



HOW TO PREPARE A PHOTOGRAPHERS PROFILE

What is a Photographers Profile

Think of this as your supporting evidence - a document that explains you, your photography, your panel of images and where you want to go next. As outlined in the submission guides the Photographers Profile must:

- be a single PDF file with multiple pages inside
- include an introduction about you and photograph of you
- include a professional statement
- include each of your 10 images with explanations
- include a future pledge

Over the following pages, we'll discuss each of these sections in detail to provide inspiration and pointer for inclusions. First, let's talk about the overall format of the profile.

Having viewed many profiles over the years it is clear that really, anything goes. You can use landscape, portrait or square layouts, graphically designed to a ridiculously standard or a simple Word document.

There is no "right" way of completing the profile and although we all like nice looking things, the content and text inside are the only important parts. You don't need to be a graphic designer to put one together and you also don't need to over think it. If English isn't your first language and you are worried about grammar and spelling, don't be. You don't get marks for the profile, and you can't lose marks for it either.

How do I make my profile document?

Some programs commonly used include the following:

- Microsoft Word
- Google Docs
- Pages
- InDesign
- Photoshop
- Powerpoint

Start by creating a framework of headings, then fill each out one by one with text. Next, work on the formatting so that the headings are clearly headings and the text is clearly text to read. Lay your images out as needed and run a final proof read of the document before you save the final version.

Ensure you export your profile as a PDF document with all of the pages in the correct order before submission. Once you submit the supporting assets, including your profile, you cannot amend them.

It can be helpful to ask someone else to check it too!

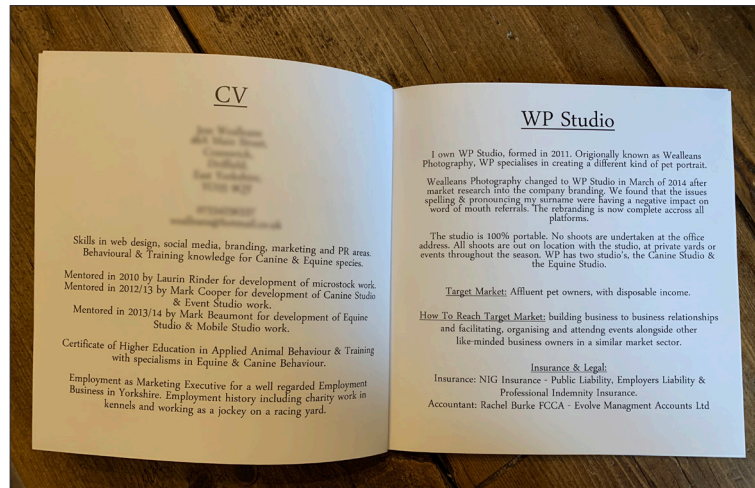
Part 1: The Introduction

In this section your aim is to introduce yourself, your work and your business, if applicable. Included in this must be:

- Your name
- Where you are in the world
- Who you are and how it relates to photography

It doesn't need to be long but it can be if you think it needs to be. Jess' Fellowship Profile was deeply personal and has a lengthy back-story included for context. Sections of this can be seen opposite.

For Jess' Licentiate Profile, the introduction was much shorter, very concise and simple. Examples from this are shown below.

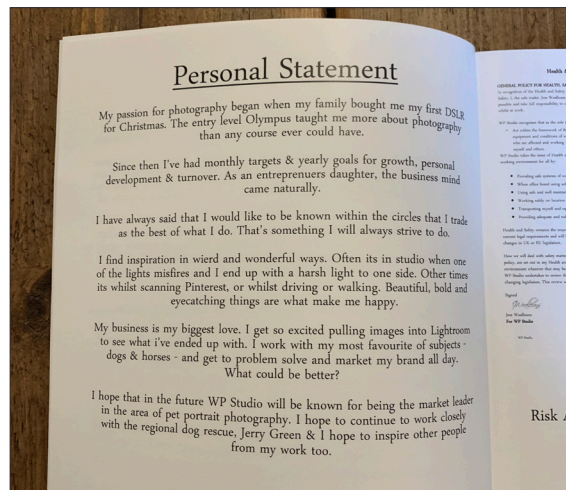


Part 2: Professional Statement

In your professional statement you should explain your photographic history from when you first started photography up until the present day. It is normal within this section to explain to the assessor how you developed your style, who your inspirations are (if any) and what it is that you aim to do when you shoot now.

You can break this down into imaging philosophy, a CV, testimonials and more, or you can just keep it all together, super simple, super short. Opposite you can see just a small section of Jess' Fellowship Statement, omitted are the curriculum vitae (work history) and a timeline of development.

Below, in contrast, is the Licentiate statement, completed when Jess was around 18 years old. Short, simple and to the point.



Part 3: The Panel

In your image sections, it is normal to have one image per page, in order from 01 to 10, with a description of the process you took to create the piece. This often includes any relevant information about the subject and location, along with the settings and equipment used. For studio work, lighting diagrams are often present.

It can be good to start this section with "The Layout" - how the image sit together as a group shown all on one page. You can group them or put them in whatever rows you'd like. These examples show 20 images, so 10 and 10 made sense. Consider 5 and 5 for 10 images. This introduces the panel as a complete unit and ensures they are viewed how you want them to be viewed. Examples of this are shown below and to opposite.



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Panel Philosophy

The images here are examples of my woodland portrait style. It has consistencies throughout which include a shallow depth of field, as discussed earlier, along with muted, rich and deep tones, soft and structured light fall off, relatively heavy vignetting, triple layering, dynamic composition and simplicity. The panel should be viewed as displayed on the next page and

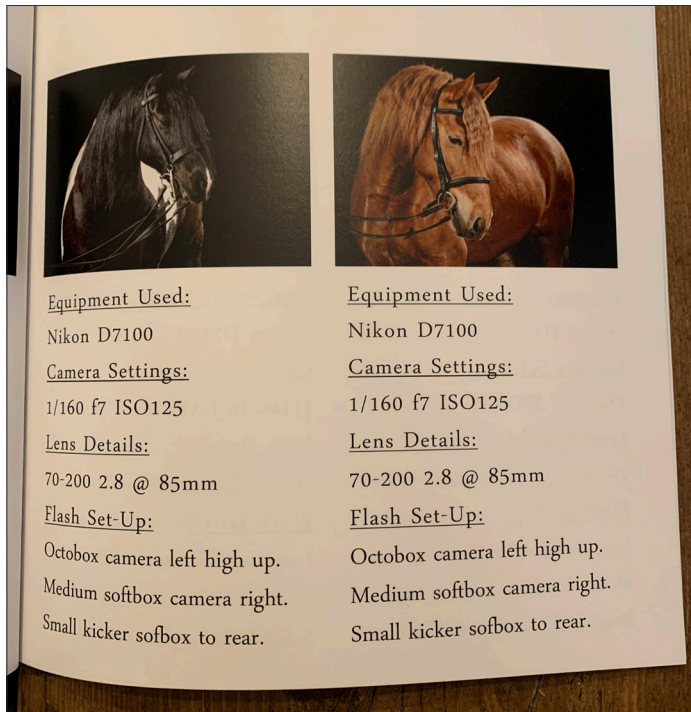
each image is discussed on subsequent pages by its reference number shown here. I hope you see the emotions within each, and how they tie back to me, my outlook on life and the experiences I have lived.

Top row: Numbers 1-10 left to right
Bottom row: Numbers 11-20 left to right

When continuing to detail individual images, you can add as much or as little detail as you'd like.

We think it's nice to include some information about the subject, the situation, the location and the shot as it was being taken. It is generally accepted that you should put your settings and equipment on each images page too, even if they are exactly the same as others in the panel.

In its simplest form, the image descriptions will look like the below. We would recommend adding a little more background if possible though, shown in the examples to the right.



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70-200 2.8 Sony GM @ 175mm - 1/100s f2.8 ISO 1000

Image 5: Midnight Stalker.

Dora is a Belgian Malinois, a breed well known for their natural ability to work in combat roles doing bite work and defence activities. Belgians are seen with their mouths open and tongues out most of the time, so capturing a closed mouth shot was going to be tricky. Her owner set Dora up in this perfectly symmetrical forest copse and using her favourite ball, we captured the shot in a single take.

I particularly like the intensity here - it's strong, powerful and oozes character. I feel nervous just looking at it and I wouldn't want to meet that in the woods at night. I retained the green tones but muted them back considerably to let her russet and tan coat take centre stage. The 4 legs are visible and show forward progression even though she was completely stationary, adding to the impending sense of apprehension.

These feelings are familiar to me and I love their safe recreation here with Dora the Mali.




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70-200 2.8 Sony GM @ 148mm - 1/800s f2.8 ISO 320

Image 19: The Guardian.

I don't feel it necessary to explain or introduce this image because I really do not want to patronise any of the panel judges! This image is extremely important to me for 3 reasons. Firstly, this dog has saved my life on more than one occasion. Secondly, this image was my first toe in the water with the MPA, when I entered a variation of it in the monthlies early in 2020. Thirdly, it achieved the award I didn't think I could achieve in the MPA awards. It was shot in Crispin forest, North Yorkshire, and I spotted this log from the driveway into the site. The light at the time was very harsh, so we went up and waited. And waited. The clouds briefly arrived. All got up, I asked for him to turn and he did so, with the far paw half raised. The behind the scenes of this image can be seen on page 3.



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70-200 2.8 Sony GM @ 200mm - 1/250s f2.8 ISO 500

Image 20: Hope in the Light.

This particular image means a great deal to me. Not least because the dog is one of my own. This image was created for and has been used by Volgrays Border Collie Rescue, who helped to rescue this dog out of a Romanian kill shelter for me in 2014.

Finn came to me thin, terrified and trusting of nothing. He wouldn't eat raw meat until he'd seen another dog eat it first, and he would react with aggression (from fear) when anyone or anything came near him.

I worked with him at his own pace for years and I was always the only person who could calm him when he went into a panic. In March 2017 we went to Cuffie, Finn and I, to represent the rescue. A situation that would have sent him into a ballpin of terror was calmly enjoyed. The change in this dog has been incredible, and although like me he carries his fears within, at times he stops and looks towards the light, taking a deep breath in with his new found peace.

Finn had 2 days 'til kill day in Romania but in 2020 he was in a forest in North Yorkshire, reflecting on the freedom and safety he now has. People say that I saved him, but I'm pretty sure that we saved each other.



Part 4: The Pledge

In the future pledge, you should explain where you are looking to go in the future with your work, how you want to evolve and any specific goals or aims you may have within the photographic industry.

You can put anything here, but it is good to identify a goal or two to work towards. It's nice to finish the panel with an idea of what you'll do next.

Examples of future pledges can be seen on this page.

The Future

Nobody knows what is going to happen next, but I'm confident that I can handle whatever life throws at me.

The future for me looks good, better than it ever has before and I'm in the process of building a studio here at home. The purpose of this space is three-fold:

1. To give me a reason to leave the house (across the drive!)
2. To allow me a blank space to create, develop and feel truly safe in my own little bubble
3. To provide a space to teach, film and inspire that isn't also the dining room of the cottage!

With the studio, I plan to provide an option for sessions in the bleak winter months where the locations I shoot in usually are boggy, muddy, wet disaster zones.

I am hopeful that Dan and I will be fortunate to conceive soon, so I really hope that it won't be too long until I have a small human to focus on. I'd like to work more with children but at the moment I do not have a great network in this niche, being neither a mum or having many friends my own age!

It is my hope that in 5-10 years, life will be even more different. Providing a range of online training options for the community, but focussing much more time on private sessions, creative projects and conceptual photography.

I'd like all of those things to involve three subject groups:

1. Dogs
2. Horses
3. Children (Newborn to 10 years ish)

I love to create work that makes people stop, stare and feel something. That connection, impact and movement for the viewer is a core focus of what I do.

I may not be solely a photographer, but I hope to always be a creative, an artist and a visual storyteller.

