

September 20 Association Coaching Call Transcript

Cory: Hey there everybody, nice. Good to see everybody. Darice lives in Maui. That's awesome. I'm gonna be wishing for some Maui here in a little bit. We're on our last days of warmth in Portland. It's gonna... it rained every day last week, which I love, but here in a few months I'm gonna be looking forward to some Hawaii. Alright. Cool, let's jump in.

So as usual, if you have questions feel free to post those over in the Q&A, the Questions and Answers section, and I may invite some of you on to join me live here. We'll start with Sara since her question is the top question here. I'm gonna invite Sara on the screen to join me, and okay, so Sara says "What do you find to be the major differences between outdoor shows and indoor shows? What indoor shows do you think work well for artists? There are some huge symposium shows that seem to be more about licensing, I sometimes think these work better for company vendors versus artists."

Okay, yes. Several thoughts. Good evening Sara.

Sara: Hello!

Cory: So several thoughts. One, next month, October, starts on October 9th we start the Art Show Challenge with Owen Garratt, and Owen- this is like, this is totally his specialty, the art show scene.

Sara: He keeps saying on his website like Geez Louise, man does he have it goin'.

Cory: Okay, cool. So yes, there are some shows that are just about licensing, and certainly that is for a certain type of artist who wants to be doing commercial work, who is okay with art direction, like change this to blue or this to red, that kind of stuff. So that is not for your typical fine artist, that's usually like illustrators and graphic designers and stuff like that, although some fine artists will have their work licensed for images if it's a good fit. So if that's not what you want to do, you can kind of rule that out, although with your work Sara, I think there's probably a play for some products there if you wanted to pursue licensing?

Sara: Yeah, people have been talking about even like cellphone covers. Baby steps, I'm looking for the outdoor festival stuff to close and then I can start thinking about your pajama pants and cell covers.

Cory: Yeah, obviously like the texture of your work is not going to come through on a licensed product.

Sara: Right.

Cory: So you have to decide for yourself whether or not you're okay with that difference. It's up to everybody. But yeah, actually my wife would probably love your work as pajamas.

Sara: Yeah, I think I'm gonna try that first, I've got a potential, I don't know, company that does that that I would be able to trust, we'd just have to play with images. So I'll keep the group posted, you'll be my test group.

Cory: Alright. As far as the difference between indoor and outdoor shows, it's not so much the difference between indoor and outdoor, it's about the audience that attends each show. Like for example Art Basel, they have their big indoor thing but they also have outdoor stuff, and the people who go to Art Basel for the most part are extremely wealthy buyers, right? That's one of the landmark shows each year. So then, from there, it's about figuring out those that like, how long has the show been around? And what kind of work do they show? And what are the results for the artists from previous shows? A lot of the shows you can look and see like who did previous years, and see whether or not your art is a good fit. And then Owen will tell you never do a first year show.

Sara: Yeah, I just did my first first year show, but I just did my hometown, but that's the only reason why- it was my hometown, and it worked well for me, especially if you can get one or two commissions from it, then it will have been an extremely good show. But generally yeah I don't do first year shows.

Cory: Yeah, so figuring out whether your art is a good fit, seeing what other artists have like, look at the previous artists who have exhibited and see, go to their website, look and see whether or not it looks like they are selling, are they you know do they have a reputation, it's kind of hard to tell sometimes. But just look at the previous artists' work and see whether or not you're a good fit. And you know if the shows been around for a few years that means that artists like it and are finding it successful, that's usually why we say don't do first year shows, because a lot of times the only people making money are the organizers. So uh, yeah. That's kind of the gist of it, does that answer your question?

Sara: Yeah, I'm still thinking about indoor shows, I mean like predominantly been doing outdoor national art shows, and those are a different kind of grueling for that could be its own little teleconference thing, and so I've been thinking more and more about trying to access my high, higher end clients more frequently. And I definitely have a good understanding about outdoor art shows. And I found one gallery I like, but generally speaking I've really steered clear from galleries, but after Jesse's teleconference, maybe I need to give him another look-see.

Cory: Yeah. So what's your average price point right now for originals?

Sara: It all depends on the size. So my smallest piece I offer is 8sx10 inches and if it's live at a show it's \$80, which is a steal for pointillism art.

Cory: That's super cheap.

Sara: Yeah, and if I do it on Instagram which has still been successful I have to bump it up to \$110 to cover shipping and everything like that. I have been starting to sell four figure pieces, so my price per square inch is a \$1.50 per square inch. And I've had to bump it up two times. I feel good about \$1.50, but I would ideally like to get to be Jesse's price point. The one gallery that is working with me thinks that if I continue at the rate or even close-ish to the rate that I'm at, \$5.00 per square inch is a good fit with my work. And that's just, that seems obscenely delicious to me, so we'll see.

Cory: I think at the rate you're going you'll get there and I think it will be sooner rather than later.

Sara: Yeah, that's moxy and drive and starting to know who you are. So we'll see, I mean I'd like, I'm kind of atypical in that I mean, you know my work generally well, but for some people who are trying to learn from someone who's midway through things but wanting to grow, I have three distinct styles that sell. Marble abstract which is what a lot of artists are now kind of doing so it hasn't been that successful, and that's what I call kind of that paint by pouring look or what some people do- I know people who do that, so I think the market's oversaturated, that's not my bread and butter. My kooky critters which are cute kid whimsical stuff, prints of that since I do small 8x10 inch framed for \$15, they are- they just fly. They absolutely freaking fly, but what's interesting is I don't really sell them on my website. And you would think that if they're flying at a live art show, they would online, but that I think, that goes to show for some of you introverts out there, if you're there talking about your work and you're happy and you're passionate about it, pff. People are going to whip out their wallets because they enjoy not just the image but who you are. And I think Jesse talked very nicely about that yesterday. But pretty much all of my originals from my Kooky Critters have sold, so I've done it exclusively with prints because I like pointillism better. Sometime I'm going to be doing a kid's book, that's my to-do list for the year. I've got that kind of roughly sketched out. But my pointillism, I like having the smaller piece for \$80 because it helps add to that bread and butter. And not everyone who comes to an art fair and actually a lot of people who come to an art fair, those are people just enjoying outdoor art fairs. I don't blame them, that's what I used to do. But you know, when someone comes in and says I want that 3x3 foot painting, that's \$2,000. That's, we're good. So you know, I've got, I've got a list of about twenty five people from the past two shows that I was at who are interested in potentially getting larger commission work. And so that we're talking bare minimum \$700 and up, you know, dollars, people haven't blinked when I've had to increase my price point. I don't want to do it too too quick, but if your product is selling and I'm talking more generally, if your product is selling and you find your supplies dwindling and you still feel confident in the work product you're doing, it's time to maybe revisit the price point. But you know, as I'm continuing to develop my brand and I've got these kids like, young little kids, I mean I'm talking about 5 and 6 year olds who convince their parents to buy my \$100 pointillism paintings, that just- it helps build what my brand is. It's about genuineness, it's about being happy, it's about enjoying art. I kind of jokingly but seriously say you don't need to find the meaning of life in my paintings, but if you're a little bit happier you've got the point. So having original art even though it is, even though it's small, and that's like for any guys who are wondering I'm like working on painting right now, ta da.

Cory: While watching Game of Thrones in the background.

Sara: Yeah, this is my art studio. You know, I like having that smaller price because it really reels people in. I have people who buy five or six paintings in like the same color palate, and then that starts getting into the nicer figures. So I'm proud of my price point, I would like for the larger works to be higher, but it's, it took me about a year and a half to feel comfortable with my price point. But I, if people don't like it, go elsewhere. That's totally fine with me.

Cory: Cool. Thank you so much for sharing. And I'm excited for you.

Sara: Yeah, thanks!

Cory: Alright. Take care. Alright. Let's see. Let's see, okay. The next one, Frank Hawkins, we'll talk a little bit about websites. Frank, if you're here feel free to join us. Let's see, Frank says "I haven't maintained my own website and if I find that I can't keep up with all the tech changes and other things, what other options are there that'll allow me to market myself directly to my buyer that won't hide the buyer contact info?"

Okay. So what Frank is talking about is, there are some websites where, there are some websites where... it got really dark here all of a sudden, hang on a second, I'm gonna turn a light on.

Okay, much better. Alright. So websites. What Frank is talking about is some websites will keep the buyer contact information, meaning that if you sell through like Fine Art America or Society6 or some of the others, those are print-on-demand sites that are third-party sites that are essentially they're marketplaces, they're not website providers. They might give you a page on their website, but it's not actually a website that you own and control. So if you were building your own website, Frank, if you're familiar enough with building your own website then using something like Squarespace or Shopify or Fine Art Studios Online, FASO, any of those options will allow you to market yourself directly to customers without withholding the customer information from you. So hopefully that makes sense. Did you have another question?

Frank: Okay, well, yeah, that was I just noticed over time it seems like it could happen that the need to- excuse me, not used to being online speaking. But let's see- yeah, technical issues keep popping up and so far I've been able to deal with them, as they've occurred, but as things change over time it just seems like it could, that the technical problems could accelerate past the point where I can deal with them. So basically I'm just asking- I'm pretty sure I'm gonna be able to do my own website and keep up with it and bring it forward and all that, but just in case-

Cory: Yeah, any of those options that we mentioned.

Frank: Okay, thanks a lot.

Cory: Okay. So a couple people mentioned in the comments, in the chat, Lyric mentioned Wix and Weebly. So I very specifically recommend Shopify and Squarespace for a reason. They are relatively easy to use, Squarespace especially is very easy to use for people who are not web developers, and they also have really solid back ends that are built well so they're not going to break and fall apart and be really insecure and easily hacked. I don't recommend Wix and Weebly for those reasons. Now if you're already on Wix or Weebly, that's fine. You can run with that as far as it goes, just know that at some point you're probably going to want to switch to a more robust platform. And you may find yourself in the situation where there are some things you can't do. But as far as I'm concerned, the platforms that I recommend are Shopify and Squarespace. And if you are a developer and you want to build something in WordPress that's fine, but if you're not, if you're not a developer, Shopify or Squarespace.

Alright. Karen says "How do I continue to find my people, my sales seem to still be within my own circle and despite following many of the steps in the Abundant Artist I think I'm missing out on how to expand my reach."

That's a great question, Karen. So if you want to join us for the call, I would love to chat through some of that. Okay, hey Karen!

Karen: Can you hear me?

Cory: Yeah! Where are you at Karen?

Karen: I'm in Southern California.

Cory: SoCal. It's so dark!

Karen: Oh I'm hiding from the kids.

Cory: That's so awesome. Okay. So expanding your reach. So tell me, tell me what you've done for marketing yourself in the last few months.

Karen: Okay, so I found Cory, it's been a little bit less than a year and I've gone full on with everything, unfortunately I did my website in Wix, I've spent a lot of time on it, so that's something I'll have to put on to the future.

Cory: That's fine, don't worry about it.

Karen: Since hearing about Cory it's been almost one year ago, I had gotten a Fine Art America site and gotten myself on Facebook, I'd bought your Facebook class on Facebook for Business, then a long time to get onto Instagram cause I felt overwhelmed, but I've been on Instagram now a couple months. So, and I've just dove in this year. It's also been a year of creating art again, cause I took probably a ten year break from doing anything, so it's been gangbusters, I'm having so much fun, everything's going really well, I've been selling on Fine Art America, I've sold- I've like followed things that you say to do, I've asked people, I've got this piece that's been sitting around does anyone want to buy it and then I've had the sale. I've had a couple of shows and I've had sales. But I'm finding that I'm selling to people I know. And well, because I'm creating all these originals that I really want to price them what they're worth, and then I don't have the heart to sell them to a friend.

Cory: You don't feel comfortable, you don't feel comfortable asking them for the money that it would be, for the price that an original would be?

Karen: Well, I don't feel comfortable with that, and it's also that my pieces take three months on average to make, and so my goal is to sell my prints, that's really kind of how I see this going. Like I see selling my originals at like a top price, and then just selling a lot of prints. And I don't know if that business model's gonna hold, but that's kind of where I see this going. And although I'm getting interest, I don't know how to expand beyond my own circle of friends and people that know me or know my friends.

Cory: Okay. So it sounds like all the marketing you're doing right now is online. Sounds like social media and through Print on Demand sites.

Karen: Yeah, and I've done a couple of shows as well.

Cory: Oh okay, great. And how did those shows go?

Karen: Same thing. So I promote the shows online, and people who I haven't seen in months and months come to the show and then they buy something. So it's great.

Cory: That's awesome, yeah that's great. So there is some element of you just have to, like it takes time. Right? Like it has to grow beyond your existing clientele or beyond like your friends need to bring friends, right? So that's something you're doing, like when you invite your friends, encourage them to bring a friend.

Karen: Okay.

Cory: The other thing is you can start being intentional about working other people's networks. Right? So one thing that you can do with that is, if you have a friend that has a nice large house, then offer to like, ask your friend if you can do an artist talk at their house and ask them if they'd be willing to invite ten friends.

Karen: That's a good idea, okay.

Cory: Yeah. And you just make it like a casual evening in somebody's home, you bring some snacks and some whatever kind of drinks you like, and have it be an opportunity for you to talk a little bit about your art. And you just tell your friend that you know, you're looking for opportunities to practice talking about your work.

Karen: Okay.

Cory: And that you will have art with you and it will be for sale, but you're not going to high-pressure sell their friends.

Karen: Right, okay.

Cory: And so you just make it kind of a fun evening where you talk about your work and be sure to ask people about them and all that kind of stuff, and give like a five to ten minute talk about the inspiration behind your work and so you can practice that kind of stuff. And if you can do a series of those you will start to expand out beyond your immediate circle of friends.

Karen: Okay. It sounds like I just need to be a little more patient and let it happen.

Cory: Let me ask you, how much time do you have in a given week to work on your art?

Karen: I would say, my kids are getting older and I feel like it's getting easier, so right now I'm suffering from some swollen hands, this is what happens when you're a stitcher, and I literally can't do anything, this is why I quit ten years ago. So I'm spending more time marketing than I am creating at the moment, but it's about twenty hours a week almost.

Cory: You're doing twenty hours a week and that includes making art and..

Karen: Marketing and making art.

Cory: Okay, yeah. The ten hours a week thing, I don't know if you saw my interview with Jesse yesterday, but that's how he got started. He was doing ten hours a week while working as a mailman. The other thing that I would encourage you to do is, how much inventory do you have on hand, like if you were to sell everything you had, how many pieces do you have?

Karen: I have about twenty pieces.

Cory: Okay. So that's enough to do like two shows with ten pieces each. Right? So you should always have a show coming up. And what Jesse talked about yesterday was I think this is such a brilliant idea, I'm going to start recommending this to everybody, is call ten people or places every week and ask them if you can do a show there.

Karen: Okay.

Cory: And whether that is in coffee shops, restaurants, industrial buildings, whatever, you know, line up as many shows as you can physically handle and Fiona says "can you define what a show is?" Any time your work is publicly on a wall somewhere for people to look at, that's a show.

Karen: Yeah.

Cory: So it could be five pieces at this place, five pieces at that place, you know, try to plan a little opening where you invite people to come out and look at your work. And have them invite some friends, you know, whether it's up for a couple days or a couple weeks or whatever, always, like your work doesn't do you any good sitting in your studio.

Karen: Right, right.

Cory: So have your work on the wall somewhere, just make sure that you're paying attention to where it's at and tracking that.

Karen: Okay.

Cory: Yeah. Tracy Fox says "I find a set in stone commitment makes me more accountable to make more work." Fiona says "It's looking for a space where people can store your work for you." Yep. Yeah. Lindy Young says "I have a friend who does open studio events around the holidays. It took her a couple years but she does well with those." Do you just work out of your home?

Karen: Yeah.

Cory: So open studios may or may not make sense there, but having other places where you can show your work is super important.

Karen: Yeah, I agree.

Cory: And where in Southern California are you?

Karen: I'm in Thousand Oaks.

Cory: Oh, yeah, there's tons of money in Thousand Oaks. I actually stayed there for two summers when I was living in California. I was directing for a children's theater at Pepperdine. Yeah, we performed at Pepperdine.

Karen: Yeah, its- we don't have a lot of art here, you know, like that's the problem is people aren't that used to artists and-

Cory: Well it's like a bedroom community right, like everybody goes to work and then they go home and pass out cause they're exhausted.

Karen: Right, so I sent you- we were trying to have you come and do a talk at our art museum and it's actually been in our paper because they want to close it down! So we're all fighting to keep this not-for-profit art museum open, and there's where one of my friends who volunteer there, we threw together a show in one night, we just invited all of our friends and it was great, I did really well. I sold an original, I sold greeting cards and prints and a couple of the other girls did well. So they were so successful for them they want to do it again, but I'm like hey, I can't keep inviting my five friends, you know? Like I'm not that popular, I don't have that many people. So.

Cory: Yeah, there is certainly an element as an artist, like part of the job is getting to meet more people.

Karen: Right.

Cory: So, if the people buying your work are all your friends I would sort of think about, well, what are the common interests that you all have? And figure out how could you meet more people like that?

Karen: I think that's one of my questions- I don't want to take up all your time, but I know one of the things you have us do is try and find our people, like find who your artist is and look at other artists, and I have to laugh at something Gwenn said, cause we all think we have trouble finding who our people are. We all think our art is the one that's difficult, and you know, I kind of coin my art as like celebrating hippies with fabric, cause that's sort of what it is.

Cory: That's so great.

Karen: And you know, and so I find that those are the kind of people that I do get following me on social media sometimes, but I haven't had a lot of like, I don't know how much I should pay attention to that. I mean, my profession is marketing, so I have a tendency to look for my target market, so I am pigeonholing myself. Really come up with this profile and stick to it.

Cory: If you understand that target audience thing, it's super important.

Karen: Okay.

Cory: I mean, there's the target audience, right, but the target audience is like a Venn diagram, right? Like, some people who enjoy these things also enjoy your art, and some people who enjoy these things also enjoy your art. So even if you don't hit the exact right person every time, like, you can be a little off to the right or the left or up or down and still hit somebody that might enjoy your work.

Karen: Right.

Cory: So, yeah.

Karen: Okay, thank you!

Cory: Alright!

Karen: Alright.

Cory: Fiona says “I must admit I’m wary of friend fatigue- many of my friends love what I do, but don’t want to be hit up to buy or promote art all the time.” Yeah. So you gotta go meet more people. Let’s see. Tracy, let’s chat. “I had a studio tour this weekend, one day I have sales, the second mostly conversation with art appreciators. How do you not get discouraged when you have a non-sale day?”

Boy. I would actually turn it around to the other people who are listening, and say what do you do when you have a non-sale day? How do you keep yourself from getting discouraged? I have ideas about what I do, but I think that the answers from the other artists would be more useful.

Hey there Tracy.

Tracy: Can you see me?

Cory: No, you have your video turned off.

Tracy: It says I turned it on!! Hold on! There we go.

Cory: There it goes. Alright. So there’s some good suggestions here, Lyric says “send thank-yous to the people who have purchased your work before, and you know, just like a thank-you email with an image of your art in it that says hey thanks for coming by the studio the other day, right?”

Following up with- by the way, if you have people who come into the studio and they don’t buy, and I’m assuming you’re encouraging these people to sign up to your mailing list, are you doing that?

Can you hear me?

Can you hear me?

No? You’ve muted yourself? Alright. Tracy, you’ve muted yourself. Sara says “get more aggressive on Instagram, email some people who potentially wanted a commission, apply to another art show.” Yeah, I like that. I like that one. When you don’t make sales, do more things to make sales. I used to- sorry you can’t hear me, she’s gonna try reconnecting, that’s fine. But the last thing I’ll say is I used to make 60 phone calls a day to cold calls, internet marketing sales. So I used to literally just pick up the phone and call real estate agents and locksmiths and people like that and ask them if they wanted to do internet marketing services with me at this company that I worked at. And you know, I’d make 60 phone calls and I’d make 2 sales each day. So the reality is that probably two or three percent of the people who you talk to are going to make a purchase.

So most of the time it’s going to be no. And you just kind of have to make your peace with that. So hopefully that answers that question.

Let’s see, Fiona says, let’s see, “I’m about to launch my website and with that my first email newsletter. What is the best frequency with which to send out an email newsletter? I’d like to do less rather than more to free up time to paint. Any tips?”

So while Fiona is coming on screen I just want to say one more thing to Tracy, she says “I did get 40 emails, so maybe in the future.” That only works, Tracy, if you follow up with those people

and email them after they come to your studio. So you need to send them an email within a few days of the show and say “hey thanks for coming to the show, here’s some of the work that I had on display, here are the pieces that are still for sale.” And then you put them on your list to follow up with again in your next email newsletter or whatever.

Alright. So hey Fiona,

Fiona: Hi.

Cory: How’s it going?

Fiona: Good!

Cory: Good good good, is it the middle of the night in the UK?

Fiona: No, I’m down in Australia, so it’s about 11:30.

Cory: Okay, great great great. Alright, so your question was right- how frequently should I email people? So the real answer to this question, I was teaching a workshop in Raleigh over this past weekend, Raleigh, North Carolina, and somebody else asked this question, and I got really worked up because I get worked up when I’m asked this question. Because here’s the problem-like marketers who are trying to sell classes on things like email marketing and blogging and social media, they all have formulas for how often you should email or how often you should post to social media. And the real answer to that question, no matter what the format is, is you should publish and post and email as often as you can while still being interesting.

Fiona: Okay. Alright, and how do I determine how interesting I am?

Cory: Your open rates and click rates and sales will tell you.

Fiona: Ugh. Statistics. Okay. So, cause I was thinking, because I’m writing a blog which I try to do every week, and that shows what I’ve been doing that week in the studio and it’s usually a bit lighthearted, and I thought well, if I’m writing a blog, trying to fit in Instagram and then putting a newsletter on top, either people are gonna be just like ugh enough already, I’ve heard from you fifteen times this week already on all your social media outlets, and yet I thought well, if I have my newsletter that points to maybe interesting articles, or definitely phase people back into my website, maybe a few free giveaways for people who share my work, those sorts of things, maybe you know, most interesting...

Cory: Okay, pause for a second, time out. So I think you’re saying that you’re trying to post different content to your blog and your social media and your email newsletter. Totally unnecessary.

Fiona: Oh, okay, good. That’s good to hear.

Cory: You can post the same thing in every channel.

Fiona: But don’t- I guess people pick and choose what they read from.

Cory: Mm hmm, yeah. And just because somebody sees it on Instagram doesn’t mean they’re gonna necessarily see it on your blog or in the email. Right?

Fiona: Okay.

Cory: Take the same content and repurpose it for each channel in whatever format it fits, right? And yeah, like that's gonna be way less work for you.

Fiona: When, on my website, it says sign up to my newsletter, but I've also got a link to reach my blog site. And it's a WordPress blog site, and people who've been following that for the rest twelve to eighteen months that I've been writing it now, I've accrued six or seven hundred followers and I don't want to lose them, which is why even though I've designed my website in Squarespace, I've left my blog in the WordPress blog that it is. But then I thought well, if I've got people following my blog, those people aren't necessarily going to dump onto my newsletter

Cory: Correct.

Fiona: And those people that then follow my newsletter from my site may actually want to see blog posts. But-

Cory: So here's what I would do with that- so on WordPress there's like a thing, like "Follow this site on WordPress." Get rid of that. Just remove that from your sidebar. And in the future, whenever you post to your blog, the people that already signed up via that feature will still get the updates.

Fiona: Okay. Yep.

Cory: Yeah. And then replace that "Follow me on WordPress" with a "Sign up for my Newsletter" widget.

Fiona: Okay. Alright. That's good.

Cory: Yeah. And then that way everybody going forward will all be on your email newsletter or your email list.

Fiona: Yeah.

Cory: And then the old people will still get the updates when you post.

Fiona: Okay. Alright. Well that's good. And then well, looks like It will be a wait for a newsletter then, if I blog post weekly. Good, alright! Thanks! That's helpful! Lovely. Okay, now how do I shut myself down? If you need to ditch me go for it.

Cory: I will do it for you.

Fiona: Okay, thank you.

Cory: Thank you Fiona. Alright. Helena says "I've been running test ads on Facebook. When I created my Facebook pixel, the ad asked me for a secondary one with a direct link. Not sure what that means. Does that need to point yours to a specific page on my site? Cannot seem to complete the secondary one successfully and I unfortunately couldn't access my manager on Facebook to cut and paste the ad I'm concerned with. My view engagement seemed really short, 3 seconds for video, so I think maybe this is the problem."

Okay, so a couple questions here. Hi, Helena.

Helena: Hi.

Cory: And where are you joining us from?

Helena: Uh, Michigan, Detroit area, Township.

Cory: Okay, nice. If you had headphones, that would be better because there's a little bit of an echo, but if you don't that's okay.

Helena: I have some upstairs, I can go get them, I apologize. Give me two seconds, I'll be right back.

Cory: Okay. Alright, while she is talking, I'll answer a couple of the questions that are in the chat. Dan Cleary says "Should the sign up for newsletter be on the homepage or secondary page?" Both. Your newsletter sign up should be on the homepage as well as on your blog sidebar, everywhere that you can conceivably put it, because you really want that to be super visible, super, yeah. Super obvious.

Helena in the chat responding to Fiona said "She needs an automation manager and preplanning of emails, then schedule them to go out while she is creating." Yeah. So hopefully Fiona, you have some sort of system that will automatically preschedule your emails so that you're not sending them out by hand. Okay.

Alright.

Helena: It's a workout. Very hot here in Michigan, so.

Cory: Oh, is it still hot there? Sorry.

Helena: Yeah, it's finally gonna cool down a bit, but basement's good.

Cory: Okay, so as far as your Facebook pixel, by the way, we're gonna talk about some like your Facebook pixel type stuff, those of you who have not tried to run Facebook ads using Facebook pixels, don't worry about that stuff for right now, it can get a little hairy. But I'll talk directly to you Helena, Helena there should only be one Facebook pixel.

Helena: And that's the confusing thing, because there's a main one, and I set it up, it went through, I got it linked to my website-

Cory: How long ago did you set that up?

Helena: It's quite recent.

Cory: Okay, fine.

Helena: Two months. And then in the ad further down, in the options, it was asking for some kind of other pixel. And it wanted me to insert a link to it. And I'm thinking, is it for a page on my website that mimics the ad I'm running?

Cory: It's asking for another pixel, or it's asking for a specific page?

Helena: Like a sub-pixel or a specific website link.

Cory: Okay. So it may be asking you which audience you're trying to target.

Helena: No,

Cory: What are you trying to do with your ad?

Helena: I'm trying to target, I'm trying to see if I'm getting a response from this target, people between 29 and 65 with a certain income range, and a certain demographic, homeowners, condo owners, things like that. So I've got all of that put in there, but there's always this little spot, and I have tried it and I think I connected it right, but now I'm thinking it's in all the ads and it's maybe going all to one page.

Cory: Okay, so Helena I think probably what needs to happen here is there's obviously some misunderstanding of the Facebook ad platform that's happening, so if you could take a screenshot of what you're trying to do, or do you know how to record your screen while you're setting this up?

Helena: I don't know how to record, but I could do a screenshot while I'm setting up an ad so you can see.

Cory: Okay, I want you to- so there's a browser plugin, which web browser do you use?

Helena: I'm trying to transition to Chrome because so many things doesn't work on the other-

Cory: Yes, so there's a browser plugin for chrome called Loom, L-double-o-M

Helena: L, double o, Loon.

Cory: Loom, L-double-o-M, like the weaving machine, Loom. So that browser plugin, once you've got it set up, all you have to do is click a button and it will record everything that you do on your screen.

Helena: Okay.

Cory: So turn on Loom and try to- I'm laughing at people commenting.

Helena: Okay, I'll read that later.

Cory: So, record your screen and post that video, like put either share it, put in YouTube as a private video or an unlisted video and then post a link to the association. So I can take a look at it. Or just post it directly to the association if it'll upload.

Helena: Okay.

Cory: And-

Helena: And we're talking TAA, right?

Cory: Yeah, that association page, yeah.

Helena: Okay. Oh my gosh, you're gonna see like inside my closet or something.

Cory: No, it's just gonna be your screen.

Helena: I know! A lot of people say I'm not ready for Facebook ads, but I'm trying to figure out if my customer avatar, which is super huge and complicated cause I finally had that breakthrough, is actually making any sense for what I'm creating. So that's why I'm trying to see clickthroughs and things like that.

Cory: Hold on, I'll be right back. My dinner was delivered early, so just a second.

Helena: Okay, I'll read these comments. Hi everybody. I've actually forgot to put my last name when I signed up, so I'm a lizard, right? Okay Fiona, you've got it. I keep asking why my dog doesn't vacuum, but it's not happening. That's funny. Oh God, the sign up. You know I have mine as a static thing on the bottom of every page that I've actually gotten two sign ups from a pop-up, which is super annoying, but they still work better. And I still think that program might be called Loon instead of Loom because I feel kinda loony trying to run these ads. Oh, the pop up. It's a Weebly pop up, and it doesn't- it's got weird timing, I tried to change it to pop up on exit so it isn't you know phased after two or twenty seconds, and it froze and crashed and the tech had to go in from Weebly and fix everything, it's like three days, so now my pop-up is super annoying again.

Cory: Sorry about that!

Helena: Oh that's okay, I was answering questions on the whole chitty chat thing.

Cory: Cool. So yeah, post that video and we'll take a look at it and see if we can't get you sorted out.

Helena: Okay, it'll take me a little bit to figure all that out too, so bear with me.

Cory: Alright.

Helena: Not a life or death situation. Thanks a lot Cory.

Cory: Thanks a lot Helena.

Helena: Bye-bye.

Cory: Bye. Alright. What did I get? Chinese food. My wife ordered it, I'm not sure which things she ordered. Okay. Let's see. Janet says, let's see, Janet says "after taking all the courses, I've been pretty busy implementing it all. My audience has grown and I'm so busy but I'm not hitting my goal, I'm just not sure what else to do." Yeah. Great question Janet. She tried to type in everything she's doing, but it said it was too long.

So this is marketing. Welcome to my world, Janet. A lot of marketing doesn't work. And it's usually because of a couple of specific reasons. Either it's the wrong audience, the wrong offer, the wrong time, or the wrong place. Okay?

So, if it's the wrong audience then you've got to pick a different group of people to sell to. If it's the wrong offer, then that means that your product isn't a good fit or your art just is not what people want. And in that case, yeah, I don't think that's the problem, I've seen your work Janet, I don't think that's the problem. But some art just isn't very commercial and it takes a much longer time to find the right audience. The right place, so your work, like you may need to sell your work in a different place. Like over the weekend when I was in Raleigh, the art that is very

popular in Raleigh is traditional [unintelligible], right, like lots of people buy flowers and landscapes. And a couple of the abstract artists that I was there with in Raleigh were expressing their frustration that people in Raleigh don't like abstract art, so we talked about ways of reaching outside of the regional area that they're in.

So, and she says I'm selling- it's just not making enough. I have like ten commissions this month but they are smaller. Oh. Okay Janet- so here's the thing you need to do. You need to raise your prices. If you're super busy and you're not making enough money, if you're busy making work and you're not making enough money, it means you need to raise your prices. And you can start, if that's scary, you can start with a 10% price increase, and go from there. The idea being that as people, as people drop off because you've increased your prices, you'll be making enough money that less work will still make you the same amount of money. And you'll start to move into a different audience over time. Yeah.

So hopefully Janet, that- she says "only the cheap stuff is selling at the moment." Yeah. It's baby steps. If you're too busy and you're making work, it means that your prices aren't high enough. And if people refuse to buy your more expensive work it means you need to find a different group of people to sell to.

Are you saying that three hundred dollars is cheap, or three hundred dollars is your high end?

And Fiona says "do all four of the marketing points need to be right to make a sale?" No. Not necessarily. You can have somebody at the right time, well- in a way, yes. The right time right place right person with the right product. Yeah. Like, ideally all four of those would be the same. But if it's the right product and the right person they might move heaven and earth to figure out how to get the piece. But in that case, the place and the price is right, so yeah. Like you probably need to have all four of them.

Okay. So, three hundred dollars is your cheap. Your most expensive is 10k. Yeah, Janet, you need to find a different group of people to sell to. Yeah you need to find- if you're selling consistently at the low end but not the high end, you need to find a different group of people to sell to. So different shows, different online audience, I would start there.

Alright. "Dammit, okay," she says. Alright. Sara says "do you like Instagram?" She says "do you like Instagram promotion?" So, yeah. Instagram promotions can work. It's a matter of boosting your posts to the right audience, making sure that you have custom audiences set up that, that match who your audience is. And Sara, I would go into the, so- oh boy. So Facebook Ads and Instagram Ads, there's sort of two things that you need to do with online ads. There's building an audience, which is generally just building awareness, getting people to become, to interact with your website and join your email list. And then there's sales ads, which are generally retargeting the people who are already on your list or the people who've been to your website or the people who are interacting with your Facebook page. So that you're showing those people sales ads. And generally, I don't do sales ads targeted at people who are new to me or new to my clients. So you have to have one set of ads that grows your audience, and then another set of ads that are direct-response or sales ads. Hopefully that kind of gives you an idea of how I think about the strategy. Yeah.

Tracy says “How do you search out local venues for selling work to find that correct market?” It’s a combination, again, of figuring out where does your work fit? Right? So not everybody’s art is the right fit for the right space. So you know, outside of like, there’s art galleries, and not every art gallery is the right fit, so you have to find the right art gallery that sells the kind of work that you make. And then when it comes to finding other spaces, there’s all kinds of space. Doctor’s offices, lawyer’s offices, cafes, restaurants, hair salons, any of those kinds of places, and it’s really a little bit of trial and error, Tracy, until you start to make some sales and figure that out.

Sara mentions that some posts suggest that they get promoted, so you’ll see on Instagram or Facebook it’ll say this post is doing better than 90% of your other posts, you should boost it to, you know, to your audience. And that’s just Facebook and Instagram trying to get you to spend money on ads. Now they’re saying this post has- this post has, it’ll say you know, this post is doing well. But yeah, it’s just an auto-suggestion because that post is getting more engagement than other posts. But yeah.

If you’re getting that on every post, you’re probably not posting enough. Like if you’re posting once or twice a week, and every post says “this post is doing well, you should promote it” it’s probably because, so Facebook makes those suggestions based on how the post is doing relative to your recent content. So if you post once or twice a week and every post is saying you should promote this post, Therese says “I get it on every post, I post every day.” Apparently you’re doing well with your organic engagement, Therese. Alright. We’ve got a few minutes left, if anybody else have any questions, things that they wanted to talk about. Fiona says “what’s organic engagement?”

Organic just means people interacting with your stuff, and you’re not paying for it. Yeah.

Helena says “will you edit out my behind leaving to get headphones?” I won’t be doing any editing, but these videos will only be visible to the association. So, let’s see- Janet says “my question is how are you Cory?” I’m doing well. The travel to Raleigh was a little rough, traveling to the East coast can be frustrating sometimes because there’s no place like Raleigh there’s no direct flights from Portland. So I end up spending all day on a plane, but it’s fine. And I enjoy doing it, so. Yeah! I’m good! I can’t complain too much.

These are some terrible jokes. I’m not gonna read these jokes out loud. You are hilarious. Alright. Well thank you so much everybody, and unless anybody else has any questions we’ll just go ahead and end a few minutes early. Ta ta for now.