

PSYCHOLOGICAL COMMUNICATION IN DIGITAL PHOTOGRAPHY

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ABSTRACT

The study examines the impact of digital transformation on photograph visuals using Photo Elicitation Interview (PEI) as a method of persuasion for participant. 30 participants were participated in the study, they were given random 100 digital images, in online platform. Participants selected one images and answer one simple questions of how the pictures reflect them. The objective of the study to seek visual analogies are beneficial not only on the visual surface, but also in indicating the deeper meaning behind the image. The study discusses a vital indicator in comprehending photography mentally. Persuade the audience to grasp the image and explain it by using Connotative indirect message and Denotative, which frequently offers direct communication. Certainly, the faculty of picture reaction to auto recognition machine learning is parallel to image analysis on who and where the image was taken as a guidance to recollections, while the system will set it to remind and recall the memory. The data analysis from the study recommends additional investigation and provides the present spectrum of visual investigations. Additionally, it is encouraged to participate as a data provider to provide details on national proposals, alternative solutions, and improved knowledge to support the United Nations 2030 Agendas, namely the Sustainable Development Goals.

Keywords: *psychology, communication, digital photography*

ABSTRAK

Komunikasi Psikologis dalam Fotografi Digital. *Studi ini meneliti dampak transformasi digital pada visual foto menggunakan teknik Photo Elicitation Interview (PEI) sebagai metode persuasi untuk keterlibatan peserta atau penonton. Sebanyak 30 peserta ambil bagian dalam penelitian ini; mereka diberikan 100 gambar digital secara acak melalui platform online. Peserta memilih satu gambar dan menjawab satu pertanyaan sederhana tentang bagaimana gambar tersebut mencerminkan diri mereka. Tujuan penelitian ini adalah untuk mencari analogi visual yang bermanfaat tidak hanya pada permukaan visual saja, melainkan juga dalam menunjukkan makna mendalam di balik suatu gambar. Penelitian ini membahas indikator penting dalam memahami fotografi secara mental. Memengaruhi audiens untuk memahami gambar dan menjelaskannya dengan menggunakan pesan tidak langsung secara konotatif dan denotatif, yang sering kali dapat menawarkan komunikasi langsung. Pastinya, kemampuan reaksi gambar terhadap pembelajaran mesin pengenalan otomatis sejalan dengan analisis gambar tentang siapa dan di mana gambar itu diambil sebagai panduan untuk kenangan, sementara sistem akan mengaturnya untuk mengingat dan mengenang memori. Analisis data dari studi ini merekomendasikan penelusuran tambahan dan memberikan spektrum investigasi visual saat ini. Selain itu, diharapkan untuk berpartisipasi sebagai penyedia data untuk memberikan detail pada proposal nasional, solusi alternatif, dan peningkatan pengetahuan untuk mendukung Agenda PBB 2030, yaitu Tujuan Pembangunan Berkelanjutan.*

Kata Kunci : *psikologi, komunikasi, fotografi digital*

INTRODUCTION

Visual Communication on the level of meaning, Weber (Knowles, 2012), by referencing Jacquette (1982), explained the value of denotative and connotative visual messages towards meaning. With the technological era, the future of technology is flourishing. Visual, particularly photography, has become simple tools for the digital platform as artificial intelligence (AI) advances. All technical formulas have resulted in a single basic product. Overall, visual practice has evolved into numerous branches of 'ism, which are still used to argue in terms of worth (Zhang et al., 2019). Furthermore, the rhetoric of image meaning can be disrupted because images are simple to edit and manufacture without an explanation.

Visual studies are determined by set of visual communication; which segments include Visual Rhetoric, Visual Persuasion, Visual Literacy, Visual Meaning and Visual Imagery. The set of data can be conclude as the structure below:

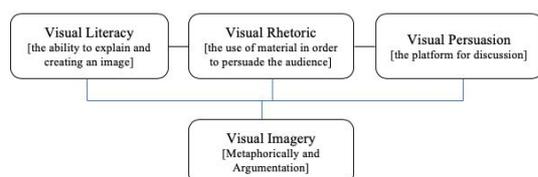


Figure 1. The Segmentation of Visual Communication

Visual Image is a form of items; which please the grey area of visual

meaning, through all process of key development. By persistence with philosophy of visual literacy, later to rhetorical materials and persuasions. Visual Imagery commonly schedule to past the process.

On the other hand, photography is a simple Visual Communication strategy for increasing understanding (Keshavarzi, 2010). The use of image photography to obtain and build memory, which is archivable, gives meaning, and allows for evaluation (Peregrina Salvador, 2015). The photograph represents one of the visual imagery memories. It is separated into two distinct codes: verbal and other verbal (Dewan, 2015). The image dual-code theory is still used to store long and short term memory, as well as to boost recall abilities (Anwandter, 2006). Which explains how the idiom of visual perception has advanced through the employment of image, purpose, development, and marketing. Aiming to ensure the neutrality of advertising, artwork, fashion, or journalism. With an advance objective, the message will be simple to communicate..

Hence, the study of communication is general as well as the application of learning and interaction. Along with the development of technology, tangible or intangible products can be accessed

through digital technology, or via exhibitions. Study by Anwandter (2006) and Ståhl and Kaihoviirta (2019) show the influence of visual as impact to the result. The result discussed not only the study on visual communication, but it is also open to several branches of visual studies, such as visual literacy, visual persuasion, visual rhetoric, visual meaning and visual imagery. These branches of studies determine the value of image, either drawings, video, sculpture, photography or even animations.

Conclusively, the process of visual development preferences ought to trail back to the basic understanding, the foundation theory of Visual Communication.

The distinction of literacy on visual associate with the science of the input and output information into mind. Wright (2011) explained that visual literacy is an understanding of the information by seeing the image; processing the information and relating to it with experience. From the experience, viewer will be able to interpret using all communication tools. Squeal on visual literacy literature, bring the pragmatic domain of basic foundation; key concept, theme and principle creating it (Avgerinou & Pettersson, 2016). Additionally, Visual Persuasion would

depend on ascendancy of visual literacy towards functionality visual itself. Because of every visual given different effect and affect viewers in certain understanding. In addition, the tendencies of visual to relate to individual or groups it's always trail back to their background, experience and level of knowledge (Maitland, 2018).

The psychology of visual rhetoric always highlighted visual arguments. The association between both relationships is entirely related. Visual Rhetoric is the use of image, whereas visual persuasion acts as a platform to process the meaning. Besides, visual is a rhetorical argument (Birdsell et al., 1996) , which is an instrument to deliver message, and also the conception languages of explaining visual (Seliger, 2014). Gaining the cognitive response from the viewer turns visual rhetoric subjects into metaphor and argument. According to Maes and Schilperoord (2008), visual segmentation leads to the Visual Metaphorical Expression indication and development of visual, secondly; Literal Meaning which is the purpose of development, advertiser's Message to convince the viewer on buying, looking or interpreting the product.

To relate on rhetorical visual, the discussion on visual meaning-making defined as important as to construct

the relatively producing a good product (Lim, 2007). Briefly, the narrative of meaning on technical aspect via process can be recognizable (Kovach & Adolphs, 2015). It is also discussed by several researcher on the role of meaning whether a language is building the right visual for purpose of communication. For example: (Frankel, 2013), (Cao et al., 2013), (Kornienko et al., 2015), procedure for developing product can be explained via development of framework or case study. Review case study by (Van Leeuwen & Jewitt, 2011) discusses the relationship between visual meaning and semiotic study and its found visual meaning is description of code, possible to decode or to interpret images. Indeed, it vested in powerful account of visual imagery.

From notion idea, giving the an artist the idea to become optimists to the option of creating a meaningful visual. In conclusion, all the visual communication applies to produce imagery meaning. Visual Imagery is a powerful influence inside the snow globe of Visual Rhetoric, whereas visual presents the bit information (Dijkstra et al., 2019).

recall from argument of experience, common knowledge, and influence. The angle of visual imagery in research commonly practice in two platform; psychology research with limitation to the neuron reaction through question and image (Winawer et al., 2010).

METHODOLOGY

The study used the Photo Elicitation (PEI) technology. This tool is commonly used in psychiatric clinics to address mental health issues. Thus, the study investigates the significance of images in the PEI psychological process for stress management. The study included 30 participants chosen using snowball sampling; their willingness to engage, and those living with stress. This visual analysis focusses on visual type categorisation and interpretation in order to investigate the role of visual images.

PEI focusses on Universiti Teknologi MARA (UiTM) academicians, whose involvement is based on their interest in visual interpretation and researcher professional expertise of photography technique and interpretation.

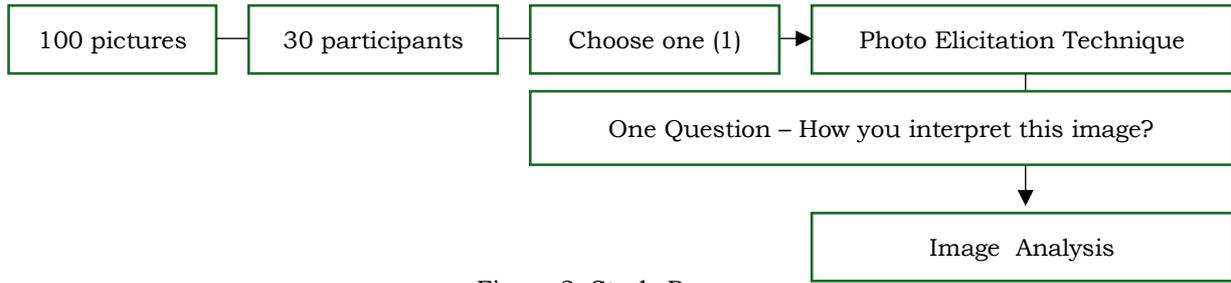


Figure 2. Study Process

The table above follows Figure 2 and includes the distribution of pre-selected photographs depending on participant preferences. This collection of random images includes nature landscapes, human interest, and flora

and wildlife. Second, the study chose 30 participants via snowball sampling. Next, during the PEI process, participants were advised to select only one (1) picture and answer one (1) question.

RESULT AND DISCUSSION

All photograph is from researcher’s personal database, selected by the

participant personal preferences in handling stress.

Table 1.0: Image data selected, visual type-category and interpretation.

Visual Image	Visual Type	Visual Category	Visual Interpretation
	People	Human Interest	Resting, Peaceful
	Cargo Activities	Human Interest	Working, Risk
	Mushroom	Nature	Temporary, Fragile
	Flower	Nature	Colour, Fresh, Affirmative
	Wooden House	Colour, Culture	Structure, Contrast, Future

Visual Image	Visual Type	Visual Category	Visual Interpretation
	Opera	Portrait	Identity, Profile
	Children	Family	Future, Happiness
	Bird	Animal	Living
	Bird	Animal	Subjective, Close up
	Sunset	Colour	Peaceful
	Water	Nature	Cold, Freedom
	Old Flower	Nature	Beauty, Classic
	Seed	Nature	Technique
	Bamboo	Nature	Colour
	Window	Architecture	Composition, Technique

Visual Image	Visual Type	Visual Category	Visual Interpretation
	Stone	Nature	Stabilization
	Monitor Lizard	Animal	Habitat, Characterization
	Stone Jungle	Natural	Technique
	Mountain	Nature	Perspective, Future
	Sunset, Beach	Natural	Calmness
	Tree	Nature	Perspective, Subjective
	Walking Activities	Family	Relationship, Happiness, Future
	Bench by Blue Sea	Nature	Nature Appreciation, Calmness
	Man by the beach	Horizon	Peaceful
	Wave, Beach	Landscape	Emotion

Visual Image	Visual Type	Visual Category	Visual Interpretation
	Seaview, Island	Ariel View	Wide view
	Stone Jungle	Nature, Landscape	Earth underneath
	Waterfall	Nature	Peace, Cold, Calm
	Ants	Animal	Hardworking

CONCLUSION

The whole description to the principle of totality, relay with conscious experience. In psychologically understanding, it is the result between conscious experience and mind activities (Gandhi).

This research solely focuses on Gestalt Perception. Referring to the pattern in image preferences in image photography. Mainly to analyzing photograph in systematic analysis scrutinizing into the Gestalt principle for visual studies and psychology perception on mind, body and behaviour. The key principles to develop the principles discussing four (4) strategies which is;

- i. Emergence; data set of channeling image

- ii. Reification; the relate of emotions
- iii. Multi-stability; patterning in visual
- iv. Invariance; the set of visual with different positions

Above all the key principle has structured, the outcome from these data develop the law of principle, as it showed above. The law of perception is to identify human cognitive detection towards visual. The gain of knowledge by understanding these categories. The same influence of understand Gestalt Psychology, the law of perception based on singular object, multiply to develop the group of subject.

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