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© ZSÓFIA PÁLYI Finalist / Portrait Awards 2015



© JODY MILLER Finalist / Earth Awards 2015



© ANNA GRZELEWSKA Winner / Emerging Talent Awards 2015

At LensCulture we believe that recognition and exposure are key for photographers of all levels to move forward creatively and professionally. Now, more than ever, there are online and offline opportunities for photographers to participate in photography events, engage with their community, and share their work to get feedback and connect with meaningful exposure.

We created this guide to help you do just that. Inside, you will find a wide-ranging collection of advice from photo industry professionals as well as resources for portfolio reviews, photo competitions, marketing your photography, and more. We compiled this information with the help of our network of experts, who were asked to provide insight and advice to photographers. This guide is meant as a resource that you can use, right now, to take action and gain exposure. With that, we invite you to submit your work to our annual Exposure Awards 2017, which is now open for entry. Use what you learn here to get the most out of this opportunity. Don't miss out! Good luck and happy shooting!



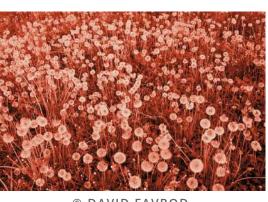
PARTICIPATE. ENGAGE. SHARE. CONNECT.

The Exposure Awards is our largest annual competition, attracting worldwide press coverage, industry attention and the support of photography-lovers around the globe. We welcome submissions from photographers with no limitations on age, level, genre, or location.

Awards include participation in the Exposure Awards 2017 online exhibition; exposure at over 50 international photography festivals; publication in the upcoming photobook, *The Best of LensCulture Today: 150 Contemporary Photographers*, which will be distributed to over 1,000 industry insiders and sold worldwide; and so much more. This is our largest and most prestigious competition of the year, and YOU are invited to submit your best photographs to gain worldwide exposure.



© DELPHINE SCHACHER
Finalist / Portrait Awards 2014



© DAVID FAVROD Winner / Exposure Awards 2013



© FABIAN MUIR Finalist / Magnum Awards 2016



© SIAN DAVEY
Juror's Pick / Emerging Talent 2014



© PASI ORRENSALO Finalist / Exposure Awards 2015

WORDS OF WISDOM FOR EMERGING PHOTOGRAPHERS



ALEXA BECKER

Acquisitions Editor
Kehrer Verlag Publishing
Exposure Awards 2017 Juror

Even though we see a flood of images every day, I hope to seephotographs that are intelligently made—photographs that touch the

soul and the mind. If change can happen within every single one of us, I

think images do have the power to change things for the better. That's a lot to

expect from the Exposure Awards, but I'm optimistic.

A good photograph is one that communicates a fact, touches the heart and leaves the viewer a changed person for having seen it. It is, in a word, effective. — IRVING PENN



DENISE WOLFF

Senior Editor
Aperture
Exposure Awards 2015 Juror

Sequence here—it's more about making a strong first impression with killer photographs. And similarly, with the written statement, make sure it is clear in the first sentence or two what the project is about. The background and details can follow later.



CHRIS LITTLEWOOD

Photography Director
Flowers Gallery
Exposure Awards 2015 Juror

Viewers don't want to be told how to interpret the work and they definitely don't want to read vacuous, vague art-speak. Just explain in simple terms what you've done and what you were hoping to achieve. Keep it simple and let your images do most of the talking.



MARION HISLEN

Curator and Director
Circulation(s) Festival
Exposure Awards 2015 Juror

Lam looking at the coherence of the series, principally between the concept and the images themselves. Sometimes the first image is strong but the rest are weak. That's not enough. Remember, originality is important, but the technical quality has to be there as well.

Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures. — DON MCCULLIN

EXPOSURE EVENTS AROUND THE WORLD

International photography festivals are a very important and accessible way for early and mid-career photographers to reach new audiences around the world. That is why LensCulture has partnered with over 50 festivals to showcase the winners of our competitions. And that is why photographers interested in getting global exposure for their work should be following the activities of top-notch festivals, both near and far. Below is a list of 12 festivals that offer various open calls that are worth looking into (not to mention other ways of participating: portfolio reviews, lectures, and more).

I don't believe a person has a style. What people have is a way of photographing what is inside them. What is there comes out.

— SEBASTIAO SALGADO





Circulation(s), Paris, France Festival of Young European Photographers LEARN MORE »





FestFoto, Porto Alegre, Brazil LEARN MORE »





FORMAT, Derby, UK

LEARN MORE »





Krakow Photomonth Festival, Krakow, Poland

LEARN MORE »





Athens Photo Festival, Athens, Greece

LEARN MORE »





Cortona on the Move, Cortona, Italy

LEARN MORE »





LOOK3 Festival of the Photograph, Charlottesville, USA

LEARN MORE »





Unseen Photo Fair and Festival, Amsterdam, Netherlands

LEARN MORE »





PhotoVisa, Krasnodar, Russia

LEARN MORE »





Angkor Photo Festival, Siem Reap, Cambodia

LEARN MORE »





Medium Festival of Photography, San Diego, USA

LEARN MORE »





Tokyo International Photography Festival, Tokyo, Japan

LEARN MORE »

THE LENSCULTURE NETWORK

We see a lot of photography. Submissions come from all over the world — 145 countries and counting. As part of our mission to discover the best, we've learned that successful photographers participate in a lot of exposure opportunities. To this end, we have created a new service to make it easier for photographers at all levels to move forward creatively and professionally. The $\underline{\text{LensCulture Network}}$ aims to help photographers elevate their photography practice and gain ongoing international recognition and exposure.

We crafted the benefits of the LensCulture Network to reflect the advantages that photographers are most interested in receiving as well as what we have found to be most effective for launching careers.



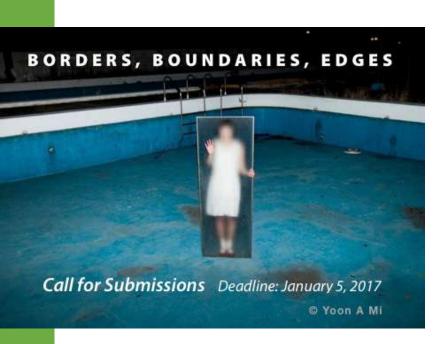
a LensCulture Network Member is that you can submit your work to be considered for the <u>Network Gallery</u>, an online gallery curated by LensCulture editors which we promote to our worldwide audience of 2 million. There is no limit on how often you can submit.



ENTER LENSCULTURE COMPETITIONS AT NO ADDITIONAL COST: As a Network Member, you will be able to submit up to 5 entries to LensCulture Competitions at no additional cost. This provides an annual savings of 35% on fees. You can start by entering the Exposure Awards 2017.



FREE PRIORITY SUBMISSION REVIEWS FOR ALL OF YOUR ENTRIES: You will receive meaningful critiques and actionable feedback on your photography, plus recommendations for improving your practice, within 30 days of submission (compared to the standard 90 days).



EXCLUSIVE JURIED EXHIBITIONS FEATURING NETWORK MEMBERS: Only you and other LensCulture Network Members are eligible to submit your work to our new guest-curated, juried exhibitions. The next exhibition, themed *Borders, Boundaries, Edges*, will be curated by Lisa J. Sutcliffe. These online exhibitions will be promoted to our global audience and made available to curators and festival organizers for presentation at their own events and venues.

LEARN MORE ABOUT THE LENSCULTURE NETWORK »



PHOTOGRAPHY COMPETITIONS

Competitions are an excellent way to get your work in front of the people who matter—influential jury members can have a career-building impact on any photographer. That said, there are a lot of photo competitions to consider, and the quality and results vary widely. We asked hundreds of photographers who entered our competitions—as well as photography experts—to define the most important factors for choosing competitions. Below, we've included a checklist of things to consider when entering a competition.



© HANNAH COOPER MCCAULEY Winner / Emerging Talent Awards 2015



© EDUARDO LEAL Winner / Earth Awards 2015



© HELGE SKODVIN Finalist / Magnum Photography Awards 2016



© MOLLY LAMB Winner / Emerging Talent Awards 2015



© ZORA MURFF Winner / Emerging Talent Awards 2015

GETTING EXPOSURE DURING PHOTOGRAPHY COMPETITIONS

One of our primary goals with every LensCulture competition is to make sure photographers get the most out of participating, whether they are ultimately selected as a winner or not. We truly believe that hearing the results of a photography competition is simply the final step, while there is a world of opportunity that begins at the moment you submit your work and continues after the competition ends. Here are some ways to get the most exposure for your work during competitions.

1 Make the Most of Your Time

Prepare your work for presentation, feedback, and international exposure. Submit immediately when the competition opens, then use the time before the deadline to share your work in order to get as much feedback as you can. For competitions through LensCulture you can use the feedback to edit your submission all the way up to the deadline.

2 Get Feedback from the Community

Over 50% of entrants share their work on Facebook and through emailing their contacts BEFORE the deadline. Posting your work online can bring in feedback from the hundreds of thousands of photography lovers through Facebook groups, online forums and Facebook events. Use these networks to engage with the community and incorporate feedback before entering competitions.

Interact With Photographers Worldwide

Providing feedback to other photographers can help encourage them to do the same for you. Through our community development we've found that the quality of the feedback given from one LensCulture photographer to another is extremely high. Use this to your advantage — more eyes on your work means more important feedback.

Don't Miss an Opportunity

We've found that most photographers who win awards enter several competitions per year — it's part of their business practice. By limiting yourself to only one or two competitions a year, you are missing out on valuable opportunities to gain international exposure, public recognition, and to connect with photography industry professionals. Enter as many competitions as you can, and look out for special price options like reduced-price bulk entries or student photographer discounts.

One doesn't stop seeing. One doesn't stop framing. It doesn't turn off and on. It's on all the time. — ANNIE LEIBOVITZ

WORDS OF WISDOM FROM PHOTOGRAPHY EXPERTS



MATT STUART

Matt Stuart
Street Photographer
Magnum Photos Nominee

Remember this: when at last you get that shot you've been looking for, in a thousandth of a second, all those frustrations and near-misses will have paid off. So get out there and keep shooting!

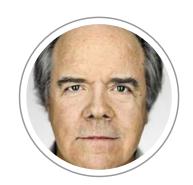
I fell in love with the process of taking pictures, with wandering around finding things. To me it feels like a kind of performance. The picture is a document of that performance. — ALEC SOTH

away!



JIM CASPER

Editor-in-Chief *LensCulture* **Strong photo**—one that grabs the viewer's attention and forces him or her to stop and study the image, to read the caption, to want to see and learn more...you need to hook the viewer right



WILLIAM HUNT

Collector, curator, and consultant New York City, USA **Give me some mystery, ask something of me.** Surprise, delight, engage, provoke, stagger, insist, demand!

Photography is a language more universal than words. — MINOR WHITE



KRIS SANFORD

The exposure I've received through LensCulture has truly been career-changing!



Over a year ago I changed my outlook and the approach to my career. I looked at photographers I admired, identified how their careers progressed, and that helped me shape my own future goals. I also became more assertive in seeking out opportunities and began saying "yes" whenever possible. I became more persistent about applying to photography competitions. The LensCulture Exposure Awards introduced my work to an international audience and I've had quite a few accomplishments since the Photo London exhibition last May! I'm thankful to have been so busy these last several months!

KRIS'S SUCCESS

Exhibitions

- Solo exhibition, Elizabeth
 Houston Gallery, New York City
- Juried exhibition, Center Forward, Fort Collins, CO

Festivals

• GETXOPHOTO, Getxo, Spain

Publications

- Black + White Photography Magazine (UK)
- Slate (US)
- Huffington Post (Worldwide)



MICHELLE SANK

When I won the LensCulture award in 2012 for work from my series "In My Skin," I was mid-career and known predominantly for my work on youth culture.



The award afforded me increased exposure worldwide and the images continue to be published and exhibited. In addition, this attention created a new awareness for the subject matter that I have been exploring in greater depth over the past four years.

MICHELLE'S SUCCESS

Selected exhibitions

- Unseen Photographic Fair,
 Amsterdam
- Olympic Portraits,
 Photographers Gallery, London
- Australian Centre of Photography, Melbourne

Publications

- Oltre l'immagine: Inconscio e Fotografia (book)
- GUP Magazine
- Esquire Russia
- Huffington Post

Awards

- Honorary Mention for the UNICEF Photographic Prize
- Gold Award, San Francisco International Photography Awards



RICHARD TUSCHMAN

Winning third prize in the 2013 LensCulture Exposure Awards was a key development in taking my career to a new level. Even though I received the award almost three years ago, it has been a gift that keeps on giving. But let me start at the beginning:

Though my individual achievements and successes were wonderful, just as important was the ongoing "snowball effect." Namely, on the heels of the Exposure Award, I found I could *position* myself in an entirely new way in the photography world. For example, when it came time to launch my latest body of work, "Once Upon A Time In Kazimierz," I was able to get people's attention, largely through social media. I conducted a highly successful Kickstarter campaign to help fund the production and exhibition expenses for the "Kazimierz" project, which would not have been possible without the online presence that the LensCulture Exposure Award helped create.

RICHARD'S SUCCESS

1,000 new likes on my
Facebook page in the week
following the announcement

Numerous print sales

Interviews and features in many online sites

- Feature Shoot
- Resource Magazine
- Huffington Post
- Adobe Inspire

Portfolio features in print magazines around the globe

- Portrait Photography (China)
- Exposures (Japan)
- Amica (Italy)
- Aesthetica (UK)

The Kickstarter, in turn, helped to create a lot of buzz for the project and the upcoming gallery exhibitions. Consequently, that led to a bonanza in favorable online coverage: features in *Slate*, *The Guardian*, *Der Spiegel Online*, *Musée Magazine*,

GUP and many more.



ON THE HEELS OF THE EXPOSURE AWARD, I FOUND I COULD POSITION MYSELF IN AN ENTIRELY NEW WAY IN THE PHOTOGRAPHY WORLD.

Furthermore, the creative photo workshop that I was invited to conduct in Italy in January of 2015 was so rewarding that it encouraged me to pursue teaching more workshops—last year, in Los Angles and Rockport. I look forward to conducting more

workshops next year (one upcoming in Boston) and already have several booked.

Again, the win at the Exposure Awards was an important factor in positioning me so that I could attract participants.

Invited to participate in several gallery group shows

- Hopperiana, Photology Gallery, Milan
- Interiors, Flowers Gallery, NYC
- About Face, Klompching Gallery, Brooklyn, NYC

Representation and oneperson shows at:

- Photo-eye Gallery,
 Santa Fe, NM
- Kopeikin Gallery,
 Los Angeles, CA (with participation at AIPAD and Miami Project)
- Invitation to conduct a creative workshop in Naples, Italy—which was a great experience!



MATJAZ KRIVIC

It began with my LensCulture Instagram takeover followed by the LensCulture Exposure Awards and finally my World Press Photo award. In short, my professional career really got a boost this year!



First, the LensCulture Instagram takeover was a huge opportunity for me to get a bigger exposure of my work. The obvious impact of the takeover was, of course, the increase of the number of people that started following me on Instagram.

Then, being a finalist in the LensCulture Exposure Awards made an even bigger difference. My work was seen by some of the most important photo editors in the world—as I discovered later at photo festivals in Arles and Perpignan.

MATJAZ'S SUCCESS

LensCulture InstagramTake-Over

 Reached hundreds of thousands of photo-lovers and gained 3,000 new followers in under a week

LensCulture Exposure Awards

 Named a finalist, exhibited at Photo London 2016

World Press Photo Award Winner

- People, Singles, 2nd Prize
- Exhibited in nearly 100
 different locations around the
 world as part of the traveling
 World Press Photo exhibition

Finally, receiving a World Press Photo Award was a mind-blowing experience. All of the sudden, I have been in contact with major figures in the industry, people I have never spoken with before. My work has become known to all the key people and more importantly, people want to see and publish my work. I have since received many new assignments, including one that took me to Colombia, Brazil and Bolivia.



Publications

- Wall Street Journal
- Daily Mail
- Leica Foto International
- Digifoto
- Lenscratch
- Burn Magazine

Siena International Photography Awards

2nd Place, Travel category.
 Exhibited in Sienna, Italy

10 PHOTOGRAPHY COMPETITIONS TO ENTER

1 Aperture Portfolio Prize

VISIT THE SITE »

2 Wildlife Photographer of the Year

VISIT THE SITE »

3 CENTER Choice Awards

VISIT THE SITE »

International Photography Awards

VISIT THE SITE »

5 Communication Arts Photography Competition

VISIT THE SITE »











6 LensCulture Competitions

VISIT THE SITE »

Photolucida Critical Mass

VISIT THE SITE »

World Press Photo

VISIT THE SITE »

Sony World Photography Awards

VISIT THE SITE »

10 FOAM Talent

VISIT THE SITE »











SUBMISSION REVIEWS



© ANNA FILLIPOVA Finalist / Exposure Awards 2015

LENSCULTURE SUBMISSION REVIEWS

We know how important critical feedback is to fine-tuning your work, and we want you to feel as confident as possible every time you submit to a call for entry. Our Submission Reviews include a personalized critique on how to make your submission stronger — what works well and what can be improved — as well as recommendations for improving your practice and preparing your work for competitions, grants, juried exhibitions, and other calls for entries. We have over 100 trusted and qualified educators, photo editors, curators, publishers, gallerists, and other industry professionals who provide meaningful critiques and actionable feedback on your photography.



© CHERYL MEDOW Finalist / Earth Awards 2015



© PATRICK WILLOCQ
Winner / Emerging Talent Awards 2014



© EL RONO Finalist / Portrait Awards 2015



© JORGE DE LA TORRIENTE Winner / Emerging Talent Awards 2014



© JENNIFER MCCLURE
Winner / Emerging Talent Awards 2015

PHOTOGRAPHERS' FEEDBACK ON THEIR SUBMISSION REVIEW

Submission Review - Visual Storytelling 2015 - Series Category by Christian Bobst



Senegalese Wresling is called "la lutte senegalese" in French and "lamb" in the local language Woloff. It's the most popular sport in Senegal. In fact it's even more popular then soccer. Everyone, from boy or girl to grandmother and grandfather gathers in front of a TV when the big tournaments are taking place in the biggest sports arena in the capital Dakar. Senegalese wrestling is quite similar to wrestling in many other countries, with one remarkable difference: black and white magic play a major role in the fights and the wrestlers pay a fortune for amulets, spells and magic fluids from wizards who are called "Marabouts". The magic amulets are proudly presented by the wrestlers before the fight, and the preparations with the Marabouts are an important part of the show, along with ritual drums, dances and hypnotically chants. In the last few years senegalese wrestling drew the attention of big sponsors, mostly telecom companies, and the trophy money increased dramatically. Nowadays the winner of a big tournament can get around three to four hundred thousand Euros for just one fight. Therefore, many young Senegalese are dreaming of a career in wrestling, and over twenty thousand men in Dakar have already registered to fight as professional wrestlers, while the number is growing every day.

I really have to say thank you (BIG TIME!) to the LensCulture team: first of all, for the submission review I received after the LensCulture Award — it really helped me to re-edit the 8 pictures for the World Press Photo Award submission, where I then won 2nd prize! Second, for the publication of this story on the front page of LensCulture. Your article went online just a few days before the judging process, so it's very well possible that that was also helpful for convincing the jury. Keep up the great work at LensCulture, you do an amazing job for photographers and the photography world!

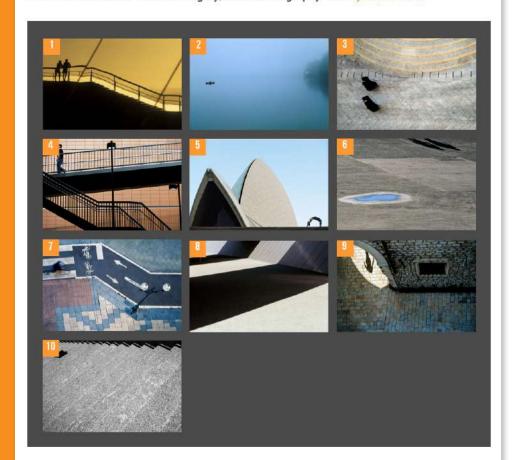
LEARN MORE ABOUT SUBMISSION REVIEWS »



CHRISTIAN BOBST

LensCulture Visual Storytelling 2015 Finalist

SUBMISSION REVIEW - Series Category, Street Photography 2016 By James Niven



Enchanted Encounters is my latest series of analogue photographs. These compositions explore my fascination with people in their everyday surroundings and the interplay the subjects have with negative space. The human presence in each photograph reflecting an intriguing insight into a moment captured in time. With our often hectic and busy urban environments around the globe, I am more interested in trying to convey a sense of balance and harmony, which are important elements to my more simplified style of composing photographs.

Not in my wildest dreams did I expect such a positive response! Thank you! It gives me validation to continue on my photographic journey, always being honest and true to what I see and feel. Besides this, I received a very encouraging and thorough critique of each image. Also noted and appreciated were all the relevant and further reading links. Thanks so much.

LEARN MORE ABOUT SUBMISSION REVIEWS »



JAMES NIVEN

Photographer

SUBMISSION REVIEW - Heroines - Series Category By Alicja Dybowska



Zdjęcia stanowią część szerszego projektu, w którym - korzystając z uprzejmości moich córek - przedstawiam przy pomocy umownych środków własne wyobrażenia rozmaltych bohaterek literatury światowej, tak dorosłej, jak i dziecięcej. The portraits are a part of my on-going project in which - by courtesy of my daughters - using conventional and unconventional means I represent various literary female characters from both children and non-children books.

I found the comments most perceptive, precise and accurate. I will certainly bear them in mind when resuming this project (or other projects of a similar stylistic profile). I appreciate the fact that the reviewer meticulously analysed all the technical details of the photos, as well as the general idea underlying the whole series. Thank you very much!

LEARN MORE ABOUT SUBMISSION REVIEWS »



ALICJA DYBOWSKA

Photographer

ADVICE FROM THREE SUBMISSION REVIEWERS

- Think when you photograph and don't confuse speed with purpose. Finding and capturing these moments means the photographer is always on a path to discovery, and this process forms an essential aesthetic and a unique voice. One picture is a piece of a whole, and I am forever curious about the many elements (photographs) that create an entire story.
 - Editing is essential and good sequencing certainly helps with my selection. My mantra is "less is more." Include only your best pictures anything else will weaken the submission.
- When looking at photographs I listen foremost to my intuition, but this is subjective, of course.

 I find that I am drawn to work that is layered—visually or conceptually—and capable of communicating multiple stories depending on the life experience of the viewer. A series of pictures needs to convey a multifaceted story with irony, humor, or formal complexity.

PORTFOLIO REVIEWS



© VANJA BUCAN Winner / Exposure Awards 2015

PORTFOLIO REVIEWS

We asked the LensCulture community to tell us what information would be the most useful for photographers looking to energize their careers. One of the top requests we continue to receive is for further insights into the portfolio reviews happening around the world and how to best prepare for them.

To help you, we tapped into our network of portfolio review organizers and gathered insider tips and advice on how to present work at portfolio reviews. Read on for the best tips we received.



© CAROLINA SANCHEZ-MONGE Finalist / Exposure Awards 2015



© MIKA SPERLING Winner / Emerging Talent Awards 2015



ÁLVARO CALVO Winner / Emerging Talent Awards 2015



© GARETH BRAGDON
Finalist / Magnum Photography Awards 2016



© KARMEN AYVAZYAN Winner / Visual Storytelling Awards 2015

HOW TO PREPARE FOR A PORTFOLIO REVIEW

Before a Portfolio Review

GET TO KNOW THE REVIEWERS. Nearly all the experts we asked said doing a little research to get to know the personality and taste of your reviewers is a step you simply can't skip in preparing for a portfolio review.

EDIT YOUR PORTFOLIO SMARTLY. No matter what body of work you want reviewed, take the time to edit your portfolio carefully and organize it for easy viewing. Also, make sure to focus on a particular project (or two) instead of showing scattered, general examples of your work.

PREPARE YOUR MATERIALS. In addition to bringing along your portfolio, a common recommendation is to prepare materials to leave behind for your reviewers. Your "leave-behinds" should be small enough to fit in a pocket and include an image that makes it easy for your reviewer to remember your project when they look back on all the work they reviewed that day.

04 PORTFOLIO REVIEWS

04 PORTFOLIO REVIEWS 05 MARKETING

During a Portfolio Review

KEEP TRACK OF TIME. Most portfolio reviews are limited to around 20 minutes, so make sure you leave time after your presentation for your reviewers to speak and give you feedback.

BE OPEN TO FEEDBACK. Remember that you attend portfolio reviews to get valuable feedback from people in the industry, so keep an open mind!

TAKE NOTES. It's a good idea to bring a pencil and pad of paper so that you can take notes on the feedback your reviewers give you. You can also record the conversation, which will allow you to focus more clearly on what the reviewer is saying. Often, it is easy to forget the details of a conversation without some notes to jog your memory!

After a Portfolio Review

FOLLOW UP WITH YOUR REVIEWERS. You should always send a thank-you note, when possible, and follow up with any additional materials your reviewers requested.

EDIT YOUR WORK. Take the feedback you received and use it as an opportunity to re-edit your work with a fresh set of eyes and a new perspective.

STAY ACTIVE IN THE COMMUNITY. Remember that meeting experts and photographers in the industry is a chance to grow your network and stay connected. The connections you make are meaningful!

TIPS FROM EXPERIENCED PORTFOLIO REVIEWERS



SAMANTHA JOHNSTON

Executive Director
Colorado Photographic Arts Center

When considering portfolio review options, I suggest looking at the line up of reviewers; be sure to research what kind of work they are interested in.

Consider what you want to get out of the reviews. Is it exhibitions? Or perhaps discussing book opportunities with publishers? Having your ideas together about what you want makes you more prepared. When I review work I look for artists that have considered their edit. Always be prepared and open to constructive feedback — there are always a lot of different opinions to take in at the end of a review. Take notes or record if possible, and then distill down the most important things you heard.

Character, like a photograph, develops in darkness.

[—] YOUSUF KARSH



BRIAN TAYLOR

Director
Center for Photographic Art

a sign of maturity in an artist, rather than a scattered presentation of random "greatest hits." Maturing as an artist and finding your own authentic voice takes time — years, actually. Don't seek fame and approval before the work is ready. You may be setting yourself up for a lukewarm reception and disappointment. Most importantly, never let anyone take the wind out of your sails. Listen with one ear open and one ear closed! You must have thick skin in the art world! Always remember that each portfolio reviewer and every judge brings their own bias and perspective to your work. A single person can be wrong. Show your work to several people that you trust and listen for a consistent observation that runs through them all. Then you might begin to take this common perspective to heart. Or as Henry Miller advises, "Paint as you like and die happy."

The more pictures you see, the better you are as a photographer.

⁻ ROBERT MAPPLETHORPE



JENNIFER MURRAY

Executive Director Filter Photo Festival Always bring a tightly edited body of work to a review. More than one body of work is fine, but they should be separate. It is also important to have some goals in mind before the review: are you looking for opportunities to exhibit or feedback on a new project? The best way to prepare for a portfolio review is to research the reviewers. You will get the most out of the review if you know who will be a good fit for your work. Also, a high degree of professionalism is expected: images that are well printed and easy to handle in a portfolio box (no sleeves please) and a business card so the reviewer can follow up and see more work on your website. Lastly, remember that you came to hear what others have to say about your work, so be open and give the reviewer time to comment.

I think all art is about control – the encounter between control and the uncontrollable. — RICHARD AVEDON



© ASA SJÖSTRÖM Finalist / Exposure Awards 2015

EXPOSURE FOR PHOTOGRAPHERS

We reached out to our community of photographers to better understand what types of exposure are most important to them. After hearing from people all over the world, we collected the top five types of exposure that photographers are most interested in receiving and then asked for relevant advice from photography experts across the industry. We also asked our managing editor for his thoughts on how to get the most out of Instagram, a platform that continues to grow in importance for photographers—and has the reach to put your work in front of millions of people *very* fast.



© THIERRY BORNIER
Finalist / Earth Awards 2015



© RAINA STINSON Winner / Exposure Awards 2013



©JAIME PUEBLA
Winner / Emerging Talent Awards 2015



© RENATE BEENSE
Winner / Emerging Talent Awards 2014



© THIERRY KONARZEWSKI Finalist / Earth Awards 2015

PHOTOGRAPHERS' TOP 5 TYPES OF EXPOSURE

International Photography Festivals

International photography festivals are more popular than ever. These lively events provide unparalleled opportunities for discovering inspiring new work — including exhibitions, multimedia projections, lectures, roundtable discussions, and lots of photobooks. Festivals are also a great place to connect with the photographic community, as they provide a space for both professional and personal networks to flourish. Make some time to have a drink and meet new friends while you are soaking up the inspiration! Here's a piece of advice from a photography festival director in our network:

The difference between a good photograph and a great photograph is that the great image is unconditional. All the elements of the picture come together at the same time, whereas in a good picture only most of the elements are in synchronicity. Only when a photographer has patience and/or the dedication to wait and persevere will he or she ever make great images.



JEFF MOORFOOT

Festival Director
Ballarat Photo Biennal
Australia

Print Magazines

Having your work printed in highly circulated photography magazines is a way to both immortalize your work and earn valuable credit lines that are impressive on your CV. There are a number of ways to get published in magazines. Some avenues include submitting your work to editors, winning photography competitions with print spreads as awards, or being hired directly by a publication to shoot a story. Here is a piece of advice from an editor of a photography magazine in our network:

Photography is first and foremost a visual medium. So, one must communicate primarily through pictures. However, additional info — background info in the case of photojournalism and documentary projects, an artist statement in the case of art or personal work — is often essential for understanding the ambitions of the photographer. Even if the image comes first, accompanying words can still provide crucial information that simply cannot come across in an image.



ERIK VROONS

Editor-at-large *GUP Magazine*Amsterdam, The Netherlands

Publishing Photobooks

Over the past decade, publishing a photobook has become an increasingly popular way to get your work out in the world. Of course, the cost and effort of publishing a book—whether independently or through a prestigious publisher—are intense and thus many photographers never have the opportunity to publish their work in this fashion. Fortunately, with crowdfunding tools like Kickstarter and IndieGoGo, we have seen an explosion in the number of photographers publishing their own books. We think this is a great way to get started — just look at the success of award-winning photographer and LensCulture Emerging Talent Sian Davey. Here is a piece of advice from the editorial director of a prestiguous book publishing company in our network:

In the end, remember there are a hundred right places for a project to end up. There's no right answer. There's just finding the one that feels the best in the moment, that suits the project and the artist. The one that will give you the energy to go on to something new.



DAVID CHICKEY

Publisher, Designer Editorial Director at Radius Books

Gallery Representation

Being represented by a gallery offers both prestige and opportunities to sell your work at a high price point. A key benefit of gallery representation is gaining access to important players in the photography marketplace. Connecting with the right people and getting your work in front of buyers, sellers, and gallery curators is an effective way of moving forward professionally. Here is a piece of advice from the owner of a gallery in our network:

I always look at the photographs first, rather than the text. If I end up choosing more than one photograph by the same artist, that is when I want to read the artist's statement and understand what his or her series is about. I find that titles and artist statements are distracting if you read them first and then the work doesn't live up to the hype.



JASON LANDRY

Owner/Director
Panopticon Gallery
Boston, MA, USA

Internationally Recognized Photography Awards

We believe participating in photography competitions is one of the best ways to get exposure and recognition for your work. Photographers who enter competitions put themselves in a great position to connect with different communities, have their work seen by industry professionals, and win awards and benefits that can advance their careers. Here is a piece of advice from an award-winning photographer in our network:

We should be applying for as many [photo competitions] as possible. The tastes of judges can vary so greatly, and there are so many factors that can affect the outcome of these competitions, so the best thing photographers can do is try. Statistically, the more things we apply for, the more we will receive.



CLARE BENSON

LensCulture Portrait Awards 2014 Single Image Winner

ADVICE FROM A SOCIAL MEDIA EXPERT



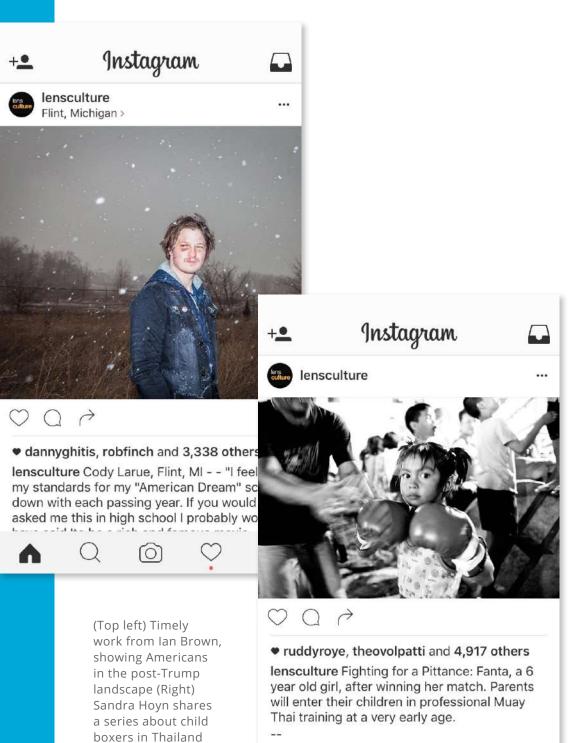


ALEXANDER STRECKER

Managing Editor LensCulture

On January 5, 2015, the photojournalist Sebastiano Tomada took over the LensCulture Instagram feed. At the time, we had only a handful of followers. Since that week, we have had nearly 100 different photographers take over the account and we now have a following of well over 400,000 photography lovers from around the world.

In my two years running the account, I have learned a few key lessons about Instagram that I think all photographers could benefit from incorporating into their own efforts:



Hi, this is Sandra Hoyn (@sandrahoyn) taking over LensCulture's Instagram feed for the week. I am an independent photographer based in Hamburg, focusing on social,

Consistency Is Key

From the day that I committed to growing LensCulture's Instagram audience, there has not been an empty week or quiet stretch. Of course, it's easier to post every day when diverse and talented photographers are contributing to the account, but you should still strive for consistency in your own efforts. For some people, that's posting every single day. For others, just a few times a week. If you can manage the former, that's great. If only the latter, that's fine as well. Regardless of the frequency you choose, make sure you keep up a steady, consistent schedule after that. Regularity is one of the most important elements to a successful feed.

Keep It Professional

As a serious photographer, you likely have a website where you showcase your professional work. There, you carefully curate your self-presentation and are conscious of broadcasting only your strongest photographs. Would you ever post a holiday selfie or a picture of your breakfast on your professional website? Of course not! So why should Instagram be any different?



michellemgabel, jameskmccann and 4,187

lensculture Photo from @wzfreelance 2016 exhibition by American-Salvadoran freelance photographer @photojuancarlos: Salvadorans wearing white shirts as a symbol

of peace while taking part in the national march for Life, Peace and Justice organized by the government in power, of the left wing political party FMLN (Farabundo Marti National







(Top left) Work from the collective War Zone Freelance (Right) A week of conservation photos from Jason Houston



Instagram

nsculture

An Instagram feed, like your website, is a professional showcase for your work. If you want to have a separate feed for your personal photography, that's a great idea, but keep your professional Instagram as thoughtful and well-curated as your website. Every day, photo editors, gallerists and book publishers are scouring Instagram looking for talent. Don't throw them off by cluttering your feed with pictures of your cat.

Engage with the community

The biggest question for everyone: how to gain followers. The answer is deceptively simple: engage with the community. For example, add relevant hashtags to your photos — and then click on those hashtags and see who else is posting on the same subject. Comment on their work and you will receive attention back on your own feed. Also, seek out shared accounts — like LensCulture, Everyday Africa, Burn Diary, Hikari Creative and many more — that are open to hosting take-overs and publishing the images of contributors. Ask if you can participate or tag your work with their handles.

As with any community, making a name for yourself takes time. Don't expect to be immediately featured on every feed you reach out to. But as I said above, consistency is key, and continued, honest efforts will pay off in the long run.

WHAT'S POSSIBLE FOR PHOTOGRAPHERS: MATT BLACK'S INSTAGRAM GROWTH



Matt Black, one of the latest generation of Magnum nominees, is a great example of a photographer who has built a name for himself — along with a following of over 200,000 people! He took to the platform in 2013 to provide photographic commentary on economic inequality in his home region of California. Black told *TIME* that a newfound freedom and sense of community attracted him to Instagram — he then became the magazine's Instagram Photographer of the Year in 2014! He adds, "On Instagram, it's an unfolding, ongoing narrative, and people engage with that in a new way. It's something they choose to receive. People take it in. They receive the work in a more intimate way. It's right there, close to them. You don't get that same reaction from a gallery show or from a book."

FREE RESOURCES FOR MARKETING YOUR PHOTOGRAPHY ON INSTAGRAM



If You Are a Photographer and You Aren't on Instagram, You're Doing It Wrong

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10 Instagram Tips for Photographers

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12 Steps to Successfully Promote your Photography on Instagram

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Photographers on Instagram

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How to Effectively Use Instagram to Boost Your Photography Business

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How 5 Photographers Are Monetizing Their Instagram Followings

LEARN MORE »







MANDY BARKER
Finalist / Visual Storytelling Awards 2014



ALIA ALI Finalist / Exposure Awards 2015

A special thanks to all the contributors for their valuable time and advice.

If you have any suggestions for how to make this guide better, please send your ideas to editor@lensculture.com

Discover daily photographic inspiration at www.lensculture.com
And to find out more about the current LensCulture competition, visit www.lensculture.com/awards

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