

The connection of music to studio and live photography: categorising music photography

By

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A thesis submitted in partial fulfilment of the
requirements for MA in Journalism & Media
Communications (QQI)

Faculty of Journalism & Media Communications
Griffith College

August 2018

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Declaration

*I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the **MA in Journalism & Media Communications**, is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole or otherwise plagiarised the work of anyone else, including other students.*

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Abstract

Is music connected to live and studio photography creating a specific photographic category?

This thesis question emerged from the interest in the visual identity of music, its lack of categorisation in the photographic genres and the critic status of photography in today's media industry.

The purpose of this dissertation is to understand how music is connected to studio and live photography creating the possibility for music photography to be a specific category of the photographic genres.

The research design is conducted through a content analysis undertaken by the literature investigation, where the coding structure was extracted to analyse the composition of images through Bruce Block's basic visual components, the interpretation of images by Roland Barthes and the classification on genres by Dr Gillian Rose.

Based on the coding structure established on the methodology, the analysis is made by studying and comparing each one of the eight music photographs taken by four recognised rock music photographers. One of the images corresponds to live and the other one to studio photography, regarding the same subject or band.

The results outlined, without any ethical implications, that music connects with photography in an emotional and visual plane expressed in movement and represented in images. Thus, music photography is a photographic genre with live photography and studio photography as sub-genres, being different from each other but sharing the visual identity of music through content and meaning.

TABLE OF CONTENTS

<i>CONTENT</i>	<i>PAGES</i>
Abstract	2
Acknowledgements	5
CHAPTER ONE: Introduction	6
CHAPTER TWO: Literature Review	
2.1 Overview	9
2.2 Definition and functionality of photography	10
2.3 Structuring and interpreting images	12
2.4 Photographic categories	19
2.5 Photography and Music	24
2.6 Rock Photographers	26
2.7 Critical assessment and the research question	29
CHAPTER THREE: Methodology	
3.1 Overview	32
3.2 Subjects	33
3.3 Qualitative Content Analysis	35
3.4 Sample selection	36
3.5 Selection of coding categories	37
3.6 Coding structure	38
3.7 Ethical aspects and limitations	39

CHAPTER FOUR: Analysis

4.1 Overview	41
4.2 Photographs structure	41
4.3 Interpreting images	59
4.4 Photography classification	63
4.5 Analysis conclusion	65

CHAPTER FIVE: Discussion and Conclusion

5.1 Discussion	67
5.2 Conclusions and Recommendations	70

Bibliography	71
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Appendices

Appendix A: Photographic Genres	74
Appendix B: Analysed Photographs	76

Acknowledgements

Firstly, I would like to acknowledge my supervisor Dr Ruth Alexandra Moran, for her guidance, patience and advice on my “raw” project.

Infinite thanks and love to my parents Cecilia and Guillermo, for creating, believing and supporting each of the elements of my composition. You are the cause and effect of everything.

To my brother Paulo and my soul sister Lilia, many thanks for the inspiration, clarity and advice to take the shot always. Many thanks to my partner Jorge for challenging and supporting me to see music in every adventure.

Thanks to my amazing family for their constant support and encouraging endless love through time and distance, and also to my friends for understanding and being my energy chargers.

CHAPTER ONE: Introduction

The purpose of this dissertation is to understand how music is connected to studio and live photography creating the specific genre of music photography and including it to the photographic categories. The research is conducted by a content analysis of the composition, interpretation and classification of eight photographs taken by recognised photographers.

This dissertation topic holds a personal interest due to the meaning of photography to an individual's life, specifically live performance photography, which has become a "new" economic model for younger generations in the XXI century freelance market. However, there is an absence of a concrete categorisation, interpretation and comparison between different photographic types involving music. This specific form of art is being diminished by society and the media sphere with the advent of the technological era leading to the proliferation of mobile phones with cameras.

Society is shifting from a consumerist and mindless one to a conscious one, but in the transition, photography is suffering from a lack of courageous, detailed and concerned photographers that cares more about the meaning, content and "feeling" of photographs than just the beauty of it.

Photography can be used to interpret and manipulate reality, and there exists a moment of decision when choosing what event or moment to capture and how to expose it to the world afterwards. Michael Langford, Anna Fox and Richard S. Smith insist that the most challenging part of photography is 'how to produce pictures which have interesting content and meaning' (2007), how to create images that communicate and connect to what is framed, this is the key structure of the coding categories used to analyse the data of this study.

The literature and analysis of this topic are rooted in my work as a live photographer for two years and my passion for music, to the relationship between photographs, music and humans. How they act as methods of communication is relevant to the media environment due to the constant changes in society, economy and the media market. The need to define, categorise, understand and compare such an intricate

art as photography is crucial for researchers, other photographers investigating the field and for the cultural growth of music's visual identity. The dependence that holds the music industry on the photographic one and vice versa is observed along this study but mainly on the literature review.

Undertaking this study is relevant to all photographers in the music industry and specifically for live photographers who have career ambitions, even when the photographer's work is evolving from being a part of the band to a free-lance work for a communication medium. With the proliferation of computer programs and applications regarding the field, it has become increasingly difficult to stand out as a professional despite having studied photography or communications and acquired experience in the field. These ideas are investigated deeply in the literature review and the discussion of this research.

When searching for a name to call the photographers who shot music, the answer in different media outlets such as magazines, journals, books or websites was not unanimous. Discovering that these photographers call themselves or are referred as; music photographers, concert photographers or live photographers. However, there is no such thing as a music photography category. This statement is deeper investigated in the literature review and supported through a coding scheme on the methodology to be observed further ahead.

The lack of a specific name for the photographers and the unanimous categorisation of photography originated the importance of analysing several essential elements that differentiate live photography from studio photography. How are they classified inside the photographic sphere is important and if they belong to a specific genre due to the connection that photography holds with music, and how this bond has a significant influence on the industry.

By the completion of the investigation it is hoped to answer the following question through a content analysis:

Is music connected to live and studio photography creating a specific photographic category?

This investigation aims to understand the connection of music to photography and to determine music photography as a category, and studio photography and live photography as its sub-categories. By comparing the factors involved in the creation and meaning of an image and how these factors capture the essence of music and implementing a content analysis of four international rock music photographers recognised by their work in both live and studio photography.

CHAPTER TWO: Literature Review

2.1 Overview

There are many ways to analyse photography and to determine its importance. Through different factors such as the context, the spectator or the photographer's perspective, which are explained in depth on the study, photographs and how they are taken can change the ecstatic way of looking at images by creating a scene in the mind. Photographers have been using photography differently through time, making history by trying to capture the essence of music in images with their unique viewpoint and leaving a mark in the world.

Publications regarding photography are abundant, several of them concern the basics of photography or its history and nowadays the "how to improve your technique" or "how to become a photographer" are increasing in books and websites, but there are a few articles and books which define the different categories of this form of art, compare the different types of photography, specifically photographs of musicians, and analyse the structure and content of an image to understand how it captures the essence of music and creates the 'visual identity of rock music' (Vadukul, 2009).

The focus of this chapter is to unite the findings of relevant information to the investigation acquired through; books, journals or online magazines by focusing on the foundation, meaning, context and interpreting of photographs with the role of music in the photographic industry and the photographer as an observer or controller of the scene.

The chosen topic of investigation includes the literature of theorists with a useful approach that helps to answer the thesis question of this research, who share a similar ideology and viewpoint as me and who understand the importance of communicating meaningful content in a "careless" media industry. Despite the importance of other respected scholars' thesis on the field, to exclude their information is necessary for narrowing down the focus of this research.

Many other scholars deepen into the history of photography, the rules of composition, the camera movements and angles, musical structure or different musical genres to name some ideas. However, that information was not relevant for this investigation as it is part of further research or a different focus.

For more than 90 years, `since the first photograph of a musician was taken in 1929´ (Gernsheim, 1986), there has not been a full categorisation or classification of photography, a list that distinguishes a genre, a sub-genre or a type of photography from the other and their perspective to all the different classifications involved in the photographic circle. However, the connection of photography with music has been strong ever since.

2.2 Definition and functionality of photography

In this research, photography is the main subject to analyse, and so it is described by defining the parts that involve the creation of a photograph, its context and function, comprehending the relevance of photography to society, professionals studying the media and as an authority of truth.

There are several interpretations when defining photography by scholars, scientist or other photographers who try to describe this art from their own experience or personal relation with photography. The word “photograph” means `light-writing´ according to Graham Clarke in his book *The Photograph* where he defines a photograph by explaining that:

The camera becomes an artificial eye which, through the creative “lens” of the photographer, probes the world in an act of revelation. A literal record is transformed into a metaphysical moment of fixed transcendence (...) dependent on a series of historical, cultural, social and technical contexts establishing its meanings (Clarke, 1997).

Clarke´s assertion remarks the perspective of the photographer when taking a picture, the camera as an “artificial eye” or a tool that fixes one moment in time. Clarke includes every factor involved in the definition of photography and Stephen Shore defines it as `a physical object, a print. On this print is an image, an illusion of a window on to the world´ on his book *The Nature of Photographs*, where signs are perceived by the receiver to discover its content (Shore, 2007). Shore´s definition is

more practical and physical than Clarke's, but both definitions are interlaced concerning the interruption of time through a "window" or an "act of revelation".

There is a third definition of photography that holds great value for this study, and it is by Roland Barthes in his book *Camera Lucida*, in a few words photography is interpreted as 'the representation of reality' (Barthes, 1981). Nevertheless, Barthes' definition is more complicated than that and complements the other two definitions. Barthes' arguments describing photography, the reading of images and the role of each of the parts involved in an image are crucial to understanding photography as a whole and for the further analysis of this investigation.

Barthes argues that the photographer is connected to the act of framing and "surprising" when taking a photograph by capturing the instant without the subject photographed knowing the accomplishment. With this distinction, Barthes separates three emotions or elements in the act of photography; the *Operator* which is the photographer, the *Spectator* is the observer of the image and the *Spectrum* which is the thing photographed or the target (Barthes, 1981). According to Barthes, these three elements are present every time an image is created. In a practical example of studio photography, the photographer (Operator) takes a photograph of the musician (Spectrum), and the musician's fans (Spectator) see it on any media outlet such as Instagram or Facebook.

John Berger complements Barthes' "emotions" in Gillian's Rose book, *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. Berger explains that even when there is an inanimate object (the camera) that captures the scene between the Operator and the Spectrum, the final product (the image) is a subjective result of the photographers "lens" (2007). Besides he states that 'we never look at just one thing: we are always looking at the relation between things and ourselves' (Rose, 2007), or the context that surrounds the act of photographing. Thus photographers create a previous framing of the world by taking a photograph, and that frame is what the Spectator receives and perceives as the 'mirror image of the world' (Gernsheim, 1986), losing objectivity in an image before it is even taken.

Underlining the function of photography to society and the media, in Barthes' words 'these functions are: to inform, to represent, to surprise, to cause, to signify and to provoke desire.' (Barthes, 1981), he examines the importance of photography to society and as evidence of history, an authority of truth and art, as the deliverer of messages, and sees the photographer as an interpreter of the world.

However important photography is to society, due to its power to document the history of a specific moment in time that it is never going to be repeated. What Jean Baudrillard stressed in 1988 is extremely relevant in today's world with photographic mobile applications and photo filters for the *selfies*, he says 'images have become detached from any certain relation to a real world with the result that we now live in a scopic regime dominated by simulations' (Rose, 2007), and without any relevant content that communicates. Bearing in mind Berger's assertion on the subjectivity of photographs when they are taken and interpreted, and questioning photography as an "authority of truth".

2.3 Structuring and interpreting images

Every form of art consists of different elements contained within a "frame" and all of them have symbols which construct meaning in need of an interpretation. However, not every art is interpreted or read in the same way but all of them have a structure and a content that delivers a different message. Therefore it is essential to understand the components, meaning, content and structure of an image by interpreting them correctly in their different levels.

Understanding Semiotics or Semiology is important when analysing how any image is constituted and it is required for a content analysis to compare photographs adequately by interpreting the signs. Semiotics is 'the study of signs' according to Dr Gillian Rose in her book *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*, where a symbol requires an interpretation to have meaning (2007).

The act of interpreting symbols is an unconscious act most of the time when seeing an image and as Rose mentions 'all knowledge depends on signs and is vulnerable

to interpretation´ this interpretation is required to understand what it is seen or read (Rose, 2007). Images contain symbols, in this study the probable symbols to find in music photography are a person, instruments, clothes, jewellery or accessories, and together they create signs inside the frame which will further be interpreted.

In Roland Barthes' semiotics and interpreted by Van Leeuwen in *The Handbook of Visual Analysis*, `images must be analysed in different layers of meanings; the first layer is *denotation*, what is being depicted´ or the `literal message´ such as observing briefly that an image depicts a guitar in a stage floor for example. The second layer is `connotation by the expression of concepts, ideas, values´ or the `symbolic message´ of every element contained in the image that represents something and together signifies something (Van Leeuwen, 2000), becoming relevant to analyse and understand image's perception and the context that surrounds them. These premises are the base for the methodology and the analysis of the study in question.

To expand the knowledge of **Connotation** (representation) and **Denotation** (literal meaning), Roland Barthes inquiries into the *Studium* and *Punctum* concepts or elements in his book *Camera Lucida*. Studium is `the application to a thing or commitment´ (Barthes, 1981) referring to likeness or desire of something by being conscious and it is "disturbed" by the Punctum, which refers to `sensitive points´ or marks that affect a person directly according to Barthes (1981).

The two concepts function as guides to understand the intentions of the Operator towards the Spectator and its context, and how each can have a different interpretation for the same image. In other words, the Studium is the subjective affinities that the observer holds towards the image, and the Punctum is a particular element that attracts the attention of the observer to interpret the image.

Interpreting images can be perplexing when feelings, ideologies, values, emotions and external factors are interposed when previous personal or social framings are involved. Stephen Shore explores `ways of understanding´ (2007) all types of photographs in his book *The nature of photographs* where he describes the `visual grammar of an image´ to interpret its semiotic content in four different levels: The

Physical Level, The Depictive Level, The Mental Level and The Mental Modelling Level (Shore, 2007).

The Physical Level

Establish visual qualities such as colour, time, boundaries and plane of an image `a photograph is flat, it has edges, and it is static; it does not move´ (2007), according to Shore even a digital photograph is a print with physical and chemical attributes and dimensions.

The Depictive Level

`The painter´s white canvas is to the photographers the entire world´ (2007) where they choose a fragment to convert into a picture. In this level, there are four ways of how the world is captured in a photograph: flatness or being two-dimensional, a frame of the world, duration of time and focus that creates a hierarchy. These four ways of capturing the world define the content and structure of an image by arranging the elements inside it, or in Shore´s words `organising the scene´ and giving a `structure to their perceptions´ (2007).

The Mental Level

When observing a photograph, the mind creates an image and shifts the focus of the image according to what is capturing the attention. The reflection of light constructs the mental image `the brain interprets the impulses and constructs a mental image´ (2007) providing a framework of the picture, according to Shore.

Mental Modelling Level

Shore explains this level by connecting the mental level organisation of an image with the previous models created in mind about a person, a place, a car, the wind or the object that is being perceived. However, this level operates unconsciously.

Shore´s four levels are connected with each other and complement one another `the print provides the physical framework for the visual parameters of the photographic image´ (Shore, 2007) then the mind decides on the elements impress upon the picture. This whole process occurs when taking and contemplating a photograph, and Shore summarises it as `a spontaneous interaction of observation,

understanding, imagination and intention' (2007). Along with Semiotics, Shore's Visual Grammar of an image is useful for comprehending a photograph's composition and structure before reading it.

Previous to analyse any further outcome or to create an encoding method for image comparison, is necessary to be aware of its structure and composition, as Shore explains in his Depictive Layer.

Composition is as important to photography as taste to a meal, it defines the quality of what it is eaten or seen. According to Langford, Fox and Smith, compositions involve technical and experience skills with the use of lines, shapes or tones for example, and their relationship with each other in an 'effective geometrically' way (Langford, et al., 2007).

There are specific arrangements of elements when composing an image to make them more or less visually attractive to the viewers. This organisation of elements are helpful to read the picture correctly and to create balance and dynamism 'the eye is naturally drawn to patterns, even when they are not obvious' (Griffiths, 2015), and that happens due to the Studium and Punctum of every image.

Basic Visual Components

Bruce Block describes the basic visual components of an image in his book *The Visual Story: seeing the structure of film, TV and new media*, as the physical details of a composition, which are: space, line, shape, tone, colour, movement and rhythm. Every photograph is formed of these seven elements to communicate; 'moods, emotions, ideas and most importantly gives visual structure to what we are watching' (Block, 2001), and the visual structure of an image depends on how the visual components are controlled. These components or elements are extremely relevant when analysing an image.

Block deepens in each component of a photograph by comparing it to film, television and music because they share a 'carefully controlled' (2001) selection of the visual components that increase the quality of a product and create an effect on the spectator. All forms of art have, as Block calls it, 'building blocks' (2001) or the

foundation of their constitution. A script is the building blocks of a plot, characters and dialogues, the music is the building blocks of instruments and melodies, and for images, the building blocks are the basic visual components (2001).

Space

Space is referred to as the physical place in front of the camera or the screen where the other visual components gather. The space of the screen is two-dimensional, flat; nevertheless 'the world is three-dimensional' explains Block (2001) so it has depth and it is the photographer's job to create a representation of the reality of this space.

There are certain visual elements to use when representing space, according to Block, such elements are size differences, perspective, textural diffusion or differencing details in texture and colour, object movement, aerial diffusion or depth created by dust or smoke, shape change, overlapping objects, focus or sharpness and tonal separation. All these sub-components of space are mixed with each other to create different combinations in a photograph 'creating a visual structure' (Block, 2001) they measure the dimensions of the area where an image is contained, which can be a digital or printed area.

Line

Almost every object is composed of lines and 'lines create shapes' (2001). A line is an imaginary line, according to Block, that is created by other visual components organised in a particular position. Lines can be in an apparent visual position or orientation once they are analysed, or they can be visible.

There are seven ways to create a line: with an edge or boundaries to contain the image, contour, closure, intersection of planes, imitation through distance, the axis that corresponds to the angle of the objects and tracking which means the direction of lines or position. Lines can also exist due to a 'tonal or colour contrast' says Block (2001) and they can create depth or movement according to their position in the frame.

Shape

It is not just referred to the basic elements; square, triangle and circle which is contained in every object 'no matter how it is viewed' (Block, 2001). Block explains that there are also 'basic three-dimensional shapes; sphere, cube and pyramid' which show more sides of the object due to its volume and 'the basic shape of an object it is determined by its silhouette, and this last one is made by lines' (2001) creating emotional associations.

Shapes are found in every object such as cars, trees, faces or images, becoming essential factors when determining the composition of the photograph. The shape of a tree can be recognised even if there is not much light to see the details and it is the mind that creates those associations.

Tone

Tone refers to the amount of colour or black and white in the image, 'the brightness range of the objects in the image' (Block, 2001). The Tone is often creating associations of moods, the brighter the tone, the "happier" the emotions, the darker the tone, the "sadder" it is perceived and light is the one who controls the tone according to how illuminated the objects or space is.

Light illuminates objects and it will determine the tone of the colours, the tone also depends on the density of the light and the number of spotlights directed to the subject in the space to create a perfect amount of brightness.

Colour

Colour is a complex component, due to the understanding that the light of the sun or "natural light" is white and "normal" and other types of light are not. However, 'the sunlight contains all the colours of the visual spectrum' (Block, 2001) the white light actually 'does not exist' (2001) so the brain creates an adjustment for this "deficiency" that comes from light reflection.

Colour depends on light to reflect its different tones, brightness and saturation. Although, it becomes difficult to explain without a psychological evaluation how each perceives colours and the meaning that a person can give to each of those colours,

and the emotions and reactions that colours provoke in mind. However, for this study, the measurement of colours contained in an image will be based on the primary colours separated in an additive or a subtractive system.

According to Block 'the additive system is a mixing of light' (2001) which consists on combining the primary colours: green, red and blue reflected on the lights, and when they are overlapped then the result is a third colour. The subtractive system works very similarly but its primary colours change to magenta, cyan and yellow.

Movement

It is created to 'attracting the eye of the viewer' (Block, 2001), and even in a still image, there is always movement. The position and size of an object concerning the virtual tracking of the lines in the frame create the sense of movement in a static image, 'it depends on four factors:' (2001). The actual movement of reality, the apparent movement caused by reproducing rapidly several images as it happens in films, induced movement that occurs when one object is moving, and the other is stationary creating the "moving sensation" and finally, the relative movement which is the movement of the camera with the scene and objects.

There exist different techniques in photography and movement is regularly used in them. The movement of the objects on the scene and the movement of the camera need to be calculated when taking a picture; it will determine the direction, scale and point of attention of it.

Rhythm

It is not only found in music but in 'stationary and moving objects', and it can be perceived in three ways 'hearing, seeing or feeling' (Block, 2001). Rhythm can be found in the repetition of words written in a poem, in the sound of a ball bouncing on the floor, in body movement when dancing or in the organised dots of an image. To understand rhythm is necessary to explain alternation, repetition and tempo.

Rhythm needs to have alternation to exist; it is the 'alternation of sound and silence' (2001) a continuous sound or a single plane colour image does not have a rhythm. To have rhythm, the alternation between sound and silence or between an object

and space needs to be repeated, and repetition establishes the rhythm. Finally tempo, which is an interval, a rate of time, or as Block explain it 'the rhythmic difference between walking and running is tempo' (2001).

Photographers such as Henri Cartier Bresson or Sebastião Salgado were aware and recognised for composing images with a story, by having a rational understanding of the seven visual components to create visual unity, structure and unanimity. However, there are many books concerning composition where the authors consider other components in addition to Block's visual components such as; pattern, balance, texture and proportions.

Rules of composition

Every artistic product is ruled by a structure, and every image has a union of components to have a story, a meaning and to communicate something. Strategically placing elements to compose the image and 'enhancing; subject, theme and style' (Langford, Fox and Smith, 2007) is the basis for 'having a picture structure that is balanced and harmonious' (2007) and there are rules of composition or techniques to make an image more attractive and balanced such as; the rule of thirds, the golden section or the negative space. Nevertheless, these rules are mentioned briefly to acknowledge their relevance, even though this analysis will not be taking into account the rules of composition because they are a technical matter and not a crucial resource when analysing the meaning of images.

Composition and structure are present in the media environment; in radio, television, in advertisements or magazines, there is always an awareness of structure in a product or story. However, not every image in the media possesses a right balance in its composition. Thus it is necessary to appreciate the visual component in every image to create high-quality images that communicate and have a meaning.

2.4 Photographic categories

Photographic categories are increasing and expanding their territories over the years without a proper definition or a concern to specify the boundaries between them. There are several references such as articles and books that attempt to describe and

define the types and genres of photography without a unanimous decision among them. However, it is imperative for this investigation to define music photography as a genre and to establish a methodical system of codifying images to classify them, due to its use further ahead in the analysis of this study, the selection of the chosen references is based on the most certain concepts to answer the thesis question.

Several photographic genres are commonly known and understood by their names regularly such as portrait photography, which is mainly 'an image of a single person showing head, face and shoulders. Usually, a celebrity' explains John Child in *Studio Photography, essential skills* (Child, 2005). Landscape photography, which is a mainly open space or 'areas of land' (2005) without any particular subject. However, music photography is more complex than it seems as it has no genre category.

How is an image classified? They separate from each other according to the features that they share or the ones they do not; this is better explained by Gillian Rose as *genres* in her book *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*:

A genre is a way of classifying visual images into certain groups (...) Images that belong to the same genre share certain features. A particular genre will share a specific set of meaningful objects and locations with a limited set of narrative problematic (2007).

Rose's definition of genre specifies that a particular genre shares **objects, locations** and a **narrative problematic** (Rose, 2007), and these are crucial elements for this investigation. These features are the base for music photography to be another genre of photography which includes studio and live photography, sharing with each other *objects* such as the musical instruments or even the musicians in a photograph. *Locations*, and that is where studio photography (a closed and controlled environment as the studio) is divided from live photography (open space venues such as festivals or closed establishments) acting as sub-categories of music photography. Concerning the *narrative problematic*, both share the objective of approaching an audience that appreciates music and promotes the artist but in different ways.

However hard it is to find a “correct” separation or categorization for photographic genres, the work of the African photojournalist David A. Larsen is the most precise due to the concentration and categorization of the types of photographs by first, separating a genre from a technique and then identifying sub-genres on his professional online page Shutha. Even when he acknowledges that it is a complex activity ‘due to an overlapping’ information issue (Larsen, 2018), his grouping of categories is based on universal ethics, and it is quite complete.

Larsen starts his **categorisation** by dividing photographs into four basic stages of fiction and non-fiction: Creative, Editorial, Retail and Personal. (See appendix A):

Creative

This stage involves genres with an element of fantasy; such as commercial, erotic and fashion genres. It also particularizes truth more ethically than Editorial genres. However, ‘pornography and propaganda, for instance, we would consider being exploitative and unethical’ (2018) becoming an unclear classification.

It is here where Larsen includes studio photography as a sub-genre of the fashion genre and band portraiture as a sub-genre of the Celebrity genre. However, they are both in a studio, and live photography is not included in this stage (See appendix A. 2).

Editorial

A stage with “objective” reality, even when the photographer frames the image. It focuses on ‘ensuring clarity for the scene’ (2018), that is why genres such as; sports, scientific, life or corporate can be found. Nevertheless, the sub-genre of Public Relations may include recreations of moments. Larsen also includes a genre called Stage and Set with two sub-genres: live music and performance, making this category confusing (See appendix A. 3).

Retail

It focuses on client services and personal achievements; such as weddings, baptisms, or passport photographs. However, it also includes studio portraits (See appendix A. 4).

Personal

It is a recording of personal moments. It focuses on creating memories 'these are the most widely used genres in the world of photography' (2018) and more nowadays with the camera phones or platforms such as Instagram or Facebook that embraces social interaction. It does not require a professional photographer to take the shot (See appendix A. 5).

However confusing and repetitive Larsen's appreciation and grouping of photographic genres are, his information is highlighted from the others because it is clear and complete becoming useful for the core of this study, even when it does not identify music photography as a genre or sub-genre for that matter. He establishes that studio photography is a genre inside the Creative stage and Retail, live photography would classify into Stage and Sets.

Moreover, John Child expresses that studio photography 'covers many genres' (2005) as a visual communication method and it had changed with the power of the media creating other genres such as fashion, wedding or product photography, but he fails to explain a wider classification to situate the place of studio photography among the other genres or sub-genres. Nevertheless, Rose stresses that to understand a final painting or a photograph as a whole they need to be classified by observing 'the significance of elements in an individual image' and the majority of 'elements that are replicated' (Rose, 2007) in other images as well to compare.

With the previous explanation of genres, it seems correct to establish music photography as a genre that includes every form of photographing music or how it is represented, although music is an intangible asset.

Within this separation, another division is suggested based on the context and structure of images. The two most important aspects for this investigation concerning music photography underline the need of dividing music photography into *Studio* and *Live* photography due to the critical factors in each of them.

Live performance photography and Studio Photography

There are specific definitions of these two photographic categories that are helpful for identifying each element that conforms and differentiates them.

Live photography is also identified as Concert photography which could be a sub-genre of the genre of music photography within the stage of Creative photography. It is described by Cedar Pasori in the online magazine *Complex* as 'it encompasses any image documenting a musician during a live performance' (Pasori, 2012) The key word here being "live" performance, where musicians can be found expressing music by playing or holding an instrument or singing in a stage in front of an audience.

Live photography, therefore, differs from studio photography where images are taken under the control of the photographer over the atmosphere and actions surrounding the subject photographed. Thus live photography is unique 'It involves no set-up and capturing someone moving, especially in scenarios where light may be scarce, can be extremely difficult' (Pasori, 2012), this differentiation is significant for the analysis of this study.

According to Graham Clarke, the changes in the context alters the 'terms of relevance and values' of each photograph (Clarke, 1997) and in live performances there is a factor that does not exist in a studio photography, which is the unexpectedness, the instant that can alter the composition of an image where the photographer does not possess control over the situation, only over the camera, 'the camera acts as a "witness" of the event' explains Clarke (1997) observing between the photographer, the fans and the musicians .

In live photography, the contagious energy of the fans, the euphoria and expression of the musician in a certain moment of the song is unique, or the movement of the lights in any direction and their changing of colours are important factors to consider as well. It is not the same result taking a photograph with red, yellow or blue light than with white, or without fans, it changes the whole perspective and final effect of the image.

This “witness” of live photography is mainly a tool that the photographer uses in studio photography. According to Child, the main characteristic that defines Studio photography is that a studio is ‘devoid of any natural influences’ (2005) where everything can be controlled and created artificially:

The photographer has to create everything eventually appearing in front of the camera. In most cases the photographer’s starting point is an empty studio. With other forms of photography, there is usually an environment, subject or distinct mood already in existence (Child, 2005).

The photographer calculates and decides previous to the shooting; light, colours, space, movement of the subject or contrast. Becoming an advantage to create art from empty space and a disadvantage at the same time due to the lack of spontaneity. Controlling the environment and specifically light is essential to create meaningful studio photographs.

Even after reading relevant information concerning genres, classifications, types or divisions of photography, the photographic industry is still missing a full categorisation of photography and as such powerful medium of communication, it should be specified.

The genre classification of photography is extremely valuable for the media industry due to the high influence of photography in every aspect of society. Whether to inform, to appreciate or to entertain the world, classifying means organising and obtaining a clearer understanding of every element that constitutes photography and giving this art form the importance that it has in the industry. Photography is not only a massive medium of communication but it is also a form of art and an economic model for many photographers in the industry, and that is why this study is relevant for future research references.

2.5 Photography and Music

‘After the music stops, the still image remains a conduit for the electricity that is rock and roll.’ Gail Buckland (Crager, 2009).

Understanding the connection between music and photography becomes inevitable when researching music photography and its relevance to the media industry. Both types of art unite by elements that can be present in all forms of artistry and that represent important factors for identifying the complexity and necessity of such bond. A brief analysis of the industry is made to complement the research on music photographers and specifically rock photographers, as the investigation had to be concentrated into a single music genre to be precise.

Photography changed the way of observing reality in the 19th century, as it turned from being `represented´ in a painting to being `captured as it was´ in a photograph (Lyons, 2011). Photography demonstrated a closer approach to “truth” where the camera acts as an objective intermediary between the human taking the picture and reality, rather than the direct contact of a human to the canvas or sculpture, with a human creativity intervention. Every form of art intends to represent truth within its capacities, and they relate to each other by creativity, skills, emotions or rhythm but mainly by composition, and that is how the music and photography bond is mainly analysed in this study.

The journal *For the record* is an essential foundation to the history and association between phonography and photography, which are channels in a media communication environment that determines the importance of images taken in a live concert; and the life, energy, spontaneity and memory of the musicians captured in it.

The journal’s authors Keightley and Pickering, interpret how music and photography are connected by operating in `processes of both, personal and social remembering´ and as such `both seem to fix a sound or image and send this forward as a record of the past´ (Keightley & Pickering, 2006). It is highly important to human’s historic preservation and relevant to interpret the mind’s work, where music can guide the mind to a moment in time and through that moment remember by creating an image on the mind, converging with Shore’s Mental Level of observing an image.

Hali Santamas critically observes music thought photography in the PhD thesis named; *The Space Between: Time, Memory and Transcendence in Audio-*

Photographic Art. This thesis is centred on comparing the photographs from different artist's albums. However, Santamas explain quite well the "space between" music and photography, where time is the critical element of the bound `rhythmic time is present in the repetitive maximalist of sound and still images. A complex web of multiple temporalities connected in perception by rhythm´ (Santamas, 2015) and Rhythm, as previously discussed, is one of the visual components of the composition according to Block.

After engaging with the key elements that tie images with sound, the rhythm of time and the act of remembering are marking factors in this investigation `If photography is time repeated then phonography, therefore, can be seen as time reconstituted´ (Santamas, 2015). Through history photographers have been attracted to music and the context that surrounds it; the rhythm, the energy, the fans, the musicians or the instruments and this attraction had led them to be important assets for the preservation of the rock music visual identity in books, magazines and now the Internet.

Famous musicians from Bruce Springsteen to Amy Winehouse `have collaborated with photographers to burnish their own images´ according to Jack Cramer on the online magazine *Popular Photography* (Cramer, 2009), creating a necessary relationship between both parts, where photographers want to be close to their idols or to create a "proof" of that critical moment in time and also earn profits from photographing them.

Musicians need to mould their images to stand out, to get closer to their fans, the labels, to create merchandise or any reaction that can improve their career. `There was a time when the musician would choose the photographer, later it became about the packaging´ states Cramer (2009), and with this argument, the connection between both arts is not entirely romantic but economically and social.

2.6 Rock Photographers

Photography, as Graham Clarke describes it, is not just the `mirror´ of the world, its culture or reality but the representation of this reflection `a union of codes, texts and

values´ with different frames of reference (Clarke, 1997). When photographers started following their favourite bands on tours taking pictures of their way of living, the concerts and portraits of the musicians, they established a representation of the band´s music and a living style for the era with images, and music photography started to gain weight as a whole.

However present in history, the capture of rock music is, this information is acquired mostly from the digital era in online magazines such as *It´s Nice That* to discover the beginning of music photography. As explained by Liv Siddall `music photographers have been employed since cameras were invented, but photographers only really started tagging along on world tours when The Beatles travelled around the US in 1964´ (Siddall, 2015) reinforcing the concept of the rock music photographers.

Back in the 1960s `bands were taken on extensive tours of far-off countries with their managers in order to play as many gigs as possible and spread their sound to live audiences to eventually sell records´ (Siddall, 2015), and they invited photographers to go with them as if they were a part of the band. Photographers went on tour with the musicians and took photos of their daily life, the concerts, and portraits in different places and some of them even got studio photographs of the musicians.

However, with technology and social media, the photographers stopped following musicians for pleasure and started following the business of photography, where they could be part of a medium that “sends” them to different concerts from different artists in their localities and get paid, inclined to be live photographers. Moreover, some others were taking studio photographs of famous musicians with their best poses for magazines or newspapers.

The division between live and studio photography was thinner at the beginning because photographers just “went with the flow”, and nowadays there are a few who still do both concert photography and studio portraits of musicians. Nevertheless, live photography is now seen more as a free-lance job for the young generations. There are fewer “senior” live photographers who are willing to enter the pits with several young photographers fighting with each other to get the best shots in the first three songs of a concert, but the division is strongly marked now.

Photographers such as; Lynn Goldsmith, Jill Furmanovsky, Mick Rock and Fernando Aceves which are the creators of the photographs analysed in this study, started as live photographers and eventually commenced to take studio or other types of photography to widen their careers, creating an interesting age gap for live photographers that should be observed and consider in the industry.

The technological era has changed the way photographs are created and consumed. Even when Susan Sontag stresses that photography 'killed the definition of art' (1979) she particularises in her book *On Photography*, how photography is seen to the masses:

Recently, photography has become almost as widely practiced an amusement as sex and dancing—which means that, like every mass art form, photography is not practiced by most people as an art. It is mainly a social rite, a defence against anxiety, and a tool of power (Sontag, 1979).

Even now her observation is accurate, as photography as an art has been diminished to capture the image of an event and forgotten about emotions and quality in most media outlets. This 'tool of power' (1979), as Sontag mentions, is used these days to create a particular image of a person such as celebrities, politicians, social heroes or musicians to name a few examples, and with technology, the images can be modified for their benefit or the media's benefit.

Jessica Brassington from *Impakter* supports Sontag's view, she stresses that the art of taking photographs devaluates because of the Internet 'there has been a major shift in our perception of art in general' and 'we take for granted the photographs we see of singers and bands because it is something we automatically expect to see' (Brassington, 2015). That is why photographers are not gaining the recognition that they should for their work, images perceived by millions of people daily and not every person stops to wonder the artist behind it.

However, as Antonio Olmos an award-winning Mexican photographer explained in an interview with *The Guardian* 'I am a storyteller in images; my compositions are better than most people's. Just because you've got a microprocessor in your computer doesn't make you a writer. And just because you've got an Instagram app on your phone you aren't a great photographer.' (Jeffries, 2013), photography has

never been so popular and so emotionless or substandard, but not every photographer now has the skills or the eye to capture that moment in time without the help of technology.

The world is in constant evolution and movement, and society needs to adapt to these changes by creating different economic models, trends and products. The photography industry has also adapted to these changes over the years, but it has not always been convenient because the technological growth has modified how the media is consumed. According to Brassington 'the image has become increasingly devalued and this has a lot to do with the increase of technology and the use of camera phones and tablets' (Brassington, 2015), nevertheless, there are professional photographers whose work is thriving significantly in the business today inspiring the photographic and music industry as a whole.

2.7 Critical assessment and the research question

After analysing important ideas from relevant scholars such as Rose, Barthes, Clarke or Shore, an overview of the theoretical frame of the investigation is needed, focusing on the main topics discussed before heading to the methodology and analysis of the study where the hypothesis of the investigation gains support and meaning.

Nevertheless, before completing the literature review, there was information that needed to be removed or not considered for encapsulating the research towards conserving the excellent and useful concepts and ideas for this particular type of research. The remaining information became the structure of the thesis, and after the core ideas are selected, they are extracted from developing possible paths towards answering the research question.

Firstly, the definition and functionality of photography are studied with Clarke, Shore, Barthes and Berger's ideology. The comparison or contra arguments between their ideas is relevant also to understand the parts involved when taking a photograph or as Barthes' call them "emotions" which explain the *Operator*, *Spectator* and *Spectrum*'s relation to society.

Secondly, the structure and interpretation of images are examined through different layers of meaning. With Gillian Rose and Barthes' thoughts on Semiotics and Iconography, the concepts of symbol and sign are understood as the first step towards reading an image and extracting its meaning, being complemented by Shore's levels of understanding and rounded up by the basic visual components that study the composition of images. Each concept allows a better comprehension of the structure of images and how to interpret them correctly.

With the previous context on photography, the different photographic categories are explained in a relative precision for this study, where the definition of a genre is concentrated by Rose in three important elements: objects, locations and narrative problematic, which are crucial for the analysis of this study. Subsequently, the explanation of each genre is found in Larsen's investigation along with the classification of music photography, where studio and live photography are also defined and analysed by Child, Pasori and Clark's ideas.

Introducing music into a photographic category conducted the research further into their strong bond that is created by the representation of emotions and sounds in an image, establishing a visual identity, ideologies and observing the economic role of photography in the media industry. Music holds significant influence in our lives even if we are not conscious, it shares important elements with photography such as composition, time, rhythm and the act of remembering, reviewed by Santamas, Keightley and Pickering.

Finally, the context of rock photographers and their views or relation to the industry is explained by Clarke, Siddall, Sontag, Olmos and Brassington. They analyse the changing and diminishing industry of photography and the photographers from "then and now". These ideas are related to the four influential rock photographers that hold an important place in the industry and whose images are the core of the content analysis for this research.

The camera is seen as a witness, an observer of the world but also as a tool and as Carol Friedman observes it as a 'music instrument' (Friedman, 1999). Friedman's

romantic aspect relates the movement of the camera with the music, creating images enriched by rhythm and feel. Questioning the environment and place where pictures are taken, their influence on the media industry and how music and photography are connected economically, emotionally and compositionally.

Based on the previous extraction of key elements from the literature review, the data needs to be collected, analysed and discussed to answer the research question:

Is music connected to live and studio photography creating a specific photographic category?

CHAPTER THREE: Methodology

3.1 Overview

The analysis of this investigation is based on a content analysis to obtain a quantitative response to the hypothesis of this study. However, it does not mean to observe the spaces or persons in the photographs but to analyse its content in a rational way utilising Barthes and Rose's semiotics and classification method and Block's basic visual components.

This methodology has been chosen for the investigation due to the relevance that a content analysis holds with inquiring into the communication of images, the how and what they communicate, and their meaning to subtract the essence of an image.

The data of this study is collected by using mainly secondary data and the findings of the investigation are presented in an analytical response to the study, and comparison of data, which is accurate when responding to the thesis question.

The sampling was selected by choosing; target, frame and size, as explained by John Dudovskiy on *Research Methodology*. Understanding by *target*, a specific segment of the population within the broader population of the world. *Frame* with a list of people within the target population who can contribute to the research (Dudovskiy, 2018) and *size*, the number of individuals from the sampling frame. This technical explanation of sampling is useful to appreciate the factors involved in the chosen selection of elements for the research.

Braking down the technical explanation, the target would be the photographers around the world who take studio and live photography. The frame, the photographers who specifically take pictures of rock music or musicians, and size, the four rock music photographers; Lynn Goldsmith, Jill Furmanovsky, Mick Rock and Fernando Aceves, who take studio and live rock music photography from four different nationalities around the world.

From each of these photographers one studio and one live photograph were chosen, selecting eight images with the most *Stadium* and *Punctum* content with the intent of an objective decision.

The images are encoded with three specific theories for analysing images which are; photographs structure, interpreting images and photography classification. The eight photographs will be examined with each aspect of the three theories mentioned subtracting the data necessary to analyse the case study.

3.2 Subjects

To support the target, frame and size selection of the sample in this investigation, the brief biography of each of the four photographers chosen is observed to understand their backgrounds and relevance to the analysis among others in the industry and the importance of being selected for the investigation.

The attention will be focussed on contemporary, relevant rock music photographers such as Lynn Goldsmith, Jill Furmanovsky, Mick Rock and Fernando Aceves which all have a career in both studio and live photography. With these biographies, the career of each of the photographers chosen for the study will stand out revealing the importance of analysing professional photographs.

Lynn Goldsmith

According to her website, Lynn Goldsmith was awarded the pseudonym “first rock and roll photographer” by shooting musicians for more than 40 years and won awards in the portrait category. Goldsmith is also a fine art photographer and considered a ‘pioneer in numerous areas of the arts as well as in business’ (Goldsmith, 2018), by publishing many books, producing radio spots and films, and directing the first company to do rock videos of concerts.

She is highly significant in the industry of film and the photography world ‘she was the founder of the first photo agency which focused on celebrity portraiture, representing the work of over two hundred worldwide photographers’ (2018).

Goldsmith is a role model not only in photography but the whole media for her achievements. After working in the field for many years as a rock photographer, her work is much appreciated and necessary in this study.

Jill Furmanovsky

Is a music photographer from Zimbabwe with more than 40 years of career photographing rock bands internationally and mostly in London, from Pink Floyd, Bob Marley, Led Zeppelin to Oasis and Eric Clapton, according to the website that she founded in 1998 called Rock archive (Furmanovsky, 2018), a space where fans and collectors can buy their favourite music photographs.

Furmanovsky started as an amateur photographer in 1972 and gained experience rapidly, adding to her portfolio the direction of Oasis and The Pretenders music videos as well as publishing books and presenting exhibits in London and USA. Furmanovsky is still a representation of perseverance and accomplishments such as winning The Jane Bown Observer Portrait Award and Woman of the Year' for Music and Related Industries. Her photographs and name are known internationally becoming crucial for a content analysis concerning rock photographers.

Mick Rock

Usually described as 'the man who shot the seventies' (Rock, 2016), by photographing live legends such as Queen, The Ramones or Blondie. Still dedicated to his work, Mick Rock continued to shoot mainly studio photographs and expanded his musical panorama adjusting to the industry with; Lenny Kravitz, Motley Crue, The Black Keys, Alicia Keys or Daft Punk.

The London born photographer 'has shot over 100 album covers' (2016) that became icons of the era, published books and he even has a 'documentary about his career called *Shot!* (2016), and several major exhibitions. This iconic rock photographer has high-quality images that are very important and useful for this analysis and for the history of photography.

Fernando Aceves

Aceves is a Mexican photographer with twenty-five years of experience portraying and shooting live music in Mexico, United States, Canada and Great Britain. According to his website, he had worked for `concert promoters, record companies, Mexican and foreign publications and the artists themselves, such as Paul McCartney (1993), Pink Floyd (1994), David Bowie (1997) and the Rolling Stones´ (Aceves, 2018).

Aceves published several books including one with 129 portraits of rock musicians, a collection of `musicians who have shaped the Mexican rock music scene over the last forty years´ (Aceves, 2018), becoming an important photographer locally and internationally for the music industry.

The biographies of the four photographers acknowledge their lasting and successful career in the media industry, both as studio and live photographers. Each photographer has a different story, a different view, style or technique and their experience in the media holds a valuable relationship to this study, setting the pace for high standard photography that is adequate for the analysis.

The four photographers analysed for this study are described as music photographers in different music websites, magazines, and newspaper interviews and even in their own web site's biographies. However, the investigation of photography genres demonstrated that there is not an exact category or genre known as music photography. This finding supports the fact that photography is an essential asset to the music industry by being an economic model but this professional media seems somewhat informal due to its lack of categorical formalisation.

3.3 Qualitative Content Analysis

The research method chosen for this study is qualitative content analysis due to its capacity to measure, compare, comprehend, find and organise the content of media products, in this case, photographs. By focusing the attention on the communication of eight photographs from Lynn Goldsmith, Jill Furmanovsky, Mick Rock and

Fernando Aceves and analysing them with a coding schedule established by three theories: photographs structure, interpreting images and photography classification, the analysis can be achieved as expected.

Bernard Berelson defines content analysis on *Foundations of communications research* as 'a research technique for the objective, systematic and quantitative description of a manifest content of communications' (Berelson, 1952), which means an objective method of evaluation of how are the messages delivered within the media communications. It is an objective research focus on the content of the media product and according to Rose, content analysis can also be 'a science because it is quantitative, replicable and valid' (Rose, 2007) not merely a technique.

This method is used in any media outlet form; printed publications, broadcast programs, audio recordings, photographs, films, and even the internet to study the core information of every product that intends to communicate.

The purpose of this research technique used in several media investigations is to interpret the meaning that the product is communicating and that is what this research intends to achieve, to obtain information from the content analysis process to respond the thesis question through analysis and discussion of photographs.

3.4 Selection of the sample

The selection of the sample was complicated due to the vast number of photographers that exist in the world. However, the quest start point was with one's previous knowledge of the media, and then through research on the field, the focus started framing towards obtaining the correct answers for the hypothesis exposed in this study.

The selection of a single music genre to analyse among the others is for the investigation to be assertive and complete, bearing in mind the short period given to consummate it. Choosing Rock music was a matter of preference combined to its background as "the starter" of live music photography, the music genre that

encourages photographers to go along with the bands in the sense of belonging and shooting memories.

The four photographers chosen were selected when searching for rock music photographers on books and websites or online magazines on the internet. The result of that search leads to find a combination of lists regarding “the most influential rock photographers of all times” or “rock music photographers”.

From that lists of photographers, the selection was based on firstly, if the photographer is a “rock photographer” or a photographer who takes pictures of rock music bands or musicians, and secondly, to have a balance when analysing and comparing images, and if the photographer found specialises in both live and studio photography.

When the photographer fulfilled all the parameters needed for the analysis, then the *Advenience* factor entered the selection, *Advenience* is explained by Barthes as ‘the attraction certain photographs exerted upon me’ as an adventure of ‘satisfying interests’ (Barthes, 1981), by choosing specific iconic photographs who demonstrated the passion for music. Then eight images were selected minding the parameters needed, one of studio and one from live photography for each of the photographers considering the *Studium* and *Punctum* attention.

3.5 Selection of coding categories

According to the information reviewed previously from Dr Gillian Rose and Roland Barthes concerning image reading, all images contain signs, and they are open to different interpretations and meanings. By creating a code structure, the interpretation of images results in the most objective possible way.

The coding categories were chosen by reviewing the literature sources and understanding and studying the concepts that could subtract the information needed from the photographs. For doing a content analysis is imperative to underline concepts that dissect each of the parts of a product and for this research, the most logical coding structure is the elements that constitute a photograph, the layers of

meaning to read the message of the images and the concepts that classify them into a category.

From all the different ideas analysed in the literature review, three central concepts were chosen for the coding structure because the ideas selected help to abstract the message of the photographs and to understand their structure. The coding selection was adjusted to obtain the relevant information that could answer the research question. Photographs structure, interpreting images and photography classification have the elements needed to analyse and discussed a content analysis.

3.6 Coding structure

Evoking Block's information on composition and structure of images, he expressed that every image has a visual structure that communicates something, and to understand how music is depicted in a photograph or how to classify it, initially the 'building blocks' (Block, 2001), of every image, must be acknowledged before even trying to read it and to interpret its meanings.

For this research's coding structure, firstly, the composition and structure of images need to be analysed with the basic visual components to obtain or create awareness of the elements that compose the images, creating as a first filter or layer of the coding structure. Secondly, with the data obtained from the visual components the images can be read to subtract their meanings and interpret what they are communicating. And finally, with the structure and meaning obtained from analysing the images, the process of classification can be accomplished.

The analysis will be conducted based on the coding structure example showing below, every photograph of each photographer will be analysed with this structure separated by the three main concepts established in the previous research.

Photographs structure

For analysing every image composition and the final structure, Block, Langford, Fox and Smith's basic visual components will be used in the following way:

Photographer's name | Studio or live: name of the musician

1. Space
2. Line
3. Shape
4. Tone
5. Colour
6. Movement
7. Rhythm

Interpreting Images

The photographs will be interpreted with Barthes and Rose's semiotics layers of meaning, focusing the attention on the following concepts:

Photographer's name | Studio or live: name of the musician

1. - Denotation
2. - Connotation

Photograph Classification

To understand how photographs are classified and where they belong in the genres, Rose's three concepts are used in all the studio images and then in all the live ones:

Studio or live photography

1. - Objects
2. - Locations
3. - Narrative problematic

3.7 Ethical aspects and limitations

There are no ethical complications in this study because no personal data had to be collected for this investigation and no interviews were realized. The information was obtained from journal, books, photographs or online magazines.

The limitations in this investigation are mainly the lack of information concerning a wide range of photographic categorizations and previous studies in the field regarding the emotional bond with music or the importance of a categorization to photography.

CHAPTER FOUR: Analysis

4.1 Overview

After a meticulous study of the literature where this research forms its structure, a review of the key concepts and an important coding selection is made. Thus the analysis of every element is achievable and necessary to respond the research question.

Photographs structured with a high composition allow the audiences to appreciate and be attracted to them, they also enable researchers to read the images correctly, to analyse them and appreciate the art. The competitive media industry is demanding more than ever, not only images with a rich composition but ones with a creative touch or new techniques to stand out among the others.

The original photographs taken by Lynn Goldsmith, Jill Furmanovsky, Mick Rock and Fernando Aceves are not taken recently and could possibly differ from the ones used for this study due to digitalization and alterations by the own photographers, the changes might be mainly in colour and size.

4.2 Photographs structure

The visual components of each one of the photographs are analysed in this section using the coding structure established on the methodology.

Lynn Goldsmith | Studio: Bruce Springsteen

1) Space

This image is a two-dimensional space of a moment in time within a digital frame. It was taken on a closed environment, in a studio. The image has a slight depth of space due to the white wall that functions as a first layer and as a second layer the person in front of it.

The perspective of the camera is downwards from the height of the eyes of the subject. The image has no visual texture in the wall but details can be

noticed in the hair, skin and upper clothes. There is a strong tonal separation caused by the contrast of the black and red colours against the white wall.

2) Line

There are several lines within this image even though they are not all visible. The subject in the photograph has a line around it creating a contour. The edges of the image are digital, which means that it can have several framings, the original edge and the forms in the image, the format and the screen where the image is observed.

The only object in the image has a vertical axis and it has no direction line due to the position of the body standing, but there is a thin tracking line in the eyes to the right and it is on the eyes that the focus of attention is stronger.

3) Shape

In this photograph there are two obvious shapes formed by the basic elements, which are the triangle formed by the person standing with his arms on the side and the square formed by the wall behind it. However, the entire image is formed by squares, circles and triangles. The subject photographed has volume showed with the shadow and the amount of clothes, becoming a three-dimensional shape.

The silhouette of the subject belongs to a person and this is understood by a mental association of the contour of a human. However, the location cannot be observed due to the lack of context of the image.

4) Tone

The tone in this image is determined by the amount of contrast and the light. The contrast in the image is strongly marked on the black jacket and the trousers against the white wall, also the black jacket against the red t-shirt.

There is apparently only one light reflecting on the entire surface due to the lack of shadows in the face or clothes of the subject but the light illuminates

the entire person in an even way showing details. Considering the light and contrast of the image it shows that the amount of tone is not fully bright.

5) Colour

The main colours observed in this image are white, red, black, brown and beige. However, according to Block's analysis on the additive and subtractive system the only basic colour here would be red and the others are a result of overlapping the basic colours or reflecting.

6) Movement

The movement of the body posture and eyes of the person standing before the camera suggests a relative movement caused by the camera adjusting to the scene and not the subject.

The observer reading this image are completely attracted to the area of the image where the eyes of the subject are and secondly to the jacket due to the texture and then the hidden hands.

7) Rhythm

Rhythm is found on the image through the studs of the jacket as a result of the alternation of colours (black and white) or a flat surface against a voluptuous one in the spaces between the black colour of the jacket and the studs, and the repetition of this alternation.

Lynn Goldsmith | Live: Bruce Springsteen

1) Space

This image is a two-dimensional digital area. The place where this photograph was taken is at a stage with several elements in at least three layers that creates the depth of space; the area of the fan, the speakers and the person with the stand microphone. However, the black "curtain" of the back created by the scarcity of light limits the capacity of a deeper space.

Texture can be noticed in the skin due to the sweat, and also in the clothes and the shoes but not in the rest of the image due to the lack of detail. Even

with the nadir angle of the camera the size of the person seems small compared to the objects on the back, demonstrating perspective. There is a change in the focus due to the distance of the objects from the camera as can be observed in the fan.

2) Line

The contour of the objects, the microphone stand, the cables or the digital and physical framing edges of the image are the most obvious lines. However, there is also the axis on the objects which are mainly vertical and the tracking lines that supports the strong focus of the image. The tracking lines are generated on the body movement of the subject from his left foot to his head, creating apparent movement, but the strongest focus point of attention is the face and arm.

Due to the image's short range of depth, the tonal lines are not strongly marked. Nevertheless, some strong lines are observed in the jeans caused by the light.

3) Shape

The first notable shape in this image is the three-dimensional pyramid observed in the shape of the body of the person photographed and also the three-dimensional cube found in the speakers behind the pyramid. However, the image is composed by many basic shapes, such as the square of the frame, the circles on the eyes or the fan, the triangles on the patterns of the jeans, the shoes or the overlapping silhouettes of the person over the speakers forming more shapes.

4) Tone

The tone in this image is strongly detailed on the black background creating a contrast with the person standing "in front" of it. The person is illuminated by a white light coming from the stage above and observed in the shoulders and forehead.

The brightness of the colours that indicate the tone are marked by the light, from the middle of the image upwards and on the first layer of it. However, the shoes are not that bright or the rest of the layers behind the person.

5) Colour

The different types of light showed in this image are artificial, reflected by the objects and mostly with bright tones creating contrast and detail. There is a strong contrast in the image caused by the white t-shirt and the skin against the black background and details are found in the skin, the face and arms that are sharpen and well illuminated as well as the microphone stand, distinguishing the colours.

The light that illuminates this image is apparently on tone of white and yellow, but the foremost colours observed in the photograph are; black, white, blue, beige or brown.

6) Movement

The movement caused by the tracking of lines directs the attention firstly to the upper part of the image, on the face and shoulder of the person illuminated, and from there the tracking sets its course down following the body movement towards the left feet. The t-shirt holds a great amount of movement due to the “waves” created in the fabric and the movement of the body.

The face expression and the hands presume an effort on the mussels that determine previous movement and reflect lines, when closing the eyes or tightening the hands for example. The induced movement of the photographer finds the right angle to achieve a full body image.

7) Rhythm

There is a certain amount of rhythm contained in the lines of the white t-shirt, causing the “waves” with the alternation and repetition of combining an elevated and a flat space on the area. The tempo is apparently slow between the waves due to the existing separation in each case.

Jill Furmanovsky | Studio: Oasis

1) Space

The image is a caption of a moment where the musicians stand in front of the camera in a close environment such as the photographic studio. The camera is slightly below eye level with a close distance from the subjects standing in front of it and the persons are close to each other in a triangle formation, leaving few spaces between them.

This two-dimensional image has real and digital edges, with four visual layers, the grey background is the first layer that measures the volume of the space, and the next layers are formed with every row of subjects. The framing and the position of the subjects creates the idea of a tight space in general.

2) Line

The image is formed by lines even though not all of them are visible such as the ones that form the triangle of the persons standing, the line from button to button or in the faces with the eyes. However, there are strong lines marked in the clothes of the musicians due to the weave or the fabric and on the mouths.

The contour of the persons is strong due to the brightness of the lights and the contrast with the grey background, achieving a slight depth of field.

The line tracking is mostly on the eye visual angle of each subject that goes from left to right on the image. The strongest focus of attention goes first to the face of the second person from left to right, the one wearing a white sweater.

3) Shape

The human formation creates a three-dimensional pyramid due to the visible volume and the silhouette of the human bodies that are composed by lines, followed by the rectangle of the image's edges and the square or circle of the faces.

4) Tone

There is a great amount of black in the background of the image that with the brightness of the light and the reflection coming from the bodies creates the grey tone, contrasting with the colour of the clothes and skin.

The bodies are illuminated with a strong light coming from above their heads creating detail on the hair and the features of the faces and giving a bright appearance of colours in the clothes.

5) Colour

The light reflection enhances the brightness and saturation of the colours highlighted in the image, as the green jacket in the centre of the image and the white of the sweater on the left side of the image.

6) Movement

There is no apparent movement on this image due to the strong and straight “eye contact” of every member of the band towards the camera. However, there is a slight induced movement demonstrated by the apparent action of the subjects’ heads without moving the rest of their bodies and the stillness of the camera.

7) Rhythm

The rhythm is on the alternation of the subjects or with a subject who indicates the sound and the space between them that indicates the silence. The repetition of these alternations with same tempo between the five subjects is the key indicative of rhythm.

Jill Furmanovsky | Live: Oasis

1) Space

This digital image exists within a vertical frame, thus it is limited in the space of the device where it is viewed. This two-dimensional space has a stage with several lights, musical instruments and two persons not too far from each other. The distance of the photographer is downwards from the eye level, more at the hips level from the subject photographed.

The distance between the two persons in the image creates a different perspective changing the apparent size, becoming difficult to identify details on the “smaller” person behind.

The image has several layers which are difficult to count due to the depth of space in the background. However, at least the first layer is marked with the singer and the second layer is the guitarist.

2) Line

There are visible lines such as the microphone stand, the instruments or the hair and clothes of the persons on the image and they are highlighted mostly because of the lighting.

The edges of the image are clear, just as the illuminated lines creating a contour on the shape of the subjects. The tracking lines attract the attention to the lower left side corner of the image where the guitarist is playing, even though the focus of the image is on the head of the person on the first layer of the image.

3) Shape

On a first glance, the elements that stand out due to their prominent shapes are the circles on the background where the lights come out and the triangles formed by the shape of the bodies of the subjects.

Nevertheless, the image has several basic elements and three-dimensional shapes as well, such as a bigger triangle formed by the union of the invisible lines created with the two bodies of the persons standing at different distances or a rectangle between the microphone stand and the person singing.

4) Tone

The image has a great amount of black on the background that together with the lights create an important contrast against the persons in front of it,

achieving the blue coat to stand out. The amount of white is prominent by the lights on the tambourine and on the skin of the two men on the image.

5) Colour

Colours are created in this image by the reflections of the many different lights overlapped and generating new colours. Saturated colours such as the blue found on the jacket and jeans of the first subject or the tone of the skin are bright.

However, the colour such as the red on the shirt of the second subject on the back is not as bright and that is because of the lack of light directed at him or the position of the camera.

6) Movement

The subject on the foreground is inclining his body towards the microphone stand and the camera is on a vertical position, both the camera and the subject are moving. Considering the movement of the diagonal, the point of attention is the hand and heaps of the man standing on the first layer and then following the line upwards to his head.

7) Rhythm

This image has a pronounced rhythm on the background of the image caused by the repetition of the alternation between the lights and the space that separates them.

Mick Rock | Studio: Freddie Mercury

1) Space

The space in this image is referred with the physical area of the studio and the digital edges that frame the vertical space of the photograph. The image is rich in content due to the creation of shadows and colours caused by the light that creates more detail and a specific effect on the background giving it a sense of deepness.

The subject looking down gives the perspective of the camera which appears to be at the subject's waist level with a nadir angle. There is enough space or "empty" space left above the subject's head stretching the image.

2) Line

The visual lines in this photograph are emphasized by light creating detail mostly on the bright colours found on the hands and face and in the eyes by the shadows. However, the black objects are full with details too and lines are found on the wristbands and the hair.

The tracking lines are led by the eyes of the subject towards the camera and with the position of the subject's arms in form of an ex. The vertical axis of the subject extends an intersection line in the middle supported by the vertical framing edges of the image, leaving a space above the head establishing depth of space.

3) Shape

The tracking of the invisible lines form the ex on the arms of the subject that extends until the borders of the image, which is at the same time a rectangle. The next noticeable shape is a three-dimensional pyramid formed by the entire body of the subject and a smaller one found in the head and hair of the subject.

There are other thinner shapes that need more attention to be noticed, such as the shadow circles on the eyes, the triangle built by the nose and mouth or the square formed between the chin and the hands.

4) Tone

The light coming from above falls strongly on the subject and enables the whites to be illuminated correctly without losing detail and allows the blacks to be bright and deep with texture. The face and hands are fully illuminated letting the skin to have texture and detail showing even creases and veins but without losing the natural skin and lips tone.

The black tones of the image are as bright as the whites preserving all the details that enhance the fabric's texture on the clothes and every form and movement of the hair. The background on the other hand has a fading tone from black to blue, created by the position of the light that is directed to the subject's forehead and another light illuminating the back wall, resulting on a contrasted silhouette with volume.

5) Colour

At a first glance this image seems to have only black, white and blue tones due to the brightness of the light falling into the subject. However, there are other colours reflected on the image but their tones are low and go unnoticed such as the red on the mouth.

The black and blue faded background has a bright and saturated tone created by the overlapping of other basic colours and the position of the direct or indirect lights.

6) Movement

The movement in this image is not perceived quickly due to the lack of photographic techniques such as a sweep or a change on the focus and also due to the closed and controlled environment. However, light captures the essence of the movement in the hair and every detail.

The virtual tracking of lines are based at the heaps level of the subject, creating the moving sensation and establishing the focus point of the image on the left hand of the subject, then it goes up to the face following the triangle line.

7) Rhythm

This image's rhythm is evident on the hair of the subject due to the alternation between the threads and their space, and the repetition of these two elements in the entire scalp, with a changing tempo according to the place on the head. Rhythm can also be found on the fingers of the left hand and on the many creases of the black fabric below the wristband.

Mick Rock | Live: Freddie Mercury

1) Space

The space of this flat image is a digital and horizontal frame and represented in a stage where the subject and the drums are frozen in time. The difference of sizes underlines the details found on the subject even when the light is strong enough to lose details.

Between the camera and the subject exists a short distance marked with the falling of light and suggests a lack of depth of space but high contrast. The three elements represent three layers; the subject is the first layer, the drums the second and the background the third, even when the background seems to merge with the drums.

The subject is clearly moving on the stage due to the swept created with the camera, changing the shape of the hair and the features of the person's face.

2) Line

The lines that form the image generate shapes and silhouettes, starting by the line on the edges of the photograph. More visible and strong lines are on the illuminated areas such as the microphone stand or the clothes of the subject and the lines on the drums are not as detailed due to the distance or to the lack of light, losing texture. The density of the light removed any possible detail on the skin of the subject but it creates a greater contrast with background.

However, there are also invisible lines such as the tracking lines that indicate the focus of attention on the face of the subject, then following downwards the line created by the reflection of light on the legs of the subject.

3) Shape

The basic element shapes are formed by the line tracking that links specific points of attention on the image. There is a strong triangle or three-dimensional pyramid shape formed by the microphone stand across the hands of the subject and the upper part of the body stretching to the head and

also inverted triangles on the head and on the chest, this last one looks flat because of the light and lacks volume.

The body of the subject is a cylinder that is calculated with the entire body position of the subject and the volume that it holds.

4) Tone

The highlighted whites of the image hold an intense brightness range that loses any kind of detail on the skin of the subject but makes the other colours such as green or black to stand out.

The blacks of the image hold a high tone range on the subject due to the strong light directed at him brightening the black trousers or the hair, but the background of the image is lower in red and black tones.

5) Colour

The colours are a reflection of the light that comes from above the subject illuminating him but not the drums behind him, becoming a flat background with black and red tones.

The greens and blacks found on the subject have a high saturation range whereas the other colours such as the yellow or the red of the skin are almost lost due to the light.

6) Movement

The movement of the image is evident with the position of the body and the hair of the subject, being the head of the subject the focus point. The movement of the hair and face stands out creating the sensation of the whole body moving backwards.

It is difficult to know exactly the direction of the movement in a static image. However, the position and size of objects help determine the direction of the actual movement of reality, conserving a sharp image with the camera being static and the subject moving.

7) Rhythm

In this particular photograph the rhythm is located on the repetition of lines on the lower part of the shirt of the subject and also on the white dots on the right arm. The correct tempo found in the alternation of the lines and space on the waist or of the dots of the arm and the space between them, creates the repetition needed to have rhythm.

Fernando Aceves | Studio: David Bowie

1) Space

This image is a two-dimensional space contained on a vertical frame which exists at the same time on a digital flat screen that has many other frames.

Even when the dimensions of the physical space of this image are unknown due to the lack of context caused by the size of the subject and the “tightness” of the image, this photograph taken in a studio has little depth representing the real moment.

The subject covers almost the entire space of the image on the first layer; nevertheless, to create a different perspective, the textural diffusion exists on the second layer which is the background, generating detail and volume without much depth of field.

2) Line

The visible lines of the image quickly capture the attention towards the hair and the eyes of the subject. The shining light protrudes the contour of the mouth, the eyes, the hand or the nose clearly along with the silhouette of the man, conserving detail and texture.

The lines that encompass the edges of the image limit the content of it but also allow the formation of invisible lines that compose different shapes of objects.

The hair is the first focus point when reading the image and the invisible tracking lines extend from that focus point downwards to the eyes; the mouth

the cigarette, the hand and then finishes on the left bottom side of the image. However, the orientation of lines guide the look of the observer towards the left and then the eyes of the subject redirects the attention to the right of the image.

3) Shape

The elements contained in the body of the person are limited by its silhouette and create several shapes by being close to each other; such is the case of a square marked on the hand, a triangle formed by the eyes and mouth, or the one formed with the nose and the mouth. However, the nose can be a triangle itself.

The person in the photograph is a three-dimensional shape because it has a volume that shows more sides than a basic shape and this volume is created by the reflection of light and the bright colours.

4) Tone

The amount of colours or black and white on the image is controlled by the illumination coming from the light above the head in a diagonal and another directed to the wall on the back.

The tonal range of whites is brighter than the range of blacks, and the colours such as red, green, or blue are not highly saturated as the yellows, with the exception of the background that has a much saturated blue.

5) Colour

The colours that stand out on this image are firstly the black of the sweater and the blue of the background, then the yellow of the hair and then the red or yellow from the skin that appears to be white. There are other colours that compose the image as well and are, as the others, a reflection of the overlapping light that comes from above the subjects head.

The shadows are an important complement to the brightness and contrast of the colours because it highlights the areas that surround them, indicating volume and the position of the body.

6) Movement

The movement on this image is based mainly on the tracking of lines going downwards and the expression of the subjects' eyes staring directly to the camera and guiding the lines to the right.

The image in general is based on an induced movement and the hair has many lines that suggest the actual movement of reality and the cigarette the movement of time.

7) Rhythm

Apparently the rhythm in this image is scarce due to the lack of context, however there is rhythm found in the alternation between the yellow and brown hairs and the repetition of this action. Another area with rhythm is the hand, with repetition of the alternation between the fingers and the space in the middle. Nevertheless, these two areas lack of tempo because the space between the fingers are not the same, and the direction of the two coloured hair is different.

Fernando Aceves | Live: David Bowie

1) Space

The space in this image is referred to the digital area of the image within the borders of lines and many possible frames. The first layer of the image is the subject standing closely to the camera and the second layer the black background.

The physical space is a stage where the subject is standing in front of a microphone surrounded by blackness or "empty" space, generating textural diffusion with an unrecognizable object illuminated on the back.

The camera seems to be at the subject's eye level or slightly down, focusing the attention of the image on the head of the subject.

2) Line

The lines on the edges of the image encompass the content of it. The visible lines are represented strongly on the subject by its contour, the hair, the face or the coat, and also in the microphone stand. The invisible lines are mostly; the diagonal caused by light from left to right, the shapes created by them or the tracking lines that start at the head and lead the way towards the hand of the subject extended towards the camera.

The vertical axis of the subject highlights his silhouette illuminated by more than one light and creating a contrast of tones with the back background.

3) Shape

Besides the multiple basic shapes that constitute this image, the shape of the subject is a three-dimensional cylinder in a vertical position created by the light and lines that form the silhouette of a man.

There are other lines that create visible shapes such as; the squares on the coat, the circle of the microphone or the squared face. There are also invisible lines such as; the shirt forming an inverse triangle on the part of the neck or the form of an "L" created from the head to the extended arm and the hand towards the camera. Every shape mentioned before exists within the rectangular edges of the photograph.

4) Tone

The amount of black, white and other colours of the image are measured by what appears to be more than two lights directed in a diagonal at the subject. However, these lights illuminate the background as well showing an unknown silhouette in red tones. The lack of texture, size and completeness is what makes the form to be unrecognizable.

The background has the most amount of black on the image, nevertheless it is brighter on the clothes and on the upper part of the image where is closer to the light, creating a contrast with the orange on the hair and the yellow toned skin of the subject.

5) Colour

There are mostly tones of red, orange, beige and black at a first glance in the image. However, the illumination brightens the tone in the important parts of the image that becomes also the focus point of attention.

The saturated tones of orange of the hair and the beige or gold of the coat are not only a result of mixing primary colours but a reflexion of the light and the contrast created with the background, making them stand out and be brighter than the other colours of the image.

6) Movement

The movement on the image is demonstrated with the moving hand on the front of the image which has a slight swept; this technique is a result of combining the natural fast movement of the hand with the static body and the static camera.

The virtual line tracking attracts the attention of the observer firstly to the head due to the position of the body and the brightness of the light, and secondly towards the hand due to the reflected stationary movement. Then the tracking line continues its course downwards to the bottom of the image.

7) Rhythm

The rhythm of this image is strongly located at the squares of the coat. Each square has the same separation between them or tempo and the repetition of the altered squares and spaces makes the rhythm and is remarked by the contrast of the blackness that surrounds it.

The fingers on the hands have rhythm too but the space between each finger does not share the same tempo which makes the rhythm less evident.

4.3 Interpreting images

With the structure and composition of every image analysed, interpreting them to obtain a meaning is needed. This section was organized into studio and live photography and the meaning of each photograph is extracted by conducting a connotative and denotative observation.

Lynn Goldsmith | Studio: Bruce Springsteen

1. Denotation

The literal meaning of this particular photograph is a person standing in front of a white wall, the hands are on the pockets of the jacket, and his posture is not straight inclining the body to the left. This man is using a black jacket with studs, a red t-shirt and black trousers. He is looking at the camera with a smile and his hair is loose.

2. Connotation

The man standing in the photograph is an American songwriter and a musician, until this day he is an international symbol of rock and roll due to the transcendence of his music and a symbol of freedom for his political and controversial lyrics.

In this image from 1978, his body is inclined to the left with his legs possibly crossed in front to show a relaxed posture and a misaligned or rebel attitude as an emblem of rock culture. The leather jacket his wearing with studs, is a representation of the rock music ideology, established by Elvis Presley around the 60s and becoming a template for rock bands such as The Ramones on the 70s.

Lynn Goldsmith | Live: Bruce Springsteen

1. Denotation

The denotative meaning of this image is a person standing on a stage singing and sweating. This man is holding the microphone with both hands and leaning on the stand while his head is bowing back and his legs are wide. He is wearing a white t-shirt; a two-coloured ripped jeans and brown dirty shoes.

The high stage, illumination and the camera position gives the musician a high hierarchy. At the background, the two speakers, the stands and a fan notice the stage's environment.

2. Connotation

The musician in the image is sweating and it is probably because of the singing and performing effort, the adrenalin or the heat of the environment. This American musician is a symbol of rock music due to the transcendence and controversy of his music and lyrics, his energy and presence performing on stage, and an icon for his generation.

His body posture and facial expression expose his feelings and emotions while performing. His posture represents confidence and comfort on the stage and it can be noticed that he is feeling the music, he is connected with the song even when music is invisible.

Jill Furmanovsky | Studio: Oasis

1. Denotation

The literal meaning of this image is five men standing in a triangle group formation in front of a grey background and looking at the camera, each one of them wearing a different colour of clothes and accessories.

2. Connotation

Five members of Oasis, an international band that became a representation of UK rock music on the 90s stand in this image, each member with a different personality that is reflected on the position of their bodies and with the clothes of an understood "English" fashion. The brothers Liam and Noel Gallagher are the most important members and are highlighted by light and the colour of their coats.

These international musicians represent freedom of mind through lyrics to a restrained English society, which after Led Zeppelin on the 70s had no such greater band with an impact on rock music.

Jill Furmanovsky | Live: Oasis

1. Denotation

This is an image of a man inclining towards a microphone stand while singing and holding a tambourine on his right hand, he is dressed in blue. There is another man on the bottom of the image playing the guitar wearing red squared clothes. The two men are at a stage illuminated by several lights coming from above their heads.

2. Connotation

In this image, two of the members of the Manchester international band Oasis are playing on stage, their body movements and facial expression make evident that they can feel the rhythm of the music they are playing. Oasis represent the 90s generation and are loved until today.

The brothers Liam and Noel Gallagher are the principal members of the awarded band, they are known not only for bringing the icon of the rock star back to the stages by doing what they want, but for creating controversy in the media with their intense relation.

Mick Rock | Studio: Freddie Mercury

1. Denotation

This image's denotation is the half of a man dressed in black, he is crossing his arms in front of his chest with his hands wide open, his head is inclined upwards and looking down. The light falls over him creating contrast with the background and shadows on the eyes.

2. Connotation

This image of Freddie Mercury represents the great iconic rock legend that he became to more than one generation. He was not just the voice of Queen but one of the greatest singers of all times and a talented songwriter and producer.

The position of his body resembles the posture of mummies or Dracula. However, with the light and the contrast, the person is magnified in the image and even when he is not wearing ornaments it makes him look like a king.

Mick Rock | Live: Freddie Mercury

1. Denotation

In this photograph a man is holding a microphone stand between his hands and across his body, moving backwards with his entire body and making gestures. He is wearing a tight green shirt with details in it and black trousers.

2. Connotation

Freddie Mercury is not only an international rock icon but a symbol of inclusion to the LGBT community and to the world, he demonstrated that being gay was just a judgement and was not stopping his success.

The photographer captured Mercury's feeling the music by representing his high energy on facial expression and body movement. The image also shows his ideology by wearing what appear to be women's clothes while performing in front of an audience, signifying freedom of expression to the world.

Fernando Aceves | Studio: David Bowie

1. Denotation

This image shows a man looking at the camera with his right hand in front of his chin holding a cigarette. He has yellow coloured hair and different tones of blue in his eyes, he is wearing a black sweater creating contrast with the tone of his skin.

2. Connotation

David Bowie was an international award winner singer and songwriter that innovated and changed the music industry and the world. He is an iconic rock-pop musician and one of the most influential of the decade.

The English man is represented "normal" and posing to the camera in this image except for the "rebel" cigarette. However, he is famous for causing

controversy with his extroverted visual appearance. The permanent dilated pupil of his left eye was his most iconic feature and the contrasted colours of his outfits.

Fernando Aceves | Live: David Bowie

1. Denotation

The literal message of this image is a red head man standing in front of a microphone singing, his left arm is crossed in front of his chest reaching his right arm and his right arm is extended towards the camera with the hand open. He is wearing a golden or beige coat that contrasts with his black clothes and background, and the light illuminates strongly his hair.

2. Connotation

The international rock-pop icon is represented as a singer in this image. However, he was also a songwriter and an actor, recognized by his extravagant appearance including his two-toned eyes and for influencing the music industry by breaking world paradigms and by writing songs that are still being covered until today.

His face expression signifies concentration and devotion towards music and his feelings performing on stage. His eyes, the illumination of the light on his orange hair and the contrast on his clothes delivers the “alien” appearance of what he is recognized for.

4.4 Photography classification

After accomplishing the analysis of each of the elements involved in a photograph composition and by interpreting the images, the analysis is lacking just the classification of images to be completed. By observing each of Rose’s genre elements to understand and classify live and studio photography, it is hoped to gather the data necessary to respond the research question.

Studio photography

1. Objects

From the studio images selected for this investigation none of them have highly different elements in their composition; in structure they are mainly subjects and a flat background. However, there are a few additions that differentiate them such as the accessories; cigarettes or sun glasses and the clothes that signify their identity. An important asset is the light; it changes in every image and is in charge of creating different perspectives, colours, tones and movement.

2. Locations

The images were taken inside of a photographic studio where the real dimensions of the space or colour of the walls is unknown. However, the adaptation possibilities of this type of locations to create a unique environment are immense. Photographers can create a “whole world” inside of the four walls of the studio, in this case, backgrounds in solid colours, a curtain or maybe a mixing of colours reflected by light.

3. Narrative problematic

Nothing is by chance on a studio. Mick Rock decided to create shadows on Freddie Mercury’s face to make him look powerful and mysterious in the photograph, or Jill Furmanovsky’s decision to highlight the two most important members of Oasis by the tones of their jackets and still preserve a sense of grouping.

These characteristics just as defining the background colour or the illumination in the studio are the creation of the photographer. However, even when these images are high quality photographs, none of them stand out from the other ones making a difference.

Live photography

1. Objects

Most of the objects that accompany the subjects on the images analysed are part of the performance or the stage such as; the drums, the speakers,

instruments, cables, stands or the amount of lights illuminating. These objects are just one part of the context of that moment, nevertheless, there are several things hidden from this framing such as the audience, chairs, props, or the other photographers on the pit that complements the mood of the environment.

2. Locations

There can be two types of locations in a live photograph: closed or open stages. The open stages have illumination and sound control but just in the area of the stage, and those stages are the most unpredictable ones due to the vulnerability of natural situations such as rain, dust or heat.

The closed stages are specific venues with a roof, illumination and acoustics control in a wider area. However, in both cases the environment is not controlled, and the audience and its energy are key assets of the context that moulds the environment.

3. Narrative problematic

In this type of photography the environment is unpredictable; anything can happen in a live concert, from the band deciding to break the instruments, to heavy rain or the fans screaming something specific and the musicians reacting to it.

These are some of the situations that change the subject's movement or attitude without the photographer being able to decide, the photographer is only there to witness the action and capture it with different techniques and what is there.

4.5 Analysis conclusion

As a closing chapter for the analysis of this research and with the information acquired previously on the literature review, the connection between music and photography seems tight and strong as showed on the content, interpreting and classification analysis. Bonding through their structure, music and photography share

mostly the movement and rhythm elements in a physical, energetic and emotional plane.

The structure of the photographs helps contrasting live and studio photography showing the presence of music in both of them, in the case of studio photography it represents the visual identity of music and in the case of live photography it expresses music through the body movement and the unpredictable instant.

Confirming through the classification analysis, that live and studio photography hold all the elements necessary to form a particular classification as genre and sub-genres.

CHAPTER FIVE: Discussion and Conclusions

5.1 Discussion

Analysing the photographs

The results suggested that as images are based on a different moment in time, a different location and with a different mood, therefore it becomes difficult to compare one another precisely. However, the analysis was carried in the most objective way possible.

The photographs taken in a controlled environment such as a studio have less depth of field and moving techniques than the live photographs. The space of the studio is more organised and seems to be tighter, and with a lack of context than the live photography, that could be caused by the photographer's framing decision or because it represents reality as it is.

However, the illumination of the subjects on most of the studio photographs showed a great amount of detail and texture highlighting the lines, saturated colours, tonal range and creating more contrast than live photography, and light is the most important asset for both types of photography. Light details also the increase or decrease of rhythm, which is found in all of the images.

Regarding movement, the analysis demonstrated that in live photography the camera and the subjects are moving most of the time with a relative movement, making it harder to focus on the important subject and also to compose the image foreseeing the correct balance for the composition. However, due to the high amount of movement, the possibility for these types of images to have photographic techniques or unintentional focus and light "mistakes", are high and hardly found on a studio photograph. Studio photography has no apparent movement.

In most live photography cases the photographers are not at the same eye level of the subjects, resulting in images with a feet or knees angle from the photographer's view which creates a magnifying perspective of the subject without being intentional.

In studio photography, the distance from the subject to the camera creates a sense of closeness and familiarity to the musicians that is reflected on the photograph.

Interpreting images

Every image has a meaning and a different interpretation; it depends on previous personal, social, educational and cultural framings. However, based on the authors investigated, a Denotative meaning is as objective as possible by only describing what is seen or the literal message. The Connotative observation in the contrary, can have several interpretations and variables depending on the context and in who analyses the photographs.

The Denotation of images complements the visual component's analysis, by merging again the dissected elements to create associations on the mind obtaining a round meaning. As Denotation is what it is seen on the image and not assumptions, all the images analysed have in ordinary objects, humans, colours and illumination. However, live photography differs from studio mainly because of the inclusion of instruments, the movement of the subjects, the light and the framing format.

The Connotation of the images demonstrated that there is more than meets the eye by what the photographs or the musician represent to society, to history or to the music industry, more than just what is seen in the photograph or its technical details. This type of analysis can go even deeper, but for this study, the information delivered the relevance of capturing the essence of rock music in both sub-categories.

Photography classification

The analysis in this section demonstrated that there are distinct ways of classifying an image based on their content and meaning. With the analysis of studio and live photography by objects, location and narrative problematic; the context, the subject's mood, the energy of the audience and the unpredictable environment, are the key to distinguish and separate these two sub-genres. At the same time they are united by capturing and signifying the essence of music and what the rock icons represent to the world.

Is music connected to live and studio photography creating a specific photographic category?

The relation between music and photography is stronger than it was expected, because the two arts are connected mostly in an intangible plane such as the energetic or emotional planes. However, the analysis demonstrated that even when instruments are not present in all of the images, the identity of rock music is revealed by the elements that connote it.

The sound of music or the fans is not visible but it can be represented by the energy that enters a body and comes out as emotions expressed in corporal movements. Rhythm is in the structure of both music and photography, and as shown in the analysis it can be found in still images as well. As the associations of music and images to sound and rhythm, the act of remembering certain songs when analysing an image of the musicians who play it, is an important factor to consider in this bonding.

Music photography can be a specific photographic genre with the particularisation of the visual music identity and the classification features. The composition changes from live to studio photography but the meaning is not that different from one to the other, allowing them to be sub-categories of the music photography genre.

All of the musicians photographed share the same needs; being recognized internationally, create an image, represent their music visually and acceptance from the audience. The experienced photographers directs the subject inside the studio and know of these needs, taking decisions on the body movement; the falling of the light on the subject's face, the colour of the background or the cigarette on Bowie's hand. The live photographers do not have a decision of that kind, they try to catch the light and movement at the right time and compose with that. This comparisons round up the union of live and studio photography into one category sharing the visual identity of music and achieving the answer of the research question.

5.2 Conclusions and recommendations

Music connects with photography in an emotional and visual plane expressed in movement, energy, moods, and represented in images, depending on each other to rise. Thus, music photography is a photographic genre with live photography and studio photography as sub-genres, being different from each other and connected through features of composition, interpretation and categorisation.

There are several ways in which sound and image bound together and is demonstrated in this study with substantial literature, where the coding structure was extracted to execute the content analysis. As a result, photography shares the visual identity of music in the spontaneous instant of live photography or in the controlled space of a studio, where the light, movement and the audience are the main distinguishing features. Therefore music photography differentiates from the other genres in meaning and content.

In the visual society that exists today, images are an extremely valuable asset to the world's communication. However, the industry and the professional photographers are being affected and diminished economically and socially.

A deeper inquiry into the industry could be interesting for a PhD research on the connotation of rock music images, achieving possible breakthroughs such as establishing a complete list of photographic classifications or interviewing the photographers to add interesting facts concerning the industry for a more in-depth image analysis. These ideas were not included in the study due to the scarce time is given for this research and the limited money constraining the possibilities.

‘The photographer, like the poet, “sees into the life of things”’

(Clarke, 1997)

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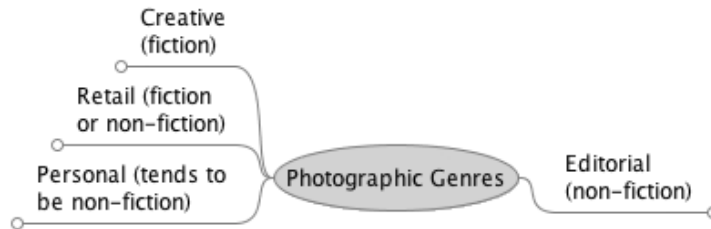
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- Appendix A: Photographic Genres (Larsen, 2018)
- Appendix B: Analysed Photographs (Goldsmith, 2018), (Furmanovsky, 2018), (Rock, 2016) , (Aceves, 2018)

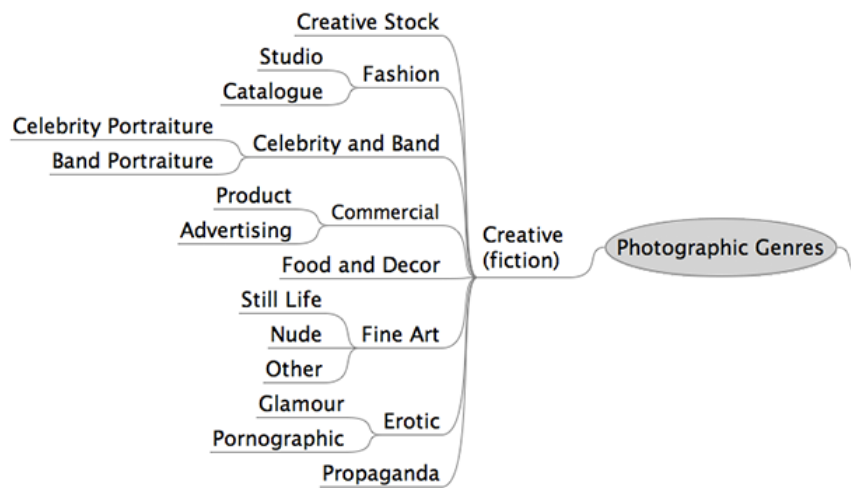
Appendices

Appendix A: Photographic Genres

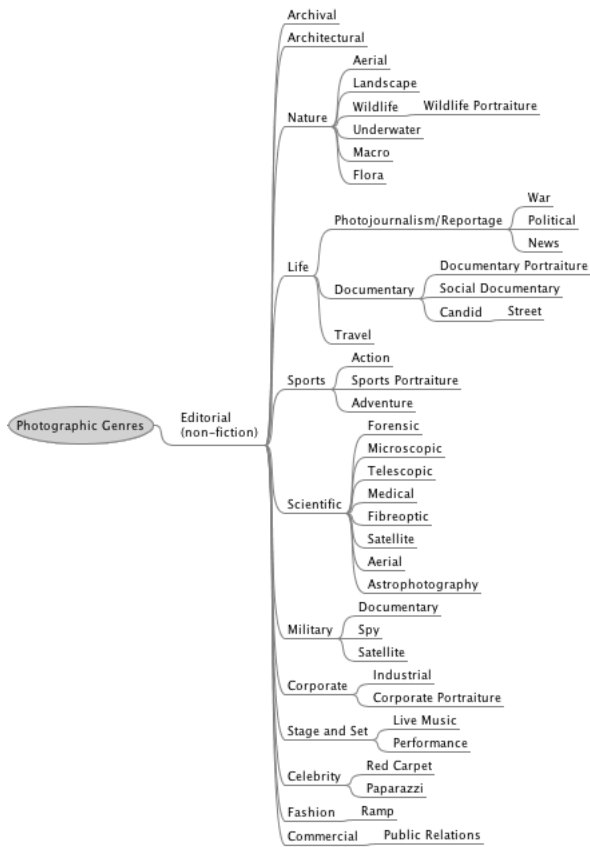
1. Genres



2. Genres | Creative



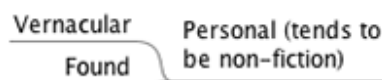
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4. Genres | Retail

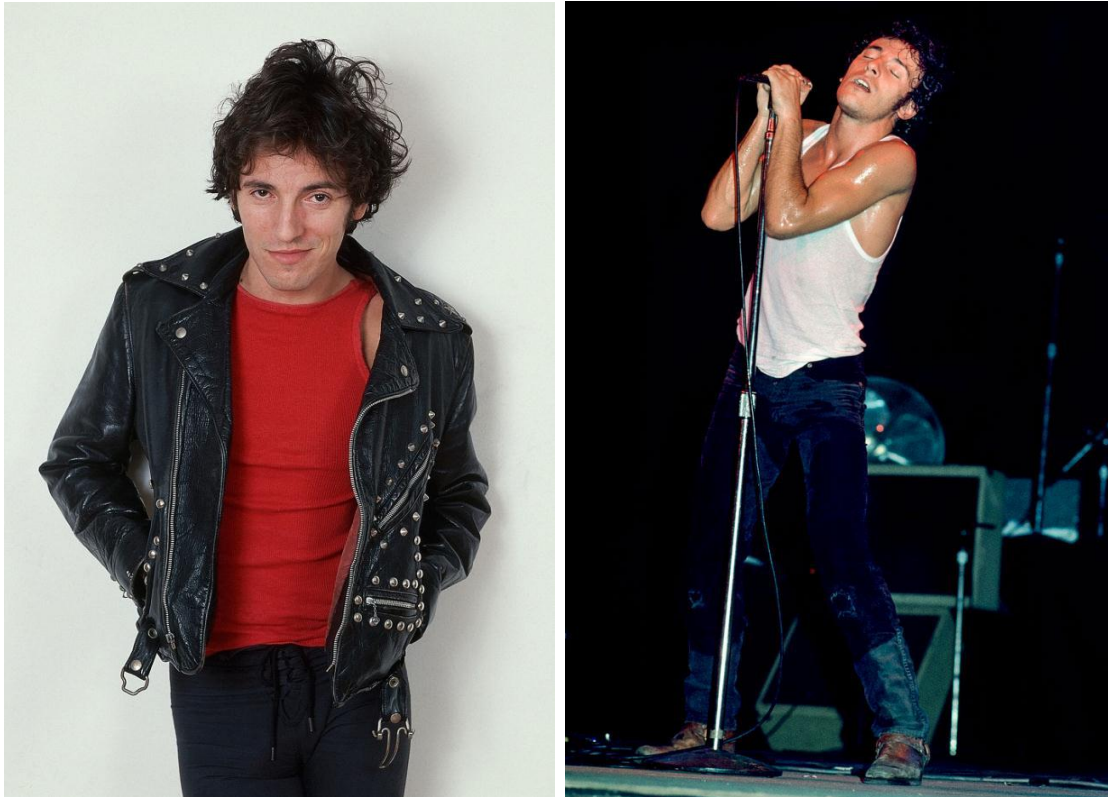


5. Genres | Personal



Appendix B: Analysed Photographs

1. Bruce Springsteen | 1978 by Lynn Goldsmith



2. Oasis | 1994 by Jill Furmanovsky





3. Freddie Mercury | 1974 and 1932 by Mick Rock





4. David Bowie | 1997 by Fernando Aceves

