

Transcripts - Using social network platforms to create outreach

Hello everyone again. We are here for our week four, our final week of our MOOC: Visual Journalism: Looking at the other in the age of selfie. This week we're going to talk about social media and ways to increase your outreach. So throughout this weeks we've spoken about how do traditional photographers used to work. And now that unfortunately the print media is going through a crisis that I don't know if we're going back to where it was but I think it's going to be hard. It's clear that there needs to be a new way of funding work. There needs to be a new way of showing work. But I think there's also amazing opportunities out there for photographers not into traditional photographic spheres, like New York or London or Paris, to have to be better known and to have wider audiences because simply with a computer the Internet Web sites crowd funding and social media a lot can be done. And I'd like to show some examples of that. And we're going to have a very interesting guest speaker for us today to speak about that. But there's a photographer who I admire called David Guttenfelder. David used to be for many years an Associated Press photographer working mostly in the Middle East and Asia. And is he has right now more than 1 million followers on Instagram. 1 million followers is more than most newspapers around the world are read. So if you think that a simple photographer has an audience that is so wide as 1 million people you can show your images you can show your stories into so many people.

Another one of those which is a dear friend and a very very good photographer is Adriana Zehbrauskas. Adriana is a Brazilian photographer that covers Latin America based out of Mexico, recently moved to the U.S. and she has something like 160,000 followers on her Instagram account, which started almost like a diary for her. But it's now a very serious thing, where she shows work where she gets hired as a photographer because people see on her account her photographs and wants her to to do an assignment to do photographic job using that specific look. So she's actually often hired to photograph with her phone. And there are other examples I'll post them on our platform I'll post photographers that I think are interesting but feel free also to join in the discussion and suggest the ones you like and you follow. But there's a new way and I mean particular because I'm very fond of books. I think social media Instagram here has been mentioned but there's also of course Twitter and Facebook that can create bigger audiences are very helpful to reach those audiences to show them your work to show what you're doing and important stories but also to help you fund those stories.

So for example in my book Operation Condor that I was struggling to get funding for because the traditional media was not willing to assign me to such a long story. I did three crowdfunding campaigns in a platform that no longer exists was called Emphasis but these days that are a number of different platforms. Some of them are really well known like Kickstarter and Anime Gogo, but others like Grapa in Brazil for example and in many other places around the world are platforms that help you to reach a specific audience that can like your work can one and want to be involved in you producing it. I was fortunate enough with Condor to create these three campaigns and be able with those funds just to simply be there in the field focusing on my work and photographing and not having to struggle with the funding for that.

And another way is the photographic book which is I'm an absolutely fan of. Photo books are a true passion for me and I've been following now some people I've been doing it very successfully. There's a small publisher in New York called Red Hook Editions that are they've been producing super interesting photojournalism books. One of them you you've already met Stephen Ferry who is a photographer an American photographer based in Colombia has presently produced La Batea with them, but there are a number of other books that are very interesting there. Check their website. I'll post it online and all of those books that they produce they recur to crowd funding in in advance so they do a presale where people go and buy the book before it is produced. And we those sales that done in advance they're able to fund the printing to fund the costs of producing a book that are big. But with that you're also financially making the book viable, which is very important and key into any business of course.

So another photographer that is doing his own is self finishing his books. He did a book about Paris. He did a book about Havana Cuba. He's Peter Turnley, a lone veteran photographer, American photographer that used to work a lot when Newsweek is been following some of his personal projects for a very long time. And he has decided to using advance sales produce books. And he's been doing very well with them. So it's only tips and ideas that I'm giving here. But it's important for you to understand that if you want to become a photographer if you already are a photographer but don't know how to fund your your work. There are ways besides getting grants or getting assignments or getting stock sales. You can regard to others. There's a deep interest in stories and photographic stories. And I believe you can create your audience, your audience of 2, 3, 400 people that are willing to chip in, buy your books, help you develop a project. Grants are also an important part of it. And the traditional way is still there. There's way less money, but you can reach out to photo editors, you can propose stories, you can write pictures as we say write a story proposal and apply with it to ideas. So these are things to have in mind. I'll post some text about it. I'll post Web sites.

And I would like to go over the exercise for this week. Our final exercise. So we've already done two. And the third one which I think is going to be the most interesting is for you to go into one of your favorite places in the city or town where you're living, sit down and simply observe. Observe the movements, observe the light, observe who's around you and then select the person. Maybe that person will say no at first but you'll find someone eventually. And approach a stranger. Ask them so you can photograph him, take his portrait but with his knowledge. And then I think will help you to develop, to break the ice that often happens with photographers that are panicking to approach others and asking to take a photograph. You can take that photograph with your phone, you can take that photograph with your camera. It doesn't really matter. What matters is that you go in.

You approach someone you already based on what you know based on what we've learned here. Look at the light. Look at backgrounds. Look at what you're interested in and put that person in that place and make interesting photographs and upload one of them so we can look at it. OK.

So to me it was an absolute pleasure to be here with you to participate in the forums, prepare the questions and think with think this through with you. Feel free to reach out, post online and hope to see you around and to see your work getting published and see where you come up to. Thank you very much. Thank you for following us throughout this four weeks. It has been a pleasure. See you soon.