CHAPTER 3
REVIEW OF LITERATURE

The literature on photography is spread across various disciplines and is reviewed on the basis of the five basic research objectives: photography and visual communication, photography and need gratification, nature of photography practices, photography and representation of reality, and photography as a compensatory mechanism. The review of literature examines studies on visual communication that takes place with the help of photographs. Discussion on studies of the photographic practices focuses on highlighting the differences and similarities in the nature of photography practices of different categories of photographers. The present chapter also explores photography as a need gratification mechanism by discussing studies that focus on reasons and motivations for photography. The reality and representation section of the review of literature chapter discusses the views of theorists and scholars on the nature of photographic realism. Photography as a compensatory mechanism i.e. photography’s ability to act as a means of compensation, which helps to cope with feeling of loss is discussed in the last section.

A.) Photography and Visual Communication

The field of visual communication research is vast and is not confined to one discipline, it is spread across various disciplines like art, anthropology, history, psychology, sociology, communication, photography and film studies and also science and technology. In the present section a review of the significant developments in the field of visual communication that focused primarily on photography as a means of communication is carried out.

Barthes (1977) in the essay entitled, ‘The Photographic Message,’ in his book, ‘Image, Music and Text,’ distinguishes between the denoted and the connoted messages of a photograph, “the denoted message communicates the analogue of the object, whereas the connoted deals with the communication of the societal reaction to the image and its analogue” (Barthes, 1977:17). According to Barthes (1977) “the photographic paradox
comprises of the co-existence of two messages, the one without a code (the photographic analogue), the other with a code (the 'art', or the treatment, or the 'writing', or the rhetoric, of the photograph) and the connoted (or coded) message develops on the basis of a message without a code" (Barthes, 1977:19). Barthes (1977) defines connotation, "as the imposition of second meaning on the photographic message, that is realized at the different levels of the production of the photograph (choice, technical treatment, framing, lay-out) and represents, a coding of the photographic analogue and these are trick effects, pose, objects, photogenia, aestheticism and syntax" (Barthes, 1977:21).

Musello (1980) in his study the Home Mode: An Exploration of Family Photography and visual Communication, used Chalfen's event component framework to analyze communication activities and their artifacts. Musello (1980) carried out a study on 12 families and the tools of data collection used were interview and observation. Musello (1980) found that, "personal photographs are highly ritualized and conventionalized, with a rather limited range of subjects and events being recorded" (Musello, 1980 as cited in Mendelson and Papacharissi, 2011:254).

Worth and Gross (1981) Griffin (2002) traces the origins of a socio-cultural focus in visual communication research to Sol Worth and Larry Gross's work entitled "Studying Visual Communication" (1981). They studied how meaning is communicated through visual images (Worth, 1981: 1). Worth adopted a new approach to documentary practice in his Navajo Filmmakers Project, which led him to propose "a shift from visual anthropology to the anthropology of visual communication" (1980). "The Navajo Film Project inspired a stream of subsequent research on visual media as coded cultural texts tied to particular social functions within specific communities. Worth's idea of an, 'anthropology of visual communication' dovetailed with the work of numerous students, colleagues, and scholars working along cognate trajectories" (Griffin, 2002:40).

Chalfen (1987) a visual anthropologist studied the 'home mode of communication'. He examined snapshots, slide shows, family albums, home movies, and home videos. Chalfen (1987) saw photography as an occasion for communication within the family. Chalfen discovered that physical photographs are typically shared in a home setting where family and friends share photographs of events such as birthdays and family
holidays. This activity is referred to as the "home mode of communication" and the people engaging in it are referred to as "Kodak Culture" which consists of family and friends and others who know the people in the photograph. Kodak culture photographers share oral stories around the photographs with others who can share and build on their narratives through group discussion. (Chalfen, 1987) used a descriptive framework that helps identify the “communication process and the content of images”, it consists of five ‘communication events’: planning, filming, "editing," and "exhibiting and five ‘components’: “participants," "setting," topic, "message form," and "code.

Dijck (2008) points out that photography is increasingly becoming a tool of identity formation and communication and it is losing its function as a means of memory preservation and chronicling of family history for future generations. Dick (2008) suggests that, “in the past photography was a means for autobiographical remembering, and photography’s function as a means for communication was considered secondary to its function of memory preservation but the coupling of photography with telecommunication devices like the mobile phones has resulted in networked distribution of images making them transient and ephemeral” (Dijck,2008:57). The camera is shifting from a memory tool to a communication device. Modern day photographic technology encourages the use of photographs for self expression by the youth. The ease of manipulation satiates the need for continuous self-remodeling and instant communication and bonding but decreases our control over them for future repurposing and reframing. Dijck (2008) assures that, “digitalization does not completely eradicate photography's memory function rather the function of memory reappears in the networked, distributed nature of digital photographs, as most images are sent over the internet and stored in virtual space”(ibid.).

Villi (2010) studied the photo messaging practices of 54 media students and 37 staff members of the Arcada University of Applied Science in Helsinki, Finland. Purposive sampling procedure was used to identify people who sent MMM messages, and people who sent at least a few messages per year. A questionnaire was administered to 91 participants’ and one to one semi structured interviews of eight subjects were conducted. Villi (2010) found that, cameraphone photos were used for transmitting information for planning and coordination of everyday activities as well as for ritual communication
fostering social cohesion and reassurance. The use of photo messages was dominated by the ritual function of sharing the moment with the intimate other, overshadowing the function of transmitting visual information (Villi, 2010:150).

**Mendelson and Papacharissi (2011)** studied the Facebook photo galleries as tools of self-presentation by college students. They used Chalfen’s (1987) “event-component framework” that consists of five events: Planning, Shooting: on-camera, Shooting: behind camera, Editing and Exhibition and five components: Participants, Topics, Setting, Form, Code, for the qualitative analysis of 20,962 photos and 13,543 comments from the student’s Facebook homepage by clicking on “Photos of”. Mendelson and Papacharissi (2011) contend that, “the photographs clicked by college students’ focus on social relationships” (Mendelson, and Papacharissi, 2011: 257). According to them, “Carey’s notion of (1975) ritual view of communication, which views communication as fostering community integration through the sharing of common experiences and values, applies to the collections of Facebook photos of college students as these photographs record social rituals of college life and represent a strategic representation of a social group and social life in college” (ibid.). The photographs of college students act as an evidence of their experiences in college (ibid.). The students use photographs to connect and communicate with each other visually (ibid.). The primacy of relationships is evident in these photographs as these photographs are all about the connection among college students (ibid.).

**B. Photography and Need Gratification**

The analysis of the studies on photography points out that photography has been studied form the perspective of its uses but not from the perspective of the gratifications derived from it. The major focus of these studies was improving the existing technology by suggesting changes to overcome the barriers or obstacles in the current photographic practices.

**Bourdieu (1965, 1990)** pioneered in the study of photography by studying the photography practices of the French people and discusses the findings in his book, *Photography a Middle Brow Art.* (Gonzalez, 1992:126), in his review of Bourdieu’s work cites him as saying that, “Photography is used by families to define membership and to
mark important or solemn occasions and that photography exists and subsists by virtue of its family function of solemnizing and immortalizing the high points of family life, and reinforcing the integration of the family group by reasserting the sense of itself and of its unity” (Bourdieu, 1990: 19-20). He observes that popularity of photography resulted due to the unifying function it fulfilled.

**Slater (1995)** declares that digitalization has threatened photography’s function as a tool of self-representation. The intensification of consumer culture and privatized leisure has endangered the family album’s centrality for identity formation. Slater (1995) points out that we hardly ever look at photographs and occasionally organize them into albums. Clicking photographs is taken for granted but looking at them is quite rare. Slater (1995) uses the term ‘the pinboard’, or, ‘the wall’ to describe the process of pinning and blu-tacing photos haphazardly onto surfaces and therefore into the moment, into the display and self-presentation of the present, instead of gluing photos into albums (arranged narratively in books; or as icons on the shrine of the mantelpiece) and therefore into a history (Slater, 1995:139). According to Slater (1995) “the pinboard evokes a haphazard, ephemeral and shifting collage which is produced by and within the activities of the present rather than a narrative or shrine” (ibid.139). Slater (1995) suggests that photographs today act as symbols of self-presentation. Photographs are no longer used for the purpose of memory or commemoration, they perform a transient function of acting out and symbolizing relationships in the present. Photographs act as tools of self-presentation and identity formation, “by the presentation of self in the moment instead of a reflective representation of it as (an imaginary) continuity over time” (ibid.140).

**The Era of Mobile Cameraphones:** With the digitization of the photographic technology and the coupling of telecommunication technologies with cameras, a new area of research emerged: the uses of photographs clicked by digital cameras and cameraphones. Photo-messaging, MMM (Multi-Media messages) and photographs clicked through cameraphones have engaged researchers since a decade and been a concern of various studies on photography.

**Mäkelä et al. (2000)** conducted a pioneering research on photo messaging (Maypole project) in Finland and Austria, in which a group of four 12-year-old Finnish boys and a
family in Vienna with four children and a grandmother were studied for four-weeks (Mäkelä et al. 2000, 548–550). The study focused on communication with digital images over a wireless network and the cultural and personal meanings of using images as a communicational resource. It was found that images were mainly used for, “joking, expressing affection and creating art and increase and maintain group cohesion, express emotions, support conversation and tell stories” (Mäkelä et al. 2000).

Frohlich et al. (2002) studied the use of conventional and digital photos by 11 families through a combination of ethnographic field observations, interviews and self-recording techniques. Frohlich et al. (2002) found that the best photographs were arranged into albums but gradually the participants failed to keep up with this exercise and participants preferred sharing prints over watching photographs on the computer screen as it was considered uncomfortable. Frohlich et al. (2002) report two types of photo-sharing: 1.) Remote sharing: Sending and receiving photos to or from remote locations, and discussing them over the telephone. 2.) Co-present sharing: Sharing photos in person with others who were there at the time to re-create the past and relive the experience (Frohlich et al. 2002:170). Majority of conversations involving sharing photos exclusively with members of the original ‘capture group’, comprise of reminiscing talk, which involves jointly ‘finding’ the memory together through a symmetrical contribution from each participant (ibid. 171). Stories get told explicitly to others who weren’t present at the time and there is an active participation of other parties. Story telling photo-talk is subject to ‘recipient design’, the talk displays an orientation and sensitivity to specific co-participants, and influences word selection, topic selection and the ordering of sequences. In mixed reminiscing and storytelling conversation a story gets told collaboratively by a couple who shares the memory of the photos and shows them to another couple who don’t, adding interactivity to the conversation in which the story is ‘found’ as well as told through the talk (ibid. 172).

Lehtonen et al. (2002) on the basis of the Mobile Image study, found that photo messages were used to maintain and reproduce relationships, to share parts of their worlds and display them for others to discuss and comment on and the messages were part of a communication aiming at light, positive and not very serious interaction that sustains an ephemeral community (Lehtonen et al. 2002:69-96).
Rodden and Wood (2003) carried out a six-month study, having 13-participant (eight males and five females, all within the age group of 24–38 years), to compare the organizing and browsing practices for digital photo and prints. The methods of data collection were interviews, questionnaires. Digital cameras were given to the participants to take photos. The interviews of the participants were taken twice, at the beginning and end of the study. Participants found it easier to manage their digital photos as compared to the non-digital photos because simple browsing features. Participants organized prints into albums, but it is a low priority task, as it involves effort. Some participants occasionally wrote notes on the back of prints like dates, places or names, while others only wrote a broad title on the album or packet. Participants organized photos by arranging them into “rolls” clicked around the same time. Few participants maintained albums and captioned photos, whereas others just labeled the “rolls”. Rodden and Wood (2003) found that participants clicked photographs to preserve the memories of special events like holidays or weddings and share them friends and family and discuss them.

Sharples et al. (2003) studied children as photographers. 180 children at three age levels (7, 11 and 15) across five European countries were given single-use cameras to be used over a weekend and were interviewed about their photographs and the photographic process. Researchers identified two reasons for taking photographs that were common to all ages: to capture an appearance/likeness and to record an arrangement of people and/or objects set up especially for a photograph. With increasing age, children took photographs a) to ‘capture a moment’, b) to serve as a reminder or memento of something that would not be available in the future, and c) to create an interesting or aesthetic image (Sharples et al. 2003:12). Most of the children wanted to keep the photograph, put it in an album, put it on display, or give/show it to some named person (Ibid.13). Children’s photographs are their ‘view of the world,’ and also a construction of their identity in relation to their parents and their peers. For children camera is a device to capture their world and construct a social identity, whereas adults use photography to pose children and construct an idealized representation of the ‘happy family’ (Ibid.16).

Kindberg et al. (2004) conducted a study in US and UK on 34 experienced camera phone users within the age group of 15 to 50 years to investigate how and why people use camera phones. The researchers resorted to collection and examination of actual images
captured or received by camera phone users, combined with in-depth interviews. Two motives of photo-taking identified were: affective and functional. Affective reasons for capture include: mutual experience, sharing and communicating with absent people and personal reflection. The functional reasons for capture include mutual task, remote task and personal task. Sharing of photos was commonly on the phone’s screen, less through MMS and rarely via email. Some images were also shared by posting them on web pages. Camera phones were used as personal “flipbooks” of images for reflecting and reminiscing as well as capturing, sharing, showing and storytelling in the moment or later due to their always at hand feature.

Van House et al. (2004) carried out a study on the social uses of personal photography on 21 people, who had been taking pictures for at least a year; had used their present camera for at least six months; and took a minimum of about 50 pictures a year. Two focus groups were conducted and over 100 publicly accessible photo collections, ranging from 10 to 5000 photos were systematically examined and various others viewed informally. The kinds of photos people post and how photos are organized and captioned was investigated. People taking pictures in public places, primarily tourist photos were informally observed and photographed. The use of photos for constructing personal and group memory; creating and maintaining social relationships; and self-expression and self-presentation, increased the importance of the materiality, oral communication and story-telling. Prints were considered precious by participants and annotating photographs faced resistance.

Van House and Davis (2005) studied cameraphone use by 70 people, who were given a camera phone linked to an internet based uploading and sharing system (MMM2) for 5 to 10 months. A random sample of 400 MMM2 images was analyzed and 26 MMM2 users were interviewed thrice about their photographic history and practice. Van House and Davis (2005) report three major findings, “frequent image-making, including the personal chronicling, to capture the flavour of daily life for oneself and others; people frequently and easily incorporated the cameraphone into their on-going communicative activities, creating and sending transitory and indexical images, and embedding images and their URLs into their other communicative media; and users, many of whom described
themselves as “not a photographer,” became avid self-expressive photographers” (Van House et.al,2005).

Van House (2006) follow up of MMM2 study, revealed the use of Flickr by MM2 users, due to its publicness. Participants used Flickr to maintain relationships by keeping up on one another’s lives and updating one’s friends and family on one’s life. One of the advantages of using Flickr is ‘distant closeness’, knowing about others, keeping others informed about oneself, without direct interaction.

Koskinen et al. (2005) conducted two studies on photo messaging: the Mobile Image study (1999–2000) and the Radiolinja study (1999-2003) in Helsinki, Finland. In the Radiolinja MMS Study, three mixed- gender groups with seven, 11, and seven participants were provided with a MMS phone and were studied for five weeks and a sub sample of 198 sent messages was selected and analyzed. In Mobile Image, four user groups with five participants in each group were given a mobile phone and a digital camera connected via infrared link to send an image from the digital camera to the mobile phone and email it using an internet connection with the latter. 371 email messages containing texts and images sent by the participants were analyzed and followed up by two rounds of interviews. Participants used text in MMS as a means to instruct others to see the image in a particular way. Mobile phone was used by the participants to coordinate their vision of the world, to interpret and share their life visually, and elaborate their experiences together (Battarbee and Koskinen 2004). Participants tried to make a drama out of the banalities of ordinary life by indulging in “interest arousers” and “response-prompting actions” by characterizing the events depicted in the image as funny, uncommon or shocking to make them worth sending. Unclear images resulted in recipient-initiated “clarification requests”. Images with problems lead to elaboration requests, for visual reference and visual understanding of the context an elaborated shared vision.

Scifo (2005) conducted a study on 70 participants in age group of 14 to 34 years, in Milan to examine camera-phone use by young Italian people. Scifo(2005) considers, “cameraphone as mobile archive of memories to have affective world constantly at hand, a resource for “face-to-face” sociality, entertainment, and communicative exchanges
among peers and a medium that intensifies communication with proximate relations, to nourish sentimental bonds, and to build a shared code of experience interpretation" (Scifo, 2005:367-68). Three types of visual messages identified by Scifo (2005) are: "performative MMS messages, i.e., photo messages employed as a resource to generate an act; informative MMS messages, i.e., visual communication dominated by an informative function; problem-solving MMS messages, i.e., instrumental, pragmatic photos, taken in order to reduce time and costs, or to solve emergencies. MMS represents not only a playful and socializing technology, but also a technology enabling action, information, co-ordination, and emergency management" (ibid.371). Scifo (2005) declares that, "the remote, simultaneous visual communication is becoming a way to take hold of the experience and world of others and that the MMS message, as a form of distant simultaneous visual communication is slowly gaining popularity" (ibid.371).

Rivière (2005) carried out a qualitative survey of 41 people in Japan, in 2002 with the help of semi-structured interviews, on the reasons, situations and sociability associated with mobile phone use. Rivière (2005) found that, "the cameraphone performs the new social function of symbolizing the feeling of "being together". Combining a mobile telephone with a camera transforms photography’s social function by integrating the possibility of producing and exchanging photographs with an interpersonal communication medium" (Rivière, 2005: 171).

Ito (2005) study is an extension of researchers’ prior studies of the capture and sharing of photos. Researchers conducted a two week field trial on a group of 5 college students, that included two boyfriend/girlfriend pairs who were given handsets to capture and upload photos to a moblog, and share with the significant other or the peer group. Ito (2005) reports a unique photo sharing practice, "intimate visual co-presence, which involves the sharing of an ongoing stream of viewpoint specific photos with a handful of close friends or with an intimate other. The focus is on co-presence and viewpoint sharing rather than communication, publication, or archiving".

Ling and Julsrud (2005) studied MMM use in Norway among three different groups of users: mobile salespeople for a soft-drink company, real-estate salespeople and a team of carpenters. Ling and Julsrud identify five different genres of MMS: documentation of
work-related objects, visualization of details, snapshots, postcards and greetings, and

Oksman (2005) carried out a study on early adopters of MMS enabled phones by
conducting thematic interviews, observation and analyzing material produced by 300
participants (Oksman 2005, 349) and found that, “the perceived identity of the camera in
the camera phone was primarily that of a ubiquitous digital camera or a miniature photo
album, and not a visual communication medium and real interactivity and image
sociability could not yet be detected in MMS communication” (Oksman, 2005:360–361
as cited in Villi,2010: 36).

Okabe and Ito (2006) carried out a study of camera phone usage on two high school
students (aged 17-18), eight college students (aged 19-23), two housewives with teenage
children (in their forties), and three professionals (aged 29-34) residing in Tokyo, Japan,
with the help of exploratory interviews, diaries, and in-depth interviews. Okabe and Ito
(2006) identified three uses of cameraphone images: personal archiving, intimate visual
core-presence and peer-to-peer news and reporting.

Stelmaszewska et al. (2006) conducted a series of observational field studies on the
social uses and practices of camera phone images on participants aged between 18 and 27
who had been using camera phone for at least a year. Stelmaszewska et al. (2006) found
that participants used cameraphones for ‘sharing a moment now’, ‘sharing a moment
later’, and using photos to initiate social interaction with strangers in co-present setting.

Döring et al. (2006) conducted a study on MMM messages and e-mails utilizing the
primarily fulfill an affective function within close social relationships (Döring et al. 2006:
197 as cited in Villi,2010: 35) and relate affective messages to the exchange of feelings,
strengthening social relationships and enhancing the sense of belonging”(ibid.202 as

Hjorth (2005, 2007) studied the role of the mobile phone in everyday rituals and how
youngsters analyze and comment on their own mobile phone practices and found that
participants preferred to share their camera phone photographs via a community-based online network rather than using MMM (Hjorth, 2005a; 2005b; 2007 as cited in Villi, 2010:34).

Gai (2007) conducted a study on how the camera phone influences users' personal and social experiences and categorized photo taking into, *functional and non-functional use, and photo sharing into distant transmission and co-present sharing*.

Rantavuo (2007) conducted a study on cameraphones and the internet on 16 people with the help of interviews and case studies in 2006 in urban areas of Southern Finland. The study suggests that cameraphones and the internet together foster a form of snapshot photographic communication that is characterized by transience. Cameraphone photos are perceived as disposable tools, instruments, or adornments that support communication momentarily related to everyday affairs. The transitory nature of cameraphone photos resulted in their being used for the purpose of communication. Their content and technical quality suited the transitory mode. Cameraphone photos were easily transferred through internet networks due to relatively small size of files. The causal nature of cameraphone photos and being lightweight suited the informal tone of internet communication and eased their circulation. Cameraphones and internet applications resulted in a parallel transient genre of snapshot circulation as transitory tools for transitory communication.

Rantavuo (2008) carried out a study on the use of cameras and photos on sixteen Finnish cameraphone users in the age group of 17 to 52 years of age in 2006. The tools of data collection used were: questionnaire, auto-documentary and interview. The results reveal that, “people perceive mobile and digital media as networked and seek ways to transfer materials flexibly across them” (Rantavuo, 2008:129). The significance of cameraphone photos resulted from the fact whether they could be connected with other forms of mediated communication and the classifications between photos on the basis of different technical formats, or means of production, dissolved in the circulation (Rantavuo, 2008:130-31). “Participants took due care in choosing communication channels for
circulation of photos, there existed a distinction between social groups, formed around photos and channels of a particular type and social and cultural factors defined and constrained the use of technologically mediated communication channels” (Rantavuo, 2008:130-31).

Stelmaszewska et al. (2008) studied the collocated photo sharing of cameraphone photos through semi-structured in-depth interviews of 11 regular cameraphone users, who showed (5-7) photos or video clips taken at different places and talked about the circumstances of taking and sharing. Stelmaszewska et al. (2008) identified three different types of sharing: motivational sharing, contextual sharing and ad hoc sharing (ibid.143). The value of photos determined, when they were shared, with whom, and how long they were kept in the photo collections. Photos with social value (creating and maintaining social relations), were clicked with the intention of sharing them with a circle and they lost importance after the people in the circle see them. Personal value (sentimental) photos were special to their creators and were shared with an intimate circle and they have an unlimited life span (ibid.144). Stelmaszewska et al. (2008) identified three different reasons for taking photos, “to share them with friends who have common interest, to share them with our loved ones with an intention to show them something that they are interested in, to share photos that capture something special that the owner of the photo would like to share with friends or family” (ibid.145-146).

Tinkler (2008) suggests that photographic practices serve three main identity purposes: the production of statements of identity; experimentation and play with identities; and the deconstruction of identity (Tinkler, 2008: 259). Photographic practices are used to represent, establish and maintain relationships through representing connections, establishing visually who is a member of a particular community, building and maintaining ties and performing belonging through the displaying exchanging and/ or gifting of photographs on shared occasions of viewing and use of photography as a mode of communication(ibid.261).
C.) Photography Practices

This section of the review of literature chapter discusses the studies conducted on the photography practices of people, photographers. There are also studies on the new breed of photographers like the photo-bloggers and 'Flickr' users.

Bourdieu (1965, 1990) in his book 'Photography A Middle Brow Art', discusses the results of his study on the photography practices of the French people. Gonzalez’s (1992) review of Bourdieu’s work shows that, “the working of camera clubs, all camera clubs desire to break away from the ‘common’ uses of photography but some are more concerned with issues of technical sophistication, while others focus more on the construction of an autonomous aesthetic” (Gonzalez, 1992:126). Bourdieu (1965, 1990) discusses the problem of aesthetic of the art photographers, the difficulty to separate a photograph from the object it represents, raises doubts about it being treated as a creation. Bourdieu (1965, 1990) examines various occupations considered to be a part of the photographic “profession” and argues that the profession of photography is perceived differently by its practitioners. The difference in attitudes and status within the profession is attributed to the difference in “social origin” (Gonzalez, 1992: 127).

Rosenblum (1978) in her book, 'Photographers at Work', discusses the results of her study on three types of professional photographers, in which she was a participant observer for four years. She describes in detail three different types of professional photography: news photography, advertising photography and fine art photography and the impact of each type on its photographic style. Rosenblum (1978) found that the standards of newspaper photography are based on journalistic values and the style and content of photos is influenced by conventions of journalism and technologies of reproduction and editors. Rosenblum (1978) describes professional art photographer as photographers who have had shows in galleries or museums (Rosenblum, 1978: 10) and according to her amateur art photographers are people who pursue photography as a leisure activity and are serious about photography and are aware of the standards, conventions, values and language of the professional art photography world and move peripherally in that world (Rosenblum, 1978 as cited in Spurgin, 2008).
Becker (1982) in her book Becker’s Art Worlds, examines the collective social relationship involved in the production, exhibition and reception of cultural products like paintings and photographs. Becker (1982) also feels that professional art photographers should be abreast with the conventions of the medium of photography (Becker, 1982:34) and should have access to the knowledge available to the photographers who belong to the inner circle of the art world (Becker, 1982:63) because of their participation in that world (Becker, 1982:95).

Cohen (2005) conducted a study of photoblogging practices by interviewing 30 people who put their own photographs online in the form of a journal or blog. According to Cohen (2005) “photobloggers take a lot of photographs and enjoy to look, compose, take, review, show photographs and like photographing ‘the everyday’, the ‘banal’ or the ‘mundane’, ‘real life’ is the desired content of their photographs, they want pictures of life as it happens, as they experience it” (Cohen, 2005:887). Photobloggers hate flash photography, posed photographs and prefer blurs and indecipherability, posing is allowed if it is self-consciously struck and internally critical (via irony, caricature or mockery) as they ‘really are’ (ibid.888). Photobloggers manage their blog at home, at work or wherever they have access to a computer and the fastest internet connection and write captions for their photographs to let their audience know what they had in mind when they took the photo or to describe what the photograph depicts, if this is not obvious (ibid.888).

Miller and Edwards (2007) conducted a study of the digital photo-sharing website: Flickr.com in Atlanta, GA, in 2006 on 10 people in the age group of 20 to 30 years, who had fully converted to digital photography. The tool of data collection was semi structured interview. The researchers identified two distinct users: “Kodak Culture” and “Snaprs”. Kodak culture participants prefer to click photograph of events centering around family and friends, focusing on ‘traditional’ social connections and take photos to archive and share photos primarily within an existing social group primarily through e-mail. Snaprs click photos to share, and share primarily with strangers. Snaprs approach photo sharing as a public act and share and receive photos frequently with people they don’t know in real life mostly through Flickr. Kodak Culture participants were concerned about privacy and thus preferred offline sharing over online sharing.
Cox et al. (2008) examined the use of Flickr by conducting semi-structured telephonic interviews with 11 Flickr users. Cox et al. (2008) note, that Flickr use results in satisfaction through self presentation, self-expression, self-representation, self-exploration, self-actualization, self-enrichment, regeneration or renewal of self and communication, social interaction and belongingness.

Murray's (2008) study of Flickr points towards a shift in the focus of photography from special or rarefied moments to the immediate, fleeting and mundane. For Murray, photography is alive, immediate, and transitory practice/form. The distinction between amateur and professional photographers has dissolved as today even the amateur photographer is capable of creating images with relative authority and ease. The advent of digital photography and websites like Flickr has led to shift in the function of photography from loss to transience. Fleeting images are encouraged, their immediacy is privileged and the inability of photography to hold onto time is acknowledged. “Digital photography has not revolutionized photography or led to a loss of the authenticity of an image as predicted early on, but it has significantly altered our relationship to the practice of photography (when coupled with social networking software), as well as to our expectations for and interactions with the image and an everyday aesthetic” (Murray, 2008:161).

Olechnicki (2011) argues that, photoblogs are introducing and modifying the functions of photography while discovering extraordinariness of everyday life (Olechnicki, 2011: 49). “Photoblogs are an example of shift in function of photography from uniqueness to mundane” (ibid.57). “Photoblogs give a direct, unmediated, emotionally based experience of life as it is in all its manifestations. The criterion of selection is the authenticity of a personal signature not the exceptionality and rarity of the image” (ibid: 60). “Photoblogs are a personal chronicle of the present, an individual diary that preserves the passing reality of the world and things that are trivial or mundane, a form of communication and a social artifact, a product of author’s social environment, an attempt to overcome the fading memory by saving ephemeral moments and be a testimony to the truth of growing-up, changes around them and within them, changes in their view on reality in order to deal with elusiveness of everyday life” (ibid: 61). Photoblogs and digicams allow pursue of new forms, experiments and give attention to things that are
usually unnoticed (ibid: 62). Photobloggers do not use flash, they avoid posing and use “undercover” photography, work by surprise, shoot from unusual angles and use reflections to show the truth about people and the world. (ibid: 63). Photoblogs are the worlds that the photobloggers want to share with viewers. Photobloggers indulge in street life photography and capture life on the spot as they are interested in their immediate surroundings. Photoblogs are clear and critical in their view and are characterized by visual roughness and harshness as they act as the voice of the people who are trying to cope with society’s hostility (ibid: 64). Photobloggers are not happy with the visual reality they document but try to deal with it. Photoblogs lead to the confrontation of the public sphere with the private sphere, privacy and intimacy is publicly exposed and shared.

D.) Photography and Representation of Reality

Two dominant perspectives on photographic realism: The realist perspective and the constructionist perspective. The realist perspective was forwarded by thinkers like Andre Bazin, Roland Barthes, and Rudolf Arnheim etc. whereas the constructionist perspective was put forward by theorists like Victor Burgin, Alian Sekula, Joel Snyder, and Neil Walsh Allen etc. The realists’ advocated photography to be an objective form of representation because of the lack of involvement of the photographer and his subjectivity. The constructionist view photography as a construction, as the photographer makes various subjective choices in the creation of a photograph, which prevent it from being an objective depiction of reality. The advent of mechanical reproduction shook the foundation of the premise of photographic truth. The suspicions and criticism leveled at photography grew stronger with the digitalization of photography. The ease and undetectability of photographic manipulation, lead to questioning of the authenticy and originality of a photograph. While there were theorists who signaled the death of photography due the digitalization of photographic technology, there were also some who suggested that manipulation had always been inherent in photography.

The Realist Perspective of Photography

Bazin (1960) believes that photography has satisfied our obsession with realism. The objective character of photography gives it originality. The camera, a non living agent
intervenes between the originating object and its reproduction. The image is thus formed automatically, with minimal human interference. The automatic production affects human psychology of the image (Bazin, 1960:7). The objectivity in photography lends it credibility. Bazin (1960) believes that, despite of the criticisms leveled against photography, “we cannot deny as real, the existence of the object reproduced, represented in a photograph. Photography has the power to transfer of reality from the thing to its reproduction” (ibid.8). The camera is a dispassionate device that gets rid of the preconceptions that plague our vision. Photography presents reality without adulteration of any sort. The photograph acts a trace of something like a fingerprint. According to Bazin (1960) “photography actually contributes something to the order of natural creation instead of providing a substitute for it” (ibid.8).

Sontag (1973[2005]) in her essay entitled, *Image World* in her book ‘On Photography,’ argues that, “photography has powers that no other image-system has ever enjoyed because, unlike the earlier ones, it is not dependent on an image maker. However carefully the photographer intervenes in setting up and guiding the image-making process, the process itself remains an optical-chemical (or electronic) one, the workings of which are automatic, the machinery for which will inevitably be modified to provide still more detailed and, therefore, more useful maps of the real” (Sontag, 1973:123). The authority of photographs and their ability to depict reality stems from the fact that the process through which they are made is totally objective.

Arnheim (1974) believes that, “in photography the physical objects themselves print their image by means of the optical and chemical action of light” (Arnheim, 1974:155). Thus the photographic image is a faithful copy of the object. Pictures produced by a camera have characteristics of their own: “the photograph acquires some of its unique visual properties through the technique of mechanical recording and it supplies the viewer with a specific kind of experience, which depends on his being aware of the picture's mechanical origin”(ibid.156). The confidence that the picture was generated by a camera profoundly influences the way we view and use it. Arnheim (1974) regards photography as a faithful instrument that depicts reality as it is, without exaggerating it and helps man view himself, expand and preserve his experiences, and exchange vital communications (ibid.160).
Scruton (1981) suggests that an ideal photograph reproduces the appearance of the subject. An ideal photograph gives us an idea as to how something looked, in the same way we might know it if we had actually seen it. Scruton (1981) says that, “an ideal photograph is recognized as a presentation of how something looked and that looking at a photograph is a substitute for looking at the thing itself” (Scruton, 1981: 588). Scruton (1981) argues that, “while looking at an ideal photograph we know that we know that we are seeing something which actually occurred and seeing it as it appeared. The photograph addresses itself to our desire for knowledge of the world, knowledge of how things look or seem. Photography holds our interest because it acts as a surrogate for the represented thing” (ibid. 590).

Walton (1984) argues that, “a photograph is always a photograph of something which actually exists” (Walton, 1984: 250). Walton (1984) acknowledges that, “photographs owe their special status to their ‘mechanical’, ‘automatic’ origins” (ibid. 250). The photographic realism according to Walton (1984) derives from how they come about and not from what they look like. “Part of what it is to see something is to have visual experiences which are caused by it in a purely mechanical manner. Objects cause their photographs and the visual experiences of viewers mechanically, so we see the objects through the photographs” (ibid. 261). It is possible to see through photographs as they are not dependent on the beliefs of the image maker. “Photographs are counterfactually dependent on the photographed scene” (ibid. 264). Walton claims that, “photography has the ability to put us in perceptual contact with the world” (ibid. 264). Walton (1984) claims that the transparency of photographs justifies photographic realism.

Walden (2005) defends and develops Kendall Walton idea that, “lack of mental-state involvement in the formation of photographic images is a quality that sets them apart from handmade images such as paintings or sketches” (Walden, 2005: 258). Walden (2005) distinguishes between the primarily and secondarily involved mental states in the formation of photographic images. According to Walden (2005) lack of primary mental state involvement lends photographs informational superiority (ibid. 268). Viewer of a photograph forms first-order perceptual beliefs about various features of the original scene, and at the same time possesses a second-order belief that those perceptual beliefs were formed on the basis of an image that was formed without primary mental-state
involvement (ibid. 271). The photographer uses a secondarily involved mental state in taking decisions with regard to how to use the objectivity of the medium in the service of communication.

Meskin and Cohen (2008) argue that, “the special evidentiary status accorded to photographs arises from the beliefs we have about photographs in general. The use of photographs in journalistic, evidentiary, and scientific contexts leads us to develop the belief that photographs as a category are rich sources of v-information. Thus, when we encounter an object which we recognize as a photograph, we infer that it, as a member of this category, is a rich source of v information. Such background beliefs about images account for the special epistemic weight frequently accorded to photographs” (Walden, 2008:4).

The Constructionist Perspective on Photography

Szarkowski (1966) in his book The Photographer’s Eye, “describes photography as an organism ‘born whole’ in the 19th century (Bull, 2010:10). Szarkowski (1966) argues that, “since then, photographers – from complete amateurs to famous professionals have been progressively discovering through experimentation the visual characteristics unique to photography” (ibid. 11). Szarkowski (1966) defined five interdependent characteristics that he saw as combining together to form the fundamental essence of a photograph. These are: 1.) the thing itself: the apparent ability of the photograph to convincingly record what is in front of the lens 2.) the detail: photographs draw attention to a fragment of reality to tell a story, 3.) the frame: the relationships between what is in the picture as a result of selection and elimination from reality, 4.) time: the effect the duration of a photograph’s exposure has on how it looks, 5.) vantage point: the angle from which a photograph is made” (ibid. 11).

Benjamin (1969) in his essay, ‘The work of art in the age of mechanical reproduction,’ discusses the invention of photography in terms of the principle of reproduction. Benjamin (1969) suggests that the reproduction in photography changes the nature of art and the way we perceive reality. According to Benjamin (1969) photographic reproduction enables to capture images and expose the features of the original which a naked eye fails to notice and make images accessible for the masses. Benjamin (1969)
believes that, "mechanical reproduction results in the loss of the aura in art. The aura represents the originality and authenticity of a work of art that has not been reproduced. The technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. The increasing significance of masses, their desire to bring 'closer' spatially and humanly and 'sense of the universal equality of things' results in the loss of aura by overcoming the uniqueness of every reality by accepting its reproduction. There is an adjustment of reality to the masses and of the masses to reality" (Benjamin 1969: 217-251).

Berger (1972) in his book, 'Ways of seeing' talks about, "what is involved in seeing, and how the way we see things is determined by what we know" (Berger, 1972 as cited in Grange, 2005:2). Berger (1972) points out that, "seeing and recognition come before words. It is seeing that establishes our place in the world, but we use words to explain this world" (ibid.2). Despite this Berger (1972) argues that, "there is always a distinction between what we see and what we know. We see first and then use words to explain the world, i.e. what we know, what we know or believe affects the way we see things. Our past experience or knowledge changes the way we see things. Our past experience or knowledge changes the way we see things" (ibid.2). For Berger (1972) the reproduction of images that resulted due to photographic technology destroyed the uniqueness of images as the reproduction of the images results in the multiplication and breaking up of the meaning of an image (ibid.3). According to Berger (1972), "the combination of words and images changes the meaning of an image" (ibid.4). The meaning of an image changes depending on its context.

Snyder and Allen (1975) reject the realist vision of photography based on the 'mechanical' origin of photographic images (Snyder and Allen, 1975:146). They challenge realist theories of photography by claiming that, "we have falsely come to believe the photograph to be more natural and more closely tied to the real than any other convention". Snyder and Allen (1975) say that the photographer makes a number of choices with regard to the equipment and how he uses it. Thus it would be wrong to assume that the photographic process is objective. Snyder and Allen (1975) "deny that the photograph can be treated as a reliable index of what was in front of the camera by describing the many ways in which the photographic image diverges from what we see
when we look at the world” and claim that, “we can evaluate photography as art and that we can evaluate photographs in much the same way that we do paintings” (Snyder and Allen, 1975 as cited in Savedoff, 2000:48-49).

Burgin (1982) in his book, ‘Thinking Photography’, approaches the production of meaning in photography. The central idea of the book is that the photographic meaning is produced socially and is not natural, universal, or intrinsic to the image. The book argues that the ideological, cultural, and economic contexts in which meanings are created need to be taken into account at the point of production as well as reception. Burgin (1982) attempts to uncover the mystery of unconscious desire and pleasure associated with photography by resorting to the psychoanalytic theories of Freud and Lacan.

Navab (2001) argues that, “the belief in the transparency of photographic representation is a fallacy, fostered by the historical development of artistic perspective in Western civilization, we are accustomed to read paintings and prints according to Renaissance perspective, thus we are preconditioned to perceive the photograph as an especially "realistic" means of representation and our cultural conventions condition the way we see and decipher an image (Navab, 2001:77). Navab (2001) argues that, photography does not create something new, nor does it bring to our purview something that we would have not been able to see with our own eyes because the photograph like any other image, is created and constructed and because it is also created like any other image, it is also open to different realities, meanings, and interpretations (ibid.80). According to Navab (2001) photography is not different from any artistic medium, and cannot boost of having a “privileged relationship to reality” (ibid.80). Navab (2001) urges us to stop believing in photographic realism, because seeing it as a realistic medium has restricted the ways in which photography can be envisioned.

The Advent of Digital Technology: With the advent of the digital technology the history of photography witnessed a huge transformation and the suspicion regarding the photographic truth grew stronger. The shift from analogue to digital technology facilitated the process of digital manipulation that raised questions about photography’s quality to depict reality. With digital technology, it is arguably easier to edit and create
images of objects that never existed in reality, thus casting doubt on the reliability of photography’s connection to the real.

Ritchin (1990) blames digital technology for the raising doubt about the photographic truth. He remarks that digital interventions undermine photography’s supposed inherently truthful status, and have thus come to herald the death of analog photography’s most specific hallmark (Ritchin, 1990). Ritchin laments that computer-imaging practices signal “the end of photography as we have known it” and suggests that digitalization of photography technology raises a suspicion about photography’s ability of truthful depiction at the basic level of fact (Ritchin, 1990:9).

Arnheim (1993) proposes that there are two types of authenticities in figurative arts: to do justice to the facts of reality, and express the qualities of human experience. Photography satisfies the first authenticity but does not perform the aesthetic function performed by other figurative arts. Arnheim (1993) cautions that the use of digital manipulation beyond a limit will result in skepticism against photography’s ability to represent reality as absolute formative power in the hand of the photographer will convert photography into pictorial technique like drawing and painting. This will increase in distrust of the information offered by photography and will result in people being on guard.

Mitchell (1994) in his book, ‘The Reconfigured Eye: Visual Truth in the Post-Photographic Era,’ points out that the advent of digital technology has shaken the foundation of photographic realism. According to Mitchell (1994), photographs can serve as evidence because of objectivity of photographic medium, where images are constructed mechanically, without the interference of the image maker’s intention. The authenticity of photography can be defended on the grounds that standard procedures were followed, and if need be, the original can be produced for inspection. But Mitchell (1994) says the same can not hold true for photos which are created in a digital format because it does not have a negative. Absence of the negative makes it difficult to control the distribution of copies. With the separation of the image from its physical form, visual truth can no longer be guaranteed.
Wright (1998) in his essay 'Systems of Representation,' argues that, “the introduction of digital manipulation does not create a rupture from existing practices in visual representation but has brought about a more gradual shift of emphasis” (Wright, 1998:207). A gradual integration and incorporation rather than an opposition or the heralded revolution, of computer-manipulated photography to existing visual practices will enable it to achieve a greater potential. According to Wright (1998), “computer manipulation has the potential to broaden the repertoire of the photographic system and to enrich photography's scope and ability to describe the visual world, rather than limiting photography's ability to record a ‘truthful’ image” (ibid.217).

Savedoff (2000) says that photographs are considered to truthful records of reality because they are produced mechanically, independent of the photographer’s intention. A photograph is thought to verify the existence of its subject. Photographs are perceived to possess objectivity. But Savedoff (2000) feels that the photographer makes a number of subjective choices with regard to the camera angle, lighting, and framing. Thus photographs can hardly be objective. Savedoff (2000) suggests that, straight photographs, altered photographs, and paintings are read differently because of the different conventions of viewing, but she warns that conventions can change. According to Savedoff (2001), “our present conventions and expectations depend on ideas we have about how photographs and paintings are typically generated. If altered or digitally manipulated photographs were to become the norm, our ways of reading photographs would significantly change” (Savedoff, 2000:126).

Savedoff (2008) in her essay 'Documentary authority and the art of Photography,' says that, the digitization and manipulation has shaken the foundation of the relationship between the photograph and the world, weakening the strength of identification associated with photography. This applies to all photographs as it is impossible to tell which one is altered and which one is not. The growing number of digitally altered pictures is bound to change the perception that an image is straight. Savedoff (2008) agrees that manipulation has been inherent in photography from its birth, but the number of straight photographs was large as compared to doctored photos. But digital alteration has disturbed this balance, resulting in the change of expectations with regard to photographs. Digital manipulation is quick, easy and accessible and there is no limit to
alterations, making manipulation a norm, resulting in threatening the authenticity of the photographs from the past too. There is a fear that in future photographs will be seen as constructions or fictions and not as representations of reality.


E.) Photography as Compensatory Mechanism

Photography as a compensatory mechanism i.e. a means to cope with loss, is rooted in Freud’s Psychoanalytic theory. This perspective has been used by Post Modernists thinkers like Victor Burgin, Laura Mulvey and Christian Metz, for understanding photography and analyzing photographs. They use the concepts of Lacan’s Mirror Phase, Freud’s concept of Id, Ego, Super Ego, Fetishism and Disavowal. Susan Sontag’s and Roland Barthes’ view of photography is based on Freud’s Psychoanalytic Theory, which sees photography as a means to cope with the feeling of loss.

Sontag (1973[2005]) in her essay entitled, ‘Plato’s Cave’, in her book On Photography describes the photograph, “as an object, lightweight, cheap to produce, easy to carry about, accumulate, and store” (Sontag, 1973:1). Photography makes us feel that, “we can hold the whole world in our heads in the form of collection of photographs” (ibid.1). Collecting photographs gives us a sense that we are collecting the world. Sontag(1973) considers, “photographs as an experience captured, and the camera an ideal arm of consciousness in its acquisitive mood and to photograph is to appropriate the thing photographed, to put oneself into a certain relation to the world, giving a sense of knowledge and, therefore, power” (ibid.2). According to Sontag (1973) photographs are, “pieces of the world, miniatures of reality which can be made or acquired by anyone (ibid.2) and a neat slice of time, a privileged moment, turned into a slim object that one can keep and look at again” (ibid.3.). For Sontag, “photography is a social rite, a defense against anxiety, and a tool of power (ibid.5) as photographs give us an imaginary possession of an unreal past and help take possession of spaces in which we are insecure” (ibid.6). Sontag (1973) considers, “the act of photography predatory, as it turns people into objects that can be symbolically possessed” (ibid.10). Photographs serve as evidence,
record, proof, and a tool of surveillance and control. Sontag believes that, “photographs transform the world into a series of unrelated, freestanding particles, lacking interconnectedness, continuity” (ibid.17). Sontag (1973) feels that there is a compulsion to photograph as taking a photograph of an experience is considered to having an experience itself, she laments that, today almost everything ends up in a photograph.

Barthes’ (1981) book *Camera Lucida* is a personal account of photography and a tribute to the memory of his mother. Barthes searches for a photograph of his mother that captures her aura ‘the impossible science of the unique being’. He finds one such photograph and calls it, *The Winter Garden Photograph*. He does not reproduce the photograph as it is of personal and subjective value to him and the viewers would not be able to relate to it because of their indifference as this photograph will seem ordinary to them. Barthes discusses his relationship with his mother in terms of Freud’s psychoanalytic theory. He talks of photograph in terms of memory, death and loss. For him the photographs of his mother act as a means of compensating for her absence. He is trying to come into terms with the death of his mother by looking at her photographs and reminiscing about her. He sees death implicit in every photograph as it is a reminder of something that occurred in the past and no longer exists in the present but at the same time he considers a photograph to be something that survives even after the death of that person.

**Conclusion**

The review of literature on photography as a means of visual communication shows that photographic communication has been studied from the sociological and anthropological and technological perspective in the past. The researches on photography in sociology and anthropology focus on photography as a product of socio-cultural conventions.

Photography as a means of communication has been under researched particularly in the sphere of photographic visual communication. The present research fills this gap in the field of photography as a means of visual communication by studying it from the perspective of the encoder (the photographer) and the decoder (the viewer) by applying
Berlo’s SMCR model of communication to the process of photographic communication that takes place between the photographer (encoder) and the viewer (decoder).

The photography practices of professional photographers like photo-journalists, fine art photographers and fashion photographers have been a concern of researches done in the past and new breed of photographers like photo-bloggers, Flickr users have also been studied but personal photography has largely been outside the purview of photography studies. The present research made an attempt to study the photography practices of ordinary people and see how they communicate with the help of photographs in interpersonal relationships.

Studies on photographic technology like digital cameras and cameraphones have been carried out with the purpose of unearthing barriers and suggesting ways to meet the expectations of the users. The focus of these studies has been the effects or implications of the photographic technology on its users. There have been studies on the uses of photography, but none of these studies examined photography from the Gratification Perspective. The current study applied the Uses and Gratification perspective to explore the gratifications or satisfactions derived from the practice of photography, no such attempt was made by studies conducted on the uses of photography in the past.

The theme of photography and reality has been a topic of debate among scholars since the inception of photography and there exists a vast amount of literature on photography as medium of representation of reality. However, no studies could be found which study the perceptions of photographers or ordinary people on photography as a medium for representation of reality. The present research made an attempt to study whether photography is considered to be a medium capable of depicting reality or is it looked upon as a subjective interpretation of the world by the photographer.

Photography as a means of compensation has not been focus of studies on photography and has received little attention form photography theorists too, though some attempts have been made to use the psychoanalytic perspective to study cinema and films as a compensatory mechanism but no studies were found on photography as a means of compensation. The present research attempted to see whether photography is used as a means to deal with feeling of loss and to overcome the anxiety associated with loss.
The review of studies carried out on photography, particularly the photography through cameraphones shows that these studies were primarily design studies aimed at improving the existing technology of photography. None of these studies focused on the act or the process of taking photographs. Very few studies are real user studies as they have not been carried out in real life settings. Most of these studies were experimental in nature and conducted in an artificial setting by providing the participants with prototypes and making observations about their photographic behaviour. Majority of these studies made use of non-probability sampling procedures and the sample size was small, thus it was not possible to generalize the results of these studies to the population. The present research tried to overcome the methodological limitations of the studies conducted on photography in the past by using both qualitative as well as quantitative methods of research. The in-depth study of photography practices of the photographers was done through the case study method, which allowed the researcher to collect data that was rich in detail and helped to understand their photography behaviour. A cross sectional survey of 500 digital camera and cameraphone users in real life setting, selected through probability sampling method helped to generalize the results of the present study to the population.

The Terms of Inquiry

INTRODUCTION

The present study seeks answers to the following questions: how is photography used for visual communication, what gratifications or satisfactions are derived from it and whether photography is considered to be a truthful depiction of reality or a subjective interpretation of the photographer and is photography considered to be a compensatory mechanism.

AIM

The present study aims to study photography as a means of visual communication, a medium for need gratification and representation of reality and as a means of compensation.
RESEARCH OBJECTIVES

1. To study the association between demographic variables (gender, age, level of education, occupation, income, socio-economic status and marital status) and the nature of photographs clicked.

2. To study the association between psychographic variables (sociability, self-esteem, locus of control and shyness) and the nature of photographs clicked.

3. To study the association between the nature of photography and the different categories of photographers i.e. professional photographers, photo-journalists and amateurs.

4. To study whether photography depicts reality or is it a subjective interpretation of the world by the photographer.

5. To study the nature of need gratification from the perspective of the decoder and the encoder.

6. How is photography used as a compensatory mechanism?

7. To study photography as visual communication and see whether the encoder (photographer) succeeds in getting his intended message across to the decoder (viewer).

HYPOTHESIS

1. Demographic variables of age, gender, level of education, occupation, income, socio-economic status and marital status and the nature of photographs clicked are associated.

2. Psychographic variables of sociability, self-esteem, locus of control and shyness and the nature of photographs clicked are associated.

3. The nature of photography and the category of the photographer are associated.

4. Photography is the subjective interpretation of the world by the photographer.

5a. Type of photograph clicked and the nature of need gratification are associated.
5b.) Frequency of photographs taken and the degree of need gratification are positively co-related.

6.) Photography is a compensatory mechanism.

7.) The decoder understands the message in the photograph as intended by the encoder.

OPERATIONAL DEFINITIONS

1. **Age**: the duration of life in years.

2. **Gender**: refers to an individual's "physical type". An individual can be male or female.

3. **Occupation**: person’s main job or profession.

4. **Income**: is measured in terms of rupees.

5. **Socio Economic Status**: the sum of educational level [educational level as ranging from below matric (score 1) to doctorate (score 7); income level as ranging from less than 10,000 (score 1) to above 1, 20, 000 (score 7); occupational level as ranging from student (score 1) to big businessman/bureaucrat (score 7)].

6. **Sociability**: as defined by the summated score on sociability scale, scores above the median signifying a sociable personality. Sociability was measured by a 7 item Likert type scale developed by Bellamy and Hanewicz (1999). The summated scores range from 7 to 50. High score means high sociability (details annexed).

7. **Self esteem**: as defined by the summated score on self-esteem scale, scores below the median signifying varying degrees of a lack of self-esteem. Self esteem was measured on a 10 item five point Likert Scale developed by Rosenberg. Scores range from 10 to 50. The more a person scores the more is his self esteem (details annexed).

8. **Locus of Control**: as defined by the summated score on the locus of control scale given by Levenson (1974), scores below the median signifying lack of locus of control. Locus of control was measured by a 17 item, five point Likert Scale. Scores range from 17 to 85, higher score means an internal orientation (details annexed).

9. **Shyness**: as defined by the summated score on shyness scale developed by Cheek and Buss (1983), scores above the median signifying presence of shyness. Shyness was
measured on a 14 item, five point Likert scale. Scores range between 14 and 60. The higher the score the higher the shyness level (details annexed).

10. **Need Gratification** is measured across five dimensions on a five item Likert scale with five response categories. It is a summated score commuted on the basis of individual total scores achieved on each one of the five subscales measuring cognitive, affective, personal integrative, social integrative, escapist need gratification.

11. **Nature of photography**: refers to decisions with regard to choosing the nature of photographs i.e. theme of nature, family, friends, self, strangers, the decisive moment, the size and the colour of the photograph.

12. **Category of the Photographer**: refers to the type or classification of the photographers as: professional photographers, photo-journalists and amateur photographers.

13. **Professional photographer**: Photographers who practice photography as a full time profession and earn their living through it.

14. **Photo-journalist**: Photographers who work or have worked with a newspaper as a news photographer or photo-editor.

15. **Amateur photographer**: People who practice photography as a passion or a hobby.

16. **Subjective Interpretation**: was measured on the basis of the respondents’ score on five item photography and reality Likert scale with five response categories that ranged from Strongly Agree, Agree, Neutral, Disagree, to Strongly Disagree. High score means photography is a subjective representation of the world by the photographer. For the purpose of the multiple case studies this was an open ended question.

17. **Frequency of Photography**: refers to the number of times a person indulges in the act of taking photographs.

18. **Degree of Need Gratification**: refers to the level of need gratification which is measured across five dimensions on a five item Likert scale with five response categories. If the summated total score commuted on the basis of individual total
scores achieved on each one of the five subscales measuring cognitive, affective, personal integrative, social integrative, escapist need gratification falls between 125-100, it means high degree of need gratification, score ranging between 100-75 implies high to medium degree of need gratification, 75-50 score, medium to low and 50-25 low level of need gratification.

19. **Encoder:** For the purpose of the present study the photographer is the encoder who engages in the act of photographic communication.

20. **Decoder:** For the purpose of the present study the decoder is the viewer or the receiver of the photographic message.

21. **Message:** For the purpose of the present study, the content of the photograph in terms of its theme is the message.

22. **Compensatory mechanism:** was measured on the basis of the respondents’ response to the statement that photography helps to deal with negativity and loss on a Likert scale with five response categories that ranged from Strongly Agree, Agree, Neutral, Disagree, to Strongly Disagree. For the purpose of the multiple case studies this was an open ended question.