iJRASET
International Journal For Research in Applied Science and Engineering Technology

# INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

**Volume:** 13 **Issue:** VII **Month of publication:** July 2025

**DOI:** https://doi.org/10.22214/ijraset.2025.73337

www.ijraset.com

Call: 08813907089 | E-mail ID: ijraset@gmail.com

International Journal for Research in Applied Science & Engineering Technology (IJRASET)
*ISSN: 2321-9653; IC Value: 45.98; SJ Impact Factor: 7.538*
*Volume 13 Issue VII July 2025- Available at www.ijraset.com*

# Framing Reality: The Impact of Photography on Public Opinion in the Digital Age

Dr. Parul Malhotra[1], Aman Tracy[2], Bhavya Khetrapal[3], Mayank Malu[4], Yuvraj Aneja[5]
[1]*Professor,* [2, 3, 4, 5]*Student, Dept. of Journalism & Mass Communication Jagannath University, NCR Jagannath University, NCR*

***Abstract:*** ***This study examines how photography influences public opinion, particularly in journalism, social media, and historical documentation. A quantitative survey was conducted among 51 college students to explore their perceptions of photography's impact. Findings show that most respondents consider photography essential for accurately preserving history and shaping public narratives. Images, especially in media, evoke stronger emotional responses than text, influencing opinions on social issues, conflict, and identity. The study also highlights the growing role of social media platforms like Instagram in personal expression. While photography empowers individuals, concerns about manipulation and ethical responsibility remain. The research underscores photography's vital role in shaping perception in a visually driven society.***
***Keywords: Photography, Public Opinion, Photojournalism, Social Media, Visual Communication, Identity, Media Ethics***

## I. INTRODUCTION

Photography is the art and science of capturing light on a sensitive surface, such as a digital sensor or film, to create visual images. It involves recording light as it interacts with objects, transforming it into representations that convey information or evoke emotions. By adjusting exposure, composition, and focus, photographers craft images that can be both accurate and creatively interpreted.Technically, photography relies on controlling light through a camera system(Berger, 1980).

Photography is also a powerful tool for communication and artistic expression, allowing photographers to document events, tell stories, and explore abstract concepts(Sontag, 2003). While rooted in reality, it also offers creative room through framing, lighting, and editing. Photography plays a vital role in journalism, advertising, and entertainment, combining technical skill with artistic vision for both personal and professional use.(Quan, 1979).

### *A. Importance of Photography in Modern Society*

Photography has been an essential part of human life for centuries, serving as both a mirror of reality and a form of artistic expression. It documents history, shapes public opinion, preserves culture, and influences personal identity(Zelizer, 1998). In today's visually driven world, photography extends beyond art into journalism, social media, and social change. A major function of photography is historical documentation, capturing significant moments and events for future generations. Iconic images, such as those from the Vietnam War and the Civil Rights Movement, not only record history but also influence public perceptions and drive social change(Lucaites, 2007).

In journalism, photography is a powerful storytelling tool, conveying emotions and facts that words cannot capture. Images of war zones, humanitarian crises, and natural disasters evoke strong reactions and inspire action. Photojournalism plays a critical role in shaping public opinion and raising awareness in an age of instant communication. Photography also serves as a form of artistic expression, challenging societal norms and exploring personal identity. Social media platforms like Instagram and Facebook have democratized photography, making it accessible to billions and influencing trends and marketing strategies(Manovich, 2017).

In conclusion, photography is a versatile medium that documents history, shapes narratives, and inspires change, remaining a vital tool for communication and expression in modern society.

### *B. Photography and its Effects on Modernized Society*

Photography has been essential to human life for centuries, serving as both a reflection of reality and an artistic tool. In today's visually dominated world, it extends beyond art into journalism, history, social media, and cultural preservation. One of its most significant roles is historical documentation, preserving key moments for future generations. Iconic images of wars, political movements, and social changes shape public memory and influence history. In journalism, photojournalism captures emotions and messages that words cannot, evoking action during crises.

©IJRASET: All Rights are Reserved 

Photography is also a powerful medium for artistic expression, from street photography to digital manipulation, challenging traditional aesthetics and expanding creative possibilities. Social media platforms like Instagram and Facebook have transformed photography into a tool for self-representation, although raising concerns about authenticity and societal pressures. Additionally, it plays a critical role in cultural preservation, documenting fading traditions and shaping personal identity. With greater accessibility through smartphones, photography continues to evolve as a dynamic tool for communication and expression.(Siri, 2022)

### *C. The Role of Photography in Shaping Public Opinion*

Photography drives social change by capturing moments like the Little Rock Nine crisis, inspiring activism. Visual storytelling simplifies complex issues and influences public opinion. Photojournalism shapes perspectives, as seen in images from conflicts like the Syrian Civil War. Social media amplifies photography's impact, with movements like Black Lives Matter using images to mobilize support. Photography must balance advocacy with ethics to avoid exploitation and misrepresentation, while also shaping political discourse, as seen in Obama's "Hope" poster.

## II. REVIEW OF LITERATURE

### *A. The Power of Visual Communication*

Visuals, particularly photographs, serve as potent tools for storytelling and persuasion(Berger, 1980) posits that "seeing comes before words," emphasizing how visual images frame interpretation even before verbal engagement begins. According to (Sontag, 2003)photographs offer a "pseudo-presence," creating emotional proximity to distant events.

### *B. Photography in Journalism and Mass Media*

Photojournalism plays a central role in crisis communication and news framing. (Lucaites, 2007)argue that iconic photographs evoke civic engagement by crystallizing public sentiment. Images from events such as 9/11 or the Syrian refugee crisis have had profound effects on shaping international responses.Photojournalism has the power to humanize distant events, build empathy, and even influence policy decisions by igniting public outcry (Newton, 2001).

### *C. Social Media and Visual Self-Representation*

The rise of Instagram, Snapchat, and TikTok has transformed photography into a medium of self-expression and identity construction. Manovich (2017) terms this "Instagram's," a visual culture driven by aesthetic norms and public validation through likes and shares.

### *D. The Rise of Digital and Social Media Photography*

With the proliferation of smartphones and platforms like Instagram, TikTok, and Facebook, photography has become an everyday act of identity expression and social documentation. (Manovich, 2017) describes this phenomenon as "Instagram's," a visual aesthetic shaped by platform culture. Images now serve not only as records of moments but also as curated expressions of personal branding and lifestyle aspirations.

Studies by (Ma, 2021) and (Siri, 2022) indicate that social media photography influences users' mental well-being, perceptions of beauty, authenticity, and truth. These platforms amplify the speed and scale of public discourse, with hashtags and viral imagery fuelling movements like #BlackLivesMatter and #MeToo.

### *E. Visual Ethics and Manipulation*

With growing reliance on digital imagery, concerns around manipulation, deep fakes, and staged visuals have escalated. (Newton, 2001)Emphasizes the ethical responsibility of visual communicators, particularly in journalism, to maintain transparency and authenticity.

### *F. Photography as Historical Record*

Photographs serve as historical documents that shape collective memory. (Zelizer, 1998)Explores how visual archives influence what societies remember or forget. From Holocaust images to civil rights protests, photography becomes a mediator of historical truth.

## III. RESEARCH OBJECTIVES

1) To find how is photography influencing the documentation and preservation of historical events in modern society.
2) To find out the role of photography in shaping public opinion within journalism and media.
3) To find out how does social media influence the ways individuals use photography for personal identity and self-expression.
4) In what ways has the accessibility of digital photography affected the public perception of national and international events.
5) To investigate the ethical considerations arising in events through photography.

©IJRASET: All Rights are Reserved | SJ Impact Factor 7.538 | ISRA Journal Impact Factor 7.894 |

## IV. RESEARCH METHODOLOGY

### A. Research Design

This study adopts a quantitative, exploratory research design to investigate the role of photography in shaping public opinion. The focus is on understanding how visual imagery, particularly in digital and journalistic contexts, influences historical memory, credibility, personal identity, and public trust.

### B. Research Approach

The quantitative approach is employed to gather measurable data using a structured questionnaire. This method enables the identification of patterns and generalizations regarding perceptions and attitudes toward photography.

### C. Population and Sample

The target population consists of college students in the age group of 15–30 years at JCC (Jagannath Community College), Rohini, Delhi. This demographic is chosen due to their frequent interaction with visual media and active participation in digital platforms like Instagram and Facebook.

### D. Sampling Method

A non-probability convenience sampling technique is used to select participants who are easily accessible and willing to respond. To reduce selection bias and increase representativeness within the college, efforts were made to include students from multiple academic disciplines.

- **Sampling Technique**: Convenience Sampling
- **Sample Size**: 51 respondents
- **Sample Characteristics**:
    - Age range: 15–30 years
    - Gender: Both male and female respondents included
    - Occupation: Primarily students, with a few employed and business respondents

### E. Data Collection Method

Primary data is collected using a **Google Form-based structured questionnaire**. The questionnaire is self-administered and includes both **close-ended** questions (Likert scales, multiple-choice) and **categorical demographic questions**. These questions were formulated after a thorough review of relevant literature and previous studies on photojournalism, media influence, and digital identity.

### F. Research Instrument

The questionnaire was designed to capture the following themes:

- The perceived role of photography in documenting history
- The comparative effectiveness of photographs vs. written records
- Influence of manipulated/staged images on public trust
- The role of social media in identity expression through photography
- Ethical perceptions regarding photojournalism

The instrument was pilot-tested with 10 respondents to ensure clarity and relevance. Modifications were made based on feedback before final deployment.

### G. Data Analysis Techniques

Collected data is analyzed using **Microsoft Excel**. The following techniques are applied:

- **Descriptive statistics**: Percentage distribution, frequency counts
- **Graphical representation**: Pie charts and bar graphs for visual clarity
- **Cross-tabulation** (optional for advanced version): To examine differences in perception based on demographic variables like age and gender

©IJRASET: All Rights are Reserved | SJ Impact Factor 7.538 | ISRA Journal Impact Factor 7.894 |

*H. Ethical Considerations*

- Participation was **voluntary and anonymous**.
- Informed consent was taken before data collection.
- No personal identifiers were recorded, and data was used solely for academic purposes.

## V. DATA ANALYSIS

*1) Age of the respondents:*

Table no. 5.1- Age of the respondents

| Age | No. of Responses | Percentage (%) |
|---|---|---|
| 15-20 | 25 | 49% |
| 21-25 | 23 | 45.1% |
| 26-30 | 3 | 5.9% |

The bar chart represents the age distribution of 51 respondents. The largest group, comprising 49% of respondents (25 individuals), falls within the 15-20 age range. This is closely followed by the 21-25 age group, which accounts for 45.1% of respondents (23 individuals). Meanwhile, only a small proportion, 5.9% (3 individuals), belongs to the 26-30 age range. Overall, the data indicates that the majority of respondents are between 15 and 25 years old, with minimal representation from those aged 26-30.

*2) Gender of the respondents:*

Table no. 5.2- Gender of the respondents

| Gender | No. of Responses | Percentage (%) |
|---|---|---|
| Male | 18 | 35.3% |
| Female | 33 | 64.7% |
| Prefer not to say | 0 | 0% |

The pie chart represents the gender distribution of 51 respondents. The majority, 64.7%, identify as female, while 35.3% identify as male. There is no representation from individuals who chose the option "Prefer not to say." This indicates that the sample population has a significantly higher proportion of female respondents compared to male respondents.

*3) Occupation of the respondents:*

Table no. 5.3- Occupation of the respondents

| Occupation | No. of Responses | Percentage (%) |
|---|---|---|
| Job | 8 | 15.7% |
| Student | 39 | 76.5% |
| Trainee | 1 | 2% |
| Business | 3 | 5.9% |

The bar chart illustrates the occupational distribution of 51 respondents. The majority, 76.5% (39 individuals), identify as students, making it the largest group. Those with jobs represent 15.7% (8 individuals), followed by a small percentage in business at 5.9% (3 individuals). The smallest group, accounting for just 2% (1 individual), consists of trainees. This data highlights that the respondent group is predominantly composed of students, with limited representation from other occupational categories.

*4) Respondents' perceptions on photography's role in documenting historical events:*

Table no. 5.4- Respondents' perceptions on photography's role in documenting historical events

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Essential for accuracy and detail | 39 | 76.5% |
| Supplementary | 7 | 13.7% |
| Limited | 3 | 5.9% |
| Unnecessary | 2 | 3.9% |

©IJRASET: All Rights are Reserved | SJ Impact Factor 7.538 | ISRA Journal Impact Factor 7.894 |

The pie chart depicts respondents' perceptions on photography's role in documenting historical events. A significant majority, 76.5%, consider photography as “essential for accuracy and detail”. Additionally, 13.7% view it as “supplementary” in documenting history. A small portion, 7.8%, regard its role as “limited”, while only 2% believe photography is “unnecessary”. This data indicates that most respondents recognize photography as a critical tool for preserving historical accuracy and detail.

*5) Respondents' opinions on whether photographs are more effective than written records in preserving history:*

Table no. 5.5- Respondents' opinions on whether photographs are more effective than written records in preserving history

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Strongly agree | 16 | 31.4% |
| Agree | 19 | 37.3% |
| Neutral | 15 | 29.4% |
| Disagree | 1 | 2% |

The pie chart illustrates respondents' opinions on whether photographs are more effective than written records in preserving history. A combined 68.7% of respondents express agreement, with 31.4% “strongly agreeing” and 37.3% “agreeing”. Meanwhile, 29.4% remain “neutral”, indicating no strong preference. Only a small fraction, 2%, “disagree” with the statement. This suggests that most respondents view photographs as a highly effective medium for preserving historical information, often surpassing written records.

*6) The types of historical photographs that impact people the most:*

Table no. 5.6- The types of historical photographs that impact people the most

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| War/conflict imagery | 15 | 29.4% |
| Social movements | 11 | 21.6% |
| Cultural heritage sites | 17 | 33.3% |
| Daily life/documentary images | 8 | 15.7% |

This pie chart shows the types of historical photographs that impact people the most, based on 51 responses.Daily life/documentary images lead with “33.3%”, followed by war/conflict imagery at “29.4%”, and social movements at “21.6%”. Cultural heritage sites have the least impact at “15.7%”. The results suggest that people are most affected by human-centred visuals, such as relatable daily moments, emotional depictions of conflict, and social struggles, while images of places or structures evoke less emotional resonance.

*7) Influence of photojournalism on public opinion:*

Table no. 5.7- Influence of photojournalism on public opinion

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Greatly | 20 | 39.2% |
| Moderately | 24 | 47.1% |
| Slightly | 4 | 7.8% |
| Not at all | 3 | 5.9% |

This pie chart illustrates the perceived influence of photojournalism on public opinion based on 51 responses. The majority believe photojournalism influences public opinion either “moderately (47.1%)” or “greatly (39.2%)”, showing its significant impact on shaping perspectives. A smaller portion feels it has only a “slight influence (9.8%)”, while “4%” believe it has no influence at all. Overall, the data highlights the powerful role of photojournalism in informing and shaping public views.

*8) Types of photographs in media perceived as the most persuasive:*

Table no. 5.8- Types of photographs in media perceived as the most persuasive

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Human interest stories | 21 | 41.2% |
| Conflict zones | 9 | 17.6% |
| Environmental crises | 9 | 17.6% |

©IJRASET: All Rights are Reserved | SJ Impact Factor 7.538 | ISRA Journal Impact Factor 7.894 |

| | | |
|---|---|---|
| Political events | 7 | 13.7% |
| Celebrity stories | 5 | 9.8% |

The chart illustrates the types of photographs in media perceived as the most persuasive among 51 respondents. Human interest stories dominate, with 41.2% finding them most impactful. Conflict zone and environmental crisis photographs share equal importance at 17.6% each. Political event images are persuasive for 13.7%, while celebrity stories rank the lowest, influencing only 9.8% of respondents. This highlights a preference for emotionally compelling and socially relevant content over entertainment-driven imagery.

*9) Opinions on whether journalists should disclose if a photograph is edited or staged:*

Table no. 5.9- Opinions on whether journalists should disclose if a photograph is edited or staged

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Always | 21 | 41.2% |
| Often | 16 | 31.4% |
| Rarely | 10 | 19.6% |
| Never | 4 | 7.8% |

The chart shows opinions on whether journalists should disclose if a photograph is edited or staged, based on 51 responses. A majority “41.2%” believe journalists should always disclose such details, while “31.4%” think it should often be required. Only “19.6%” feel disclosure is rarely necessary, and a small minority “7.8%” believe it is never needed. This indicates strong support for transparency in journalistic photography.

*10) How manipulated or staged photographs impact public trust in the media:*

Table no. 5.10- How manipulated or staged photographs impact public trust in the media

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Yes, significantly | 18 | 35.3% |
| Yes, somewhat | 29 | 56.9% |
| No, not much | 3 | 5.9% |
| No, not at all | 1 | 2% |

The chart depicts how manipulated or staged photographs impact public trust in the media, based on 51 responses. A majority “56.9%” believe they somewhat undermine trust, while “35.3%” feel they significantly harm credibility. Only a small portion thinks the impact is minimal, with “5.9%” saying “not much” and “2%” stating “not at all.” This indicates a strong perception that such practices erode confidence in media integrity.

*11) How smartphone accessibility has affected photography:*

Table no. 5.11- How smartphone accessibility has affected photography

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Empowered individuals to report first hand | 20 | 39.2% |
| Increased misinformation | 7 | 13.7% |
| Both equally | 22 | 43.1% |
| Neither | 2 | 3.9% |

The pie chart reflects responses to how smartphone accessibility has affected photography. Out of 51 responses, “43.1%” believe smartphones have equally empowered individuals to report first-hand and increased misinformation. Meanwhile, “39.2%” think it has primarily empowered individuals to report first-hand, while “13.7%” see it as increasing misinformation. Only a small percentage (green section) indicates that neither effect applies. This suggests a nuanced impact, with most respondents acknowledging both positive and negative consequences.

©IJRASET: All Rights are Reserved | SJ Impact Factor 7.538 | ISRA Journal Impact Factor 7.894 |

*12) Whether photography adds credibility to photojournalism:*

Table no. 5.12- Whether photography adds credibility to photojournalism

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Always | 24 | 47.1% |
| Often | 20 | 39.2% |
| Rarely | 6 | 11.8% |
| Never | 1 | 2% |

The pie chart shows responses to whether photography adds credibility to photojournalism. Among 51 respondents, “47.1%” believe it "always" adds credibility, while “39.2%” think it "often" does. A smaller portion, “11.8%”, feels it "rarely" contributes, and only a minimal percentage (green section) believes it "never" does. This indicates that the majority of participants recognize photography as a key factor in enhancing the credibility of photojournalism.

*13) The biggest challenges for citizen journalists using photography:*

Table no. 5.13- The biggest challenges for citizen journalists using photography

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Ensuring authenticity | 28 | 54.9% |
| Gaining recognition | 9 | 17.6% |
| Legal risks | 10 | 19.6% |
| Access to resources | 4 | 7.8% |

The pie chart illustrates the biggest challenges for citizen journalists using photography. Among 51 responses, the majority “54.9%” identified ensuring authenticity as the main challenge. Legal risks were highlighted by “19.6%” of respondents, while “17.6%” pointed to gaining recognition. A smaller portion “7.8%” cited access to resources. This indicates that maintaining credibility and authenticity is a significant concern for citizen journalists in the field of photography.

*14) Frequency with which individuals use photography to express their identity on social media:*

Table no. 5.14- Frequency with which individuals use photography to express their identity on social media

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Very Frequently | 15 | 29.4% |
| Occasionally | 24 | 47.1% |
| Rarely | 10 | 19.6% |
| Never | 2 | 3.9% |

The chart illustrates the frequency with which individuals use photography to express their identity on social media, based on 51 responses. The majority of respondents, “47.1%”, indicated that they use photography occasionally, while “29.4%” reported doing so very frequently. A smaller group, “19.6%”, stated that they rarely use photography for this purpose, and only “3.9%” (the smallest segment) reported never using it at all. This suggests that while photography is a common tool for self-expression on social media, the intensity of its usage varies significantly among individuals.

*15) Platforms respondents predominantly use for sharing personal photography:*

Table no. 5.15- Platforms respondents predominantly use for sharing personal photography

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Instagram | 46 | 90.2% |
| Facebook | 2 | 3.9% |
| Tik Tok | 3 | 5.9% |
| Other | 0 | 0% |

The chart depicts the platforms respondents predominantly use for sharing personal photography, with data from 51 responses. An overwhelming “90.2%” of participants indicated Instagram as their preferred platform for sharing personal photographs, making it the dominant choice.

©IJRASET: All Rights are Reserved | SJ Impact Factor 7.538 | ISRA Journal Impact Factor 7.894 |

In contrast, smaller segments chose Facebook, TikTok, or other platforms, with each accounting for a minimal proportion of the responses. This highlights Instagram's popularity and effectiveness as a platform for sharing visual content, particularly personal photography.

*16) Types of photographs respondents feel best represent their identity online:*

Table no. 5.16- Types of photographs respondents feel best represent their identity online

| Option | No. of Responses | Percentage (%) |
|---|---|---|
| Portraits/selfies | 15 | 29.4% |
| Travel photography | 15 | 29.4% |
| Artistic/creative work | 9 | 17.6% |
| Everyday moments | 8 | 15.7% |
| Family get together | 4 | 7.8% |

The chart shows the types of photographs respondents feel best represent their online identity, based on 51 responses. "Portraits/selfies" and "travel photography" are the most common choices, each selected by 29.4% of respondents, reflecting a preference for personal and exploratory content. "Artistic/creative work" follows with 17.6%, while "everyday moments" were chosen by 15.7%. Only 7.8% selected "family get-togethers," suggesting a lesser emphasis on family-oriented photos for online identity.

## VI. CONCLUSION

The study provides insights into the perspectives of young individuals (15-25 years old, mostly students) on photography's impact in historical documentation, media representation, and personal expression.

A key finding highlights photography's role in preserving history, with most respondents considering it essential for ensuring accuracy in historical records. Many also view photographs as more effective than written records due to their emotional and immediate impact.

Photography's influence in media was another critical theme. Respondents emphasized the power of images in shaping public opinion, particularly in human-interest stories, conflicts, and environmental crises. However, concerns about manipulated imagery reducing trust in media were prevalent, emphasizing the need for ethical practices in visual storytelling.

Personal expression through photography, particularly via social media platforms like Instagram, was a notable trend. Respondents favored portraits, travel photography, and artistic content to represent their identity online, showcasing creativity and individuality. The impact of technology, especially smartphones, was recognized as both empowering and problematic—enabling real-time documentation while increasing misinformation risks.

Smartphone accessibility has further democratized photography, empowering citizen journalists and everyday users to participate in visual documentation. However, this empowerment comes with challenges, including misinformation, ethical dilemmas, and questions of credibility. The duality of photography—as both a truthful witness and a potentially manipulated artefact—demands critical engagement and responsible media literacy.

In summary, photography continues to be a powerful tool in shaping how people see the world, understand events, and present themselves. Its influence spans across historical, journalistic, and personal domains, reinforcing the need for ethical practices, critical interpretation, and further interdisciplinary research on its evolving impact.

## VII. LIMITATIONS SCOPE FOR FURTHER RESEARCH

Several constraints affect the study's generalizability:

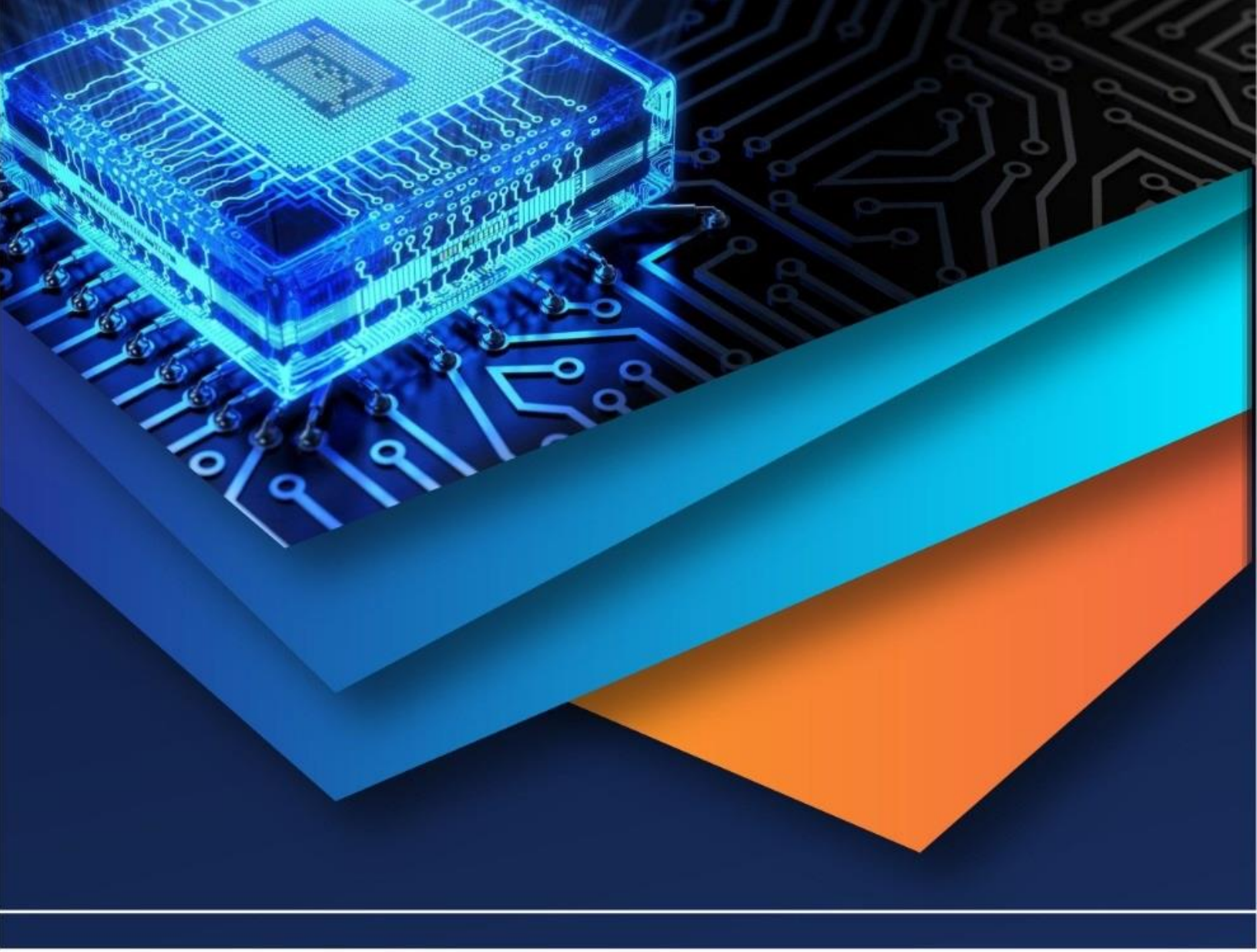
*1)* Sample Size & Demographics: The small sample (51 respondents) and student-heavy demographic limit broader applicability.
*2)* Self-Reported Data: Responses may be biased or influenced by social desirability.
*3)* Scope of Questions: The study lacks cultural and regional perspectives.
*4)* Technological & Temporal Factors: Rapid advancements may render findings outdated.
*5)* Lack of Qualitative Insights: Personal motivations and experiences remain unexplored.

## REFERENCES

[1] Berger, J. (1980). Ways of seeing. British Broadcasting Corporation and Penguin Books.

[2] Cope, J. (2015). Impact of Images on print Media. Oklahoma: Allison Tedesco.
[3] Long, T. m. (2012). What time photography controls and the manipulation of public opinion. Calfornia: Lehigh Preserve.
[4] Lucaites, R. H. (2007). No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy. University of Chicago Press.
[5] Ma, X. (2021). A review of the studies on social media images from the perspective of information interaction. Shaanxi: Xu Fan.
[6] Manovich, L. (2017). Instagram and contemporary image culture. Retrieved from http://manovich.net/index.php/projects/instagram-and-contemporary-image-culture
[7] Newton, J. H. (2001). The burden of visual truth: The role of photojournalism in mediating reality. Lawrence Erlbaum Associates.
[8] Quan, R. H. (1979). Photography and the Creation of Meaning.
[9] S.catoto, J. (2022). How Photographyu is Shaping Public Opinion in 21st Century. Andhra Pradesh: SK University.
[10] Siri, H. (2022, July 13). Digital Photography and the future of ohotography culture. Retrieved from Research Gate: https://www.researchgate.net/publication/362497846_DIGITAL_PHOTOGRAPHY_AND_THE_FUTURE_OF_PHOTOGRAPHY_CULTURE
[11] Siri, H. (2022, July 13). Digital Photography and the future of Photography Culture. Retrieved from Research Gate: https://www.researchgate.net/publication/362497846_DIGITAL_PHOTOGRAPHY_AND_THE_FUTURE_OF_PHOTOGRAPHY_CULTURE
[12] Sontag, S. (2003). Regarding the pain of others. Farrar, Straus and Giroux.
[13] Zelizer, B. (1998). Remembering to Forget: Holocaust Memory Through the Camera's Eye. University of Chicago Press.
[14] https://www.adobe.com/creativecloud/photography/discover/types-of-photography.html
[15] https://www.adobe.com/creativecloud/photography/discover/types-of-photography.html
[16] https://images.app.goo.gl/WrgEEPdaEPgNKXcN8
[17] https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.secretatlas.com%2Fexplorers-club%2Fphotography-tips%2Flandscape-photography-50-tips%2F&psig=AOvVaw0aFYJFJbQOocOPMJTeDAy&ust=1731331559520000&source=images&cd=vfe&opi=89978449&ved=0CBQQjRxqFwoTCJifrubu0YkDFQAAAAAdAAAAABAE
[18] https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.mibreit-photo.com%2Fblog%2Fseascape-photography-workflow%2F&psig=AOvVaw1viAQFMzVSOoWkNnlLl0zr&ust=1731331685424000&source=images&cd=vfe&opi=89978449&ved=0CBQQjRxqFwoTCLCy66Lv0YkDFQAAAAAdAAAAABAE
[19] https://www.studiobinder.com/blog/types-of-photography/
[20] https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.format.com%2Fmagazine%2Fresources%2Fphotography%2Fethical-guide-to-shooting-wildlifephotography&psig=AOvVaw3IMchCTClpjGSU4xHIQjhN&ust=1731331770494000&source=images&cd=vfe&opi=89978449&ved=0CBQQjRxqFwoTCID138rv0YkDFQAAAAAdAAAAABAE
[21] https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.boredpanda.com%2Fjumping-spiders-macro-photography-thomas-shahan%2F&psig=AOvVaw3egDWUfyCu7jqKLRdcsCiX&ust=1731331799269000&source=images&cd=vfe&opi=89978449&ved=0CBQQjRxqFwoTCKDT_ePv0YkDFQAAAAAdAAAAABAn
[22] https://www.google.com/url?sa=i&url=https%3A%2F%2Fandrewstuder.com%2Fstreet-photography-in-india%2F&psig=AOvVaw3rZiHtTNQ85nnoxy82wAal&ust=1731331886301000&source=images&cd=vfe&opi=89978449&ved=0CBQQjRxqFwoTCIiO_ofw0YkDFQAAAAAdAAAAABAX
[23] https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.mantenphotography.com%2Fblog%2F2020%2F1%2Fwhat-is-social-documentary-photography&psig=AOvVaw0lpnBoC0fZaV7n8JKFczHf&ust=1731331944563000&source=images&cd=vfe&opi=89978449&ved=0CBQQjRxqFwoTCJDFip7w0YkDFQAAAAAdAAAAABAE
[24] https://www.google.com/url?sa=i&url=https%3A%2F%2Fcameraharmony.com%2Fcomplete-fashion-photography-guide%2F&psig=AOvVaw2_Eio4w90as9iEoEOk5Rjl&ust=1731331972540000&source=images&cd=vfe&opi=89978449&ved=0CBQQjRxqFwoTCJjU367w0YkDFQAAAAAdAAAAABAJ

©IJRASET: All Rights are Reserved 



10.22214/IJRASET

45.98

IMPACT FACTOR: 7.129

IMPACT FACTOR: 7.429

# INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Call : 08813907089 (24*7 Support on Whatsapp)