



## Color as a Communicator of Emotional Messages: A Symbolic Analysis in Sunset Photography

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### Abstract

This research examines photography as a medium to visualize emotions through a symbolic approach and creative movement techniques within sunset portraiture. Employing a qualitative descriptive method and a phenomenological approach, this study explores how visual elements such as color, light, texture, composition, and movement are capable of representing complex emotions, including loneliness, self-reflection, and acceptance. The findings indicate that creative movement techniques amplify visual dynamics and establish an emotional connection between the artwork and the audience. Each visual element functions not only for aesthetic appeal but also as a symbol that non-verbally conveys emotional and philosophical messages. These results affirm the role of photography as a visual communication medium capable of deeply transmitting inner experiences. The study concludes that color in sunset photography functions as a strong visual element capable of conveying emotional messages through nonverbal communication mechanisms. Drawing upon Roland Barthes' semiotic framework, the analysis shows that the colors present in the sunset gradient operate not only at the denotative level as an observable natural phenomenon but also at the connotative level as culturally and personally embedded symbols that evoke emotional associations. The findings reveal that warm colors like orange and red elicit feelings of warmth, longing, and hope, while darker hues such as purple and deep blue evoke meanings related to contemplation, solitude, and introspection. This interpretation is reinforced by insights from interviews with Fitriani, who emphasizes that visual elements including color, composition, creative movement techniques, and lighting are intentionally constructed by the photographer to guide the audience's perception and emotional interpretation.

Keywords: Photography, Symbolic Communication, Visual Elements, Color, Creative Motion

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### 1. Introduction

Photography can be defined as a powerful visualization medium due to its inherent symbolic capacity to convey specific emotions, ideas, and values. Its ability to directly visualize concepts establishes it as an effective non-verbal communication tool, especially in expressing feelings such as loneliness, hope, freedom, or contemplation. Visualization through photography is capable of bridging the gap between perception and interpretation, allowing the audience to grasp experiences that words cannot always explain. In the context of art, culture, and media, photography functions not merely as a documentation instrument, but as a medium of expression laden with emotional and philosophical messages. Therefore, photography can be understood as a profound visualization medium that not only captures reality but also shapes

perspectives and meaning in deeply interpreting visual life.

The process of photographic creation allows for the emergence of implicit emotional messages through the symbolic meaning contained within the image [1]. According to Barthes [2] symbolic meaning in visual elements refers to the hidden message or deeper significance conveyed through visual components, such as color, as perceived within a work of art, design, or other visual media.

The phenomenon examined in this study centers on the symbolism of sunset colors as a medium for representing emotions expressed through visual images. Specifically, this research aims to analyze how the visual color spectrum of the sunset is interpreted as a marker of specific emotions.

The primary objective of this study is to interpret and articulate these emotional representations based on the conceptual framework proposed by Barthes, particularly concerning the concept of symbolic meaning in visual elements. This aligns with studies such as [3], which analyzed visual representation through image illustration.

Based on Barthes' theory (or visual semiotics), color in this context, the gradations of sunset colors is not merely viewed as a physical or denotative element, but as a cultural and conventional code laden with connotation. This connotation refers to the hidden messages, deeper meanings, or philosophical values evoked by the visual upon the audience.

Consequently, this study will critically review how the shift from photographic representation (the recorded sunset colors) to emotional interpretation (the feelings being represented) can be understood through Barthes' semiotic mechanism.

This mechanism asserts that the visualization of the sunset functions as a signifier (the form/image) that directs towards a signified (the concept/emotion) that has been socially and personally codified. The analysis, therefore, seeks to deconstruct the implicit emotional messages embedded within the visual elements of the sunset image.

## 2. Methods

This research employs a qualitative descriptive method. According to Moelong (as cited in [5]), qualitative descriptive research is intended to understand phenomena as experienced by the subjects. Furthermore, qualitative research can be defined as a process to understand human issues based on a single reference, a detailed descriptive account, and executed within a natural setting [6].

The study utilizes a Phenomenological approach, which aims to understand and describe the symbolic meaning and emotional messages embedded in photographic works as a medium of non-verbal communication. This approach is selected to thoroughly investigate the visual experiences and symbolic representations presented through the visual element of color (specifically, sunset colors). Avoid presenting general scientific concepts or general definitions in the manuscript. The output of this research will consist of documented works derived from sunset portrait photographs. The theoretical foundation utilized in this study is the Denotation and Connotation Symbolism framework developed by Barthes.

In addition to Barthes' core semiotics, the theoretical lens is complemented by the principle (as discussed in [7]). Explaining that physical movements, whether of the human body or moving visual objects, possess the capacity to express emotion non-verbally. These

visuals function as a medium of emotional expression that reflects the internal human dynamics, thereby supporting the analysis of how the visual dynamics and colors in the sunset photographs communicate affective states.

## 3. Results and Discussions

This study is grounded in the theoretical framework of symbolic semiotics proposed by Roland Barthes. According to Barthes, the interpretation of nonverbal communication can be examined through two levels of signification: denotation and connotation [8]. Denotation refers to the primary, explicit meaning conveyed by a sign, whereas connotation encompasses the secondary, implicit meanings that are shaped by cultural constructs, personal experiences, and the social context of the audience. This theoretical lens enables the analysis of how symbols or visual representations function not only as carriers of factual information but also as producers of deeper, more complex layers of meaning. These layers emerge through associative processes, subjective interpretation, and the interaction between signs and their surrounding sociocultural structures. Consequently, Barthes' framework provides a comprehensive analytical foundation for uncovering the depth of meaning embedded within visual communication.

Based on the interview with [9], it is explained that nonverbal communication plays a crucial role in shaping and conveying meaning, particularly within visual media such as photography. Fitriani emphasizes that nonverbal communication is not solely expressed through bodily gestures or facial expressions, but also through a series of visual elements intentionally constructed within a photographic work. In the context of photography, these nonverbal signs are manifested through aesthetic and technical decisions made by the photographer, including compositional choices, color arrangements, the use of shapes, camera angles, shooting techniques, and framing strategies. Collectively, these elements operate simultaneously to construct visual messages that extend beyond surface-level representation and generate implicit meanings that viewers interpret through their own social contexts and personal experiences.

The study conducted by [9] demonstrates that bento functions as a form of nonverbal communication in the film *Bento Harassment*. Their research examines how bento serves as a medium for conveying messages between a mother and her child, with semiotic analysis employed to uncover the emotional meanings and moral messages embedded within the visual elements. The findings show that bento transcends its role as a food item and operates as a symbolic representation of emotions, subtle admonitions, and the evolving relationship between the characters.

Furthermore, the research by [10] dalam penelitiannya menggunakan fotografi story untuk menciptakan foto visual yang dapat bercerita atau pesan apa yang ingin disampaikan pada setiap foto. Benang merah yang terdapat pada hasil karyanya adalah rangkaian satu foto yang saling memiliki keterkaitan yang kemudian dapat dilihat melalui gaya foto, warna dan komposisi gambar.

The study conducted by Putri and Santoso demonstrates strong relevance to the theoretical framework employed in this research. Their findings reveal that visual media in their case, bento can function as a form of nonverbal communication that conveys emotional and moral messages through structured visual signs. This idea aligns closely with the theoretical approach adopted in the present study, particularly the application of Roland Barthes' semiotic theory to interpret denotative and connotative meanings within photographic works.

In this research, photography is conceptualized not merely as a visual representation but as a textual medium that contains multiple layers of meaning. Each visual element, including composition, color, form, and photographic technique, is understood as a sign capable of communicating specific messages. Accordingly, the process of meaning-making within photographs follows Barthes' two orders of signification: denotation, referring to the direct and literal meaning of the visual object, and connotation, referring to the implicit meaning shaped by cultural constructions, emotional associations, and social interpretation.

Through this perspective, the present study expands the understanding of photography as an effective medium of nonverbal communication while simultaneously affirming the continuity between the findings of Putri and Santoso and the semiotic framework employed in this analysis.

The study conducted by [10] also demonstrates a similarity in the communicative objective, namely presenting a visual narrative capable of conveying a story to the audience. Although the objects of study differ, Tasyania employs a photo story approach to construct a narrative flow through a sequence of interconnected images. Each photograph is treated as a narrative unit that contributes to the overall meaning, forming a coherent storyline that can be visually interpreted.

Despite these similarities, a key distinction lies in the theoretical frameworks adopted by each study. While Tasyania emphasizes the construction of narrative through sequential visual arrangements, the present research applies Roland Barthes' theory of nonverbal communication to reveal the layers of meaning embedded within each visual element of individual photographs. Through Barthes' perspective, the

meaning-making process is analyzed across two levels of signification: denotation, referring to the literal meaning visible in the photographic object; and connotation, referring to symbolic meaning shaped by cultural factors, emotional experiences, and social interpretation.

Through this analytical lens, the present study interprets photographs not merely as visual sequences but as textual forms containing complex, multilayered meanings.

Accordingly, this study focuses on examining the forms of nonverbal communication manifested through the use of color as a medium for conveying emotional messages in sunset-themed photographic works. The analysis employs a symbolic approach to uncover how each color element functions as a sign that constructs meaning at both the denotative and connotative levels, in accordance with Roland Barthes' framework of signification.

The scope of this research encompasses the symbolic interpretation of color, the construction of emotional messages within sunset visuals, and the ways in which these photographic elements operate as a medium of nonverbal communication that can be received and interpreted by the audience. Through this approach, the study aims to provide a comprehensive understanding of the role of color as an emotional signifier in photography and its contribution to the formation of visual meaning.

### 3.1 Color

his study concludes that the visual elements contained within sunset photography particularly the gradient of colors serve as significant nonverbal communicators capable of conveying complex emotional meanings. Through the application of Roland Barthes semiotic framework, the analysis demonstrates that sunset colors operate not only at the denotative level as natural visual phenomena, but also at the connotative level as culturally and personally coded emotional symbols. Warm tones such as orange and red evoke associations with affection, longing, and emotional intensity, while deeper hues such as purple and blue present meanings related to solitude, contemplation, and reflective emotional states. These findings reaffirm that color is not merely an aesthetic choice but a symbolic component that constructs emotional narratives within a photographic work. Insights from the interview with Fitriani further strengthen this conclusion, emphasizing that nonverbal communication in photography emerges through intentional visual decisions made by the photographer, including composition, lighting, color arrangement, and framing. The results align with earlier studies by [11] as well as Tasyania, which similarly highlight the capacity of visual media to deliver emotional and narrative messages through symbolic cues, despite

differences in object and methodological approaches. Taken together, these findings illustrate that the interpretation of emotional messages in sunset photography is formed through the dynamic interaction between visual signifiers and the audience's sociocultural experiences. This research contributes to a deeper understanding of how symbolic visual elements shape emotional communication in photography and reinforces the role of visual media as an expressive, interpretive, and culturally grounded communication tool. Ultimately, the study underscores that sunset photography is not only a representation of natural beauty but a powerful medium that conveys inner experiences and emotional depth, offering meaningful insights into the broader field of visual communication and symbolic analysis.



**Figure 1.** Unraveling the Quiet  
Source: Rizkika Aulia

The data processing in this study was conducted through an interpretive analysis of the produced photographic works, focusing on the visual elements and the symbolic meanings embedded within each image. The resulting findings illustrate that the visualization within the sunset portraits effectively articulates strong emotional nuances, such as loneliness, hope, sincerity, and self-reflection.

Every visual element within a visual image contains its own distinct meaning [12]. The visual elements present in this artwork including the golden-orange color and the composition of the solitary standing subject contribute to forming a symbolic narrative that is not only aesthetic but also emotionally communicative. Furthermore, the application of motion techniques in the photography proved capable of reinforcing the visual dynamics and establishing a deeper emotional connection between the artwork and the audience.

Through symbolic analysis, it was found that the visualization in sunset portraits does not merely represent the beauty of time literally, but rather becomes a metaphor for human transition, change, and inner process [13]. In the context of non-verbal communication, visual elements function as a medium for conveying messages that are not verbally expressed, yet are significantly stronger in meaning through the visual representation presented.

This photographic work features a female figure dressed in white, captured in motion with a serene expression, utilizing the creative motion technique. The dark background, accented by an orange tinge, creates an atmosphere of transition between darkness and light. The subtle movement in the background forms a visual effect resembling mist or an energy vortex, thereby reinforcing the impression of inner emotion.

The symbolic meaning embedded within the visual elements of the image is as follows: the combination of colors (dark and orange). The dark color symbolizes silence, mystery, or inner loneliness [14]. Meanwhile, the orange tinge symbolizes hope, reflection, and the warmth of the soul slowly emerging from the darkness. The white attire signifies an honest and pure inner struggle in confronting silence or emotional conflict [15]. The creative motion effect on the subject and the background suggests an emotional transition, representing a journey from inner chaos toward tranquility. This can also be interpreted as a form of resistance against attachment or a desire to move out of a stagnant condition [11].

The symbolic meaning conclusion drawn from Image 1 summarizes that this photograph symbolizes the process of inner transition from being trapped in silence towards hope and self-reinterpretation. This visualization creates a touching reflective experience, simultaneously demonstrating the power of photography as a non-verbal communication medium that conveys complex emotions through visual language.

### 3.2 Angle Camera



**Figure 2.** Uniting in the Light  
Source: Rizkika Aulia

The photographic work in Image 2 depicts a female figure standing on the seashore as the sun is about to set. The sideways composition and the body position, which does not face the camera, generate a calm and introspective impression. Introspective, in this context, means the photograph creates a viewpoint for the audience to evaluate themselves, potentially inspiring their daily lives[11]. Furthermore, the dominant golden hue from the sky and the water surface provides a warm yet contemplative atmosphere.

The symbolic meaning of the visual elements in this image emerges through the intentional arrangement of compositional components that guide the viewer's interpretation, Sunset Symbolizes the transition and reflection phase of the period between light and darkness, The Sea Water This element symbolizes depth of feeling, tranquility, and a vast inner space. The sea functions as a metaphor for the human subconscious. And the golden color This hue is identified with nostalgia, warmth, and a feeling of peace. The photograph illustrates a moment of deep self-awareness and reflection. The synergy between the sunset colors, the sea, and the body movement conveys a non-verbal message regarding stillness, acceptance, and spiritual connection with the universe [16]. The artwork reinforces the notion that photography, as a non-verbal communication medium, does not merely record visual reality but is also capable of revealing emotional and symbolic narratives through consciously designed visual elements. In this context, the image serves as a tangible representation of the concept of emotion visualization through symbolism, demonstrating how visual elements can communicate unspoken messages that are nevertheless deeply felt and meaningful to the audience.

### 3.3 Silhoutett Photography



**Figure 3.** The Silent Sunset  
Source: Rizkika Aulia

The photographic work in Image 3 displays a female figure wearing a white veil (hijab) standing peacefully in the ocean water against a backdrop of golden sunset light. The subject is captured in silhouette, creating a soft contrast between the figure and the background which radiates warm colors. The tranquil water surface and the fading sky reinforce the contemplative atmosphere within the artwork. According to [17], contemplation is a form of conscious and calm attention to thoughts, feelings, or experiences aimed at developing self-awareness and inner peace.

### 3.4 Limitation and Future Work

The analysis relies primarily on a limited set of sunset portrait photographs produced by the researcher, which may not fully represent the diversity of visual styles, environmental conditions, or cultural interpretations present in broader photographic practices. The use of a phenomenological and interpretive approach also introduces subjectivity, as the identification of symbolic meanings and emotional messages is shaped by the researcher's perspective as well as the specific interview insights obtained from a single informant. Additionally, the emotional interpretations of color presented in this study may vary across cultural backgrounds, personal experiences, and visual literacy

levels, suggesting that the results cannot be universally applied without further contextual examination. The research also focuses solely on still photography, leaving unexplored how emotional communication through sunset colors might differ in other visual media such as videography, digital art, or immersive environments.

Future research would benefit from expanding the dataset by incorporating photographs created by multiple photographers, taken in various geographic settings, and produced under different lighting conditions, enabling a more comprehensive comparison of symbolic color interpretations. Subsequent studies could also integrate a larger and more diverse group of participants to explore variations in audience emotional responses and to strengthen the validity of interpretative findings. Furthermore, future work may adopt a mixed-method or experimental design to examine how specific color manipulations influence viewers' emotional perception in controlled settings. Researchers may also explore how emerging technologies such as AI generated imagery, virtual reality, or augmented reality transform the symbolic and emotional capacity of sunset visuals. By addressing these gaps, future research can deepen the understanding of color symbolism, broaden the applicability of Barthes' semiotic theory in contemporary visual communication, and enrich the discourse on emotional representation within photographic and digital visual media.

**4. Conclusions**

This study concludes that color in sunset photography functions as a powerful visual element capable of conveying emotional messages through nonverbal communication mechanisms. Drawing on Roland Barthes' semiotic framework, the analysis demonstrates that the colors present in sunset gradients operate not only at the denotative level as observable natural phenomena but also at the connotative level as culturally and personally embedded symbols that evoke emotional associations. The findings reveal that warm hues such as orange and red generate feelings of warmth, longing, and hope, while deeper tones like purple and dark blue evoke meanings related to contemplation, solitude, and introspection. These interpretations are reinforced by insights from the interview with Fitriani, who emphasizes that visual elements including color, composition, creative motion techniques, and lighting are intentionally constructed by photographers to guide audience perception and emotional interpretation. The results also align with the studies of Putri and Santoso (2025) and Tasyania (2025), both of which show that visual media whether in the form of bento arrangements or photo stories can effectively communicate symbolic emotional messages through structured visual signs. Overall, this research underscores that sunset photography is not merely a

depiction of natural beauty but a symbolic medium capable of representing human emotional experiences. The incorporation of creative motion techniques in some images further enhances the emotional depth by introducing dynamic visual effects that symbolize transitions, such as the shift from isolation toward self-acceptance. Consequently, the study contributes to a deeper understanding of how color serves as an emotional communicator within photography and reinforces the notion that visual imagery functions as an effective nonverbal language capable of articulating meanings that cannot be captured through words alone. These findings offer valuable insight for future research in visual communication, semiotics, and symbolic analysis within digital and photographic media.

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**Author Contributions Statement**

The author solely carried out all aspects of this research. This includes the conceptualization of the study design, development of the methodological framework, photographic data collection, formal analysis, and interpretation of findings. The author was also fully responsible for the investigation process, data curation, and preparation of the original manuscript draft. Additionally, the author completed all stages of writing, reviewing, and editing the article. All responsibilities related to resources, visualization, and validation were performed independently by the author in accordance with the CRediT taxonomy.

Name of Author	C	M	So	Va	Fo	I	R	D	W
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Dr. Zainal Abidin				✓				✓	✓

**Conflict of Interest Statement**

The author declares that there are no conflicts of interest, whether financial, personal, or professional, that could influence the results or interpretation of this research. The author also confirms that there are no political, religious, ideological, academic, or intellectual interests that may be perceived as potential

conflicts in the preparation of this article. Therefore, the author states that there is no conflict of interest associated with this study.

#### Data Availability

The data that support the findings of this study are available from the corresponding author, [M], upon reasonable request.

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