

**Finding Your Audience: An Introduction to Marketing Your Photographs**

*THE BUSINESS OF PHOTOGRAPHY: PRINCIPLES and PRACTICES* maybe  
purchased online at [www.mvswanson.com](http://www.mvswanson.com)

[www.mvswanson.com](http://www.mvswanson.com)  
and  
[www.marketingphotos.wordpress.com](http://www.marketingphotos.wordpress.com)

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## **Finding Your Audience: An Introduction to Marketing Your Photographs**

*Note: In addition to the RESOURCES at the end of this handout, I have included several relevant sections: **Better Business Practices, On Websites and On Multimedia** that are excerpts from my self-published book: THE BUSINESS OF PHOTOGRAPHY: PRINCIPLES and PRACTICES available on my website: [www.mvswanson.com](http://www.mvswanson.com). I ask that readers not publish these sections without my prior permission. Thank you.*

*The book may be purchase online at a discounted price by entering the code STUDENTDISC*

### **BETTER BUSINESS PRACTICES**

Build and grow your reference/ mailing list of contacts and service establishments; look for those who engage with photographs on a sophisticated level, be they a curator, photo editor, gallery owner, graphic designer, art director, art buyer, interior design, corporate art consultant or other industry professional.

Information on how you may be contacted must be simple and consistent (web & email addresses, cell phones and addresses that are not likely to change). If you relocate, inform all peers and professional contacts. Protect the investment of your promotional efforts! Remember to state WHY someone should contact you: To discuss commissioning (you) to create new pictures, to acquire fine prints, to inquire about licensing rights, and so forth - this should clearly reflect your business model.

Hire (or seek a professional trade) the services of a professional designer for all your business identity needs.

Select a studio/business "name" that is logical and easy to remember. Purchase the related domain name(s) now, even if you don't plan on launching the site in the immediate future (i.e. [mvs@mvswanson.com](mailto:mvs@mvswanson.com)). If you don't want to use your website names as your email name (i.e. [janedoe@janedoe.com](mailto:janedoe@janedoe.com)) select an email "name" that is logical and easy to recall (i.e. [mvs@mvswanson@gmail.com](mailto:mvs@mvswanson@gmail.com)).

Even if you are not currently planning to launch your own web site, or the website for your long-term project, consider purchasing your domain names now - your name AND proposed project names, i.e. [www.colonialmeetinghouses.com](http://www.colonialmeetinghouses.com)

Make a practice of prospecting for new names to add to your mailing list; by keep current on industry activities this will become a "natural" for you, and you will always have your list up-to-date.

A "Letter of Agreement" must be presented in advance of beginning commissions and must include all terms discussed: creative fees and expenses to be paid, cancellation terms and fees, imagery delivery date, payment due date, reproduction/merchandising rights granted and those not granted, and agreement to provide copies of work in reproduction. If a client does not offer one, it is up to you to draft such a summary document and present it to the client as a way to memorialize the agreement and all terms. Include payment terms, holding fees and late payment fees.

Utilize industry standard, consistent business forms for all print sales, loans of artwork, stock sales and assignment invoices (include penalties for late payments). Keep copies.

Maintain thorough inventory of loan records and sales documentation, including tear sheets of published works, copies of your imagery featured in client's web pages, and any other examples of your images that have reproduced. Preserve a thorough professional history.

Create delivery records and use them; signed forms are necessary for proof of possession and securing full replacement value for loss/damage to your work while on loan.

Seek professional help whenever in doubt about any aspect of a professional transaction.

Never accept a commission that is beyond your skills; it will ultimately limit your potential.

Seek continuing education throughout your professional life; lifelong learning is fundamental.

**In closing:**

Read what your collectors read, attend art fairs and educational seminars and purchase the catalogues, subscribe to Art Business News, Art on Paper, Art in America, Art Forum, Art on Paper, Print Collector's Newsletter and more.

Read what your clients read, attend their professional seminars and lectures at both regional and national events, How Magazine annual conference, Design Management Institute and Art Director's Club, American Institute of Graphic Artistis, and so forth).

## ON WEBSITES

All photographers ready to market their work must invest in a simple website; this is our new yellow pages. I cannot tell you how often when I cannot find a contact number for a photographer, I just try typing in [www.theirname.com](http://www.theirname.com). You don't want people to waste valuable time trying to find you.

I am often asked whether one should use their name as their website domain name vs. a studio name. I believe it is always easier to remember a photographer's name than a studio name (like "midnight sun", "morning light studios" etc.). My best advice is **BRAND YOURSELF**. It's **YOU** that you want people to remember and find. Purchase [www.yourname.com](http://www.yourname.com) ASAP! Many firms offer the sale of URL/domain names at competitive prices; some offer hosting and other services as well. Be aware of the expiration of your domain name ownership and avoid cancellation; having your website "down" and out of service does not leave a positive experience.

The most common problem I've observed is when an artist's website, like their print promotion pieces mentioned above, does not tell the viewer what to do once they are on the site. Don't launch a complex website until your business goals are clear.

If you are not yet certain of that, or if you can only afford one web page initially, plan your design and website architecture for expansion later.

It is rare to find a great graphic designer who is also a great web programmer and vice versa. Unless you know a programmer who is also a good designer, consider a designer to design the site and a programmer to implement and maintain the site. The graphic designer will more successfully bring the goals of your business to life via your business identity and ensure that the graphic look of your business card, letterhead, promotional pieces and website are all uniform and will not confuse clients. Design is **NOT** the place to cut financial corners. Many times I will consult with a photographer on their career goals, and at the close of a session, we will look at their website only to find that it appears to be promoting a completely different photographer. Know your goals.

You can spend thousands on your website, so know your budget, too. There are many website services today that provide an inexpensive "template" with which you can build your own basic site; you might consider this for your first version of your website. I encourage you to identify the websites you respond strongly to and see if the webmaster, or website service is identified.

I am not personally a fan of sites that are constructed using Flash technology. I want to look at photographs that are holding still, and find the movement of images and type on a website to be very distracting. A simple presentation that matches your business identity in print and CD-Rom is ideal.

Important points to determine in advance of creating a website:

[www.mvswanson.com](http://www.mvswanson.com)  
[www.marketingphotos.wordpress.com](http://www.marketingphotos.wordpress.com)

- Your graphic identity or BRANDING must be clear and simple.
- Your business model – what are you selling? Your prints and/or your skills? And/or are you introducing new work about which you will continue to inform the audience? If you teach, do you want to list upcoming workshops? Do you have a book for sale? Do you want to share the comments of others about your work as testimonials?
- If selling prints, do you want to reveal your technique in making and/or printing the work, and the pricing/editioning structure, or ask that interested parties contact you for this information?
- If you have gallery representation are you contractually obliged to refer all inquiries to that business?
- If you have a representative for assignment work are you contractually obliged to refer all inquiries to that firm?
- Your contact information: do you need to publish your studio and/or mailing address and phone number, or do you choose not to reveal this personal information?

## ON MULTIMEDIA

Adding multimedia to your creative toolkit increases your audience. It's as simple as that. Earlier in this chapter, I shared two important questions that I ask of photographers wishing to get their work out:

- Who is the target audience for your work?
- What do you want your audience to feel, learn and perhaps do after seeing and experiencing your work? Is it your hope that people will reflect, look inside themselves or become a more involved community member?

Today, I add a third question:

- How does this audience learn? In what format should you deliver your materials so that you will have the greatest potential for making an impact in their lives?

If your target audience is comprised of urban adults, they may routinely visit galleries and museums and read books and magazines. If they are teenagers, they may absorb visual content on their cell phones. If they are even younger, they may be emailing pen-pals all over the world through programs that originate at school. Who do you want to reach, with what message, and how is that message best delivered?

Innovations in technology have historically influenced our ability to push our creative limits. From wet plate to roll film, from bulky cameras to the Leica, from still camera to still/video in one camera. From cell phones to cell/camera phones, and now new

devices with still and motion camera capabilities, voice recorder, and a cell phone with multimedia messaging all in one. This is the next generation of hand-held multimedia tools; what innovations will be next? We can truly be storytellers, effectively, affordably, in the classroom or on the streets. We post audio/video on our websites, blogs, MySpace.com and YouTube.com sites. It has become easy to learn, easy to share, be it on the big screen (home), the medium screen (laptop) or the small screen (hand-held devices such as PDAs cell phones Ipods, and various combinations thereof). Creative content flows easily between devices, moving towards broadband wireless features, and the way we choose to view and share art has changed forever.

Several years ago, I attended a panel discussion at PhotoPlus Expo ([www.photoplusexpo.com](http://www.photoplusexpo.com)) that consisted of photo editors at companies that offered “new” markets for still photographs. We learned that MSNBC and AOL were two of the companies buying more images per week than most large companies did annually. Brian Storm was director of multimedia at MSNBC at that time, and it was clear he had a vision even then of the potential for still photography to add multimedia elements, as simple as voice-over, interviewing subjects or capturing motion, to reach a broader audience through the internet. Brian launched MediaStorm in 2005 ([www.mediastorm.org](http://www.mediastorm.org)), a breakthrough company that is a portal for visual projects, whether stills or motion, whether the project exists as an exhibition, a print publication or CD-Rom/DVD format for projection at any scale. When a project is accepted by MediaStorm, the public can VIEW it, and purchase the work in its various formats (DVD, book, fine prints) and LICENSE the images. Working with multimedia visionaries such as Ed Kashi and Julie Winokur, MediaStorm has taken projects such as “AGING IN AMERICA” from the exhibition wall and book format, to re-packing segments into one-minute stories under a subject banner on MSNBC.com. Where a book might have had one or two shots from a section of a story, by revising the material and carrying a digital audio recorder, a broad section from that shoot can be animated with audio to become a short story, holding the attention of an audience that may never see the content in exhibition or book format. At the November 2006 PhotoPlus Expo, Brian shared with his audience that the multimedia rights to Ed and Julie’s newest project featured on MediaStorm, “THE SANDWICH GENERATION” was the subject of an on-line auction (MSNBC was the winning bidder). CONTENT, featured on a portal to bring it to AUDIENCES: we all win. Your content has the potential to reach far more people when you add an element of multimedia to it, to your website, to your blog. Your potential to effectively tell stories that will be seen and heard is increasing dramatically. And there is a greater likelihood that the youth of the world will respond to it in when presented using new media, delivered electronically, directly to them.

Two resources on the web that will give you an overview of the value and skills you will use when expanding your toolkit:

Brian Storm has placed an article he authored entitled “GATHERING AUDIO” on the MediaStorm website to help generate interest among still photographers to begin to add audio to their projects, enabling their stories to reach a broader

audience through radio, the web, and home/classroom projection.  
[www.mediastorm.org/submissions/howto.htm](http://www.mediastorm.org/submissions/howto.htm)

Short of learning to capture motion and/or adding audio to your work, there are very simple ways that multimedia can be part of your promotional materials, be it adding QuickTime movies or interviews to your website (movies (or other multimedia technology), or simple slides shows with your stills and your voice over can continue to engage clients and collectors who visit your site. Remember too that these pieces can be a great asset to the experience of a gallery or museum installation when displayed at the venue itself.

A few examples:

Photographer Paul Wainwright ([www.paulwainwrightphotography.com](http://www.paulwainwrightphotography.com)) has spent several years producing a long-term project on which you can link to from his site, or go to [www.colonialmeetinghouses.com](http://www.colonialmeetinghouses.com).

Paul produced a 12-minute video, and a 4-minute "trailer" for it that provides viewers with an informational introduction to the making of this project.

Another piece I appreciate is the interview with Douglas Levere ([www.douglaslevere.com](http://www.douglaslevere.com)) about his project CHANGING NY: REVISITING BERENICE ABBOTT'S NEW YORK. It is very simply produced, with his and Berenice Abbott's images of New York City interspersed with his speaking about the making of the project. This effort is of great value to promoting the book and the exhibition. And, a short interview like this could be viewed on a computer screen in the physical gallery/museum venue as well, by way of introduction to the show you are about to enter. You will find Doug's short film on the website for the book, [www.nychanging.com](http://www.nychanging.com).

Allison V. Smith ([www.allisonvsmith.net](http://www.allisonvsmith.net)) has shared with me that she has gotten assignments from photo editors finding her work posted on [www.flickr.com](http://www.flickr.com). According to Wikipedia, "Flickr is a photo sharing website and web services suite, and an online community platform, which is generally considered an early example of a web 2.0 application." When you consider the resources preferred by young photo editors and art buyers, it makes sense that they would be going to Flickr to find fresh new material for their project's image needs. As early as summer of 2006, Pace/MacGill Gallery in New York City teamed up with the Graduate Photography Program at the School of Visual Arts to host an interactive exhibition of self-portraits entitled "selfportrait: curating the Flickr.com community" (June 30 – August 25, 2006).

From the press release:

“Pace/MacGill’s gallery space will house ten computers on which visitors can peruse the pictures gathered from numerous global photographers as they would online. A few monitors will display slideshows of images specifically collected via the gallery website. The exhibition will not only rely on the Flickr community for content, but will also depend upon the activity of the site’s users for the organization and editing of what is anticipated to be thousands of images from the age-old genre of self-portraiture. Whether the image is taken by a professional photographer overseas or by an amateur experimenting with a camera phone in New York City, each image posted on Flickr and “tagged” as a self-portrait will automatically be filtered and directed into the exhibition. The work in the exhibition will perpetually expand with the proliferation of users until the popularity of each category aids in its editing. As more images are collected and more users are interacting with the site to make selections, the work will become more discerning and interesting. One can choose the role they wish to assume: curator, artist, etcetera. With every click of the mouse, viewers become participants; the interactive community defines the exhibition. The hope is that the final result will be a 50 print exhibition of images chosen by the community.”  
[http://www.pacemacgill.com/exhibitions\\_flickr06.php](http://www.pacemacgill.com/exhibitions_flickr06.php)

Responsibility towards one’s subjects has always been a core element of storytelling, no matter what your method of communication. Using content responsibly is equally important now that ease of sharing can translate into ease of stealing. Maintain high ethical standards and respect original content. We owe it to one another.

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## **RESOURCES**

### **"Finding Your Audience"**

The following resources are provided to help photographers access opportunities and client resources in the fine art and commercial markets:

#### **Upcoming Art Fairs of Note**

##### **2009:**

**IFPDA Print Week** (International Fine Print Dealers Association)  
November 2-8 2009  
[www.ifpda.org/printfair/print\\_week.html](http://www.ifpda.org/printfair/print_week.html)

**IFPDA Print Fair** (International Fine Print Dealers Association)  
November 5-8, 2009 at the Park Avenue Armory  
[www.ifpda.org/printfair/index.html](http://www.ifpda.org/printfair/index.html)

[www.mvswanson.com](http://www.mvswanson.com)  
[www.marketingphotos.wordpress.com](http://www.marketingphotos.wordpress.com)

**Editions Artist Books (EA/B) Fair**

November 6-8, 2009 held at 548 W. 22nd St.

[www.eabfair.com/](http://www.eabfair.com/)

Miami in December:

There are many art fairs in Miami the first week in December, these are but two of the diverse offerings:

**Art Basel Miami Beach**

December 1-6, 2009 held at the Miami Beach Convention Center

[www.artbaselmiamibeach.com](http://www.artbaselmiamibeach.com)

**Photo Miami**

December 1-6, 2009 held in Midtown Miami/Wynwood

[www.artfairsinc.com](http://www.artfairsinc.com)

**2010:**

**Photo LA**

January 14-17, 2010, Location to be announced

[www.artfairsinc.com](http://www.artfairsinc.com)

**Works on Paper**

February 19–21, 2010 held at The Park Avenue Armory at 67th Street, NYC

[www.sanfordsmith.com](http://www.sanfordsmith.com)

**The ADAA Art Show** Organized by the Art Dealers Association of America

March 3-7, 2010, held at the Armory on Park Avenue at 67th Street, NYC

[www.artdealers.org](http://www.artdealers.org)

**The Armory Show: The International Fair of New Art, NYC**

March 4-7, 2010 held at Pier 94, New York City

[www.thearmoryshow.com](http://www.thearmoryshow.com)

**The Photography Show New York (AIPAD)**

March 26-29, 2009 held at the Armory on Park Avenue at 67th Street

[www.aipad.com](http://www.aipad.com)

**2010 Affordable Art Fair NYC**

May 6 - 9, 2010 held at 7 West 34th Street, New York

[www.aafnyc.com](http://www.aafnyc.com)

NOTE: There are advertising opportunities for artists within many of the catalogs of all gallery expos; contact the individual event organizers to learn of fees/deadlines. Additionally, all have catalogues that can be purchased after the fair and are a valuable reference tool to utilize.

### **Professional Organizations**

Note: Many have regional chapters; check for your closest chapter and attend events.

#### **For Photographers:**

#### **American Society of Media Photographers (ASMP)**

<http://www.asmp.org>

#### **Editorial Photographers (EP)**

<http://www.editorialphoto.com>

#### **National Press Photographers Association (NPPA)**

<http://www.nppa.org>

#### **World Press**

<http://www.worldpress.org/>

#### **American Society of Picture Professionals (ASPP)**

<http://www.aspp.com/>

#### **Advertising Photographers of America (APA)**

<http://www.apanational.com/>

#### **Picture Archive Council of America (PACA)**

<http://www.pacaoffice.org/>

#### **Society for Photographic Education (SPE)**

<http://www.spenational.org/>

#### **For Clients:**

#### **American Institute of Graphic Artists (AIGA)**

<http://www.aiga.org/>

#### **Society of Publication Designers (SPD)**

<http://www.spd.org/>

#### **Art Director's Club (ADC Global)**

<http://www.adcglobal.org/>

## **American Society of Interior Designers (ASID)**

<http://www.asid.org>

### **Competition Results**

This is a great way to research the industry and industry professionals

### **AIGA Competitions**

<http://www.aiga.org/content.cfm/competitions>

*Note: Annual competition "365" on view through November 25 at the AIGA National Design Center in NYC; a great way to view the design work of talented industry professionals*

### **American Design Awards**

<http://www.americandesignawards.com/>

### **AR100 - Annual Report 100 Competition**

<http://www.blackbook.com/showbook.php?ft=3>

### **Communication Arts Competitions**

<http://www.commarts.com/competitions>

Photography, Illustration, Interactive, Design and Advertising Annuals  
(see PHOTOGRAPHY ANNUAL due March 26, 2010, within UPCOMING DEADLINES, below)

### **Design Firms Awards**

<http://www.designfirms.org/awards/>

### **Graphic Design USA**

<http://www.gdusa.com>

### **How Magazine**

<http://www.howdesign.com/competitions/>

### **SPD Competitions**

<http://www.spd.org/competitions/>

### **Magnum Blog**

<http://blog.magnumphotos.com/>

### **Copyright Information**

#### **ASMP Copyright Tutorial**

<http://asmp.org/tutorials/copyright-tutorial.html>

**ASMP Strictly Business Blog**

<http://www.asmp.org/strictlybusiness/>

**U.S. Copyright Office**

<http://www.copyright.gov/>

**Blogs and On-line Magazines**

**1000 Words Magazine**

<http://1000wordsmag.com/>

**The 37th Frame**

<http://www.the37thframe.org/>

**Ahorn Magazine**

<http://www.ahornmagazine.com/>

**A Photo a Day**

<http://www.aphotoaday.org/blog/>

**A Photo Editor**

<http://www.aphotoeditor.com/>

**Blue Eyes Magazine**

<http://www.blueeyesmagazine.com/>

**Burn Magazine**

<http://www.burnmagazine.org/>

**Conscientious**

<http://www.jmcolberg.com/weblog/>

**Flak Photo**

<http://flakphoto.com/>

**Foam Magazine**

<http://www.foammagazine.nl/>

**Fraction Magazine**

<http://fractionmag.com/>

**F-Stop Magazine**

<http://www.fstopmagazine.com/>

**Heather Morton Art Buyer**

<http://www.heathermorton.ca/blog/>

**Humble Arts Foundation**

<http://humbleartsfoundation.org/>

**i heart photograph**

<http://www.iheartphotograph.blogspot.com/>

**Lenscratch**

<http://lenscratch.blogspot.com/>

**Lens Culture**

<http://www.lensculture.com/>

**Lunatic Magazine**

<http://lunaticmag.com/>

**New York Times LENS Blog**

<http://lens.blogs.nytimes.com/>

**Nymphoto**

<http://nymphoto.blogspot.com/>

**Making Room Magazine**

<http://www.makingroom.com/index.php>

**Too Much Chocolate**

<http://toomuchchocolate.org>

**Seesaw Magazine**

<http://seesawmagazine.com/>

**The Year in Pictures**

<http://pictureyear.blogspot.com/>

**Young Photographers United**

<http://ypu.org>

**We Can't Paint**

<http://wecantpaint.com/log/>

**Women in Photography New York**

<http://www.wipnyc.org/>

## **Forums for Photographers**

### **Editorial Photographer**

<http://www.editorialphoto.com/>

### **F-Stop Mag**

<http://www.thefstopmag.com/>

### **Too Much Chocolate Blog** (Includes a forum for photographers )

[http://toomuchchocolate.org/?page\\_id=513](http://toomuchchocolate.org/?page_id=513)

## **To Gain Multimedia Skills**

### **Barnstorm**

<http://www.eddieadamsworkshop.com/>

### **Media Storm Workshops**

<http://mediastorm.org/workshops/index.htm>

### **Maine Media Workshops**

<http://www.theworkshops.com/>

### **Santa Fe Workshops**

<http://santafeworkshops.com/>

## **Books of Note**

*ASMP 7th Edition* - Business Book

*Education of a Photographer* by Charles H. Traub, Steven Heller, Adam B. Bell

*The Professional Photographer's Legal Handbook* by Nancy Wolff

*The Photograph as Contemporary Art* by Charlotte Cotton

*Photography After Frank* by Philip Gafter

## **Non-Profits/ Organizations**

### **Aperture Foundation**

<http://www.aperture.org/>

**Center for Photography at Woodstock**

<http://cpw.org>

**En Foco**

<http://www.enfoco.org/>

**Houston Center for Photography**

<http://www.hcponline.org>

**The Light Factory**

<http://www.lightfactory.org/>

**Mpls Photo Center**

<http://www.mplsphotocenter.com/>

**New Orleans Photo Alliance**

<http://www.neworleansphotoalliance.org/>

**Philadelphia Photo Arts Center**

<http://www.philaphotoarts.org/>

**Photographic Center Northwest**

<http://www.pcnw.org/>

**Photographic Resource Center**

<http://www.bu.edu/prc/>

**The Print Center**

<http://www.printcenter.org>

**Project Basho**

<http://www.projectbasho.org/>

**Silver Eye**

<http://www.silvereye.org/>

**On-line Galleries**

Note: These are like traditional galleries in that you have to be invited to show your work, but many of them are more affordable as a collector, and edition sizes are often much larger than in traditional galleries.

**52 editions**

<http://www.52editions.com/index.php>

**20x200**

<http://www.20x200.com/>

**Circuit Gallery**

<http://www.circuitgallery.com>

**I want a print**

<http://www.i-want-a-print.com>

**Photographer's Showcase**

<http://www.photoeye.com/gallery/photoshowcase/>

**Upcoming Deadlines: GRANTS and/or EXHIBITIONS**

**Week of Life Documentary Project**

No deadline.

<http://www.weekoflife.com>

**Humble Arts New Photography Grant**

Deadline: December 4, 2009

<http://hafny.org/grant/guidelines>

**Sony World Photography Awards**

Deadline December 4, 2009

<http://www.worldphotographyawards.org/register.aspx?type=2>

**Camera Club of New York 2010 Darkroom Residency**

Deadline: December 5, 2009.

<http://www.cameraclubny.org/residency.html>

**Social Documentary "Crisis and Opportunity: Documenting the Global Recession."**

Deadline: December 7, 2009

<http://www.socialdocumentary.net/competition.php>

**PDN Student Photo Contest**

Deadline December 7, 2009

<http://contest.pdnedu.com/>

**PhotoPlace Gallery Juried Photography Exhibitions: Animal Magnetism**

Deadline: December 7, 2009

<http://www.vtphotoworkplace.com/id42.html>

**New Orleans Photo Alliance "The American Dream" Juried by Deborah Willis.**

Deadline: December 14, 2009.

<http://neworleansphotoalliance.org/callEntry.php>

**Humble Arts Foundation Women in Photography**

Deadline: December 18, 2009

<http://hafny.org/events/open-call-31-women-in-art-photography/>

**PDN Photo Annual Deadline**

Deadline: December 21, 2009

<http://www.pdnphotoannual.com/>

**PDN Go Indie Photo Contest**

Deadline: December 22, 2009

<http://www.goindiecontest.com/>

**Center for Fine Art Photography Portfolio ShowCase, Vol. 4. Juror: Katherine Ware.**

Deadline: December 27, 2009

[http://www.c4fap.org/cfe/2009Portfolio\\_4/](http://www.c4fap.org/cfe/2009Portfolio_4/)

**The Center for Fine Art Photography Portfolio Showcase Volume 4**

Deadline: December 29, 2009.

[http://www.c4fap.org/cfe/2009Portfolio\\_4/](http://www.c4fap.org/cfe/2009Portfolio_4/)

**Magenta Foundation Flash Forward**

Deadline: December 31, 2009.

<http://www.magentafoundation.org/submissions/>

**American Photography 26**

Call for Entry Opens in November – Deadline in January 2010

<http://www.ai-ap.com/reg/cfe/>

**PhotoPlace Gallery Juried Photography Exhibitions: Uncommon Portraits**

Deadline: January 4 , 2009

<http://www.vtphotoworkplace.com/id47.html>

**Julia Dean: The New Documentarian Award for a Long-Term Project**

Deadline: January 12, 2010

<http://www.juliadean.com/competitions/index.html>

**Worldwide Photography Gala Awards call for entries:**

**Juried Exhibition for Photography and Fine Art Students**

Deadline: January 17th, 2010

<http://www.thegalaawards.com>

**Jacob Riis Award**

Deadline: January 24th, 2010

**Center's Award Competitions**

Deadlines: January 27, 2010

<http://www.visitcenter.org/programs.cfm>

**Communication Arts Photography Competition**

Deadline: March 26, 2010

<http://www.commarts.com/competitions/photography>

**Lay Flat Magazine**

Various Calls throughout the year

<http://www.layflat.org/>

**Pictures of the Year**

Deadline- not yet announced

<http://www.poyi.org/>

**Shots Magazine**

Various times throughout the year

<http://www.shotsmag.com/>

**Aperture Portfolio Prize**

Deadline not yet announced

<http://www.aperture.org/apertureprize/info.php>

**Upcoming Conferences****Society of Photographic Education National Conference**

March 4-7, 2010- Philadelphia, PA

<http://www.spenational.org/conference/index.html>

**AIGA National Conference**

Information not yet available

<http://designconference2009.aiga.org/>

**How Design Conference**

Information not yet available

<http://www.howconference.com/GeneralMenu/>

**Self-Promotion Tools**

## Website Templates

### **A Photo Folio**

<http://www.aphotofolio.com>

### **FolioLink**

<http://www.foliolink.com/>

### **Index Exhibit**

<http://www.indexhibit.org/>

### **Live Books**

<http://www.livebooks.com/>

### **Other People's Pixels**

<http://otherpeoplespixels.com/>

### **Photoshelter**

<http://pa.photoshelter.com/>

### **Visual Server**

<http://www.visualserver.com/>

## Print-on-demand Books and Magazines

### **Blurb**

<http://www.blurb.com/>

### **Edition One Books**

<http://editiononebooks.com/>

### **Fastback Creative Books**

<http://www.fastbackbooks.com/>

### **Pikto (Canada)**

<http://www.pikto.ca/>

### **Picto Books**

<http://www.pictobooks.com/html2/index.php>

### **Apple iPhoto Books**

<http://www.apple.com/ilife/iphoto/print-products.html>

**MagCloud**

<http://magcloud.com/>

Print Promotional Pieces

**Modern Post Card**

<http://www.modernpostcard.com/>

**Moo**

<http://us.moo.com/en/>

**Next Day Flyers**

<http://www.nextdayflyers.com>

**Overnight Prints**

<http://www.overnightprints.com/>

**Other Resources for**

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**Art and Science Collaborations Inc.**

<http://www.asci.org>

**Traveling Exhibition companies:**

**Guest Curator**

[www.guestcurator.com](http://www.guestcurator.com)

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