Analysis photo of the year 2006 Indonesian press photo award based on the three visual layers theory

Andry Prasetyo [a,1, *] [iD], Guntur [a,2] [iD] Seno Gumira Ajidarma [b,3], [iD] Santosa Soewarlan [a,4] [iD]

[a] Institut Seni Indonesia, Surakarta, Jawa Tengah, Indonesia
[b] Institut Kesenian Jakarta, Jakarta Pusat, Indonesia
[1] andryp151@gmail.com*; [2] gunturisi@yahoo.co.od; [3] sgumira@gmail.com; [4] santosa.isisolo@gmail.com
* Corresponding Author

ABSTRACT

This article aims to analyze the work of the 2016 Indonesian Press Photo Award Photo of the Year entitled "Tinjau Titik Api," using the "Three Visual Layers" theory. Photo of the Year 2016 was chosen because it has the advantage of good visual value and high news value, especially in people in the news. The three visual layers analysis includes optical, cultural, and photographic meaning. The optical aspect is for the non-blind eyes, the cultural aspect includes known visual appearances and unknown visual appearance, and the photographic aspect has a functional appearance, personal appearance, and subjective appearance. The research method is qualitative analysis because its implementation is based on visual analysis to find meaning from photos depicting three figures who are symbols of the strength of the Indonesian state, namely, the President of the Republic of Indonesia, Joko Widodo, TNI Commander General Gatot Nurmantyo, and Chief of the Indonesian National Police General Badarudin Haiti, who is inspecting the location of forest and land fires, in Geronggong Village, Ogan Komering Ilir Regency, South Sumatra. Data analysis involves: Scrutinizing relevant and irrelevant information, reducing data, compiling codes against findings data, and verifying codes as a reference for discussion and conclusion. The research results show that the 2016 *Photo of the* Year contains meaning that shows the Indonesian government's commitment to deal with forest and land fires in Sumatra. The photo has advantages in terms of visual value which is reflected in the composition, depth of focus and expression of the president, and in terms of news value it is superior in terms of character value, as well as another advantage in the closeness of the photographer to the object of the event.

1. Introduction

The Indonesian Press Photo Award (APFI) is an awards event in photojournalism for photojournalists in Indonesia. This annual awards event is organized by Indonesian Photojournalist Association (PFI). The implementation of APFI carries the spirit of advancing and sustaining photography and improving the image of photojournalism in Indonesia through selecting the best photojournalistic work, *Photo of the Year (POTY).* According to the results of Godulla's research (2021), competitions for photojournalists working in mainstream media have been started since 1955 in the Word Press Photo contest [1]*.* Initially, Word Press Photo was held to give appreciation to the work of photojournalists in the Netherlands to spread it to the wider public. While the competition intended for photojournalists in Indonesia began to be held in 2009 [2]. APFI is a prestigious contest that recognizes photojournalists who produce the POTY, enhancing the image of photojournalism and becoming the representative of photojournalists throughout Indonesia.

This spirit is stated in the objectives of the event, namely; (1) to provide benefits and education to the general public about the need to immortalize and archive essential moments or events through photography; (2) to become an agenda for friendship between fellow photojournalists in Indonesia; and (3) become part of the promotion in improving the brand of corporations and institutions that collaborate in this activity [2]. The great benefits received by the APFI winners are one of the reasons the competition which is held once a year always attracts thousands of participants. They participants compete to submit their best photo works in order to win. This paper presents one of the winning photos of APFI in 2016 to be analyzed to determine the content of news value and visual value, so that the judges who come from professionals with high flying hours as photojournalists crowned it as *POTY* 2016.

Competition participants come from two groups with different backgrounds, namely mainstream photojournalists and citizen journalists. The involvement of citizen journalists through a separate category is intended to introduce photojournalism to the broader community. Especially people interested in the photojournalistic field due to the current development of reporting, namely, the *citizen journalistic model* has developed [3], [4]. Meanwhile, the APFI judges have national and international photojournalistic expertise. They consist of representatives of photojournalists, photography practitioners, and also representatives from academics. The APFI category refers to the world-class photojournalism championship, World Press Photo (WPP). References are applied with adjustments each year, such as *General News* is a scheduled event, *Spot News* is a photo of an unscheduled event, *People in News* is a photo of a person or community in a news story*, Nature and Environment* is about the environment and living nature, *Sports* is photos of recordings of sporting events, *Art and Environment*, which is photos about arts, culture and environmental events, *Daily Life*, which is photos about everyday human life from a human perspective, and POTY, which is the best photo from the winning photos in each category. A category is also intended for citizen journalists who record essential moments, namely *Citizen journalists* [5]. Each category is divided into single photo and essay categories [6].

The jury determines the best work to be named POTY based on various considerations, such as the news value contained in a photo, attractive visuals, depth and sustainability of the content, and being strong enough to represent the situation that year [7] [8]. Beawiharta, one of the 2017 APFI jury, stated that the photos that won the APFI did not just show good images visually but also showed the depth of the content and the requirements for a photojournalistic character [9]. Through the implementation of APFI, it is hoped to encourage the advancement and sustainability of photography in Indonesia. POTY-winning photo works are given awards symbolized by the Alex & Frans Mendur trophy. The trophy, made of gold-plated copper, is 45 cm high, weighs 3 kilograms, and is a symbol of prestige and recognition of achievements for POTY winners. As we know, Alexius Impurung Mendur and Frans Soemarta Mendur are two experts and pioneers of the photo press industry in Indonesia. One of Frans Mendur's monumental works is a photo of President Soekarno reading the proclamation text on August 17th 1945, see Fig. 1.

Fig 1. President Soekarno read the proclamation text on Jalan Pegangsaan Timur, Number 56, Cikini, Jakarta, August 17th 1945. Photo: Frans Mendur. (Source: https://nasional.kompas.com, accessed 21 May 2023).

Like a currency, this victory can function as symbolic capital regarding economic, social, and cultural capital. Through the works of POTY winners, photojournalistic works are obtained that refer to the news standards of the National Press Council and become good examples for photojournalists or the broader public in exploring news objects. Photojournalism is closely related to the depiction of everyday human life, education, economy, socio-culture, art, and politics to be communicated [10]–[12]. Events recorded by photojournalists' cameras are intended for the public. In this case, photojournalists represent the reader's eyes [13]. These news photos are cultural constructions and historical documents which can become literature about the social environment for humans [14]. One photo that depicts environmental damage is Abriansyah Liberto's work entitled *"Inspect the Fire Site"(Ind: Tinjau Titik Api)*.

This 2016 POTY winning photo shows the figure of the President of the Republic of Indonesia, Joko Widodo together with TNI Commander General Gatot Nurmantyo and Chief of the Indonesian National Police General Badarudin Haiti inspecting the location of environmental damage caused by fire, in Geronggong Village, East Pedamaran District, Ogan Komering Ilir Regency, South Sumatra, Sunday (6/9/2015) [15]. Indonesia is a country which has the potential for seasonal forest fires every year. One of the largest and worst fires occurred in 2015, which destroyed around 26,000 km2 of forest [16]. Smoke haze from fires sometimes reaches neighboring countries. Smoke haze that carries fine particles can affect people's health. Fine particles carried by smoke can penetrate human lungs. The smoke haze incident caused by fires in the Equatorial Asia region of Sumatra and the Kalimantan region resulted in the closure of school activities, the grounding of planes, and tens of thousands contracting respiratory diseases. The hazing incident 2015 caused more than 100,000 deaths in Indonesia, Malaysia, and Singapore [17].

This article intends to analyze and interpret a work of the best photojournalistic *Photo of the Year* APFI 2016. This photo was chosen by considering several things, such as this photo depicts environmental damage that has a vast impact, not only hurting the air around forest fires in the Sumatra region but also harming the health of residents of neighboring countries such as Malaysia and Singapore. The fire also disrupted air traffic, temporarily stopping flights over the area. Regarding journalistic photo quality, this photo work also won the 2016 Adinegoro Award, a competition in the context of National Press Day. This article focuses on the analysis of the Three Visual Layers to gain insight into a photo's technical and philosophical aspects from different perspectives and dimensions, which are optically, culturally, and photographically relevant, both for the subject taking the photo and the subject looking at the photo. This article also describes the photojournalistic reading model, especially in producing the meaning of photos

2. Method

This article uses a qualitative analysis method because this research is based on visual analysis of journalistic photos with the "Three Visual Layers" theory. So that interpretation can be carried out according to context, there needs to be visual-based data analysis that refers to the field of journalistic photography. This step is taken so that the purity of the interpretation is maintained and the meaning is not separated from the context [18].

2.1. The Main Entity of Photography

Photojournalism has two entities inherent in it. The first entity is a photo, formed by a particular culture, from a subject reflecting light and recorded by a camera [19]. Berger calls it a reproduction of a scene detached from place and time [20]. A photo has three main elements: subject, form, and content [21]. The second entity is journalism, concerned with collecting, writing, editing, and presenting news or news articles in newspapers [22].

2.1.1. Subject Elements

The subject element is related to the theme of the image, which has two properties: literal (can be sensed) and abstract (not an object, not tangible) [21], [23]. This abstract nature can only be meaningful if associated with elements of form and the object's content. Form elements include composition, line, texture, color, lighting, movement, framing, and other visual elements. Meanwhile, content elements are image material that can be identified and interpreted through

thought, both connotatively and denotatively, subjectively or objectively, psychological, cultural, political, etc. The subject is the essence, context, or meaning of the message. This context can be implied in elements of form and content [21]. Faris-Belt explained that all content contains meaning that operates connotation and denotation, subjective or objective, psychological, intellectual, cultural, political, and other levels. Including content that has broad or specific meaning has a greater chance of being communicated to a wider audience.

2.1.2. Form Elements

The form of a visual image is a design element that connects the subject and content. Mary Price writes that distinguishing one photographer's work from another can be seen by recognizing visual meaning through the form [24]. What is visualized is a fragment of the event seen by a photojournalist. Regarding viewing, a photojournalist is armed with knowledge and technical photographic skills [25]. Through this provision, a subject is realized in a two-dimensional visual form based on certain photographic technical choices to make it more meaningful.

2.1.3. Content Elements

Content is material that appears in the image, can be identified and interpreted, and has the potential to clarify or obscure meaning when compared. Content or content is the material of the subject. To communicate a subject, you can use content or contents in a form structure [21]. In news photos, content can be embedded in the text as information accompanying the photo (*caption),* ethics, and originality [26]. In Table 1 are the Main Elements of Photography in the Work of APFI *Photo of the Year* 2016.

Tabel 1. Main Elements of Photography in the work 2016 APFI *Photo of the Year*

Subject		Yes	No
Literally	People, places, locations, or things that are visibly present in the photo	✓	
Abstract	Theme, context	✓	

Form	Low	Medium	High
Photo framing and borders			✓
Focus (Aperture, Lens, and Depth of Field)			✓
Shutter Speed (Time and Motion)			✓
Composition, Colour, Texture, Line			✓
Content		*Yes*	*No*
Completeness of photo captions (5W+1H)		✓	
Ethic		✓	
Originality		✓	

2.2. Journalistic entity

Journalistic entities relate to collecting an event and turning it into news. Several elements of news value need to be considered so that an event can be reported. News value is a journalist's guide in sorting and choosing whether an event is more newsworthy [27]. News value is relative, so each mass media has different standards according to each media policy [28]. Several mass media in Indonesia provide news value criteria according to their respective editorial policies. As quoted from the national mass media page channel kompas.com [29], tempoinstitute.com, and the Yogyakarta Education and Publishing Research Institute (LP3Y). The following is the news value reported by three media publishing institutions (See Table 2). Through the kompas.com channel, ten elements of news value are obtained; Through the tempoinstitute.com channel, five elements of news are obtained; while from LP3Y, six news elements were obtained. Based on the news value elements of each publishing institution, there are five elements of news value found in all publishing institutions. These five elements of news value will then be used as elements of analysis in this article.

Tabel 2. News values are quoted from kompas.com, tempoinstitute.com, and the Yogyakarta Education and Publishing Research Institute (LP3Y)

News Values are quoted from several sources:		
Kompas.com	*Tempo Institute*	*LP3Y*
(significance)	(significance)	(significance)
(timeliness)	(magnitude)	(magnitude)
(magnitde)	(proximity)	(timeliness)
(proximity)	(timeliness)	(proximity)
(impact)	(prominence)	(prominence)
(prominence)		(human interest)
(conflict)		
(human interest)		
(incredibility/unusualness)		
(currency)		

Based on the Table 2, we can formulate the news values that we will use for analysis related to news values in this paper, which can be seen in Table 3.

Tabel 3. News value processed by researchers

News Value	Meaning
(significance)	As a significant event or important person, such as a public figure, official, artist, *etc.*
(magnitude)	How extensive is the influence of an event on the public or society. For example, an increase in the price of staple foods.
(proximity),	Emphasizes the proximity of events to society, both geographically, psychologically and ideologically. Proximity for photographers can also mean the photographer knows the photo's subject.
(timeliness)	The novelty of an event that is happening and immediately disseminated. For example, the actuality of possibilities in terms of coinciding with the calendar, the presence of time coinciding with the dry season, and the actuality of problems, such as changing the presidential age limit.
(prominence)	Relating Public figures, officials, artists and dealing with famous people will have news value.

The photo that won the *2016 Photo of the Year* award, included in the *people in the news* news category, shows three state officials: the President, the TNI Commander, and the Chief of Indonesian National Police. Based on the element of news value, Abriansyah Liberto's photo is more prominent in the news element of *prominence*. It can be seen in the presence of three public officials, who are symbols of the strength of the Indonesian state. Apart from that, the *magnitude* element, namely the influence of forest fires on air pollution in neighboring countries (Malaysia and Singapore), is precious news.

2.3. Three Layers of Visual Theory

Visual aspects will be explained subjectively through photo reading, which includes a dialogue process and building a synthesis between the photo text, the subject taking the photo, and the photo viewer to find out the meaning of the text [30]. Meaning in this research will borrow the Three Visual Layers theory. The first layer is optically visible to the non-blind eye. In the optical view, there is only objective meaning. Any object within the reach of the eye will be visible. It is called objective because visibility is present due to the eye's function as an instrument, namely, a tool for seeing. In this case, a non-subject human being - because his mind does not work as a subject can still see because his eyes are functioning, but what he sees cannot be present as meaning. The second layer, cultural appearance, is divided into two categories: (1) visually recognizable appearance if it is meaningful; (2) Visual appearance only if its appearance becomes meaningful. Whether an object is known or unknown is determined by the cultural construction of the viewing subject, who, if he takes a photo, will be called the subject who took the photo because it will reach the next layer [31]. The third layer appears photographic, divided into two categories: (1) personal appearance and (2) functional appearance. In the photographic appearance, visibility becomes special; that is, it is present in selecting a photographer's desires and needs, whether he is a journalist, documentalist, researcher, advertiser, or photographic artist.

It looks personal; that is, it is present in selecting desires. For example, a photojournalist will happily photograph his favorite actress, whether there is an assignment or not. On the other hand, in Functional Appearance, visual appearance is present based on necessity as a necessity. For example, a photojournalist with no taste in photographing steel pipes will still photograph them if the assignment demands it. Moving on to the Subjective Look, the validity of the Viewing Subject takes place in a process that at first glance is the opposite, namely starting from the photograph by tracing the process the photographer has gone through. According to Ajidarma, the subject who takes the photo interprets the meaning of the event subject based on public taste [32]. Ajidarma further explained that, referring to Messaris' theory regarding the possibility of manipulation, a critical attitude is mandatory. In order to find out the meaning of the text embedded in the photo, it is necessary to read the text. As stated by Ajidarma, "*Looking at the World: Photos are the World - Seeing is Reading = Looking is an Act of Meaning*" [33].

3. Results and Discussion

3.1. Short Photographer Profile

Abriansyah Liberto is an Indonesian photographer and photojournalist from Palembang, South Sumatra, Indonesia. His works focus on social and environmental issues. Liberto has received various awards for his work, including the 2015 Adinegoro Indonesian National Press Award, and was selected as POTY of the 2016 Indonesian Photojournalist Award (APFI). In 2016, he wrote a collaborative book with several photographers about the environmental damage caused by forest and peatland fires in Indonesia, published by Tribun. His projects Preventing Embers (*Ind:"Mencegah Bara"*) (2015) and Building Indonesia *(Ind:Membangun Indonesia"* (2019) have been part of several exhibitions. In 2020, he received a photojournalist grant from the Pannafoto Institute - A *visual storytelling* learning workshop. Through a photo essay entitled "*Haze",* which describes the haze disaster caused by forest and land fires that hit the Sumatra region, Berto, his nickname, received an award from World Press Photo category long term projects. Liberto's photojournalism entitled *"Inspect the Fire Site" (Ind: Tinjau Titik Api)* Fig. 2, is not only a beautiful and interesting image, but also able to generate empathy for the audience. This is shown through the impact of the photo which shows forest destruction and air pollution, but also makes the President of the Republic of Indonesia, Joko Widodo, revoke the license of PT Tempirai Palm Resource which allegedly burned land intentionally. The photo also aroused government awareness with the president's pledge at a press conference promising to tackle land fires more enhanced.

Fig 2. Photo of the Year APFI 2016. Title: Inspect the Fire Site (Ind: "Tinjau Titik Api"). Photo By: Abriansyah Liberto (Tribun Sumsel) (Source: APFI Catalog 2016).

3.2. First layer: Optical Visible

In this photo, you can see three important state figures in Indonesia. Namely, the President of the Republic of Indonesia, two presidential assistants, the Commander of the Indonesian National Army (TNI), and the Chief of the Indonesian National Police (Kapolri). The President is in the middle and front row, wearing a white shirt, a white helmet with IPR written on it, black

pants, and shoes. Meanwhile, the TNI Commander and Chief of the Indonesian National Police wore official uniforms. The position of the Chief of the Indonesian National Police is at the back on the right side with his hands in "*ngapurancang*" position. In the opposite position to the Chief of the Indonesian National Police stood the TNI Commander resting. All three looked bowed, with their faces covered by hats, except for the President's face, which was most clearly visible. They were standing in the middle of a barren field, full of bushes and black burnt soil. Meanwhile, dry trees and a hose extending from the front to the back can be seen in the background. In the background, along the horizon line, a kind of white smoke can be seen covering the trees as far as the eye can see, becoming increasingly blurry. At the bottom left of the photo, a camera support leg is recorded, which could belong to one of the media crew at that location. Through photo captions, the incident is explained as telling of a press conference between state officials and journalists after inspecting burned land in Geronggong village, East Pedamaran District, Ogan Komering Ilir Regency, South Sumatra, Sunday, June 9, 2015. It is suspected that PT Tempirai Palm Resource deliberately set the land management on fire. In his statement, the President revoked the company's operational permit.

3.3. Second layer: Cultural Appearance

For Berto, who lives in an area with large areas of forest and gardens, when covering events at forest fire locations, he can look visually recognizable. It is shown in a photo showing three high-ranking state officials without special masks, special protective shoes, safety glasses, and head protection helmets while in a forest fire area. Even President Joko Widodo, who wore a helmet casually, appeared in the front row. An action carried out without regard to security standards, especially for high-ranking state officials. Compositionally, this photo is directed at *the Center Dominant Eye*, which places the dominant eye in the center, namely the figure of the President. According to Arnheim, the compositional arrangement of the main subject will be very helpful in forming certain perceptions [34]. It can be seen in the use of composition in Berto's work. Due to strict protocols and supervision by the President's bodyguards, the photographer needed the power to control the three officials. This limited shooting position also shows that the camera support leg is embedded in the photo frame. A visual that does not support the message, but the photographer cannot avoid it. It can be seen in Joko Widodo's position as President, having the highest position in the middle and front row, while according to protocol, as assistant officials to the President, in this case, TNI Commander General Gatot Nurmantyo and Chief of Indonesian National Police General Badarudin Haiti are in the back row. In this photo, strict protocol rules are a strength for the photographer. The central figure's position remains in the middle through adjustments made. The President remains among his aides. The triangular composition limits the depth and impression of respect and shows high responsibility for errors in managing state assets [35].

As the subject who takes the photo, the photographer has power amidst protocol limitations. Power in visualizing facts witnessed, seen, heard, or what one thinks [36]. Based on the technical skills mastered, the photographer regulates the depth or sharpness of the focal plane lens selection, including determining the *angle* (shooting point of view) to realize his idea. The subject's power in this photo is seen in framing the moment. Framing for photojournalists is a choice when looking at the photo's subject from behind the camera viewfinder. Framing this photo is done by controlling the depth or sharpness of the field. Depth of field control is done by selecting a wideangle lens (short lens focus), a small aperture, and setting the camera distance to the subject that is not too close. It is shown in the photo object at the leading point (the President's body) until the rear end point (dry tree) looks sharp and detailed. The use of a wide lens and a moderate shooting distance showed a distorted effect on the helmet and the President's body. In terms of news value, this photo stands out for its *prominence*. Characteristics This is shown in the figures of three high-ranking state officials simultaneously in one *frame.* The gloomy facial expression is centered in the middle (President), and the position of the hands behind the back is a sign of disappointment or anger. Supported by the positions of the two presidential assistants who always appear upright when accompanying the President, they appeared with their heads bowed, a sight rarely found in the figures of the Chief of Indonesian National Police and TNI Commander as officials tasked with guarding security and upholding state sovereignty. Even the Chief of Indonesian National Police, Badrodin Haiti,

lowered his head so profoundly that his face could not be seen from the front. The arrival of state officials in a place is also important news (*significance*), especially in areas full of conflict, such as forest fires, which have a global impact or influence. The President's arrival also marks an event that is considered necessary. As someone born to a furniture entrepreneur, psychologically, the President is close to forest fires. The presence of high-ranking state officials, the President, Chief of Indonesian National Police, and the TNI Commander at a forest fire location indicates a critical or significant case or problem facing a country. This case of forest burning has an impact on the people of Indonesia, as well as neighboring countries.

3.4. Third layer: Photographic Look

Photographing forest fires is familiar to the 2016 POTY-winning photojournalist in the *People in The News* category who works in forest-rich areas such as South Sumatra. As if it were an editorial task, the forest fire incident in Sumantra has been included in the annual coverage list. It is proven in several photo exhibitions about environmental damage and forest fires that he participates in every year. Berto understands forest fire situations, what needs to be done, and what tools must be prepared, including *safety boot* and mask. However, as a photo reporter, he still should cover the President's visit to the fire area. The events of the visit seemed functional for a photojournalist, including Berto. Moreover, it has never been seen since Indonesia's independence that a President, together with the Chief of Indonesian National Police and the TNI Commander, "blusukan" in a forest where a fire occurred, is rare event. Arriving at the coverage location, Berto was quite surprised when his gaze fell on President Joko Widodo, descending on land burned by forest fires without wearing standard personal safety protocols such as masks, safety shoes, glasses, and others. What was seen on the President's body was unusual for someone to do when they were in a fire-scarred area with peat embers and ash dust easily blown away by the wind. It shows the importance of an event that must be resolved immediately rather than considering clothing standards for personal safety. As a photographer who witnessed this event, Berto's desire to show what the President experienced was finally achieved. The peak moment occurred spontaneously [37], when the President and his two assistants spontaneously moved to lower their heads when the wind suddenly blew hard around the press conference location while blinking their eyes against the sweep of dust blown by the strong wind, in the middle of the *doorstop interview* process with several journalists in an area full of peat embers. Immediately, the President's facial expression looked gloomy as he blinked his eyes to avoid the dust hitting his face. Armed with a wide-angle lens and a slightly high shooting angle, Berto immortalized this spontaneous moment.

Towards seeming subjective, the moment of the head of state's visit to the location of the forest fire is a big question. The reason is there has never been a photo depicting a President coming directly to the area of a forest fire—an *extraordinary* event. If luxury is defined as something more, possessions that are more than others, then for photojournalists who have the opportunity to cover the President's visit to the fire-scarred land, it becomes something full of luxury. It differs from the comments about the previous POTY 2016 transfer photo. The statement was written in a quote from Republika. co.id, "There is no luxury *angle* like the one that usually appears arrogantly based on the expertise of photojournalists when reporting on major events in Indonesia." For me, what the 2016 POTY-winning photojournalist Abriansyah Liberto encountered was a luxury, both in terms of the luxury of the moment, character, location, and time. The image construction process for POTY 2016 is taking place through existing luxury. It can be shown in the photo's depth of field, the use of the focal lens, and the choice of *angle* in the photo entitled "*Inspect the Fire Site*"(Ind:Tinjau Titik Api). This time, the shooting *angle* was carried out using the extended shot technique and *high angle shooting* (top angle) and a wide-angle lens in *continuous shooting* mode (continuous shooting). It can be shown in the horizon line that stretches straight above the head of the photographed subject and without any cuts. The helmet shell worn by the President can be seen. It will not happen if you shoot from below or at eye level. The photo subjects (President, Chief of Indonesian National Police and TNI Commander) as high-ranking state officials this time appear weak, low, and in a less powerful situation.

Meanwhile, the position of the photographer's camera, which is above the eye, gives the impression of having power [38]. Shooting with a high camera angle, where the photographer

looks down at the subject. It creates a power relationship [39]. The photographer or viewer becomes more potent than the participant or subject represented by the photograph. The top view also indicates the object behind as an expanse of burnt bare land. Luxury is also visible when the camera is not too close to the subject, photographed with a wide-angle lens. Continuous shooting can be seen in photos of the President's entourage in sequence according to time, namely when a strong wind blew dust onto the faces of the President and his assistants when it swept across their faces and after the wind had subsided (see Fig. 3). Sequence photo of the one titled "Tinjau Titik Api" by Liberto in Fig. 3 which describes the atmosphere of the Indonesian President's press conference with journalists on burnt forest land. The leftmost photo depicts the calm atmosphere of the moment President Joko Widodo, and the Chief of the Indonesian National Police and TNI Commander at a press conference with journalists. Middle photo, suddenly a strong wind blew from behind and caused ashes from the fire to fly and sweep across the faces of the officials and journalists. Spontaneously, the President and his aides scrunched up their faces, enduring the sweep of burnt ash that blew towards their faces. Holding the burnt ash from the stinging stroke caused by the ash, it looks shriveled. The rightmost photo, menggambarkan suasana normal after the wind has subsided and free from the sweep of burnt ash, which can be seen from the calmer look on his face.

Fig 3. Sequence photo of the one titled "Tinjau Titik Api" by Liberto (Photo: Abriansyah Liberto. Source: APFI Catalog, 2016).

The photo sequence above depicts a series of shots according to the chronology of events in the form of the gestures and expressions of the President and his two aides during a sudden sweep of burnt ash flying in the strong wind during a press conference with journalists. This situation is similar to what is felt by thousands of residents of Ogan Komering Ilir, South Sumatra, who experienced haze attacks due to forest and land fires. By tracing back every element in this photo, both form and content have a relationship that forms the context of the photo. This context is related to the presence of three figures as symbols of state power at the location of the forest fire area in Ogan Komering Ilir Regency, South Sumatra, which means that the forest fire incident must be resolved immediately and dealt with strictly according to law. *The "Inspect the Fire" (Ind:Tinjau Titik Api)* photo shows the government's commitment to controlling forest and land fires.

4. Conclusion

In the news value analysis unit, this work stands out in all elements of news value. However, the news value of personality and magnitude is superior. Characters can be seen in three high-ranking state officials: the President, the Chief of Indonesian National Police and the TNI Commander. The magnitude element can be seen from the fire news coverage, which has attracted international attention. The event in this photo has a high rarity value. It is because a presidential visit to the location of a former forest fire has never been carried out by a presidential official before. This photo is included in the People in The News category, with the characters visible in the photo. The elements of photographic analysis related to form and content reflect a context, namely the presence of three figures as symbols of state power at the location of land used by forest fires in Ogan Komering Ilir Regency, South Sumatra, which can mean that the forest fire incident must be resolved immediately and dealt with legally Firm. The Three Visual Layers Theory can cover all visual elements in reading a photo. These visual elements are in the form of optical, cultural, and photographic layers. The reading also touches on the dimensions of the subject taking the photo, the subject looking, and the subject-object

relationship. The cultural layer can be obtained from the subject who took the photo, both from the technical aspect, the aspect of why a photo was presented, the situation during the process of creating the photo, and the social background of the subject who took the photo. At this layer, the meaning of a photo can also be based on people's opinions, their involvement in seeing the photographic subject, and similar situations they have encountered. Barthes calls it as the Punctum, while the optical appearance is analogous to the studium aspect of a photograph. It not only concerns the visual element of the photo, but emotional and psychological factors are also involved when a photo appears photographic. In subjective terms, the subject who views the photo will be guided to trace back layer by layer and connect it intertextually with several experiences and personal knowledge before giving meaning to the photo. Through the description of the results of the analysis, this study concludes that in producing the meaning of a photojournalism, it is necessary to see two inherent elements, namely news value and visual value. News value can be done by identifying elements of significance, magnitude, proximity, timeliness, and prominence. While looking at visual value related to the subject which includes people or figures, places, themes and contexts. Form elements include exposure, focus, framing, and composition. While the content element is related to the completeness of the caption, and ethics. Determine the impact and meaning of a photo in conveying a message, both through empathy, social messages, and through depictions of events in the archipelago. Through the interpretation of these news values and visual elements pada karya foto peraih POTY 2016 yang berjudul "Tinjau Titik Api", gained an understanding of how good photojournalism has the power to influence emotions, empathy and perceptions of the themes conveyed. This is similar to the results of this research which shows that apart from Liberto's photographic work, it is superior in visual value which is reflected in the composition, depth of focus and expression of the president, and in terms of news value it is superior in character value, as well as another advantage, namely the closeness of the photographer to the object of the event.

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Declarations

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