

THE MAMMOTH MARKET ARTISTS OFTEN OVERLOOK – II

A study guide for use in conjunction with:

<http://www.talkshoe.com/talkshoe/web/audioPop.jsp?episodeId=25952>

This guide is designed to help the artist remember the information by filling in the blanks as he or she listens to the podcast. I suggest listening to the entire podcast before filling in this study guide during a second hearing. If you are listening on your computer the podcast may be paused at any point by placing the cursor on the || symbol and clicking. Restart by clicking the >.

1. It's important to know how your clients are _____ for their services so you can _____ and _____ your artwork in a way that will make it appropriate for the jobs your clients are working on.
2. With residential projects interior designers usually make their money _____ items at _____ or _____ prices and selling them to clients at _____ prices.
3. The _____ for art are the same as established _____.
4. The artists agree to sell their artwork to designers at _____ or _____ percent off that _____ price, just as they would with a _____. It's important for all concerned that clients pay the _____ for artwork whether they buy it through a _____ or through a _____.
5. Galleries certainly offer an important market for an artist's work. A good gallery can help establish your _____ with _____, _____, and private _____. But, in this writer's opinion, many galleries do a _____ job in reaching and selling to the _____.
6. On _____ projects _____, _____ and _____ many _____ either work on a _____ - _____ arrangement or charge a _____ design fee and act only as a _____.

7. In a _____ - _____ arrangement, the designer passes along the _____ to the client and then adds a _____ that has been _____ upon in advance.
8. When the project involves a considerable amount of money, this arrangement allows the designer to _____ with others. The designer still acts as the _____ of the furnishings and artwork, and artists will still sell their work to the _____, not to the _____.
9. If the _____ is acting as a _____ and is paid a _____ fee for his or her services, that fee is often based on the _____ of the _____ being decorated.
10. The designer makes _____, _____ the _____ price and then allows the _____ and the _____ to deal _____ with one another.
11. In this type of arrangement, artists supply and _____ the _____ directly and have no _____ against the _____ if there is a problem in _____, _____, or _____.
12. Many artists have the impression they must go to the effort and expense of _____ and _____ their work in order to show it effectively.
13. Here again, artists need to understand how designers are accustomed to doing business. It's quite likely _____ and designers have already established a business relationship with a professional _____ who can meet their specifications.
14. Interior designers are used to seeing art in the _____; _____ holes in the corners and color _____ on _____ edges don't bother them.
15. How should artists price their work when dealing with the design trade? Most projects come from _____ - _____ class residential clients, banks, _____ and _____ in developments. Some designers

- _____ in one of these, while others take whatever comes along.
16. Some firms specialize in hotels, hospitals and other large installations because they involve competitive situations in which _____ of furnishings will be purchased, but with small _____.
 17. On jobs that represent the bulk of the designer's trade most art sales fall in the \$_____ to \$_____ range.
 18. Since the price of artwork and framing is usually doubled an \$_____ painting with a \$_____ frame would cost the designer's client \$_____.
 19. An artist is more likely to meet very wealthy collectors through a commercial _____. Most art sales made through designers fall in the _____ to _____ price range so the artist must be able to work with _____, subjects, and _____ that allow him or her to produce _____ quality art in that range in a reasonably short time. As an artist your stock-in-trade is _____. The possibilities are _____.
 20. How and where do you find these hungry art consumers? You need to first decide _____ you are willing to _____. With a road map and compass, draw a circle corresponding to the _____ you are willing to _____. That will define your _____.

SUGGESTED ASSIGNMENT: After listening to the rest of this talkcast, follow the instructions you heard to define your potential market and prepare and sort 3" x 5" cards for each possible client. Review the suggestions for making telephone contacts and the questions you might ask to help "qualify" the client.

21. Try to set an _____ for a _____ day and _____. If the designer doesn't like the work or doesn't have a project it will fit, don't be _____. Instead, sell your willingness to work with the designer's _____, your _____ and your _____.

22. Once the contact is made _____ . Please list all of the possible ways you can use to remain in contact with your potential customers:

23. Do you have friends who are also artists? Why not carry a _____ of their art as well? If none of your images fill the bill, theirs might. Arrange to take a _____ percent _____ on the _____ of whatever you sell, and be willing to let your friends _____ and _____ your artwork on the same basis.

24. They want to look at art when they have a job _____ at a time _____ to them. If you are will to work within their _____ you will sell art.

ANSWERS:

1. PAID / TARGET / PRICE
2. BUYING / WHOLESALE / TRADE / RETAIL
3. RETAIL PRICE / GALLERY PRICES
4. FORTY / FIFTY / RETAIL / GALLERY / SAME / DESIGNER / GALLERY
5. REPUTATION / MUSEUMS / CRITICS / COLLECTORS
6. COMMERCIAL / HOSPITALS / HOTELS / OFFICES / COST-PLUS / FLAT / SPECIFIER
7. COST-PLUS / TRADE PRICE / PERCENTAGE / AGREED
8. COMPETE / BUYER / DESIGNER / CLIENT
9. DESIGNER / SPECIFIER / FLAT / SQUARE FOOTAGE / SPACE
10. RECOMMENDATIONS / NEGOTIATES / TRADE / VENDOR / CLIENT / DIRECTLY
11. BILL / CLIENT / RECOURSE / DESIGNER / SHIPPING / RECEIVING / PAYMENT
12. MATTING / FRAMING
13. ARCHITECTS / PICTURE FRAMER
14. RAW / THUMB TACK / SPLASHES / UNPAINTED
15. UPPER-MIDDLE / BUSINESS OFFICES / MODEL HOMES / SPECIALIZE
16. LARGE AMOUNT / PROFIT MARGINS
17. 50 / 500
18. 800 / 200 / 2,000
19. GALLERY / MIDDLE / LOWER / MEDIUMS / TECHNIQUES / PROFESSIONAL / CREATIVITY / ENDLESS
20. HOW FAR / TRAVEL / DISTANCE / TRAVEL / POTENTIAL MARKET
21. APPOINTMENT / SPECIFIC / TIME / OFFENDED / SPECIFICATIONS / FLEXIBILITY / SERVICE

- 22. STAY IN TOUCH /
- 23. PORTFOLIO / FORTY / COMMISSION / NET PRICE / SHOW / SELL
- 24. JOB IN HAND / TIME / CONVENIENT / GUIDELINES

Many listeners have found that once they have listened to the podcast and filled in the study guide, just glancing over the answers will quickly and easily bring the important points to mind.