

Chelsea Summers

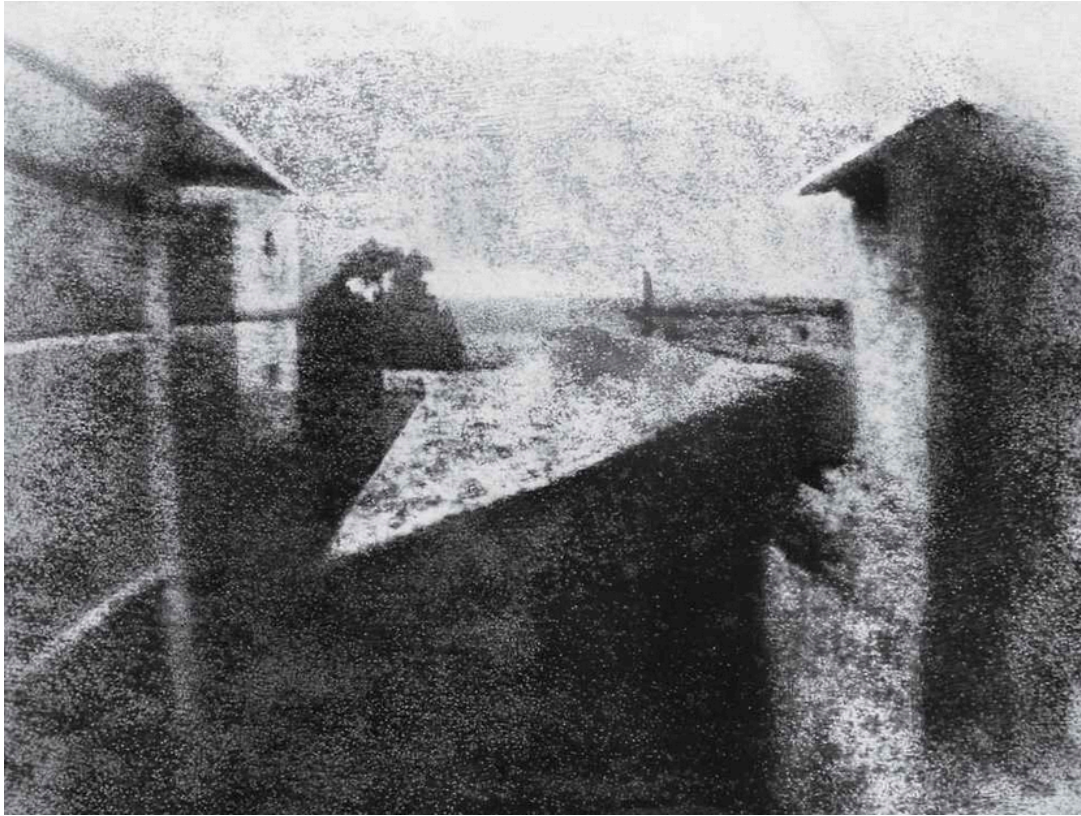
“What significance is left within the effective way of imagery throughout
photojournalism?”

In regards to art and photography as a whole, they also inherit the role of expressionism. Expressionism is a term used to describe an artistic style to convey an emotional effect through art. It was initially portrayed throughout poetry and painting, however recently the movement has been included in other forms of media such as; photography. This then will lead to the decision of the question that I will be answering throughout this piece, “What significance is left within the effective way of imagery throughout photojournalism?”

There is a lot of significance within the role of photojournalism for the reason that it contains and holds history and meaning. Journalists verbalize and register the movements of any event that has occurred, whilst photojournalists hold much more power. The photograph holds the truth as it has been physically documented. Within them, they also portray text within the image along with the story that it carries.

The link between expressionism and photojournalism is the voice that they share. Both topics communicate to the public through emotions on a high volume that usually leads to unexpected surprise. However, throughout this thesis I wish to discover and thoroughly research the advantages and disadvantages of photojournalism and the addition of expressionism from the past. In addition, I will also investigate the decreasing interest of producing work to become effective and make a difference to the community. Before even exploring the subject in question for this thesis, I already believe that photojournalists and artist’s as a whole struggle to find that factor which will astound the public as I’ve already noticed it is hard to create a relationship recently between the work itself and the viewer.

Since technology became advanced and the first camera was created in 1816, by inventor Joseph Nicéphore Niépce, the creation of this device was introduced to the world and community of artists and it changed the way of thinking, seeing and observing. Before the still recording object was invented, artists used expressionism throughout their observations such as paintings, textiles and drawings. The camera was first used as a way of experimenting and trying to capture the essence of the world through a lens. However, as technology changed and improved over the course of the years, the device of the camera began to have more uses than before.



Joseph Nicéphore Niépce, circa 1826 (Rohde, 2019)

To respond to the question above, research and analysing the movement of photography before and throughout photojournalism is a necessity. Of course, the invention of the camera was remarkable as it gave people a fresh and creative way of producing art. Not only that, but when the box Kodak camera was released on September 4th 1888 by George Eastman, citizens around the globe were able to document and capture the beautiful moments within their lifetime. (*IEEE Spectrum: Technology, Engineering, and Science News*, 2019)

Throughout this journey however with the advancement of the camera, the device in the mean time was used for recording significant events that have made history, leading to the term; photojournalism.

John Berger quoted, “Perspective centre’s everything on the eye of the beholder...”, (*Berger, 1972*). In regards to my investigation, this is a relative and an important statement to photography as a whole as it indicates the wonder of the outlook through the lens. In my analysis however, this contributes to the question of this thesis. Throughout photojournalism, photographers in that field strive to capture the essence of the movement that happens in real life to portray to the world. We see what they see. They observe and engage with their surroundings before documenting, so they can understand and manifest it throughout their work. But some photographer’s, in different circumstances will observe from a distance and represent the occurrence. Perspective through photojournalism is important and relative to the world and that is what will be explored.

Photography as a whole is a creative interest. It’s a part of documenting and art that allows people to fabricate an image that could tell a story from the past or present. It can also be signified in alternative ways to express that meaning further. Like art, photography is an attentiveness that can provide a voice to expand the recognition of the subject. It gives the community and the artists too a sense of recognition of the subject involved. It is a creative form that allows all artists and photographer’s to produce their interests through their work, there is no limits.

Within the first episode of *Ways of Seeing*, by John Berger, he mentions a statement that is extremely relevant to the subject that I am expanding research upon, “With the invention of the camera everything changed. We could see things which were not there in front of us...”, (*Berger, 1972*). When technology developed and the internet (World Wide Web), was created in 1989, by Tim Berners-Lee, (*Internethalloffame.org, 2019*), this advanced the creativity and publishing of photography even further. The creation of the picture documenting device made an impact on the art community already as it allowed people to hold onto a photograph, a memory that they cherished and were able to reflect on for as long as they wished. A moment captured within a time frame and a photograph that was tangible, something that would exist for a while.

However, since the internet was created by Berners-Lee, the progression of photography increased throughout the internet as publishing and presenting work became easier and cheaper to pursue online. As Berger states above with the statement of the invention of the camera, everything changed. For my analysis, this also connects with the creation of the internet, as many

citizens can view a piece of art, or a photograph from their computers. It became apparent that it wasn't so much more about observing the beauty of the world that we see, but it was about the beauty that we view online.

With reference to photojournalism, this becomes an advantage. Although, before the internet was discovered, photojournalists would publish their work through a magazine or photobook to advertise. Now, they are able to issue their projects online, to raise attention and observance to the disasters and occurrences that happen throughout humanity. This could be an alarming subject to highlight because although technology and the aspects of humanity have to change and evolve, sometimes an upgrade can be an issue.

A photojournalist and American war photographer, Robert Capa documented some of the most powerful, and memorable images in relation to the war. Capa made significance within photojournalism and used his gift as a photographer to share the visions that he witnessed. His images overtime made the public realize the pain and the anger that occurs throughout the world; sharing the truth of what happens. Photographing the World War 2, Capa's body of images of the Normandy Invasion became the most impactful from the war, including D-Day and the Spanish Civil War. He states, "If your pictures aren't good enough, then you aren't close enough", (*Encyclopedia Britannica*, 2019). Stating that the more detail photographers include in their images, especially with photojournalism, the increased impact it can have leading to a phenomenal image.

Throughout Capa's work, artists and individuals from over the course of time have become astound to the bravery and the no fear he has to create phenomenal pieces of work. It is evident just by observing the images he demands to register the ongoing movements in order to create history. He is an individual who is considered magnificent in the photojournalism world, ranging from the collection of books he has published, to the exhibitions and the work itself.

Considering his body of work is raw, bold and can be hard to digest, he is known and been praised upon for his significance within the photography interest.



Robert Capa, Normandy, France 1944 (Bbc.com, 2019)

Within photojournalism however, the impact that it can give has slowly decreased overtime. Going back to the brief discussion of technology and the invention of the internet, the advancement of technology, such as mobile phones has also made a significant change across the globe. Individuals are able to capture moments with either photographs or videos through their mobile phones and upload them to the internet. According to The Guardian's website, Antonio Olmos expresses his opinion on the matter of the advancement of mobile phones. He states, "Photography has never been so popular, but it's getting destroyed. There have never been so many photographs taken, but photography is dying", (Jeffries, 2019). The relevance in this opinion is the truth behind it and how literal it is. Although mobile phones have had a significant impact in terms of technology, it is also taking possession of the art of photography and expressionism as the general public are able to capture moments that photojournalists are made for in a term of being an artist.

So, ever since this became a 'trend' in the last 5 years and more, the effectiveness of photography and art as a whole, has decreased significantly. The importance of capturing a moment and documenting the emotions through art or imagery has become lost and the value of an image that could change a perspective has gone.

How do we get back to an effective way of imagery?

In the 21st century, finding meaning throughout art is becoming more difficult. Photography and art as a whole used to make a tremendous impact to the community and the issues that were occurring at the time. Nowadays, artists are struggling to create pieces of work that are important and could potentially change the way people think for the greater; especially photojournalism.

A photograph that can convey pain, suffering and anger is an image that speaks the truth and the traumatization. Napalm Girl, which was shot by a photojournalist named Nick Ut in 1971 became an image that changed the ways of seeing and thinking. It changed the Vietnam War and it also made a difference to society. In a video online, the photojournalist explains the story behind the image that he captured and what he witnessed himself, “I covered a lot of Napalm, but never a picture like that”, (*NBC News, 2019*). It spoke about the conflict, abuse and the incredible amounts of pain that people were experiencing and feeling. Ut conveyed a lot of emotions throughout that photograph, and although the image is raw, stomach-wrenching and shocking to view, it’s the truth of the events that happens. Nick managed to shift the public opinion’s and beliefs into a more realizing thought process with that photograph. You can hear the background noise of the explosions in the distance, the heavy footsteps from the soldier’s boots hitting the ground for that to be then overshadowed by children screaming in agony and pain from the burning on their skin.



Nick Ut, June 8th 1972 (All That's Interesting, 2019)

Ut represented photojournalism at it's finest by producing images that viewers could understand and theoretically listen to. Because although the news suggests a particular storyline to make the community believe, photojournalists had the upper-hand because of the veracity that they could capture within an image. Discussing this overwhelming image also links to the idea of expressionism throughout art and photography; to create a conversation with the viewer through their work and convey a story.

Images as horrifying as this can be hard to process, but why turn your head when events like this exist?

Photojournalists such as Capa and Ut have made history within the art of photography and history itself, by documenting and capturing the truth in the images to spread awareness. Sharing the historical moments and making a difference within the community. "Yes, there are a million images out there, but these journalists are the ones that are the most compelling", *Kira Pollack (Rohde, 2019)*. This signifies that although the internet and the community of art is filled with imagery, there are a selection of those that make the difference and created by professionals who strive to make a change within society and their beliefs.

Although the idea of photojournalism is sinking, others may say it's a positive outcome. Some photographer's believe that photojournalist's are seeking for the truth and they search to find a story to publish and that could potentially apply to today's society due to the advancement of changes. Photojournalists many years ago strived to capture the essence of the event and to try and express the conversation throughout their body of work. However, nowadays the meaning of photojournalism has changed it's course and the meaning of that word has altered. Thousands of individuals gather and suffocate against each other to steal and create a photograph that would be linked to a different story; thus creating fake news.

Photojournalism has changed significantly, into a perspective where the role is considered annoying and frustrating to the public. However, the type of photojournalism that has been linked to those descriptive words are 'Paparazzi'. This type of documentation involves zero amounts of privacy and individuals who are eager to take a photograph to then later provide a story. Majority of the photographs that are included in articles and magazines are blown out of proportion to the extent of unrealistic stories and imagery.

Whilst still responding to the question of this investigation, “What significance is left within the effective way of imagery throughout photojournalism?”, discovering the alternative opinions on the topic is important when coming to a conclusion. Is there any importance within photojournalism left? Has photojournalism turned into a different type of photography and is it no longer considered documenting and recording the truth?

Adam Broomberg & Oliver Chanarin; two artists and professors of photography discussed and shared their opinions on photojournalism throughout a section on their website named, ‘Unconcerned but not Indifferent’, in March, 2008 which was published in foto8 Magazine. They spoke about their beliefs what they personally think about the value of photojournalists. They both converse about Robert Capa’s courage and the strive that he had to frame unforgettable images.

However, in the text the conversation quickly turns south when discussing the future of photojournalism as a whole. “Photographs hardly ever break the news these days. In Scotland Yard’s recent investigation into the series of events that lead to Bhutto’s death, videos taken on mobile phones, rather than the work of professional photojournalists (like this one above), were used as evidence. In recent years some of the most striking visual images of major news events, such as 9/11, Abu Ghraib, the Tsunami, and Hurricane Katrina, have been captured by ordinary people who just happen to be there with their mobile phones or video cameras. Where does this leave the photojournalist who has been acting as our brave proxy, sending us reports from the front line of life since the Spanish Civil War?”, (*Broomberg & Chanarin, 2019*). Even artists themselves doubt the future of photojournalism and the power it holds, they believe that it has been recently taken for granted due to the invention of mobile phones and technology. Although individuals who are not considered as photographers tend to capture images without the intention of being creative, they are also taking away the jobs and respect of the photojournalists themselves.

In addition, Broomberg and Chanarin also scrutinize the paranoia and uncertainty of the news as they publish any imagery of video evidence they can receive, this leading to the decreasing power that photojournalists have. They no longer obtain the strive and willingness to capture the truth and to create conversations in their work because of civilians being fortunate enough to experience the major events that photojournalists should be recording.

Also, a conversation was created between journalist, James Estrin and Donald R. Winslow on Feb 15th, 2017 in discussion of the uncertain future of photojournalism. Winslow had the role years ago of being an editor for the National Press Photographer's Association's News Photographer website and magazine. According to the article, Estrin spoke with the individual about photojournalism as that was Winslow's focus as an editor.

Throughout the conversation, they exchange thoughts about the topic and what Winslow believes what will happen to it in the future. Furthermore, he also explains the advanced change in paying photojournalists to travel and take a set of photographs as nowadays it's about finding someone in a specific location and paying them low rates, which this then leads to the job itself dying because of funds.

"So remember how photographs used to be unique, and you would take someone and send them to Europe to make a specific set of pictures and bring back this story to readers who hadn't seen anything like that before? Well, the advent of the internet meant that picture editors, in many instances, stopped sending people off on those stories and instead used the internet to find a photographer who was already in Bucharest or Prague or Lagos and have them email their images back", (*Estrin, 2019*).

Although photographers and artists will take an opportunity on sharing the work they've created, the statement also defines laziness in the news and publishing area which can affect the significance of photojournalists and the importance they have.

Later on in the conversation, Winslow also states his opinion on the matter of social media, "This period of time has also seen the explosion of images on the internet and in social media, and that affects photographers", (*Estrin, 2019*). Whilst also keeping in mind the title of this thesis, the statement above is relative because of the collision of imagery that is being posted and seen on the internet. Thousands are being uploaded every hour onto the online community, yet only a small percentage of those are relevant to the photojournalism world. The confusion and overload of photographs and videos make it extremely difficult for artists and photographers to exhibit and present their work. This has also lead to the drop in the effectiveness that imagery used to have.

Without considering the advancement of technology, photography has been taken out of context on a large scale, to the extent where the art, thought and time has been removed. It is possibly now viewed as just an image, a photograph taken, rather than an art form and a style of

creativity to portray a message. The significance and noticing the message behind the work of art is no longer more, this strongly relates as an answer to the question of this thesis.

On to discussing the recent events that would make history, there is a small minority of photojournalists that were able to capture the moments to convey the truth. Whilst also relating back to the technology problem, it is certain that the mobile phones and the internet as a whole, inherited a large role in the situation. It is clear that photojournalists are now considered as 'irrelevant' and not as important as they once used to be. The saddening truth is that photographers in the journalism field have an inconsiderable chance of using their passion and style of art lately. Although there are a substantial amount of terror attacks occurring in the past few years, those artists still struggle to document and capture the movements. They still find difficulty in being able to pursue that interest for the reason of technology and individuals recording on their mobile phones. The term for this is called, 'Citizen Journalists', meaning normal people taking photographs, whether it would be through their mobile phone or own camera. They are not photojournalists. In completion to the subject of the advancement of technology and the internet, this is a key reason as to why photojournalism is dying.

In my own opinion from research and being interested in the art of photography, photojournalism is vital and important to the community. It portrays a story that others are not able to view or understand in that particular moment. It provides a sense of validation and it gives the public the ability to see the changes in the world from across the globe. Photography is an art form that can be extremely creative, from using alternative medias to a range of interests that the eye of the beholder of the camera is latched to. But sometimes, the way that we consume the imagery is questionable.

Perceiving a piece of art or a photograph can be occasionally troublesome to comprehend due to the artistic ways of thinking. However, combining power, the truth and a sense of individuality gives the artist the ability to create an outstanding piece of work. But unfortunately, that's not always the case. Artists and photographer's struggle and are unable to find solutions for their work to turn it into something magnificent, something that would catch the public off guard, to send a message. It is clear nowadays that this issue is becoming the norm. The significance of imagery is lost and the capability that it can give is dying.

How are artists able to make an impact on their work?

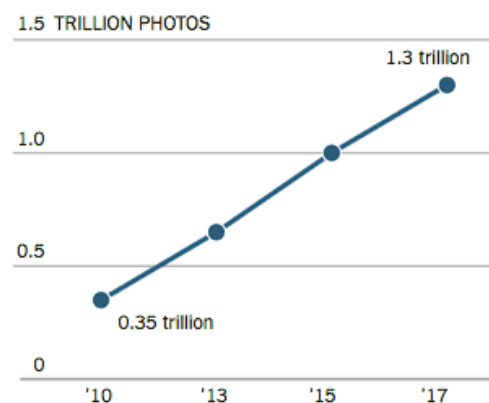
Discussing the past to the present can be quite difficult sometimes, in terms that things may never change or they're simply not that valid. However, in this thesis, exploring the past and the present in the terms of imagery will be necessary and should be easy to conclude depending on the exploration of my research and what I discover.

In a recent lecture I attended on the subject of the importance of photojournalism, I noticed a lot of differences which could potentially be linked to social change. I understand that over the course of the years, things will develop and improve, but does that mean that certain aspects of it has to be lost?

In relation to the discussion above and the terms of technology, I discovered this website that states the drop of photography from a camera itself, rather than a mobile phone. It discusses the past, present and the opinion for the future and how much photography will be considered as a style of art rather than just an image taken from a mobile phone. The New York Times article named, 'Photos, Photos Everywhere' written by Stephen Heyman, (*Nytimes.com*, 2019). Heyman discusses in the article, the drop in the public using camera's and they're now taking an interest in mobile phones. Apparently in 2000, Kodak announced that customers around the globe had taken approximately 80 billion photographs, setting a record. However, as Stephen states, since digital photography was introduced, the statistics changed significantly. This website in discussion and review has provided its readers with graphs so they are able to see the significance of it and how much of a change has been made.

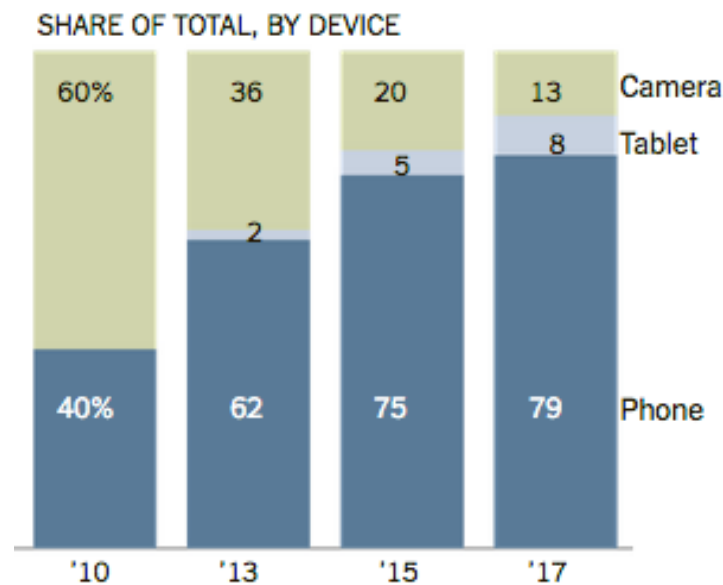
Digital Photos Taken Worldwide

Data after 2013 are forecasts



(*Nytimes.com*, 2019)

By observing the graph above, it is clear to see and understand the huge growth in digital photography, ranging from the year of 2010 until 2017. From 0.35 trillion images to 1.3 trillion. In between those years, the digital aspect of photography has risen and it has quite frankly taken over. The interest in film photography is no more.



(Nytimes.com, 2019)

This second graph being presented however shows a more alarming statistic growth for the photographers and artists. In 2010, the photographic device of the camera itself was used 60%, whilst the mobile phone was used for 40%. This is because mobile phones were still being advanced and changed for the better, where as some didn't obtain a great quality camera. However, on the other hand, by viewing the year of 2017, the growth of the mobile phone being used has jumped massively to 79%, quite daunting to say the least. The camera, which birthed photography, has been decreased to a shambling 13%. I understand that things change over the course of time, but why do we have to forget about photography and how relevant it can be? Instead, we all seem to strive and rush to the chance of taking a plain and simple image form our mobile phones.

Diane Arbus, an American Photographer captured and made sure to highlight the value and represent the differences of people. She was interested in the uniqueness that each individual had and she aspired to broadcast that throughout her work to make a change. Arbus was an individual who became an inspiration to other artists and photographers. During her photographic years, she documented some of the most compelling and powerful images that did make a change. They spoke about everyone's beliefs within the images and how they wish to express themselves despite the rules of society. In addition, she also wanted to create a voice for the alternative people that were not considered as a normal human being, individuals such as; the disabled, nudists, transvestites and circus performers. Arbus believed that a voice should be shared and every sole person should have the opportunity to convey their story.



Diane Arbus, 1966 (Smithsonian, 2019)

A controversial image. A photograph that shows the truth. Many people used to believe that transvestites and people who were interested in other different fields were not ordinary and they simply were a shame to society. They were frowned upon and simply abandoned with no recognitions for their optimism and courage. But that is what Arbus desired to hopefully develop for the better. The photograph shows a male, smoking a cigarette with curlers in his hair and he's simply comfortable within his own skin. No shame and no fear.

Although Arbus was not a war photojournalist or documented saddening events, she was a photojournalist who wanted to rectify the situation of hatred for the alternative.

Other photographers who managed to reform and fix the mindset of society were Dorothea Lange, Don McCullin and Henri Cartier-Bresson. They aspired to seek the true story about the social, environmental or political events. They believed in sharing their views through a photograph to publish to the world of the devastating occurrences that have happened; sharing the observation. In the past, although materials were limited the the access to the internet wasn't available, artists and photographers still managed to create pieces of work that were distinctive and influential. It's inspiring to myself as an artist and the decline of reporting the differences within society throughout their work is disappointing.

What is lacking in the photography field nowadays compared to 50 years ago?

On the other hand, the present however has changed. It has become more of a mandatory necessity in the journalist world that images have to be taken just for a news article or broadcast. Not because it will increase the awareness of the events and the social disasters that occur.

I recently discovered an article on the internet that discusses a tragic and horrific death of Muammar Gaddafi. The article, written and published by the Daily Mail, suggests exaggeration and persuasion. Exaggeration because of the way it was written and persuasion for the amount of questions and insulting statements. The short article briefly conveys the horrifying death of the former prime minister and provides their statement with a video and screenshots that have been withdrawn from it. From a researcher's point of view, the presentation and the displayed article in question was not necessary in the terms of professionalism. It is clear that news articles such as the one above simply do not question their choices. I understand that the news has to include vital

information to present to the public but does that mean taking it one step further and having no respect for the one's suffering? (*Mail Online*, 2019)

In addition, the Daily Mail's evidence to their claim is a video of the event. A video that was captured by a Citizen Journalist, not a photographer. This relates back to my research and comparing the past to the present, in terms of the power of photojournalism and how often the artists are recognized. It's no longer about the photographer's capturing the essence and the truth of the event in an image, society now are more focused on just a picture of a video itself, which from an artist's point of view, isn't special.

However, to be able to finalize an opinion on the subject of this thesis, I must research the positive and the negative of change. Also, trying to discover if there are any photojournalists within the 21st century who are still recognized and considered. I found an individual named Richard Drew, who is interested in the journalism aspect of photography. Drew is known for an iconic image that he documented at the World Trade Center towers which followed the September the 11th attacks. The photograph being discussed involved a man falling from that particular building.



Falling Man, Richard Drew, 2001 (100 Photographs | The Most Influential Images of All Time, 2019)

The image shows an individual, falling along side of the tall building, surrounded by gravity and emptiness. Although the snapshot of the human being is minimal and doesn't include a lot of detail, it also shows pain and suffering to a large extent. The willingness to escape from the horrific tragedy of the 9/11 attacks, fleeing the scene in hope to stay alive. However, even though this picture is raw and extremely hard to digest in the human mind, it holds the truth and how an event so devastating, can change your thought process and make you become something else. When this image was published in the newspapers however, it didn't have a positive outcome to say the least. Many people felt disgusted and horrified by the lifeless body targeting the ground in the position of an arrow. No emotion, no expression involved, just lifeless. The 9/11 attack disrupted the whole world, shocking the nation to the core. But for those who lived near and experienced the suffering loss of others, this photograph was difficult to digest.

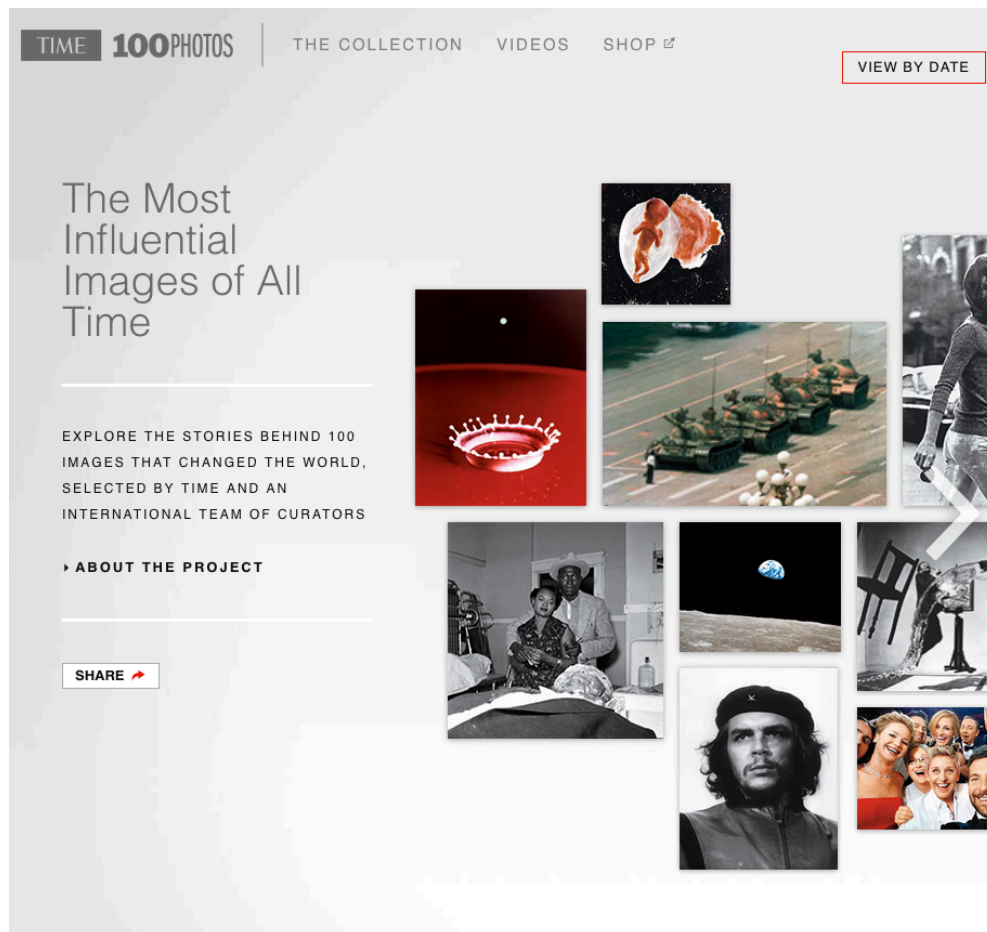
It does explain a story however. In my own opinion this image captures the feeling of giving up, the emotions of sadness. It is believed that not many photographs from that event included human beings as the majority of the documents taken from that day involved the planes and towers. But Drew, as a photojournalist seemed to have wanted to document the other side of it. The people who were affected.

Although I have stated throughout this thesis that photojournalism is dying and not used as frequently anymore, artist's like Drew himself strive to keep it alive and as a photographer myself, that is inspirational.

Sometimes, photojournalism isn't always discussing tragedy. There are other photographers who are considered as journalists who have the interest of documenting society as a whole, or the evolution of nature perhaps. I know that there is a various different amount of fields that photojournalists can sink into, but throughout this thesis, I have been looking more into the effective way of imagery and how less of an important aspect it has become. Some artists are able to pursue that throughout their work, whether it would be in an exhibition or published online or through the newspapers. However, just by researching the impact that photojournalism has had on society and the nation, it is evident that it is decreasing rapidly.

I discovered this website which has become an important aspect of my research, and it presents 'The Most Influential Images of All Time'. It includes photographs that have changed

aspects in the world, either for the good or for the better. The website provides a range of imagery from 80 years ago until recent, digital or film. Some of the photographers involved in this brief article are extremely well-known for their talent and documentation through the camera; such as Robert Capa, Paul Strand, Eddie Adams and Dorothea Lange. Majority of the images throughout that collection presents pain, tragedy or anger. It shows history strongly and it gives a reminder to the public of the bravery from the past few decades.



However, I have a disagreement with the title of the article itself. Although it is representing photographs that have changed the outlook on the public, the word 'influential' is not appropriate. I understand that the images involved show the legacy of photography and the historic events that include bravery, but influential is a stretch. Obviously the photographs that are on the website show bravery and the importance that it needs to be shared for observance and to increase the concern on the tragedy throughout the world but stating them as being persuasive for a positive impact is inaccurate.

The article itself however shows the most recognizable images from the past century that have either made a change, started a revolution or increased awareness.



*Soweto Uprising, Sam Nzima, 1976
(100 Photographs | The Most Influential
Images of All Time, 2019)*



*Fetus, 18 weeks, Lennary Nilsson, 1965
(100 Photographs | The Most
Influential Images of All Time, 2019)*



*The Hooded Man, Sergeant Ivan
Frederick, 2003*

*(100 Photographs | The Most
Influential Images of All Time, 2019)*



*Gorilla in the Congo, Brent
Stirton, 20017*

*(100 Photographs | The Most
Influential Images of All
Time, 2019)*

Soweto Uprising and The Hooded Man convey agony, suffering and the sense of feeling lost. Despite the fact that the scenarios are completely different in terms of comparison of those photographs, they both share the first reaction of horrific and the sense of being disgust. Truth is, it happens.

In terms of this website and it relating to my question of this thesis, those images on that online document have a strong effective way of portraying the story. Despite the possibility that they have their own story and occurrence of event, they all link. They captivate the viewers in a particular way, whether it would be through emotions, identity or scenery. Every photojournalist has their own technique in producing imagery but the work that been listed onto the website show diversity and they clearly manifest the movement, conversation and emotions. It can be difficult producing art that will capture the viewer's attention and to make them understand what you're trying to present, considering many types of installation or styles of documentation have been used. But, in being able to conclude this paragraph of discussion, it is more about the story that has been included.

Concluding my opinion could be challenging in a sense of the broad research I've discovered and the different opinions from artists, photographer's and journalists. However, I think finding that medium between the effective way of imagery and keeping photojournalism an ongoing aspect of photography could be difficult in the future. After analyzing the research and discussing the difference's and the similarities between the past and the present, the finding's of the imagery that has been produced, photojournalism could be no more within a few years. That's if citizen journalists advance and that eventually becomes the 'norm' within the news. There are some photographer's in the present who still strive to capture the essence of the truth and believe in making a good image. But, does that mean it will be seen? As I've previously stated, the internet has become flooded with different types of media, whether it would be video's or mainly images. Trying to find that potential breakthrough as an artist is difficult and as time goes on, with the internet and technology becoming better and easier to use, it will only become harder for those artists and photographer's to present their work and to make a difference.

Everyone could become a photojournalist potentially, but going back to John Berger's quote, "Perspective centre's everything on the eye of the beholder...", (*Berger, 1972*), it's more about what people capture through their lens, what they wish to document. There could be millions of photographs made in the next few months, but are they all significant? They could be significant to their own personal life, but will it be to the public? Some photographers are brave. Some photographers strive to make a good image. Some photographers make a difference. It's not about favoritism and not considering other artists to be good or bad, because the truth is we all have our own interest and we all create exceptional work. But to be able to create work that will become effective and to impact our community is difficult and I personally think that it takes an artist with strong beliefs to make that happen. We could possibly make a difference within the art community. To be able to find that strive and interest in a particular subject, and to be able to create a piece that would change the beliefs of the public for the better will change the course.

Is it possible to get back to the effective way of imagery or will this interest of capturing the truth become non-existent in the years to come?

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