

UNIVERSITI TEKNOLOGI MARA

**OBJECTIVE MEASUREMENT OF EFFECTIVE
MESSAGE THROUGH PHOTOGRAPH AMONG
THE PUBLIC**

ADZROOL IDZWAN B. HJ ISMAIL

Thesis submitted in fulfilment of the requirements
for the degree of
Doctor of Philosophy

Faculty of Art & Design

March 2010

ABSTRACT

Photograph' to an extent is very close to visual representation, which consists of a part of an act of seeing which establishes places and subject matters in the surrounding world. What does visual really mean? How is visual measured? As an observer, how can we define whether the message and the meaning of a particular visual is delivered and understood along with the information it carries? Those three questions revolve the situation especially with the rapid growth of technology, which contributes to the development of human knowledge especially in the art industries. This thesis looks at the problems in understanding photography imageries and their impact in photography competition in Malaysia. It explores objective measurement of effective message through photograph among the public.

These researches involve 3 different group of respondent. The first group is a general public in Klang Valley, the second group is a group of student from High Institute of Learning with Art & Design background, and the third group is a group of student from High Institute of Learning without Art & Design background. There are two levels of the research process: exploratory study and the descriptive study. The exploratory research is conducted to clarify unclear problems and is useful when research questions are not clear. Exploratory research was conducted by analyzing any existing studies on the subject, interviewed, unstructured focus group, by talking to experts, and also by informal investigation of the situation. In the pursuit to integrate the theories of sensual and perceptual process, two different approaches have been developed; subjective approach and objective approach to set up the effective instrument to achieve the aims and objective of this research.

The contribution of this thesis includes description of the photograph understanding from the society point of view. In reality, there is a conflict in the process of evaluating an image. Originally, a photographer who has basic education about photography and practices photography evaluates an image. When the image is made public, unintentionally a communication process occurs. The explanation is that the image is effectively evaluated and the image is claimed to be successful. In Malaysia, the public views an image as just an image without noticing that they are actually communicating with themselves and the image is the medium. When an image is viewed, "wow"-factor can be created showing that the image manages to touch someone's heart. The finding of this study will benefit the image-maker and photographer in delivering an effective message through photograph to the public. It also will increase the quality of professional photographer and practice photographer in producing their photograph.

Finally, the knowledge gained from the research will help to provide a foundation and some baseline information for the future research in photograph as a part of visual communication and visual culture.

ACKNOWLEDGEMENTS

Bersabda NABI MUHAMMAD S.A.W:

“Bahawa barang siapa yang menolong melapangkan dari seseorang mukmin satu kedukaan dari kedukaan-kedukaan dunia yang sangat menggelisahkan hati dan perasaannya, nescaya Allah akan melapangkan pula daripadanya dari segala kedukaan pada Hari Khiamat”.

Praise to the Al-mighty Allah for his blessing that was given to me in completing this thesis.

This research would not have been possible without the generous support from the people involve in making it happen. My sincere thanks and love to my father, whom helped to sponsor financially for this study, and my mother, which I could not have go on without her blessing, not forgetting my appreciation for the moral support that comes from my immediate family (Along, AbgLong, Dikna, and Adik Luthffi). To my academic advisors; Associate Prof. Dr. Kamarulzaman Md. Isa, Associate Prof. Dr. Mustaffa Halabi Azahari, Associate Prof Mazlan and Associate Prof. Dr Roziah Bt. Mohd Janor, who made many since out of the much nonsense of mine, with gratitude for his/her direction and encouragement is very much especially the different times through wonderful journey.

My biggest heartfelt thanks goes to my peers; Puan Juita, Abg Fuad, Nor Saleha Jamil, Cik Nor, and to all my best friends; Kak Dila, Mohamat Najib, Marfizul, Sopian and Karna for saving my sanity umpteen times for the past few years. Also not forgotten to all FSSR staff and my lectures.

And most of all, I could not have done it all without blessing of GOD almighty photography possible, allowing to see the darkest of shadows from the brightest of light that He creates.

“READ! ITHE NAME OF THY LORD WHO HAS CREATED (ALL THAT EXIST)”

CONTENTS

TITLE PAGE	i
DECLARATION	ii
ABSTRACT	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS	v - xi
LIST OF TABLES	xii - xvii
LIST OF FIGURE	xviii - xxi
LIST OF PLATES	xxii

CHAPTER ONE – INTRODUCTION

1.1 Introduction	1 – 3
1.2 Background of Problems	3 – 6
1.3 Statement of Problem	6 – 7
1.4 Hypothesis	7
1.5 Objectives and aims	8
1.5.1 Research Questions	8
1.6 Significance of Study	9
1.7 Limitation of Study	9 – 10

CHAPTER TWO – LITERATURE REVIEW

2.1 Introduction	11 – 12
2.2 Photography and Definition	13
2.2.1 Introduction of Photography	13 – 15
2.2.2 Photography and the Six Perspective	16 – 17

2.3	Photography and its Significance	17 – 18
2.3.1	Photography as a Window or Realistic	19 – 23
2.3.2	Photography as a Mirror or Interpretive	23 – 28
2.3.3	Understanding of Photography in Malaysia	28 – 30
2.3.4	Overall Malaysian Photography and Photographer	30 – 31
2.3.4.1	Photographer in Malaysia	31 – 34
2.3.5	Photography creates an Intellectual	34 – 35
2.3.5.1	The more you know, the more you see	35 – 38
2.3.5.2	Pictures – Learned before Words	38 – 39
2.3.5.3	Living in a picture – Filled World	40 – 42
2.4	Theory of Visual Communication	42 – 44
2.5	Photography in Visual Culture	44
2.5.1	Introduction	44
2.5.2	Realism, Formalism, Expressionism and Instrumentalism in photography	45 – 52
2.6	Identifying of the current photography practice in Malaysia	52 – 54
2.7	Subjective vs. Objective Evaluation of Photography	54 – 59
2.8	Summary	60

CHAPTER THREE – RESEARCH THEORETICA FRAMEWORK

3.1	Introduction	61
3.2	The Sensual and Perceptual Theories of Visual Communication	62 – 63
3.2.1	Sensual Theories of Visual Communication	64
3.2.1.1	Gestalt	64 – 66
3.2.1.2	Gestalt and Visual Communication	66 – 67
3.2.1.3	Constructivism	67 – 68
3.2.2	Perceptual Theories of Visual Communication	68
3.2.2.1	Semiotic	69 – 70