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Photography as a communication channel of media with the public

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Abstract. This scientific paper deals with the types of communicating of media with their audiences through photography. As an expressive form of communication, photography reaches to attract attention and influences to create opinion on the events reported by the media. It is not just a companion of text, but one of the main components of the message structure that conveys the media content to the citizens. In this context the focus will be specifically on the theoretical aspect, from the clarification of the notion of photography in the media and its history, as well as the analysis of concrete cases of impact of photographs from important events in different political and cultural realities. The influence and role of photography becomes more and more important, especially in the period when audiences require information through shorter texts. The photography in such cases brings vivid images of occurrences and phenomena, which often show reality without even saying a single word.

Keywords: photography, communication, public, impact, media

Introduction

Photography is one of the key proofs of the originality, accuracy, authenticity of media reporting. Numerous scholars have proved that photography is a source, information, interpretation, and even the truth. As a product of the print media, it is an element that should be valued and considered as an integral part of the information, as it is one of the most compelling ways to present reality of many events. The primary role of photography is to make sense of and supplement with additional arguments the information transmitted by the media, whether written or digital. Texts, information or reports wouldn't be complete without photography, as theater playwright and critic, Alexander Pisarev estimates that journalistic photography is a particular area of journalism. Pisarev points out that in addition to transmitting information, photography must exhibit a complete picture of reality. The problem with photographic photography is that its role is increasingly to fill the space, the gap in the text or between two texts. With this in mind, it is worthwhile considering the operation of photography agencies, which bring together reporters from all over the world, to cover many events, including political, family, drug, crime, religion, and many other phenomena present in the society. These agencies take a different view of photography. In their photography there are also artistic elements, not only journalistic ones, and as such, they represent a model to be followed in the media practice of other countries, including Kosovo. Given the fact that photography in Kosovo's media practice is generally seen as an illustrative part of the text, this paper helps to broaden knowledge about its importance. The paper may be particularly useful for students in the field of journalism, media and communication, to raise the level of recognition for one of the most expressive tools in future professional careers.
Literature Reviews

In its history, the word “photography” is related to the name of Sir John Herschel, a renowned astronomer. The word photography is derived from the Greek: picture (light) and graph (diagram), the representation means "lines" or "to draw", which together mean "drawing in the first permanent color photography". (Khr.http://www.pressreader.com/albania/gazetashqiptare/20130331/282149288771305). The photography was invented in 1813, by Frenchman Joseph Nicéphore Niépce. He, for the first time and with the help of camera obsurca (a camera previously known, whose name derives from a Latin phrase, meaning dark room, as an aid to the design of light), made possible the design of landscapes. Niépce used a dark portable chamber to expose a bitumen-coated tin plate and the exposure lasted a long time (usually eight hours, but likely lasted several days). He kept these projected photos on papers, containing chlorine and silver. But they were not light resistant and therefore broke down quickly after a short time. Daguerre also painted illusory paintings with the help of camera obscura and his involvement with optical illusions led him to photographic experiments. To create the image on the tile, the early Daguerreo types had to be exposed to light up to 15 minutes.

In 1829, he entered into partnership with Joseph Nicéphore Niépce (1765-1833), credited with making the first permanent photography, or "heliograph" of the roof from his window, around 1826 or 1827. On 9 January 1839, the French Academy of Sciences was introduced to the daguerreotype process. A few months later, on 19 August 1839, the French government, at a public ceremony, announced the invention of photography as a gift that could be freely used by the world. (c. http://www.oranews.tv/article/fotot-qa-treguan-histori) Although late, photography and its use also touched on the reality of the Albanian lands, nearly 30 years later. In the history of Albanian photography, it is worth mentioning the Marubi Photogallery, which includes more than 150 years old photography preserved in Shkodra. The Italian Pietro Marubi founded in Shkodra one of the first photo studios in the Balkans named after "Photo Studio Marubbi, casa fondata nel 1856". The Director of National Photo, Marubi Lucien Bedeni says that there is a lot to tell in a long story: "In a 158-year-old story there is normally much to tell, starting since the second half of the 19th century until the end of the 20th century. Of course, the Photo Archive is very rich, so we are talking about an archive of about 500,000 photography all of the negative, in glass and in film rolls of various sizes. After 1970, the archive was enriched with other photographs, where in addition to Marubi dynasty photographers, other photographers such as Jakova, Bici, Voci and Kodheli, etc., created a variety of archive photographs, making this institution to have important values".

The first journalistic photography began with Roger Fenton in 1855. In 1856 English photographer, Roger Fenton and his assistant, Szathmary-Popp, set out to photograph the Crimean War, caused by Russian, Turkish, English and French soldiers. Fenton’s images were published in Illustrated London News Magazine. Thus, became the first step of the newspaper and magazine with photographs. (Sezgin, 2002: 3). The first newspaper in Kosovo was Rilindja, which was originally published in Prizren in 1945. At that time, photography fulfilled the need of the newspaper with a photograph, but it was not used as the main source of information. In the empirical research for this paper, the treatment of this phenomenon was done by taking concrete examples from the 1950s, 1960s and 1970s, from the most important newspaper that Kosovo had - Rilindja. Due to the monist system, where there was only one party, the Communist Party of Yugoslavia, most of the news in the newspaper, especially in the early decades, reflected the activities of political structures.

The main figure that dominated the newspapers back then was the then President of the Socialist Federal Republic of Yugoslavia, Josip Broz Tito. In the newspaper Rilindja, during the 1950s, 1960s, until the early 1970s, the textual part was dominant, and the picture was very symbolic.
Content was usually dominated by scenic art - dramas, pictures from the cultural dance and music scene, as well as sports, sports team photos and sports match moments. The photography in this newspaper received a major boost in the early 1970s due to the development of technology and further affirmation of Kosovar journalists. In these years, the Renaissance has begun to take on another format because news from around the world has been added to the newspaper. Being this way, also the dynamic of using photography had also increased significantly.

**Purposes of Research**

The main purpose of this paper is to elaborate on the role, functions, space, and importance given to photography mainly in print media, while nowadays these print media have generally gone online and also the second purpose will be get known the power and influence of photography in public opinion. While having in mind the fact that photography in Kosovo's media practice is generally seen as an illustrative part of the text, the paper helps to broaden knowledge about its importance.

**Research Methodology**

The following methods are used to accomplish this work: Descriptive methods, through which the theoretical breakdown of this topic is done and also the literature review, which is mainly literature from international authors. For this paper were interviewed competent people involved in the production of photographs for various media or agencies. Interviews were conducted with photographers and journalists from Kosovo, but who worked or are still working in different categories of media. Survey method, which is used in all component parts of the paper. The method of comparison, which compares the form of use, space and importance of photography by different media, both domestic and international.

**The use of photography in international media**

During the act of photographing, the photographer is shown hundreds of options to capture the moment, but he captures the moment from his point of view, which is then served to the public. Writer and photographer, Henry Caroll praised the right forms for capturing a good photo. "If you want to shoot a good photo, you first have to be attentive, focus on the subject and you need to have a clear picture of what you want to shoot, which gives you better results." (Caroll, 2015: 117) The responsibility for what is published is great. It is usually said that photography is the supporting element of writing, which is served to the public, but lately the role of photography has become so great, that it is being used as the main material and writing is becoming the material that supports photography.
Alfred Eisenstaedt, one of the first four photographers hired by LIFE magazine, has accomplished his mission as a photographer by finding the moment to reflect on the event from a different perspective. On August 14, 1945, right on the day when World War II ended, Eisenstaedt was in New York City, looking for images that reflected the greatness of the day. Eisenstaedt's photography has become the icon of the end of the war after breaking a taboo, and has become one of the most popular photographs, which is being reproduced in the 21st century and reinforcing the basis of our collective memory of this transformative moment in history world. “When I'm in heaven, people will remember me through this picture”, were the words of renowned photographer Alfred Eisenstaedt.

Working as an investigative photographer for the National Committee on Child Labor, Lewis Hine believed that images of child labor would force citizens to demand change. He has made his way from Massachusetts to South Carolina, appearing as a Bible salesman to show the audience the plight of nearly two million children. With a notebook in which he recorded numerous information and with a camera, Hine managed to photograph children working in the meat packing plant, coal mines, and in canning factories. In November, 1908, he went to Sadie Pfeifer, where he embodied the world with the images he displayed. A 1.21 m-long girl, who was just one of many young children working hard, was carrying a giant cotton machine. Since Hine often had to lie to get the pictures taken, he made sure the data was 100 percent original and not manipulated. Photographs of children around the age of 8 were published to show the general public the horrors of the hard work they have faced. These photographs influenced the

Figure 4. Nick Ut, Vietnam, 1972
The image of a 9-year-old girl, 43 years ago, running burned and naked through the streets, had touched all the people around the world. Many have said it was this moment that marked the end of the Vietnam War, CNN reports.

"I will always remember that terrible day when we were running from life to death," said Kim Phúc, the girl from the iconic photo. Now 43 years later, Kim Phúc is 52 years old and lives outside of Toronto. She is a woman, a mother and a survivor who dominated the front pages of newspapers in 1972. She also said she was initially ashamed of the photo. But later, she realized the photo depicts what she calls "the road to peace." Now, Phúc, besides being a mother and a wife, is also a goodwill ambassador for the United States of America. In 1972, Phúc lived in the village of Tràng Bang, north of Saigon. She and her family were sheltered in a temple when they heard the planes. Out of fear they had run out to escape. She said she remembers the heat in her body and the pain she felt because the bombs had a liquid, combustible substance that clings to human skin. To reduce the pain of the burns, Phúc had removed her clothes and ran. It was at this moment when a photojournalist snapped a picture of his life. Photojournalist Nick Ut was only 21 at the time. "I looked through the smoke and saw a naked girl ... running," Nick told CNN. He further stated that he could not believe that it was burned so badly and after taking pictures he lowered the camera and tried to help. (see: http://www.ekonomisti.info/broadcasting-i-vietnameses-from-fights-ne-falje/). Photography quickly became a cultural rhythm for the atrocities of the Vietnam War. When President Richard Nixon asked if the picture was fake, Ut commented: "The horror of the Vietnam War registered by me was not necessary to get manipulated." In 1973 the Pulitzer Committee agreed and awarded him its prize. That same year, America's involvement in that war ended. (see: http://100photos.time.com/photos/nick-ut-terror-war)
Photographer Kevin Carter had captured one of the most historic photographs by capturing the image of a little girl who was very hungry. She is pictured in this photo crawling to get to the food and not far from there is a predatory bird waiting to devour the girl. Kevin Carter shot this picture in South Sudan in 1993, while trying to portray the hunger of the people there in order to bolster international efforts to stop it. (khr.https://www.kultplus.com/arti-pamor/historia-e-purple-e-photo-winning-te-pulitzer-qe-nxiti-photo-la-vriste-veten-foto/)

This photography was first published in the New York Times on March 26, 1993. Practically hundreds of people contacted the newspaper after the photo was published to inquire if the child had survived. The editor pointed out that the girl had enough strength to leave the bird, but her ultimate fate was unknown. Because of this, Carter was bombarded with questions about why he didn't help the girl. This photo was followed by a lot of reactions involving hatred and anger towards the photographer, who also won the Pulitzer Prize. However, Carter was working at a time when photojournalists were told not to touch hunger victims for fear of spreading any disease that the locals possessed. Carter stressed that there were hundreds of people who were starving to death. This girl was not unique.

Despite this, Carter often regretted that he had done nothing to help the girl, though there was not much he could have done. Not long after receiving the award, he committed suicide, leaving behind a note in which he wrote that he had been living in depression for a long time and that he felt tired of the trauma he had experienced from the photographer's career, who had captured the most terrifying sights and situations. (khr. https://rarehistoricalphotos.com/vulture-little-girl/).

The protagonists of this event, both photographer Kevin Carter and the little girl, have played a very important role in internationalizing similar situations elsewhere. The little girl and the photographer have saved thousands of lives, as international humanitarian organizations are mobilized through other crises as they become aware of the situation in this country. Sometimes one life is sacrificed to save thousands of lives.

**Photography as a reflection of Kosovo war**

The media and broadcast images have tremendous power and have proved this at the most important times, but their impact is best seen when they are weighted as factors in fundamental social changes. Such was the reporting made on the 1998-1999, during war in Kosovo. It was a situation that was undoubtedly in the focus of not only the local, but also the international media.
This famous photograph of Carol Guzy, titled "War and Innocence", shows refugees fleeing Kosovo in the war in 1999. Photography from Kosovo has also won the Pulitzer Prize, while in the focus of photography is Agim Shala, who, with the help of the family, crosses the barbed wire to Kukës. His family reunited after the war ended. It is one of the pictures that speaks more than words. The photo was used at auction on November 14, organized by the International Center for Journalists in Washington, United States. (khr.https://insajderi.com/photo-by-lufta-ne-kosove-ne-mesin-e-atyre-qa-shenuan-historine-ne-shba/)

In the early morning hours of January 15, 1999, the village of Racak woke up surrounded by special police formations, Serbian militias and paramilitaries. Serbian forces had entered the village and begun the raid house-to-house. Residents of this village were physically abused and executed with automatic rifles in the yards of several houses. In the alley of the "Bebushi Pit", as they were walking in a convoy, Serbian military executed 24 men. On January 15, 1999, 45 unarmed Albanians were killed and massacred in Racak, including one woman. (Group of authors, 2018: 46)
Shortly after the publication of photos and reports by local and international media, leaders, diplomats and politicians came to a close look at the crime scene and were convinced that the only way to save the Kosovar people is through NATO intervention in Kosovo. This is one of the situations that proves that the effect of reporting has become the voice of all Kosovars facing the war.

**Conclusion**

This paper has proven that photography has had and continues to have a major impact on the communication that media builds with the wider audience and has increased the level of credibility among the audience. As the audience is no longer paying as much attention to the content as before, the photographs are being used as a form of attracting the attention of readers and viewers. Through the examples from the practice of international media, bibliographic basis and authentic narratives brought through interviews conducted for this paper, the hypothesis of this paper has been confirmed.

Hypothesis: The media uses photography as an expressive, illustrative tool, as an important element in the message conveying process, and as a special language to communicate with audiences. Historically, its role and impact on media communication with audiences has grown, turning from an accompanying and illustrative element to the text, in content that manages to convey instant messages with the power of “a thousand words”.

Figure 8. Kosova Press, Kosova, Racak, 1999

Figure 9. Hazir Reka, Racak, 1999
The impact of photography is increasing, especially in cases of crisis-related reporting, not only locally, but also in wartime international crises. Thus, the use of photography in reporting from wars and crises has been an important part of, or has given way to, media influence on political decision-making. Of course, not only the common people, but also the most senior political leaders, have been affected by the images reflected through the photographs. Most of the pictures are used to touch on the conscience of each person because words can never represent the whole reality of events at the level the pictures represent. This is also the reason why the most frequent interventions in the war zones occurred after the circulation and distribution of photographs reflecting the grave situation experienced by the people of those countries. In a large number of articles, many of them even false, the audience needs to be convinced of the truthfulness and real-life presentation of the story, so, above all else, photography provides the audience with a proof of reality and a test of truth.

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