis, first in 1973 with the oil shock and then several others until now »

Camille

However, Camille explains that she is not willing to return in the past but rather that she is attracted by its aesthetic:

« I don’t think that I’m nostalgic of this time (the seventies) but I like the way pictures look. I’m trying to remember names of famous photographers who could have influenced my perception but I cannot find any. Like Helmut Newton or Raymond Depardon who were making pictures during this period, their pictures are completely different with the idea that we have now about the seventies. I think it’s something that was built with by the media and marketing more recently. »

Concerning Abigaïl, she is also aware that the success of Instagram is linked with the idealization of a past, but for her it’s not a true reality:

« I think that it is hard to face a difficult reality every day, like it is described in the news so we need to find refuge in a past which we imagine always nicer. But if we look back, 70 years ago it was a war time, it was not necessarily better. It is just that past looks calmer to us. »

4.2.3 **Expectations**

Concerning their future use of Instagram, the respondents mention that they would probably continue to use Instagram in the short term but they are all more sceptical concerning the long term. They argue that it is probably just a trend which will fade away like any other:

« I think that it is just a current trend, it will probably be replaced by something else, like making augmented reality pictures. Even now I think that people use it less than before. » Camille

The two other respondents also mention this argument but they are not sure if Instagram
popularity will disappear that easily:

« It will maybe last because of its social aspect. It’s like Facebook, in the beginning we thought that it was just a trend but it’s not because we are all always connected on these social networks. But I am not really sure, maybe people will reduce their use of Instagram on the long term. » David

« I thought that we would have been tired of Instagram more easily and faster but actually it’s staying in our habits. (...) It’s maybe because there is no better alternative right now to make snapshots with Smartphones. » Abigail

Moreover, the respondents mention that Instagram need to improve its services by adding new features:

« I think that Instagram must make interesting improvements, otherwise we will get bored of it. New competitors bring interesting concepts like Vine which is the equivalent of Instagram but with videos. There is a need to develop new filters or new offers. The euphoria around Instagram decreased quite a lot. For instance, they could develop an application to make animated pictures, gif. That would be something I would use. » Abigail

4.3 Results concerning analogue cameras users

4.3.1 Motivation

The three participants using analogue cameras described three main reasons which motivated them to start using analogue devices.

• “New” technique

Two respondents share the opinion that analogue cameras allowed them to broaden their knowledge about photography by trying a new technique:

« I started to practice analogue photography because I wanted to be open and to discover another technical aspect about photography. I’m trying to enter a school to study photography and the exam can be about digital but also about analogue cameras. » Rislaine

« A friend of mine wanted to create a photo-lab to process analogue films at school, he asked me if I wanted to be part of the project and I said yes because the idea was funny. At this period, I was also starting to practice photography but with a small compact camera. This new project allowed to have a more technical and sophisticated camera that I borrowed from my parents. » Nicolas

Concerning Elliott, he discovered analogue photography when he was young so it was not a new technique but he decided to renew with it:

« I grew up with analogue photography but then I switched to digital and now I’m going back to film photography again. »

• Experimental process

All the analogue users interviewed showed that they were attracted by the experimental process of analogue photography because it allows them to have a deeper connection with photography:

« I like analogue photography because it is experimental. In the lab all the chemistry processes makes it fun to do. (...) It is a complete different process than
digital photography but in the end, the quality of the result is better. With the lab at my university, I could print my own pictures, not with a printer but with a lab. » Nicolas
« When you develop your own film you do the printing so you have a lot of control over the final image produced. You control all the different stages that leads to the picture. » Elliot
« If I could process the films myself I could see the pictures appear when they take shape. » Rislaine

**Affordable cameras**

Analogue cameras were described as more affordable than digital one when considering the quality/price ratio. This was also one reason evoked by the respondents when explaining their desire to start using analogue cameras:

« For the same price, you can have access to better optical systems if you buy an analogue camera than a digital one. If you would like to buy an equivalent equipment in digital, it would cost more than 3000 euros. With analogue photography, the device in itself is more affordable but it’s more expensive to develop your films. » Nicolas
« Analogue cameras provide a better technique because I can work with a full-frame sensor in analogue photography whereas my digital camera is not a full-frame. That’s also an advantage, even the more basic analogue device is full-frame. » Rislaine

This can be explained by the fact that analogue cameras are now considered as obsolete so their value on the market is decreasing, it’s also something that motivated Nicolas in his choice to use this technique:

« I also use analogue cameras because it’s a last homage that I want to give to a technology which will soon disappear in my opinion. »

**4.3.2 Satisfaction**

The participants expressed a positive satisfaction about their use of analogue cameras. Different factors were mentioned including the visual appearance of the pictures created and the fact that analogue practice involves a different understanding of what is photography.

**A pleasant aesthetic**

The pleasant-looking appearance of analogue pictures is both a motivation and a satisfaction for the consumers interviewed. The three respondents highlight how analogue cameras depicts well the colours:

« In the beginning I used analogue photography to try a new technique. But when I saw the first pictures, I really appreciated the colours, it looks natural. It’s really different from digital photography because the sensor transcribe the colours as they are in real. Whereas in digital photography they are reproduced and you need to adapt the settings in a certain way. » Rislaine
« In general, the pictures are nice in analogue photography because the colours are beautiful. It has more character because the colorimetry is warmer than in digital photography. When you develop your film in analogue photography, you have few control on this parameters, it looks as it is, so there is always a certain charm: warm flesh colours, flashy blue sky...You can do something similar with digital pictures but then you have to use a software to edit the pictures, and it’s
something that requires a knowledge not easy to learn. » Nicolas

Similarly, for Elliot, analogue photography remains a standard of representation:

« Even when I do digital, I want to make my pictures look like they are done with analogue films so I have to edit them afterwards. If I do film photography I don’t have to worry about that and then I’m also involved in the process physically by handling the film and processing the negative. It’s another side of photography that you don’t get with digital. Then you’re more aware that photography is a process of producing an image. »

Additionally, Elliot interprets the fact that analogue pictures look more appealing movies influence the way reality is perceived:

« I prefer analogue pictures from an aesthetic point of view because I used to do a lot of video. In video basically, everyone wants to make it look like film photography. There is practically no one who wants to make the video looks like video. The standard is what you see at the cinema on the screen. (…) Similarly, when I make digital pictures I want to make them look like films. For me digital looks too much like real life and films looks like how you want the life to look. (…) Because you’re used to see things from movies that are actually shot with films, you end up thinking that this is how you want things to look like, for me at least. When I say that digital photography looks too much real, I mean that it looks real in a boring sense. You can add some mystery to the pictures when you use films or you can also process digital picture to make them look like films. »

- A different concept of photography

One answer was recurrent during the three interviews, it regards the fact that analogue photography forces people to think differently about photography. Nicolas and Elliot both argue that it is due to the limited amount of pictures you can make

« I would say that if I like analogue photography, it’s because every film roll cost 5 euros each so I am more subject to think consciously to every picture I want to make. Whereas in digital photography, I tend to take 50 pictures and to select the one I like after. (…) It’s something we could do with digital but it’s just that we don’t have these habits anymore. » Nicolas

« I like something about the process. You can’t see the pictures right away, you have to wait. Then you tend to think more about what picture you are making. With digital you can just make pictures and delete it. Films makes you think more. » Elliot

Moreover, the laboratory process required by analogue photography helps to fully understand what photography is in its artistic dimension:

« Being involved in the physical process is another side that you don’t get with digital. It makes you think of photography as being a process of producing an image. For most people, it is short and one dimensional with digital. But if you are involved in all other stages of the process it becomes more of an art. » Elliot

« The fact that you see your own pictures appearing and taking shape when you develop them is really moving, every time I almost have a tear in the eye. It’s like seeing the birth of something, in a photo-lab you can see pictures being born literally. Helmut Newton (a famous photographer) says that his pictures are like his own children, there is something true in this for me. » Rislaine

Therefore, the fact that pictures are printed creates a physical link between the author of the
picture and the picture itself. It is also the case with the Polaroid snapshots that Rislaine make:

« With the Polaroid, the picture become also physical, you can hold it and take it with you because it is a really small size. »

However, when it comes to explaining the relationship between analogue photography and nostalgia, the interviewees share different opinions. According to Nicolas, the practice of analogue photography today is due to the vintage trend while Elliot and Rislaine don’t consider themselves as nostalgic:

« It’s clearly connected with a vintage aspect, the pictures I make with my analogue camera I could also make them with digital camera. It would require less bulk, less logistics, less time... ». Nicolas

« There are definitely people that use analogue photography and who reject anything but films. For me perhaps because there was analogue photography when I began and I’ve been looking all my life at images that were done on films. But I don’t think it is something I want to do with my photography. » Elliot

« Personally, I don’t think that I have a nostalgic practice, but there might be a big difference between what I think I do and what I really do. In a way, when I take a picture I am aware that it always refers to the past. In this sense, my photography can be a bit nostalgic. » Rislaine

However for Rislaine, even if the practice can deal with nostalgia, the picture itself should describe her own time:

« Recently, I watched a documentary about photography history and I found that a lot of pictures were really nice. But we cannot reproduce those pictures because the era is not the same. So when I practice analogue photography I don’t think that it is to go back in time. On the contrary, I think that the picture must say something about my time and not something about a prior epoch. »

### 4.3.3 Expectations

When asking about their future use of analogue photography, two opposite opinions were evoked. Elliot and Rislaine are willing to actively continue their use while Nicolas is certain to abandon it on the long term.

- **Constraints of analogue photography**

The main reason which could make the respondents reduce their use of analogue cameras would be the expensive prices of the films and printing if they don’t have their own lab:

« Right now, I am not developing the films myself and it is really costly. For example, I went to a photo-shop close to my home to make a film developed and printed, it was 55 cents per photo so I paid 20 euros for only 36 pictures. And for this price, the quality of the prints is really bad. » Rislaine

For this reason, both Elliot and Rislaine want to have their own dark room to make it more affordable but also to be more involved in the process:

« I would like to have my own dark room to reduce the costs but it would also allow me to have more control on my pictures. For instance, I could add more or less contrast. I like to tell stories through series of pictures and when you work with series you usually want to have the same light on every picture of the
series.» Rislaine
« If you don’t develop your own films, then you are only really involved in one part of the process which is just taking the picture. When you develop the film you do the printing so you can change the contrast and things like that. You have a lot more control over the final image produced because you handle all the different stages. » Elliot

For Nicolas, he is still curious about this process right now but he is more doubtful about this in the long term:

« I have a new old camera which makes 6x6 pictures (square shape) and needs bigger films. I tried to use it a bit but it’s not really successful, I don’t think it is really useful compared to digital photography. So I will probably try a bit more because I’m curious about it, but I won’t spend more than 10 film rolls. (…). On the long term I won’t analogue anymore. Now a single film already costs 5 euros so imagine in 10 years! The chemistry process is funny, but I think that in 10 years I will know everything about it so it will be boring. »

- Digital is more convenient
The other reason which threatens the use of analogue cameras in the future is the convenience of digital cameras. Nicolas argues that analogue photography is doomed to disappear:

« It’s sad for analogue photography but if it lasts in the future it would be really strange. We have to be realistic, it costs a lot of money and there is no real competitive advantage. When I started to do analogue photography in 2009, a professional digital reflex camera with full-frame was 5000 euros, and a basic one 600 euros. Now the prices are divided by two and you can purchase a basic reflex for 200 or 300 euros. Even if the costs were the same, digital cameras are more convenient. With a full-frame digital camera, you can do everything you want. The fact that you think more with analogue because you take less pictures is valuable but it’s an attitude that you can also adopt in digital. »

On the contrary, for Elliot and Rislaine, analogue photography is beyond the vintage trend and will continue to last:

« Film photography will continue for a long time and people will always do it while a fashion is just a fashion, it’s something people do without thinking about it. » Elliot
« I really want to increase my use of analogue photography, because there is a dimension that does not exists anymore in digital: you can see physically the picture being created » Rislaine

4.4 How analogue and Instagram users perceive each other´s technique

The second part of the interview consisted of a photo-interview. The participants had to describe their perception about one analogue picture and three Instagram ones, realised in similar circumstances. The results of this interview allow us to have a deeper understanding of the consumers’ perception of their own technique but also of the alternative one. Thus, by comparing the two techniques, the respondents could express with more details their own practices. It appears indeed easier for them to define their own practice by contrast with another one.
4.4.1 Similarities of perception

It appears important to mention that the two groups of respondents expressed similar ideas about the two techniques. Analogue users mentioned ideas about Instagram which were also formulated by the users themselves. Conversely, Instagram users described analogue practices with similar ideas already expressed by analogue users. This has also been facilitated by the fact that two respondents already used the two techniques. Indeed, Camille and Abigaïl who both use Instagram regularly, also possess an analogue camera. It could be considered as a bias in the study but it actually helps the comparison and the definition of the two consumption acts as distinct from each other. Indeed, Abigaïl and Camille clearly described what differentiate one technique from the other and how they are related to two distinct attitudes.

The respondents were unanimous about the fact that the analogue camera provides a better technical and aesthetical result. Indeed, all of the respondents were enthusiast about the first picture:

« The first picture is poetic. I think it is because of the colours and the clarity of the forefront. It looks like an impressionist painting. » Camille
« The first picture is a thousand time better than the others, technically and aesthetically. The aperture chosen on the camera creates a background blurry while you can see it quite well on the Instagram pictures. With the analogue, the style is radically different, it is moving while it´s not with the other pictures » Rislaine
« We can see and feel more emotions than in the other pictures. In the end, the main use of Instagram is to artificially create an atmosphere. In the first picture we are more focused on the emotions conveyed by the person. » David

![Figure 2 Analogue picture presented to the respondents (Picture 1)](image)

However for Abigaïl, even if the picture 1 looks definitely better, the pictures made with Instagram are not fully representative of what can be done with it:
« On this example, the filters are maybe not the most suitable, but it still improves the lighting and makes it softer. I personally choose different filters, with colder tones. It´s funny to see that I don´t have any skills in photography but I´m able to say if it´s a good use of Instagram or not, like if Instagram users were also experts about this technique».

In contrast, the other respondents observe general improvements with the use of filters. Moreover the majority of the participants, 5 persons out of 6 preferred the picture 5 among
the Instagram pictures, mostly because the light is softer and more natural. Elliot admit that he prefers this one because it’s the closest to analogue effects

« The filters create a picture more pleasant to see, the tones are more harmonious and it reduces the overexposure » David. »
« Number 5 is perhaps the one I like the most among Instagram pictures. It’s less saturated and less pixelated, basically it’s less obvious that it’s a digital picture ». Elliot

Figure 3 Instagram picture presented to the respondents. "Early bird" filter (Picture 5)

The photo-interview reveals a clear distinction made by the respondents of what is perceived as authentic and what Instagram pictures try to reproduce:

« Surprisingly, now when we see a frame around the picture, we immediately think that the picture was retouched. Instagram filters are relatively standard now so it’s easy to recognize which filter has been used when looking at the examples you’re showing. However, an authentic picture shows the view of a photographer without filters, only with the quality of the image and the quality of the composition. » David
« The filters brings something ‘hype´ or trendy to the pictures, I think it’s due to the square size and the polaroid frame reproduced by Instagram. » Nicolas
« The problem is that we cannot make more authentic than something that looks real, like in the picture 1. If we use filters it’s precisely because we don’t have analogue cameras always with us. For me, the vintage effect is a concept that we created recently, around 2000. So for me when I think about a vintage or retro picture I think about a filter use while authentic refers to something that looks more natural. » Abigail

4.4.2 How analogue users perceive Instagram

The three respondents using analogue photography expressed a relative reluctance towards Instagram. Two main reasons have been formulated: the false differentiation and the triviality of the pictures created.

• A false manner to be different
According to the respondents practicing analogue photography, Instagram filters look too cliché and does not succeed to create a personal view. The three respondents emphasize the
fact that vintage effects tend to be too common to be special:

“I think that it’s now quite cliché to modify your own pictures with a vintage effect. Most of people want to pretend that they have their own style, that they want to be different. But in the end, they’re not different because a lot of people are doing the same.” Rislaine

“I think that people who want to make their pictures look old are processing them too much, it looks fake.” Elliot

“I think that people try to give character to their own pictures because with the digital era everyone share a lot of pictures on internet... on Facebook, Flickers, blogs, etc... People don’t edit their pictures themselves because they don’t know how to use softwares like Photoshop. So in the end, all of these pictures look the same. Instagram gives more character and it is a way to differentiate them from this vast amount of random pictures. But the problem is that now everyone is using Instagram since 2 years and the filters are always a bit similar so it’s not so special anymore.” Nicolas

Rislaine, who is editing her digital pictures herself, admit that she used to add an old-looking aspect to her digital pictures. But she changed her mind when she saw that it became more and more common, because she wants to have her own visual identity:

“One day someone commented a picture that I published on Facebook. This person said that the effect was similar to Instagram. At this time I didn’t know about Instagram so I looked on internet to see what it was and I was quite upset. I told myself ‘No, I don’t want to be associated with that’. Before this, I liked the visual aspect of the picture I made, but just the fact to see plenty of pictures similar made me change my mind. Because I don’t want to be like other people, I want to have my own style. I would like that people look at my pictures and say, ‘ah yes this is Rislaine’s picture’.”

*Insignificant pictures*

Rislaine and Elliot both describe that Instagram encourages people to create and share insignificant pictures of their everyday life, like it was also mentioned by Instagram users. For the respondents, this is explained by the fact that people are not encouraged to think with this service:

“People using Instagram usually make insignificant pictures, completely dull. And just because they add these filters with this old-looking aspect, they think that any kind of picture is allowed, without paying attention to the framing or the composition. In fact, Instagram gives legitimacy to the fact that you don’t have to make any effort anymore to have a good result because the filters will improve the picture anyway.” Rislaine

“Now everyone has a camera because it’s integrated to their phone. A lot of people have no idea about what photography is and no idea about how to process an image on the computer. They can take a picture of the most boring thing and then just click on something that automatically improves the picture. It’s so much easier. It’s more about convenience than achieving a style.” Elliot

Conversely, the three respondents find it more valuable to edit the pictures themselves. This reason can explain why all the respondents are not willing to use Instagram, because they can modify their pictures with more personality:

“I never really tried Instagram because I learned how to edit my pictures myself. When I make pictures for instance during a party, I know that they are not really good so the only thing I can do is playing with the colours. It’s a bit the same...
concept except that it is home-made. » Nicolas
« I probably wouldn’t use Instagram. I think it does not encourage people to be
original but rather to be lazy. » Elliot

For Rislaine, some people succeed to edit their digital pictures without being cliché,
because they tend to think more of what they want to achieve:
« Some photographers who reproduce an analogue effect on their digital pictures
do it in a really good way and most importantly, they think about what they are
doing. They’re not just trying to copy a style. »

4.4.3 How Instagram users perceive analogue photography

The three respondents using Instagram expressed similar ideas about analogue photography
compared with the other group. Among these ideas, the respondents mentioned the fact that
using analogue cameras implies a different way to think and practice photography. They
also expressed the physical link created by the process and the pleasant aesthetic of the
pictures. These findings allows us to cross-check the results found previously and it
increases the reliability of the study. However the respondents also mentioned additional
ideas: the fact that it can generates frustration but also unexpected surprises.

• A different concept of photography
As stated by the analogue group, the three respondents using Instagram mentioned that
analogue photography implies a different way of thinking.
« I would like to learn how to use analogue cameras because I think that you can
learn more technical aspects than with digital cameras. With digital cameras
you’re always tempted to use the autofocus function. Sometimes I have the
feeling that we don’t think any more with digital camera. Whereas in analogue
photography I think that people take more the time to analyse the meaning of the
picture because you need to develop it afterwards, because it’s more expensive
and time-consuming. » David
« In analogue photography, you have to make an effort of reflection, so you have
to conceptualize the photography. With the digital, you can take anything and
everything in picture. » Camille

Camille and Abigail also described that analogue photography forces people to deal with
the unexpected:
« You can spoil your pictures with an analogue camera while in digital you erase
those straightaway because you don’t care. With analogue photography you have
to deal with your own spoilt pictures, it’s something I like. » Camille
« One day, I brought some films made long time ago in a photo-lab to make them
develop. When I saw the pictures I was surprised, because it were moments I had
completely forgotten. It was funny to see them because I didn’t even remember
where or when it was but I liked the feeling to find something unexpected. »
Abigail

• A retro practice
David and Abigail support the idea that using analogue photography nowadays belong to a
retro practice or trend:
« If some young people are using analogue cameras today, it’s also because it’s a
trend ». David
« For me using analogue cameras today is a retro practice. There’s not a lot of professional photographers who only use the analogue technique because it is costly, most of them use digital and some others combine the two techniques. But for people doing it has a hobby, like me, it is definitely a retro practice because buying all the films is partly throwing money down the drain. » Abigaïl

• **Physical and emotional attachment**

All of the respondents highlighted the physical and material attachment in analogue photography. But in contrast with the other group of respondents who mainly spoke about the chemical process, Instagram users highlight the affection for prints as objects:

« With analogue photography you have a printed version of your pictures. Whereas in digital, we barely print them because we store them in computers and we don’t necessarily look at them. (...) I don’t print a lot of pictures right now because I often had to move during the last 5 years. But later, I will probably need to share memories with people who visit me or because I will have a family. You can see more easily how the members of a family change over the time when you have prints. The paper makes the past more tangible» David

« You’re forced to print your pictures when you’re making analogue pictures. Therefore you have a physical link with the photographic object. » Camille

Moreover, Camille and Abigaïl both identified that the pictures made with their phone have no real value and emotional meaning:

« I print some of my analogue pictures but not the Instagram ones. Actually, I already lost pictures made with my phone but I did not care because I don’t give any value to them. If I would lose all of the pictures I have in my phone tomorrow, I think that I wouldn’t care. It’s sad to say but I’m not sentimental about them. Whereas with my analogue pictures, it’s a different feeling. Since it requires more time and more work, even if technically it does not look good, for me these pictures are more important. » Abigaïl

« I don’t particularly think that the pictures I make with my phone are nice or beautiful. Mostly because I think that phone or Instagram pictures are not really valuable. » Camille

• **Pleasant aesthetic**

The respondents also evoked the pleasant visual appearance of analogue pictures. For Abigaïl, it is mostly connected with the grainy aspect of the pictures:

« When we were using analogue photography as children, the pictures were grainy and this had a real charm. After, when digital emerged, everything was so precise and detailed that it became ugly. » Abigaïl

• **Frustration**

The last observation about analogue photography regards the frustration which can be generated. As formulated by Abigaïl, the fact that analogue photography requires time and technical skills can make it a frustrating experience, more particularly because Smartphone photography is way easier:

« I will always remember a travel I made in Corsica. I wanted to take pictures of the sunset with my analogue camera. I was putting a lot of efforts to make nice pictures: I was trying different settings, and taking different pictures with the same angle. My friend was also making a picture in the same angle but with Instagram, and she got an amazing result in a few minutes while I had to make pictures with more difficult constraints and I also had to wait 3 weeks to be able
to see them. At this moment, I was very frustrated but I was also really jealous because I had to do all the settings myself and the pictures were maybe less impressive. It wasn’t better or worse, it was different. Except that she had something more pleasant to see. » Abigail
5. Analysis

The analysis of the findings reveals that the two groups of consumers express similar factors to explain their consumption of photography but they adopt different attitudes. This means that it is possible to determine patterns in nostalgic consumption behaviour among young generations. However these patterns of consumption are traduced differently by the consumers.

5.1 Escape a stark reality

5.1.1 Digital stark reality

According to both groups, the pictures created with digital camera devices, without any post-treatment, depict a stark reality. The respondents describe that the emergence of digital photography changed the way reality was perceived. Reality appeared more detailed, but also more dull, especially regarding the colours. In other words digital cameras fail in reproducing immediately the charm of the real whereas analogue cameras are more able to transcribe it directly. These results are in line with what previous research have found about the transition from analogue to digital photography (Chandler & Livingston, 2012, p.4; Buse, 2010, p.228). Indeed, Chandler & Livingston have already pointed out the fact that digital camera devices create hyper real images which are less authentic. (Chandler & Livingston, 2010, p.4). Buse also argues that digital images, contrary to analogue and most particularly Polaroid ones, lack depth and materiality (Buse, 2010, p.228). However these findings were respectively situated in the fields of Art and Media studies. Therefore, the present study corroborates this idea, but from a consumer research perspective. It appears important to say that the consumer interviewed were not hostile to use digital cameras, on the contrary they continue to use digital cameras besides using Instagram or analogue photography. Therefore consumers do not exclusively adopt nostalgic attitudes but they combine different types of consumption.

5.1.2 Iconic vs. indexical authenticity

To counter the digital starkness, the respondents showed that they increase the level of authenticity of their pictures, by using either Instagram or analogue cameras. Indeed, analogue consumers mention that analogue cameras transcribe the reality with more character than digital cameras. However the analogue users also describe that digital pictures can gain this authenticity by being processed with a software like Photoshop but in a post-treatment. Concerning Instagram users, the filters they use makes them think of old pictures from the sixties or seventies. This has been previously explained in the theory by Chandler and Livingston (2012) who stated that Instagram reincorporates visual signs of imperfection into digital pictures to increase their authenticity (Chandler & Livingston, 2012, p.4).

However, as revealed by the photo-interview, the respondents perceive analogue pictures as being authentic while Instagram pictures are considered to be vintage or retro. This is explained by the fact that Instagram pictures reproduce authenticity with artificial means by combining old and new. Indeed, as explained in the theoretical chapter, retro and vintage are contemporary words to describe the revival of old products in the present time (Cervelon et al., 2010, p. 957; Brown, 2011, p.5). Therefore, Instagram can be considered
as iconically authentic because it recreates the attributes of old pictures (Grayson & Martinex, 2004, p. 298). Conversely, analogue pictures are perceived as truly authentic by all the respondents. Therefore, analogue pictures are indexically authentic because they are considered as genuine (Grayson & Martinex, 2004, p. 298). These findings also confirm what was previously found in the research. Indeed, Biro (2012) already stated that analogue pictures possess more visual indexical authenticity by comparing the works of two famous photographers, one using analogue cameras, the other using digital ones (Biro, 2012, p. 354). However, this study was also conducted from an artistic perspective and not a consumer research perspective.

5.1.3 Low-skilled vs. High-skilled consumers

When analysing the findings, we can identify that both practices, analogue and Instagram, are rooted in the need to improve the depiction of reality by increasing the authenticity of the picture. However the comparison between the two groups allow us to define two types of consumption related to the degree of expertise in photography.

Indeed, it seems that consumers with higher skills are more inclined to use analogue photography to achieve indexical authenticity. This means that users who have experience in photography aim to create pictures with a technical expertise in order to reflect their own perception of the real. These consumers are closer to professional photographers because they use similar tools. The analogue users interviewed all belong this group of high-skilled consumers. They possess professional reflex cameras, analogue or digital, and when it comes to edit their digital pictures they all use the professional software Photoshop. Their practice of photography aims to achieve an artistic work and to reflect their perception of the reality with a technical knowledge. High-skilled consumers are reluctant to use services like Instagram because it is inadequate with their practice of photography as a personal process.

Alternatively, low-skilled consumers achieve authenticity with non-professional tools. They edit their Smartphone pictures with services like Instagram, or they retouch their pictures made with traditional cameras with basic softwares like iPhoto from Apple. The Instagram users interviewed all belong to this group because they all mentioned their lack of knowledge concerning the practice of photography. Instagram provides them an alternative solution to easily edit their everyday life pictures. However, this service is not considered by the respondents as a mean to achieve an artistic work. Thus, the consumers interviewed perceive Instagram as a convenient tool to improve pictures rather than a genuine photography technique. This can be explained by the fact that Instagram provides ready-to-use filters, with a low possibility to adjust the parameters.

The following figure summarizes the ideas formulated in this part. High-skilled and low-skilled consumers both need to overcome the starkness of digital pictures before post-treatment. This need is traduced into nostalgic consumption acts: using analogue cameras or Instagram and leads to two different types of authenticity: indexical vs. iconic.
5.2 Create meaning in a postmodern era

5.2.1 Overproduction of pictures

The consumers interviewed described the pervasiveness of pictures that characterizes the digital era. Thus, they highlighted the fact that digital devices changed the way people consume and practice photography. They tend to make more pictures and it is accentuated by the popularity of Smartphones with integrated cameras. This phenomenon tend to saturate the social networks and in a larger extent, internet, with a vast amount of images. In this context, consumers need to give more meaning to their consumption to assert their individuality and to stand out from the crowd. These findings corroborate what previous research have found about the transformation of consumption due to the change of technology (Lee, 2010, p.270). Indeed, Lee (2010) has identified that digital photography has deeply changed the practice of photography because it is easier to produce and reproduce images. Moreover, Lasén and Gómez-Cruz have previously stated that Smartphones enable consumers to make pictures anywhere and at any time (Lasén & Gómez-Cruz, 2009, p.206). This results in a constant and abundant flow of images, invading the public and private spheres (Lasén & Gómez-Cruz, 2009, p.205). This situation reinforces the hyper reality of our postmodern society because there is an increasing amount of representations and signs without depth and meaning. Indeed, according to the postmodern writer Baudrillard (1983), the social reality is transformed into a simulacra because reality and appearances tend to merge which alter the perceptions of consumers (Baudrillard, 1983, p.83). The pervasiveness of digital pictures on social networks reinforces this simulacra because it feeds the overproduction of representations. In this context, one interpretation which can explain nostalgic consumption behaviour is the need for young consumers to create meaning. The two group of respondents have expressed different way to create meaning through their practices.

5.2.2 Instagram users: enhance the meaning of everyday life

The findings reveal that Instagram consumers value more the moment depicted by the picture created than its intrinsic beauty. The respondents described that Instagram allows the users to give value to everyday life instants by making them look like old memories. Moreover, they argue that Instagram pictures embody souvenirs of the present, which can
be shared with relatives on a virtual community. Instagram achieves this by giving more physicality to the pictures. Thus, it uses for instance the square shape of Polaroid and its visual imperfections to give more depth to the pictures. This idea is consistent with the theory of the sociologist Jurgenson (2012) who argues that Instagram with its “faux-vintage” aesthetic encourages a nostalgia for the present (Jurgenson, 2012). Additionally, the respondents mentioned that old pictures have more power to tell stories, they referred to old family pictures which carries stories of another time. By making their pictures look older, Instagram users reproduce this effect and give more weight to their own everyday life stories. Indeed, the social aspect of Instagram consists of sharing pictures to interact with a circle of relatives. Instagram pictures embody anecdotes or souvenirs of the present and they are a medium which encourages interaction on social communities.

However, the users interviewed observe that Instagram is more and more popular which tends to saturate the social networks with similar-looking pictures. Indeed, Instagram representations are now easily recognizable because there is a limited possibility to adjust the settings. This situation reduces the originality of the pictures created with Instagram and the possibility for its users to express a different view of the reality. Therefore, even if people archive the present with Instagram, they fail to create authentic and unique memories because everyone tend to have the same pictures. Therefore, we can make the following interpretation: because Instagram increases the representations as simulations of the real, it reinforces the transformation of society as a simulacra. Thus, Instagram fails to fully create meaning because the pictures do not possess the uniqueness appearance specific to analogue photography. To conclude, consumers mainly use Instagram to give value to everyday life moments. However pictures are considered as less personal than pictures taken with conventional devices because the degree of creativity is limited.

### 5.2.3 Analogue users: enhance the meaning of photography

Analogue users interviewed have formulated that they use old camera devices because it allows them to conceptualize photography differently. Indeed, analogue photography is a process more constraining but also more valuable because it encourages consumers to think more and to be more involved. The fact that films are limited and costly, but also the fact that you cannot see the result immediately incite the users to take less pictures and to think more of the composition, the lighting and other parameters. In other words, the constraints of analogue photography allows them to take distance from the pervasiveness caused by digital photography. Therefore, analogue users renew with old practices because it makes them think about their own consumption of photography. It gives more depth and meaning to their practice because they think more about their own experience of photography. Moreover, they can physically take part in the photographic process if they develop the films in a lab. This increases their degree of involvement and gives even more meaning to their experience because it makes it unique. Indeed, in contrast with the use of Instagram, analogue photography transcribe a unique vision of the reality because the users can be fully involved in the photographic process.

The model below summarizes how young consumers create meaning by adopting nostalgic consumption behaviours. Analogue users take distance from hyper reality by renewing with a different conception of Photography which gives meaning to their experience as photographers.
In contrast, Instagram users take distance from the pervasiveness of digital pictures by giving value to everyday life experience on social networks. However, the uniqueness of their pictures is significantly weaker compared to analogue pictures because Instagram pictures tend to be pervasive as well.

5.3 Express an attachment to physical prints:

Both groups of respondents have formulated that physical prints are more able to convey emotions than virtual pictures. These findings were revealed by the classic interview but also by the photo-interview. The consumers interviewed have confirmed the idea that digital pictures cannot replace yet the tangible and tactile interaction created by physical pictures (Jurgenson, 2012). The two groups express their attachment to physical pictures with two different interpretations. For Instagram users, physical prints embodies and support the memory. For high-skilled analogue users, physical prints are the result of their own creation, therefore there is an artistic attachment between the author and his or her work.
5.3.1 Instagram users: prints embody memories

All of the respondents using Instagram expressed that pictures made with their phone have no or little value for them. It appears that consumers are more emotionally attached to pictures made without Instagram. For instance, pictures made during a travel with a conventional camera. It also appears that printed pictures are more valuable and have more meaning.

The main reason to explain this phenomenon is that a printed picture is the physical embodiment of a past moment. It gives more depth to memories because consumers share a same reality. For instance, David mentioned that he does not look often at the pictures stored on his computer while he is confronted every day to the printed pictures which he put on his wall. What we can deduce from this observation is that consumers can physically face their own past with printed pictures which connect them more directly to their own memories. In contrast, the mediation of the screen, the low quality and the virtual existence of pictures made with a phone are major obstacles to convey emotions. The use of Instagram could explain this need to renew with the physicality of picture. Indeed the respondents made allusion to old family pictures or old memories when describing the effects brought by Instagram. However, the fact that they don’t give a major importance to these pictures shows that nothing can replace paper yet. This idea contradicts the sociologist Jurgenson (2012) who argues that paper does not prevail over digital (Jurgenson, 2012). Indeed, the interviews shows that consumers consider printed pictures as indexically authentic memories. Moreover printed pictures can favour the construction of a social identity. Because it materializes memories, it helps consumers to construct themselves as individual in a social environment. Indeed one of the respondent mentions that prints help to gather people around common memories, it also materializes the passing time in a family. What we can conclude from these ideas is that Instagram is an impersonal but easy way to give value and weight to experiences. However, printed pictures are more able to transcribe qualitatively memories and are therefore more valuable.

5.3.2 High-skilled analogue users: prints embody artistic works

The group of analogue user described a broader attachment to printed pictures. For them, it is more than the embodiment of a memory, it is also the result of a creation. Since analogue pictures require a chemical process to be revealed, analogue users can have a deeper understanding of the creation process in photography. This is one of the main difference with digital photography which creates pictures instantly by transcribing electronically the optical image. For this reason, Elliot considers digital photography as a one-dimensional approach while analogue photography is a multidimensional one because all of the stages of creation can be controlled by a human intervention. This makes analogue photographers closer to the artistic dimension of photography, because they can take part to the creative process. Therefore when analogue consumers develop and print themselves their films they feel more involved in the steps of creation and it makes the print even more valuable. For this reason, analogue photographers are also emotionally attached to printed pictures because they are the result of their own thoughts. The picture is like an extension of the consumers because it is their own perception of the reality transcribed physically. This can explain why Rislaine give an emotional value to analogue pictures processed by herself. To summarize, analogue photography makes the consumers fully experience their passion and it allows them to reflect about it.

From these results we, can conclude that there is a positive correlation between the degree
of involvement in the photographic process and the physicality of the pictures. This means that if the consumers are involved in the creation process and if the picture is physical, the consumers will give more value to the picture and be more emotionally attached to it. This idea is summarized in the following figure:

**Figure 6 Creation of value in photography** *(Source: own elaboration)*

This model can explain why young analogue users adopt a nostalgic consumption behaviour. The two main reasons are that it allows them to be more involved in the photographic process and to create physical pictures. This results in a strong emotional attachment to the pictures created.

If we analyse Instagram consumption in regard with this figure, we can observe that Instagram is an attempt to reintroduce the physicality of the picture in the digital era to increase the value of the picture. This is achieved by reproducing Polaroid frames or other elements of analogue photography. However, since the involvement in the photographic process is very low and the physicality of the picture limited to a virtual existence, there is a weak attachment to the pictures created. This reflects what the consumers interviewed have formulated.

Moreover, the model can also be applied to digital photography in a larger extent. The consumers can also increase their involvement in the photographic process by acquiring technical knowledge to have more control over the picture created. For instance, they can learn how to use a reflex camera or how to edit their pictures with a professional software like Photoshop. They can also print their pictures to have a physical link with them and to increase their value.

### 5.4 Reinvent the present

In both groups, the respondents did not define their attitude as truly nostalgic because they are not “yearning for yesterday” (Davis, 1979, p.16). According to their point of view, they don’t have a deep want to return in the past but rather an attraction for the visual aesthetic
of some past eras. This phenomenon can be interpreted as a way to handle the present with more strength.

5.4.1 Instagram: a repro nova practice

As mentioned by Abigail, Instagram can be considered as a way to “get inspiration from the past to create something new, like fashion always did it”. This statement can be analysed with a marketing approach. Indeed, it can be related with the concept of repro nova formulated by Brown. The repro nova, in marketing, is a retro strategy which consists of combining new technology with old features (Brown, 2011, p.7). This definition perfectly represents the practice of Instagram which is rooted in contemporary practices (Smartphone snapshot photography and social networks) but which readopt old-looking visual language through the filters. Therefore we can define Instagram as a repro nova practice. The consumers interviewed expressed that this repro nova practice is a way to soften the difficulties of the present reality. Indeed, the respondents showed signs of historical nostalgia: they idealize a past that they have not experienced. Thus, they idealize this past with their own imagination (Stern, 1992, p.13). When explaining what can be the cause of the vintage trend, all the respondents mentioned the need to overcome the difficulty of the present. Instagram allows the consumers to renew with a reassuring past to soften the difficulties of the present.

5.4.2 Analogue: a repro practice

In contrast, the analogue consumers did not show any signs of historical nostalgia, and they all confirm that they were not using analogue photography because of a “yearning for yesterday” (Davis, 1979, p.16). On the contrary, they expressed a want to understand the present reality from a different perspective. The camera itself contains elements of nostalgia, because it refers to a past technology with a different conception of photography as stated previously. If we define this practice from a marketing perspective, it would be a repro practice because it consists of using an old technique exactly as it was (Brown, 2011, p.7). However, from the consumers’ point of view, the practice itself is perceived as contemporary. According to Rislaine, photography cannot reproduce visually a past era, because the setting and the people are different. Therefore Rislaine wants to have a modern approach of analogue photography, by using an old practice to express her perception of the present. The other respondents confirm that analogue photography offers another way to understand and represent modernity.

5.5 Two types of attitude

As stated previously, two types of consumers were identified during this study, high-skilled and low-skilled consumers. The high-skilled consumers, who all use analogue and digital cameras have mentioned a reluctance to use Instagram (see Figure 4). This can be interpreted from two perspectives: subcultural membership, and social identity theory.

5.5.1 Social identity theory

This comparative study revealed different types of nostalgic consumption behaviours, traduced by different types of attitudes. From a social identity perspective, the consumers adopt different social identities according to the relevance of the situation (Reed, 2002, p. 256). The Instagram users interviewed described different practices of photography
according to the situation. Indeed, the respondents argued that Instagram is more suitable to capture and share specific moments to a virtual community of friends. Therefore Instagram is a form of social practice, to interact with people about diverse events and interests. The pictures created support this interaction between people by representing a talking point. In other words, Instagram initiates interaction not with words but with images. However the interviewees also mentioned that they have a more personal practice of photography with other devices. These pictures have a higher degree of privacy and they embody authentic memories. Therefore we can identify two types of social identity among Instagram users, one is social and anecdotal while the other is more personal and meaningful. Concerning experienced analogue users, they define themselves by contrast with Instagram users. Thus, high-skilled consumers define their in-group by opposition to the out-group of Instagram (Tajfel & Turner, 1979, p.34). The fact that high-skilled consumers reject the values and aesthetic provided by Instagram allows them to give more value to their own approach about photography.

5.5.2 Being vs. doing

The group of analogue consumers interviewed expressed a reticence towards Instagram. Since they have acquired relatively extensive skills in photography, they consider Instagram as a service which does not encourage consumers to be involved in the photographic process. Indeed, according to Elliot and Rislaine, Instagram tend to depreciate the value of the photographic act. Instagram users tend to take mundane pictures without thinking of photography as a creative process but rather as a way to expose themselves. Therefore, analogue users perceive Instagram users as “doing” photography rather than “being” photographers. The “doing” attitude refers to members of a subcultures who adopt the visual codes of this community without embracing its values (Widdicombe & Wooffitt, 1990, p.274). In contrast, the “being” attitude refers to an authentic membership because the members possess the genuine attributes of the subculture (Widdicombe & Wooffitt, 1990, p.275). In this case, Instagram reproduces some codes of analogue photography without embracing the values of personal involvement and creativity. However, the Instagram users themselves made a clear distinction between photography as an artistic practice with a “being” attitude, and Instagram as an entertaining practice with a “doing” attitude. We can conclude that both groups agree to say that Instagram is far from the practice of photography and it is also a reason why it fails to create authentic memories.
6. Conclusion

The present study was designed to identify why young generations adopt nostalgic consumption behaviours in photography. The results of this investigation show that there are two direct causes.

The first cause is the transition of technology from analogue to digital cameras which implies a transformation of the consumption ((Lee, 2010, p.270, Lasén & Gómez-Cruz, 2009, p.205). From the consumers’ perspective, the digitalization have favoured the production of images which results in a continuous flow of pictures invading the private and public spheres. This pervasiveness of images has raised a need to create different type of pictures to increase individual’s distinctiveness. This can explain why young generations renew with nostalgic practices or aesthetic.

The second cause regards the visual appearance of digital photographs which are considered as less attractive than analogue one. There is a general approval that digital pictures depict a stark reality. To counter this, consumers evoked a need to add more charm to the reality depicted. As one respondent mentioned it, photography represent reality as people want to see it rather than as it really is. Moreover the present study confirmed that consumers are emotionally attached to the materiality of the picture and try to renew with this physicality either by using Instagram or analogue photography.

Nostalgic behaviours in photography emerged in reaction with these changes brought by digitalization. However the consumers interviewed were not hostile to digital cameras but they combine its use with either Instagram or analogue cameras. Therefore consumers in photography do not exclusively adopt nostalgic attitudes but they combine different types of consumption. Nonetheless, the findings revealed that consumers adopt nostalgic behaviours to give more meaning in their consumption of photography.

This desire to give more meaning is traduced differently by the consumers. Instagram users privilege the everyday life experience while analogue consumers emphasise the photographic experience.

For Instagram users, it appears that old-looking pictures have more power to tell stories. Indeed, the consumers associate old pictures with their ability to carry a story over the time, like pictures in old family books. Therefore, Instagram seems to be a way to transform a mundane event into a story, because it is visually narrative. It’s not about the photography itself but about its ability to convey a moment virtually. We can deduce from this findings that Instagram users practice an anecdotal photography. They communicate non-verbally instants of their life to create an interaction with a circle of relative and to give more meaning to everyday life. Usually, Instagram pictures shared on social Media have a short caption to describe the image. As one respondent describe it, Instagram pictures are similar to small souvenirs of the present, they enlighten an experience and transform it into a virtual object that you can carry everywhere. However the main drawback to this practice is that it fails to create authentic memories because everyone tend to have the same visual memories which decreases the possibility to express an individual perception. These ideas, contribute to generate knowledge about Instagram consumption which is still relatively scarce in consumer research.

Analogue user tend to value more the technical aspect of old cameras because it allows them to renew with old practices. This practice requires more time and efforts but allows
them to give more meaning to their experience of photography. By using analogue cameras and developing their films, the consumers feel closer to their passion because they have an overview of the stages which precede the creation of an image. Moreover, young consumers of analogue cameras can discover a dimension which no longer exists in digital photography which makes the process experimental and interesting. Even if it is perceived as more constraining, the consumers give value to the efforts required because it represents an achievement. These findings generate knew knowledge about the revival of analogue photography in consumption which is a subject that has not been studied yet in consumer research. Indeed, for high-skilled consumers, photography is not perceive as something easy, it is a practice which requires to think and to experiment. This process requires a certain level of knowledge, a way to perceive, to think and to transcribe reality into a personal creation. This can explain why experienced analogue users are reluctant to use Instagram and perceive them as “doing” photography rather than “being” photographers (Widdicombe & Wooffitt, 1990, pp. 274-275).

To conclude, the findings of this study provide a new understanding of nostalgic consumption behaviour in photography among young generations. Most importantly it corroborates what previous research have found about the change in consumption with the digitalization of photography from a consumer research perspective.

7. Theoretical contributions

This work contributes to develop existing knowledge in the study of nostalgia in consumer research. Indeed, previous studies have established that even young generations can experience nostalgic feelings of a past era that they have not experienced (Holbrook, 1993, p. 254). However little research has been conducted to explore this phenomenon in consumption among young generations. There was also a need of research about the vintage phenomenon expressed by previous studies (Cervellon et al., 2012, p. 971).

Three main contributions to theory can be identified in the present study. Firstly, this study provides a definition and analysis of two recent phenomena in nostalgic consumption behaviour: young Instagram users who practice an anecdotal photography and young analogue users who wants to renew with old practices to give depth to their experience.

Secondly, the identification of two types of consumers in photography, high-skilled and low-skilled consumers who have different aims and different techniques: the first group aims to give more depth to the practice of photography by acquiring a deeper knowledge; the second group aims to create personal memories of the present by using more accessible tools.

Finally, the last contribution regards the model of creation of value in photography. The findings allowed the researcher to find a positive correlation between the level of involvement in the photographic process and the physicality of the picture.

8. Practical contributions

The present study contributes to help defining a strategy for both Instagram and analogue photography. Concerning Instagram, the users have expressed a strong feeling of doubt concerning the future of the service. They assimilate it as a short-term trend and they all
mentioned the need to diversify the offers or to develop new filters. Moreover the findings reveal that Instagram provides a low value to the picture, and this is mainly due to the fact that it visually standardises the pictures which makes it less personal. Therefore there is a high risk that people get tired of this service because of its lack of originality. One strategy could consist of developing an application semi-professional with more parameters to attract a larger public and to balance this standardisation. One other solution could be to develop an application with animated images as suggested by one of the respondent.

Concerning analogue photography, there is a high attraction for this technique in the sample of respondents. However the main obstacle to this practice concern the costs required to develop and print the pictures. One of the possible strategy for companies selling analogue cameras nowadays, like Lomography, would be to develop an offer of kits to develop pictures at home.

9. Limitations

The main limitation of this study regards the external validity of the findings which concerns the possibility to generalize the results. (Bryman & Bell, 2007, p.395). The present study was set to generate knowledge by conducting a qualitative research in consumer behaviour. This choice of methodology allowed us to have a deep insight in the phenomenon of nostalgia among young generations and to formulate several explanations. However, the sample of participants was relatively small, 3 Instagram users, and 3 analogue users. Therefore, it appears difficult to generalize the findings to the whole population of Instagram or analogue consumers. However, we consider that this research can serve as a base for future studies to prove or reject the assumptions formulated.

Moreover, one limitation regards the confirmability of the study, meaning its ability to keep a certain form of objectivity (Bryman & Bell, 2007, p.395). Indeed, the fact that the sample was convenient leads to create a bias because the author knows the respondents personally. This could affect the process of data collection because the respondents might adapt their answers to the questions asked in order to support the author. However, during the present study, the interviewees tried to respect a form of intellectual honesty. Moreover, the fact that the author knows the respondents helped the interpretation of the data because there is a weaker level of misunderstanding.

Finally the last limitation of this study is the fact that only one demographic criteria was taken in consideration, the age of the respondents because the purpose of the study focuses on young generations. However, other variables, which were not taken in consideration in this study, might affect the consumption of Instagram and analogue practices like the profession or the gender.

10. Suggestions for further research

Since there has been little research conducted about photography in consumer research, there are various possibilities to generate knew knowledge. The first possibility would be to conduct a similar study among a larger sample of respondents to increase the reliability and transferability of the findings. This study could be conducted with a quantitative method to confirm or reject the findings of the present study. It could also be conducted by considering other variables such as gender and profession. Further research could also focus
on high-skilled or low-skilled consumers in photography to have a deeper knowledge about their consumption practices. There is also a need to develop further research about photography consumption in social media, for instance about how consumers deal with privacy issues or how consumers develop their capacity to expose themselves over the time. Photography consumption can also be addressed in a cross-cultural study to analyse how the practices differ among two cultures and how the photography industry can adapt to these specificities. Finally nostalgic behaviour and vintage consumption can be studied in other fields, for instance in the car industry, or in the second-hand furniture.
References


Appendix 1. Questions verbal interview

ANALOG PHOTOGRAPHERS

When did you start to practice analog photography? Why?

Do you prefer to practice analog or digital photography? Why?

From an aesthetic point of view, do you prefer analog pictures? If yes, why?

Do you think that practicing analog photography allows you to live or experience a past era?

What do you think about the « vintage » trend in fashion but also in photography? (In photography: people using analog cameras or people who add a vintage touch on their picture through Photoshop or other programs)

Do you think you will continue to practice analog photography? Why?

Do you think that analog photography will last in the future?

INSTAGRAM USERS

When did you start making pictures on Instagram? Why?

Do you also practice digital or analogue photography? What is the difference between them and Instagram according to you?

What value does Instagram add to the photography?

What does the vintage effect add to the pictures?

What do you think about the « vintage » trend in fashion but also in photography? (In photography: people using analogue cameras or people who add a vintage touch on their picture through Photoshop)

Do you think you will continue to use Instagram in the future?

Do you think that Instagram popularity will last in the future?
Appendix 2. Photo interview

- Picture 1: picture taken with an analogue camera - Nikon F1n2, 50mm f1.8
- Picture 2: picture before using Instagram - iPhone 5
- Picture 3: "Nashville" filter - Instagram
- Picture 4: "Toaster" filter - Instagram
- Picture 5: "Early bird" filter - Instagram
Appendix 3. Questions photo interview

Photos interview:

What do you think of these different pictures?

What do you think about the use of Instagram filters, what does it bring to the original picture?

Which picture looks the most authentic according to you?

Which picture looks the most retro according to you?
Appendix 4. Transcriptions of Instagram interviews

Abigail

1. Quando as-tu commencé à utiliser Instagram ?
J’ai commencé il y a au moins 1 an et demi. J’ai commencé parce que j’en ai entendu parler sur les réseaux sociaux twitter et facebook et j’ai vu que les gens arrivaient à faire des photos instantanées de leur vie avec des filtres hyper agréables. Avec une photo pas terrible à la base tu pouvais arriver à un résultat intéressant.

2. Est-ce que tu pratiques aussi la photographie digitale ou argentique en parallèle ?
Oui j’ai un petit appareil argentique qu’on m’a offert pour jouer, avec des vrais pellicules à l’intérieur et j’en fais de temps en temps mais comme je suis pas très douée en photo j’en pleine de photos ratées. C’est assez chouette, je vois ça comme un jeu, je développe mes photos. Mais j’en fais très rarement, peut être une fois tous les trois mois grand max.

3. Dans quelles situations tu préfères utiliser Instagram plutôt que l’argentique ?
J’utilise Instagram parce que c’est sur mobile, tout simplement. J’ai toujours mon téléphone sur moi, je peux prendre une photo hyper rapidement et la poster sur tous mes réseaux sociaux en même temps. Ça centralise tous mes réseaux d’un coup : sur mon tumblr, sur mon facebook, sur mon twitter, sur mon foursquare, sur tout ce que je veux en fait, par mail. Quand je vais sur facebook je mets une seule photo sans filtre et avec Instagram je peux mettre une photo sur tous mes réseaux avec des filtres.

4. Tu penses que ça te permet d’apporter plus de relief à ton expérience sur les réseaux sociaux ?
Ca me permet d’avoir une interaction plus grande avec les gens qui me suivent sur les réseaux sociaux, c’est sûr. L’image, ca marche forcément. Et il y aussi des sujets qui marchent sur Instagram, d’autant plus. La bouffe, c’est incroyable à quel point c’est un truc fédérateur. A partir de 11h jusqu’à 14h il y a que des photos de bouffe, et c’est là que ça marche le plus.

5. Selon toi, qu’est-ce qu’Instagram apporte à la pratique de la photographie ?
Ca lui fait plus du tort j’ai l’impression. Tout le monde peut l’utiliser, avec son téléphone sur soi. Tout le monde y a accès alors qu’avant la photographie était plus contraignante, il fallait avoir un appareil sur soi, faire développer ses photos alors que maintenant on peut en créer instantanément. Après je pense qu’Instagram n’apporte pas que du bien à la photographie. Les vrais photographes doivent se sentir très dépressifs parce que monsieur tout le monde peut faire n’importe quelle photo et le pire c’est qu’il y a plein de gens qui disaient au début sur Instagram « tes photos sont magnifiques » alors qu’il n’y a qu’un pauvre filtre dessus alors la bonne lumière tombe au bon moment. Je me rappellerai toujours d’un voyage que j’ai fait en Corse. Il y avait un coucher de soleil et moi j’avais pris mon appareil photo argentique et j’essayais de prendre des photos, j’en prenais plusieurs avec le même angle parce que je testais mon appareil et les différents réglages. J’avais une amie qui prenait une photo dans le même angle avec Instagram et du coup elle avait un résultat qui paraissait incroyable alors que moi j’avais une photo plus compliquée à obtenir que j’ai eu seulement 3 semaines plus tard. Du coup j’étais frustrée et j’étais hyper jalouse parce que j’avais fait tous mes réglages moi même et ça rendait un truc différent, pas forcément moins bien mais cette amie avait une photo qui plaisait à l’œil. On a l’impression qu’on a standardisé les goûts de la photo avec Instagram, y a des filtres pour tout et ça rentre dans des cases. Du coup on adore utiliser ce service mais j’ai l’impression qu’on est entrain de s’en lasser. Surtout avec l’arrivée de Vine qui est un peu l’Instagram de la vidéo. Je continue à l’utiliser parce que ça centralise tous mes posts en une application. Et ca m’arrive d’utiliser un Instagram brut c’est à dire de faire une photo sans filtre. C’est un peu le mode vintage hipster de l’Instagram, c’est de ne pas mettre de filtre. Il y a eu une mode à un moment qui consistait à mettre un hashtag #nofilter. C’était des photos sans filtres, les gens l’utilisaient pour montrer qu’ils étaient aussi capables de faire des photos sans filtres, mais
rapidement ils sont revenus sur leurs pas.

6. Que penses-tu de l’effet vintage ?
L’effet vintage pour moi c’est un peu comme la mode, on finit toujours par revenir à ce qui se faisait avant. On a des appareils de plus en plus technologiquement avancés et on essaie d’ajouter un effet dégueulasse sur un appareil avec énormément de pixel. Parce qu’on s’est rendu compte d’un truc c’est que quand on était petit et qu’on faisait des photos argentiques il y avait un grain. Et le grain a énormément de charme. Après avec l’arrivée du numérique le grain a disparu. C’est tellement précis qu’on voit tous les défauts des gens, leurs rougeurs, ca en devient laid. Les photos de nous adolescents elles me choquent vraiment parce qu’on était vraiment tous laids. Et du coup on ajoute des filtres pour essayer de redonner du grain aux photos, comme si on essayait de les tanner, passer pour en effacer les détails. Tout était hyper net et du coup toutes les photos de tout le monde entre les années 2000 et 2005 étaient moches parce qu’on voyait tous les détails mais aussi tous les défauts. La réalité était plus très jolie.

7. Es-tu une adepte du vintage ?
Oui complètement, je suis prise dans les filets du vintage. Mais c’est comme la mode, c’est un éternel renouvellement, on est toujours obligé de regarder ce qu’il s’est passé avant pour en faire une nouvelle mode aujourd’hui. Je pense même en être victime.

8. Tu penses que c’est par nostalgie ?
Je pense que c’est dur une réalité qui peut être un peu hostile au jour le jour, ne serait-ce que par l’actualité donc on a besoin de se réfugier dans un passé qu’on imagine toujours plus beau. Alors qu’il y a 50 ans ou 60 ans c’était la seconde guerre mondiale, c’était pas mieux. On a besoin de se réfugier dans un passé plus calme.

9. Est ce que tu comptes continuer à utiliser instagram ?
Il va falloir qu’ils fassent des améliorations intéressantes sinon on va s’en lasser. L’arrivée de vine est un concept intéressant. La timidité que j’avais sur Instagram au début et qui est passée très rapidement, parce qu’aujourd’hui j’arrive même à faire des photos de moi même et à les publier, sur Vine c’est très compliqué de faire des vidéos avec le son et l’image. J’aurais pensé qu’on se serait lassé beaucoup plus vite d’instagram mais en fait ça reste. Je pense qu’il faudrait développer de nouveaux filtres ou autres propositions. L’euphorie Instagram est déjà bien passée. On revient comme j’ai dit au style nofilter, un peu différent. Mais aujourd’hui dans l’instantané on peut pas faire mieux qu’Instagram. Il y a d’autres applications qui permettent d’améliorer les photos Instagram en compilant plusieurs angles sur une même photo, une sorte de collage. C’est une des rares améliorations possibles, ou sinon créer des images animées en gif. Ca c’est quelque chose que j’utiliserais.

10. Est-ce que tu retouches tes photos avec d’autres logiciels qu’Instagram ?
Je suis très nulle en photoshop, je le fais de manière très naïve et maladroite parce que c’est un logiciel très compliqué à utiliser. La plupart des gens que je connais et moi même utilisent des filtres automatiques sur une application de photo comme iphoto apple par exemple. C’est par manque de technique que j’utilise pas. C’est aussi pour ça que j’aime bien utiliser l’argentique parce que les photos sont pas trop parfaites. J’ai pas envie d’apprendre photoshop, enfin je pourrais mais j’ai pas pris le temps pour le faire. J’en n’ai pas non plus particulièrement envie parce que je fais moins de photos. La photo mobile, notamment celle que je fais avec Instagram ça a un peu tué mon envie de faire des photos avec d’autres appareils. Du coup j’utilise rarement mon argentique parce qu’il est lourd, parce qu’il prend de la place dans mon sac, parce que j’ai peur qu’il soit cassé par quelqu’un, parce que je sais pas si je vais l’utiliser alors que mon mobile il est toujours avec moi.

11. Est-ce que tu fais une différence entre les photos que tu pourrais prendre au quotidien avec ton téléphone ou celles que tu pourrais prendre en voyage par exemple ?
Oui parce que je veux vraiment créer des souvenirs avec mon appareil argentique. Je veux pas juste dire que j’étais à tel endroit à tel moment. Je veux pas partager. Quand j’utilise mon argentique c’est
avant tout pour moi. C’est des souvenirs que je crée, que je vais scanner. Mais c’est pas du tout la même dimension. C’est vrai qu’on a toujours besoin de partager sa vie comme si on était une star, mais c’est un peu le but des réseaux sociaux et on est un peu victime de ça. Mais pour moi ça m’aide dans mon boulot. Je peux dire que je suis là à tel concert, à tel endroit, je vais vivre telle émotion à un concert Inrocks. Je suis allée dans cette boutique là, je veux le partager pour que les gens aillent dans la même boutique. Pour le boulot ça me sert beaucoup mais je l’utilise aussi beaucoup pour moi. Quand je pars en voyage pour le boulot, j’utilise le compte des Inrocks sur Instagram.

Photo interview :

J’aime beaucoup la première photo mais j’aime pas trop les filtres utilisés sur Instagram. C’est pas ceux que j’utilise d’habitude, j’utilise des filtres un peu plus froids. La comparaison entre la photo analogique et celle à l’iphone est dingue. Celle faite à l’iphone est vraiment moche. Je trouve la première photo beaucoup plus jolie, parce que tout n’est pas net à l’arrière-plan. C’est un effet tout simple, mais c’est très beau.

Sur cet exemple, les filtres améliorent pas vraiment la photo. L’effet flou sur la deuxième photo est joli donc ça apporte quand même quelque chose. C’est pas flagrant là.

La photo 5 est la mieux.. On devient spécialistes d’Instagram. On a beau être nul en photo et on arrive à faire des commentaires. Tu vois qu’il y a une différence entre quelqu’un qui utilise Instagram de manière spontanée et quelqu’un qui devient spécialiste à force de l’utiliser. J’avais lu un article sur Konbini qui disait, en fonction des filtres utilisés quelle personnalité vous avez, j’ai trouvé ça drôle parce que c’est vrai que j’ai tendance à toujours utiliser les mêmes.

Que penses-tu des personnes qui font un travail artistique avec Instagram ?

Moi ca m’exaspère, je trouve ça insupportable parce que je pense à tous les photographes que je connais et qui galèrent à faire de la photo. Après on peut faire des très jolies choses de manière naïve, y a plein de photographes qui utilisaient des trucs hyper simples. C’est vrai qu’il y a des personnes qui font des photos assez étonnantes. Mais ca va plutôt être le cadrage, la manière dont ils vont composer.

Y a plusieurs utilisations d’Instagram. Il y a des gens qui font des photos intéressantes et d’autres qui font du contenu intéressant : par exemple photographe de belles chaussures ou un beau plat. Mais pour qu’une photo soit intéressante en soi, c’est plus rare. Souvent on s’attache plus souvent à ce qu’on fait et où on est plutôt qu’à la qualité de la photo en soi. C’est plus le contenu qui prime la plupart du temps, ou sinon le côté égocentrique.

Photo la plus authentique : 1
La plus rétro : 5. elle ressemble à un polaroid. La bordure blanche fait un peu rétro, années 60. Authentique, c’est quelque chose qui est le moins retouché. Et rétro c’est ce qui fait année 60, la forme arrondie, les couleurs. Le problème c’est qu’on peut pas faire plus authentique que quelque chose qui paraît réel (argentique). Si on utilise des filtres c’est justement parce qu’on n’a pas de nikon argentique sous la main. L’effet vintage c’est un effet qu’on a créé récemment, dans les années 2000. Donc quand tu me dis vintage ou rétro je pense à un filtre qui fait rétro.

Tu penses qu’utiliser un appareil argentique aujourd’hui c’est un acte rétro ?

Pour moi oui, parce que y a peu de professionnels qui utilisent l’argentique parce qu’ils peuvent pas acheter des pellicules tout le temps, ou ils utilisent les deux formats, numérique et argentique. Mais pour nous qui sommes spécialistes et qui sommes pas photographes et qui font ça pour un hobby oui ça correspond a un effet rétro parce que c’est quand même jeter de l’argent par les fenêtres que d’acheter toutes les pellicules. Donc oui c’est vouloir revenir un peu vers une pratique rétro. Mais en revanche le résultat lui est authentique et non rétro. Parce qu’en plus souvent les photos que je fais à l’argentique elles sont ratées, donc elles sont pas rétro, elles sont authentiques. Par contre je développe pas toutes les photos argentiques sur papier. Je peux les voir en miniatures sur pellicules mais sinon je les met toutes sur CD mais j’en imprime que quelque unes. Je les numérise pour pouvoir les partager à des amis sinon il faudrait que je les imprime et que je les donne de main à la main, ce qui paraît compliqué. J’avais réalisé des photos avec mon appareil argentique que j’avais
oubliées, je les ai développées il y a quelques mois, et il y avait des photos de mon ex. C’est drôle parce que c’était une période de ma vie avec quelqu’un, j’ai capté son sourire à ce moment là, de nous deux, et je me rappelle même plus où on était, je sais pas la date ni l’heure, mais c’est drôle de tomber dessus. Ces photos je les ai gardées et je les ai imprimées. En revanche je n’imprime pas de photos instag mais je connais des proches qui ont fait des petits books de photo pour des amis pour les anniversaires. Mais ça je le fait pas. Pour tout te dire, parfois j’ai fait des photos mobiles que j’ai perdu et je m’en foutais. J’attribue pas de valeurs aux photos qu’il y a sur mon téléphone, je crois que si je les perdais demain je m’en foutrais. C’est terrible à dire mais je ne suis pas sentimentale à propos de ces photos. Alors que celles que j’ai prise avec l’argentique j’y ai passé du temps et comme il y a un travail qui est fait, mais si il est médiocre techniquement, j’y attache plus d’importance.

Et en temps que community manager d’un magazine, quelle importance tu accordes à Instagram ? De plus en plus de marques utilisent instagram. Au début elles savaient pas très bien comment ça pouvait leur utile pour faire du retour sur investissement. Après les marques ont compris que c’était sur l’événementiel qu’elles allaient pouvoir capitaliser là dessus pour avoir une meilleure image. Donc nous les inrocks, on utilise instgram pour capturer des instants événementiers relatif à notre journal, des concerts, des festivals, des trucs drôles. Et surtout on essaye de temps en temps de publier une image pour attirer un peu le regard, par exemple prendre une photo du magazine de la semaine en avance. Il y a des gens qui nous cite, mais pas non plus énormément. Donc on est encore entrain de comprendre comment on pourrait capitaliser là dessus. Mais il y a quand même plus de 6000 personnes qui nous suivent. Par exemple que ce soit pour un journal ou une marque de yaourt on pourrait pas passer notre temps à publier des yaourts, il faut réfléchir à ce qu’on peut faire. Mais en revanche la photo en soit, c’est le cadet de nos soucis, j’ai l’impression qu’on choisit un filtre à l’arrache et puis ca ira. En plus dans les concerts les conditions sont toujours horribles. Je me concentre pas du tout sur la qualité esthétique de la photo comme je pourrais le faire sur mon compte, je me concentre plus sur le contenu, sur quel hashtag je vais utiliser, quel moment je vais choisir pour faire en sorte que plusieurs personnes like. C’est une utilisation beaucoup plus commerciale. Ce qu’il faut mettre en avant c’est avant tout le moment ou le produit.

Camille Massera

Quand as-tu commencé à utiliser Instagram ?
J’ai commencé à utiliser Instagram en octobre 2012, mais si ça avait existé sur blackberry je l’aurais installé avant.

Pourquoi tu as commencé ?
Parce que c’est un rendu de photo original.

Est-ce que tu pratiques aussi la photographie argentique ou digitale ?
Oui, je pratique l’argentique. Et je préfère l’argentique au digital. Parce que je trouve qu’avec le digital, tu peux prendre tout et n’importe quoi en photo, l’argentique ça t’oblige à faire plus un effort de réflexion dans la conceptualisation de la photo. Et ensuite, en terme de rendu je trouve que l’argentique ça te force à développer tes photos donc t’as plus un lien matériel avec l’objet photographique et au niveau du grain et de la lumière, je trouve ça plus joli. D’un point de esthétique je trouve que ça a un rendu plus en accord avec la vision que j’ai de la réalité. C’est à dire, c’est quoi ta vision de la réalité ?
Je trouve que c’est plus... non je sais pas... les couleurs, le grain de la photo... Tu vois une photo c’est quelque chose qu’on a pris donc qui est passé donc le fait de la tirer ça a bien un petit côté passé, un petit côté vécu. Elle a vécu dans ton appareil photo tu vois, elle s’est incrustée dans la chair de la pellicule. Ce qui est bien aussi avec l’argentique c’est que tu peux rater tes photos, le digital quand tu les rates tu les effaces, tu t’en fous, là elles sont ratées mais t’as quand même obligée de les assumer.
Et tu préfères l’argentique ou Instagram ?
L’argentique. J’ai voyagé en Chine sans avoir Instagram et ça ne m’a pas manqué.
Et quand tu utilises Instagram, pourquoi l’utilises-tu plutôt que de choisir l’argentique ?
Quand j’ai pas mon argentique sur moi ou quand j’ai envie de faire une photo vite fait, pour rigoler.

Donc tu n’assimiles pas Instagram avec la pratique de la photographie ? Non et je l’assimile pas non plus au partage sur les réseaux sociaux parce que j’ai toujours pas compris comment on les partageait. (rires). Sinon tu le ferais ? Non. Je mets pas de photos non plus sur Facebook, j’aime pas les partager. Je préférerais faire des soirées diapos mais pas partager mes photos sur Instagram.

Qu’est-ce qu’Instagram apportent aux photos que tu prends sur Smartphone ?
Hum... Du orange. Un petit côté vintage, années 70, un petit côté "on est des hippies". Et aussi, tu peux pas trop rater ta photo avec Instagram parce que tu mets un filtre et c’est quand même joli. Il y a tellement de filtres disponibles qu’il y aura forcément un filtre qui va avantager ta photo. C’est un peu une manière de photoshopper pour les nuls.

Tu trouves que d’un point de vue esthétique, c’est une valeur ajoutée Instagram ? Oui oui, disons ca.

Est-ce ce côté passé, vintage, hippie, te plaît de manière général en photographie ?
Oui, euhhh. Ouais. Je sais pas si t’as remarqué mais sur LeMonde.fr maintenant ils mettent de plus en plus de photos qu’ils ont passé au filtre un peu jaune,et j’ai trouvé ca plus joli. (Parce que c’est plus chaud ?) Parce que ça fait un peu vieux, je sais pas comment te dire, ça fait jauni. J’aime bien tout ce qui est vieux. Ça fait penser à quand tu fouilles dans les photos de tes parents, “ils ont fait ca”, ca avait l’air trop cool et toi t’essaies de recréer ces moments là à travers la photo.

Tu penses que t’idéalises un passé ?
Surement, le passé des années 70. Quand il n’y avait pas la crise, parce qu’après en 73 il y a eu une première crise économique. Après la France s’est un peu relevée mais là, on ne se relève plus.

Tu penses qu’Instagram c’est un remède contre la réalité morne ?
Le fait est que tu prends vachement plus de photos, toute la journée donc c’est aussi un moyen de varier tes photos. Mais bon moi je suis pas du genre à publier des photos toute la journée sur Instagram comme ses gens qui prennent leurs pieds, leurs ongles.

Es-tu adepte du vintage ? en mode /photo
Non pas vraiment. Enfin si, j’ai trouvé le petit livre rouge de mao et je l’ai acheté. Mais je trouve que la mode du rétro est intéressante. J’aime bien aller dans des endroits décorés de manière vintage, fait de bric et de broc. Pourquoi j’aime bien ? Parce que c’est un état d’esprit d’avant, que tu retrouves dans les objets et c’est une conception du monde même si c’est plus celle d’aujourd’hui que tu retrouves dans les objets, les choses. Tu sens le vécu de la chose.

Est-ce que tu comptes continuer à utiliser Instagram ?
Oui je pense. Si c’est gratuit oui, si c’est payant je ne l’achèterai pas.

Tu penses qu’Instagram va rester populaire ?
Non je pense que c’est un effet de mode, ça sera sans doute remplacé par autre chose, comme faire des photos en réalité augmentée. Je trouve que les gens postent déjà beaucoup moins qu’avant.

Photo-interview:
1. Impression générale
J’aime bien la première photo. Les autres sont un peu toutes équivalentes. J’aime pas la photo 4. La photo 1 est belle, elle est poétique. On dirait un tableau impressioniste et devant un modèlde de Botticelli qui boit du nespresso. C’est très beau.
2 qu’est-ce que les filtres ajoutent ?
Je pense que c’est plus du point de vue des couleurs et de la netteté. La lumière est diffusée bizarrement à chaque fois. Quels filtres t’utilises ? je me souviens de toaster et early bird, ça me rappelle quelque chose, mais je ne sais pas vraiment. Le nom toaster me fait rigoler, j’aime bien utiliser le filtre, c’est l’effet grille pain. Pour moi les filtres, je vois pas ça comme un ajout qualitatif sur la photo. Je vois plus ça comme un ajout d’amusement, ça donne un autre rendu mais la photo n’est pas mieux ni moins bien, elle est différente mais dans un sens rigolo.

Parce qu’il y aussi des gens qui pratiquent Instagram d’un point de vue artistique.
Oui je le concède. C’est un outil de transformation de la photo, c’est comme un photomontage.

3. Quelle photo parait la plus authentique ?
La photo 1. Dans les photos Instagram la photo 3 après hésitation : c’est flou mais pas trop, il y a un bel équilibre entre les couleurs sans être too much. Est-ce que tu penses que les personnes qui utilisent Instagram ont la nostalgie des années 70 ? Oui oui peut-être. Tout comme les gens qui font de la photo noir et blanc ont peut être la nostalgie des années 1900. moi personnellement non. J’ai pas vraiment de nostalgie mais j’aime bien le type de photo. Est-ce que tu fais aussi des photos sur iphone ? Oui Je fais aussi des photo sur iphone sans retouches. Et tu les trouves belles ? Magnifiques ! (sur un ton ironique). Non je trouve que de manière générale, les photos sur téléphone que ce soit Instagram ou iphone n’ont pas grand intérêt. Mais je trouve que je suis pas douée en photo du tout donc...

4. Pourquoi n’ont-elles pas d’intérêt ?
Parce qu’elles sont un peu triviales.

A propos d’Instagram, j’essaie de me remémorer des noms de photographes des années 70 qui ont pu faire des photos similaires mais aucun nom ne me vient à l’esprit. Je pense que l’esthétique des années 70 vient peut être de l’époque que tu vois à travers les photos de tes parents, ou dans les films qui ont un certain grain, des certaines couleurs... Après est-ce qu’il y a des photographes qui faisaient des photos comme ça et que j’aime bien, non je crois pas. Les photographes que j’aime bien ils font plus du noir et blanc, par exemple Helmut Newton il a jamais pris des photos comme ça, même Depardon alors que c’était cette époque. C’est peut être aussi marketing, je suis sûre que c’est la pub qui nous manipule.

**David Darmedru**

1. Quand as-tu commencé à utiliser Instagram ?
On va dire depuis Janvier 2012.

2. Et pourquoi t’as commencé ?
Parce que j’étais en stage, et c’était un moyen de faire des pauses... Non, je crois que ça coïncidait avec euh... comme j’étais à Paris, je me suis amusé à Instagramiser quelques photos que je faisais. Mais j’ai une utilisation très personnelle parce que j’ai un compte masqué et je transmet à personne et souvent il y a plein de photos qui ne sont qu’à moi

3. Tu les gardes pour toi, et du coup, tu l’utilises parce que tu aimes bien l’effet que ça fait, l’esthétique ?
Pour enlever un complexe de non-professionnel de la photo et donc, de faire des photos simples. Aussi, c’est parce que finalement avec toutes les photos numériques qu’on a, on n’a plus trop de souvenirs de ce qui se passe parce qu’on les accumule. Je me souviens d’une conversation qu’on avait eu en disant que nos enfants auront encore moins de souvenirs que nous à Nancy. Et je ne sais pas si c’est aussi pour retrouver ses vieilles photos quoi, qu’on avait quand on était petit, qui restaient un peu trop longtemps au soleil et qui devenaient un peu étranges. Finalement, c’était assez rigolo, parce que les écrans de bonne qualité c’est bien mais, parfois ce serait rigolo d’avoir
beaucoup de saturation, beaucoup trop clair, beaucoup trop sombre.

4. Est-ce que tu pratiques aussi la photographie digitale ou argentique en parallèle ?
Digitale oui, argentique jamais.

5. Dans quelle(s) situation(s) préfères-tu utiliser Instagram ? Plutôt que la photographie digitale.
Instagram, je ne l’utilise que sur les photos que je prends avec le téléphone, alors que la photographie digitale, c’est plus lors de « vrais voyages » etc. Quand je transporte mon appareil avec moi.

6. Tu fais des photos avec ton iPhone un peu au quotidien ?
Au quotidien oui. Sur le campus, parce que parfois il est joli, j’imagine que c’est la même chose pour toi. Comme je ne transporte pas mon appareil photo, je prends mon téléphone portable minable.

7. Selon toi, qu’est-ce qu’Instagram apporte à la pratique de la photographie sur smartphones ?
Un bon rendu pour certaines photos, ça encourage à utiliser plus le smartphone pour de personnes qui n’ont pas l’habitude d’utiliser un appareil photo. Par contre, je ne pense pas que ça apporte grand chose à la photo en soi. Les meilleures photos, qu’elles soient digitales ou argentiques, sont faites avec de vrais appareils photo, pas avec un smartphone etc. Après ça permet à chacun de faire un petit peu version philosophie des petits instants, de la vie quotidienne. Sur certains trucs, on va dire que l’avantage d’Instagram, à part pour ceux qui l’utilisent pour montrer ses ongles, montrer sa bouffe etc., peut être que les gens font plus attention aux petits instants maintenant, en prenant des photos, limites insignifiantes mais leur apporte beaucoup pour eux.

8. Mais toi, ce n’est pas ce que tu pratiques ?
Parce que je ne les partage pas, enfin j’en partage certaines mais je les sélectionne. Je dois avoir 50 photos instagramisées, et si j’en ai sorti 20 depuis un an c’est grand max.

Il y en où j’ai vraiment pris la photo parce que je voulais la partager et donc je la partage tout de suite. Le petit format carré est devenu plus ou moins un classique pour tout le monde et donc c’est comme des petits souvenirs, des petits magnets de voyage : ça ne prend pas trop de place, ça passe très bien sur un page facebook ou un truc comme ça. Ça n’est pas sur tout pour la fierté de la photo ni rien, c’est plus pour partager ce moment que j’ai kiffé.

10. C’est donc plus pour le moment que la photo ?

11. Et quand tu disais que ton appareil digital, tu le réserves à tes voyages, c’est parce que quand tu voyages, tu accordes plus de temps à la photo ?
Oui, je pense. En tout cas, j’ai envie que ça ait un meilleur rendu, que simplement un vieux téléphone.

Le plus, je fais une saturation sans filtre ou sinon... Je ne connais pas les noms.

13. Tu choisis plus selon l’effet et pas selon le nom ?
Oui plus selon l’effet ? Et puis j’ai réalisé que souvent, selon ce que t’as ressenti pendant ce petit moment, ça ne va pas être de la grande poésie mais t’as envie que ça soit très saturé, t’as envie que ça soit très sombre. Je pense qu’il y a beaucoup de personnes qui l’utilise selon leurs humeurs.

14. Parce que la photo reflète plus l’instant ? En fonction du filtre que tu utilises ?
Oui, c’est aussi parce que l’on arrive de moins en moins à communiquer avec les photos, alors on communique avec des images. Est-ce que, par exemple, c’est le toasteur et une image limite un petit
peu rétro et passé, d’un truc qu’on arrivera jamais à retoucher quoi ou à revivre, ou est-ce que c’est plutôt quelque chose de plus soft et qui fait que voilà c’était un moment cool et doux.

15. Que penses-tu de l’effet nostalgique ou vintage ? Est-ce que tu penses que les gens font des photos sur Instagram pour apporter un côté nostalgique visuellement ? Oui, ah ça c’est sûr parce que j’ai l’impression qu’en utilisant Instagram et les filtres etc., les photos ont plus de caractère par rapport à un photo de téléphone portable. Et je pense que dans l’inconscient des gens, les photos qui durent le plus c’est, les photos vintage, celles qu’on voit quand on refait la biographie de quelqu’un, celles qu’on voit quand on est tous ensemble en famille et finalement, il y a une référence aux vieilles photos comme si elles apportaient plus de vérités que les nouvelles. Est-ce que c’est pour leur donner plus de caractère et plus de force, par exemple, celle-ci elle date d’un moins mais... Avec son petit effet c’est comme si elle avait passé le temps et que finalement c’était un souvenir très ancré parce que je m’en souviens toujours et pourtant elle a l’aspect d’une vieille photo. Et je ne sais pas s’il y a un petit peu de ça mais c’est mon analyse de l’instant.

16. Qu’est-ce que tu penses de la tendance vintage en général ? Du côté rétro, que ce soit dans la mode ou même dans la musique ou dans le cinéma ? Je pense que c’est vraiment… sur certains trucs, on va trop vite et soit on a peur d’oublier, soit on a besoin de s’accrocher à des choses qui nous semblaient peut-être plus stables ou plus spontanées que maintenant. Pourtant on communique de plus en plus mal parce qu’on a trop de moyens de communication que ça devient de la petite communication. Mais je me souviens avoir dit à mon père : « oh j’aurais voulu vivre dans telle époque pour pouvoir connaître ça », et apparemment ça arrive à tout le monde, même aux sages : nos parents.

17. Et toi, dans quelle époque aurais-tu voulu vivre par exemple ? Ah bah si j’aurais pu commencer dans les années 60 ou un truc comme ça, ça aurait assez rigolo. Après, il n’y a pas une époque prédéfinie, il y a une succession d’époque, les années 20 aux Etats-Unis, les années 60-70, et après je ne regrette pas du tout d’avoir vécu dans l’époque 90 mais les pogs et minikeums c’était quand même rigolo.

18. Et les années 60-70 pour toi, ça te rappelle quoi, quel genre d’esthétique ? Les années 60, c’est la vraie reconstruction de l’après-guerre avec un petit peu d’insouciance mais pas encore totalement, c’est, peut-être aussi que c’était légèrement plus tôt, là où il y a eu les racines des vrais débats et des vraies avancées modernes qui sont survenues un peu plus tard.

19. Parce que tu penses que maintenant, il y a moins d’insouciance ? Je pense qu’on nous engueule, nous jeunes, en nous disant qu’on fait n’importe quoi, qu’on fait trop la fête. On se donne un semblant d’insouciance mais que derrière, on est très marqué depuis les années 80 par beaucoup trop de choses, que ce soient les grandes épidémies, que ce soit le SIDA, que ce soient les problèmes économiques. Je ne sais pas si avant, ils avaient plus de connaissances sur les grands enjeux des sociétés à des âges très réduits, mais maintenant j’ai l’impression qu’on demande à nous, et même de plus en plus, et de plus en plus jeunes à des enfants de comprendre le monde économique, de comprendre des trucs complexes ou d’assumer des situations compliquées, alors qu’avant je pense qu’on préservait peut-être légèrement plus au début et après on était très autonome. Et là, on nous demande beaucoup au début et puis je ne sais pas si on devient totalement autonome.

20. Est-ce que tu comptes continuer à utiliser Instagram dans l’avenir (Proche ou lointain) ? Dans les prochains mois, oui je vais m’amusser. Sur le long terme, je ne dénie pas le fait que ce soit un effet de mode aussi, donc est-ce que je l’utiliserais toujours autant pour moi et pour les autres, ça n’est pas sûr. Par exemple, sur le court terme, je sais que je vais faire un road trip donc forcément, parfois je prendrai peut-être une photo avec mon téléphone pour avoir un effet vintage de la Californie ou un truc comme ça quoi. Parce que justement ça me raccroche à des événements passés et je me dis, [c’était] un bon petit instant.
21. T’as l’impression que pendant ce road trip, tu vas peut-être revivre une autre époque, de voyages en van ?
Oui. Après, ce qui m’fait dire qu’aussi dans le court terme j’abandonnerai ça, c’est que j’ai tendance à faire moins de photos qu’avant de mes voyages, pour les vivre plus intensément. Ça n’est pas que la photo, c’est aussi se balader, lever les yeux, regarder au loin et se dire, on profite de l’instant personnellement et bien sûr, il y a deux-trois photos avec l’appareil photo pour faire partager aux autres s’ils ont envie de voir, s’ils ont envie de s’ennuyer pendant une soirée où tu partages toutes tes photos, ou si t’as envie de leur envoyer juste une photo en leur disant « bah je pense à vous, je suis ici, gros bisous » quoi.

22. Est-ce que tes photos de voyage tu les retouches aussi ?
Pas tellement. Je les recadre via le logiciel « hyper basic » de iPhoto, juste histoire un petit peu, genre quand j’ai pris une skyline, la photo au Etats-Unis, si je vois que le building est légèrement penché je te remet droit. Après en filtres, rien de comparable à Instagram, ce n’est pas des filtres nostalgiques etc., c’est juste éclaircir ou assombrir si la photo en a besoin.

23. Et tu prends le temps de toutes les trier, de toutes les retoucher ?
Maintenant oui. Quand je finis un voyage, je sais que souvent, pour une semaine il y a 400 photos, j’essaie de passer à 200 en me disant que je garde vraiment les meilleures, j’évite les doublons, j’essaie de prendre celle qui a le plus de sens pour la mémoire de l’ordinateur mais aussi pour me dire, « tu gardes vraiment que les meilleures ».

24. Et tu disais que t’aimerais bien pratiquer la photographie argentique ? Pourquoi ?
J’aimerais bien prendre un cours que ce soit argentique ou digital parce que je pense que tu apprends toujours plus de techniques avec l’argentique qu’avec le digital. Sur le digital, il y a de très bonnes techniques à apprendre, mais sur certains trucs on est très assisté par la petite fonction de… tu fixes un point au loin et tu prends la photo etc., et j’ai l’impression que parfois avec le digital, on ne réfléchit même plus, on dit je fixe ce point et c’est bon alors qu’avec l’argentique, on prenait le temps de dire quel est le sens de la photo, parce que c’est une photo à développer, soit ça coutera cher, soit ça prendra du temps si je le fait par moi-même. Il y a peut-être un regard légèrement plus curieux avec l’argentique.

25. Et tu penses que les gens, les jeunes qui pratiquent aujourd’hui la photographie argentique c’est pour revenir à ces fondamentaux de la photographie ?
Il y a ça et puis, aussi un effet de mode et aussi pour avoir une photo papier. Avec le digital finalement, on en imprime quelques unes mais après on les garde sur des écrans qui sont très bons mais qu’on ne regarde pas forcément.

26. Quelle valeur a le papier pour toi ? Par rapport au numérique
Aujourd’hui, je n’utilise pas du tout le papier parce que ça fait 4 ans qu’on ne s’est pas posé à un lieu fixe pour plus d’un an. A part imprimer 2-3 photos et les garder le temps de décorer un petit peu un espace qui est imperssionnel, pour le moment, je n’en ai pas une grande utilité. Mais je pense que pour plus tard, si je me pose, je pense que j’en aurai besoin parce que je voudrai partager peut-être plus de souvenirs avec des personnes qui sont de passage chez moi, parce que j’aurai une vie de famille, et ça permet de voir l’évolution d’une famille, des trucs comme ça. Mais pour le moment, la seule utilisation que j’en ai, c’est justement quand je vais voir ma famille, et que je revois les photos qu’on a ensemble.

27. Parce qu’en fait, pour toi, une photo papier ça matérialise plus un souvenir qu’une photo que tu regardes dans ton ordinateur et que tu ne regardes pas ?
Ça rend l’instant plus concret quand tu l’as vécu il y a longtemps parce que quand elle est accrochée sur le mur, tu passes devant, peut-être que tu passes 20 fois devant pendant ta journée et tu n’y accordes aucune attention, mais finalement au bout de la 21e, parce que tu seras avec une personne, soit de la photo, soit qui a pris la photo, soit parce que t’as parlé de cette photo à cette personne, tu repasses devant cette photo une 21e fois, et tu dis « ah oui c’était quand même un bon moment »,
« oh cette personne elle est partie depuis »

28. Et est-ce que tu penses que tu mettras des photos sur papier, mais pas forcément que tu accrocheras au mur, mais que tu garderas classées dans une boîte ?
Je pense. Il y a aussi une chose par exemple à Paris où là j’ai vraiment peut-être redécoré un petit peu un lieu qui était très sobre, très impersonnel etc., je mettais pas forcément des photos dehors mais c’était par exemple quand j’ouvrais mon placard. Sur l’envers de la porte, il y avait plein de photos, des coupons de places de concert, les solidays qu’on a fait ensemble, un ticket de cinéma avec la photo de quelqu’un à côté, des trucs comme ça. Je peux faire une petite boîte à photos oui, chose que j’ai déjà sur mon bureau.

29. Et c’est des photos digitales imprimées ou des vieilles photos ?
Les 2. Et elles sont dans le désordre. Comme ça c’est la petite boîte à souvenirs.

30. Donc tu penses qu’Instagram c’est un effet de mode et que ça ne va pas forcément durer ?
Ça va peut-être durer parce qu’il y a toute cette fonction sociale etc., partage. Puisqu’on est tous connectés et on sait que ça va durer maintenant, au début on pensait vraiment que c’était un effet de mode, par exemple Facebook etc. Je ne saurais pas trop dire. Sur le long terme, les gens qui utilisent ça ne vont peut-être pas le faire tout le temps. Après avec l’évolution des smartphones, de plus en plus, l’appareil photo rentre dans ta poche et dans ta main. Je suis dubitatif.

Photo-interview

1. Que penses-tu de toutes ces photographies d’un point de vue esthétique ?
La première surpasse toutes les autres.

2. Est-ce que tu saurais dire pourquoi ?
La texture de l’image est largement meilleure. La définition de la peau de la jeune demoiselle est quand même beaucoup plus nette. On devine un peu plus les émotions que dans les autres où finalement, ce qui est plutôt mis en scène par l’utilisation d’Instagram, c’est plus l’ambiance. Dans la première photo, on ne sait pas trop en arrière plan si c’est par exemple de la neige avec des arbres sans feuilles, on est plus focalisé sur l’émotion ou le visage de la jeune demoiselle que sur les autres.

3. Qu’apportent les filtres Instagram de la photo n°2 à la photo originale ?
Nashville, ça n’apporte pas grand chose pour moi. Toaster, on dirait que la photo a pris le soleil. Je sais que c’est le but. Le meilleur filtre pour moi ce serait early bird.

4. Est-ce que tu penses que ça améliore la photo d’un point de vue esthétique ?
Par exemple, la n°5 est légèrement améliorée par le filtre, parce que son visage est trop jaune dans la n°2 mais ça fait toujours une surexposition de son visage.

5. Tu trouves que ça apporte du caractère à la photo ? Ou un originalité ?
Ça homogénéise légèrement les couleurs. Est-ce que ça permet de faire une photo légèrement plus appréciable parce que c’est plus un dégradé plutôt qu’une surexposition de la lumière à l’intérieur, quelque chose qu’on essaye de deviner, on comprend bien qu’il y a une maison avec des petites fenêtres éclairées au loin. Ça la rend légèrement plus harmonieuse par rapport à une surexposition.

6. Mais pour toi ce n’est pas des photos que tu pourrais qualifier de belles ?
Par exemple, si tu me donnes une seule photo, par exemple la n°5, je te dirais « ah elle est pas mal cette photo », mais par contre, après avoir vu la première, c’est dur de dire « oh elles sont excellentes en dessous ».

7. Parmi toutes ces photos, laquelle trouves-tu la plus authentique ?
La première.
8. Selon toi, qu’est-ce qu’une photo authentique ?
Etonnamment, une photo sans cadre, car maintenant, lorsqu’on voit un cadre, on pense tout de suite à une retouche. L’ensemble des filtres utilisés avec Instagram est relativement homogène, on reconnaît même quel filtre est utilisé. Une photo authentique, c’est le regard du photographe, sans filtre, avec une qualité de l’image et la qualité de la création de l’image par le photographe.

9. As-tu autre chose à ajouter ? Des impressions ? Des commentaires ? Que penses-tu par exemple de ce format carré repris à la photo argentique et au Polaroid ?
Je n’ai pas tendance à vouloir uniformiser tout ce que je fais ou tout ce que les autres font, mais ce format peut être assez appréciable parce que soit cela concentre tout sur un petit bout de photo, soit il y a encore une fois cette idée de magnet.

10. Penses-tu que Instagram ou tout autre logiciel de retouche photo réussissent à retranscrire l’esthétique de la photographie argentique ? Instagram imite-t-il fidèlement le Polaroid ou la photographie argentique ?
Pour notre génération, qui n’a pas tellement connu le Polaroid ou la photographie argentique (on a connu du moins son déclin), cela peut sembler pour certains comme une bonne alternative puisque cela fait de bonnes photos rétros avec du caractère, etc. Mais je pense que cela ne rivalise pas avec un vrai Polaroid, de la vraie photo argentique et c’est donc pour ça que certains se retournent. De plus, certains ont compris que cela allait être un succès commercial et veulent retomber dans le Polaroid, même si celui-ci n’est plus comme avant.

11. Pourquoi penses-tu que les gens utilisent Instagram et leurs smartphones plutôt que ces modes plus authentiques de la photographie ?
Pour la grande majorité, c’est plus simple. Peut-être sont-ils paresseux de toujours transporter leurs appareils photo. Pour le côté pratique aussi. C’est aussi notre mode de consommation qui a évolué. On n’a plus besoin d’aller chercher son appareil photo pour prendre cette photo. Je sors tout de suite mon téléphone, je prends la photo, en deux secondes je mets le filtre, en trois secondes c’est sur Facebook, Twitter… Cela n’est ni négatif, ni position, il y en a qui sont très satisfait de ce mode de consommation de la photo.
Appendix 5. Transcriptions of analogue interviews

Nicolas
1. Quand as-tu commencé à pratiquer la photographie argentique ?
C'était en 2010.

2. Pour quelles raisons ?
en fait c'est un copain à l'époque qui montait un club de photographie argentique avec un labo il m'a proposer de faire ça avec lui, je trouvais ça plutôt marrant.

3. Et qu'est-ce qui t'as donné envie de faire de la photo argentique ?
En fait, ça correspondait au temps je commençais à faire de la photographie mais avec un petit compact, du coup ça m'a permis de quitter un appareil un peu plus perfectionné celui de mes parents, et ça m'a permis d'avoir accès à un outil un peu plus perfectionné.

3. Est-ce que tu pratiques aussi la photographie numérique ?
Oui mais c'est venu plus tard.

4. Pourquoi as-tu commencé le numérique ?
Parce que ça coûtait cher la photographie argentique et ça correspondait au moment où je partais à l'étranger et je voulais faire des photos à l'étranger sans laboratoire, le labo était rattaché à l'école... Oui carrément pour des raisons pratiques !

5. Dans quelles situations tu préfères utiliser l'argentique ?
question assez... en ce moment argentique mais ça dépend des moments, j'ai eu des périodes où je préférais le digital

6. Qu'est-ce qui te plait dans l'argentique ?
plusieurs raisons, le côté expérimental, tout ces procédés un peu chimiques
Je dirais que ce que j'aime bien dans l'argentique au fond, t'as des pellicules, ça coûtte 5 euros, alors t'as tendance à réfléchir consciemment à chaque images
alors qu'en numérique t'as tendance à prendre 50 images et à trier après
le processus de photos est pas vraiment le même, et au final c'est de la meilleure qualité !
Et ce qui m'a fait plonger dedans, je pouvais imprimer mes photos en gros parce que j'avais pas d'imprimante mais un labo.

7. Quelles différences tu observes entre les 2 techniques ?
Entre une photo digitale imprimée et une photo argentique tirée c'est pas très très différent surtout en couleurs, surtout bien en couleur, en réalité je vois pas trop de différence
d'ailleurs j'ai une amie qui travaille sur Paris dans une compagnie qui fait des photos numérique sur papiers argentiques
si les couleurs sont bien calées sur l'ordi il n'y a pas de différence
mais la différence esthétique dépend de la qualité du support
mais justement c'est toujours le même problème avec un argentique, tu as accès à des meilleures optiques qu'avec des petits appareils digitaux et t'as accès à des supports d'enregistrement et meilleurs de matériaux que t'aurais pas accès avec le digitale à moins de 3000 euros
l'appareil technologique est abordable, mais sinon c'est pas du tout abordable
les photos peuvent être vraiment jolies, ce que tu peux pas atteindre avec un appareil photo classique, le coté petit chimiste et je peux imprimer mes photos gratuitement m'a vraiment plu

8. Qu'est-ce qui te fait continuer à utiliser l'argentique ?
l'effet on a monté le labo, j'en suis un peu revenu et il y a l'effet que j'ai eu mon nouveau appareil qui fonctionne avec des 6x6 qui fonctionne avec des pellicules encore plus grosse
j'ai essayer de m'y mettre un peu mais c'est pas encore un grand succès, je suis pas encore convaincu de son utilité par rapport à mon numérique je vais l'utiliser encore avec quelques pellicules
Je l'utilise par curiosité mais ma curiosité va jusqu'à 10 pellicules...
9. Est-ce que tu penses qu’utiliser l’argentique aujourd’hui, c’est revenir à des pratiques passées clairement c’est un peu ce que je te disais sur le fait de photographier en pensant à chaque photo c’est pas impossible à faire avec un numérique c’est juste des habitudes qu’il n’y a plus à l’heure actuel.

10. Dans quelles situations l’utilisation du numérique est-elle plus adaptée ?
Elles sont super adaptée pour plein de choses, par exemple pour des photos de vacances c’est super adapté, tu peux prendre 50 photos, c’est des souvenirs t’as pas forcément envie de les imprimer. Et même pour la photo professionnelle c’est plus facile d’avoir une photo bien quand t’en fait 50 qu’avec une seule.

11. Et pourquoi penses-tu que l’argentique revienne au goût du jour ?
Pour les gens qu’aiment bien ça c’est un bon moyen pour faire des photos à peu de frais c’est pas très cher si t’as accès au matériel comme j’avais à l’école. Ça fait clairement parti d’un coté vintage, les photos que je fais avec l’argentique, j’aurai pu clairement le faire avec mon numérique avec moins d’emcombrement moins de logistique moins de temps passé…
C’est clairement un partis pris à moitié de la curiosité à moitié de la recherche de la qualité que tu peux difficilement obtenir avec des appareils..

12. Est-ce que tu utilises l’argentique pour te différencier ?
Je pense pas que j’ai besoin de ça pour me distinguer mais c’est disons faire des photos c’est pas uniquement lié à l’outil mais c’est juste que quand tu utilises l’argentique tu utilises un outil qui est peut-être un dernier saut d’honneur de la technologie qui va disparaître d’ici peu je pense aussi si j’avais un reflex numérique avec un capteur de la taille d’une pellicule, j’en ferais moins il y a notamment dans le portrait une esthétique difficile d’obtenir avec un capteur plus petit, tout ce qui est plein format…

13. Pourquoi tu ne passes pas radicalement au numérique ?
Les frais engendré et le fait que le numérique nécessite presque plus de savoir faire dans le sens ou ta photo numérique il y a plus de réglages à faire les couleurs sont plus difficile à estimer etc. tout les réglages à faire qui dépend de ton écran etc… né cessite de l’expérience avec les logiciels…
Alors qu’avec l’argentique, tu tires ton négatif et il ressemble à ce que ça ressemble ! En général c’est pas trop mal, les couleurs sont jolies, ça a du caractère ce sont des photos qui ont une colorimétrie en général assez chaude plus chaude que ce qui étalonnés maintenant en numérique !

14. Qu’est-ce que tu entends par « ça a du caractère » ?
C’est à dire en numérique les goût ont changés, on aime les choses un peu plus… qu’à une époque. le numérique a plus de flexibilité en terme de gestion des couleurs ce qui fait que quand tu photographies en argentique en couleurs ce qui est intéressant c’est que la façon dont ta photo est rendu tu la controles pas ou très peu donc elle a toujours énormément de caractères en réalité tons chair bien chaud, ciel bien flashy…
Assez sympa dans ce sens là, si tu sais pas le faire en numérique tu peux le faire en argentique tu peux le faire en numérique si tu connais la retouche colorimétrique mais c’est un savoir faire qui n’est pas facile à acquérir. Toujours pareil question de pratique, de maitrise des outils…

15. Qu’est-ce que tu penses des gens qui retouchent leurs photos de manière vintage.
Je pense que les gens cherchent des façons de donner du caractère à leurs photos c’est toujours le même problème le numérique a fait que tout le monde poste des photos mais beaucoup de photos… sur facebook, internet, flicker, blogs.
Le truc c’est que toutes ces photos quand elles sont pas retouchées parce que les gens s’y connaissent pas trop elles ont toute le même aspect donc des fois tu regardes les photos mais elles ressemblent à tous les autres photos.
Donc c'est vrai que les filtres type Instagram qui font des photos pas réalistes, qui diminuent l'intervalle dynamique des photos avec beaucoup de défaut et de caractère c'est une façon de différencier les photos autrement que par leur composition.

C'est juste que des fois t'as une photo qui te plaît et c'est une façon de se démarquer, d'essayer de se rapprocher d'un mouvement de photo un peu plus artistique sans se faire remarquer.

Je dirais que si tu veux commencer un groupe de death metal, tu vas commencer avec une grosse bouillie avec énormément de distorsions mais n'importe quel amateur va te dire que ça ressemble à du death metal mais faut aller plus loin.

16. Tu penses que les gens ne font pas l'effort de faire une belle composition du coup ?
C'est une vraie question, je dirais plus que c'est une manière de se démarquer, d'essayer de se rapprocher d'un mouvement de photo un peu plus artistique sans en utiliser les outils classiques.

Mais tout le monde fait un peu la même chose le problème c'est qu'il faudrait trouver les analogues.
Je dirais que imaginons que tu veux commencer un groupe de death metal, tu vas commencer à une grosse bouillie avec énormément de distorsions mais n'importe quel amateur va te dire que ça ressemble à du death metal mais faut aller plus loin.

17. Tu comptes continuer à utiliser l'argentique ?
j'ai pas l'intention de continuer de m'emmener dans une grande ville parce que bonne composition lumière, c'est pas pour rien qu'il y a des grands photographes et des photographes de vacances.

18. Et sur le long terme ?
Non non d'une part les pellicules sont déjà à 5 euros pièce alors imagine dans 10 ans !
Il y a une autre vraie raison, quand j'ai commencé l'argentique en 2009, avoir un reflex c'est 600 euros avec un capteur 24*36 donc avec un capteur 2 a 3 fois plus petit que pellicules disons que tu peux pas dire que la qualité est reléie à la taille du capteur mais latitude des choses que tu peux faire un peu quand même et un appareil plein format c'était 5000 à 6000 euros
Et maintenant les prix ont été divisé par 2, et les reflex d'entrée de gamme tu peux t'en procurer pour 200/300 euros.

19. Du coup, il y a aucune valeur ajoutée à l’argentique ?
La qualité de la pellicule de l'appareil, du format. Mon problème c'est qu'on peut vraiment tout faire en numérique, avec un plein format je vois pas ce que tu peux faire avec digitale mais pas un argentique.

20. T'auras pas forcément envie de tirer tes photos dans 10 ans ?
Peut-être je sais pas, pas forcément je pense.
C'est rigolo, je dis pas le contraire
J'ai pas encore totalement fait le tour, mais dans 10 ans probablement oui.
C'est triste pour la photo argentique mais au bout d'un moment si elle dure ça serait sacrément étrange de mon point de vue.
Il faut être réaliste, c'est cher et pas vraiment d'avantage, et ça commence à être plus cher que la photo numérique ! Et si les coûts équivalents, le problème c'est que si les coûts étaient équivalents le numérique est plus pratique !
Le fait de prendre peu de photos c'est un avantage mais c'est aussi un état d'esprit que tu peux prendre avec un numérique en faisant des efforts
le seul problème que c'est pas assez pour contre-balancer tous les autres avantages du numériques, c'est vraiment un comportement compulsif au bout d'un moment c'est comme si tu as une addiction au bretzel et que tu veux acheter 2 boites pour t'empêcher d'en manger......

21. L’argentique ça a pas de charme particulier ?
C'est rigolo mais il y a plus un charme particulier à l'utilisation du réflex en comparaison à viser avec l'écran que l'utilisation de la pellicules elle même, la pellicule c'est juste un capteur pour moi. Disons que si je pouvais, une solution c'est quelque chose qui t'évite de payer 5 euros toutes les 36 photos!

**Photo-interview :**

1. **impression générale**
   C'est pris au même moment ?
   Niveau technique tu n'avantages pas l'Iphone, mais il s'en sort pas trop mal, la nuit derrière qui est sombre le devant qui est plus clair...
   Si c'est les même conditions on voit tout de suite que en terme de gestion de la lumière en voit tout de suite que l'analogue caméra est un peu plus performant. Sur l’iphone, la tête est entièrement brulée.

2. **Qu'est-ce que les filtres instagrame apportent à la photo ?**
   Un peu de hype.
   Le fait que y en ai un que prenne un cadre type polaroid, un format de pellicules 6*6

3. **Est-ce que tu penses qu’instagram reprend les codes de la photographie argentique ?**
   Mais en fait je pense, que c'est juste que c'est une association d'idées les gens qui font de l'argentique un peu sérieusement ils veulent faire de la photos avec des outils à leur portées il ont une démarche artistiques qui n'est pas lié à l'outil.
   On lie l'argentique à la belle photographie, alors que tu peux faire des photos moches avec de l'argentique
   J'ai 6 pellicules de photos de vacances qui sont des bons exemples de photos moches !

4. **Est-ce que tu aimes bien instagram ?**
   Je sais pas si j'ai un compte mais j'ai essayer, j'ai jamais vraiment essayer
   J'ai appris à le faire fait-main, donc c'est un peu la même philosophie.
   C'est juste que quand je fais des photos de soirées, je suis pas content de ce que ça donne autant jouer un peu avec les couleurs parce qu'après coup il y a que ça que tu peux faire.
   Instagram c'est plutôt agréable à l’œil, le problème c'est que ça fait 2 ans que ça tourne c'est que le caractères instangramme est devenu un peu commun

5. **Quelle photo tu préfères ?**
   la première image !!!

6. **Et parmis les autres photos ?**
   Mais si en terme de cadrage elle est pas exactement aussi bien que les autres, je trouve que la picture 5 est pas trop mal, réussi à adoucir l'image qui est un peu dure au début.

7. **Est-ce que tu penses qu’instagram apporte un côté authentique ?**
   Authentique non, je dirais pas ça. Clairement c'est hype, le problème c'est que ça commence à être un peu trop vu pour être hipster. C'est peut-être quand c'est bien coloré ça évoque des choses psychédéliques comme le dernier tame impala.

**Elliot**

1. **When did you start to practice analog photography?**
   Uhm... About 1993. I was about 9 or 10 years.

2. **Why did you start?**
   I don't remember. Someone, I think my parents gave me a camera. And I liked to take pictures of
animals and nature.

3. And you also practice digital camera?
Finally yes. I don't have a camera. We share a digital camera.

4. Which one do you prefer. Analog or digital?
I think I prefer film. I prefer the way it looks. And I like something about the process. You can't see the pictures right away you have to wait. And you tend to think more about what picture you are making. With a digital you can just make pictures and delete it. Film makes you think more.

5. Do you use black and white or color films?
I mainly use color and a few black and white.

6. Do you prefer color?
Uhmm.... I don't really know. My I get my new film camera I will use mainly black and white. Uhm I like the way it looks but it is also easy to develop black and white films compared to color.

7. You also want to develop your own pictures?
Yeah, if you don't develop your one films, than you are only really involved in one part of the process which is prepping the ?????(min 4). When you develop the film you can change the contrast and things like that. When you develop your own film you do the printing and you have a lot of control over how the final image is produced. All the different stages.

8. And from aesthetic point of view you prefer an analog camera?
Yeah definitely. Because I do and have done video as well so I used to do as much video as I did till photography. In video basically everyone wants the video look like film. There is practically noone that wants the video look like video. The standard is what you see at the cinema on the screen. So all the camera manufacturers are trying to produce the image that actually looks like film as much as possible. So on the same when doing normal photography I want my pictures to look like films. The colors and the general look about it are difficult to say what exactly it is that makes it look the way it does.

I think for me digital looks to much like real life and film looks like how you want the life to look. It's a bit more real I think with film and I think because you used to see things from movies that are actually shot in film you have the idea this is what you want things to look like, for me at least.

9. Digital looks to much like real life. You don't like that?
Uhmm. Real in a kind of boring sense. You can add mystery to your films or process the to look like films.
Like to use photoshop on digital picture. This is what I do and have been doing for since I discovered the program that let you select the different film type and then add it to your digit. (I can give name of program is is a plugin for photoshop)

10. What do you think of vintage trend in fashion and photography people adding vintage touch
I think it's like any other trend or fashion. It's just a fashion I mean a film photography will continue for a long time and people will always do it but I think a fashion is a fashion and people just It's something people do without really thinking too much. They like it but don't necessarily know why

11. Do you also like pictures that look old?
It depends because I think that people trying to process it too much. So when they make it look old you it is obvious they are just made to look old. It's obvious they're processed to much. It looks fake.

12. They make it to look less boring?
Perhaps. You can give them any other type of film touch that they can just easily select and use it. It's not just the filter that makes it look old. I think that people who just use computers........... Basically, everyone now has a camera because they are on a phone so it is done by people who have no idea about photography and no idea about how to process an image on the computer so if they can just select something they can choose from. Just one click and they change the picture. It's so much easier.

You can make a picture of the most boring thing and then instant add processing and you have some thing that looks as there was more thought gone into it where it is just something just anyone can take and this is what happened.

13. Do you think you continue to use analog camera?
Definitely, when I get my camera I will just do film. Because I did film almost all my life. And then digital for a while. So than film again and probably stay with film I think. If I do digital and I try to look photos look like analog. I like digital because it is convenient. It is instant but that is basically the only thing I like it. I want my pictures to look like they are done on film. If I do film I don't have to worry about that and then I'm also involved in the process physically by handling the film and processing negative. It's another side of photography you don't get with digital. If you just think of photography of being a process of producing an image. For most people it is short and one dimensional with digital. But if you are involved in all other stages of the process it become more of an art.

14. So do you think using analog camera's has anything to do with nostalgia?
Uhm For same people I think it does yes. There are definitely people that use norm photography where they reject only but film. For me, perhaps because there was a digital photography when I began and yes it has has been my life looking at images that were done on film. But I don't think it is something you do part of my photography or what I want to do with photography.
It's not what's right for me to use film or do photography and nostalgia I would say. It's more like a by product. Yes, it is not something I really think about.

15. Do you know Instagram?
I have heard of it and have seen pictures what people do with it.
I think that program that the program I use has many more options and doesn't like so..........fake. It is more subtle and you can change the parameters yourself. So you have more control how the final image will look.

Photo-interview
1. Do you have a general impression of the pictures?
I think for the most digital photography, the images are always over saturated and it seems really obvious with these quiet photos comparing the top one to the other four. The color taken on the nikon are much nicer in my view.

Because of the color?
Yes it's more muted.

2. What do you think about the use of instagram on the second pictures. And what do you think of the filters? Do you like the effect used? Do you think its an improved image

Definitely picture 3 and 5 they are an improvement over the original.

3. Do you like it, would you use it?
It depends what I want to achieve with my photo. If I just do a quick story. One of my ideas of my project is just to take photos with phone camera with the purpose to represent things in way that it wasn't my traditional photography it was literally like a catalog. I wanted to photograph boring horrible things with low quality and without processing. So, if in that case I wouldn't want to process them at all. I want to have the like they do. I think when you use in general a slr camera.
You can make light look nicer. So I want it to go to other direction and make it capture a bit ugly.

4. Do you like it would you use it in general?  
I would say I probably wouldn't use it because... it is only on a phone isn't it?  
I think it doesn't encourage people to be original or anything. It is a bit like lazy people in a sense.

5. You don't consider it as photography?  
It's not the Instagram isn't photography. It's most images taken on a phone is not photography I think.

6. What is photography?  
In general it is people taking pictures is something really different from photography. Because having a camera from your phone is all about convenient and before the beginning there isn't really much thought that goes in the process and for me that's the most important thing.

7. Which picture do you like the most, of all pictures?  
I like the film one the most.

And for you in those pictures. With one you think is most authentic (Instagram ones)?  
Perhaps number 5. And I think that's the one I like most. It's less saturated it looks a bith thoughter and less pixulated. It's less obvious it's digital basically. (looks more analog).

8. Do you have general impression about something you want to add? My subject is about nostalgia and also the pursuit of the authenticity of photography because I considered in my essay that using analog photography is part of nostalgic act because they use an old camera and also for Instagram because you want an vintage effect? What do you think about this? Do you have any idea?  
I don't think of anything immediately. Uhmm..

9. You don't use nostalgia in you pictures?  
I don't think so no. Perhaps a bit. I mean you can say there is nostalgia involved in paintings and pictures with paintbrush because it is such an old technique and now you can use a camera to reproduce what you see in live. If there is any nostalgia it is only a small part of photography.

(I will send you the program to make it look old. If you want I can also show you before and after, so can see the original image before it is interesting).

Rislaine

1. Quand as-tu commencé à pratiquer la photographie argentique ? Ca date d’il y a pas longtemps, l’année dernière je crois.

2. Pourquoi ? C’était pour m’ouvrir à tout et pour avoir un autre aspect technique de la photographie. Mon approche est plus technique parce que j’essaie d’intégrer une prestigieuse école de photographie à Paris (Louis Lumière), pour me préparer aux épreuves. Les questions de l’examen peuvent autant porter sur le numérique que l’argentique. Après quand j’ai vu les premières photos j’ai bien aimé les couleurs. Le rendu des couleurs est très différent parce que c’est très naturel alors qu’en numérique la balance des blancs se règle de manière particulière. Le capteur ne traduit pas les couleurs comme elles le sont en réalité.

3. Tu préfères le digital ou l’argentique ? Je préfère l’argentique même si je ne l’utilise pas beaucoup pour l’instant. Pourquoi ? J’utilise l’argentique de plus en plus et ça a un certain coût. C’est pour ça que je vais essayer d’avoir dans pas longtemps d’avoir un labo à la maison pour pouvoir
développer les films voir tirer les photos sur papier.

4. D’un point de vue esthétique tu préfères les photos argentiques ? Oui, mais pas les miennes pour l’instant. Parce que j’ai beaucoup de contrôle sur mes photos numériques et je peux essayer de les traduire avec photoshop selon ce que j’ai envie d’exprimer. Par exemple dernièrement j’ai mis des photos au format carré, alors qu’avec les photos argentiques que j’ai pour l’instant je peux rien faire du tout parce que c’est pas moi qui les développe et ça coûte très cher d’un point de vue financier. Par exemple j’ai fait développer des photos dans un magasin près de chez moi et c’était 55 centimes la photo du coup j’ai payé 20 euros pour 36 photos.

5. Pourquoi t’es attirée par l’argentique : est-ce que c’est aussi l’objet, ou seulement le rendu des photos, ou le processus ? Pour moi c’est surtout le rendu des couleurs. J’ai pas encore fait de photos en n et b. J’utilise aussi un Polaroïd, parce que j’aime bien le format carré, c’est un format qui guide le regard vers le centre, beaucoup plus que le format rectangulaire et ça permet aussi de centrer une idée. Avec le polaroïd, la photo devient aussi physique, tu peux la porter et l’emmener avec toi parce que c’est un format tout petit. J’ai deux polaroïds, un qui fait réellement des photos instantanées et un plus ancien où la photo est placée dans une sorte de chambre noire. Du coup il faut être patient pour le polaroïd et j’étais un peu décue au début parce que je pensais que la photo allait directement sortir et prendre forme sous mes yeux.

6. Et pourquoi tu aimes bien le grain sur les photos ? J’ai pas vraiment réfléchi à cette question. Mais c’est vrai qu’il y avait une photo un peu nostalgique que j’avais traitée sur photoshop de plusieurs manières dont une qui avait beaucoup beaucoup de grain et que j’aimais particulièrement mais je ne sais pas pourquoi. Surtout en noir et blanc, j’aime bien le rendu.

7. Est-ce pratiquer l’argentique te permet d’expérimenter une autre époque ?
Par rapport au numérique non. J’ai regardé un documentaire sur l’histoire de la photo et il y avait énormément de photos pas mal, très très belles. Mais on ne peut pas reproduire ces photos parce que l’époque n’est plus la même. Du coup quand je fais l’argentique j’ai pas l’impression de remonter dans le temps. Je pense qu’il faut justement que la photo dise quelque chose de mon temps, et non pas un temps antérieur.

8. C’est donc pas par nostalgie que tu pratiques l’argentique, c’est pour l’aspect technique ? Oui c’est une technique plus aboutie, et j’avais l’occasion de travailler avec un plein-format en argentique alors qu’en numérique mon appareil n’est pas un plein format. En argentique, les appareils les plus basiques sont plein format.

9. Que penses tu de la tendance du vintage, en mode ou en photo ?
Je sais pas trop parce qu’à chaque fois je dis que je n’aime pas le vintage mais finalement quand je vois le résultat sur certaines photos ça me plait. Parce que certaines personnes savent très bien utiliser cet effet vintage sans être trop cliché. Parce que je trouve que ça devient assez cliché de retoucher ses photos de cette manière. C’est vouloir se donner un genre : « je suis différent, j’utilise quelque chose de peu utilisé » et puis finalement t’as pas si différent que ça parce qu’il y a plein de gens qui font pareil que toi. C’est pas marginal comme pratique, et c’est de plus en plus commercialisé avec des services comme Instagram ou autre. En revanche il y a beaucoup de photographes qui reproduisent cet effet argentique, qui le font très très bien et qui le font de manière « pensée » surtout. C’est pas seulement pour copier un genre.

10. Est-ce que tu penses continuer l’argentique ?
Oui. Je voudrais avoir ma propre chambre noire pour réduire les coûts que ça nécessite et ça me permettrait d’avoir beaucoup plus de contrôle sur mes photos parce que je pourrais par exemple ajouter plus ou moins de contrastes. Et je les verrai apparaître au moment ou elles prendraient forme. Le fait de développer ses propres photos et de les voir apparaître, c’est très émouvant, à chaque fois ça me donne presque les larmes aux yeux. C’est comme si tu voyais naître un enfant, dans un labo tu vois ton travail naître littéralement. J’apprécie beaucoup le photographe Helmut
Newton, et il dit que ses photos sont toujours un peu comme ses enfants. Je trouve qu’il y a quelque chose de vrai là-dedans. J’utilise la photographie pour raconter une histoire à travers des séries. Et quand tu travailles par série, t’as envie d’avoir le même éclairage sur toute la série. Quelque chose qui montre que ce soit une série, (cohérence).

11. Est-ce que tu as déjà personnellement retouché tes photos pour qu’elles aient l’air argentique ?
Oui j’avais fait une série de photos et les gens sur Facebook ont trouvé que l’effet faisait « instgram ». J’ai découvert Instagram quand ces personnes ont m’ont dit qu’elles aimaient beaucoup mes photos pour cet effet. Je me suis renseignée sur ce qu’était Instagram et du coup je me suis « non, j’ai pas envie de faire partie ça ». J’ai pas vraiment envie d’être comme les autres. C’est mon côté « hipster ». Mais à l’époque j’aimais bien cet effet que j’avais créé mais finalement, à force de voir tout le temps des photos dans le même style ca m’a un peu refroidit.

12. Du coup tu cherches à avoir ta propre identité en photographie ?
Oui c’est vrai que j’aimerais bien que lorsque les gens voient mes photos se disent «ah oui c’est Ghislaine ». Avoir mon style. En même temps j’aspire à devenir photographe dans l’avenir.

Photo-interview.

Que penses-tu de ces photos de manière générale ?

C’est clair que la photo argentique est 1000 fois mieux, techniquement et esthétiquement. Le réglage de l’ouverture avec l’appareil argentique te permet d’avoir un arrière-plan flou alors qu’avec l’iPhone tu distingues bien l’arrière-plan. C’est vrai que l’argentique c’est radicalement différent du point de vue du style, c’est très très beau. C’est émouvant alors que les autres photos ne le sont pas.

Qu’est-ce que tu penses que l’effet Instagram apporte aux photos ?
C’est vrai que ça permet de donner un style à ta photo. Instagram j’aime pas du tout, mais dans cette série celle que je préfère c’est Early Bird parce que ça reste naturel avec une lumière douce. En revanche je n’aime pas le bord arrondi. C’est l’effet que je préfère parce qu’au niveau de l’éclairage c’est ce qui donne le rendu le plus beau, le plus naturel. Même en numérique, si tu veux obtenir des couleurs naturelles t’es obligé de les modifier sur Photoshop. Ça paraît paradoxal mais c’est très rare en numérique de prendre une photo et d’obtenir des couleurs naturels tout de suite, personnellement ça ne m’est jamais arrivé et il me semble que tous les photographes ajustent les couleurs en post-traitement.

Et pourquoi Instagram ne te plait pas ?
J’aime pas Instagram mais c’est vrai que je ne m’en suis jamais servie. Je ne connais Instagram que via internet, et je n’ai vu que des choses médiocres mais je vois aussi plein d’autres photo non Instagram que je trouve très médiocres.

Quelle photo te semble la plus authentique ?
L’argentique.

Personnellement je ne pense pas avoir une pratique nostalgique de la photographie. Mais entre ce que je pense faire et ce qui est fait il y a une grande différence. Par exemple j’ai fait un mémoire sur Becket, et selon lui ce qu’il fait n’a aucun sens. Mais selon moi c’est complètement faux. Mais d’une certaine manière, quand je fais une photo je suis consciente que la photo renvoie au passé et à quelque chose qui n’est plus. Donc dans ce sens ma photographie est un peu nostalgique. La relation entre mémoire et photographie est assez complexe.

J’ai aussi l’impression que les gens qui utilisent Instagram prennent des photos de merde et complètement banales. Et parce qu’ils rajoutent ces filtres qui donnent un côté ancien ils pensent que toute photo est permise et qu’il n’y a plus besoin de faire attention au cadrage, à la composition. En fait Instagram légitime le fait qu’on a plus besoin de faire aucun effort pour avoir un résultat « beau » dans tous les cas parce que de toute façon les filtres vont rattraper ton manque d’effort.