

OVERVIEW OF STREET PHOTOGRAPHER OBJECTIVES FOR THE PHOTOJOURNALISM GENRE

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Abstract. This study is a review of borderless street photography, aiming to explore the objectives behind each captured subject and the storytelling conveyed through the recorded and displayed images. The methodology used combines both contemporary studies and literature references. Several images from current street photographers were selected for analysis, linking the purpose behind the captures with insights from previous literature. Interviews with photographers were also conducted to further strengthen the data obtained. The analysis revealed that the purpose of street photography, whether direct or indirect, holds significant value. Originally, street photographers pursued this as a hobby, capturing moments of human movement while applying artistic techniques with contemporary photography technology. However, these photographs unintentionally became valuable historical evidence and documentation, shedding light on the economic development of certain areas depicted. In addition to economic growth, these images also reflect cultural absorption, societal norms, and lifestyle changes over time, as seen through the continuous documentation by photographers. Behind the creation of these images, there exists a social interaction and communication between the subject and the photographer, with ethical considerations necessary to maintain human dignity and values. Moreover, photographers still must consider technical aspects such as monitoring lighting, whether artificial or natural, to achieve the best shot.

Keywords: *street photography, street photography approach, street photography direction, street photography ethics*

Introduction

This study is about an overview of street photography objectives in photojournalism. The genres highlighted in street photojournalism are the people, the street, the environment, and the cluttered background with no limit of consent. But at the same time, we are not free to point the camera and make a recording without the permission of the subject. The most exciting type of photography with the expectation of no privacy approach in public places yet made as our property (Macartney, 2021). The significant overview of the street photography objective experience was a characteristic that is frequently used as an influence to record the random authentic moments of life that occur in public places of urban areas. It is about the visual sociology movement by documenting real life for future generations to describe the development of people's style, moments, and environment from time to time as an awareness of history for a specific city or place without any purposes. Most of their intention is just as a hobby to apply the technique and aesthetic in photography. Additionally, the analysis is to demonstrate the development of the urban environment can reflect the daily lives of both public and private workers, providing insights into the current economic

conditions. This is achieved through the practice of flânerie-casual observation-using street photography to analyze economic change (Trivundza, 2019).

The utilization of data obtained from both recent and older reviews of street photography-related literature in the research process. It was impacted by the methods and techniques of photographers, which are several influences that produce the characteristics of street photography, such as the qualities of practices and creative aspects that were commonly ignorant. These will analyze the characteristics of photographers' direction in producing the approach to street photography. This research reacts with the review paper's purposes for street photography. Street photography is the genre of photojournalism that focuses on the view of interest on the road constructed from the elements in photography. First, the study highlighted how the practitioners linked the direction for the characteristics of street photography were impacted by the true essence of natural social phenomena and action as well as the moment that happened with the knowledge of technical implementation. Secondly, through observation, the street photographer will mostly get the moment and record the history of the places and cultures simultaneously. Lastly, awareness of ethics in recording the subject matter in public must be the best concern, even though it was in a public area, there must be respect and not considered incorrect behavior.

Literature review

In its early days, photography began on the streets. Over time, it has evolved from merely documenting moments to significantly shaping how people perceive and interpret the events captured. This impact is intensely evident in how images are used as powerful symbols of human suffering or tragedy in both traditional and social media. The process by which certain images become iconic involves the convergence of media and personal experiences, allowing these images to transcend their specific content and symbolize the broader spectrum of human distress. The function of photography will change even more in the future virtual reality era following new post-reality activities. Others have focused on how pictures are generated and interpreted in diverse social and political situations, while other photography has addressed philosophical questions concerning the nature of photographic images and their epistemic position (Bátori, 2018). Candid shots offer a fleeting glimpse into someone else's life, typically captured without their knowledge, and are a core focus of street photography. Ideal locations for these shots include bustling streets, public squares, markets, and seaside promenades, particularly during the workweek when people are following their routines and absorbed in their tasks. Observing the patterns of movement and key sources of attraction in these settings can reveal intriguing moments, as people are often preoccupied and on the move. Look at what individuals are interested in as they travel, connect with someone else, and adjust their expression to disclose something about their personality. It is critical to stay as discrete as possible when attempting a shot until the ideal moment arrives (Wilson, 2018).

Characteristics of street photography

The most influential character for street photography as a direction for this value is to be referred to is found only in the elements and principles of photography. Focusing on the elements of photography naturally, such as line, colour, shape, balance, and framing, making a picture enjoyable is not just action but attractive value. Implementing the

techniques will direct the eyes to continue looking repeatedly at the focusing subject. Entirely impulsively, it is in-depth watching of the particular topic and its desire to show what appears valuable, attractive, and pleasant. The fundamental use in the composition exists if the elements appear in the frame of our picture, especially those that create harmony principles such as natural lines where the photographer needs to put the appropriate angle to help the viewer more clearly understand the content direction of the picture. As well as the colour effect of the subject itself, the basics components in the image aspect will help the visual impact of the photography on the audience (Bordeniuk et al., 2021). The photographer needs to be good at choosing the subject and separating the subject from the environment by finding the right angle in a relatively dense environment. The variety of subjects being too dense in the middle of the city will make it easier for the photographer to find the subject they are trying to highlight. However, difficulties will occur when the photographer is too confused to choose too many subjects unless the photographer tries to change an interesting random subject into a picture in the form of a travel narrative so that the visual continuity is more apparent. The evolution of photographing processes determines how ubiquitous street photography's form and subject matter are. The complex interaction between the city, the photographer and the subjects is portrayed in street photography as a type of visual journey (Dunmin, 2017).

By applying the element technique, social phenomenon and action influence photography with aesthetic value. However, applying elements in photography will remove the attraction and guidance to the visuals with message elements. According to Duhnkrack (2020), the selection of the location, the moments and the subject matter on the street as the main stage and the city as the background with the playing of elements is characteristic of street photography to translate moments into visual messages. The street is a stage of play that reveals the realities of life in a particular culture, society, tradition, and community via observation and coincidence. The use of the city as a backdrop brings environmental stories presented by actors in the street theatre to life. Another point as influences makes street photography alive is by imagining the street like a cinema. No matter how great the lighting is, the importance is to draw the audience into the story. Cinematic images are emotive images. New visual styles have emerged due to street photography imitating the characteristics of cinematic worldview. Nevertheless, street photography is an unmistakable style. Its distinguishing characteristic is that it attempts to emulate the cinematic frame by reproducing colour, frame format, and particular compositional techniques. The deliberate use of composition techniques, light patterns that are appropriate to the image's mood, and colour processing that complements the ambience of the frame, in other words-the fundamental components of a spectacular image-will enhance the visual impact of the photograph on the viewer (Bordeniuk et al., 2021).

Technical implementation

In the early days of photography, most photographers not only applied photography techniques but also practised processes involving science so that a reaction completes the photographic event. Starting from the discovery of photography through the optical system by Ibn Al-Haytham was continued by Joseph Nicephore Niepce, who made the system a print from light exposure. However, the prints did not last only a short time. Daguerre developed a printing process that couldn't last longer. This process was improved over time by a photography inventor who finally produced a mechanical

machine as small as a brownie cake which was initially the size of a bedroom or living room. Along with the development of the system, various types adapted to the physicality of the cameras created at the time. To establish a sense of ease between the photographer and the subject, especially people, the photographers must refrain from setting out with the camera. The other way through is that different impressions will occur, as only some are comfortable or even enjoy being photographed. Compared to the twentieth century, it has become more challenging to spot photographers. Besides, photographers were required to remain in a spot, as moving around with their cameras might disclose their identities and objectives. The father of American photojournalism, Cartier-Bresson had to cover the shiny elements of his camera with black tape to conceal them from prying eyes. While snapping a picture, he was required to cover his face with a handkerchief or pretend to blow his nose. Due to such bustle, there were few street photographers, and those who participated had minimal opportunities to capture numerous photographs (Qutieshat, 2019).

The camera is essential. If only a phone could be very effective gear, it can also be the best medium to produce shots. Since it is compact and easier to handle, it is reliable for street photographers by just pressing the camera function, pointing and shooting the moment. The technology is highly improved to cater to the image processing quality by the camera systems for speed, sharpness quality, stability and aesthetic performance. According to Dunmin (2017), compact gadgets are more likely to take accurate images of city dwellers than standard cameras, which are less noticeable and more difficult to conceal. It provides photographers with extra perspective options, which can enhance the artistic quality of images. New technology may alter the method of photographic making. In addition, there is a wide variety of software compatible with mobile phone cameras that make portraits more attractive. Camera phones not only usher in a new age for street photography, but they also influence society. Such as camera phones with built-in cameras, retouching software, and the internet, which have the potential to alter people's lifestyles and modes of communication.

Observation of attention, interest and history

In street photography, capturing truth is of the utmost importance for attention. The focus is less on perfection and the value of visual aesthetics and more on the moment and the immediate reaction to what is occurring by doing observation. The photographer is an armed version of the single walker scouting, stalking, and cruising the urban jungle. They find the city to be a landscape of extraordinary sensuality. The flaneur considers the world "picturesque", adept at the pleasures of observation and an enthusiast of empathy (Starrett, 2020). Street photography was the first medium utilised for capturing. The fundamental elements of street photography are detailed subject observation with spontaneity, and the ability to see, interest, and delight. Henri Cartier Bresson asserted that a photographer could show the visual reality of everyday life without instructions or re-staging the subject while also being able to capture significant moments at the right time. It is optional that essential elements in the composition complete the idea we imagine but must be ignored to get a satisfactory result (Bordeniuk et al., 2021). The essence of street photography is in its ability to capture the world as it exists regardless of the level of artistic quality achieved; the focus is on the here and now and how one reacts immediately. When the ability to record an instantaneous reaction is attained, all the fundamental aspects of photography become equivalent. The movements that take place instantaneously will generate an unusual

facial expression without any more preparation necessary. The expression is the organism in the photographic act of unstable versatility responsive (Scott, 2020). Selecting the approach that increasingly influences the content deserves the role-play of the scene to be considered. The phrase "photography is the simultaneous recognition, in a fraction of a second, of the significance of an event and the precise organization of forms that give that event its proper expression" is commonly used to define the decisive moment, the objective of working in the street and following its motion. Most synchronization between subject and object are photographs regarded as evidence of reality (Schwartz, 2021).

The focus subject's context and the scene transform into a picture of exploitation that is languishing into one of awe. Focus on a single subject for street photography projects. There is a significant aim so that the session is not only street photography art but also has a massive impact on the focus subject. Do attempt to demonstrate that something must be fought for and treated seriously by bringing attention to what will be concealed, disregarded, and marginalized (Witt, 2019). Photographers need to physically get close to the subject to create a mood from the subject matter. However, photographers sometimes need to have a distance to engage and disengage with the surroundings. Considering who is on the streets and who owns the streets, defining the question of the history of street photography to the consolidation of modernism: is the designation of the street as private property. Increasing this trend towards society requires a focus temporality of the image: witnessing guarantees the violence of the past mobilized in the struggle for a new future. Although the limits are clear, priority must be given to history. Getting rid of it, overcoming it, or "posting" it may require losing sight of the fact that the history of street photography has been and must continue to be a history of ownership. Moreover, it involves accepting criticism (Schwartz, 2021).

Ethics as a street photographer

No formal law says about offences and actions if taking pictures in public places. People who believe in the right to editorial control say it is wrong for a photographer to take a picture of someone who does not want to be in it. They say it is disrespectful and uses the person as a tool. If they are correct, a photographer needs to have a conversation with a subject to get their approval of the picture. The conversation could take a long time and require much patience, as well as good communication skills, on the part of the photographer (Hadley, 2022). Even though street photography is making a comeback in the photography world, the circumstances surrounding it could be more promising. With the widespread use of cell phones with built-in cameras and other small recording devices that can be used secretly, the media regularly reports on arrests for "stealth photography". People are told to be more careful about the possibility that their picture could be taken by someone with bad intentions, even though they are getting used to seeing more and more security cameras in public places. Now that anyone can take photos quickly and without being seen, it is crucial for street photographers to show the public how vital their activity is in terms of art and society. Even though challenges arise, street photography needs to keep happening because the streets are constantly changing, and someone needs to record those changes to help us understand what public space was like before the current situation existed (Kai, 2019). In street photography, emphasizing the artistic qualities of the image is more approachable than emphasizing the significance of the image's subject and context. However, street photographers are still bound by subject ethics that require them to protect against

negativity, refrain from photo manipulation and re-enactment, and give and receive donations for free publicity or marketing. Overall, street photographers must comprehend the ethics of individuals because every individual requires protection in terms of culture and shame. As a healthy individual, it is preferable only to communicate and spread positivity instead of negative influences that will cause the public to lose trust in the photographer's ability to respond when taking photographs (Suciu, 2022).

Materials and Methods

This study examines the awareness and the importance of street photography as an influence on the photojournalism genre. In this paper, the researcher analysed and identified the most recent phenomena of street photography to determine the direction of street photography and approach as a part of photojournalism in highlighting the frequency of the characteristics and the technique (based on visual related). The sample gathered the information during their activities of street photographing and applying google scholar covering the recent publication to understand the concept of street photography. The chosen street photography visuals example was collected from active street photographers and recorded through digital compilation, where the analysis of the themes and references to the relevant literature were mapped and connected with the purpose and significance of chosen street photography characteristics.

Results and Discussion

The study emphasizes how practitioners relate the characteristics of street photography influenced by the true essence of natural social phenomena and actions and moments that occur with knowledge of technical implementation. Capitalizing on technical knowledge, photographers will implement skills and knowledge immediately. As a result, the photographer will feel more confident without struggling to find the right setting when something happens suddenly or unexpectedly. Furthermore, the image becomes more vibrant by emphasizing the natural composition of the surrounding environment using lines, colors, sun effects, and movement effects. *Figure 1* shows that the scene of the street is a presence phenomenon that transfers an ordinary moment to a beautiful expression that engages with the subject matter. It is the truthfulness and drama with unreadiness subject matter with the scene. Street photography is not a documentary of social and cultural representation but more candid pictures of everyday lives in natural drama. Not emotional intensity, but sarcastic enjoyment, feigned disbelief, and warm disavowal (Scott, 2020). The situation is a symbol of indirect preaching from a group of preachers. A pedestrian who sees it will feel that the situation is a symbol of a person's obedience to the creator. However, through this street photographer's experience, the answer revealed after interviewing a group of these perpetrators. It is the way they preach directly without talking. Previous studies (Matar Hasan Alharbi, 2024), with the variety of actions meant to help those accomplish their goals. Such an inquiry would not only be instructive and educative, but it would also contribute to the formation of a deeper understanding of the current situation.



Figure 1. Street photography to showcase people, culture and reflect economic status.

The development of photography from a bulky size with the concealment of equipment and identity to a more compact and easy size has an important impact on the production process. From the beginning, these approaches will establish a setting and transmit the message indirectly to make street photography a history that reveals too much about the evolution of fashion and culture over time. The degree of economic growth and expansion varies by age is evidence of the economy's thriving (Duhnkrack, 2020). *Figure 2* shows that unreadiness and not allowing candid photographs without the subject's permission is a common practice among street photographers. The photographer desires an unplanned or unexpected moment. If consent is sought from the outset, the subject will be more receptive and inadvertently exhibit an unnatural personality and expression. In addition, explaining why a person is being used as a subject is also tricky and time-consuming. Sometimes, when the explanation given to the subject is too brief, there is a chance that the subject will need help understanding, misunderstand how to use the image, and refuse to cooperate. Photographers should have the freedom to express the reality that is appealing as a record of documentary and journalistic social situations.



Figure 2. Street photography ethics.

Conclusion

The beginning of photography in the real world took an important place in street photojournalism showing the reality of life. It develops the style of the street photographer into the directions that lead to a character of the genre in different visual features. The overview of the influences of street photography in photojournalism genres can be concluded as a reward for the direct subject matter spontaneously on its unique atmosphere and mood. The richness of Malaysian people and culture makes spectacular moment shots with the frequency of observation through the lens for better framing and element of the composition. By understanding the character and the style, the photographer indirectly adapts the routine of street life, which shows emotions, drama, culture, activity, movement and facial expression. The simple genre sometimes evokes a relationship between the place and the subject features by exploring the lens by ignoring the technicality and the perfection. The photographer can enjoy capturing the result quickly and enjoy the connection with the subject matter. Consider that street photography images are essential for cultural, artistic, and historical purposes and only expose the good things to depict the atmosphere and the space.

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Conflict of interest

The authors confirm that there is no conflict of interest involve with any parties in this research study.

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