IMPLEMENTATION OF EDFAT TECHNIQUE IN THE CREATION OF PHOTO STORY ABOUT GALERI FOTO JURNALISTIK ANTARA

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ABSTRACT

Photo story is a genre in photography which aims to capture various life events with a chronological plot that has a narrative aspect. It is enable us to tell a story in several photo that represent reality holistically. A photography technique known as *EDFAT* is also used to aid in the creation of works. The goal of this research is to use the *EDFAT* technique to create photo story works about Galeri Foto Jurnalistik Antara and analyze the purpose of applying *EDFAT* to the final photo. The results of this study, Galeri Foto Jurnalistik Antara photo story is able to accommodate photos that are holistic visually and narratively due to the implementation of *EDFAT*: a) Entire, producing photos of locations, situations, events, activities, and objects that represent GFJA and Graha Bhakti Museum; b) Detail, produce photos of specific parts of the GFJA, the important elements in it are described in close-up and isolated through DOF; c) Frame, produces photos that highlight objects by utilizing the foreground and being able to frame discourse through visuals; d) Angle, produce photos with an unusual perspective so that the audience can enjoy objects from a unique perspective; e) Time, produce photos that philosophically want to describe the activities of visitors at GFJA. The implementation of *EDFAT* in the creation of the photo story work "Antara Journalistic Photo Gallery" is practically very effective. Both have the same function and purpose, which is to record various matters of life, events, phenomena or objects in depth and comprehensively.

Keywords: EDFAT; Galeri Foto Jurnalistik Antara; photography; photo story

ABSTRACT

Implementasi Teknik EDFAT dalam Pembuatan Photo Story Galeri Foto Jurnalistik Antara. Photo story *merupakan salah satu genre dalam fotografi yang bertujuan untuk mengabadikan berbagai peristiwa kehidupan dengan alur kronologis yang memiliki aspek naratif. Hal ini memungkinkan untuk bercerita dalam beberapa foto yang merepresentasikan realita secara holistik. Penciptaan karya didukung oleh teknik fotografi yang dikenal dengan* EDFAT. *Penelitian ini bertujuan untuk menerapkan teknik* EDFAT *dalam membuat karya* photo story *Galeri Foto Jurnalistik Antara dan menganalisis tujuan dari penerapan* EDFAT *tersebut di hasil akhir foto. Hasil dari penelitian ini,* photo story *Galeri Foto Journalistik Antara (GFJA) mampu mengakomodasi foto yang holistik secara visual dan naratif berkat penerapan* EDFAT*: (a) keseluruhan, menghasilkan foto lokasi, situasi, peristiwa, kegiatan, dan objek yang mewakili GFJA dan Museum Graha Bhakti; (b) detail, menghasilkan foto bagian-bagian tertentu dari GFJA, unsur-unsur penting di dalamnya dijelaskan secara* close-up *dan difokuskan melalui DOF; (c) frame, menghasilkan foto yang menonjolkan objek dengan memanfaatkan* foreground *dan mampu membingkai wacana melalui visual; (d) angle, menghasilkan foto dengan sudut pandang yang tidak biasa sehingga penonton dapat menikmati objek dari sudut pandang yang unik; dan (e) waktu, menghasilkan foto yang secara filosofis ingin menggambarkan aktivitas pengunjung di GFJA. Implementasi penggunaan EDFAT dalam membuat* photo-story *di Galeri Foto Jurnalistik Antara dapat disimpulkan sebagai teknik yang efektif, sehingga dapat merekam berbagai peristiwa kehidupan, kejadian tertentu, fenomena ataupun suatu objek secara mendalam dan komprehensif.*

Keywords: EDFAT*; fotografi; Galeri Foto Jurnalistik Antara;* photo story

Introduction

Photo story is one of photography genre that falls under the editorial photo subgenre. This genre aims to record various life events with a chronological plot that has a narrative aspect. The basic difference between photo story and other photography genres is the number of photos. Photo stories usually tell an event that is presented through several photo compositions that are coherent, having elements of unity, and supporting one another. Other genres, on the other hand, usually only present one independent photo that tells the story of an event.

The photo story is one-of-a-kind. It is not only unique in the visual aspect, but also in words. In presenting a photo story, it is usually accompanied by a narrative text that explains things such as: what is the object of the photo, who is being photographed, where, when, and the story in the photo. The narrative text in the photo story contains the opinion of the photographer and is argumentative in nature (Hidayat & Arumsari, 2017; Setiyanto & Irwandi, 2017). Thus, the photo story is a combination of interrelated, cohesive and coherent between photos and text. This genre is interesting because it offers the completeness of a photographic work in terms of the events depicted, as well as the story behind them.

Wijaya (2011) states that photo stories have the capacity to tell an event from various perspectives by arousing feelings and emotions, as well as inviting deeper curiosity. Therefore, photography in the photo story genre is required to be able to present in-depth and comprehensive recordings of life events. The goal is for the audience to understand the context of events and even feel the conditions on the ground.

Photography is considered to have disadvantages because it is only able to present an event through the medium of only one photo frame. Some find it less dynamic than other mediums such as video which offer frames dynamically complemented by audio and graphics.

Photo story appears to answer the challenge of photography which is considered to be only able to present an event through the medium of only one photo frame. Photo stories enable us to tell a story in several coherent photo frames, allowing us to represent reality holistically.

To support the creation of holistic and unified photographic works, a technique in photography known as *EDFAT* is also applied. This technique is an acronym for Entire, Detail, Frame, Angle, Time. This shooting technique was introduced by the Walter Cronkite School of Journalism and Telecommunication Arizona State University. The aim is to describe the aspects and elements that need to be considered when taking pictures, in order to get comprehensive, varied photographs, both in terms of photographic aesthetics and the essence of events (Setiyanto & Irwandi, 2017).

This technique is quite effective in creating diverse photo sequences through different compositions, varied angles, and dynamic momentum. Automatically, with the 5 types of techniques in *EDFAT*, every moment, object or subject that is photographed will have a minimum of 5 photos with different compositions. As a result, we have a variety of photos to choose from, making our photo sequences more varied. In addition, if we apply the *EDFAT* technique, then moments, objects or subjects can be recorded more holistically.

The *EDFAT* technique can be used for all kinds of photographic purposes. Starting from daily photography needs, personal documentation, or for professional needs such as marketing and of course journalism (Gardianto

& Setyanto, 2019; Pradani & Purwati, 2021; Prasetyo & Murtono, 2019; Setiyanto & Irwandi, 2017).

The purpose of this research is to apply the *EDFAT* technique to the creation of photo story works about Galeri Foto Jurnalistik Antara (GFJA). This building is a photography gallery, museum, and multipurpose building that can be used by the public for activities related to photography and journalism. GFJA is located in the Graha Bhakti Antara building, Jl. Antara No.59, Pasar Baru, Central Jakarta, managed by Perum LKBN Antara (Antaranews.com, 2011).

The GFJA was chosen based on several urgencies, including in 2020 when GFJA was subjected to a change in management and it was rumored that it would be used for commercial purposes (Priyombodo, 2020). This photo story aims to maintain the function of GFJA as a photography and journalistic space through publicity and exposure of GFJA in public spaces. In addition, photo stories that are visual and textual in nature try to disseminate constructive and critical information. It is hoped that this photo story can contribute to efforts to preserve GFJA according to its embryo.

The problems in this study include two things, namely the problem of creation and analysis. Both are important to do so that the research results can explain how to implement and analyze the concept of *EDFAT*. The implementation of *EDFAT* is carried out at the operational technical level, while the analysis aims to see the purpose of applying each *EDFAT* technique.

Previous Creation and Research

By all means, many photo story works have been created by photographers both globally and in Indonesia. However, research discussing photo stories, especially in Indonesia, is still minimum I in number. Similar research that discusses the creation of photographic works is mostly a work of photo documentation, essays, or the application of the *EDFAT* technique.

The first research was conducted by Setiyanto & Irwandi titled *"Foto Dokumenter bengkel Andong Mbah Musiran: Penerapan dan Tinjauan Metode EDFAT dalam Penciptaan Karya Fotografi"* published in *Jurnal Rekam, 13(1) 2017*. The type of their photographic work was documentary photos. The *EDFAT* technique was used to understand the context of Andong Mbah Musiran's workshop as a photographic object, and to apply the *EDFAT* technique at the level of the shooting process. The *EDFAT* technique was used more prominently in the discussion as an operational technique than for context analysis. There was discussion about context, but only in general terms such as the description of the atmosphere, object details, frame size techniques, angles, shutters, etc.

The second research was conducted by Taufik & Setyanto with the title *"Perancangan Fotografi Esai Semarang City by the Sea dengan Pendekatan EDFAT"* published in *Jurnal Andharupa, 03(02) 2017*. The type of their photographic work was incidental photos. The *EDFAT* technique used operational techniques for taking pictures, and also for analyzing the results of the photos. However, in the analysis, *EDFAT* was present in all the photos taken. This means, that in each photo there was an analysis of 5 elements (Entire, Detail, Frame, Angle, Time), even though in one frame there is only one shooting technique, Entire for example.

The third research was conducted by Faza with the title "*Fotografi Dokumenter Surabi melalui Metode EDFAT*" published in *Phymes of the Scientific Arts and Culture Journal, 4(1) 2019*. The type of his photographic work was photo documentary. Similar to the research

of Setiyanto & Irwandi (2017), the *EDFAT* technique was used to understand the context of several Surabi traders in the city of Bandung as photo objects, and to apply the *EDFAT* technique at the level of the shooting process. In addition, Faza used David Chaney's characteristic analysis model in his context analysis.

The difference between the three studies above and this study lies in the type of photographic work produced, namely the photo story. This type of photographic work is different from documentaries which tend to prioritize the recording of events over aesthetics (Faza, 2019), and it also presents photos absolutely without editing or scenarios of events (Setiyanto & Irwandi, 2017). It is also different from the type of incidental photo work which is spontaneous, without a plan, without any particular preparation, and captures unexpected moments around it (Taufik & Wikan, 2017). Meanwhile, a photo story is a type of photographic work that aims to record various life events with a chronological flow containing the photographer's argumentative opinion. The next difference lies in the use of the *EDFAT* technique, especially in the research of Taufik & Setyanto (2017), whose *EDFAT* analysis was present in all the photos taken. The final difference is the type of photo story work where research on the creation of the work has never been carried out in Indonesia.

Theoretical Framework
Photo Story

Photo story is a combination of interrelated, cohesive, and coherent between photos and text. This genre is interesting because it offers the completeness of a photographic work in terms of the events depicted, as well as the story behind them. Wijaya (Wijaya, 2011) states that photo stories have the capacity to tell an event from various perspectives by arousing feelings and emotions, as well as inviting deeper curiosity.

There are three types of photo stories: a) descriptive, containing documentary stories; b) narrative, in the form of narrative from one situation to the next, but not always chronologically; and c) essay, containing a series of arguments containing the opinion of the photographer or team that aims to express opinions, input, suggestions, or social criticism (Hidayat & Arumsari, 2017).

EDFAT Technique

One of the most frequently used shooting techniques in the world of photography is *EDFAT*. This technique is very easy to remember and practice. But behind its simplicity, the implementation of this technique can have a huge impact on the output of a photographic work. The reason is, with the application of this technique, the contents of a photographic work can describe important aspects and elements, and produce photographs that are comprehensive, varied, both in terms of photographic aesthetics and the essence of events. Apart from that, by utilizing this technique in photographing we can get the momentum that Henri Cartier-Bresson called *"the desicive moment"* (Damarjati & Tahalea, 2023)

This is possible because the *EDFAT* includes five types of techniques: Entire, Detail, Frame, Angle, and Time. Instantly, every moment, object, or subject that is photographed will have a minimum five photos with different compositions.

Streisel in his book entitled "High School Journalism: a Practical Guide" (Streisel, 2007) describes *EDFAT* as follows:

a) Entire

Entire means whole. Also known as an established shot. This technique aims to show the atmosphere, nuances, conditions, circumstances, and other general things in an object or event. Therefore, it is necessary to take pictures that can include all this information in one photo frame.

b) Detail

This technique aims to show one or more specific parts of the whole event. Usually, the photographer will take the part that looks prominent (point of interest/POI) and is representative in nature. POI can be the object that stands out the most, or the most interesting, the most unique, the most different, or it can represent the event as a whole.

c) Frame

If the Detail technique takes a representative image through the part that looks protruding, the frame technique is just the opposite. Photographers try to highlight a part of the event to make it stand out. This approach is used by placing a foreground in the form of a frame in front of the object. A frame can be anything, such as a doorway, window, hole in a fence, or anything that can give the photo the impression of a frame. With this frame, the object being photographed has a depth effect. Visualizing depth, the photo will have a three-dimensional impression. In addition, the audience's eyes will also focus on the object, because the frame will help lead the audience's eyes to focus on the object.

d) Angle

This technique aims to display a variety of perspectives from which to view objects. Usually, humans see an object or event from one point of view, namely the eye level or the level of the human eye. This technique allows photographers to present photos with different perspectives, the aim is for the audience to enjoy an object from an unusual point of view, and usually that angle is quite interesting.

e) *Time*

This technique deals with how the photographer takes pictures at the right moment or perfect timing. So many events that are around us and are very worthy to be immortalized. Events do not come twice, so photographers are required to always be ready to capture these special moments.

Discussion
GFJA Profile

GFJA is a photo gallery used to showcase the works of photo journalists at the Antara News Agency. GFJA is located in the Graha Bhakti Antara building, Jl. Antara No.59, Pasar Baru, Central Jakarta. Over time, GFJA has developed into a space and place of expression for photo journalists, photographers, photo communities, and other photography activists. GFJA is often used for photo exhibitions, seminars, and discussion rooms about photography.

In addition to the photo gallery, in the same building on the 2nd floor there is a conservation and historical documentation floor called the Graha Bhakti Antara museum. This museum displays various artifacts supporting the Indonesian Independence of 1945 activities related to journalism (Alyatalatthaf, 2022). This is because this building is the place where the Indonesian Republic Independence Proclamation was broadcast throughout the world (Kebudayaan.kemdikbud.go.id, 2018).

It's a shame that the GFJA and the Graha Bhakti Antara museum are not well-exposed,

so their existence is not well-known to the public. In addition, in 2020 GFJA changed its management and it was rumored that it would be used for commercial purposes (Priyombodo, 2020). For this reason, it is important to expose and publicize GFJA in the public sphere so that the public is aware of and they can participate in preserving all photo and journalistic activities at GFJA according to its initial vision.

EDFAT Analysis and Implementation

Through various descriptions of the situation obtained both empirically at GFJA and contextually, the following is the result of taking pictures with the implementation of the *EDFAT* technique.

1. Entire: Describes the entire GFJA gallery

The entire shooting was frequently done with a wide-angle focal length lens because it aims to describe locations, activities, and everything related to events or phenomena. As in the *Entire 1* photo below, which was shot with an 18mm focal length lens to cover the iconic statue at GFJA and show the photos on display at GFJA and their visitors. This photo also includes the stairs leading to the 2nd floor which leads to the Bhakti Antara Museum.

Entire 1. The Iconic Statue at GFJA

If the photo gallery at GFJA is represented by a statue of an iconic photographer, Museum Bhakti Antara is represented by a world map painted by Adi Negoro (*Entire 2* photo). The year the map was made or published was not stated, but it can be seen that there was still the Soviet Union (now Russia). Also on the map the language used is still not EYD (*Ejaan yang Disempurnakan*). Unlike the photo in *Entire 1*, which was taken with a wide angle lens, this photo was taken with a standard focal length of 35 mm. This is of course valid because the Entire technique does not require the use of a wide angle lens, but the most important thing is that the object in the photo includes a thorough depiction of the event.

A room at the Bhakti Antara Museum is shown through a 35mm focal length lens. *Entire 3* photo depicts a living room table and chair set, and there is a picture of Soekarno, Moh. Hatta, and Sjahrir. This photograph aims to portray how the nation's founding fathers, known as intellectuals, debated in a room in a spirit to liberate the Indonesisan nation and to formulate the ideological structure and system.
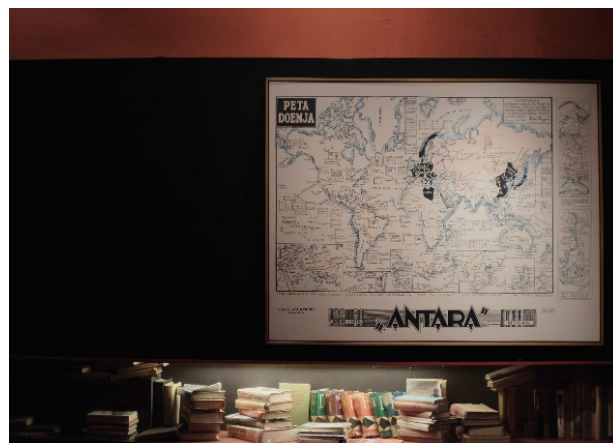
Entire 2. World Map at Graha Bhakti Antara Museum

*Entire 3*. A Room with Soekarno, Moh. Hatta, and Sjahrir Picture.

Another room at the Bhakti Antara Museum, which has a different section, can be seen in *Entire 4* photo. This room displays historical objects related to journalism, such as typewriters from various eras and old computers, but the one that stands out the most is a motorized bicycle that hangs almost permanently to the wall. Not much information can be extracted about these objects, so it can be concluded that this section emphasizes aesthetic elements more than essence or information. The room was photographed using a 35mm lens with an eye level photo angle.

Entire implementation at GFJA produces photographs that depict locations, situations, events, activities, and objects that represent GFJA and the Bhakti Antara Museum. It is called representation because not all elements in GFJA can be recorded in photographs, but only the elements that represent them.

Entire 4. A Room that Displays Motorized Bicycle

2. Details: Looking at GFJA from a specific aspect
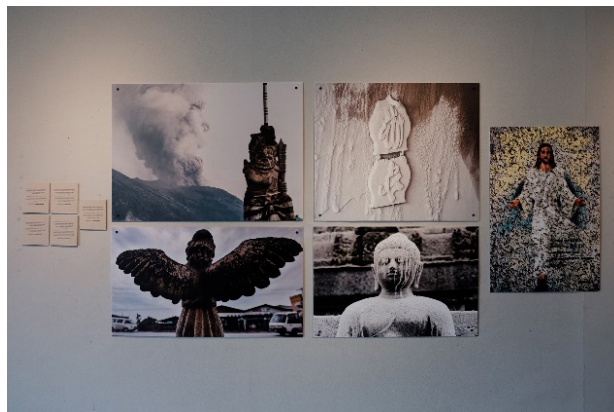
Detail 1. Disaster Photos with Representation of Five Religions

Some specific parts that represent GFJA are taken through close-up angles. In general, this technique requires a telephoto lens or a minimum normal focal length. Due to the limited focus distance, a wide angle lens cannot get significantly closer. However, the *Detail 1* photo taken with an 18mm focal length lens that capable of taking quite detailed pictures even though it belongs to the wide angle category. This photo summarizes the phenomenon of natural disasters that hit various locations, including places of worship, and places with religious attributes whose form can still be identified.

The next two photos, *Detail 2* and *Detail 3*, are Telegraph machines used for remote communication via Morse code. Both of these photos were taken with a 35mm lens, resulting in fairly close-up images. Because the details are quite small compared to the *Detail 1* photo, these two photos require a close-up focal length.

Detail 2. Telegraph Machine (1)

Detail 4. Antara Foto Logo on Glass

Detail 3. Telegraph Machine (2)

Detail 4 is a photo of the Antara Foto logo attached to the glass of a room. This photo also closes the photo story work "Galeri Foto Jurnalistik Antara" by Alyatalatthaf (2022). This close-up photo was taken with a 35mm focal length lens and 1.4 f-stop to create *bokeh*, and it also has a depth of field (DOF) effect. DOF is a depth of field setting, which can make photos more impressive, seem dimensional, and depth of field (Taylor, 2018). Another function of DOF is to provide the effect of object isolation or the positioning of all focus points on objects (Cielsan, 2019; Namba, 2020), so that the audience's eyes focus on the main object. The Antara Foto logo was created with a DOF effect to make it seem "exclusive" and dramatic. The dark atmosphere was also deliberately created to convey a prestigious, elegant, and powerful impression. Dark can also make an object look more striking, brighter, bigger, and stand out compared to other objects around it (Peterson & Schellenberg, 2017).

The Detail Implementation generates photos of specific parts of the GFJA. Important elements in it are depicted in close-up and isolated through DOF. Thus, after getting general and overall information through Entire, the audience is now getting detailed and specific further information.

3. Frame: Draws attention to a representative object

Apart from using DOF, object isolation can also be created through frames. This matter can be done through object framing by utilizing a location's environment as a foreground. In the *Frame 1* photo, the main object is a GFJA visitor who is looking at a photo. To give the effect of object isolation and create a point of interest (POI), stairs and tables are used as foreground which later becomes the frame for the *Frame 1* photo. This photo was taken using an 18mm focal length lens, with black and white (BW) style photo. BW photos are unique in their lack of color. Thus, the audience will be focused on objects, textures, shapes, lines, shadows, reflections, and all the elements recorded in the photo (Davis, 2010). BW photos can also create a nostalgic, classic, mysterious, even ambiguous impression. Ambiguity causes the audience to engage and observe carefully, so a deeper relationship arises with the photograph

(Davis, 2010; Zen, 2022). *Frame 1* photo is used for the cover of a photo story work. This photo was chosen because it visually depicts a photo exhibition at GFJA, fulfills aesthetic elements, and has a mysterious mood, so that the audience can feel engaged and will observe more deeply the GFJA photo story work.

Photo *Frame 2* utilizes the over shoulder of the iconic statue at GFJA. Frames can take advantage of various elements around them to become the foreground. In this photo, the object that shall be prioritized is the disaster photos in front of the iconic GFJA statue. This photo was captured with a 18mm focal length lens. Over shoulder is done to imply activities related to photography at GFJA and also a gimmick that iconic statues at GFJA are taking photos in the gallery.

The Frame implementation produces photos that highlight objects by utilizing the foreground. The objects in focus are none other than photographs of natural disasters that are showcased at GFJA. Through this technique, photographers can convey their opinions through photos. Like *Framing Analysis* in a textual context which frames discourse through narrative (Alyatalatthaf & Putri, 2022; Eriyanto, 2018), the Frame technique in photography frames discourse through visuals.

4. Angle: Viewing GFJA from a different perspective

Different perspectives will produce aesthetic, artistic, and dramatic impressions. The *Angle 1* photo was taken with a 20mm focal length lens and applied diagonals and triangles. The goal is to give a firm, dynamic, and dramatic impression (Taylor et al., 2015). This photo wants to interpret how gripping a disaster tragedy is and how disaster photos have an aura that is gloomy and full of elegy.

Angle implementation generates photos with unusual perspectives, allowing photographers to present photos with various perspectives, allowing the audience to enjoy an object from a unique and interesting point of view.

Frame 1. A Visitor Looks at the Photo Works at GFJA

Frame 2. Over Shoulder View of the Iconic GFJA Statue

Angle 1. Disaster Photos

5. Time: Recording activities at the right moment

Interesting events captured at the right moment will have historical value in the future. In the *Time 1* photo, the emphasis is on how the visitors capture the exhibition photos at GFJA and the photographers also capture the moment of perpetuation. That moment is interesting to photograph because there are repetitive situations, frames within frames. This photo was taken with a 48mm focal length lens with the third rule of composition technique, the subject conveys to the left of the frame. This aims to avoid placing objects in the center of the frame (centered) continuously (Alyatalatthaf, 2021).

Time 2 photo captures the moment of a visitor walking across the photos on display at GFJA. This photo is classified as slow shutter speed photography. Technically taken with a 35mm focal length lens, and a shutter speed of 1/20 second, resulting in blurry photos of passing visitors. This is intended to make it appear that the visitor is moving, so the photographer provides a motion effect so that the photo looks more "alive" visually and contextually.

Time 1. The Exhibition was Photographed by Visitors

Time 2. Visitors Walk Through

The implementation of Time in the photos of *Time 1* and *Time 2* philosophically wants to describe the activity at GFJA. There are visitors who observe, pass by, capture the moment, and photographers also capture these events at the right moment.

CONCLUSION

GFJA is a building for photography gallery, museum, and multipurpose building that used by the public for activities related to photography and journalism. It was rumored that it would be used for commercial purposes. This photo story aims to maintain the function of GFJA as a photography and journalistic space through publicity and exposure of GFJA in public spaces through *EDFAT* photography technique.

The implementation of *EDFAT* in the creation of the photo story work "Antara Journalistic Photo Gallery" is practically very effective. Both functions have the same objective and purpose, which is to record various matters of life, events, phenomena or objects in depth and comprehensively.

Beside that, they aim for the audience to understand the context of events and even feel the conditions on the ground. The *EDFAT* technique also creates diverse photo sequences through different compositions, varied angles,

and dynamic momentum so that the shooting process at a location or event is holistic and comprehensive.

The photo story work "Galeri Foto Jurnalistik Antara" is able to accommodate photos that are visually complete and informative narratively, thanks to the implementation of *EDFAT:* **a) Entire,** producing photos of locations, situations, events, activities, and objects that represent GFJA and the Bhakti Museum Between; **b) Detail,** produce photos of specific parts of the GFJA, the important elements in it are described in close-up and isolated through DOF; **c) Frame,** produces photos that highlight objects by utilizing the foreground and being able to frame discourse through visuals; **d) Angle,** produce photos with an unusual perspective so that the audience can enjoy objects from a unique perspective; **e) Time,** produce photos that philosophically want to describe the activities of visitors observing, passing by, capturing moments at GFJA.

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