



Virality of Photojournalism as A Development Communication Strategy: A Documentary Study of Raisan Al Farisi at Sukaluyu Bridge, Cianjur

Ryan Suherlan^{1*}, Ferry Darmawan², Rita Gani³

^{1,2,3}Universitas Islam Bandung, Indonesia

*Corresponden E-mail: ryansuherlan@gmail.com

ABSTRACT

This article analyzes how the virality of photojournalistic images can serve as an effective development communication strategy in the digital age. The case examined is the work of Raisan Al Farisi documenting the struggles of elementary school children in Sukaluyu Village, Cianjur Regency, who crossed a river without a bridge in order to attend school. The photograph went viral on social media and ultimately prompted the government to construct a bridge at that location. This study employs a qualitative approach using a case study method and the social semiotic theory of Kress and van Leeuwen. The findings indicate that three semiotic meanings are embedded in Raisan Al Farisi's photographic work. First, Representational Meaning: the photograph presents the social reality of rural children facing risks and unequal access to education, with the act of crossing the river becoming a symbol of struggle and hope for the future. Second, Interactive Meaning: the use of an eye-level angle constructs a strong emotional connection between the photographic subject and the audience, transforming viewers from passive observers into active participants in the children's experience. Third, Compositional Meaning: the diagonal structure and color contrast between the red-and-white uniforms and the river water create visual tension that directs attention toward the meaning of struggle, emphasizing the message that education demands courage and sacrifice. Raisan Al Farisi's photograph demonstrates that visual power can mobilize public awareness and serve as a catalyst for tangible change in social development.

© 2025 Potret Pemikiran IAIN Manado

How to cite:

Suherlan, R., Darmawan, F., & Gani, R. (2025). Virality of photojournalism as a development communication strategy: A documentary study of Raisan Al Farisi at Sukaluyu Bridge, Cianjur. *Potret Pemikiran*, 29(2), 340–350. <https://doi.org/10.30984/pp.v29i2.4204>

ARTICLE INFO

Article History:

Submitted/Received 13 Oct 2025

First Revised 15 Nov 2025

Accepted 29 Nov 2025

Publication Date 30 Dec 2025

Keyword:

Photojournalism,

Virality,

Development Communication,

Visual Communication.



All publications by Potret Pemikiran are licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.

1. INTRODUCTION

In the digital age, photojournalism does not merely function as a tool for documenting events; it also operates as a medium of visual communication capable of influencing public opinion and development policy. The power of a photograph lies in its capacity to convey social reality in a manner that is rapid, emotionally resonant, and authentic.

Photojournalism is a form of message delivery that integrates visual elements, aesthetics, and news value. According to Gani & Kusumalestari (2013), the primary strength of photojournalism lies in its ability to “tell a story” without words, conveying emotion and fact simultaneously. In the context of visual communication, the theory of Kress and van Leeuwen (2010) explains that images operate through three principal meanings: representational, interactive, and compositional. These three aspects form a “visual grammar” that enables images to function as a social language.

In journalism, photography constitutes a vital necessity as it serves as a primary attraction for readers. In addition, photographs complement written and digital messages. Combining narrative and photography not only appears more accurate in relation to the facts of an event, but also transforms the reader into a witness to that event (Febrio & Pangestu, 2023).

One relevant study is that of Rahmah Tasya Ad'nisa and Maya Purnama Sari, entitled “The Influence of Photojournalism on Society in Online Media.” That study examines the capacity of photojournalism and its close connection to social life through information conveyed to readers, while also discussing the character, requirements, and ethics of photojournalistic production (Ad'nisa & Sari, 2021).

Communication through sight is a process of conveying information or messages to others using visual representational media that can only be perceived through the sense of sight. Visual communication combines art, symbols, imagery, graphic design, illustration, and color in its delivery. It is commonly associated with fine arts, symbols, photography, typography, painting, graphic design, illustration, and related forms (Adi, 2020).

Development communication, according to Nasution (1996), is a process of message exchange involving society and government to achieve planned social change. Mass media plays a bridging role in this process, particularly in conveying social realities that require public attention. In the era of social media, this process has become more interactive, as the public participates as an amplifier of messages through the phenomenon of virality.

Effective development communication refers to methods capable of achieving development objectives in an efficient and effective manner. Several effective methods of development communication include mass media, outreach, and training—including, in the present era, social media (Kustiawan et al., 2023).

The advantage of photojournalism over other information-delivery media is its ability to overcome the limitations of written text. A photograph is capable of

visualizing events and occurrences with exceptional clarity. Indeed, a photograph constitutes one of the most authentic forms of evidence regarding the occurrence of an event. No one can deny an event when a visual record of such compelling character exists (Wijaya, 2014). Photojournalism plays an important role in the digital era owing to its distinctive qualities—among them, the capacity to capture real events and genuine moments in a credible and value-laden manner—enabling photography to function as a visual communication tool (Dirgahayu, 2021).

It is not uncommon for a photograph displayed in large format on the front page of a newspaper to displace other photographs of superior composition and color, despite its own compositional limitations. There must be specific considerations that allow such a photograph to become a headline—for instance, the narrative strength it conveys and the impact expected to follow its publication. The impact in question refers to change within society as a response to the presented event, with the anticipated change being one directed toward improvement.

Media virality, according to Jenkins et al. (2013), is a form of active public participation in distributing and amplifying the meaning of a message. In the context of photojournalism, virality enables a visual message to spread beyond the boundaries of formal media institutions, generating social pressure on policymakers to act.

The phenomenon of viral content has been shown to affect several aspects of social life, including the creation of communication strategies that influence the dissemination of content to individuals and the general public. The term “viral” originated as an English-language expression that was subsequently adopted into Indonesian (Sari & Kusumawijayanti, 2024).

Content that garners widespread attention—particularly on social media platforms such as TikTok, Instagram, and YouTube—has a significant impact on the social behavior of young people. This impact is extensive and complex, extending far beyond transient fashion trends. Viral content frequently creates and alters social norms among adolescents, affecting various dimensions of their lives, including their manner of dress, speech, social interaction, and identity formation (Saputri & Afida, 2025).

Virality has also become an unavoidable phenomenon that indirectly influences the mindset, behavior, and structure of social relations among young people. The ongoing social transformation encompasses modes of behavior, social interaction, and habits that evolve over time. One of the most notable changes among adolescents is the advancement of information and communication technology. At present, the use of the internet, social media platforms, and devices such as smartphones has become an integral element of youth life (Mustomi et al., 2020).

This phenomenon demonstrates that visual virality can function as a form of development communication. Through digital distribution and public participation, powerful visual messages are capable of triggering concrete action from policymakers. Accordingly, this study focuses on how the virality of photojournalism can serve as a development communication strategy within the social context of Indonesian society.

This context is clearly evident in the work of Raisan Al Farisi from ANTARA, who documented the struggles of students from SDN Padawaras in Sukaluyu Village,

Cianjur, as they crossed a wide river to reach school on 10 August 2022. The photograph went viral on social media and attracted coverage from national media outlets. *Republika* (Madani, 2022) published a report entitled “Hundreds of Students in Cianjur Forced to Wade Through a River for School” (*Ratusan Siswa di Cianjur Terpaksa Menerjang Sungai untuk Sekolah*), while *Bisnis Indonesia* (Hidayat, 2022) and *SINDOnews* (2022) also covered similar issues. Within a short period, the local government responded by constructing a new bridge at the site in 2023.

2. METHODS

This study aims to examine how the virality of photojournalism can serve as one alternative strategy for development communication in the era of digital media. The study employs a qualitative approach using a case study method. The research subject is the photographic work of Raisan Al Farisi concerning the inadequate bridge infrastructure in Cianjur. The research object is the process of the photograph’s virality on social media and online media platforms.

Data collection techniques in this study include in-depth interviews with Raisan Al Farisi and additional informants such as Agung Rajasa (a colleague photojournalist and coordinator of ANTARA Photo for West Java, Central Java, and the Special Region of Yogyakarta) as well as community members who use the bridge. Beyond this, the researcher also conducted visual observation of the photographs on the ANTARA Photo portal and on Raisan Al Farisi’s Instagram account, as well as on-site observation at the location where the photographs were taken. Additionally, an analysis of online media sources was conducted (*Republika*, *Bisnis Indonesia*, *SINDOnews*, *Pikiran Rakyat*). Data analysis was carried out using the Social Semiotic Theory of Kress and van Leeuwen to understand how social meaning is constructed through visual elements and social context.

This study was conducted through several systematic stages in order to generate a comprehensive understanding of the virality phenomenon in photojournalism within the context of development communication. In the initial stage, the researcher identified the problem through observation of media phenomena and a preliminary review of Raisan Al Farisi’s photograph that had gone viral on social media. Based on these preliminary observations, the research focus was formulated around the question of how photojournalistic virality can function as a development communication strategy.

The researcher conducted a literature review of relevant theories, including development communication, photojournalism, and social semiotic theory. This review was used to construct a conceptual framework integrating aspects of visual communication with social processes in development.

The final stage involved integrating the findings of the visual analysis and interview data to explain how the virality process contributed to tangible social change—specifically, the construction of a bridge in Sukaluyu Village. Conclusions were drawn inductively based on field findings and supporting theoretical frameworks.

3. RESULTS AND DISCUSSION

Visual Meaning and Social Signs

Raisan Al Farisi’s photograph depicts a group of children in elementary school uniforms walking through the current of a river with expressions of determination. Visual elements such as diagonal composition, natural color tones, and natural lighting reinforce the meanings of struggle and urgency. Within the context of social semiotics, this photograph carries a strong representational meaning, depicting the reality of infrastructural inequality in rural areas situated near the provincial capital.

The social semiotic theory developed by Kress and van Leeuwen regards images as social texts with their own grammar. In this theory, visual meaning is produced through three principal components.

Representational Meaning, which describes the relationship between visual participants and the actions or objects within the image. *Interactive Meaning*, which determines the relationship between the image producer, the visual subject, and the audience. *Compositional Meaning*, which organizes visual structures such as layout, color, contrast, and lighting to construct a balance of meaning.

This approach is relevant to reading Raisan Al Farisi’s work because the photograph not only depicts an event but also represents the social relationship between the children and their environment. The eye-level shooting angle, for instance, signifies a relationship of equality between the subject and the audience, creating a strong emotional intimacy. Meanwhile, the diagonal composition formed by the children’s bodies and the river current constructs a narrative dynamic of struggle and danger.

Kress and van Leeuwen emphasize that every visual element constitutes a social sign carrying a particular ideology. In this context, Raisan Al Farisi’s photograph embeds an ideology of humanitarianism and social justice – namely, that education should not be obstructed by the uneven distribution of infrastructure development.

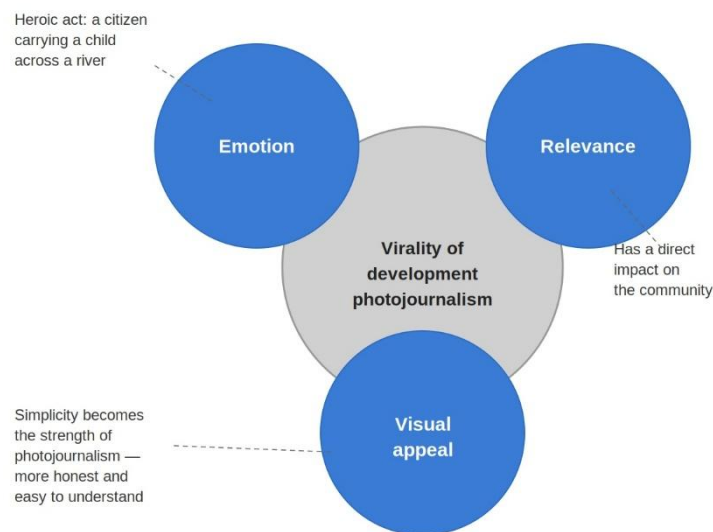


Figure 1. Virality Model of Development Photojournalism

Figure 1 illustrates the virality model of development photojournalism, comprising three interrelated factors that drove the widespread dissemination of Raisan Al Farisi's photograph on social media. The first factor is Emotion, exemplified by the heroic act of a community member carrying a child across the river—a scene that evokes an immediate and powerful emotional response from viewers. The second factor is Visual Appeal, wherein the simplicity of the photojournalistic image becomes its defining strength: the absence of artifice renders the photograph more honest, direct, and immediately comprehensible to a broad readership. The third factor is Relevance, which refers to the photograph's capacity to speak to an issue of direct and tangible concern to the community—namely, the lack of safe access to education in a rural area. Together, these three elements constitute the structural foundation of the photograph's viral spread, demonstrating that effective development photojournalism operates simultaneously at the emotional, aesthetic, and social levels.

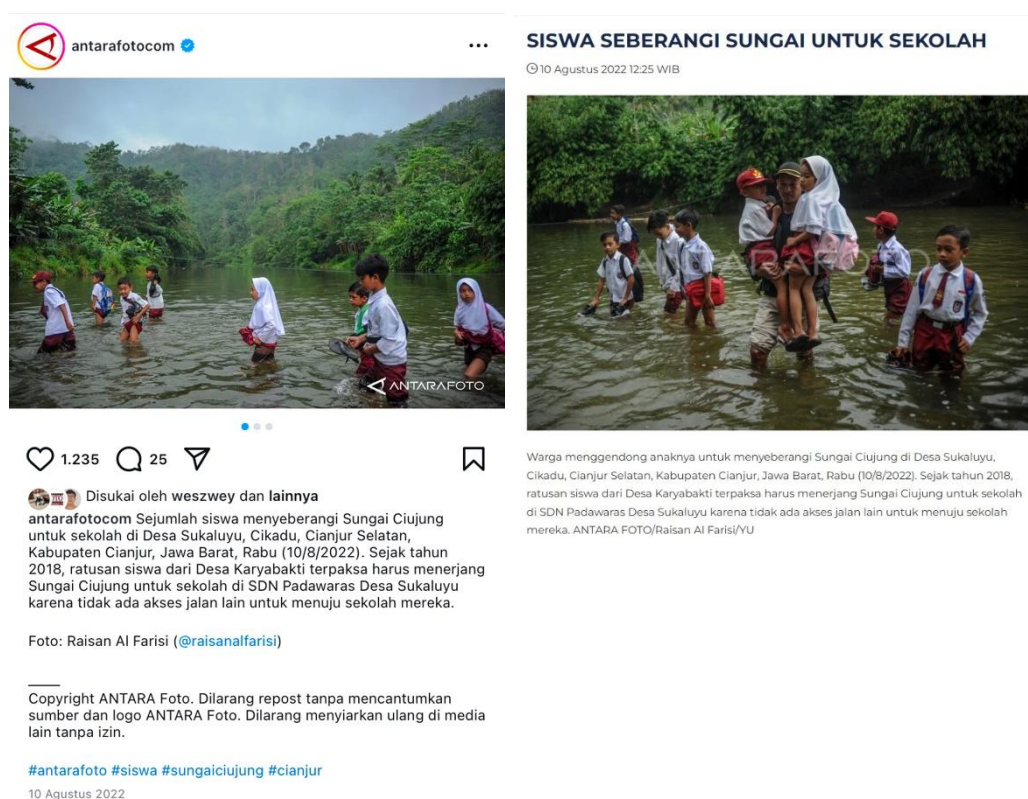


Figure 2. Screenshot of Raisan Al Farisi's photograph published on the ANTARA Photo website and Instagram

Figure 2 presents a screenshot of Raisan Al Farisi's photograph as published on the official ANTARA Photo website and on his personal Instagram account (@raisanalfarisi). The image captures elementary school students from SDN Padawaras, Sukaluyu Village, Cianjur Regency, wading across a river in the absence of a functioning bridge, photographed on 10 August 2022. The three semiotic dimensions examined in this study are visually discernible in the image: the eye-level shooting angle establishes interactive meaning by positioning the viewer as an equal witness to the children's experience; the diagonal composition formed by the children's bodies and the river current generates representational meaning by

symbolizing struggle and perseverance; and the stark color contrast between the red-and-white school uniforms and the surrounding natural environment produces compositional meaning that directs the viewer's attention toward the central subject. The photograph's subsequent viral spread across platforms attests to the effectiveness of these combined visual strategies in mobilizing public awareness.

The results of the social semiotic analysis conducted to understand the meaning embedded in Raisan Al Farisi's photograph reveal the following. Regarding *Representational Meaning*: the photograph presents the social reality of rural children facing risks and unequal access to education; the act of crossing the river becomes a symbol of struggle and hope for the future. Regarding *Interactive Meaning*: the use of an eye-level angle constructs a strong emotional connection between the photographic subject and the audience, transforming viewers from passive observers into active participants in the children's experience. Regarding *Compositional Meaning*: the diagonal structure and color contrast between the red-and-white uniforms and the river water create visual tension that directs attention toward the meaning of struggle, emphasizing the message that education demands courage and sacrifice. These three meanings complement one another and together form a visual narrative of development—that access to education is a fundamental right that must be guaranteed by the state. This message is further reinforced by the social context and extensive digital dissemination.

In addition, photojournalistic work capable of driving development or producing impact must maintain a balance between aesthetics and the importance of the message being conveyed. Raisan Al Farisi noted that one of the most important considerations when photographing is maintaining composure. This is because a calm approach to photography and reporting enables a greater variety of photographs to be produced. According to Agung Rajasa, aesthetics and information have become a unified whole, given that the artistic elements are skills a photojournalist must have already mastered.

"Actually, when taking photographs, just stay calm and pay attention to the surrounding elements and angle variations. Don't forget compelling composition, and if there is something you want to convey, make sure it comes through in every photograph. For example, I wanted to show that such conditions exist in a remote area of Cianjur, so I photographed from the middle of the river with a backdrop of forest and mountains." (Raisan, 2 December 2024)

"In photojournalism, the artistic phase is already behind you, because when we are amateur photographers, we are still learning compositional elements and visual composition, then we advance to artistic photography. After mastering art because we have mastered the fundamentals, we move into art and advance to photojournalism. In my view, that is the highest level, where artistic skill is second nature. For amateurs it is still an external concern, so photojournalism encompasses all components." (Agung, 6 December 2024)

Virality Process and Public Emotion

The photograph was first published by ANTARA Photo on its official website, after which it was shared on Raisan Al Farisi's Instagram account (@raisanalfarisi). Within a short period, the post received thousands of interactions and was reshared by prominent accounts, including national media outlets. Publication in *Republika* and *SINDOnews* further amplified its exposure and extended the reach of the audience across platforms.

This phenomenon demonstrates the synergy between professional media and social media in accelerating the distribution of visual messages. The virality that occurred was not solely the result of the photograph's aesthetic qualities, but also arose from its social context, which touched upon a matter of public concern – access to education and the safety of children.

Beyond the balance between strong aesthetics and information, there are also strategies that can be applied in photojournalism to drive development and increase the potential for virality or broad audience reach. Raisan expressed the view that momentum is one factor that can help enhance the virality of photojournalistic work.

"I did not claim that it was a portrait of education in Indonesia's 77th year, but various media made that connection themselves. So yes, momentum is an important strategy for increasing the viral potential of development photojournalism. Furthermore, the school uniforms worn by the children in my photograph are red and white, and the timing coincided with the approach of Indonesia's Independence Day; from that point, I thought many media outlets would use it." (Raisan, 2 December 2024)

Agung Rajasa holds a different view from Raisan Al Farisi regarding the strategy for increasing the viral potential of photojournalism that can drive development. Agung expressed the view that thorough research will produce excellent photographs.

"Do a lot of research, and the work must truly come from within – not just for the money. Because when you work with genuine feeling, the photographs will carry that emotion as well. If the photograph is merely standard, people will feel it is nothing special. The potential for virality will build itself over time." (Agung, 6 December 2024).

Virality as a Development Communication Strategy

Within the paradigm of development communication, virality functions as a form of social participation. Raisan's photograph served as a communication catalyst among the public, media, and government. Hodge & Kress (1988) refers to such phenomena as a *semiotic chain* – a chain of signs that moves across modes and social contexts.

Following the photograph's viral spread, the Cianjur Regency government promptly responded to the issue. In September 2023, a permanent bridge was constructed over the Ciujung River, which had previously obstructed the activities of

local residents. In this instance, photojournalism functioned not merely as an information tool but as a concrete agent of social change. However, not long after its construction, the bridge was damaged again due to flash flooding and inadequate structural design.

“Actually, within a week of my coverage, construction of a bridge had already begun. However, the structure was inadequate, having been built from bamboo. Two weeks later it was destroyed again by the river current due to the bridge’s insufficient height. At that time, the head of the neighborhood association there informed me that a bridge had been built but unfortunately collapsed two weeks later. Three months after that, a proper bridge was constructed.” (Raisan, 2 December 2024)

The impact was also tangible and directly felt by the residents of Sukaluyu Village, Cikadu District, Cianjur Regency – among them, a teacher from SDN Padawaras, who now has greater freedom in teaching and in ensuring the safety of students on their way to and from school.

“Certainly, the impact of that photograph is that there is now a bridge, and it has been able to help the community here. For instance, residents can now travel to the neighboring village carrying their harvested vegetables without fear of being swept away in the river. So it has also indirectly benefited the economy. In fact, one could reach the village on the other side by taking the road uphill, but that route is 20 to 30 kilometers away and the road is in poor condition. Moreover, not all residents here own a vehicle, so hiring transport is also costly.” (Enyep, 30 November 2024)



Figure 3. Condition of the bridge and school in Sukaluyu Village, Cikadu District, Cianjur Regency, Saturday (30/11/2024).

Figure 3 documents the current condition of the bridge and the SDN Padawaras school building in Sukaluyu Village, Cikadu District, Cianjur Regency, as observed during the researcher’s field visit on Saturday, 30 November 2024. The bridge, standing at an approximate height of 12 meters above the riverbed, was constructed in 2023 as a direct response to the public attention generated by Raisan Al Farisi’s viral photograph. Unlike the preceding makeshift bamboo structures – which had been erected and destroyed on multiple occasions since 2018 – this permanent bridge is structurally elevated to a height sufficient to withstand high water discharge without sustaining damage. The photograph serves as documentary evidence of the concrete and lasting social impact produced through the photograph’s virality as a

development communication strategy, confirming that photojournalism is capable not only of raising public awareness but of catalyzing measurable change in community infrastructure.

Upon visiting Sukaluyu Village directly, the researcher was able to observe a bridge of considerable height that can only be traversed by one to two motorcycles simultaneously. Nevertheless, in the researcher's assessment, the bridge's foundation is sufficiently high and structurally sound even in conditions of high water discharge.

"It is important indeed, because the bridge had actually been in disrepair since 2018 and had undergone three construction efforts. However, each construction was makeshift and always collapsed when flooding or high water occurred. So it is important—especially since after Raisan covered it, a bridge nearly 12 meters high was built, alhamdulillah. So now, even when water levels are high, it does not damage the bridge and it remains safe for schoolchildren and the community to cross." (Enyep, 30 November 2024)

As someone who has worked in the field of journalism for nearly two decades, Agung Rajasa also expressed the view that a photojournalist must understand what message or issue is to be conveyed so that the photographs produced can make an impact, including within the realm of development.

"In my view, photojournalism can have a greater impact, provided that the photojournalist understands what they want to convey—not merely following along with others, but genuinely understanding the subject matter: what is happening and how to execute it. If they do not understand, the work will have no impact whatsoever." (Agung, 6 December 2024)

Raisan Al Farisi, in his interview, noted that virality cannot be forced but can be "prepared" through the selection of issues and social sensitivity. He emphasized the importance of universal humanistic values in every work, as this aspect resonates most readily with the digital public. Accordingly, a photojournalistic work that succeeds in going viral does so not only because of its visual appeal but also because of the strength and relevance of its social message.

4. CONCLUSION

The virality of photojournalism is thus highly relevant to development communication—not merely as a tool for disseminating information, but also as a medium that strengthens visual communication strategies in the pursuit of development objectives. The researchers also identified several factors that contributed to the virality of Raisan Al Farisi's photojournalistic work.

First, the photograph evokes strong emotion—evident, for instance, in the heroic act depicted in Raisan Al Farisi's image, which shows a community member carrying a child across the river with an expression that tends toward sorrow. Second, relevance and social importance are factors the researcher also underscores. The issue in question clearly constitutes a matter of public concern that must be acknowledged and addressed by the relevant local authorities.

Simplicity is one of the strengths of photojournalism—it renders a photograph more readily comprehensible to the reader, as the honesty inherent in photojournalism facilitates the acceptance of otherwise complex matters. Visual appeal also plays a role: the extensive experience of a photojournalist accumulated through years of daily reporting generates a wealth of visual references that can be applied in practice. It is therefore unsurprising that Raisan Al Farisi's photojournalistic work is also visually compelling, featuring strong composition, striking colors, and a well-chosen moment that allows the photograph to attract attention with greater ease.

The virality of photojournalism has been demonstrated to serve as an effective development communication strategy in the digital age. In the case of Raisan Al Farisi, the visual power that speaks to human values, support from social media, and public resonance transformed the photograph into a catalyst for concrete action: the construction of a bridge in Sukaluyu Village, Cianjur.

This study demonstrates that virality is not merely a popular phenomenon but constitutes a form of participatory communication that brings together photojournalists, society, and government in the process of social change. Accordingly, development communication strategies in the digital age need to integrate the power of visuals, humanistic values, and social media distribution mechanisms so that development messages can more effectively reach broad audiences.

5. ACKNOWLEDGMENT

The authors express their sincere gratitude to Raisan Al Farisi of the ANTARA News Agency, whose photojournalistic work constitutes the primary subject of this study and who generously shared his time, expertise, and reflections through in-depth interviews. The authors are equally grateful to Agung Rajasa, Coordinator of ANTARA Photo for West Java, Central Java, and the Special Region of Yogyakarta, for his invaluable professional insights into photojournalistic practice and the dynamics of visual storytelling. Heartfelt appreciation is extended to the residents of Sukaluyu Village, Cikadu District, Cianjur Regency—particularly the teachers and community members of SDN Padawaras—for their openness, hospitality, and willingness to share their lived experiences during the field observation. This study was conducted as part of academic research at Universitas Islam Bandung, and the authors acknowledge the institutional support provided throughout the research process. The completion of this work would not have been possible without the cooperation and goodwill of all parties involved.

6. REFERENCES

- Adi, W. (2020). Strategi Komunikasi Visual Nursanto Dalam Ajang Kompetisi Fotografi Melalui Karya Fotografi Makro. *Universitas Semarang*.
- Ad'nisa, R. T., & Sari, M. P. (2021). Pengaruh Fotografi Jurnalistik Terhadap Masyarakat Pada Media Online. *Jurnal Jurnalisa*, 7(2), 149. <https://doi.org/10.24252/JURNALISA.V7I2.21445>
- Dirgahayu, D. (2021). Digital Imaging Dipandang Dari Sisi Jurnalistik. *JURNAL EKONOMI, SOSIAL & HUMANIORA*, 2(08), 168–182.

- <https://www.jurnalintelektiva.com/index.php/jurnal/article/view/684>
- Febrio, R., & Pangestu, F. (2023). Peran Fotografi Jurnalistik pada Era Digital. *Jurnal Riset Jurnalistik Dan Media Digital*, 63–68. <https://doi.org/10.29313/JRJMD.V3I2.2229>
- Gani, R., & Kusumalestari, R. R. (2013). *Jurnalistik Foto*. Simbiosis Rekatama Media.
- Hidayat, N. (2022, August 10). *Siswa Seberangi Sungai Untuk Sekolah*. Bisnis Indonesia. <https://bisnisindonesia.id/article/siswa-seberangi-sungai-untuk-sekolah>
- Hodge, R., & Kress, G. (1988). *Social Semiotics*. Polity Press.
- Jenkins, H., Ford, S., Green, J., & Bury, R. (2013). Henry Jenkins, Sam Ford, and Joshua Green, Spreadable Media: Creating Value and Meaning in a Networked Culture. *International Journal of Communication*, 7, 1504–1506. <http://ijoc.org>.
- Karim, I. Y., & Yulianita, N. (2021). Peran Instagram @greenarationid sebagai Media Kampanye Ramah Lingkungan. *Jurnal Riset Public Relations*, 1(2), 120–129. <https://doi.org/10.29313/JRPR.V1I2.418>
- Kress, G. (2010). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. Routledge. https://www.researchgate.net/publication/257198765_Multimodality_A_Social_Semiotic_Approach_to_Contemporary_Communication_Gunther_Kress_Routledge_London_2010_212_pp_45_bw_illustrations_15_colour_plates_ISBN_13_978-0-415-32061-0_pbk
- Kustiawan, W., Syakilah, N., Wati Simanjuntak, M., Trie Dina Aliya, H., William Iskandar Ps, J. V, Estate, M., Percut Sei Tuan, K., & Deli Serdang, K. (2023). Peran Komunikasi Pembangunan dalam Membangun Desa. *Public Service and Governance Journal*, 4(1), 144–149. <https://doi.org/10.56444/PSGJ.V4I1.883>
- Madani, M. A. (2022, August 10). *Ratusan Siswa di Cianjur Terpaksa Menerjang Sungai untuk Sekolah* | *Republika Online*. Republika. <https://visual.republika.co.id/berita/rge898283/ratusan-siswa-di-cianjur-terpaksa-menerjang-sungai-untuk-sekolah>
- Mustomi, D., Puspasari, A., Bisnis, A., Ekonomi, F., Bisnis, D., Bina, U., & Informatika, S. (2020). Pengaruh media sosial terhadap perilaku konsumtif mahasiswa. *CERMIN: Jurnal Penelitian*, 4(1), 133–147. https://doi.org/10.36841/CERMIN_UNARS.V4I1.496
- Nasution, Z. (1996). *Komunikasi Pembangunan: Pengenalan Teori dan Penerapannya*. PT Raja Grafindo Persada.
- Saputri, D. I. S., & Afida. (2025). Dampak viralitas konten media sosial terhadap perubahan norma sosial di kalangan remaja. *Triwikrama: Jurnal Ilmu Sosial*, 7(1), 111–124. <https://doi.org/10.6578/TRIWIKRAMA.V7I1.10508>
- Sari, N. Y., & Kusumawijayanti, A. R. (2024). Peran Media Sosial dalam Fenomena Viralitas: Studi Pada Akun Tik Tok @Bundacorlaofficials. *Perspektif Administrasi Publik Dan Hukum*, 1(3), 49–58. <https://doi.org/10.62383/PERSPEKTIF.V1I3.37>
- SINDOnews. (2022, August 10). *Potret Suram Pendidikan, Ratusan Siswa di Cianjur Terpaksa Menerjang Sungai Demi Bersekolah*. SINDOnews. <https://photo.sindonews.com/view/32803/potret-suram-pendidikan-ratusan-siswa-di-cianjur-terpaksa-menerjang-sungai-demi-bersekolah>
- Wijaya, Taufan. (2014). *Foto jurnalistik*. Gramedia Pustaka Utama. https://books.google.com/books/about/Foto_Jurnalistik.html?hl=id&id=5H61rQEACAAJ