



## International Journal of Social Sciences

**ISSN:** 2587-2591

**DOI Number:** <http://dx.doi.org/10.30830/tobider.sayi.9.2>

**Volume 5/2 Fall**

2021 p. 17-38

### THE IMPACT OF ADVERTISING AND PROMOTIONAL PHOTOGRAPHY ON SOCIETY

### REKLAM VE TANITIM FOTOĞRAFÇILIĞININ TOPLUM ÜZERİNE OLAN ETKİSİ

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#### ABSTRACT

In the digital age, articulating, explaining, promoting something with photography can be said to be more impactful and powerful than articulating it with words. Today, the effective use of photography has reached a significant status in every field and its importance is recognized by everyone. Whether it is advertising, promotional or social documentary photography, it is essential to use the language of photography correctly. What is accurate is to use the language of photography intentionally, not accidentally. In fact, using the right language is nothing more than having a strong photographic skill and compositional knowledge to blend and expose creative ideas. Matching the creative idea with a true story makes the resulting frame more powerful and impactful. Advertising and promotional photos should pass information to the target audience while stimulating their emotions. The visual language used in advertising is easier to comprehend because everything used in an advertisement image is used for a purpose and nothing is left to chance. In some cases, the promotional power of photography is preferred to explain things to the public, to influence society and to divert them in a certain direction. The aim of this theoretical article is to show the powerful effect of Advertising and Promotional photography on society with examples. In this study, the impact of advertising and promotional

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photography on society was explained using qualitative research method. Especially, the speculative promotional photos commissioned by the Danish government about Syrian refugees were examined. It can be used as a tool to achieve the goal in the field of advertising and promotion, whether it is a document photo or a fiction photo. In addition, the relationship between the concept of “soft power” and photography is put across.

**Key Words:** *Advertising Photography, History of Photography, Promotion, Society, Soft Power.*

## ÖZ

Dijital çağda fotoğraf ile bir şeyi ifade etmenin, anlatmanın, tanıtmının sözcüklerle anlatmaktan daha etkili ve güçlü olduğunu ifade edebiliriz. Günümüzde fotoğrafın etkili kullanımının her alanda önemli bir noktaya geldiğini ve bu etkinliğin öneminin aşikâr olduğu bilinmektedir. İster reklam fotoğrafçılığı olsun ister tanıtım fotoğrafçılığı veya toplumsal belgeci fotoğraf olsun fotoğraf dilini doğru kullanmak bahsedilen etkinliğin yüksek olması ile doğru orantılıdır. Fotoğraf dilini tesadüfi değil bilinçli kullanmak doğru olandır. Bilinçli kullanımın güçlü bir fotoğraf teknik becerisi ve kompozisyon bilgisini yaratıcı fikirlerle harmanlayıp ortaya çıkarmaktan ibaret olduğunu söyleyebiliriz. Yaratıcı fikri doğru bir hikâye ile eşleştirmek ortaya çıkacak olan kadrajı daha çok güçlü ve etkili kılar. Reklam ve tanıtım fotoğrafları hedef kitleye bilgi iletmeli ve hedef kitlenin duygularını harekete geçirmelidir. Reklamlarda kullanılan görsel dili anlamak daha kolaydır çünkü bir reklam görselinde kullanılan her şey bir amaç doğrultusunda kullanılmıştır ve hiçbir şey şansa bırakılmamıştır. Bazı durumlarda topluma bir şeyleri anlatmak, etkilemek ve belli bir yöne doğru çekmek için fotoğrafın tanıtım gücü kullanılır. Bu teorik makalenin amacı Reklam ve Tanıtım fotoğrafçılığının toplum üzerindeki olan güçlü etkisini örneklerle göstermektir. Bu çalışmada nitel araştırma yöntemi kullanılarak reklam ve tanıtım fotoğrafçılığının toplum üzerine olan etkisi anlatılmıştır. Özellikle Danimarka hükümetinin Suriyeli mülteciler ile ilgili yaptırdığı kurgu tanıtım fotoğraflarına yer verilmiştir. İster belge niteliğinde fotoğraf olsun isterse kurgu fotoğraf olsun reklam ve tanıtım alanında hedefe ulaşmak için bir araç olarak kullanılabilir. Ayrıca “soft power” kavramının fotoğraf ile olan ilişkisi aktarılmıştır.

**Anahtar Kelimeler:** *Reklam Fotoğrafçılığı, Fotoğraf Tarihi, Tanıtım, Toplum, Soft Power.*

## INTRODUCTION

Portraying an incident that requires to be told in words is not only much easier to do so with a frame of a photo but it also leaves a much stronger impression on people. American photographer Lewis Hine who said “If I could tell the story in words, I wouldn’t need to lug around a camera with me all the time,” demonstrates that the photo frame is much more impactful in an occurrence that needs to be told, communicated, and narrated (Lord, 2020). Since from the year it was invented by Joseph Niepce in 1826 to the present, the development of photography has been followed by the public with great interest (Kate, 1994, p. 10). Photography sometimes raised the awareness of the society, guided it and sometimes influenced it. It has always been in constant interaction. While companies and institutions used photography in their advertisement activities, governments did not hesitate to use it to disseminate their own political propaganda. Photography has maintained and advanced its popularity since from its invention until today.

The strong nature of the photo images used in advertising or promotional activities also increases the impact on to the counter party. The fundamental of a successful photo is possible with the combination of correct technique and composition knowledge. Using a message in composition is a value that reveals the relationship of the image formed with strong information to the reality and the composition attaining a dynamic diversity. The photographic frames that are etched on the consciousness of people are generally the ones based on the correct blending of successful composition and technical information.

With the end of the cold war, the concept of “soft power” started to be articulated. Henceforth, opinions, events or information that are intended to be imposed on to the society are done by using this phenomenon called “soft power”. Something desired to be transmitted to the counter party is done by using visuals. This image can be a photographic frame or a video. The speculative promotional campaign included in this study created by the Danish government using photographic frames is completely a perception operation. The subconscious is actually the state of being aware of such elements as sounds, images and events that occur in the time period starting from birth to death. For the subconscious realm, it is kind of a “black box” of our minds (Küçükbezirci, 2017, p. 15).

## **DEFINITION AND HISTORICAL DEVELOPMENT OF PHOTOGRAPHY**

After Jābir ibn Ḥayyān's discovery of silver nitrate darkening with the effect of sunlight in the eighth century followed by Leonardo da Vinci's projecting the scenery of the outside world through a small hole in a dark room in the fifteenth century, the photography went down in history with its invention made by Joseph Niepce in 1826 (Kate, 1994, p. 10). The concept of photography arose from the combination of the words Photos (light) and Graphe (writing). World's first photograph taken by Niepce is the image reflected from the window of his house in the village of Le Gras, where he lived (Turan, 2013, p. 38).

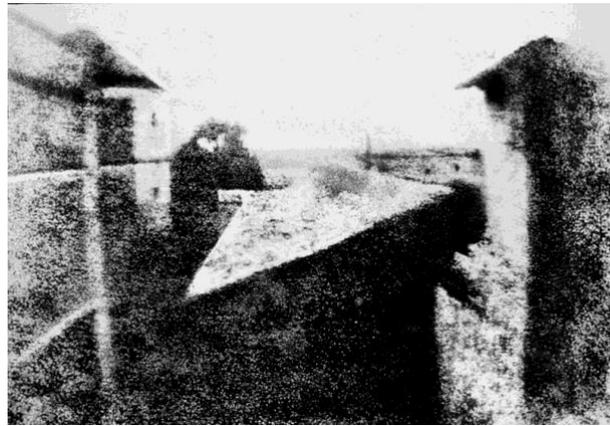


Image 1: JOSEPH NICEPHORE NIEPCE View from the Window at Le Gras. (1826)

Although Niepce was the first to discover the new portrayal technique, Daguerre played a major role in the proliferation and development of it. Especially after the death of Niepce, this development and progress gained more speed. William Henry Fox Talbot was the initiator of the multiple printing era. Even today, this type of negative to positive photographic reproduction technique continues to be used. This reproduction process is created by means of surfaces sensitized with chemical substances (Turan, 2013, p. 53)The first digital camera was invented in 1975 by Steve Sasson, a Kodak engineer. The resolution of this camera was 0.01 megapixel and the storage unit was a cassette. Weighing 3.6 kg, it took 23 seconds for this digital camera to take a picture. The viewing of the photographs was only possible with a TV connected to a computer. This camera could shoot in black and

white photos only (Zhang, 2020). Today however, there are digital cameras with 400 Megapixel resolution.

Mathew Brady, the first famous American photojournalist to photograph American civil wars, took a portrait of Abraham Lincoln on February 27, 1860, to be later used in his election campaign. This photo has been recognized as the first successful publicity photo in history. While Brady achieved an extremely successful career thanks to this portrait he took after opening his first studio, Abraham Lincoln established an extraordinarily strong bond with his voters by means of this photo whereby later stating that Brady contributed greatly to his election as the president (Covkin, 19th Century Photography and History The American Civil War, 2021).

In the Ottoman Empire, the photography was adopted almost immediately, unlike the printing press. After Daguerre succeeded in retaining the image on paper in 1837, photography began in the Ottoman Empire as early as 1839 (Kanburoğlu, 2013, p. 196). Abdul Hamid II contributed greatly to the promotion of the Ottoman Empire by taking photographs within the borders of the Empire and turning them into albums to be given as a gift to the embassies. Today, “Yıldız Photography Collection” displayed in Istanbul Medical Faculty Library is an extremely significant body of work prepared by Abdul Hamid II. During the Ottoman period, Istanbul has been most photographed city. Many foreign photographers who were curious about the Ottoman Empire took photos by touring the imperial lands (Kanburoğlu, 2013, p. 200).

Working in the Ottoman Mint since 1840, James Robertson photographed the end of the Crimean War in 1855 and became the pioneer of the Photojournalism (Özendes, 2020). Whereas, during the Republic period, the periodical publication and album named “La Turquie Kemaliste” which was supported by photographs, was published under the presidency of Vedat Nedim Tör. In addition, Halkevleri (Community Centers of the early Republic) made a great contribution to the teaching and development of the art of photography. Photography education in Turkey was commenced by Şinasi Barutçu in 1932 when he started teaching the subject at Gazi Education Institute. The first photography association was founded in 1950 again by Şinasi Barutçu (TAFK-Turkish Amateur Photography Club). In a short period of time such as eight years, this club has shown a great

progress by becoming a member of FIAP. Şinasi Barutçu, Ferit İbrahim, Burhan Felek, Semiha Es, Hikmet Feridun Es, Arif Hikmet Koyunoğlu, Hikmet Ildız, Selahattin Giz, Cemal Işıksel, Esat Nedim Tengizman, Ara Güler, Baha Gelenbevi, Limassollu Naci, Sami Güner are among the first photographers of the Republic period (Kanburoğlu, 2013, p. 210). In Turkey, Sabahattin Ali is considered to be the first representative of the realism movement, originated by Henry Cartier Bresson. At the same time, Ozan Sağdıç, who started as a photojournalist in Hayat magazine in 1956, is also considered as one of the first representatives of the same movement (Ulutürk, 2019, p. 53). For the first time in Turkey, a photography department started to give education within Mimar Sinan Fine Arts University in 1978 taught by a group of photographers, including Prof. Sabit Kalfagil (Kalfagil, Fotoğraf Sanatçıları Dizisi 5 Sabit Kalfagil, 2014, p. 18).

## **PHOTOGRAPHY AND COMPOSITION**

Composition is the arrangement of all the elements of the narrative that make up the photographic language of a surface art in a way that will make the narrative impactful, within a certain frame, in a manner that allows sharing the feelings and thoughts as well as what is trying to be conveyed with the audience. The point that should be considered is that this arrangement should be made in the appropriate aesthetic setting and according to a certain discipline of art (Kalfagil, Fotoğrafın Yapısal Öğeleri ve Fotoğraf Sanatında Kompozisyon, 2014, p. 22).

The best photographs are the combination of a strong composition and technical excellence. Although photographic techniques are complex, their application are based on a certain method and hence, the result can be predicted. But the composition requires selection from the whole and the insertion of personal taste. In order for a photograph to make sense to the viewer, it must have a good composition. If composition is regarded as the grammar of a visual language, its formal elements, shapes, tone, form, textures, patterns and color are the words of this language. Composition has been one of the main pursuits of those interested in photography since its invention. Creating a photograph that complies with the rules of composition offers photographers an organizational principle and control, but sometimes it

can limit creativity which results in duplicate photographs same as each other (Prakel, Fotoğrafta Kompozisyon, 2010, pp. 8-11).

Since photography is our interpretation of an incident or a scene, and our way of telling a story, the basis of a good photograph is then the effective integration of composition and what we are trying to express. If we are presenting a narrative in our photograph, then everything must be based on a strong composition. Composition is a synthesis of technique and creativity (Freeman, Fotoğraf Okulu 1 Kompozisyon, 2012, p. 13).

The principles of composition in photography have been completely taken over from the art of painting, and it should not be forgotten that in the first years, when cameras were too bulky to lug around and when film speeds were very slow, the composition rules were highly adhered with by the artists. On the other hand, at the beginning of the 20th century, with the cameras getting smaller and being portable, speed and movement has gained a more powerful standing in photography. After all these developments, photography has moved away from values of the traditional composition, and a narrative photographic language has begun to emerge. Inserting a message in a composition is a value that reveals the relationship of the image formed with strong data to the reality and the composition attaining a dynamic diversity. The strong understanding of figure existing in traditional arts also showed its presence more in photography at the same time. The optical diversity of the photograph enabled the figure to attain a monumental dynamism. (Karadağ, 2016, pp. 27-30).

Composition is not only about what you place in your frame, but also what you leave out. No matter how photogenic our surroundings are, there may be parts you do not want to include in your frame. If you try to shoot everything you see, it is very likely that you will end up with a disappointing frame. When the accent is missing, the resulting photo fails too. For these reasons, the first rule of composition is to simplify the scene as much as possible. When the eye begins to study a photograph, it starts scanning for objects of interest and selects the ones it gazes the most. On the other hand, since the camera does not have such a scanning and detection feature, it shows everything that appears before it. The photograph should be seen as a story and the composition should be used as a tool in order to narrate this story in the most comprehensible manner. Using only one focal point to make

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the photo more effective makes the framing more successful. In general, if you leave the subject or the main object alone in the frame that you want to draw attention to in the photograph, and add other elements that support it, you will complete the subject by adding details to the story (George, 2009, p. 114).

Photographs which are cleared from unnecessary details and are integrated, which have appropriate space left on the edges of the frame, and which form a whole together with the auxiliary elements of the subject, are called as “Closed Compositions”. In such photos, no movement continues outside the frame, it is not intersected by the frame, but the environment that creates the background may show continuity. On the other hand, arrangements that place the most important part of the subject in a frame of sufficient size and which are intersected by the frame leaving the rest to the imagination of the audience are called “Open Compositions”. In such photos, we are faced with a larger image in the area confined by the frame (Kalfagil, *Fotoğrafın Yapısal Ögeleri ve Fotoğraf Sanatında Kompozisyon*, 2014, p. 22). The most significant difference between someone who takes a random photo and someone who takes a photo with thought; is to know what to fill which part of the frame with. It is always important to reproduce the meaningful information contained in the photograph. Everything that exists in the frame should emphasize the subject, and not draw attention to any other place away from it (Freeman, *Fotoğraf Okulu 1 Kompozisyon*, 2012, p. 18). Taking photos by thinking spatially may help us see and take photos from a different perspective. It should not be forgotten that the camera does not only have one angle, but photographic images can also be obtained from angles such as moving the camera up or down, left or right, forward or backward, and using angles such as ascent, yaw and rotation (Suler & Zakia, 2018, p. 112).

A photo frame abstracted from all kinds of chaos and simplified, is seen as one of the important indicators of a successful composition. It is necessary to simplify the photo in order to rescue it from being crowded with unnecessary objects and to avoid the conflicts of meaning dispersing to different directions. The photographer should strive to make an effort to bring all his technical skills to the visualization of the composition in plain expression, and to incorporate a dynamic simplicity into his composition. By minimizing the elements of narration present in a photo frame, it is possible to make the intention more comprehensible (Karadağ, 2016, p. 145). If we consider photography as an art of sorting,

choosing the right area among limitless options and framing it horizontally or vertically plays a very important role in creating the image. In advertisement photography, simplicity and excluding unnecessary objects from the frame allows the person concerned to be drawn to the advertised product. Multiplicate objects in the frame may cause message and information confusion in the mind of the viewer. Within the framework of these explanations, “less is more” is a logical statement to be uttered when creating the photo frame. At the same time, it may cause the impact of the information and message desired to be conveyed to weaken (Ürper, 2012, p. 148-149).

Just as harmonious sounds sound good, harmonious dimensional relationships are also felt to be pleasing to the eye by the most people. This is because of the way our eyes and brain process the information. The best known harmonious spatial arrangement is the golden ratio. While the golden ratio does not abide by any rule, it has a strong religious meaning stemming from its unique characteristics. Its uniqueness lies in the ratio of the small piece to the big piece being the same as the ratio of the big piece to the whole; it is this unity relationship that makes it special. Golden ratio is based on overlapping two squares, from the right and left sides, that fit perfectly into a rectangle. Creating a successful composition in photography is much more difficult than any other graphic form (Freeman, Fotoğrafçının Zihni, 2012, pp. 100-104).

Seeing the word “contrast”, the first thing that comes to the mind of many people is white and black or dark and light. But the contrast occurs when the subject is in opposition to the background or entirely to itself. The contrast used by photographers is generally; a dark object and a light background, or vice versa. Not only color contrast, but also directional and textural contrasts can be used. In the light of all this information, the photographer should also consider the choice of his view point and the lighting conditions. In the photo frame, all formal elements can be brought against each other or used in motion (Prakel, Fotoğrafta Kompozisyon, 2010, p. 160).

If there are several similar elements in a photograph, these may create a rhythmic visual structure in some special circumstances; the repetition of elements is necessary, but it alone does not guarantee a sense of rhythm. Rhythmic movement is generally in the form of up-down horizontally, because vertical rhythm is more difficult to perceive. Rhythm in

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photography creates an immersive force and therefore includes a sense of continuity. As soon as the human eye notices the repetition in the frame, it automatically thinks that this repetition continues beyond the frame (Freeman, *Fotoğrafçının Gözü*, 2012, p. 48). Although the repetition of objects in an image may seem like a mechanical action, it actually contains a sense of rhythm within itself and has never been a mechanical token. This is because every visual order that creates rhythm being more suitable for creating an atmosphere that activates the world of emotions. It should also link the existing emotional background to a substantial narrative. Rhythm should be accepted as a phenomenon that establishes a harmonious convergence and unity between the composition elements. When we look at our real life, we can easily see the rhythm; bridges, architectural repetitions, telephone poles, and mountain ranges line up in a rhythmical way. Using rhythm in a photo increases association, reveals a trend where emotion and talent converge with each other (Karadağ, 2016, pp. 165-167).

Light is extremely important in photography. If there is no light, there are no colors (Prakel, *Fotoğrafta Kompozisyon*, 2010, p. 80). Color is an effective communication tool, it makes things to stand out, attract the attention and appear more attractive (Ambrose & Harris, 2013, p. 130). Although color has quite a complex structure technically, its artistic facet makes it one of the most impactful aspects of creating images in the field of photography. Light and color are an intertwined visual experience; one does not exist without the other (Suler & Zakia, 2018, pp. 142-143). While color has a symbolic value, it also has effects such as conveying a message alone by itself, directing behaviors, and creating an impact on human physiology. Color in advertising photography; is used to make a product noticeable, to add personality to the product, to increase the power of persuasion, and to augment the legibility (Ürper, 2012, p. 152). A single color used in the photo frame integrates all the elements in that work, perhaps creating a frame dominated by a single color may create a surprising effect (Freeman, *Michael Freeman'dan Dijital Fotoğrafa Dair 101 Temel İpucu*, 2013, p. 33). Colors should be used in combination with each other; they are perceived differently depending on the other colors used in combination with them. The red color used next to green has a different intensity than the red color used next to blue (Freeman, *Fotoğrafçının Gözü*, 2012, p. 118).

## ADVERTISING AND PROMOTIONAL PHOTOGRAPHY

As an encyclopedic information, the word Reklam (advertisement) has passed into the Turkish language from the French word ‘reclame’. All activities engaged in to promote an establishment or to increase the number of sales of any product are called advertising (Şenuslu, 1998, p. 13). Advertising is the delivery of the messages created to sell a product, service or idea to the consumer by means of an identified sponsor through the place and time purchased for a fee via the designated communication channels (Peltekoğlu, 2010, p. 6). Advertising is talking, talking “one-on-many”. Whether talking one-on-one or conversing in front of the masses, it is the most basic requirement of success. Although this basic requirement is difficult to achieve, it is a necessary method for success. Advertising in terms of the business world; is a function that enables the sales graph to go up with the development of the business model and increase its reputation, image and value. The way to success in the business world is only through using advertising functions effectively according to competition analyses (Altunbaş, 2015, pp. 13-14). From past to present, advertising has had an important place in the field of marketing and its history dates back to old times. Advertising plays quite a significant role in order to be successful in marketing endeavors. For this reason, advertising still maintains its functionality today (Elden, Reklam ve Reklamcılık, 2018, p. 135).

In addition to having the power of influencing the human behavior in the desired direction, advertising is one of the strategic and most effective mass communication tools used for altering behavior. While its main objective is to increase the sales of the product or service offered, it also functions as an economic communication medium. Regardless of whether advertising is an art or a science, it is basically the business of persuading the consumers. Consumers are persuaded by implementing some defined methods and principles (Bati, 2016, p. 11). Advertising is one of the most significant mechanisms to increase sales whereby increasing consumption. An individual who is in search of a solution to an important dilemma can be aware of the existence of a product that will solve the problem through advertising, or conversely, a business that placed an advertisement can be able to reach the customers it is searching for in order to gain profit (Elden & Özdem, Reklamda Görsel Tasarım, 2015, p. 19).

A successful advertisement eventuates with a successful advertising photographer. Whereas, communication is the key to a successful advertising photographer. This, in turn, is only possible by adopting a professional approach. In the field of creative photography, the client often has the final saying in general, but it is imperative for you to understand what they demand from you and what you can deliver for them (Prakel, *Yaratıcı Fotoğrafçılığın Temelleri*, 2011, p. 8). Photographers try to foster a message within the images they create, and this message is sometimes conveyed loud and clear to the viewer. Creativity is like a living organism and needs to be nurtured in order to mature and develop. It needs to be constantly exercised, supported by images and ideas, otherwise it perishes. Looking at examples of successful advertisement photos from the Internet is not sufficient for the photographer to form a fully fluent language of their own, at the same time they also need to free themselves from the virtual world and physically see and examine real photos. Developing a critical eye when viewing the works of other photographers is extremely important for the development of the photographic vision. Since photography is an expressionistic communication tool, you have to express yourself well, otherwise you cannot convincingly create images that express the opinions of others. The most important quality of those who are successful in photography is using the language of photography intentionally, not accidentally (Prakel, *Yaratıcı Fotoğrafçılığın Temelleri*, 2011, p. 34). There are many ways to tell stories with photos; presenting an image in a specific context gives us information about how that particular image is read (Short, 2015, p. 14). Brands and companies use photography as a tool to convey a certain lifestyle in their advertisements. From the smallest outlets to the largest international corporations, they use photography to some extent to sell a lifestyle to consumers and ascertain their corporate identity. All of this can be seen as photography creating a world embraced by consumers (Short, 2015, p. 118). Since the photographs are mostly perceived as “real”, they add credibility to the message contained within the advertisement. It also has a basic task of helping the viewer what can be found on the shelves in an environment where there are many packaged products such as stores. The photographer exposes the best features of the product with a beautiful shot and under the best conditions. The art director presets this shooting schedule. Photographing the product always furnishes the product with a realistic quality (Burtenshaw, Mahon, & Barfoot, 2014, p. 102). In order to produce original works in photography, creative imagination is not enough by itself, technical skills must be combined with this creative

imagination as well. The photographer can visualize a perfect photograph in his mind, but his technical skills must also be sufficient to produce it; otherwise, that perfect photo would not come to existence. Excellent photography results from your technical skills combined with your creative imagination (Freeman, Fotoğraf Okulu 1 Kompozisyon, 2012, p. 12). The quality of the photograph appraises us about the real quality of the product and is the most important visual material in terms of conveying the image and emotion attributed to the product. Successful photography gives rise to successful advertisement discourse. There is actually a parallel between successful photography and successful advertisement. The photograph used in an ad contributes positively to the description and comprehension of a product and ensures the advertisement to be understood easily. Actually, the photo is the most important constituent that conveys the image ascribed to the product across to the other party (Ürper, 2012, p. 75). Promotion is used to refer to a specific event aimed at promoting a service, product, business, or an occurrence. (Küçük, 2019). For instance, photographs used by a tourist-attracting country to introduce its natural beauties to people constitute an example of promotional photography.

## **PHOTOGRAPHY AND THE SOCIETY**

Groups are formed when people come together, and society is formed when groups are combined with each other. Although society is a whole consisting of both spiritual and material elements, it is its cultural and qualitative dimensions that makes society meaningful (Türkkahraman, 2019 ). The development of photography since its invention by Joseph Niepce in 1826 has always attracted the attention of the society and societies have often been impacted by this development. With the digital age, the concept of image has gained more importance, especially today it has reached an imperative status in the realm of social media. Photographic images are used by advertising, promotion, information, for imposing something on people. Whether through promotional photography or social documentarist photography, society has somehow been influenced by it and in some cases, has went through noteworthy changes.

The main objective of social documentarist photography is to facilitate social transformation. It is to improve the existing social conditions and to raise the awareness of

the society against the present problems. Any photograph that is unlikely to be published cannot be a social documentary photo. Photography cannot be used only as an artistic expression tool in the digital age; at the same time, it assumes the tasks of explaining one human to the other, exposing contemporary humanitarian issues and raising awareness of the society about these problems (Oral, 2012). American sociologist and photographer Lewis W. Hine used the art of photography to attract the public attention, and has been quite successful. In 1909, Hine created photo stories exposing the conditions of child labor and managed to attract the attention of the public on this subject. Two years later, he started to work as a photographer within the “National Child Labor Committee” to document the working conditions of children on site. Through the virtue of this work, he managed to attract the attention of the society and made a great contribution to the establishment of federal regulations regarding workplace conditions (Britannica, 2021). Hine not only took photographs but also conducted sociological research. In the most brutal years of the industrial revolution, children were employed under harsh conditions and with very low wages. Hine is considered to be the first photographer to shed light on and bring solutions to social workplace problems, thanks to the intelligent photographs he took, utilizing the effective medium of photography (Küçük, 2019). Having a documentarian quality, the photographs affected people emotionally as well. These photographs, taken under the right exposure and light, were created by paying attention to the composition rules. The facial expressions are clearly visible as the perspective is drawn from the children's level thereby adding significance to the facial expressions. By using the aperture value correctly, the background is blurred and the focus of attention is drawn directly to the worker girl.



Image 2: Lewis W. Hine “Girl in Cherryville Mill” Image 3: Lewis W. Hine “Child Workers”

American photographer Mathew Brady has become one of the most famous photographers of the 19th century, photographing prominent figures before and after the American Civil War. He saw that the photographs of significant people would gain great importance in the future and become historical documents for future generations. In addition, by taking documentary photos of great importance, he helped recording the American civil wars. He sold his war photographs to the United States government and earned a sizeable income. Taken by Brady in 1860, the photo of Abraham Lincoln, who came to visit the photographer's studio, is regarded as the "first successful publicity photo" in history. This portrait taken by Brady plays a crucial role in Abraham Lincoln's election as president. The photograph used right before the election enables a warm bond to be established between the voters and Lincoln. By manipulating this phot, especially the face area, Brady exploited the face to resemble of a noble man. Although Lincoln had a beard, he had him shave his beard off, and since his neck was long, he made him wear cloths concealing his neck, and by positioning his posture, he depicted him as a respectable person (Catlin, 2017). Brady has demonstrated how successful he is in portrait photography by creating this frame. This portrait of Abraham Lincoln taken by Brady is still being printed on the 5 US dollar bills (Covkin, 19th Century Photography and History The American Civil War, n.d.).

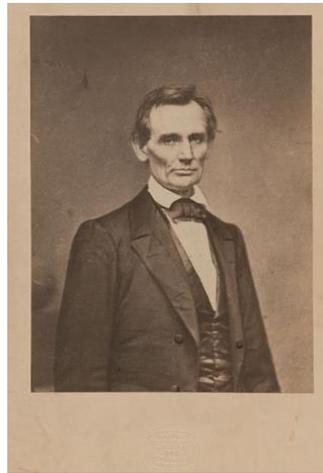


Image 4: Mathew Brady, N.Y. 1860 February 27. Published in: Lincoln's Photographs

The concept of "Soft Power" was first introduced by Joseph P. Nye in 1990. While the criticism of the concept is still ongoing, it has already gained popularity among the media

and politicians (Özel, 2018). Contrary to what is known, there is no coercion in the concept of “Soft Power”. The main goal is to get the other party to do something voluntarily. This concept does not contain the element of coercion (Tokdemir, 2020). Generally speaking, those who achieve what they want are called “powerful”. There is no single way to achieve what is desired, there are varied methods. Societies possess an extremely important power in the political life. They have the facility to topple the policies followed by the leaders. Especially with the pandemic, a quite significant door was cracked open in the implementation of “soft power” policies (Alemdar, 2021). The Danish government organized a photography campaign on Syrian immigrants and served it to the world. A Danish police officer and a Syrian refugee girl are happily playing games together in this photo shot by newspaper reporter Claus Fisker. This shot was shared by 1.2 million people on the social networking site called imgur.com. The happiness reflected on the face of the refugee child in the frame is clearly visible (Danimarkalı Bir Polis ve Mülteci Küçük Bir Kızdan Tüm Dünyaya İnsanlık Dersi, 2015). This completely fictional photo frame is a promotional photo submitted to the world by the Danish government for the world to acknowledge that they are pursuing a well-intentioned policy against refugees. Such works can also be called a kind of perception operation and political propaganda. This photo shot by Claus Fisker is completely fictional, yet it has had an emotional impact on people. The photographer waited for hours for the correct shot for it to look natural and finally found the shot he wanted. He took the shot from the ground to accurately capture the perspective of the people in the frame. He got a nice exposure with the sun behind him. He paid attention to the horizon line, and the perspective brings vitality to the photo frame. Although it is tried to create a refugee-friendly police image, it is known that the Danish government has a negative attitude towards the interlocutors. Considering that the girl in this photo was later deported from the country, we can better understand the importance of a correct communication (Danimarka dünyayı bu fotoğrafla kandırmış!, 2015). These frames are considered social documentarist photographs.



Image 5: Claus Fisker, Refugee Girl



Image 6: Claus Fisker, Refugee Girl

The Danish government has canceled the residence permits of Syrian refugees in their country and wanted to use advertising media to make them return to their homeland. They endeavor to persuade them to return to their country by saying “You can go back to your country now, sunny Syria needs you” in the CLP visual they use (Danimarka'da mültecileri ülkeden yollamak için reklam: Güneşli Suriye'nin size ihtiyacı var, 2021).



Image 7: Advertisement in Denmark promoting refugees to return to their home country

In the visual used, they tried to show Syria as a holiday destination. Sunglasses, which are considered indispensable while on holiday, are visualized with the Syrian flag. There was also a toy shovel that children usually played on the beach. The image has tried to present Syria, the country of refugees, as a holiday destination.

## **CONCLUSION**

Whether it is advertising, promotional or social documentary, it is necessary to use the language of photography correctly. What is accurate is to use the language of photography intentionally, not accidentally. In fact, using the right language is nothing more than having a strong photographic skill and compositional knowledge to blend and reveal creative ideas. Matching the creative idea with a true story makes the resulting frame more powerful and impactful. When viewed in terms of the relationship between photography and society; photography has affected and transformed societies. In addition, it is necessary to carry out works which contain photographic images in the field of advertising and promotion by using the right communication tools. As also stated by Şenuslu, advertising is not used just to increase sales, but also to promote an establishment. Hence, as far as promotional activities are concerned, the place of advertising and promotional photography in the visuals is extremely important and this importance is increasing day by day.

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Image 1: <https://ecah.iafor.org/dvteam/testimonies-light-photography-witnessing-history/>

Image 2: <https://cdn.britannica.com/15/19515-050-CE1D6B4D/girl-machinery-textile-mill-photograph-North-Carolina-1908.jpg>

Image 3: <https://cdn.britannica.com/90/71190-050-5D74A794/Overseer-girl-photograph-Yazoo-City-Yarn-Mills-1911.jpg>

Image 4: <https://ushistoryscene.com/article/civil-war-photography/>

Image 5: <https://img-s2.onedio.com/id-55f2b1e316bad4f94a679cb9/rev-0/w-635/listing/f-jpg-webp/s-114af6ccd453093728a7f61ce7f5f882649e15fa.webp>

Image 6: <https://img-s2.onedio.com/id-55f2b2dabb63f2a84582d1d5/rev-0/w-635/listing/f-jpg-webp/s-c5978d34703c6282562e6e756f9e19d55fad324d.webp>

Image 7: <https://img.piri.net/mnresize/840/-/resim/imagecrop/2021/04/17/06/2>