

# Aspect of the Production and Distribution of Surf Photography: Case Study on Photographer Piping Irawan

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Keywords: Production, Distribution, Surf Photograph

Abstract: The abstract should summarize the contents of the paper Research on the production and distribution aspects of surfing photography in Bali has never been done before. Actually, surf photography has the potential and vast opportunities to be developed in Indonesia, given richness owned at shoreline. Formulation framework surfing photography as a solution for prospective photographers that intend to enter the realm of surf photography. This study focused on the production and distribution aspects of surfing photography by Piping Irawan. Found that the necessary technical knowledge and a strong desire to enter the world of surf photography. In addition, expertise in the consumer's personal approach is also an important factor to obtain the ideal captured and economic value. When viewed more broadly, surf photography is an important part in the surfing world. Representative ability of photography is to record a vital aspect in the pulse of life and lifestyle of surfers.

## 1 INTRODUCTION

Bali Island is known as one of its natural tourist and cultural areas. The beaches on the Bali Island are among the more attractive locations tourists, both domestic and foreign. Beaches in Bali offer unique attractions and facilities that are rarely owned by other beaches. Abundant sunlight, natural beauty, adequate support facilities and beach games are some of the features that attract tourists to visit there. One of the great beach and sports activities in Bali is surfing. The increasing in surf activity in Bali is because most beaches in Bali are considered to have ideal waves. Bali is often the destination of sports enthusiasts from domestic and foreign, hosting national and international events for surfing competition. (<http://warnawarnibali.wordpress.com>, accessed on June 29<sup>th</sup>, 2019).

The amount of surf activity in Bali is affecting the life of local surfers and people around the beach. A lot of local surfers make a living from this sport. Through the partnership program between the surfers and the surfboard producers, there has been a mutually beneficial relationship. Because of this partnership, local surfers get various contract of funds, scholarships and surfing facilities and the surfboard producers have been promoted in Bali.

Taking pictures of surfing is a combination of photographer skills in understanding technical aspects and photography genre. The surf activity shoot requires technical mastery and various special devices considering the extreme conditions on the beach. Especially if the photos are close-up, where the photographer is in the middle of the waves. From the side of the photography genre, taking photos of surf activities are categorized in sports photography "...capture participants' skill, anguish and tension, plus the dramatic excitement and atmosphere, preferably all summed up in one shot" (Langford, *et. al.*, 2008). That combination makes surf photography has a difficulties, challenges, and different attractions from other forms of photography.

One of the few surf photographers in Indonesia is Piping Irawan. He's been in surf photography for 16 years. Sixteen years was a long time for Irawan to gain experience in the surf photography. Irawan's experiences of surf photography are interesting and good for study and research. And even more so on the research of surfing photographic aspects on academic and artistic implications has not been done so far. It is very unfortunate. As a country with the longest coastline in the world, Indonesia has no more than 30 surf photographers (Irawan, Interview, January 20<sup>th</sup>, 2009). That's relatively small when

compared to surf location in Indonesia that have reached 330 locations.

This study will be looking for specific aspects of the production lines and distribution of surfing photos that piping has been done. Aspect of the productions referred here are include various equipment, operational procedures, ideal conditions to make a surf photograph, and relation between its aspects. On the other hand the distribution aspects will be directed to the marketing forms of the photos to the audiences.

Research on the production and distribution aspect of surf photography has never been done specifically. Destyarini (2009) presents the surf photo stages in the context of artistic creation. On the side of the production, the discussion that destyarini did has limited the photo stage from the coastal lips, not the close-range photo shoot and has yet to touch the distribution aspect of the work. Even so, Destyarini's exposure can provide an initial foothold to address the production and distribution of surf photography. Regarding surf photography, the term used in English is surf photography that defined as "an arena of photography that often requires the photographer to be positioned in the breaking wave in order to shoot the surfer coming down or through" (Cralle, 2001). By that definition it's clear that surfer action is the ultimate subject. There is a tendency in this field where surfers should be distinctly recorded, required a high-speed cameras (grannis in noll and gabbard (Ed) are needed.

The production aspects in photography are basically part of the creative process. Soedjono (2006) formulated the process of creation of photography/artistic creation consisting of three phases, photography, dark room processes, and the presentation process. Soedjono's theory will be the foundation for examining aspects of the production and distribution of surf photography. Operational theory are believed to be detailed and developed according to conditions on the ground. As a discussion of the production aspects of surf photography will technically be improved by discussions in anthropological and sociology framework. This is done as an effort to understand the importance of aspects of production in a broader perspective. In the context of art anthropology, study of works is an attempt to answer questions related to creators, locations, tools and materials, works functions, and the meaning of works for the user (Hatcher, 1999). Whereas socially speaking as to the production and distribution of surf photography aspects will be done by applying the theories Becker

formulated (1982), in which: "*All artistic work, like all human activity, involves the joint activity of a number, often a large number of the people. Through their cooperation, the see or hear comes to be and continue to be. The work always shows signs of that cooperation*". A combination of theories was done to get a comprehensive analysis of the production and distribution of surf photography. In other words through the combination of theories, the possibility of interaction, influence, interdependence among individuals on the work team of how surf photography can be produced and distribute.

Distribution of works of art for artists is a mechanism of the reciprocal process between the creator of works and the appreciator (Becker, 1982). The appreciation meant here is the one who buys a masterpiece by an artist. Within the scope of certain artistic activities, distribution is usually arranged so the sustainability of the art process can be maintained. Becker differentiated a distribution system from artists to five-ways which are *self-support, patronage, public sale, impresarios, and culture industries* (Becker, 1982). In this research the production aspect analysis would be based on Becker's opinion of self-support and patronage distribution systems. The self-support system according to is a form of creator's effort to consolidate his ability outside the dominant constellation of market to distribute the works (Becker,1982).

Becker illustrated how litterateur who improved his skills as a publisher to distribute his work, a painter who also worked as a frame maker and other examples. It appears here that the form of self-support of each artist can be distinct from the other. This was not the patronage system in which artists were supported by a particular group of people or organizations to create the work (Becker, 1982).

This study was intended for 1) to know every aspect of how the production and distribute process of surf photography in detail. 2) discovering features of the technical, concepts, and manifestations of photography in terms of social and marketing aspects, and 3) formulated the foundation for surf photography.

This study was conducted using a case study method that orientation the unique qualities of those units related to surf photography (Pawito, 2007). Case studies can contain comprehensive discussions on various aspects of a person, group, social situation or a program (Mulyana, 2004). In the context of this study the focus of discussion is aimed at the production and distribution of surfing photos by the photographer Piping Irawan. Data collection

will be done by means of broad-scale observation and in-depth interviews. The research results will be presented in a strictly analytical description.

## 2 PIPING IRAWAN AND SURF PHOTOGRAPHY

Piping irawan was born in Prawirotaman, Yogyakarta on October 25, 1959, his parent is an army that assigned from place to place, from Java, Sumatra, and Irian island. At the age of 10, the 4th grade of primary school piping moved and settled in Tegal Badung, Denpasar. He spent his youth in Bali. In 1981 he studied at the University of Udayana in Civil Engineering, but he never finished it. His first job was a taxi driver operating in the Denpasar and Kuta Beach area. Living on the beach makes piping have many friends, both local and foreign. It was from that friendship that he became acquainted with photography. In 1988 he got a borrowed SLR camera from a friend named Isabella Lehmen from Germany.



Figure 1: Piping Irawan

Currently Piping using digital camera of Canon Mark II which is equipped with 300 mm and 600 mm lenses. The cheapest price today for one photo is Rp. 100,000. Price fixing is determined by the difficulty of shooting. Within a month, piping could earn a net income in the range of Rp. 8.000.000, to 16.000.000. Most of Piping's customers come from Europe, where tourists from around the world are on vacation in Bali. Because of his dedication to the world of surf photography, he is now has a lot of students scattered all over Bali's beaches. These days they are independently work as surf photographers. Even Piping went further, since 2006 he has been running the Magic Wave and Magic Kidz magazine that has information on how the new surf world is developing in Indonesia. The initiative for the establishment of these two free magazines was based on a consciousness for which the Magic Wave and

Magic Kidz magazines were viewed as an attempt to empower the local economic potential to create a job for the local people. The spin of the Piping's surf magazine is exhilarating, even piping is negotiating in the process of consulting for a Russian version of the magazine. Currently Piping's magazines are financially supported by the sponsorship's income. But the operational is operated by nine employees.

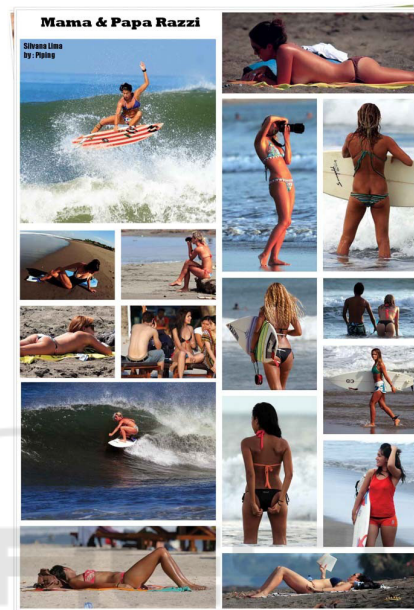


Figure 2: Examples of Piping Irawan's photos in Magic Wave Magazine. An example of a surfing photos for the sport and lifestyle of the people.

For Piping to become a surf photographer requires the basics and the strong will to understand the delights of surf world. It means a surfing photographer has his heart set on being a surfer. There is an emotional involvement of a photographer when seeing and photograph others in action on his surfboard. The photographer's knowledge of the surfing world would certainly help him to determine the best possible moments, actions, and conditions he would do the shoot.

The way piping gets the customer a more personal picture is generally distinguished in two, which is:

### a. Live Shooting

This shoot is done without the surfer even realizing it. As a surfer performs his surfing, Piping shoots from the ground with various angles and composition so he gets the best action shots. After getting the best photos, next he's waiting for the surfer to rest on the beach. That's when he will try to

sell the surfer's photos. Negotiations process are done in a relaxed/informal situation. In that case Piping is looking for information about the customer. The most important information is the customer's hotel address for the customer's target and the agreement that the surfer has agreed to purchase photos of themselves self during the wave.

**b. Shoot After the Agreement.**

This shoot was modeled after an agreement between photographers and surfers. Technically this photoshoot is the same as the first term. The difference only in the deal reached before the photoshoot. The deal accomplished primarily is that the surfer willing to portrait and willing to be revisit to handover the photos and to do the payment.



Figure 3: Approaching process to new customer

From those two approaches, the first approach was viewed as more lucrative from the perceived advantage. It was a surprise for the surfer when they see their action in a wave caught in camera. The shock often evokes the feeling of a surfer for having a picture of themselves. They often to be as amazed as saif as wow! Fantastic! Amazing! from the surfer that gets capture. Relations between photographer and customer are cultivated with familial approach. A nice and friendly gesture should be pressed in order to attract customers to the services offered. With that approach, the chances of getting bigger customers are so much bigger.

**3 PHOTOGRAPHY IN SURF DISCOURSE**

The economic potential for surf photography according to Piping is really great. Waves crash on the beach when you realize it's an economic potential for those around it. According to Piping, the economic potential for surf photography in Indonesia is great, since Indonesia has a huge

coastline and potential for surfing sport. Piping is now trying to turn the surf to live on the beaches in Java Island. Now Piping still consistent wrestling with the surf world. Even now, he started picking the results from his hard work. He is now the chief editor of Magic Wave magazine and the magigwave.org website. This media is said to be a surf world barometer in Indonesia. The activity of portraying a surfer's life is still went on in his free time.

**3.1 Aspect of the Production of Surf Photography**

The process of production is a step up in developing surf photography related to equipment and how it works. That requires accuracy to specify equipment to be used.

**3.1.1 Tools and Materials**

- a. DSLR Camera  
The picture shoot using a single system alens reflect. 18-55 mm lens. 3,5-5.6, 90-300 mm. 4.5-5.6 Canon lens 70- 200 mm f. 5.6 Canon lens 50-500 mm f. 5.6 Canon lens 400 mm fix f. 5.6. The 18-50mm Canon lens is a wide angle lens, which is useful for broad-angle shooting to show the surroundings. Canon lens 70-200mm, 400 mm, 50-500mm it s a type of tele lens very useful for long shoots and extreme retrievals from objects, and a 15mm lens or a fisheye lens and is commonly called a broad lens is used for wide space shoots.
- b. Tripod, used to support the camera and the lens to be solid and stable.
- c. Casing for under water, which serves to protect cameras when shooting takes place under water or in wet places.
- d. A printing press, used to print out photo shoots in various sizes. Two options are made for printing, which is for photo-quality desktops and printers provided by photo printing providers.
- e. Recordable disc, used to save photo files.

In one photo shoot package the customer also has a photo in soft copy and stored on CD/DVD.

### 3.1.2 Shoot Technique

#### a. Shoot from the Land

Shoot from the land are relatively safer for photographers. The main instrument in this photo is a tele lens because of the distance between the photographer and the subject. Also, the tripod would be required to anticipate the appearance of a tele lenses that could jiggle, so the photos are not vague. In the process of surfing shoots, continuous shoot is a helpful photographer to get to the surfer's moment of action.



Figure 4: Result of the land shoot. This picture was done using a tele lens and high shutter speed.



Figure 5: Shoot process from the land. Shooting support tools like this is tripod that function as a support and reinforcement of the camera.

#### b. Shoot in the Middle of the Wave

Shoot in the middle of the wave is relatively difficult, risky, and requires extra equipment. The photographer's expertise was being tested in the shoot in the middle of the surf because of the hard of the shoot. The extra tool takes in this photo shoot is casing underwater, a rubber boat, jet ski, and safety tool like a safety life jacket. A photographer's understanding of surf sports is needed to be able to take photos at the right time. A commonly used lens is a wide-angle lens. Beneath the degree of difficulty and risk, a shot in the waves can point to dramatic moments of surfing. Besides the beauty of the waves and the land can also be seen in the photos.



Figure 6: Result shoot in the middle of the wave



Figure 7: Shoot process in the middle of the wave

### 3.1.3 Time to Shoot

The photo shoot can take place at any time if there are waves and surfers. But the most ideal time for the photoshoot was in the morning, at 7:30 WITA - 10.30 WITA. Morning time is the most ideal because back then the wind blows and the waves become even bigger. Moreover, time tends to be favorable because of the sun's degree of contrast ideal so that the details of the object are well recorded and dimensional. In one month, the ideal time for the photoshoot is after the full moon until the loss sight of the moon.

### 3.1.4 Distribute the Surf Photos

The distribution of surfing photos made by distinguished photographers into two kinds of personal distribution to private consumers and distribution to the public. Distribution and transactions to personal consumers are typically done by photographers alone. Usually it's at the hotel where the customer's staying. Before deciding on the number of photos to buy, there is a discussion process between photographers and consumers. The result of the discussion is to be determined the photos to be bought. In transactions photographers bring a laptop equipped with the CD writer to transfer the photo data bought into CD.

Digital photo technology really does make photographers work easier. In this regard, the web of mass production of a surf photographer became shorter and economical because of the need not to do printing first. This kind of distribution is more of a

self support photographer's effort to market their works.

The second form of distribution is through the magazines run by Piping. Where they would have preferred to accompany the articles in the magazines. The effects of distribution through magazines and other printing media are more oriented toward long-term goals. This means the distribution of surfing photos to the public is more aimed at reviving markets and surfing talks in Indonesia. Distribution of photos in magazines is also part of drawing news plants as the surfing world at the country, which manufacturers use surfing equipment to channel the capital in the form of a promotion. The relationship between magazine publishers and producers is a mutually beneficial relationship.

#### 4 CONCLUSIONS

Surf photography certainly has a lot of economic potential. That potential could be utilized for interested photographers in entering the business, both personally and collectively. The personal surf photography business can be done by learning about the characteristics of surfboards and their coping styles. Knowledge of the surfing world sure beats photographers. By knowing and recognizing the surfing world, photographers can pinpoint technical aspects at a photo shoot.

Efforts to make pictures of surfing valuable economy are sure to be successful if photographers understand surfing lines and developing trends. Photographers also demand to be sensitive to what their surfers love and dislike. The photographer's approach to surfer customer is also important so that the surfer will gladly buy the picture without being disturbed by the presence of the photographer.

Technically, a camera needs to be quick or to have a good continuous shot facility because of a very dynamic surf character. Also, it needs a wide-focal lens in order to capture detail from a distance. For the photo shoot in the middle of the wave, the photographer's safety and equipment must not be forgotten. Surf photography is alive and well and supports the development of sports and surf hobbies in Bali. Photography certainly contributed in it.

The presence of photos that depict various dynamics in the surfing world became an obligation. A media presence that upholds the surfing theme as a sport, a hobby, and a lifestyle seems to be the official wheel movement terminal for people in Bali to have a straight introduction. The main patron in

the photography and surf business movement was the manufacturers of tools and accessories. The relationship between producers and Piping as drivers of drop activity shows a mutually beneficial relationship. Within the broader scope, nature's potential and the tourism activity in Bali were important factors that got the economic pulse alive in surfing photography. It's worth the two factor maintained its existence and its continuity.

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