30 PLACES YOU CAN SHOW AND SELL YOUR WORK

AN EBOOK SHARING LOTS OF WAYS YOU CAN SHOW AND SELL YOUR WORK

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FOUNDER OF UNITED ARTSPACE

UNITED ARTSPACE

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INTRODUCTION

I'm Michelle Lloyd, founder of United ArtSpace and I'm on a mission to help visual artists like you tap into your talent and potential so you can live a fab life creating art and find the best places for your work (yes, this applies to you even if you don't feel like you're an artist).

I run a free Facebook group called The Virtual Art Studio and it pains me to see so many talented artists in my group who have the potential to do what they love for a living but they just need a bit of guidance and support.

Either, they hold themselves back as they don't believe in themselves or they just don't have the knowledge. You know what it's like when you go down a rabbit hole of creating art and you come back up to the surface and you have no idea what to do with it. How much it's worth or who will buy it?

Most of us have had it drummed into us over generations that pursuing an artistic career will lead to financial struggle and misery. Yet, the art world is a huge business that needs artists and there is huge potential to make a living.

This is a sneak peak into the content we have in **The United ArtSpace Members' Hub.**

In the Hub you have access to **7 Key Ingredients**, which is an in-depth 8 week course covering:

Mindset | Why | What | Who | Where | How | Action Plan

This eBook has been taken from the WHERE ingredient.

Note: if you haven't heard about The Hub yet, you can find out more here. The Hub is an online resource to help you build confidence and find the best places to show and sell your work. It's also a friendly community where you can receive advice and support from other artists from around the world.



HOW TOUS

There is a lot of information in this eBook, and the truth is you can't be everywhere. We have copied this list so you have a reference of all the places you can potentially show and sell your work.

When you are clear who will be interested in your art, you can then go on to find the places where those people will be. If you have no idea who will be interested in your art, we cover this in The Hub and you can watch a quick video series I did here that will help.

LINK TO VIDEO SERIES.

Once you have an idea of who will be interested in your work, you can start to find them by using this book for ideas and inspiration.

There is a big world out there and your art is needed! Have fun finding the people and places who want it.

You can't be everywhere, so have a look through and choose the main places as a starting point and then go on to the next place after a period of time exploring. Don't get disheartened if you receive rejections, as this is inevitable.

THIS BOOK

When you begin to consider where to put your work, have very clear objectives in mind. Are you putting your work here to sell? If so, how much do you want to make? Are you selling your work to gain exposure? If so, how can you make sure these people remember you and walk away with material that helps them find you again? Are you putting your work in this place to make an impact or change of some kind? If so, how can this be measured?

Always have clear objectives in mind, and a worst case scenario. Weigh up the costs vs what you will get out of the experience.

Sometimes the costs are monetary, your time and sometimes what you get out of the experience isn't tangible, such as life lessons and experience.

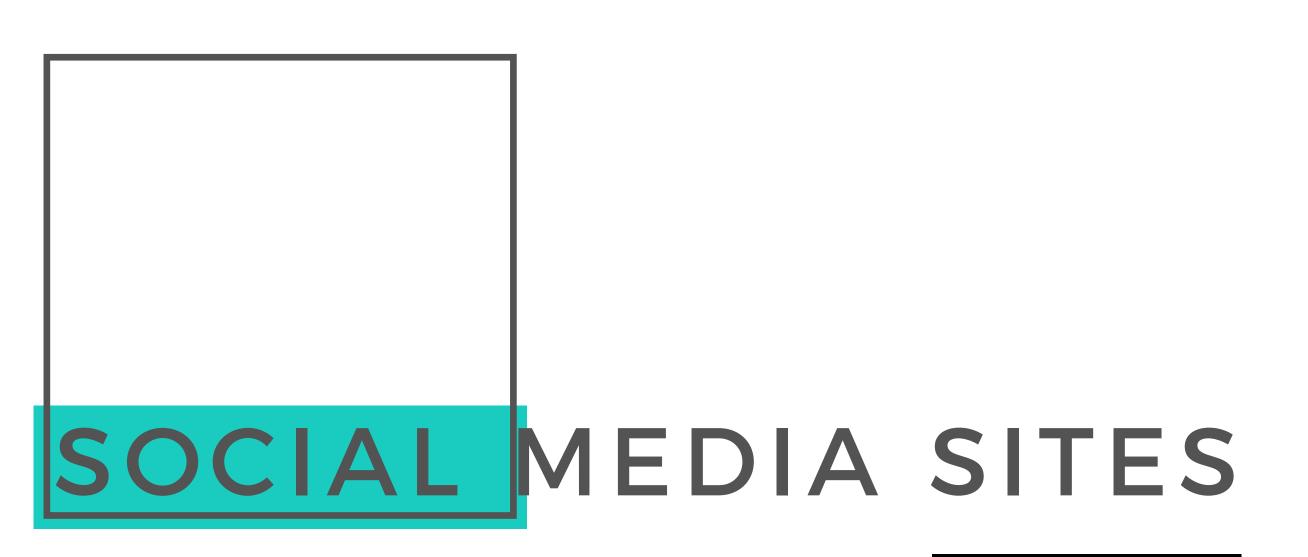
If your ultimate goal is to make money, put a lot of effort into researching and exploring if the place is right for your art. This will stop you wasting a lot of money and time.



CHAPTER 1

S E L L I N G I N D E P E N D E N T L Y

UNITED ARTSPACE



THERE ARE BILLIONS OF PEOPLE USING SOCIAL MEDIA EVERY SINGLE DAY.

This has given artists the ability to take control of their own art sales and not have to rely on gallery representation. Platforms like Instagram, Pinterest, Facebook & Twitter are enabling artists to gain huge exposure, network and also sell.

There are 7.6 billion people in the world and 3 billion of those are using social media!!

We have access to people all around the world, from the comfort of our own home, can you image trying to explain that concept to our ancestors?





FACEBOOK

A GIANT GLOBAL NETWORK WITH VIDEO, PHOTO & LINKS.

IT'S THE MOST POPULAR PLATFORM WITH 2.1 BILLIONS USERS!

FACEBOOK

PROS

- Every kind of group you can think of, such as fishing, pet lovers, social topics
 great for finding people who are interested in what you do.
- Facebook ads are highly powerful (when you know how to do them properly).
- People check Facebook multiple times a day.
- Statistics show who is engaging with your profile so you can see who your customers are.
- You can set up a shop direct in Facebook and link with third party shops, such as Shopify.
- You can customise your page so people can clearly see what you have to offer.
- Great for video as Facebook is in direct competition with You Tube.
- Live streaming, is great for sharing art in action footage.

- It's a pay to play platform, so if you want your Facebook Page posts to be seen in a big way you have to really pay for advertising.
- Facebook like posts that are engaging and that people respond well to, so lots of effort has to go into posting often and really thinking about what will work.
- You don't own the content, if Facebook disappeared overnight then you would be left with nothing.



TWITTER

A PLATFORM MORE FOCUSSED AROUND
TEXT, LINKS IMAGES & VIDEO WITH 149
CHARACTER LIMIT.

Twitter is a completely different platform to Facebook.

This year Twitter changed its iOS app category from 'social networking' to 'news' – and that says a lot.

You don't get anywhere near the kind of (potential) reach that comes with Facebook, or similarly impressive targeting features. However, Twitter brings some of its own unique strengths.

TWITTER

PROS

- All about conversation.
- Twitter chats are a good way to network with other people.
- Use hashtags to join in conversation.
- You can access big companies, celebrities and galleries.
- Great for news and trend conversation.
- Instant reaction from audience.

- Posts have approximately a 7 second life span, meaning when you post your tweet, people will see it in that 7 seconds then it becomes old news, so you have to repost it if you want it to be seen.
- You have to republish your content often so that people see it.
- Advertising can be pricey.
- Requires a lot of content to keep your audience engaged.

INSTAGRAM

A SOCIAL MEDIA PLATFORM WITH ROUGHLY 800 MILLION USERS FOR MOBILE DEVICES CONTAINING 60 SECOND VIDEO CLIPS AND IMAGES

PROS

- 100 % Visual so great for artists.
- Easy to use.
- Attract your audience through the use of hashtags.
- Stories containing very short videos or stills that last 24 hours get very good visibility to your followers and you can also include links to URL's in here.
- You can get statistics such as who is following you, which helps grow a better understanding of who your customer is.
- People are looking for inspiration and imagery, so art is well received on Instagram

- Can't upload pictures from a desktop.
- Image aperture is square so this can sometimes alter the appearance of your image





PINTEREST

INSPIRATION BOARDS WHERE 200 MILLION USERS GO FOR IDEAS, BY PINNING IMAGES THAT THEY LIKE



PROS

- Very visual, people are there to be inspired.
- 93% of users are using it to plan what they want to buy.
- Mainly female (this may be a disadvantage if your audience is male).
- Ability to put prices on your posts when you set up a business account.
- If you work it right you can create 'viral' pins (hundreds of thousands, maybe even millions of people seeing your posts).

- Take a lot of work to see results.
- There is no community or way to build relationships in comparison to other platforms.
- You have to drive traffic from your pins to your website or third party site.

TOP TIPS

Top Tip - It's OK to create an account on each of these platforms, but to get serious results from art sales you need to dedicate a serious amount of time to one platform, two at the most. You can't be on all these platforms as you would spend you life on them.

Choose one platform, grow your audience and then move on to another.

Artists who are doing well on all these platforms will undoubtedly have a social media manager working for them.

We see so many people posting their artwork on social media, with no description and no interaction. There are so many people using social media that you have to stand out. You have to network and talk with people.

It's not enough to simply show up and post a few pictures each day.

When you use social media you need to do the following things:

- Be present multiple times a day.
- Post great content that engages people (you need to stand out as there are billions of people).
- Network, don't just stay on your own profile, go for a wander, see what others are up to, engage with people and talk to them.
- Love the people who take time to post and like your content.
- Tell stories, engage in conversation it's not one way communication! This is where people go wrong, invite people to open up and answer questions....this will warm people up and sell in a way that isn't sleazy.

For example if you are a pet artist, each Friday ask your audience to post a picture of their pet from that week? People love this stuff!

Explain what you do, show behind the scenes, comment on other people's work. People love knowing more about artists, so use the comments to share interesting stories.

I imagine social media like this....Imagine every platform as a physical space so each could be a 24/7 art event, where there are billions of people walking through the door.

You have a stand at each event (Facebook, Instagram, Twitter & Pinterest) You arrive at the Facebook event and stand there telling everyone what you are working on, you then go to the next event and do the same and the next and so on.

People notice and start to think ooh, I like this work. Then you disappear and as there are billions of people fighting for attention at this event they forget you and move onto the next person. They don't tell their friends as they've forgotten you already.

You have a few people at each event noticing you.

You come back a few days later and you stand there with an image, with no description or conversation - people walk past and say...hmm that's nice.

This is the way social media works

CONTINUED...

Now, say you focus on one event and you have a stand at the Instagram event. You pop in 5 times a day with really interesting conversation. You go to other peoples' stands and compliment them on their work, you maybe take a card so you can pass it on. People start to notice you, they come back the next day and there you are again...showing them behind the scenes of what you do. They start to tell their friends that there is this great stand where you get lots of great art and content...go check it out.

I hope I haven't lost you!

Imagine you are at the Instagram event for a moment....this is a huge event with billions of people turning up. They are all wandering around waiting to be inspired by something.

The visitors turn up and are given a map to help them find things they are interested in....they find the art room....which is the size of the UK alone...we haven't got time to view that! OK, it's broken down into genres, that's good....I'm really only interested in abstract art, so lets just look there.

They are looking for visuals that look interesting and coversion that grabs their attention.

There is a booth at this event and they can put in keywords so they can find stalls they are interested in....people search for things like #watercolour #acrylics

Ah, the search brings back thousands of artists! Hmm, we don't have time to spend going around all those stands, lets drill down a little...

#floralwatercolours
#floralacrylic

Ah that's better, less to choose from, lets go take a look.

TASK - CHOOSE ONE PLATFORM AND
FOCUS YOUR TIME AND EFFORT FOR THE
NEXT 90 DAYS.



SOLO OR CO-OP

SELF ORGANISED SOLO

OR CO-OPERATIVE

(GROUP) EXHIBITION

Organising your own exhibition can be a great way to show and sell your work. This option is also great for people just starting out as the experience is so valuable, especially if you want to just get your work in a space where people can see it.

It can be hard work as you will be pulling the whole thing together and making sure people know about it and attend.

Some ideas to explore around this follow over the next few pages.

SOLO

OPEN STUDIO

If you have a studio you can open it up for a couple of days and invite people from your area to attend. Invite local galleries, local companies, local artists and anyone you think may be interested in your work.

Put on some drinks and nibbles. Make sure your work is presented well, and have everything set up so you are ready to take payments.

Top Tip - attend other open studios to get some ideas.



SOLO

HIRE A VENUE

There are many places you can hire, such as gallery spaces, warehouse shop and many more places that you can turn into a gallery. Sometimes you can rent space in a Manor House or a space that is suited to your work.

Sometimes you may even get offered a space for free, if for example the space is currently unused. There are many pop-uo style galleries that temporary fill spaces and many let artists use these spaces.

Regardless of whether you pay or if you get the space for free always check how many people visit this space (what their footfall is), what kind of people visit the gallery, what price they usually sell work for, what kind work typically sells. Consider how easy the place is to access, where can people park? Was there anything in the local area, such as tourist attraction that would help draw people in to your exhibition?

If the space doesn't have many visitors or not the kind of people who will buy your work, then you will have to bear in mind that you will have to spend a lot more on marketing your event and letting people know you will be there. This can sometimes cost a lot of time and money, weigh up the cost of this vs paying a venue who already has customers and pays for the marketing for you.

If you are hiring a space that isn't kitted out as a gallery space, bear in mind you will need some way of presenting your work. You can hire temporary wall space, or movable boards.

Another consideration is whether the space is managed or whether someone has to be present at all times to take sales and do the selling part. Quite often you will have to do this yourself.

CO-OPERATIVE

A JOINT EXHIBITION

Another way to exhibit like this is to share the space with other artists and have a joint exhibition. This way you can share the costs, the task of marketing, the time spent managing the space and selling.

In some areas co-operative groups already exist and you may be able to approach an existing group and join an exhibition. If you go down this route, still ask the same questions as listed above. Quite often these groups will charge a membership fee and you may have to pay a commission too.

For this example, we are assuming you are running the cooperative with a group of artists.

There are many pro's and con's to this.

CO-OPERATIVE

PROS

It works out less work and less money as the expenses and tasks are split amongst all the artists

It's a great way to connect with other artists

If nobody at the gallery space is helping you, you don't have to pay commission on sales

Having a different collection of work can help make the event interesting and also each person can help spread the word amongst people you don't know

CONS

If there isn't one leader, roles and responsibilities can become confused and things can get heated. It's a stressful situation and people can act differently under stress, so have clear roles and responsibilities for each person involved.

If people can't be around to manage the space, tasks are often left to those who are there.

The work of each artist may not compliment your work, so bear in mind the way the work is hung and presented

CHECKLIST

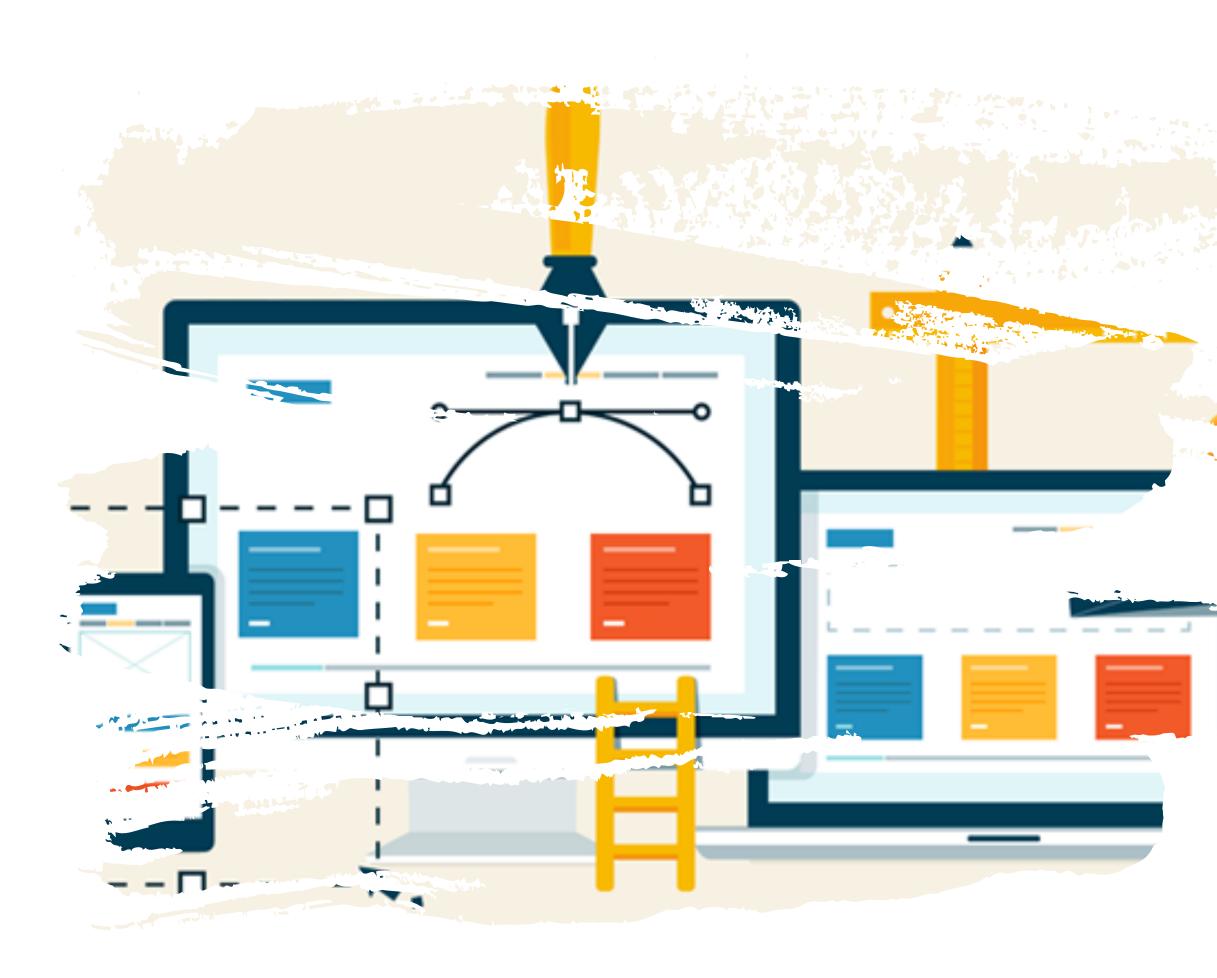
- Send invitations to your mailing list or the list of other artists exhibiting.
- ☑ Does the venue have equipment and facilities for showing work?
- ☑ Will the space be managed?
- Will the work be taken at the point or sale or shipped?
- If shipped, how are you going to ship it? Think of couriers and packaging.
- ☑ Plan carefully when work needs to be dropped off and hung.
- Pay for local advertising, check local 'what's on guides' or local places that will advertise through flyers.
- Curate the exhibition and give plenty of thought to the presentation of each artist and the work, how will the visitor go from one work to the next?
- ☑ Invite local galleries and companies.
- Have promotional material, such as business cards, postcards and other printed material that visitors can take.
- Make sure you take details of anyone who expressed an interest in your work, a guest book may be a good idea too.
- Follow up with everyone who attended with a thank you, and follow up with any interested buyers.
- ☑ Plan an official opening.



Your social media platform is a great way to show work and gain followers, but a website is essential so people can find out more about you as artist and see where you have/are exhibiting and where they can buy your work.

Having a website in today's world is essential.

The good news is that it's quite easy to get a website up and running in no time. There are a few options to consider when you are setting up a website, I'll cover them in the next few pages.





SHARED SITES

You can set up a website on someone else's site, usually with thousands of other artists, this can be a good option if you are just starting out.

It's almost like a gallery of websites, but bear in mind, if there are thousands of other artists competing for attention this makes the probability of you selling much smaller.

This type of website usually costs a small monthly fee and you would be notified if someone bought the work and you would pack and ship it yourself.

This option really does give you a platform with very little hassle, but the websites that host your page are the ones benefiting from the people visiting the page, when you could be benefiting if it was your own site.

You don't own the content that goes onto these sites and they could remove your page or close down at any time so please bear this in mind.

THE WWW

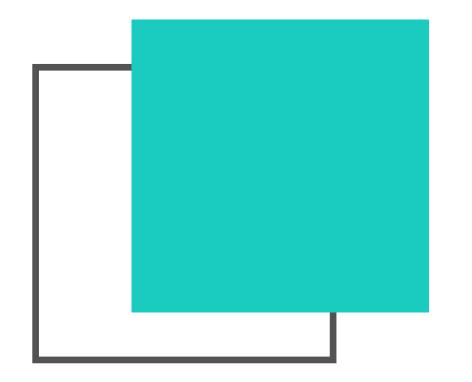
THIRD PARTY WEBSITE BUILDERS

Another option is to build a website through a third party builder, like Wix, Virb and Moonfruit.

These are drag and drop builders that make it very easy for you to make a site very quickly.

Again, you would usually pay the provider a small monthly fee and you can create a website in just a few hours. This is a great option if you have a tight budget and you just want to get started.

The downside is that they have limited functionality and you also don't own the site.



THE WWW

YOUR OWN WEBSITE

Having your own website does give you many more benefits though.

You have your own domain name, which looks much more professional, it also helps when people come to search in Google.

As you grow as an artist and you begin to sell and you want to appear in Google search engines, you are much better off owning your own website, where you have full control.

These sites are usually created in WordPress or Squarespace - these are the main ones.

When you create your own site you get full control over how it looks as with the other options you are restricted by templates and appearance. This may not always compliment your work.

If you are using a template that thousands of other artists are using, you run the risk of blending in with others and the point of your website is to express your personality and originality.

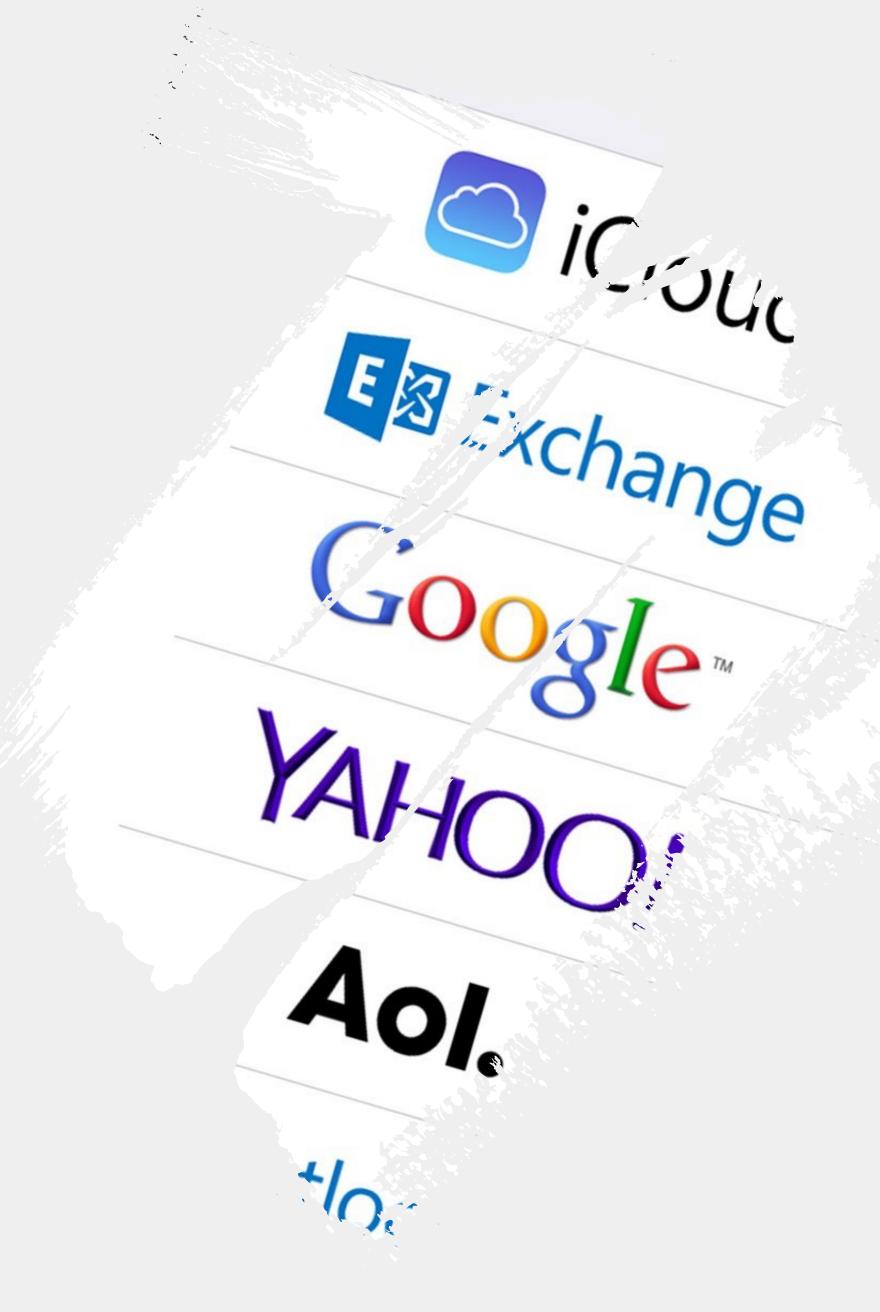
You can build a WordPress or SquareSpace website yourself, but if you are not tech savvy then I would recommend getting a professional to build this for you.

United ArtSpace offers a website service to artists through our sister company Black Coffee & Design, so if you are interested in getting a website created and you need some advice, just drop an email to info@blackcoffeedesign.uk

You can use your website to gain exposure and use it as a place to simply display your portfolio, or you can also have e-commerce on your website, which then enables you to sell.

There are a few ways you can add e-commerce to your website, one way is to use a 'plug in' (this adds functionality to your site. Open Cart and Woo Commerce are popular options.

Another option is to sell through Shopify, this is a great site to set up a shop through as you can link this from Facebook and social media too.



EMAIL

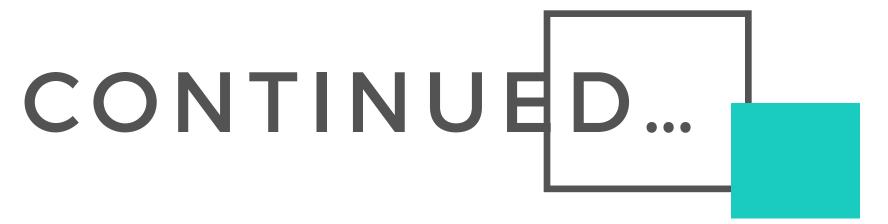
THROUGH YOUR EMAIL LIST

Many artists don't think of selling through their email list, in fact many artists don't have an email list!

Don't panic if you don't have one. We are going to talk about the reasons it's good to start one eventually, and if you need more help on this we will be doing some step by step training in The Hub.

Hold on, what is an email list?

An email list is a process of taking someones email address and storing it safely and securely, we will talk about how you do this in a moment, then you email your list when you have interesting things to share.



A few reasons why it's good to have an email list:

When you begin to get a following on social media, this is great as it means people are interested in what you are doing.

Social media is good for reaching lots of people quickly, it does however, have it's downside in that you don't have any control over the platform.

So you might put a lot of work into gaining a few thousand followers on Instagram and if Instagram change their algorithms and policies, which they do often, this can affect who see's your posts.

This has happened with Facebook pages. So, if you can drive these people to your email list, this is great as you own that list and nobody can take that away from you. Also, if people join your email list it means these people are interested in what you do and they want to hear from you.

We love Maria Brophy and her husband Drew, as they always have great stories to tell. In her book, Art Success Money, Maria talks about how they use their email list to sell Drew's art. In the quiet months when there are no art exhibitions, they go to their email list and connect with the people on that list and tell them about what they have been up to and what work they have available. Selling through blog posts or through newsletters brought them in plenty of sales to see them through the quiet period.

You can absolutely use your email list to sell your art and we will be covering full training on how to do this in The Hub.

There are plenty of email providers out there, but if you are just starting out and you have a low budget Mail Chimp is a good one to start with.

CHAPTER 2

SELLING
THROUGH 3RD
PARTIES



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SELLING VIA 3RD PARTIES



Bear in mind that if you choose to work with a third party you will still have to put lots of effort into marketing and PR.

Also, consider that most galleries won't want you to sell work yourself.

Not all of them create rules like this, but for a gallery to represent you they quite often want to create sense of exclusivity as they have put in the money and work to gain customers for your art. It's only fair they get to profit from any resulting sales.

Whatever you do....never give up your rights to sell your own art as this will hit you financially.

It's something you need to bear in mind if you go the third party route. If you want to sell your work as well as being represented, make this clear to the gallery so you maintain a healthy relationship with them.

If you go down the third party route, bear in mind that the online store may close, the gallery may decide it doesn't want to represent you anymore or many other factors can leave you without an income.

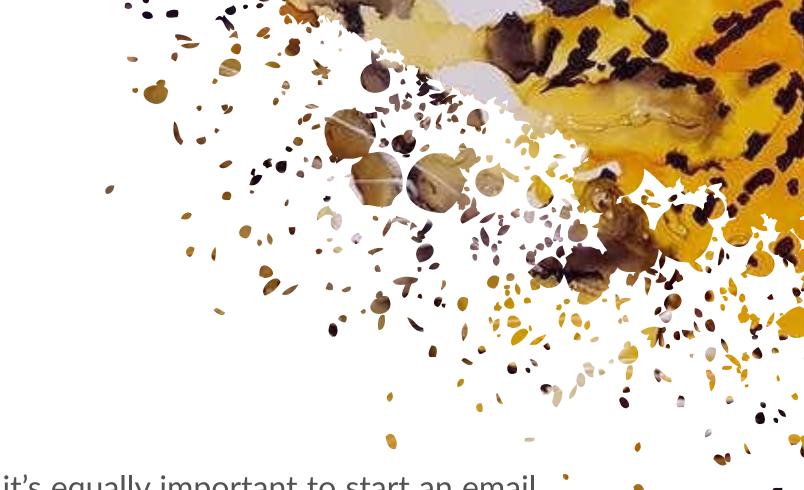
So it's best not to rely solely on one income stream from a third party, make sure you establish one and then try another one. Build up your streams so you have a few sources of representation and income.

CONTINUED....

It's always good to have an email list and you may want to consider asking the gallery for contact information for every sale that is made.

A lot of galleries will be reluctant to give you this as they don't want you taking sales from their clients directly but if you explain that you like to keep a record of every work that has been sold and you agree that sales from their clients will be passed through the gallery then there should be no reason why they won't provide this.

Your email list is your property and it's a way for you to access your fans and customers. If all your third party streams dry up, you still have your email list.



If you are selling yourself it's equally important to start an email list, especially if you are using social media as a way of promotion.

Facebook, Instagram and Twitter can change the way they run their platforms and this is already being seen with Facebook changing their algorithms so that people may be less likely to see your posts.

I remember years ago that My Space was all the rage and people were 'gathering' fans and clients through that platform, suddenly it closed down and everyone lost their connections.

For this reason it is so important to get people on your email list so you can 'own' your marketing efforts. There will be lots of material in the bonus section of The Hub coming very soon.

ART AGENTS

An art or design agent is someone who works on behalf of an artist to support, sell & promote their work. They are usually paid by commission (30-50%) from artwork sales, for an upfront fee or an ongoing freelance salary.

A good agent will have many connections and usually have access to your target market/niche, especially if they are taking a commission. They will be selective based on this as there will be no point in the art agent taking work they don't feel confident in selling or gaining exposure for your work.

Lila Roger's agency claim to do everything for the artist except make the work.

There are different types of agents that specialise in particular types of the market, such as fine art agents and illustration agents.

For example the Fine Art experts will have a better understanding of artists who create work with an independent voice and who are seeking exhibitions and gallery representation, as opposed to the illustration agents who will have access to the more commercial connections you would need.

CONTINUED...

If you are more fine art based, then bear in mind that some galleries will only deal with the artist direct, so the art agent may be good for creating exposure for your work, but you may have to deal with the galleries directly if you want to exhibit commercially especially if you are giving the gallery 50% of your sales and the art agent a 30% commission too.

If your work is more suited to licensing or commercial then a good agent will have access to retailers or end users who will buy, commission or licence the art. This will avoid the need for galleries.

Art Agents may be: previous artists/designers, galleries, art professionals, interior designers, art advisors or artist consultants.

PR Managers also act as art agents and these people specialise more in gaining exposure and seeking events and opportunities, this group of specialists are more likely to work for a fee rather than commission as their primary goal is to sell your brand rather than your work.

A good PR manager will gain you great exposure in the right places.

Always draw up a contract before working with any art professionals and make sure you agree on all terms before you start work. Always make sure you have a contract checked if you are the one signing someone else's.

Many agents have strengths in different areas, such as business, contacts, selling, marketing, PR - check with each agent what they provide and where their strengths lie.

DESIGN STUDIO

A design studio is a term used for a supplier of artwork. The design studios will collate artwork from designers and artists and build seasonal portfolios.

They will then take the artwork to retailers who are looking for artwork for their products, such as homewares, clothing etc.

If the artwork sells, the design studio will pay for your artwork and you give up your copyrights as the rights will be owned by the retailer.

The difference between an agent and a studio is the agent represents you, the artist and the studio are representing themselves. The studios are looking for great commercial work they can sell, and they usually don't offer so much artist support.

Always check with individual agents, studios and agencies to see what they are offering as these terms can be used interchangeably, some agents may describe themselves as a studio but offer more to the artist than described above.



LICENSING

Licensing is where you (the artist) allows someone (licensee) to use your artwork on their products whilst you retain the rights of the artwork. The purpose is that your work sells their products.

The licensee may be a manufacturer or a retailer and you will negotiate a deal with them to decide how you get paid. You will usually be paid a one off fee, a fee + royalties, or just royalties.

Royalties are an agreed % of the sales from the products that sell with your artwork being used.

Licensing is such a great way to boost your art sales, proved here by another great story from Maria Brophy's book Art, Success, Money:

Drew Brophy is a surf artist and someone advised him in the early days of his career to always retain the rights to his artwork, he had no idea why but from that day on he would write on every receipt 'Drew Brophy retains all rights to this artwork'.

He then went on to make a work of art that sold for \$400, and he could have sold the original and stopped there, but instead he retained the rights to that work and went on to licence it to retailers who used it on surf boards, phone cases, apparel and other goods. That single artwork has since generated \$250,000 in revenue for Drew. Imagine if he'd have just sold the original along with the rights?

This is a lesson, either keep the rights to your art or if someone wants to buy the rights make sure they pay a high price as you will potentially be losing out on future income.

The licensee may be a manufacturer or a retailer and you will negotiate a deal with them to decide how you get paid. You will usually be paid a one off fee, a fee + royalties, or just royalties.

Royalties are an agreed % of the sales from the products that sell with your artwork being used.

You can license your work to be used on products, such as homewares, cards and wrap, clothing, technology, packaging campaigns, games, TV commercials, wall art and much more.

For international events specialised in licensing visit: http://www.licensing.org/

INTERIOR DESIGNERS

An interior designer is someone who 'designs' the interior of a room or building. They may be commercial or residential and will always require artwork in some form.

According to art expert Barney Davey there are 4 times the amount of interior designers as there are galleries in the US!

They form a large part of the market and quite often they aren't demanding in terms of accomplishments as they are driven by the aesthetics. They also often buy in multiples and will buy from you again and again.

This is a good place to read more about interior design. If you search for interior design and your country, you will find a huge amount of information and also a national organisation. Here are the websites for US & UK. Also look locally.

US http://www.interiordesign.net/

UK https://biid.org.uk/

If this is the route you would like to follow, visit interior shows and start to find ways you can network with interior designers.





ART MARKETS

An art market is quite literally a market that is dedicated to selling art.

They are all over the world, have a look in your area.

Bear in mind, who is visiting these art markets and are they your target market? Go check them out and see if you feel your work will fit and at the price you want.

PRINT ON DEMAND

Print on Demand is the process of creating glicee prints, high quality art prints, goods such as: T-Shirts, mugs, phone covers, wall hangings etc. ONLY when the sale has been made. This is usually done through third party sites such as:

Red Bubble, Society 6, Zazzle.

The third party take care of all the sales, printing and delivery and the artist gets a % of the sales. This % can vary massively.

For a comprehensive list check out this site: https://www.artsyshark.com/125-places-to-sell/

Tip: Sometimes, it's better to pay someone more commission if they are going to sell more of your work.



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ONLINE MARKET PLACE

A market place is a store such as Amazon, Etsy & Creative Market.

These are online stores, where people visit to shop, and you set up a store page within their shop/website and shoppers can search for your items.

People who do well on these sites usually do extra marketing themselves to drive traffic to their pages.

These sites sometimes charge for the privilege of being on the site and also commission from sales.

It's not as easy as putting your work on their sites and expecting sales to come in. You have to do a lot of work to market your work and drive traffic to these sites.

Art galleries are brick and mortar rooms or buildings used to display and sell art.

You will find galleries locally, nationally and internationally.

They represent an artist and provide help and support as well as marketing and selling.

The gallery takes the work on a consignment basis, which means the work is given to the gallery on a temporary basis and the artist retains the legal ownership of the work.

The artwork is then returned to the artist after an agreed duration. If the gallery sells the work they give the artist a commission, the usual payment is 50% of the artwork sales.



OVERVIEW

A good art gallery will have a strong client base, which means they are very particular about the kind of work they want.

A good gallery will also spot a style/work/artist and know if they have the customers who will buy.

If a gallery turns around and tells you your work isn't commercial, it is usually meant the work won't sell in their gallery. This doesn't mean your work doesn't have a place in the art world full stop. Get used to hearing no.

Vanity Galleries - These are galleries that charge an upfront fee for renting; space within their gallery for a fixed period of time.

The gallery makes their money from the artist fee and not from the sales. If you are considering exhibiting with a vanity gallery you need to ask lots of questions because you don't want to waste money!

Sometimes a vanity gallery serves a purpose, such as international exhibitions on your CV, or if it is your very first time exhibiting and you are paying for the experience... but think very carefully about the reasons why as this can be a waste of money if you're not careful.

QUESTIONS TO ASK

- What is their footfall (average number of people coming through the door per day).
- Are they well positioned, near other galleries, near public places where footfall is likely?
- What is their price range? Floor and ceiling price?
- How much work do they sell a month? What kind of price range is selling?
- Who is their target market? What kind of people are coming into the galley?
- How do they market the gallery?
- How will they market your work?
- Who will be selling the work? Is someone with the work at all times?

- Who is responsible for hanging the work?
- Do they have any artist reviews/testimonials?
- Can you have a list of all the people who have bought your work? (Some galleries don't like doing this as they think you will start to sell direct to the buyer. It's good to have a record of who has bought your work and this is valuable. Ask them to take a name, address and email for every buyer.
- I would also check the gallery website and see what artists have exhibited there in the past and contact them direct and ask for their opinion.

HOW TO FIND A GALLERY

Finding a gallery can be hard work, but if you find a good one who will represent you and take care of your sales, they can be worth the work in finding them.

Once you have a refined portfolio of at least 15 pieces, an artist statement and a resume/CV you are then in a good position to start looking.

Depending on what experience you have, start locally and look for galleries in your area. Would your work fit? Don't always assume it won't, if you see a gallery you would like to apply to, check out their submission guidelines.

You may also want to look at the other artists exhibiting and ask them for advice, or strike up a friendship with them. Referrals are another great way to get into galleries.

You need to be really passionate about what you do, so show and talk about what makes you passionate about making art.

We would then advise looking further afield to galleries that are not on your doorstep.

Apply, apply, apply and expect rejections as it is inevitable. It doesn't mean you are bad or not worthy of selling. Ashley Longshore is a great example of this, she spent 10 years being told by galleries that her work isn't commercial and that it won't sell. She is now selling her art herself for 30,000 a piece!

So, sometimes the gallery may see your work and really like it but they don't have the type of customer coming thought their door who will buy it.



HOW TO APPROACH A GALLERY

Always check submission guidelines on their website, or call them to ask them.

Also, visit the gallery, attend openings and get to know them. This is the best way to get into a gallery, by actually making contact. I would still apply though the normal route, but always get to know the gallery on a personal level.

If they are busy, don't hassle them. Visit and ask them about the work being shown.

ART CONSULTANTS

Art consultants work with people or businesses to help select, acquire and invest in good art.

They may be for a wealthy home owner to kit out their latest holiday home, or they may be used by art collectors to expand their collection.

You can network with art consultants at art fairs, through gallery openings and events.



ART FAIRS

OVERVIEW

There are different levels of art fairs and shows, they usually take place over several days. Some are premium high end fine art fairs that are focussed on commercial activity and others are fun, festivals celebrating the arts in all forms. You have to do your research and find one that is right for you, bear in mind what your ROI (return on investment) will be as they usually come at a cost.

There are different types of fairs too, gallery fairs, artists fairs and niche fairs.

The international high end fine art fairs are usually gallery fairs and are super expensive to show at. The applications are usually only open to gallery owners but there are exceptions and some take them from collective or solo artists.

There are also exposure programs that select artists to be shown at these fairs (again at a cost). These shows are expensive as they have a high volume and high quality buyer and professionals attending.

Some examples of the high end international art fairs are: Art Basel (Int), Frieze London, ARCO Madrid, Venice Biennale & India Art Fair, there are many more.

The shows may not have your target market in attendance but you may meet art professionals, such as other artists, art consultants, buyers, interior designers and other people from the art world. You need to do your research and weigh up the costs, including the travel and expenses involved vs if you make any sales. Always think of your ROI (Return on Investment) If I spent 1000 on this what will I get back? Sometimes you don't know what you will get back until you try.

The artist fairs are artists representing themselves. These fairs are local, national and international. It's best to start small and gain experience, but there are no set rules!

The best thing to do is visit these fairs and do some research. Not only will you find them inspiring, but you will also find out whether you think it's a good fit for your work.

- Try and go on the last day, so you can ask the artists how they have got on
- Take a note of price points, again these places usually have a floor and ceiling price. The less 'fussy' art fairs may put a mish mash of pricing and work, but there will be a price range that is popular so try and find that out.
- Pay attention to how other artists have displayed their work. Some of the high end fairs will display the work for you but the artists fairs quite often expect you to hang your own work.

Always speak with other artists who have exhibited at these places and ask their advice.

The niche fairs are those that specialise in genres of art eg craft fairs, textile fairs, tribal art fairs, glass art fair and so on. These are great if you have found a niche as they will 100% have your target market in attendance.

ART FAIRS

TO EXHIBIT AT

AFAIR

- Check out the application process.
- After visiting the fair and researching all the questions on the previous page, make sure your work is suitable. e.g. pricing, quality, style etc.
- Check what the fair provides on your behalf vs what is expected of you.

A lot of this information can be found on the fairs website under FAQ but consider the following:

- Do you have to man the stand?
- Do you have to provide the equipment such as tent, plinths, lighting etc.
- How are sales dealt with?
- How much does an average piece of work sell for?
- How many visitors do they get?
- Do they take the work down?

- Who pays for shipping?
- How do they market the event?
- What kind of people attend the event?

Some fairs have keen buyers and other have people wanting a nice day out with no intention to buy.

Don't forget, art is subjective but also some fairs have a particular audience they are catering for, so one fair might reject your work and another may accept you and give you an award for being so amazing.

Don't get disheartened if they turn you down. Keep going.



RETAILER

A retailer is a person or business selling goods direct to the public.

There are many retailers who sell artwork and are looking for artwork for their products.

Quite often they will deal with an agency or a studio and either buy the rights to an artwork or licence it.

I have known artists to sell direct to a retailer before and it can be done usually through introductions or networking at Trade Shows and Art Fairs.





CHAPTER 3

PLACES YOU CAN GAIN EXPOSURE

JNITED ARTSPACE

INTRODUCTION

As well as the places you can sell there are also places you can gain exposure, the purpose of this is to expose your work to a wider audience and even better, to gain new fans/followers and buyers.

Please note that although people do expect a lot from artists for free, lots of places listed below do have budgets to pay people, even charities. So don't ever feel bad about asking for payment or expecting payment. But, if an opportunity comes along for you to feature in some way like a newsletter or exhibition and they offer you free promotion in exchange then grab it! Remember ROI, always consider what you will get back in return.

Be vary wary of people who expect you to provide work for free, I find it really disrespectful to the artist. If people are asking you often to donate work for free (which they will as artists are a target) then politely explain that your work costs (you) money and it's how you make a living. You can offer a discount, so the work at cost price. Or you can explain that you give money to charity each year from your profits. You can't pay your bills if you give your work away for free. I would put a cap on how much work and time you dedicate each year for free. As a guide (again this is different for everyone) Limit 3 works per year for free (and always give old works from previous collections). You may prefer to offer a % of your profit (not sales) from a single artwork sale or even for your whole years profit to a charity like JoLoMo does.

Sometimes you don't know what you will get back until you try and sadly there are some people who will take advantage. Please don't let this put you off, learn from mistakes and experience. Ask other artists in the group for advice.

Finding good exposure for your work that results in sales or new fans is hard and usually a PR manager or an art agent will take care of this kind of work for you. So please be kind to yourself, you are an artist not a PR manager. But you need to learn this stuff if you want to learn how to sell. Be brave, put yourself out there.

NON COMMERCIAL MUSEUMS & GALLERIES

There are many non-commercial art galleries & museums that are looking for up and coming talent.

If you decide to put your work in these places, consider how you can gain fans by leaving cards with your contact details, or even a brochure.

TRADE SHOWS

Trade shows are a great way to meet with art professionals.

Trade Shows are usually business to business so artists are exhibiting and the people visiting (or sometimes also exhibiting) are: galleries, art consultants, framers, interior designers, architects, publicists.

They are for networking and opening doors of opportunity.

Non Art Related

Do you have a niche or target market that maybe have their own trade shows? Can you exhibit at them or at least attend them?

COMPANIES

Are there any companies who have access to your target market? For example artist Ann Rea paints landscapes and she saw an opportunity to start painting local vineyards as there was a local winery nearby.

She created a collection of work based on images from their vineyards and presented it to them.

They agreed to show and sell her work at their events as their customers wanted to buy a memento to take home with them. I love this story as her art sales went through the roof after she adopted this small shift in her work.

She became known as the artist who painted the vineyards in this particular region and it was heavily visited by tourists.

ART SOCIETIES & GROUPS

Join art groups and associations. They often offer the chance to show work or network with other artists, this can lead to further opportunities.

EVENTS & EXPOSITIONS

There are many art events and expositions you can attend but also have a think of any non art related events.

Who is your target market and do you have a niche? What are their interests? What are their hobbies? Values? Beliefs?

Are their expositions or events that relate to these interests? Can you exhibit?

Quite often the organisers are looking for interesting and unique ways to engage their audience so have a chat and see if you can show your work, maybe do some live painting?

Maria Brophy talks about this extensively in her book, Art Money & Success.

In fact her husband Drew makes a lot of money from doing live paintings at events and expositions. Event organisers will often pay artists to do live painting sessions at events.



CHARITIES

Quite often charities will work with artists and their followers may be linked to you own beliefs, passions and values.

There may be opportunities to feature in their newsletters, or you may be able to attend their events as a guest.

PUBLIC SPACES

Outside restaurants; for example, if you live in a tourist area and ask the restaurant if you can exhibit outside or do live painting.

This can often draw crowds outside the restaurant so they oblige. Also, airports, hotels, local parks and festivals are all places you can seek to collaborate with.



THROUGH A 3RD PARTY ONLINE

This may be via your own channels but if you don't have many followers featuring on other people's who have a good following is ideal.



COMPETITION & ARTIST INCENTIVES

There are always so many competitions and artist opportunities being released every week. Just be careful on how much time you spend on this vs trying to connect with your target market. Some people can get lost in applying for awards and competitions and although they look great on your CV and resume balance this with selling as that is where more of your efforts should be going (if selling is your goal).

One thing I will say is make sure you are applying for competitions for the right reasons, if you are looking for validation then think twice.

Enter a competition because it will enhance your career or exposure.

Don't keep looking for validation, especially from 'art experts' who all have a subjective view.

If you want to make money from your art, it would be much more beneficial to seek validation from your target market.

Again, there are no hard and fast rules, there are some industries that suit competitions and if you enjoy them and they serve your purpose, then go for it.

Just don't let the rejection damage or deter you from your why and what.

TO ROUND UP

You can't be in all these places, but I hope this helps you see the potential. There are so many ways to make money from your art.

Next steps - This is a huge list, so go back over and see what excites you. Is there a place in this list that you feel excited by? It may feel scary too, but don't let fear stop you.

We recommend working in 90 day periods, so choose an area you want to sell and spend 90 days researching opportunities and ways you can sell in those places. Network and start talking with people about how you can make it happen.

Ask yourself if you are ready. It really depends what kind of artist you are, but ideally you need a consistent body of work that expresses your artistic voice.

Don't let this stop you though, sometimes it's a case of get going and get yourself out there as you never know what will happen.

CLICK HERE TO FIND OUT MORE



An online Hub
guiding artists
through:
Self development,
Marketing &
Making a living from
what they LOVE



You will learn more by doing.

Before you approach people it's important you feel confident and ready, below is a checklist of some of the things you may need. You may not need everything in this list as it depends what kind of artist you are. In the Hub we go through these tasks in much more detail.

- Artist Statement (or some kind of written statement that describes what you do)
- Elevator Pitch
- Biography
- Tag Line
- Portfolio physical & online
- A place people can contact you and follow you online or physically
- Confident pricing
- A collection of work that has a golden thread running though it, even if you are in the middle of creating a collection, don't let this stop you getting out there
- A place where people can buy your work
- Business card or flyer
- Brand, look and feel. Colours, logo, fonts.

If you are a member of The Hub, we will be covering all the above in the next lesson.

If you are not a member of The Hub and you want to learn how to do all this you will love The Hub.

The Hub is only open a few times a year, so if you are interested make sure you are on the wait list for the next opening.

>> CLICK HERE TO LEARN MORE <<