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JFK Center  
Online Media and Marketing for Visual Artists  
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>> Hello everyone and welcome to Online Media and Marketing for Visual Artists with Disabilities. I'm Lisa Damico, your moderator and Webinar organizer. Today's Webinar is part of a monthly series that comes from the Office of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts. This series addresses topics related to arts, disability, and education.

If you would like to view live stream captioning of this webinar, you can follow the link you see on the slide in the chat box of the control panel located on the right side of your screen.

Before we get started, let's take a moment to ensure that everyone is familiar with the GoToWebinar control panel you see on the right side of your screen. If you need to leave the webinar early, you can X out of the program by clicking on the X on the upper right-hand corner. Make sure you've selected telephone or mic and speakers to correspond with how you're connected to the webinar. You also have the ability to submit questions using the chat pane located near the bottom of the control panel or if you prefer to say the question, instead of typing it, you can click on the raise your hand icon on the control panel and I will unmute your microphone.

Your questions will come directly to me, and then during the designated question-and-answer time at the end of the presentation, I'll relay them to our presenters. I want to emphasize that following the presentation, I will send out a follow-up e-mail with a link to the recording of today's presentation, a copy of the PowerPoint, and a handout of

resources our presenters want to share with you, as well as a copy of the transcript. This means you don't have to worry about frantically taking notes during the presentation.

I'd also like to let you know about next month's webinar. Social Media and Marketing for Performing Artists with Disabilities. We have up and coming jazz pianist Justin Kauflin and opera singer Laurie Rubin who will be presenting.

And with, that I'll turn it over to today's presenters, who are both former VSA emerging young artist award recipients. Clinton Bowman and Will Copps.

>> Hi, everybody, happy Tuesday. My name's Clinton Bowman, I'm a photographer and installation artist. I've been an artist of some kind now the past ten years and have been part of a dozen shows. I was one of the former VSA emerging artist winners. The picture you see is part of a series ongoing that I've been doing for about five years now. It was in the Smithsonian.

Today Will and I will help you further your artistic objectives. As you know, having online presence is really essential for your visibility and long-term growth as an artist. Pretty interesting study came out recently that says now that the internet is 25 years old, 70% of Americans are online. It's really important that you have a dedicated space for yourself online. This means, too, looking forward, it's in your best interest to be able to find a place to showcase your talents, that allows you to connect with the public and activity is key. Hopefully Will and I can help guide you in the decision-making process to have your best foot forward. With that, I'll hand it to Will.

>> Thanks, Clinton. I'm an audio-visual artist. I live in Germany, so it's good evening for me. I use sonar sensors and other types of sensors to detect a viewer's proximity to my work and make it respond accordingly. The generative part, I do a lot of custom coding to make these unique generative systems.

I also do stand alone video pieces and music pieces. I have Tourette's syndrome, a neurological disorder. Not everyone knows what Tourette's is, a lot of you are thinking "Tourette's syndrome, that's where they shout curse words." That's called coprolalia and about 10% of people with Tourette's syndrome have that. I do have a bit of that, but...really I have some more standard signs, which are you know, kind of throat scratches, like a huh-huh kind of sound I make, it's kind of like an itch that you have to scratch. You can feel it coming, you can kind of control it, but eventually you have to scratch it. You know, it comes kind of like convulsions and other things I had growing up.

But...Clinton and I want to talk to you today about your online presence, as he was saying and we want to stress, this is as much of an investment as you want it to be. So...if you do a dedicated effort to your online presence, it can really do wonders for you in your career. But on the flipside of that, you can make a lot of progress with you know, a minimal amount of effort. And I would really recommend you know, up front, through this, that you look at doing that if you haven't. You know, most of us on this webinar have disabilities, know folks with disabilities teach other people with disabilities. It levels the playing field and presents ourselves in the ecosystem.

So, we're kind of framing today's talk in two parts. And first part is going to be about representing yourself and the second part is going to be about how you can interface with others online.

So, the first thing, as I said, is representing yourself. Now...there are two key questions I want you to ask yourself. The first is what do you want to accomplish? I will tell you, I want the world. I want to keep users engaged, have a huge social media presence, have a constantly updated online portfolio and there's a ton of work. I think the more important first question, to ask yourself, is what do you need to accomplish? As I said, I live in Germany, I need to use the internet and social networking to keep up with my network. You know, especially long distance. As an audio-visual artist, I need to have a good way to demonstrate what I do, like sort of a video portfolio. And I need an ecosystem within my control to, to demonstrate that art. And... the best place to start there is looking at having your own website.

So, with that, I'm going to turn this over to Clinton, he's going to talk a bit about websites.

>> Thanks, Will. So, he brought up a really good point, before I start delving into the blog, I had time to think about this. Making the move online, in my summation is similar to building a house. Everybody needs a house. And... your initial step is what's the right move for you? What makes the most sense? Do you have the money to build a new house? You can, can you afford it? It's a big deal to build that house. How long do you want to live in that house? Can you repair the house? Or, if you'd rather, could you just avoid it and move in with mom and dad? They all have their benefits and they all have their cons.

So...either option you do, just move, I would say, online, is I guess what I'm saying, just designing what's the best one for you? With a website, you get to curate your space. Think about a website as what you need and what you want.

I'll talk about what I wanted. This is the main page for my website. Clinton Dean Bowman. For me, there were a couple things I wanted to, to have available moving forward and the first of which is having a large photograph. Something you'd see in a gallery setting. Something that hopefully is disarming, much the same way as I would in the show. So, for me, this is something that, that was really important. I wanted my own URL address. ClintonDeanBowman.com and I wanted the functionality of having a mobile site. So, if I am in a gallery situation, let's say I have my artwork on the wall, and you know, I strike up a conversation with a lawyer or someone in the gallery, I can work that, it's a great launch point for me to connect with them, not only in person, but offline, when we're not together as well.

These things were sort of my parameters to create a website and I actually, this, I created this website knowing full well I was going to be in one of those situations with the show I was in back in 2011. An international art fair. I wanted to have the ability and the longevity to say "here's my website" and talk them through their work. If you're part of the group show, you're only relegated to so many pieces. This was a good opportunity for them to take me more seriously as an artist and to see my work.

So, it's, for me, it was about the payoff. The opposite side of that, I pay for this website. Each month I pay, I think it's \$15 to have it operate in the way in which I just mentioned. So it's, there is a, a, there's a return on investment for me, but I'm also paying into it.

Those options are available, I personally use Wix.com. They have a lot of really great, partially built systems that, that work as HTML5 and I think they also work with flash content, if that's something you really want to get into.

Anyway...and, there's other things like square space, square space is a really, a number of my friends use square space because it's a little bit cheaper than Wix and has the same type of versatility with the only regular HTML site.

Will, if you want to go to the next slide. So, websites give you the ability to curate your own space, generally. You get to build it out the way that you want to, you may have a, if you go through Wix or squared space, you may be able to build out or open source and you have the ability to do so.

Blogs, however, generally have a, have a preformed configuration. So, instead of allowing you to curate, it's allowing you to decorate. [No sound].

>> Clinton, I think you're on mute.

>> Oh! I'm sorry about that. Can you hear me now?

>> Yes, I think we missed the past 30 seconds.

>> Okay, so, I apologize for that. What you can see here is a Tumblr page of Ricardo Bouyett. What I was saying with regards to the difference between the blog and the website, the blog gives you the ability to decorate, whereas a website gives you the ability to curate, you're actually creating the environment with which people are viewing it. Decorate, you're able to change minor things around your videos, your photos, your gifs or whatever other type of content you might have. The service of blogs generally won't allow you to change the background. ...change more than the background or position.

There are some blogs out there that are considered open-source. Tumblr, which you can see here for Ricardo's site is not open source. Generally everything is pretty well lumped down. However...things like Word Press, which we'll talk about a little later, do allow you to change and, change the look and feel for the website to have, of the blog to have more of a website look to it.

However...when I was going through those decisions, for me personally, I didn't know anything about Word Press and I didn't want to have to pay somebody to tell me how to do it. I went through Wix and found that it had exactly what I wanted, so that were the options I chose. I'm not saying it's better or worse, but for me and what I wanted, that was what I wanted.

Here with Ricardo, we can see it's a nice place to have a portfolio effect. You're kind of getting all these things all at once. The, one of the great things about blogs is, a lot of times you're able to actually trend with topics. If you were to actually be able to see, if you click on these items here, Tumblr, there's a hashtag type of thing. Similar types of stylistic work.

Will, if you can go to the next slide. There's a lot of trends recently too, to sort of cross pollinate blogs and websites together. Specifically for process artists out there, painters, choreographers, things that might take a long time to create. It may be an okay idea for you to integrate the two. Also integrate your process if you're working with materials through a blog. Ultimately, whichever you decide to go in, all of this is about creating a space, being able to show other people your work. Going to add clout to you as an artist to have an online space, be it a blog or website and having a website show you take yourself seriously, it's a great entry point to make a bold relationship for galleries, art buyers and the public at large.

Here you can see, just a little bit of a break down between websites and blogs. And these are sort of the general pros and cons, for example, with the website benefits, you're obviously going to get your own domain. A little about your own domain, I

would always recommend, if you're going to search out a URL, do something that was [indiscernible]. If your name is Will Copps, I'd go with Will Copps. If you're interested in a particular type of genre of art, I'd steer away from that genre and art and just go specifically with you. All roads lead back to you.

You want your website or blog to, to be the ultimate point for you. That, that, that's a way for people to e-mail you. It's a way for people to see you in your social network, it's a way for them to, you know, see, to blog or post and continue to see that relationship or see you online. And again, it let's having a website or a blog, either one of them, do let people know you take them seriously. I would say that, in my experience with galleries, they really tend to like it when you have your own dedicated space.

Blogs are generally easy to design. Creating a network and different way of artists, it's a snapshot of your portfolio, for me, a big job like this, it's not necessarily a personalized space. You're going to be constrained, generally speaking with open source. The onus is on you to continue to manage the website and to understand what limitation your service providers have. And what kind of changes happen.

Recently, Wix allowed me to do it, do an e-mail service and began as Will mentioned, it depends on how much time and money you want to invest. With that, I'll turn it to Will.

>> Thank you, Clinton. So...what you're looking at is WillCopps.com. I'm about three years into my website and finally happy with it, but it took me a long time to get there and the key was actually realizing what I was doing wrong. I think there's a lot wrong about typing in WillCopps.com and seeing this webpage. Take a look at it for a second. Aesthetically, it looks nice enough. It's not a boiler plate thing, it has nice aesthetic going on in the background. I felt like it looked pretty nice, the problem is, it doesn't tell you what I do at all. I was saying earlier, I really need an ecosystem within my control, but also a way to exhibit my art. It's just not here. If you clicked on the about page, there was a paragraph about where I exhibit, still didn't really say what I did. If you hit the portfolio link, it's a pretty sorry excuse for the portfolio, just you know, a picture of where, you know, where a video could have been and a show history.

Again, it just wasn't conveyed what I did or who I was. Several months ago, I went about redesigning, this is my new website. This is the new WillCopps.com. You type it in and come straight to this portfolio. So...what I did here is, when you get to the website, you can see my content. There's a whole history of all my pieces on the top, cut off on the slide. Down here, there's a title year, description of the piece. Below

that I have a paragraph explaining the piece and then I have the shows. And this has just been so much more authentic for me. Just when people come to my website, they immediately know what I'm doing, they can immediately engage in my content. That whole blog back end is still there, if you want it. You can click the blog page, but...it's just, it's so much better for me. I redid my about page, I made an about me video. I'm an audio-visual artist. As Clinton was saying, I do use word press on my back end. That's what you were seeing on the last page. I started out with a blog to test the waters of the internet before really wanting to be able to curate my own online portfolio. And one of the things I like about word press is the fact it was free to sign up. It was very easy to build into my website.

So...as I built my word press and kind of built my audience, I was able to keep that with me and just move all that content right into my website. Made it a pretty seamless transition.

So, if you're thinking of starting with a blog, I'd consider the future possibility that you might want to move to a website, full blown website and look at options like that.

So...on my website, I think there are three things I found that have been incredibly useful and I want to recommend everyone starts with them. And really, the supplies, if you have a blog or website, you know, any kind of presence. These are the three things. The first is a resume. It's so wonderful to have my portfolio online, but you know, it's always good to have that one-pager handy, downloadable as well that people can just hop on the website and pull, you know, your resume, the second is your art and the third is your contact info. And, I'm laughing because, you know, it sounds kind of hilarious, why would you not have contact info on your website. I've seen it many times, it's really important to make sure that people can engage with you and it's good to think about how they might want to engage with you. I have my e-mail address, a plethora of ways for people to get in touch with me. However they feel the most comfortable.

I do want to go back to the second point really quick about your art. With the internet, you really need to step back and think about your art, you know, what is the best way to portray it? And the internet's a great resource, because you can look up similar artists, see what they're doing, brew on that, take your own creative spin on it.

You know, with my disability, I'm always thinking about what makes me unique. And how to incorporate that into my art and represent that on my website also. So you know, on one hand, I have this Tourette's syndrome and as I build these generative, interactive systems, I always build in an element of just

unpredictable, just, you know, anything in the system. You know, the system's always just outside of my control. Kind of running on a solo [indiscernible]. It really mirrors how I feel in social situations.

The end result might not always be what I want but it will always be unique. It'll be a unique experience for the user and I've really learned to find beauty.

But aside from the disability, you know, I also have a unique background myself. I started as a drummer, you know, and a lot of that was coping with my Tourette's, just kind of letting it out. From there, I became of a live musician and I brought in audio-visual to supplement my work. I came up with a process to develop my audio and visuals that came out of being a live musician. That's something I also tried to highlight in my interactions with people and on my webpage.

We've been talking a lot about website, but I kind of want to move beyond the websites. I want to share with everyone one piece of advice I got that has really stuck with me throughout my art career. And...it's that, if you want to be a successful artist, you know, wake up everyday and act like you are that successful artist in everything you do. And...you know, if you become that person, yourself, you can get where you want to be. You can have the same presence online. You need to think like a successful artist and act like a successful artist if you want people to look at you that way online.

So, this is not really hard to do. It's a mentality and some simple steps. So...here's an e-mail. Coming from my personal inbox. What you can't see, it's coming from Will@WillCopps.com. I have my own personal and professional e-mail address. If you look at my signature block, before I write anything in the e-mail, it has a link to my website, a link to my Facebook and a short blurb about me. With a link to this About Me video. Anyone I'm corresponding with, if they want to learn more about my art, can go right there, click those links and just dive in.

So, just really, I can't convey the importance enough of, of thinking about the artist you want to be, as you're doing your interactions online. I have a unique opportunity with the timing of this webinar, I want to go into social media here. I'm releasing a music album next month. My album is called places. I'm doing it with this artist from D.C. Her name is Brittany Jean. As I was preparing for this webinar and focusing on the album release, I was able to kind of look at how I promote my art and this, you know, it's an album, but it could be any piece of work, it could be a show, anything you want to push. And I kind of took that perspective.

So, let's say you're releasing an album or you have a solo show coming up. You know, anything that applies to your art. A lot of diverse talent in this webinar.

The first thing I'm going to do, you know, is put a link in my e-mail block, right? You know, that doesn't have to be a stagnant thing. I'm constantly evolving my signature block so people can see what I'm doing. I'll put a link to the album or maybe the promotional video ID right in there. On my website, you know, I'll build this album into that portfolio, right up front. I also did a video promotion for the album, I'll make sure that's there. I'll be posting on my blog, doing, I've already been doing a bunch of different posts leading up to the album, teasing different elements of it.

But, one thing, as I was preparing for the webinar, I realized I could do, was build my own press kit on the back end of my website. This has been really critical for me. It's really helped me in dealing with press and getting coverage for the album.

So, this was a draft kind of version of it. Put it kind of looks like this. This is cut off, but...this page is a private link. I'm able to send a press. The lyrics for the album, press announcements, PDF downloads and text. It's got photo downloads, it's got an album stream, where they can just dive in, right here and listen to the album. It's got an embed of our single and it's got our story. I can't emphasize this enough as you're thinking about interacting with others online. It is always good to have photos of yourself, and you know, a bit of a story that people can use if you're looking to get press coverage. You will get exponentially more coverage if you make a blogger or reporter's job easier by having everything for them just right there on one page. They're going to want a picture of you or your art, you should have it, it should be right there for them. They don't even have to ask, they should be able to see my story, they can follow-up with me, my contact info is right there, to get more information, but...it's all right there and that really helps.

But...I think a lot of you were interested in social media. You know, a lot of my advertisements for this album will be on Facebook.

So...what about Facebook? There are a lot of benefits of Facebook and other social media, I do want to start with Facebook first. As I was saying, I used the internet to reinforce my network. Especially long distance. Facebook is so critical for that. It's a great platform to share pictures and videos, you know, share links to press coverage, invite people to shows, and you know, most importantly, keep up with other artists. Seeing what they're doing. I'll tell you, I've gotten

more than one show, seeing what a similar artist was doing on Facebook, she said she was exhibiting at this brand new gallery and it was really cool. She was excited to check it out. I went to the link, saw this gallery starting up. Thought this looks really interesting. I sent an e-mail and a few months later, I had a show. There are lots of stories with the internet. Keeping up with what they're doing, it's been a valuable thing. Facebook is easy to set up. If you want to create an account. There's some really good resources on the distinct, but essentially the profile will be your personal page, your, your official page, if you will, would be what you might use to advertise your art to people that you don't necessarily want seeing what you had for lunch. That being said, Facebook also has something nice. And...really the big one is that you don't control your own ecosystem. You know, Clinton and I really value our websites, because we control them, we control what content people can see and as he said, we curate. Facebook, you'll hear all the time in the news, they're making some sort of policy change. Sometimes, who cares? They don't affect you. And sometimes they really do.

So, let's go back to the album launch. Brittany Jean, the artist I'm collaborating with, and myself, we both have Facebook pages, and we've built up followings of people on Facebook who expect to see our posts whenever we release something. Facebook changed their algorithms which affected how those pages showed up in people's news feeds.

So...long story short here is that people who are expecting to see our content, who are regularly seeing our content and who are interested in our content, we're no longer seeing. One of the worst parts is, they don't know that the algorithms had changed and they weren't seeing their information, they weren't seeking it out. So they were, you know, just kind of waiting, you know, why hasn't Will been posting? So...the result of that is that, as we've come to release this album, you know, we wanted to make sure we were reaching the people we built up these good relationships with.

We said we're going to have to pay for advertising just to get our album you know, back where it was. From the news feeds of the people that are following us on Facebook just for this information. I think we each ended up spending about \$5 on this promotional video. It got to, you know, our friends, just a lot of Facebook tracking and got to some other people. So, you know, \$5, you know, maybe that's not the end of the world, maybe, maybe it is. It scares me that I built up, you know, this trust and relationship with people, and the medium I was using to communicate with them, long distance, for myself, changed. And it changed my whole relationship with those

people. I don't want to beg my online presence and relationship with the people that care the most about my art on something I don't have control over. And you know, maybe you'll see it differently, but, please, you know, take that as a cautionary tale that you know, it, it is dangerous and maybe next time it won't be \$5. Maybe it'll be more. I'm much more hesitant now to use Facebook than I ever was, based on this experience.

Of course, there are other social media sites, and I caution you the same thing. I don't want to dive too deeply into them, we want to talk about some other things here, but...you know, Twitter is obviously another popular one. And as I'll say on the next slide, social media is about your return on investment, right? I don't put enough time into Twitter to get a full investment. I know many people that do and they love it. But you know, I just don't see it as much for my own rights. But what I really wanted to say, Twitter, and I'm using this as an example for any social media platform has its own dos and don'ts. These are going to sound crazy and stupid if you've never been on Twitter, but let me give you examples.

If you want to reach the most people when doing a tweet, the research is, you should post right before or after the hour on a week day. That's when people are just getting out of meetings or just about to go to meetings and checking their phones.

The best times generally on the week day are at noon and 6:00. If you compose a tweet, hike this, with a little @ symbol in the front to your different everyone. Only the friend "everyone" or both of you will see it. You have to put that in the middle of the tweet if you want everyone to see it. A little minutia of how you can interact with your audience. I want to use this example to say, if you're going to go into social media, spend 20 minutes reading some of those best practice articles online. There are hundreds of them and you know, you can learn tips like this for any platform that we use.

So, social media here, it's about your return on investment. You need to be realistic. So, there's some things you can think about. If you want to tie together your Facebook and Twitter, you can actually post on Facebook and have it post on Twitter. You know, so if you see a presence on both, there are ways to save time with that. It can get kind of annoying because all your tweets end with Facebook.ME and people can tell what you're doing. So, if you're trying to save time like that, I encourage you to still, if you're going to have a Twitter presence, still try to use Twitter, favorite tweets, retweet other people's tweets and interact with them there.

As I said, I just wanted to stress again, you know, friend and follow other artists to see where they're exhibiting, find opportunities. That's my biggest return on investment with the

whole social media thing. And then, the trick is that social media is not about your friend number or the number of people following you, at least for me. But it's about the deep relationships you cultivate and maintain on social media.

So, say a quick story, I don't know if you all remember MySpace. A huge social media platform for a band. Our one goal in life was to get everyone we could to like our page. We got a massive friend count, just, I can't even remember how many thousands of people were following our page, and we were on top of the world, you know, it didn't do anything for us. It really didn't.

I accomplished so much more when I stopped focusing on that number and started focusing on relationships. Please, please, please think about the utility of what you're doing and you know, building up that friend count versus actually accomplishing those relationships that you came on social media for.

And those relationships will actually help you get your material out more. So I talked to you about Facebook changing their algorithm. So...a page sharing a story won't get a lot of traction, but if one of your friends from their personal profile shares your story, your network just grew a lot more people are seeing it. And because you just focused on that one deep relationship, you just hit all that person's friends.

There's a trap with Facebook there that you know, you'll have your own page and your art page presumably. There's a fine line to walk between sharing all of your stories to get more coverage and really drawing a distinction between the two separate voices. And not to dive into that, but...it's, you don't want to lose friends or fans by confusing the two.

So we said we were going to divide this webinar into two talks, two portions of the talk. The one was representing yourself and the next was how to interface with other resources on the internet. So...you know, let's think about your website as your new school business card. These are your old school business cards. As a tangent, you can get cool designs like these on websites. I use moo.com. They do different art designs which have been effective, but I really put any here to emphasize, start thinking about your website, getting your website out there as that new business card, as you look to network online.

I'm going to turn it back to Clinton to talk about e-marketing.

>> Thanks, Will. So hopefully you're not totally overwhelmed by this point. Hopefully you're getting ideas about how this can perhaps work for you. You know, I think the big thing about looking outward is how to connect yourself personally to

somebody else. Especially in the art world, you know, it's sometimes hard to get that first sale, it's sometimes hard to get into a gallery, it's hard to make those connections and the biggest thing I can recommend doing is outside of connecting with people face-to-face is if you get their information, making sure you're collecting that and using it in a positive way looking forward to keep them integrated into your network.

E-mail marketing is one of those things that people tend to glaze over. We're so connected between social media, e-mail and everything else, so much of our life is lived online, having a fundamental understanding of how to connect with people personally through these things is, I think a hard thing to understand and know how to do. You may have a Facebook or a website, but how are people who want to buy your art or have you in their gallery going to connect with you. Having a good website, having a blog, you know, perhaps having some sort of social media presence, things that are all really good. You're only as good as your network. Your artwork is only going to be seen by people, let me take that back. Your artwork will only be celebrated by people who know you, who have a connection to you. So, I think, e-mail marketing is perhaps one of the easiest ways to do that. It also allows you to share your narrative in a different way. If you'll go to the next slide, Will.

Some e-cards say I need to stop talking about writing and actually write something. Matters I'm at a loss for words. It's easy to overcomplicate e-mail marketing. Some people would say it's a campaign, 100 e-mails, it's going to cost you money. I agree with that, in a way, I think it's more of a macro approach. That's the big ticket items that are perhaps a couple years down the line, if just starting out, when you're just getting started, everything is essential to one. What I mean by that is one buyer, one gallery, one show, you know, it's one other artist. It's these entry points that are very meaningful and very personal and kind of hinge on just one opportunity. It's about getting your foot in the door.

So, for all of you who are young artists out there, this is your chance to build and strengthen your network, your e-mail marketing.

Now...writing an e-mail to someone or folks that don't know, personally, can seem daunting. But if you met someone at a show, or you met someone at an artist talk or book signing, you know, and you're able to kind of start the ball rolling, this is an opportunity for you to follow-up, you know, things like, and I trace this back to having a mobile website, you know, if you have a SmartPhone, you're able to connect it to assure them these things, but what happens after that? That's where this

symbiotic relationship between e-mail marketing and having a website are really key to, to potentially your future.

You know, because, as I mentioned before, you're only as strong as your network. As an artist, you won't know your full potential until you build these deep relationships. What I mean by that, your full potential does hinge on other people. You may be an incredible artist, but even Picasso had to market. (?) I'm not saying he didn't have great relationships, but I'm saying that having the connections to move one step forward incrementally are really important.

As I say there in the slide, take the time to, to do these e-mails because it pays off. I can speak meaningfully about this from my own perspective, here in D.C., having the ability to have a few key people who have purchased my work before and being able to follow-up with them. These are things that people who invest in you, they want to know about.

Going back to a couple years ago, when I was living in the city, I had a dedicated space to make my art, which I was fortunate enough to have then, and I would, for the people who purchased my work before, I'd create a generic e-mail and send it to 15 or so people and have them come over to the gallery and see the work and talk to me personally. It pays off, still now, I'm still getting e-mails from people I don't live near anymore, but want to know where I'm showing my work and how it's progressing and will I come back any time soon? I fundamentally have built a following just by staying connected with them in a meaningful, earnest way. It's just, who are you, who are you to them and connecting those dots.

I use that to transition into a story I just saw a couple weeks ago. Will, if you want to go to the next slide. There's, I know we were talking about social media here, but it, it allegorically proves my point. A Brooklyn-engaged photographer named David Arnold. He has 54,000 people following him on Instagram. He's a freelance journalist. He, he did something that I thought was incredibly remarkable. And over the year and a half I think that he had been on Instagram, he developed this great following. He has beautiful images that people get to stream and look through everyday and a couple weeks ago, he was looking at his bank account, I think he had like \$92 in it and he said, you know what? I'm going to take a chance on my network and I'm going to appeal to the people that follow me and he reached out and said "through, through Instagram" and through his own e-mail service, he was selling his own temperatures taken on Instagram for \$100 a piece and ended up making \$15,000 in one day from all of his followers.

So that's a huge return on investment for him. This is, you know, it did, I'm sure, take a long time to develop the

Instagram following and to create these people who knew him and follow him and liked his work, but \$15,000, that's a huge thing! Not to say that everyone is going to have a \$15,000 day. I wish I was having one, but these are, it just highlights and underscores the fact that you know, when people can get a glimpse of who you are, personally, it pays off for you professionally. And with that, I'll switch it back over to Will. .

>> Thanks, Clinton. I see that we're getting pretty short on time and we wanted to leave some time for questions, I'll go through these last two slides quickly. I think they're my two favorite slides, but let me stress again, as Lisa said up front, you know, we're going to be, these slides will be sent out, the resource guide will be sent out, you'll see these things. Just to quickly explain, open calls. Whenever I talk about art, this is one of the most popular slides. I encourage you all to get online and check out these websites and others to look for opportunities. Rhizome is a great website. It just reorganized, but they have lots of opportunities to show your art and they have art jobs. Wooloo is one of my favorites. You can organize by the date something is due. So, you can hop on there, see, oh, these are all the calls due in the next three weeks in my category, I'll apply to those.

E-artnow has scholarships, job opportunities, art exhibition opportunities, it takes maybe ten minutes to go through it every week, see what's new. NYFA, New York Fine Arts, it's not just New York. A lot of the jobs for New York are in art, but there are jobs elsewhere. Clinton just turned me on to callforentry.org. Another really cool website.

If you go there, you can see the new emerging young artists program, so please do check that out. And actually, I'll go ahead and, if anyone wants that link, I'll go ahead and post it on my Facebook right after this, this and you know, Lisa didn't tell me to say that or anything.

>> Thank you, Will.

>> Absolutely. I just wanted to stress it, I was fortunate enough to show it on VSA's show, it changed my life, not only getting to interact with other people with disability going through things like me, but just a huge boost on my resume. Let me use that as an example, keep up your network, keep interfacing with the people that give you these opportunities. You know, online and in person. And you can do cool things like, you know, present webinars. That you're really excited about, like this. And...this, I think, my favorite slide is Clinton and my contact information.

I can't stress enough, you know, please, please, please, I low talking to people about this and seeing what your online

presence looks like, giving you unfiltered advice, you know, if you want to drop me a line, friend me on Facebook, I'll check out your Facebook profile. I love to do that and, you know, I don't think we left a ton of time for questions, but you know, I'd love to answer any questions that anyone has.

>> Great, all right, well, I will switch it back over to my screen.

>> All right.

>> And this would be a great time for everyone to type in questions that you have, I've already had a few that have come in.

So, our first question comes from Claire. She says you both have such wonderful advice and this is incredibly useful. If you were to give advice to someone just starting to get their art out there, where would you tell them to start? What is step number one?

>> Will, you want to go with that or me?

>> I'll give a five-second and turn it over to you.

>> Okay.

>> Go for it.

>> For me, Claire, okay, I'd just say -- I'm sorry, go ahead, Will. I'd say really quickly that you know, looking where other artists, you know, that you admire, are, kind of see what they're doing and use that as a path as you think about your own art. And how to get it online. Okay, over to you, Clinton.

>> Yeah, I agree with that, I also think that the first thing that I'd do is, is prioritize what you want out of it. If you want people to have a place just for you, that's great. If you want a place to connect with people, socially, also great. I do think there's two different things going on there. But you know, if you're just starting out, you're just getting out of school, I'd say, for me, personally, investing the time and energy into a website is perhaps the most important thing to do.

>> Thank you, so I have a little bit more specific Facebook question. That's coming from Pamela. She says Facebook has artist pages and personal pages. The artist page doesn't allow a person to reach out and become a friend or fan. That's a drawback. Do you use a personal page or artist page for your Facebook art presence and why?

>> Okay, I'll start on that one. This is Will. I use a, an artist page and I'll tell you why, I actually started out using my personal page and as my, my art grew and my network grew, you know, I really started wanting to interact with people I met, you know, at shows and things, online, you know, in a professional way. And I had to draw a line between the way I want to interact with my friends and things for my personal use on Facebook and using that artist page.

So, I made a very conscious decision to move you know, most of the things I talk about, with my art, to that art page. If I have something significant, I'll share it on my personal page, but I've kind of tried to guide you know, my friends I built up on the personal page to follow the art page to you know, see what they want. Some of my friends have said "thank you, I didn't want to see all that art stuff, I wanted to you know, see what you thought about the Wizards game." The same thing on the other side. A lot of people that don't care about Washington Wizards basketball, but care about my art. It's good for me to have two separate ways to communicate.

>> I don't currently have a Facebook page for my art specifically. The reason for that, the return on investment, I think that the best way forward, if you're going to do that, is to continue to have content streaming, you know, with some regularity. So for me, when I have two things, plus a website, Twitter, all these things, it didn't make sense. I'd rather do one thing really well, rather than a few things sort of okay.

So, for me, you know, I find that Facebook, as it is right now, a necessary means to an end to connect with different people, so Will and I have different answers on that, but I'm not as keyed into the Facebook network as he probably is.

>> Okay, I have another question coming from Joel. What are the dangers of putting yourself on the internet as an artist? This was a little bit off of the presentation, but I didn't know if you had any --

>> Sure, no, I think --

>> -- answers about that, the privacy, personal --

>> That's a good question. First off, in terms of putting information, personal information out there, via the website or otherwise, I'd just err on the side of caution, in terms of, you know, personal information, birth dates, things like that. For reasons outside of the artistic scale, but just for personal reasons. So, I don't have my mailing address on there. If people want to e-mail me. Having private conversations.

Specifically to the point of Intellectual Property, things you're correcting. Will may be able to speak on this. For me with my website, I don't watermark my images. I don't, I don't, for those of you that don't know what a watermark is, I don't embed a clear age that says this is my work or it's illegal for you to take it. Mainly because I don't like the aesthetic of it. I don't find it particularly appealing.

And off that point, if people want your work, they're going to find a way to take it, if it's online. There are website hosting services that won't allow you to take it, but there are screen shot services that allow you to do what you want with it.

Private photos sold to new papers and the like, some said we're no longer going to prevent people from stealing our photos. So, this idea that you know, Intellectual Property online, is, is perhaps reverent than it is in other places. It's a great question, you do have to, weigh the pros and cons putting your work out there, but if you're doing it purposefully and don't believe anybody will take your work and say it's their own, you should be okay, I don't think it'll take anything away from you in the long-term.

>> All right, I'm going to ask one last question -- oh, go ahead, Will.

>> I think Clinton hit the nail on the head with copyright law. Depending on your media, it's something you need to research. You mentioned music, it's \$35 a song to get the official certificate that says "I copyrighted this" but on the other hand, you actually have a lot of rights to it already. That doesn't mean someone can't steal it offline, but it's something to think about.

>> Great, thank you for your thoughts on that. I'm going to ask one last question and we'll wrap it up for today. Do either of you, this is sort of a two-part question. Do either of you use your performances or artwork in schools to promote your art? And if so, do you contact the media or rely on the organization you're working with to do that? Maybe you could talk about personal promotion, if you were reaching out? Versus collaborations that you've done. Where people might have been doing the publicity for you.

>> That's a good question. For me, I haven't perhaps been in a school setting as the question dictates, but I definitely, if we're talking about self-promotion, I try to have all the things necessary about, for me, like looking forward. So let's say I think I'm going to be part of a show that perhaps gets some publicity. I have an up to date artist bio, I have an up to date artist statement, I also have a bio, I also have a resume with past experiences and then I will have high resolution images ready and available. Because I'm a photographer and it's best practice.

I had some work for a show I was a part of, and they came to me to ask me specifically about my work. You know, how long I had been doing it, what my process was. And I had all of those things prepared, well in advance, so that as soon as I got that call from the reporter, that I could just e-mail it instantaneously, thus showing that I've taken it really seriously and I was you know, front page on the D.C. section of the arts page for a couple days, which was a big deal to me professionally.

>> This is Will. Die some talks at some schools in Russia in

the fall. I'll tell you, I had no idea how to advertise in St. Petersburg, you know, so in a scenario like that, I'd usually let the folks organizing it handle the promotion, you know, the language.

But on the other hand, exhibiting it, like a gallery in Boston for example, last spring, that he did a lot of press. I used the gallery to let them know I'd be exhibiting, tell them about my piece. Like Clinton was saying, the e-marketing. That drove some contact, but also, these galleries, if you're exhibiting in a group show maybe, they could be really busy getting it together. If you shoot them a line and say, hey, I'm really excited about this, I've been reaching out to press, I want to let you know that I'm available for any sort of press opportunities that come up, you know, I'd love to talk more about the show, I've done my research, I think you're more likely to get opportunities from them. And then you can work together to promote the show.

>> Absolutely, that's a great point.

>> Wonderful! Well thank you both so much for your presentations today. I think everyone is going home with some tips that they could start to implement right away. And for webinar participants, I'm going to ask you all to remain on the webinar a few moments longer because I have a quick evaluation survey that I'd like you to take. So that will open automatically once I close the window. Thank you all again for attending. Thank you Will and Clinton and I hope everyone will join us again next month.

>> Thank you all, thanks.

>> Thanks, good-bye.

>> Yeah, thank you.

[Call concluded at 4:09 p.m. ET].

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