

Association October Coaching Call Transcript

Cory: Hey there everybody, if you can hear me type hello. Excellent. Welcome everybody, thank you very much for being here. I really value your time, so I appreciate you taking the time to chat with me today. I definitely want to answer your questions and there's some good ones in there, some stuff that we can dig into that's a little meaty. So I'm excited about that. I'm sorry that it's 27 degrees in Fort Worth, Texas. That sounds awful. It is in the 60s in Portland, Oregon and it will probably stay in the 60s and the 50s until February or until January. Anyway. I love it here. Not that I'm rubbing anything in your face. See, 70s is just a little bit too warm, Taylor. If I go for a walk in 70 degree weather I sweat. It is better than 115. That is absolutely true. Okay.

Jessica, let's dive in. I'm gonna invite you on. So one of the things that I want to do today, I want to answer some questions but I also want to get some feedback from everybody. Hey Jessica. I want to get some feedback from all of you on some ways that we can improve The Abundant Artist Association. I know that we need some navigation changes and updates and I'm talking to my developer about doing those, but if you have other thoughts or whatever please let me know. Okay, Jessica, looking at your website. So a couple of questions. Jessica's question, first of all, is "I have a terrible conversion rate from my website visitors signing up for my email list, what can I do better?"

Okay, so when you tell me conversion rate, can you tell me what it is?

Jessica: I mean, it's like zero.

Cory: Like zero.

Jessica: Yeah, like zero.

Cory: Is it like zero, or is it like one or two percent?

Jessica: I mean, it's, the only time I see a significant change is when I have a show and I have a sign in sheet, or if I do a giveaway on social media, you know, a drawing. That's it. I don't see anything.

Cory: What's your average website traffic in a given month?

Jessica: Let me get that for you. So, sorry, I have to log in to my admin really quick.

Cory: That's okay.

Jessica: And I can give you the numbers for last week- do you want like a daily, or weekly?

Cory: Weekly or monthly's good.

Jessica: Okay. So last week I saw 65 users, and 225 pageviews.

Cory: Okay. Alright. So if we extrapolate that out, 65 x per week, that's 65x4 is like just under 300 visitors a month. How many website, how many people join your mailing list in a given month?

Jessica: Let's see. I mean, the only time I see increases is like I told you, I don't see the numbers really go up just from people going to my website.

Cory: Right. Okay. So at an average two percent subscription rate, you would be looking at around 4 or 5 people a month. Which is- 2% is the average.

Jessica: Okay.

Cory: So if you're not getting 4 or 5 people a month, then you're doing something wrong. But that's also a pretty small data set, so it's kinda hard to know. So all of that said, let's take a look at your site and I might have some ideas. I looked at your site briefly before the call, and definitely the sign up thing on the right hand side is, you know, it's right where it needs to be. I think your popup might be a little too aggressive. You've, yeah. What I would probably do is, you can set smart popups where they only pop up if somebody is clicking on, like if they're on the second page, like the second page they visit, or after they've been on your site for a full minute or something like that. When you do a full page popup that takes up the whole screen, that's usually what I suggest people do. You can also do some smart popups, some cool stuff where it just shows a bar across the top, instead of taking up the whole screen. So you can play around with those. But honestly, I think, for the most part all you need to concentrate on is just getting more attention.

Jessica: I mean... right. Okay. I'm not quite sure what, I mean, I'm doing all the things at this point, you know? And I've been implementing- I took your class in person, it's been a little over a year exactly. And I've seen changes, you know, like I met all my sales goals already this year, but I would like of course to see more traffic to my website So is that kind of normal, do I just need to keep plugging away with it?

Cory: It's a marathon, yeah. The- so my experience has been that an artist who, like they could, say they'd take our classes and they'd learn everything they need to learn, and they start implementing right away like you have. The typical, what's the word I'm looking for, growth curve, is 3-5 years to get to the point where you're making enough money to make a living off of your work. Right? Because getting from, you know, zero, and I'm not saying you're at zero, but getting from zero to your first ten grand or whatever is pretty difficult. And then getting from like ten to fifty thousand is just as difficult. Right? And then fifty to a hundred or more can be just as difficult. So, cause you have to learn and implement different things along the way. So yeah. It takes a while. And I know it's been a year and you want it to go faster. And sometimes it just doesn't. And I know that's not what you want to hear.

Jessica Well, it's been a year of implementing all the business side, like you know I've been doing this for a long time.

Cory: Yeah, I know you've been painting for a long time. And the thing is, a lot of time it doesn't matter how long you've been painting at all. Because- I had this, you're not this person, but a couple years ago I got on the phone with a client in the UK and she's like "Oh I've been painting for 20 years," and I said "Okay, well tell me about your shows and your marketing," and she's like "I've literally never showed a painting to anybody except somebody in my family". And she had like 700 paintings in her garage. So- my point in saying that to you is, the amount of time you've been making art does not correspond with how well you sell. There's almost no link at all. And it's really weird and frustrating.

Jessica: It's okay. I'm not frustrated.

Cory: Good. I'm glad. Because I'm frustrated. I'm frustrated about when I see artists who I think should be selling like crazy, because their work is, what I consider amazing, I get frustrated when they're not selling really well.

Jessica: I did, like I've gone over my sales goals already and I have a quarter to go. So things are good.

Cory: Good! I'm glad!

Jessica: So yeah, thanks! Thank you- that's a lot of thanks to you.

Cory: Okay, alright! Awesome! Well, anything else?

Jessica: No, that's really it. So I mean, good to know that I just have to keep plugging away at it.

Cory: Mmhmm. And you get momentum, right, you keep pluggin away at it and you get momentum, and you do X amount and then people start hearing about you, and it just takes time because then people start hearing about you and they're like oh, Jessica's so amazing and she's, you know this incredible artists and she just had this great year of selling really well and then people start thinking well oh I gotta get her into a show, or I gotta get one of her pieces, and then the timeline is 3 months or a year to make any of those things happen. So. Alright. Good luck.

Jessica: Thanks, thank you.

Cory: Yes, yes, yes. Okay. So done answering that question. Kathy, oh, this is such a great question. Kathy I'm gonna invite you on, we can talk through this. So Kathy, I recently went through a free marketing program with Alexis Fedor which I thought was useful, but the more I learned about sales funnels the more I realized I was caught in several and immediately unsubscribed from other accounts. It made me anxious about always trying to create a sense of urgency. Yeah. Okay. So how do I- hey Kathy.

Kathy: Hi.

Cory: Uh, so the question is essentially, how do I create a sales process without making people feel bad?

Kathy: Yes. And I've kind of promised people I'm not gonna bombard them daily with something that you know, from art it doesn't seem like you need to see it every day, you know, you need to have a little reminder, but not necessarily all the time.

Cory: Sure, sure. So at a high level, what a lot of marketing people do is scarcity. Right? And there's a couple ways to create scarcity. You can kind of create a, "the work is only gonna be available for this timeframe." Or you can say the work is only available for a certain kind of person. I know that sounds really bad, but when you're talking about scarcity, creating scarcity in sales is a very fine line between making people feel bad, and just letting people know that there are natural limitations to what you can produce. Right? So when you're talking about- so natural scarcity when it comes to making art is just how much can the artist produce? Right? So another way to create scarcity that may feel authentic is to only allow your work to be on sale at a certain time. So you can give previews, and let people know that you are working on stuff and give little

teasers for what's gonna be available, and then only have it, like only sell it during a set period of time.

And the nice thing about that is it gives you all the other time to work on making your art, and then you're only focused on sales for that period of time. So that's a nice natural way of creating scarcity for yourself. The other thing is practice permission-based marketing. Be really clear with people up front when they follow you on social media, when they join your email list, any of that kind of stuff, say, be very clear with them what they're gonna get, and then stick to that. And if you do that, you'll generally avoid any sort of making people feel bad. Now some people will get upset with you no matter what, and that's just sort of the reality of trying to talk about your work or sell your stuff. But hopefully that kind of gives you a framework to think about when you're talking about creating sales funnels and scarcity. I will unmute you Kathy, and if you have any other questions let me know.

Kathy: I think that's pretty good information for now, I mean I'm just starting. So it's not urgent, these funnels, but yeah.

Cory: Okay!

Kathy: Thank you.

Cory: Thank you. Alright, Taylor. I'll invite you onscreen. Okay, Taylor says "one common experience for me is that a lot of people express interest and then not follow through on the purchase." Yeah. That happens a lot. Hi Taylor,

Taylor: Hi sorry if it's windy, I'm at work so I came outside.

Cory: Oh, that's okay. How's the frame shop doing?

Taylor: It's good! We're busy, getting into Christmas season, so we're all a little, yeah, we're busy.

Cory: Okay. Alright, so as far as people expressing interest but not moving in to the sale, so I would start quantifying for yourself if you haven't done this already, the number of leads or sales questions that you get versus the number of times you close a sale.

Taylor: Okay, so like interest in a specific piece? Okay.

Cory: So just, and in a notebook or on a spreadsheet or something, say you know, this week I got five inquiries and I sold one. Right? Something like that. Because the only way you're gonna know whether or not you're getting better at this is if you track that number. And then what you have to start doing is start experimenting with the way you respond to people.

Taylor: Okay. That makes sense.

Cory: Yeah. So if somebody emails you and says "oh I'm so interested in that piece and how much does it cost?" And your response is "it's a thousand dollars and you can Paypal me here," that's very different from "hey I'm glad you're interested, can we have a phone call or can I come show it at your house, can I come to your house and do a showing?" Like those are just different ways of responding to that.

Taylor: I just tried to make it a little bit more personable, not just hey click here, buy this now, like I have a hard time starting conversations, so I'm trying to get better at that. And I figure my art is a good way kind of in to that. And I think I'm getting better, but you know of course you always want that Paypal link to come up.

Cory: Yeah. So I used to make 60 phone calls a day selling marketing services, back, like that was one of my first post-college jobs. So yeah, calling businesses, 60 calls a day, and my goal was to get three sales a day. Right? So you obviously won't be having that many sales conversations, but that's what you do. If you want to get better at that, is you just start tracking like how many inquiries you get, how you respond, and what the result was.

Taylor: Okay, cause there's a handful of customers that I do have that come back, so I know at least I have the skills to have a good rapport with clients, cause they've come back over the years. So it's there, I just need to get better at it I guess.

Cory: Yeah, yeah.

Taylor: Okay, so I'll start tracking things better. For sure. Thank you!

Cory: Alright, thanks. Bye. Alright, other questions. Ooh, good one MaryAnn. Good question. Okay, I'm just- people are posting in the chat so I'm just moving a few of these questions over to the Q&A so that the recording picks them up. Alright, let's see, MaryAnn, your question was first. Okay, so MaryAnn says "I'm at the point where I'm making sales and I'm over my sales goals for the year, but I've exhausted myself in production, almost all of it's on social media, where do I go from here?" Okay, great question. Hi MaryAnn, congratulations on beating your sales goal.

MA: I'm gonna have to pause in 20 seconds cause I've got something in the kiln and I'm gonna have to pop it out, but we can chat.

Cory: Okay, if it's in 20 seconds why don't you go take care of that and I'll come back to you.

MA: Okay.

Cory: Gosia says "I've won some bigger awards last week and I'm trying to leverage it but I have a problem getting a response from journalists or people when I email them. It's hard enough to find the right people." Yeah.

Gosia: Hi.

Cory: Hi Gosia.

Gosia: Hello

Cory: How's it going? MaryAnn I'm gonna put you on mute for a minute. Okay, alright. So you won a big award, congratulations.

Gosia: Thank you.

Cory: So I feel you, because when you win a big award it feels like that should, like, boost your sales. Awards never boost our sales as much as we hope they're going to. And usually they're just like, one piece of what we call social proof. So social proof is awards, it's appearances on TV and

other media, it's people taking pictures of your work on their walls and posting those on social media, like that's all social proof, right? And it's important to have all of that stuff, but social proof by itself does not increase sales, if that makes sense.

Gosia: Yeah, so-

Cory: So it becomes just one more, what's the word I'm looking for, one more feather in your cap or one more boost for your sales. So as far as, now how big of an award was this? Was this like a nationally recognized award?

Gosia: Yeah, it's hard to say. So I live in London, so apparently the competition attracts people from all around the world and the subject is freedom, so I kind of submitted a work that is not a typical fight for freedom controversial political work, and it's very subtle and kind of won the award because it was talking about the subject of mental freedom, so kind of different angle? And also it was beautiful, so it just stood out by just being subtle and peaceful and quiet. And I thought I would leverage also the fact that it was being unique on the scene that was very loud and controversial. So I was literally trying to also, you know, write in my press release this sort of aspect and trying to find people who are interested in you know, mental health and kind of inner peace or this sort besides just being interested in art or creativity. But actually I haven't had any responses.

Cory: How many people have you reached out to?

Gosia: I would say I emailed like 20 people, and I know it's not much but you probably know how hard it is to find email to a journalist and actually, I think at least 30% bounced back for whatever reason, so that was sad as well. And even though-

Cory: Yeah, it's very, like I feel you. It sounds like you're doing all the right things, and honestly this might be just an instance of you won the award and you can put it on your website and your resume and you just move on to the next thing. Yeah, like you reached out to the journalists, you did all the right things, you didn't get any bites. Sometimes that's just the way it works. A single artist winning an award unless it's like a majorly internationally known prize is probably not great news, like not big news. And you live in London, it's extremely competitive. Like the news is extremely competitive. So I wouldn't feel bad about it. It sucks, but that's just sort of the reality of living in London.

Gosia: Yeah, I was literally trying to grasp onto something, anything, because I'm in the same boat as Jessica who you spoke with, like I've been trying to do, to start any of sales for past whatever, year and a half, and I had just one painting over the year and it's just so faithful, but it's just, as much as Taylor for example, has little inquiries, I don't have any inquiries. So sometimes I just try to think maybe my approach is not the right, but it might just be a waiting game or not waiting, but a doing game.

Cory: Yeah. So Jenny in the chat had a couple of good ideas which was- looking for some opportunities to speak in front of some smaller groups like rotary clubs, there's probably lots of clubs like that. Looking for an opportunity- like getting in front of some larger galleries, not larger but mid-size galleries and giving an artist talk in some of those places would be a good idea.

Gosia: What do you mean by that? How would you?

Cory: So you just won this award, right? So going out to a couple of galleries that regularly hold artist talks?

Gosia: Okay.

Cory: And say "hey, I'd really love to, I just won this award, I'm looking to raise my profile, I'd like to come give a talk at your gallery." Also I assume by the fact that you reached out to 20 people that some of those were smaller local papers or blogs?

Gosia: Both. So I reached out to people from telegraphs, like very small independent blogs or papers, so kind of obviously the big papers were just maybe three emails amongst all of them.

Cory: And you're from Poland, right? If I remember correctly? Did you reach out to any papers in Poland?

Gosia: Like back in- oh, no! I haven't.

Cory: Yeah. That's an idea. Are you from Warsaw or somewhere else?

Gosia: No, just another city but-

Cory: Great, that's even better. If a small city, if a small town or city has like somebody from their town who's gone to London and become famous, then you know, gone to London and won a big award, then getting some press back home is a good way to do it.

Gosia: Yeah, that's a good-

Cory: Ooh, good idea Beth, is there a Polish paper in London? Is there a Polish society or a Polish organization?

Gosia: Yeah, good thinking! I'll try those.

Cory: Yeah, that's a good idea. I guarantee the local Polish association would love to have you come out and talk.

Gosia: Okay, yeah! Yeah, that's a good one.

Cory: And now I'm really craving Polish food.

Gosia: Sorry, I can't just whiz through the microphone.

Cory: Yeah, it's almost noon here, it's almost my lunchtime.

Gosia: Technology is not there yet.

Cory: Yeah, I really want some pierogi now.

Gosia: Yeah, me too.

Cory: Okay, is that helpful?

Gosia: Yeah, I just have to keep trying. I think I have one of those moments when I just, I don't know. I just started everything, but I know it's just you know as much as you put in, then you just have to wait til something starts happening.

Cory: Yeah. Cool. Alright, thanks so much Gosia.

Gosia: Thank you!

Cory: Bye. MaryAnn before I unmute you, I just wanted to say thank you to everybody in the chat that's contributing, this is what I really want The Association to be. But I think that over in the app or over in the Association membership community, maybe some of you are just you know, so busy or whatever that you don't have time to respond to stuff, or some people don't think to post there. So I would love some thoughts from those of you who are watching or reading later, you know, how can we create more opportunities like this to have people posting their questions inside the community and getting answers from other people? So I'm definitely open to any responses or input on how to make that happen. Okay.

MaryAnn says, okay, yes. So we're going back to how do we solve the overproduction problem?

MA: Yes.

Cory: Okay. So first of all, if you hit your sales goal and you're burned out, why not stop?

MA: Maybe the momentum or the, it's kind of like as soon as you're on social media and you disappear, then you're gone. It's just poof. So I think that's part of it. But, so that's, I would say that would be my reason why not.

Cory: Mmhmm

MA: And then, I like making stuff.

Cory: Okay. So you're afraid that if you stop, you'll lose your momentum.

MA: Probably, yeah. I'd say that for sure.

Cory: Okay, alright. When's the last time you took a vacation?

MA: I went- a vacation? I'd say August, but it was a partial vacation. Cause you know-

Cory: What does that mean?

MA: It means I did go on vacation and I was away from working, but then periodically messaging, oh can you make this for me, oh can you do this for me.

Cory: Okay. So take a two week vacation.

MA: Okay. Really?

Cory: So my friend Natalie, she's a very successful web designer, she does stuff for some big companies. And she has a waiting list of like 9 months to do any work with her. And this year after seven years of working for herself, she took her first two week vacation. Her first vacation, period. And she completely disconnected, she told all of her clients that she was going offline

and that they wouldn't be able to reach her. And she went to France and Amsterdam for two weeks. And you know, I'm Facebook friends with her, and it was awesome to see her, cause she went from burned out to super excited, and happy about everything. And then the other thing that happened is about a week or ten days in to the vacation, she suddenly had a whole bunch of ideas for her business. So you and every other artist that is watching this, like, we all have this tendency to grind and push and push and push and push, but there is so much value in taking space and letting go. And if you need to, you can just tell people "hey, I'm gonna be out of reach for two weeks." And as soon as you come back people will be happy to welcome you back. You're not gonna lose momentum after takin a two week vacation.

MA: Okay, okay. What about commitments?

Cory: I mean yeah, you've gotta follow through on your commitments, if you've already agreed to deliver something you've got to deliver it. But I would also say it's possible to reach out to people and say "I know I said I would get this to you at this time. Is it going to be a problem if I deliver it later?" So yeah, my solution to burnout is take a vacation.

MA: Okay. And then, coming back, it's like I have built this momentum, and I do have a following, I do have people wanting my stuff. I mean, it's all the best problem in the world. However, again, even when I come back, there is that element of like, how you told Jessica, like, getting to the next step, I've hit the one goal, now it's getting to the next goal, how do you get there?

Cory: Raise your prices.

MA: Which I've done a zillion times already.

Cory: If your problem is you can't produce work fast enough, raise your prices. Like, how much are you charging right now?

MA: I'm doing between \$200 and \$250 per piece now.

Cory: For the jewelry pieces? That's not very much.

MA: Okay, well, they were at \$70. So.

Cory: Sure, when you started. But when I- like, my wife, she buys, I don't think she pays for any jewelry that's less than like a couple hundred dollars. And she only buys pieces that are handmade from individual artists that she likes. And yeah, like \$200-\$300 is probably the low end or the mid-range. What I would do is take a vacation, but then come back and look at, look at- find twenty artists who are at that next level of the level that you want to be at. And study what they're doing. And see what's different. Right?

MA: Okay. Well pricing is one for sure.

Cory: Sure, pricing is one, for sure. But there's a couple ways to approach this, right? From a jewelry standpoint, they're handcrafted very expensive pieces route, where you only sell you know, a hundred pieces a year or whatever. Or you can go the wholesale route. Where you get wholesale deals, and you have a lot of your pieces manufactured, or at least the components manufactured and then you hire somebody to assemble them. There's, you can make money at that either way.

MA: Yeah.

Cory: And it's just a matter of how you want to be perceived and what you want to do. And it's not an either/or scenario either. You can do both.

MA: And then thinking too like breaking into, you know, galleries at this point with it, cause I was like, okay, if I had my dream thing, it would be having someone else do the selling for me. So that is the wholesale route, but not necessarily someone else manufacturing, you know, but then that is getting into some higher end jewelry shops or more art gallery kind of things cause it's not really jewelry shops that would carry what I do.

Cory: Sure. So, manufacturing, there's a couple different levels of manufacturing, right? There's the mass produced where you're having it made in China and shipped here in bulk, but then there's like manufacturing is also just I bought a laser cutter and I mass produced all the individual components and then I have a studio assistant who comes in and assembles everything and I pay them \$15 an hour. Right? So, and there's stuff in between that. So there's a couple different ways you can approach it and as Jessica mentioned, museum shops is probably a good place to go. Every city has individual boutiques that sell high end jewelry and women's clothing. Those are a good idea too. Yeah, there's a place here in Oregon called Made Here that a couple of my friends sell through and they do great because it's only high-end really nice artisan stuff, so look for shops like that. So yeah, social media, distribution through jewelry shops, do you have a mailing list?

MA: Yea, but again, it's not- cause everybody's getting it from social media first.

Cory: So they're messaging you and you're just selling it.

MA Yeah pretty much, I keep having those posts. So no, I'm not!

Cory: You crack me up. Yeah. So go take a vacation and then come back and make some decisions on whether you want to start selling through stores and putting some effort into that.

MA: Okay, cool.

Cory: And you're probably gonna have to hire an assistant.

MA: Okay.

Cory: Did you- we put together a little guide on how to hire an assistant, did you see that?

MA: I did, but I think that at time I was like yeah, eventually. So I will look at that again.

Cory: I'm gonna Google it real quick, and- did we not publish it? Okay, I know what happened, we put it together, we put a couple of job description together and then we didn't publish it because we were doing something else. I will share it in the Association though. Okay, thanks MaryAnn.

So as somebody mentioned, we should do more advanced calls like this because it gets, you know, this different more advanced group together. Absolutely, I'm totally into doing that. I don't know if I can do this calls more often. So what we might do is just get some of you to lead these calls, and then the group can talk about things like this as a whole. If any of you are

interested in leading some of those calls let me know, because I would love to have the community get together and talk to each other. Alright.

Other questions. Alright, Myrna says “I have many artists on my lists. Shall I segment them and not send my sales emails?”

So Myrna, I would give them the choice. So whether it’s MailChimp or ConvertKit or whatever you’re using, create the option to only receive certain types of emails, and then your mailing list provider should give you the ability to let people select their own email preferences, and whichever provider you use you’ll have to go to their instructions on how to do that, and then email your audience and say “hey, right now I have one list, but I am thinking of creating a separate list for just the artists who follow my tutorials or whatever. If you don’t want to hear about my new pieces for sale, then click here and I’ll remove you from those notifications.” It’s pretty straightforward. Hope that helps.

Alright, Sam, this is a good question and we can tackle this a couple different ways. Alright, Sam says “do you have an average time between when someone joins the list and starts to buy? Also how do you suggest you link to social media post with sales funnels apart from asking them to sign up to my mailing list?”

Alright. So an average time between when someone joins the list and starts to buy. I don’t have an average time. Generally speaking, you’ll get a big chunk of people who join your list and then buy immediately, and then you’ll get a larger chunk of people who buy 3-6 months or a year down the road, right? And you can see, like for us, about half of the people who join our mailing list purchase immediately. And by immediately I mean within 24 hours. And then the other half basically tapers out like, they take about 3 months to start buying, and then from there it tapers out to a year or two. So there’s no, I can’t give you hard numbers there. And then “how do you suggest to link social media posts to sales funnels apart from asking them to sign up for my mailing list?” Okay, so asking them to sign up for your mailing list is a good one. But then the other thing that you can do if you’re talking about social media posts and Instagram or Facebook specifically, you can retarget people who are interacting with you on social media. And if I go to theabundantartist.com/courses and I click on the Facebook course, the Facebook course has a beginning tutorial on retargeting and Facebook advertising. Retargeting is basically, any time you go to a website and you see like say you go to a shoe website, like John Fluevog because I love John Fluevogs, I go to Fluevog and then I go to Facebook. On Facebook I might see an ad for Fluevogs. Our tutorial on the Facebook ads shows you how to do that. If somebody visits your website or interacts with your social media post, you can show them an ad for something. Right? Retargeting, people who see an ad via retargeting are 2 or 3 times more likely to buy something than people who just see an ad who’ve never heard of you before. So a good ad campaign generally means you’re doing some awareness, so maybe you have some sort of viral video that is a timelapse of you doing a painting or something. But then where you actually want to spend about half your ad spend is retargeting all the people who watched that video or who visited your website and inviting them to make a purchase. And it’s not that difficult to learn how to do it. So I’m going to post a link to, there we go, [Facebook Marketing for Artists](#). In the answer to this question I’m going to post a link to the Facebook course.

Let's see- Fiona says "I've been blogging and sending email newsletters consistently, but feel like they are somehow not serving any great purpose. My mailing list is really very small and is not growing." Okay. "I feel like my social media gives people all the info they need so no one feels an inclination to sign up." Okay Fiona, so in the short term, it's not a problem. Right?

Fiona: Hi.

Cory: Hey Fiona, hi. Remind me where you're joining us from?

Fiona: Tasmania, Australia

Cory: Tasmania, right! Awesome! I'm glad you're up, it's like 6:00 in the morning? Close? Alright. Well thanks so much for joining us. Cool, cool. I just completely lost where I was. What was I talking about? Oh yes. So in the short term, if everybody's getting everything from social media, that's fine. In the long term, what happens if social media goes away? If Instagram or Facebook decide, like if they just suddenly go out of business or if they ban you for some reason, or if somebody hacks your account, etc etc etc. Right? So what you want is you want to be slowly encouraging everybody to join your mailing list. But if your mailing list isn't growing, but your sales are growing, then it's not an immediately emergency problem.

Fiona: Alright, yeah. I feel like the business side of things is you know, it's still early days, but you know, I'm making sales and yeah from time to time, yeah, I'll have some new little email pop up from my .. but you know, it's so slow. And yeah, I will direct social media to my blog and I'll direct social media to sign up and you do all the things and everyone says "yeah yeah right I don't need any more emails in my inbox," so I just think why am I slogging it out, you know, creating these timelapse videos and you know exclusive little things for my members all of 35 or whatever it is.

Cory: Yeah, you have to balance it. Yeah, if you've only got 35 people on your mailing list, then probably the majority of your time spent on marketing should be aimed at growing your audience rather than creating exclusive content for the people on your list. Yeah. And if you are creating exclusive content for people on your list, I would create just a few things, like two or three things, and not create more. You don't need to create more.

Fiona: Okay, so alright. So I just have to convince myself that this is just in case Facebook crashes and Instagram kicks me out. Alright. Well I'll keep going then, and who knows what'll happen?

Cory: Yeah. I mean, the mailing list is ultimately the best sales tool because you will sell more from your list, but you only have 35 people. So-

Fiona: And I did wonder if my content, like when I read other peoples', or even your own email newsletter that come through to us, they're very directive in terms of okay, this is happening, go here if you want more information, and mine so far tend to be this is what I've been doing this month, this is the latest work on the easel, here's a timelapse video if you want to see it, this is where I'm exhibiting, and oh I'm working on a commission right now, and they're not super salesy? Should I up the sales pitch in my email newsletter?

Cory: Yeah, so yes. Every time an artist asks me that my answer is almost always yes, because most artists are not pitching often enough, right? So how often are you saying "this piece is for sale, click here to buy it"

Fiona: Yeah, I don't. I do on Instagram, mostly, and Instagram and Facebook are pretty parallel in the things that I post. And that happens to be interestingly enough how I make my sales.

Cory: Weird!

Fiona: Alright. Okay, I think I just look at who's on my mailing list at the moment and they're friends and friends of friends, there is sort of those circles. And so then I just-

Cory: I guarantee, I guarantee there's at least a couple people on your list who've been waiting for you to tell them that something is for sale. And you haven't told them, and they're like when is she ever gonna sell something?

Fiona: Okay, alright. Cool. Well that's profound, thank you.

Cory: Yeah. Jessica in the chat says "most sales come from friends," that is absolutely true early in your career. And even for a lot of artists especially those that are sharing or that are making large pieces of art or very expensive pieces of art, that can be true deep deep into your career.

Fiona: Okay. Well I haven't gotten around behind their backs, so if they want to buy from me that's fine. Cool, alright, well thanks! I'll keep on keeping on.

Cory: Okay. We're getting close to time and I need to bounce in about ten minutes, but I've actually really enjoyed this, I've enjoyed the more tricky more technical questions, so this is fun. If any of you have other ideas for things that you'd like to see The Association offer, besides more calls like this, let me know. Because I would love to figure out a way to get all of you talking to each other, cause we have a central place for all of you to be talking to each other, but it's not happening. So you know, do we need to change from mighty networks to something else? Do we need a forum? Do we need just better navigation? What would get all of you more engaged outside of calls like this? That's one of the primary questions that I have. And I'm glad you're all here. It's super great. Yeah. Let's see, Jenny says "I've really been putting myself out there with some good success lately, targeted events with my target audience, can I tell you what I've done and get some feedback?" Yeah absolutely, I just invited you on Jenny.

Hi Jenny, just a second. So Maise says in the chat "it would be nice to have good examples of business plans and strategic plans where action is proven to work." So Maise have you read any of our existing business plans and have you looked at any of the existing case studies? If you go to our blog and click on the success stories category there's a whole bunch of examples of what people have done that has worked. Hopefully that helps.

Okay, Jenny. So tell me what you did!

Jenny: Okay, so I worked out that my target audience are people who like puzzles. I make work that is kind of a conceptual puzzle. And so when you look at it you're really working on the symbols and working it together in your mind. So I worked out that psychiatrists are my best people.

Cory: Okay, good! Okay.

Jenny: Yeah, I mean there are lots of other people who would fit what I'm doing, but I know those people are interested in the parts of a person, because my work is kind of like conceptual

portraiture, and they make over a hundred fifty thousand a year, and the like symbols and puzzles.

Cory: I really like where this is going.

Jenny: So I contacted the psychiatric association for my state, and contacted them and asked if I could contribute to their annual meeting. And they ended up hiring me as an artist entertainer for their opening ceremony, and I created an activity where the people got to design an artwork in my style, and because I use found objects it was just a matter of picking things up and putting them in a tray and then I photographed them and I gave them a print. So then they had a talking point, and they had a kind of conversation starter as they went around. Because the thing about these associations is they are statewide and the people mostly don't know each other, and they're shy and nerdy and they need a conversation starter. So that's why they booked me. So it was really cool! I got from that event, I got 11 people on my mailing list that are absolutely the crème de la crème in terms of target audience, and I have another group of people who were there, they want to book me for another event in a few months, and so it was super popular. Like I was still doing the activity for an hour after the event ended, and all of the food and everything had been taken away before I got to even start taking my setup apart. So they loved it and they want me to contribute to their newsletter, and they're really interested in me coming and doing it next year, possibly all day, cause it's like a three day event and they just had me for an hour and a half event that kind of kicks it off at the beginning. And the three day event would give me access to all 900 members, so I'm really excited about that. So all of that is really sweet, really excited about it, so the thing is that I have a tendency to kind of jump in headfirst, right? And when I booked, when I got this, when I contacted them I didn't even have a website. So I produced all of that to get ready for this gig. And so now I have a website, and I have a sales funnel and I'm sending out the weekly emails and I have barely any work on my website, but my theory is that actually that doesn't matter because the point is that they're getting to know me and they really like me so far. So that's where I am. I'm doing this kind of while doing a full time job cause I'm a stay at home mom for four super small kids so I'm really busy. So.

Cory: Yeah you are. Wow.

Jenny: But I just through screw it, I'm just gonna do this. So I guess, like, now basically all of these medical associations, cause I'm trying to get into like other medical associations as well, and the people I'm targeting, they mostly have their events in the autumn. So I'm gonna have to start targeting other kinds of events to get in front of people other times of year and I'm wondering if my prices are too high. Cause I went ahead and priced my work at my goal and I'm targeting the people who can afford that. So I kinda jumped in there and put my prices what I'd really like them to be, you know? I don't know if that's too ambitious?

Cory: It might be. So I mean, have you had any sales at all?

Jenny: You see the trouble is I've just had four kids in five years. So I had a real break where I was making some work, and even exhibited and got some commissions, but mostly couldn't do anything cause my hands were full. So I had a piece sell really nicely right before I had started

having kids, in this same style. And it just became, it was just really clear that there was a lot of potential going down this route. So I just decided to really go for it now that my youngest is two.

Cory: Okay. Alright, so you had some sales, you had some momentum, you took a 5 year I won't call it a break, but a slowdown.

Jenny: Yeah, and I emigrated to the United States. So I'm starting from scratch.

Cory: Oh, you changed location too.

Jenny: I changed location. I was in the UK.

Cory: Oh you were in the UK. Is that where you grew up?

Jenny: No I grew up where I am now. So I actually have a bigger network here, but I lived in the UK for ten years cause my husband's British.

Cory: Okay. You said emigrated, so, alright. I was like you don't sound like you have a British accent!

Jenny: No not really!

Cory: And where is here? Where are you joining us from?

Jenny: Oh, Asheville North Carolina.

Cory: Asheville, okay. A few thoughts. What's the pricing that you're priced at now? What are you priced at now?

Jenny: I make sculptures that go in shadowbox frames. So I'm not doing any prints yet, they're all originals. And so a piece that is maybe sort of 33" x 23" is \$900.

Cory: Okay, that's not crazy.

Jenny: But they cost me \$150 to make because I have to frame them.

Cory: Okay, yeah. Good margins. Margins on those paintings are pretty good, because artists say "oh it cost me x amount to make," but they never count their time. So besides these psychology events, what else are you doing to market yourself?

Jenny: Well I'm not quite done with them yet. After Christmas I'll be kind of done with them. And so then my next plan was to put together a talk for a kind of rotary clubs and get in front of them, because I like speaking to people and it seems like if I'm an artist I ought to.

Cory: Yeah. And did you get paid for the event?

Jenny: Yeah, I did.

Cory: Okay, good. So and you've done one event? Or you have one lined up?

Jenny: I have one that's done, and then I have another one that is in the works, but they haven't booked it yet. They were super serious about it when they talked to me at the previous event that I did, but we haven't got a booking, haven't got a contract signed, haven't got a deposit.

Cory: It's vapor 'til it's paper as they say. Whoever they are. Alright, so you've done one event, you have the potential to get in their audience, to be in their newsletter and stuff.

Jenny: Yeah, they've already asked me.

Cory: Yeah. I don't think there's anything wrong with your pricing. You just literally haven't been in front of your audience long enough.

Jenny: Yeah.

Cory: Yeah. You've done one event and had a few conversations.

Jenny" Yeah, I'm not worried about sales yet. I'm just worried about am I pitching this right, am I doing it right, you know?

Cory: It sounds like you are.

Jenny: My father in law is a psychiatrist and so I've been bouncing everything off of him and helping him getting him to help me learn to talk their language.

Cory: Nice. Awesome! Well it sounds, yeah, it sounds like you're doing all the right things. So just keep doing it. And my guess is if you keep doing what you're doing, 6 months to a year of doing that, you'll probably build up a lot of momentum.

Jenny: I think it's gonna work, they really loved it! It was really cool! But then okay actually I do have another question, which is then I thought another target group for me would be people who like sort of new age spirituality stuff. And the kind of about page that they would need is quite different from the kind of about page that my medical people would need. So what do you think?

Cory: Yeah, good question. I think there's probably a commonality between the medical people and the new age people, like in, have you written up your ideal client profile?

Jenny: Yeah. I have.

Cory: So I don't think you need two different about pages, I think you need two different sales pages.

Jenny: Okay, tell me about that.

Cory: Either sales pages or sales messages. So an email that you send to a group of psychiatrists is going to be different from an email that you send to a group of new age people.

Jenny: Yeah.

Cory: From there to a sales page where they buy your stuff, or they're going to go from there to an email to you to say hey I want to buy that. I don't think that your about page needs to change. Because whatever you've written on your about page is you expressed at the kind of people who like to buy your work. And so whether that person is a psychiatrist or a new age guru or whatever, if they are your ideal buyer they're going to resonate with that.

Jenny: Okay.

Cory: But it's perfectly fine to send different emails and social media messages to those different groups of people based on who they are.

Jenny: Yeah I think it could be easier to do it. Cause they actually think in really different ways.

Cory: Sure.

Jenny: It just seems so much easier to tailor it.

Cory: The fact that you've narrowed it down this specifically and you're thinking about the different ways that different people think, you're doing all the right things. You should feel really good about here you're at.

Jenny: Thank you! I'm really isolated so that's really nice to hear.

Cory: Yeah. Alright, so I need to go, but I am really grateful that you and everybody else that's on has come and hung out for a little bit. Definitely we should do more of these kinds of calls, and we will see if we can't get some people from the community to help run them because I can't, if we do more of them if we do a few of them a month I can't run 'em all. So alright, thanks so much everybody and we'll talk soon!