

March Association Coaching Call Transcription

Cory: Hey there everybody, it's Cory. Good to see all of you here, Karen, Marigny, Stacy, Daniella, Cecilia, Rene, bunch of you on the chat, Frank, hey there. Cool! So I'm glad you're all here today. Just so that everybody knows what we're doing, today's a coaching call, just want to make sure that you know that this is an open Q&A format, you can ask me anything about whatever else you might want to ask, and hopefully we'll have a good time. We'll go an hour or less, just depending on the number of questions that everybody has. So we'll dive in to questions first. Wanru's here, or rather she left a question, I don't know if she's actually here. Wanru says "I'm going to do a three day artisan market for the first time at the end of April in Vancouver, BC. My focus of the show will be talking about my paintings and collecting emails but I still want to make some money to cover my costs. I have too many circle paintings, I don't know what I should sell there to cover my bills."

Okay. "My booth is 6x10 feet," Wanru it would be helpful to know what, how much your booth cost, I'm assuming it's gonna cost a couple hundred dollars. What I would probably- oh, hi. There you are here. I'll invite you on, Wanru and if you want to join us you can. So it's a good idea to have a mix of like, one large original that is like your most expensive piece as well as a couple of mid-size pieces that are maybe prints, or mid-size originals, and then having a handful of greeting cards, like having all that stuff. A 6x10 space, you have enough room for all of that. So you want to have the large pieces, Wanru, it says that your browser is incompatible so we won't be able to have you on live. But if you want to- yeah. So basically you want to have the large expensive piece that acts as the price anchor, and that will allow you to kind of anchor, like hey, this artist charges this much at the high-end, but I can get a deal if I purchase this smaller piece. And that's typically the way things work in retail. You'll get one or two people who want, they're like "oh I love this artist and I want to most expensive thing they have," and then most other people will look at the anchor and then they'll say "well I can't afford that, but I can afford this."

Alright, Wanru says that she's on her phone now, so let's try it again. Yeah. So hopefully that gives you an idea of how to anchor your work. And really, you know, I understand wanting to make your booth fee back, that should be the goal for everybody, but again, you know- that's not always the expectation. Ni hao ma.

Wanru: Hi, ni hao.

Cory: Cool. So did you hear everything that I just said? I know you switched devices.

Wanru: Yes.

Cory: Okay. What other questions do you have?

Wanru: So.

Cory: Oh, now we've lost her. Looks like her Wi-Fi signal cut out. Waiting for her to reconnect. I'll go ahead and mark her question as done. And we'll give her just a second. I'm glad to see a handful

of new faces on, I know that Cecilia, you've been a silent participant so I'm glad that you're back, or glad that you're in the chat there.

Texas, North Carolina, North California, Vegas. Yeah, cool. It's great to see everybody from all over.

Daniella from Australia, Daniella, I don't think I've answered any of your questions on any of these live calls. I would love to, you know, take some time with you and hear what you've got going on if you have any questions or anything that you want to chat about. I know that we don't get a chance to interact as much with the artists from Australia. Alright. Wanru, it still says you're incompatible so I'm just gonna go ahead and move on to the next question. Hopefully I've answered what you need and if you have any additional questions, feel free to post them.

Gosia says "I'm not sure if I'll be able to make it to the call but I have a question, so to summarize," I'm not, she's posting on social media and telling her story, but she's not actually selling. So the first thing I would say, Gosia, is one of the classic mistakes that I actually talked about this in yesterday's Facebook live and we're gonna cover this quite a bit on the March 23rd workshop, is the fact that most people, the way most people try to grow their social media audience is actually a little bit, they try to do it the hard way, like they try to get people to follow them one or two at a time, they try to comment and get people to comment back, and they try to get their friends to comment on their stuff. And the reach there is just really small.

So what I would actually do is if you don't have a large social media audience, I would focus your efforts on trying to get media attention. So I'm gonna post a link in the chat to the March 23rd workshop that will, where we're gonna go way more in depth on this. And if you can't make the live workshop that's okay, all Association members will have access to all the recordings, and all of the content from that workshop is just the How to Sell Your Art Online 301 content. So if you've already done that and you feel like you've got a good handle on it, you don't need to come. But if you want help with your press stuff and getting more, a larger audience, then that will probably be a great workshop for you to join. And tell your friends!

Okay. Hey Taylor, her first, oh Taylor has her first show later today! That's very exciting! Congratulations Taylor! Good luck! Hello from PDX, says Beth. Awesome. Okay. Sierra says "How to negotiate artwork split percentages with the venue without sounding ungrateful?"

So Sierra, if you're on let's invite you on.

Sierra, basically it depends on what leverage you have and what leverage the venue has. If you're showing at a gallery and they regularly show and sell artwork, the standard is gonna be 50/50. If they have something that they're doing especially well, they're not gonna negotiate. If you are an especially well-known artist and there's some reason that you think that you should get more than 50/50, then it's okay to ask for it, it's always okay to ask. Just don't take it personally if they say no. And the thing to remember is that galleries take on a lot of risk and cost in showing work, it takes- it costs money and there's an opportunity cost in putting your artwork on the wall. So if they're selling for you, it's worth the 50/50 cost because you're gonna spend that much in marketing anyway. Hopefully that answers that question, Sierra. There are a couple of negotiation resources that I would recommend. One, hang on. So there's this great

book- well, okay. First of all, a short recommendation for negotiation, we did a session on negotiation tactics for women with Jenica Cogdill. That is in the negotiation section of the challenges. So hopefully that will give you an idea of where you can go there. Whoops, I need to log in to the website. I'm just gonna grab the link real quick, Sierra, so that you have that. Because we did an hour-long session on negotiating with Jenica Cogdill.

Okay, here's the call schedule archive. The URL's too long. Okay. So Sierra, I'm just gonna post this as a comment on your question, there we go. Okay. So that would give you a nice succinct hour-long thing on how to negotiate. And then you said non-traditional venue, they're not advertising or installing. If they're not doing anything then I'm not sure why they would get 50/50. If they're doing nothing, then I would probably ask for an 80/20 split and see if they are willing to negotiate. If you are somebody who feels like you need a lot of help with negotiation, you feel like people really run you over a lot, I would strongly recommend, we've done a podcast episode with Vanessa Van Edwards, her book is called Captivate. She's awesome, she's a good friend of mine, and she really knows her stuff when it comes to negotiation and she actually gets called out to negotiation sessions between like unions and big bosses and stuff. So. She's really good at what she does. Her book is really helpful, and her courses at the science of people are also really useful. So hopefully that'll give you some good ideas on what to do there. Cool.

Karen, I definitely want to hear your update, give me just a second, I want to make sure we get through questions. So Marigny says "I want to do some testing with Facebook ads, it's been recommended to hire someone to do the Facebook ads for me because it's complicated." Yes, I do agree with that. Facebook ads is complicated. In the, within the Association, if you go to the courses section on theabundantartist.com and click on the Facebook course we show you how to set up a basic Facebook ad campaign and retargeting campaign, but it is complicated and if you are gonna learn it yourself you're gonna spend probably 100-200 dollars before you really understand how it works, so you need to be in a position where you can burn that kind of money. Hiring somebody to do it is generally kind of expensive, and you may not be able to hire somebody if your budget is just a couple hundred bucks a month, because most people who do that won't do it for less than a couple hundred bucks a month. If they're good. Yeah, hopefully that answers that question, Marigny.

Let's see. Jessica says "what's a good reply to art world insiders who believe that selling art online devalues it?" Okay. You're in a three person show, Jessica, I'm gonna invite you on screen. Three person show at a great gallery that are thinking about representing me, but they have an issue with you selling your own work, they have consulted with the gallery owners, very few of them work with artists who sell online and they are uncomfortable with it.

Okay. So hey Jessica.

Jessica: Hi.

Cory: Good to see you again.

Jessica: Good to see you too.

Cory: So yeah. Some galleries are not comfortable with artists selling their work on their own. So it's a business decision for you, right? Like do you think that this gallery can pay you a living wage in commission if they sell your work?

Jessica: Right. No, not – no. I mean they alone would not,

Cory: And by the way, just for everybody listening, that is the case generally across the board. Every artist that I know or almost every artist that I know who sells through galleries, the ones who make a living from that are represented by 2, 3, 5 galleries. So, just kind of keep that in mind.

So the other thing that you can do is you can separate your work into collections. So you might say "I'll give you exclusivity on this collection, and it's only available through your gallery," and then you put a timeframe on it. So you give them exclusivity for three or six months to see what they're able to do. Right?

Jessica: Okay.

Cory: If they're not comfortable with that then you just have to make a business decision on whether or not you want to do what they want. Generally speaking, like is this a gallery that has like an established stable of collectors? Do you know other artists who are selling there?

Jessica: It is. The gallery's been around for a long time, the reason it's even a question is because the owners changed in the fall, and the new gallery owners, and I really like them, we get along really well, but they've spoken to other gallery owners in the area and none of them were comfortable with working with artists with an online presence. And-

Cory: They don't want you to have an online presence at all, or they don't want you to sell-

Jessica: No, that's not it. And it's not that they outright said that they don't want me selling my work, but they have brought it up and I know it's an issue. And the reason I'm asking whether or not it devalues it is because at the opening this weekend, an art agent from New York had the very typical attitude of the art world, you know, that selling it online devalues it. And you know, what do you say to that?

Cory: Do you want to send them a video of me rolling my eyes?

Jessica: (laughter)

Cory: So, if these people are like art world insiders and they're, you know, like they're working in New York and they're running sort of in that upper-echelon crowd, then what you can, like what I would do in that conversation is I would point them to the secondary market auctions like Saatchi and Christie's, Sotheby's, and point out that Christie's, Sotheby's and Saatchi are all selling online.

Jessica: Right, that's true-

Cory: And they're selling for tens or hundreds of thousands of dollars, right? Also, you could point them to new gallery, Xanadu gallery, and there are other galleries that I can't think of off the top of my head right now that are selling pieces online for ten grand or more. Right? Like Xanadu gallery, Jason over there, his ecommerce section of his website, I can't remember if this is public

or not. A significant portion of his sales come from online, because his collectors are able to go and look at expanded inventory and buy that way. So you know, I would, I think it's perfectly okay to say "well you know what let's do a test, let's do a trial, and we'll do this collection, this specific pieces, and we'll do three months or six months or whatever makes you comfortable," makes both of you comfortable, and give it a trial and see what happens.

Jessica: Okay. Yeah, that's a good solution.

Cory: But at the end of the day, this is for you and everybody else. It's your career, you get to decide on what does or doesn't work for you.

Jessica: Yeah, great. Thank you.

Cory: Cool, it's good to see ya.

Jessica: Likewise.

Cory: Take care.

Jessica: You too.

Cory: Alright. Irina says "a gallery in London would like to represent my art but with a 50/50 split and shipping costs from London. It doesn't make any financial sense from me. Do you think it's a good idea to do it just so you can say that your work's in London?"

Uh, yeah. Irina if I remember correctly you're doing the really detailed seascapes, if I remember that correctly. So that makes sense for a London gallery to want to represent you. So I would try to work out some sort of deal with them. Have you asked them about shipping costs, like did you get a contract from them? Because if you get a contract from them, that would spell out who pays for shipping, who pays for insurance, all that kinda stuff. Did ou get a contract from them yet?

Irina: Hi, no not yet, because basically we just talk about what kind of art they want and which kind of, like which exactly painting they want, and all of that. What is this... can you hear me?

Cory: Yep.

Irina: Okay.

Cory: Okay. You're good. So I would get a contract from them. Before you say yes, get a contract. And certainly don't ship anything until you get in contract who's responsible for shipping. Typically speaking, in a deal like this, it'll be like you pay for shipping to the gallery, and then if it doesn't sell within 6 months they pay for shipping back.

Irina: Oh, okay. Good. I was thinking it would be crazy if it doesn't sell and then I have to, like to get my paintings back I'll have to pay again for shipping. And the cost of customs and all of that, you know international shipping, so I just don't know what to do, and they are also interested in prints which would be much easier to ship.

Cory: Sure, yeah. And they could even print them there. You could send them the digital files and they can print them there.

Irina: Okay, do you think it's safe to send a file?

Cory: Yeah, if it's a reputable gallery, and they, and you get a contract,

Irina: So they're not gonna print as much as they want and I'm not gonna know about it?

Cory: Well I mean anything can happen, but you should be able to get a contract and you know, then if you hear about something going bad, you know, you can always pull the work and pull your authorization. But be sure to get a contract. Don't give them any of your files, don't give them any of your artwork until you get a contract.

Irina: Okay, that makes sense. Yeah, thank you. Oh and can I ask another question? So I got a bunch of followers on Instagram, and now I'm not sure what to do with them. Like, how do, what would be my strategy?

Cory: What's a bunch? Give me an idea of a bunch.

Irina: It's like 37.5 thousand right now.

Cory: Oh nice. Okay, well done. So have you looked at the HTSYAO 301?

Irina: See, that's my plan for today actually. That's- okay, I see.

Cory: Okay, great. The other thing to do is we actually have a, it's a free challenge course, it's not actually a course, it's just a free challenge. But if you go to the courses section on the website, there's a, scroll down, I think it's like halfway down the page, it says the 8k challenge. If you look there, there's some examples of how to ask your people to buy. How to ask your people to buy. That's probably a good way to get started. How did you get the 37k?

Irina: It just kind- I started posting twice a day, and somehow it got, like there was a couple page that shared my art and it just took off. And now my- when I say post a video, it just goes kind of viral-ish, and I just get like a bunch of followers just from-

Cory: Kind of viral-ish? Okay. So are you, when you post, when you post your work are you asking people to buy?

Irina: So basically, not exactly. Not all the time. I do have my shop link.

Cory: Do you have the link to the shop in your bio?

Irina: Right, and the one time I did actually ask, and I made like little, this kind of thing, like it's small for like \$200, and I made 6 of them and I sold all of them in a couple hours.

Cory: Nice. So- you don't actually need any help from me. You just need to do more of that.

Irina: Well the problem is it's just small works and maybe sometimes prints. Like my ambition to make a living online only, I guess.

Cory: Okay, great. Sorry- this is my cat, everybody. He likes to walk on my desk while I'm doing calls. Alright. So the thing- the fact that you're selling small pieces is a really good sign. Yeah. So you typically what will happen is somebody will, they'll buy a small piece and it'll sit on their wall for a while and they'll be excited about it. And then later, they will purchase a larger piece. So when

you sell the piece you get their email and put them on your list, right? Or at least just have the contact?

Irina: That's another question! Do I have a legal right to get their email just because they bought something? Or do they have to subscribe actively?

Cory: Okay, so to be on your mailing list you need to ask permission to add them or they need to opt-in, like on a form on your website. But if they- okay. If they've purchased something from you, you're allowed to keep them in your database for whatever reason. And then you just, if they haven't opted into your newsletter you just don't do that. You don't send them the newsletter. But you can still reach out to them directly, right?

Irina: Oh, an email.

Cory: Yeah, an individual email. So later on, three months later you can say, you know, "hey Cory, I just wanted to check in, how's that piece, are you happy with it, would you be interested in- and are you happy with it?" And then when they respond, you can say "great, I'm so glad you're happy! Just so you know, I have originals of this size that are available if you're interested." If they're close by you can offer to drive out and show them some pieces. But again, if they're buying online they're from all over.

Irina: Yeah.

Cory: Okay. Yeah. So this is really good. You do all those things, and then the next thing to do is the fact that you're having success selling on Instagram means that people are gonna want to write about you. So the next thing you do is you start contacting local press all over. Cause you're in Tahoe, right?

Irina: Yeah.

Cory: Yeah, Tahoe, right.

Irina: Not much going on here, but I guess it's still-

Cory: Right- well the fact that there's not much going on there actually works out in your favor, because the fact that not much is going on means local papers are much more willing to write about you.

Irina: That's true! I like that part.

Cory: It's much easier to get into the local paper in Tahoe than in Los Angeles. So you could reach out to the local paper in Tahoe and say you know, position yourself as a local artist on the rise who's starting to gain national attention and ask them if they want to do a show about you. And then once you get into the local paper then you can leverage that into getting a spot on the local news. And then once you get on the local news, then you can leverage that into a spot on national news, so on and so forth.

Irina: That sounds good. Okay.

Cory: I just went through this process with a client like earlier this year and it's super fun. And [unintelligible], it's people coming to you for stories, that's a good feeling. So you're on a really good trajectory. You should feel really good about where you're at.

Irina: Okay, thank you so much, you helped a lot.

Cory: Yeah, absolutely! Are you- yeah, I'd love to hear, keep letting me know on that. I'm gonna make sure I'm following you on Instagram. Can you just type your Instagram handle into the chat?

Irina: Sure.

Cory: Thanks so much Irina.

Irina: Thank you, bye.

Cory: Alright. I'd love to hear an update about everything you've got going on and if you have any questions let me know.

Gwen says "I just did a show and had a guestbook, and people left their email to keep in touch. Can I add them to my email list with that?"

Cory: Yes. If you- it depends on what you say on the guest book, but basically it's like hey, keep in touch, you know, leave your email here if I can get in touch with you later. Yeah, that should be fine.

Alright Karen, what you got for me?

Karen: Hi Cory, can you hear me? Okay. So I had my, the last time we talked you, my issue was that only my friends were buying my pieces. And you kind of coached me on going around town to different locations and trying to get a show. So I got a pop up show at a local boutique, it was about two weeks ago, I had a huge crowd, it was awesome. I sold one small piece, I was hoping to sell at least one of my bigger originals. A long time ago I used to sell greeting cards, like literally ten years ago, and so at the last minute I decided just to bring them all, so I sold a ton of those.

Cory: Nice.

Karen: I did sell a lot for the boutique, that they didn't charge me anything. So I didn't have to pay commission to them, so that was super nice. And then from that I don't know, I just got more confidence, so over the weekend I got an email from a jewelry store that now wants to have a show with my work. And I approached a restaurant and I'm kind of in negotiations with them and starting tomorrow I'm going to be at a local hospital. So things have been going well. I guess two things- my first is that you know, I think maybe I just need to be patient? I'm not having the sales I'm hoping to have. I'm definitely gaining like a little bit of followers and I got, I spent the whole day after the show returning emails to people and everybody was so excited to have like a real artist, it was almost like I felt like I had to educate people that this is how you buy art! You don't have to go to [unintelligible], you can actually meet the person. And I had a couple of artists come and ask me like, how did you get as how here? What did you do? And so I kind of told them about you know, that we're forming a group and all that. So kind of a little bit of what Irina said, I'm kind of wondering, I really don't want to make little pieces. Because it's just as

much work for me as it is making a big piece, and I can express myself better in a bigger piece. But people don't want to spend the money. And I don't want to make art just to make something that people will buy, but I also don't know if that's a bad approach.

Cory: In reality you can do whatever you want. Right? Like you don't have to make small pieces to sell. Unless you really need to make some money, and then maybe you just compromise. But if what you really want is to just sell larger originals, sales like that are fewer and further in between. And it takes longer to build the momentum and you have to be more selective about where you show.

Karen: Okay.

Cory: If you do craft boutiques, you're gonna sell greeting cards. You're not gonna sell large scale original art. So you know, selling large art means you need to do art shows, it means you need to be in galleries, it means you need to be finding an audience of people who like buying original art.

Karen: Right.

Cory: So if you don't want to do those little pieces, don't show in places that only sell little pieces.

Karen: Okay, Okay. Yeah.

Cory: But it is nice to have that little ego boost of making those sales. Like, getting those little victories helps the momentum.

Karen: Then at the same time I feel like a lot of these places don't want little pieces. They have wall space and they don't want somebody who only produces small work. So I'm actually having to take a lot of the work I did a long time ago, because they're big big pieces, and I'm finding that you know, everybody's asking me well what size are they, like before I get in. You know? And do you have somebody else who you can show with to fill the whole space? So.

Cory: Well, so what you can do is if somebody says we want to fill this wall with your pieces and they tell you they only want whatever, three feet wide, tell them yes. And then bust your ass and paint enough pieces by whatever the date is to show.

Karen: Right.

Cory: You don't have to tell them you don't have enough. You just say "yes I'll do that!" And then you kill yourself for a week or whatever. Couple weeks. You know, if you listen to, like, who was it- we did a podcast with somebody and they talked about, might have been Jesse Reno, like he got an opportunity to do a show and he had to fill like fifteen feet of wall space and he only had, you know, a handful of pieces, so had to spend like two straight weeks doing nothing but painting. So sometimes you do that, but it's a great way to light a fire.

Karen: Okay.

Cory: And you know, I would only do that if it were a space that, where people regularly buy large pieces and they feel like they can get an audience there.

Karen: Right, right. Okay.

Cory: Does that help?

Karen: Yep, thank you!

Cory: Yeah, congratulations on everything you're doing so far! It's awesome!

Karen: Yeah, oh, and then one more thing, so I read, I haven't taken the 301 course, but I did read somewhere about the press kit and I can't remember who did it, I want to say it was like Margie or somebody made one, and I looked at her website I copied it, and I made one in Canva, and it's been awesome! Like I've been using it everywhere. And it's so helpful. And I don't have like ten emails back and forth with all these questions about you know, where I live, and where else I've shown and-

Cory: It's in the document! Stop emailing me! Yes. Yep. I love it. Alright. Anything else?

Karen: That's it Thank you.

Cory: Alright, thanks Karen.

Alright. Emily says "question about art that hangs in public. Like government buildings. Is it worth it? Not sure how to sell them." I'm not sure I understand the question, Emily. If you are asking should you hang your work in government buildings, uh, if it doesn't cost you anything then yeah! Sure, why not? If all you're doing is going in and hanging the work, then yeah, go for it. Is that your question?

Emily: Pretty much. I've been accepted into two shows that then they're gonna be hanging in government buildings, but now I'm not sure like, how do I sell them? Like you're supposed to have a price on it, but there's nobody there to even collect money.

Cory: Right. You just have a card with contact information.

Emily: Okay. And then just work it like it's an online sale or something. Work my contacts, all that kind of stuff.

Cory: Yeah. So what you can do, if you've got, like if you have pieces coming up in whatever like city hall or something?

Emily: Yeah, one in the state capital, which would be cool. But-

Cory: Perfect, and what state are you in?

Emily: Colorado.

Cory: Colorado, okay, so then what you do is your each out to your local newspaper and maybe even a bigger newspaper, whatever the bigger newspaper or magazines are there in Colorado. When is the show?

Emily: It would be in May.

Cory: May. Okay, so you're probably too late for a magazine deadline, maybe, depending on the magazine, but certainly a newspaper would run something about Emily is having you know, these pieces that are showing the state capital between x dates, right?

Emily: It's not a solo show, just part of a group show.

Cory: That's fine, there's a group show of artists, including these artists. And then once it's, sorry-

Emily: Yeah, I can find out who else local is in the show, and then we can go together, I'll contact them, I know the group that it's in, yeah, okay.

Cory: You don't even need to like, press opportunities get killed by waiting for people to respond. You don't have to wait for them to reach out, do the whole press release, include all their names, and then email the paper, reach out to the paper and say "hey, here's what's happening, here's the local artists, and you know, would you guys be willing to run this story? If you are, I'm available for comment."

Emily: Okay.

Cory: Cause then you're helping all of them and you're not waiting on them for the deadline. And then somebody else mentioned in the chat, that you could offer to do a talk during the time that it's up. So you might reach out to whoever runs the state capital, I don't know who that is. And ask if you can do a talk about the work. You maybe you and a couple of artists. I'm sure that some politician who supports the arts would be willing to sponsor you doing something at the state capital.

Emily: Okay, that never even occurred to me. Okay. Okay, great, thanks!

Cory: Great, good luck. I love, I am loving today's call. Like artists selling work, big Instagram following, people showing work at state capitals, this is awesome. This is a good call. I am thoroughly enjoying this. Okay. Let's see- Beth says "how should you handle pricing if you end up selling in Portland, Oregon and Santa Fe? Prices in Santa Fe are double the cost they are in Portland." Yeah. So Beth, the, I mean the solution here is selling your expensive pieces, like your pricing should be the same across the board regardless of where it physically sells. So please just like, keep your pricing the same wherever you're selling it. Send your large expensive pieces to Santa Fe, and sell your smaller inexpensive pieces in Portland. That's what I would do.

Daniella says "when exhibiting work, there's usually a note on the terms and conditions stating that it is up to the artist to insure the work while it's hanging." Yes, you should carry your own insurance. Yep. Yeah, you just have to pay for insurance. That's the way it works. Yep.

Wanru says, Wanru you want to have a call but the, it still says that your device is incompatible, you might need to switch over to a different device.

Stacy says, I'm gonna add this to your, here we go. Alright. Stacy says "how do you do size-based pricing for framed originals compared to unframed or canvas? You price it based on the folding matted and framed size, or just the size of the art inside?" So you want to base your price on the size of the art, and then add the cost of the frame, and then double the cost of the frame so you make a profit on the frame. Hopefully that answers that question.

Cool.

Wanru, it still says that you're incompatible. You said iPad question mark, I'm not exactly sure what that means, it still says incompatible. So I'll try inviting you on but I'm not sure it's gonna work. Cool. I'm gonna take a drink of water real quick. There she is!

Alright, [Chinese]

Wanru: [Chinese]. So I have two- so I'm going to the market, and I know there will be, I think the ... Canadian landscape, and it's in Vancouver, so I think the Canadian landscape might be more like, sell more popular? But like, my project will be finished at that time, April, then I want to keep doing the circle, but there's a certain style I want to focus on instead of everywhere. Cause right now I'm doing whatever, just experiment. So do I focus on showing my like, style, like the one I want to do this year, like in the future? Or should I sell more focus on selling what I have already?

Cory: Um, which work are you more excited about?

Wanru: Like, those one, like the misty mountains, like the more fluent, like simple color, like stuff. Like so not like the, I probably- not so detailed.

Cory: So my intuition tells me that you should focus on the work that you are most excited about. But here's where you don't want to- here's where you don't want to fall down. Artists have a habit of only focusing on their newest work that they're most excited about, and then constantly changing what that is. Right? Ideally, you would be working on something that you are super excited about, that you can also make you can make art in that series that you can make hundreds of pieces in that series that maybe take you a year or two years. Go back and look at all of the artists that we've done podcast interviews with and case studies with. All of them are doing the same series of work multiple years in a row. So when you're just starting, it's a little different because you're still figuring out what your style is and what you're excited about, right? But eventually you're gonna hit on something that you're excited about that sells well. And ideally, that will be something that you're excited about enough that you can work on it for several years.

Wanru: So what does that mean?

Cory: It means that you should find the art that scares you and challenges you and excites you to the point where you can make work in that vein for a while.

Wanru: Yeah, I seem to find it, but that's the problem. Like, so, do you show like, at the market, I don't know like, cause the other stuff, like cause there's that at the end of April it will be like three hundred sixty five paintings of they are all circle, but they are kind of different, right? Some are really real, like some are not. And there's something like I would like to do in the next year or even like longer, for sure.

Cory: Sure.

Wanru: So...

Cory: So I can't tell you exactly what to do.

Wanru: At the market?

Cory: Yeah. I can't tell you exactly what to do. I can give you general guiding principles. But at the end of the day, you have to decide how you want to present yourself and how you want people to perceive you.

Wanru: Should I focus on more like on the new thing I did, which I have some, cause I have all of my work, like the look like real thing, they're kind of like between that, so like what I should focus on?

Cory: But it's all the circle landscape stuff, right?

Wanru: Yes, yes.

Cory: That's fine. Just show all of that stuff.

Wanru: There's not enough space to show all the work.

Cory: Obviously you're not gonna show all of it.

Wanru: So what should –

Cory: Pick the best stuff. Whatever work you have, pick the best stuff.

Wanru: I don't know what is the best. The stuff I think is the best, when I post it online people don't really react to it. They more like-

Cory: I don't think you have enough information to know whether or not people are reacting to it. You have what, a few hundred followers?

Wanru: Five thousand.

Cory: Five thousand? Okay, well that's-

Wanru: Almost six thousand.

Cory: Okay. So bring a mix. Bring a mix. Bring some of the stuff that you think is best, and some of the stuff that gets the most attention.

Wanru: Okay. And I'm making, like selling the, all the 365 paintings in one, it's 60x90, I wonder how much I should charge.

Cory: Well what are you charging for everything else? You should have a linear inch price.

Wanru: For print?

Cory: Yeah. What's the price for your originals?

Wanru: Originals, I sell \$280, which I don't sell that much.

Cory: Okay, so \$280, what's the linear inch price there?

Wanru: What?

Cory: What's the linear inch price of your original? What's the dollar multiplier?

Wanru: I forgot.

Cory: Okay. Well whatever it is, like it should be ten times what a print costs.

Wanru: Yeah, yeah, I think, but it's not of one paintings, it's like all of the whole year painting, like to put it on one huge, like poster.

Cory: Why are you doing that?

Wanru: I don't know, it's fun?

Cory: I mean, if you want to, but I don't know, like there's no demand for that. Your audience is not asking you for a poster with all the pieces on it. If you were like a big convention artist like Camilla d'Errico or something who had, you know, a hundred thousand followers on Instagram and lots and they want collections of all your work, then that's one thing. Where you could sell a thousand of those just by putting it on the market. But this is just a bunch of work you photoshopped and put it all together in the hopes that somebody maybe buys the poster.

Wanru: Yeah, I post on Instagram ask people like, would you be interested to buy like my whole year painting, there like about ten people who liked it.

Cory: Okay. So people say that they're gonna buy stuff all the time, but people lie. So the thing to do is to pre-sell it.

Wanru: Mm.

Cory: Pre-sell the poster. Say hey, I have this poster, that I'm gonna create, if you're interested in purchasing it, click here to buy it.

A print should be one-fifth to one-tenth what an original is. So if your originals are \$300, your print is gonna be thirty to sixty dollars. Okay, does that make sense? I think, Wanru, that you think about this too much. You make it too complicated. What's the easiest- let me ask you this, what's the easiest thing that you could do that would bring you the greatest result?

Wanru: Sell originals? But I tried and I want to ask are you sure I should not lower the price?

Cory: Your originals are not expensive.

Wanru: But I feel like that's- I have a painting original and it looks- I think it looks good, my website, I'm really scared adding more and more and asking for that.

Cory: Ah.

Wanru: I ask Instagram, I know that I don't have that much followers. But when I ask Instagram people sign up, and people actually, people who bought from the painting, they actually wasn't on my email list. Like they just say "oh I want it."

Cory: Okay, that's fine. Yeah, I would say, like, sell originals and sell prints, that's fine. You don't need to make additional variations of prints. You don't need to have prints and a poster. You'll benefit from keeping things simple because you'll be able to spend more time marketing and less time Photoshopping.

Wanru: I already did it.

Cory: Well just because you already did it doesn't mean you have to keep trying, doesn't mean you have to keep selling it. You can just forget about it. Alright. Good luck.

Wanru: Thank you!

Cory: A few minutes left, if anybody else has questions, I'm very excited to finish this cookie. If you don't know me, you may not know that I love chocolate chip cookies and I have been experimenting with figuring out the world's greatest chocolate chip cookie recipe. And I think I'm pretty close. So. Excited about that. Alright, thank you so much everybody, it looks like we've got one more question- (laughter). Marigny says "what is the best bakery in Portland?" Well if we're talking about chocolate chip cookies, then the best bakery is Alma Chocolate, I know Marigny's coming up here for a concert next week or the week after. And so yeah, Alma Chocolate has the best chocolate chip cookies, followed up by either Saint Cupcake or, yeah. It's probably between the two of them. So hopefully that answers that question.

That answers different if we start talking about French pastries and other baked goods. Gwen says can I share the recipe? Yeah, I'll share the recipe, I'll find it and copy it over into the association later. Cool, thanks so much everybody. Have a great day.