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Art as business: Creating marketing strategies for artists

Rachel Elizabeth Kokosenski

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ART AS BUSINESS:
CREATING MARKETING STRATEGIES FOR ARTISTS

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Interdisciplinary Studies

by
Rachel Elizabeth Kokosenski
March 2006
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CREATING MARKETING STRATEGIES FOR ARTISTS

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ABSTRACT

This project was designed as part of a desire to take marketing strategies learned in business and apply them to the work of visual artists. By treating the artist as a businessperson, and ultimately their art as their business product, it is hoped that a new way of marketing artists and their art can be developed. This goal was addressed through the development of marketing plans, business plans, and marketing materials for both an individual artist and through a business geared to provide marketing services for artists.

In researching the current trends and marketing efforts of artists, it was noted that the same concerns still exist - you can provide an artist with lots of marketing tools, but you cannot make them develop (or use) their marketing skills. This project proposes that the artist representative, or art coach, is both valuable and necessary to the success of an artist.
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CHAPTER ONE

OVERVIEW

Introduction

Artists are not known for their business acumen or marketing knowledge. Artists are known for their creativity, their passion, and their dedication to their craft. Yet, artists are increasingly finding that their lack of business skills is having a significant impact on their ability to be successful. Artists are realizing that they are missing out on opportunities for grants, commissions, sales, and exhibitions. However, there is precious little information and instruction given to artists about how to treat their creative work as a true profession that will make them a living.

This project has grown from this knowledge void, in hopes of filling it for at least some artists. To fill this void, a company (coach4artists) was formed and a sample "client" was used to demonstrate these new marketing techniques for artists. Because very few courses even exist for teaching business skills for artists, I designed my own Interdisciplinary Studies degree to develop the skills to take on this project. It is my hope that this project will
blaze the trail for the creation of specialized marketing services for artists and for the empowerment of artists themselves to take themselves and their craft seriously.

Purpose

My focus is not to become a marketing specialist from a business perspective, but rather to assist artists by developing marketing materials for them and developing their individual career goals. Traditional marketing consultants focus on selling products or services, but I am focusing on selling the artist as a whole. Marketing efforts are often targeted to selling a particular item or service, but selling the "whole artist" means that I would be selling the artist's potential, their previous work, and their potential for new work. Many grants, funding opportunities, and sponsorships exist for artists, but they do not pursue them or they lose these opportunities because they do not know how to sell themselves. Understanding both the artist and the potential business markets and opportunities and finding creative ways to pair up the two will be a large part of my services.

Marketing artists takes a unique perspective. A traditional marketing professional cannot understand the
depth of the creative process and its impact on the artist's personal beliefs about his/herself and the profession. It is only in understanding the creative process and working alongside the artist within their creative process that an artist can be marketed effectively. Marketing plans are most effective when tailored to a specific target audience and when the marketing professional is very clear about the product that they are attempting to market. Thus, simply learning how to market products and/or services will be far less effective than working from the perspective of the creative process.

In order to work from the perspective of the creative process, one must first fully experience the creative process. The best way to do this is to create art. It is by feeling all the emotions of an artist - the exhilaration, the frustration, and the rejection associated with creating art that one can truly say they are operating out of this vein. However, the danger of choosing to simply pursue a degree in art and then attempt to convince other artists that you can market their art is that one actually ends up as "the blind leading the blind." Therefore, the blend of the business aspect of marketing and the creative process of art, coupled with my background in counseling will
prepare me to offer these specialized services of marketing and career planning for artists.

Scope

My project will include two parts. The first part will be to design marketing materials and a brand identity for the marketing/career counseling business (coach4artists) that I am developing. These materials will consist of a corporate identity package, a brochure, a website, a business plan, and a marketing plan for the company. The materials will be evaluated by all committee members for aesthetic appeal, functionality, and relevance. The second part of the project will be the development of marketing materials for a student artist from California State University, San Bernardino, the "client." I will undertake an assessment of the clients' marketing needs and will develop the following materials: a corporate identity package, a brochure, a postcard, a website, a business plan, and a marketing plan. These materials will also be evaluated by all three members of the committee for aesthetic appeal, functionaliy, relevance, marketing strategies and sound business practices.

Marketing artists, at least in a structured and formalized way, is a relatively new concept. The majority
of books on the subject were not written until the 1990’s. Colleges, universities, and specialized art schools rarely offer any classes on marketing to artists. Instead, artists graduate without much of an idea at all on how to pursue their chosen field as a career. The audience of this project is actually larger than one might expect. The audience should include artists and art professionals, but also business people, such as those in advertising and marketing. This is virtually an untapped market with huge income potential if pursued properly.

This project should be used as a template for artists that want more out of their careers and for marketing professionals who are interested in the art world. Perhaps, even faculty and staff members at colleges, universities, and art schools will find that ignoring the marketing elements of an artist’s career is a huge mistake and will be moved to incorporate some of these ideas in their curriculum. If more time were spent on marketing artists in a professional way, there would definitely be a significant impact on the art world. The value of art would rise and the idea of being an artist would no longer be a “silly idea,” but one of great importance.
It is expected that coach4artists and the client will see increased name recognition and increased sales as a result of this focused project. It is also expected that a new way of marketing artists will be put forth that will result in better career paths for hundreds, if not thousands, of artists.

Significance of Project

This project is significant in that it is formalizing a process, the act of marketing the work of artists that has traditionally been haphazard at best. Without much of a road map, artists have long been asked to set out on their artistic journeys and not only complete the journey, but acquire fame and fortune along the way. It is a difficult standard that has been set which artists are expected to achieve even though they have received almost no instruction on how they should set about achieving it. This project is significant in that it can be considered the “road map” for artists to achieve success. However, it is more than creating a formula for artists to follow - it is the development of a business that will act as the field guide for the artist as they navigate the art world.
The intended effect of this project is that a consulting business for coaching artists to success would come to fruition, that artists such as the sample client would gain direction and clarity in their goals, and that the art world would find it beneficial to work with an art coach when seeking new work and in promoting artists. It is believed that in order to be able to sell something well, you must believe it is worth selling. For artists to learn that their work is worth selling, coaching will be needed. It is similar to children whose parents have not effectively parented them, in order to be successful, responsible citizens; they must find “parenting” elsewhere. Artists without sales and promotion skills must be coached into having these skills.

This project should prove that being an artist is much more than being creative, it’s also about being smart and business-minded. Setting marketing objectives and sales goals, and creating business plans should become the norm with artists, not the exception. Both artists and “business people” alike should come to realize that art is a product, albeit a unique one, and can be promoted as such. For example, if your business is to make toothbrushes, you wouldn’t manufacture thousands of toothbrushes and just
hope that someone buys them. Instead, you would create a business plan, marketing plan, promotional materials, etc. It should be the same for artists. By formalizing their approach to marketing and selling their work, any artist can be successful regardless of ability. A clear example of this is the painter, Thomas Kinkade. Long reviled by the art world as an example of poor skills and no depth, Kinkade is nevertheless both a household name and an extremely profitable industry. Sure, Kinkade’s paintings don’t sell at the same price point as a Picasso, but Kinkade is exceptionally smart about marketing and getting his work to the mass market. Regardless of one’s view of his ability, his business acumen must be admired. It is my hope that this project will serve as a guiding light for all artists to embrace their careers with such vigor and determination as Thomas Kinkade.

Limitations of Project

There are two main limitations for this project: time and money. Time was a limitation for two reasons. First, in the time it took to create the project, there was not enough time to gain a fully accurate read on whether or not the marketing plan for either coach4artists or the “client”
were effective. Second, there was not enough time to
determine if the marketing materials will be able to
effectively attract new sales for both coach4artists and
the “client.” It is estimated that at least two years will
be necessary to measure the effectiveness of the marketing
plans and the marketing materials. This is due to the fact
that both coach4artists and the “client” are relative
unknowns and it will take time to build their brand equity.

Money was a limitation for three reasons. First,
neither coach4artists nor the “client” began with any
working capital. Self-funded projects will always be slower
to get off the ground and fraught with limitations. Second,
if there had been a budget for the marketing efforts,
especially the distribution of marketing materials to art
professionals—there could’ve been much more accomplished on
the marketing plans. Third, the website of the “client”
could have been set up officially, rather than just
designing the site. However, neither the “client” nor
coach4artists could afford to pay for the hosting fees or
the name registration. Hopefully, the design can still be
implemented in the near future.
Definition of Terms

Badge - A term commonly used in graphic design, referring to a shape used behind text, when creating a logo.

Brand - A name, term, symbol, or design used to signify a particular product and differentiate it from other products.

Brand equity - The value, both in marketing and financial, of a brand name; determines the strength of a brand in comparison to other brands.

Corporate identity package - A term used to describe the business cards, letterhead, and envelopes with the company's brand image on them.

Narrative realism - A style of art in which the artist attempts to tell a story by representing the subject in a natural way.

Reciprocal lengths - When at least two websites agree to post each other's web address on their website; used to increase traffic on both sites.

Typeface - The font/lettering used in creating a graphic design element.
CHAPTER TWO

LITERATURE REVIEW

Introduction

In this section, I will review some of the current literature available about art marketing and the marketing of artists. I will first address the common strengths and weaknesses noted in relation to my own project. Then, I will list specific points made by each in relation to the techniques examined and their impact on my study. Finally, I will conclude this section with a synthesis of the literature to discuss the various approaches and themes in regard to the marketing of artists.

Strengths and Weaknesses

The following common strengths and weaknesses were noted during the review of the literature.

Common Strengths:

- Artists should take charge of their careers.
- Artists need business and marketing skills in order to be successful.
- Very little attention is paid to business skills for artists in college, university, or art school programs.
- Success as an artist takes a lot of determination, focus, and work to achieve.
- It is important to have a plan to work from in regular intervals (e.g., 6 months, one year, etc.).
- Many books have been written for artists about how to market themselves.
- Having someone represent an artist can be very helpful, but it does not necessarily guarantee success.

Common Weaknesses:
- Advocate aggressive tactics that make artists uncomfortable and they become too paralyzed to do anything.
- Tendency to oversimplify the amount of effort needed to market an artist’s work.
- Encourages artists to be cautious about “art middlemen,” such as artist representatives, but
does not mention how to find a good representative, what services could be obtained.

- Offers the idea of writing a business plan, without offering details; this will make it difficult for an artist to utilize.
- The danger of communicating through an intermediary is a lot can be lost. "No one cares about your baby the way you do" ("Great Expectations").
- Artists can market themselves creatively if they try; they really do not need a representative.
- Gallery owners may fear artist representatives, thinking they will have to split a commission.

Specific Points from the Literature

In this section, I will list specific points from each article or book reviewed for this section.


- Barnes claims asking for an art representative is "showing you are an amateur," because art dealers prefer to "discover" the artist on their own.
"For a representative to be valuable to the artist, his job is pure and simple: get a show. If he can't do that, he's not worth anything."


- Artists must participate in their own marketing.
- One of the artists discussed is more active in marketing her work, the other allows the gallery owner to do it. Both are successful.


http://www.bockinfo.com/040426postcard.htm

- The marketing lessons, in short, are:
  - Critics don’t count.
  - Customers buy for their own reasons
  - Make it easy for folks to buy
  - Give customers lots of places to start (with different price points).
  - Keep customers for life.
  - Keep things interesting.
  - Work the brand.
- Thomas Kinkade may not be the best artist on the planet, but he is surely the most successful. He owes that success to products that deliver what his customers want and effective marketing that tells his story and makes it easy and fun for folks to buy. It’s a perfect formula.

The fine art market has grown into a $17 billion industry. Yet only recently have art dealers and art buyers discovered the Internet as a viable marketing tool.

"...if an artist can find suitable online venues, he or she could reach millions of people and spend little or no money to do so."

When artists were surveyed about their willingness to use the Internet to sell their work, they found that for those not willing to use the Internet, the asking price per piece of artwork was significantly higher for those willing to use the Internet.

Internet marketers focusing on young, Internet aware artists, interested in selling items of greater than $500, are likely to have the greatest success.


- Presents a very thorough discussion of how to get an artist's work exhibited.
- Includes several articles on how to handle rejections and dealing with the "numbers game" of sending out submissions.


- ...even degreed businesspeople learn the real meat of their professions on the job, the same way artists do...Art is like any other small business. You can't stop after you have bought art supplies: that would be like a CPA stopping after buying pencils and ledgers.
- Contains excellent suggestions for staging a direct mail campaign.
• Suggestions on how to do market research, create a strategy, and produce high-quality materials to promote the artist.


• Instead of viewing marketing as a transaction-based activity alone, it should be viewed as a longer-term relationship-building philosophy with the various publics linked to the arts industry.
• The Creative or Discovery Period (1994-Present) focuses on the realization that those working within the industry must practice creative, entrepreneurial marketing in order to differentiate their business successfully in the ever increasing cultural industries marketplace.
• Creativity is the core element of marketing the artwork, just as it is central to the creation of that artwork.
• The period of the Italian Renaissance is full of examples of entrepreneurial marketing practice, with artworks central to the process but with successful business carried out by entrepreneurial middlemen.
• Advocates risk-taking by art marketers to help differentiate the product.


• A painter in New York was quoted as saying, “The same people who might have seen my work in a gallery now become quite interested in buying it when a consultant pointed it out to them.”
• Some feel the use of an art representative allows the artist time to create more work and will gain them the attention of the art world.
• Others feel an intermediary creates distance
between the artist and buyer, resulting in higher prices and fewer sales.


- Overall, the career guidance is geared to keeping the artist in the art world, rather than encouraging them to seek employment in an alternate field.


- Many artists are not exposed to the nuts and bolts of how to make a career out of their work when they are in school, and few biographies of commercially successful artists describe how those individuals got their start - or achieved their first big break.
- “...it usually takes years to establish a base of loyal collectors.”


- Thomas Kinkade sold $130 million of art in 2001, but began to steadily decline in 2002.
- Marketing approaches like Kinkade’s risk oversaturating the market.
- Like the Beanie Babie craze, the Kinkade frenzy is cooling off.

- The article was written by a “prosperity coach” for artists.
- Having clear ideas will equal more productivity. The artist should always give people more in value than they pay the artist in money.
- Artists should focus on what they can offer the marketplace.


- “Being an artist is a very serious thing.”
- “10,000 students graduate from art schools in the United States each year. Most do not continue with their practice, even though they’d like to.”


- The author is a successful career counselor/coach for artists.
- ...the most practical reason why a business relationship between agents and fine artists rarely succeeds is the amount of time required to nurture and develop one artist’s career, let alone several simultaneously.
- Packed with information for marketing artists.

- Puts the onus on the artist to "do it all" themselves.
- Offers simple, practical advice to artists.
- Notes that it takes a good deal of time to pursue art as a career.


- Thomas Kinkade is considered a poor artist, but a marketing genius.
  He created an ‘editions pyramid’ of his prints, each level up a little more expensive, which whips up collectors’ appetites the way retiring Beanie Babies did.
- Artists who become a success commercially may become suspect, in terms of their talent.
- Examines Kinkade’s concept of tweaking a demand curve by producing a limited number of prints and marketing their rarity as exclusivity.
- The high price of limited editions is part of their appeal: it implies that they are choice and exclusive, and that only a certain class of people will be able to afford them - a limited edition of people with taste and discernment.


- Kinkade’s claim as an artist can only be recognized in an aesthetic context where literally anything can be considered art, a context that pretty much defines today’s art world.
- “So, unable to respond, the art establishment ignores Kinkade, hoping he will go away. But, of course, he won’t; his sales are up every year.”
In its focus on works for immediate reproduction and mass consumption, combined with [the corporation's] art-as-business rhetoric like 'lifestyle branding' and 'art for every price point,' Kinkade's work gives up its right to a berth in the same category as Caravaggio's or Rembrandt's (two artists, by the way, whom Kinkade declares an aesthetic bond with).


- The artists Wyland and Kinkade "have become corporations, and living trademarks to the detriment of their artistry, individuality, and humanity."
- Consistency is more important than quality.
- Wyland and Kinkade have put the emphasis on marketing to the detriment of their art. Marketing success for them has been, plain and simple, a sellout. For these artists, every creative and artistic decision is governed by one principle: 'Will it sell?'


- Full of creative, generally inexpensive, marketing ideas to generate publicity.
- Marketing is not linear, it can be very creative. There are many ways to build a brand name and many other ways to keep that name on people's "radar."


- A collection of business forms, letters, and contracts that can all be photocopied.
- A good tool for artists, albeit somewhat generic.


- One of the primary jobs of artists and gallery owner, is to enliven and facilitate the perception of the artist as human being, and make the art representative of the artist himself.
- Name recognition does not happen by accident – it takes careful planning and a conscious decision that this type of market positioning will be valuable to the future career of the artist.
- The artist cannot expect dramatic, immediate results; it will take time to build their name.


- Kinkade’s strategy is to market the artist as a whole.
- Kinkade focuses on his trademark, being known as the “Painter of Light.”
- He uses a “dizzying array” of price points from $10 coffee mugs to $1,500 signed canvas prints.
• Kinkade gained "financial security, in exchange for the relinquishment of aesthetic discovery and free play of imagination."

Conclusions

The literature is clear on two points: an artist is fully capable of marketing his or her self, and this is not an easy task. Despite not being taught business skills in their art programs, many resources are available to help artists take control of their careers. However, this is similar to saying that since I’ve done some downhill skiing in the past, I can read a book about slalom racing and begin entering competitions. In other words, just because the resources are out there, doesn’t mean the artist wants to make use of them or feels confident enough to forge ahead on their own. Artists can be provided with many books and marketing techniques, but it does not mean anything if they lack the confidence to implement these techniques. This is the precise point where an art coach (also known as an artist representative) can be of great assistance to an artist.

Despite Molly Barnes’ assertion that asking for help from an artist representative is evidence of an amateur,
the artist representative can be extremely helpful to an artist. Not every artist needs a coach, just as not everyone hires someone to file their tax returns. The coach should be viewed similar to a tax advisor, in that a coach is a professional who performs a service that the artist can’t, or won’t, do for his or herself. Just as there are computer programs, books, and detailed instructions on how to complete a tax return, the literature review has shown there are also detailed instructions available for artists to market themselves. The key is for the artist to decide if he or she wants to perform these tasks on their own, at the expense of time they could spend creating more art, or whether they will hire someone to do it for them. I do not view the hiring of an artist coach as a sign of weakness on the part of the artist, but rather as a smart decision by the artist to find the best return on their investment in their marketing budget.

During the literature review, several sources were found that discussed the commercially successful artist, Thomas Kinkade. Clearly, Kinkade has found marketing success and achieved household name recognition. Interestingly, many artists and art professionals are quick to point out that Kinkade’s only talent is in marketing and that his
“art” should be viewed circumspectly. Kinkade did not achieve this level of marketing success on his own, however; he hired a professional team to create a trademark (“Painter of Light”), to distribute his work nationwide, and to create the hype for his product. Kinkade has actually created such an empire that he is now at risk of oversaturating the market, something that even Picasso failed to do. Clearly, there are dangers inherent in creating such large marketing plans — but, there is also an incredible amount of success as well.

Kinkade’s experience shows that having a clear strategy for success combined with a team of marketing consultants can lead to an extremely high level of sales. If we take Kinkade’s strategies and apply them to other artists, why can’t they be just as successful? The advantage of hiring a marketing professional, such as an art coach, is that person can focus on promoting the artist and their work, freeing the artist to focus on creating art, which is their strength. It takes a great deal of time an effort to build a network among art professionals, to research galleries and other venues, to create promotional packages, and to build a name for the artist. The art coach has the advantage of marketing multiple artists.
simultaneously which develops a demand among art professionals, e.g. "I've enjoyed other artists represented by this coach, perhaps I'll like this new one." The art coach is more comfortable networking with business people and can do so in a more objective way than an artist; after all, it's not their own work, so the rejections can be seen as a challenge to overcome, rather than as an emotional pain. True, the art coach must find work for the artists or they are not worth hiring. But, ultimately the art coach can actually be a sign of the level of professionalism of the artist - the artist has demonstrated an interest in investing in his or her career.
CHAPTER THREE

METHODOLOGY

Introduction

As previously noted, this project consists of two parts, one focused on coach4artists and the other on the “client.” In this section, I will discuss how each individual component was created for each part of the project. The format and technique used in presenting the materials will also be discussed. Finally, there will also be a discussion of the techniques and methods used to accomplish this study.

Part One: Creation

The business plan and marketing plan were created in accordance with standard practices for creating such documents. Due to the special nature of this unique business idea, traditional business and marketing plans had to be adapted. In addition, I followed an outline for a graphic design firm’s business plan that I found in Foote’s book. This plan was the closest to the objectives I wished to accomplish with my business plan. The literature review,
as well as online research of similar companies, was helpful in creating these two plans.

The name of the business, coach4artists, was designed to reflect the specialized services provided. Informal market research was conducted with artists of various skill levels and geographical locations. It was discovered that titles like, "Marketer for Artists" or "Art Promoter" were considered unfriendly and off-putting to artists. When presented with the "coach4artists" title, the artists unanimously responded favorably as they felt supported rather than threatened by having a coach. In addition, the name is easy to remember, which is important in creating brand recognition.

Once the name was chosen, it was important to create a corporate identity package to use in promoting the business name and concept. The logo was created, using a red badge with white and black typeface. These colors were chosen for their sharp contrast and clean look. The color scheme gets immediate attention and is fresh and modern. The color scheme is continued throughout the website as well.

The brochure was created to educate art professionals about the services of coach4artists and to showcase current clients. It was determined through personal experience that
it is much easier to gain artists clients than to gain support from the art world. By addressing the brochure directly to art professionals, the aim is to increase their level of trust and interest in coach4artists. It is intended to be used as a marketing tool as a handout or a mailer for art professionals.

The website was designed to be aesthetically pleasing, but also to be highly functional. The layout is consistent and clean in design. The website is a source of information for artists, art professionals, and even those outside the art world. A section for Artist Submissions, is included to “keep the door open” to new clients. The Client Portfolios section showcases the work of current clients, allowing the viewer to easily access information and visuals for each artist. The Services 4 Artists section outlines the services provided to clients and those available as “a la carte.” Art professionals’ needs are addressed in the Services 4 Art Pros section. A list of art-related websites is offered in the Resources section for two reasons. First, artists are always looking for additional information and this can be offered as free service to artists, thereby boosting favor for the coach4artists website. Secondly, it
allows for additional marketing efforts in the use of reciprocal links.

**Part Two: Creation**

Writing a Business Plan and Marketing Plan for a fine artist proved to be a difficult task. I could not find a sample of a Business Plan or Marketing Plan for fine artists; the closest thing was simply a goal worksheet for artists to plan their strategy. The Business Plan and Marketing Plan for the "client" were modeled after the format I used for coach4artists, with some adaptations.

Creating a corporate identity package for a fine artist is also virtually unheard of, a notable exception being Thomas Kinkade. Developing a logo for the "client" that was not overly representational or trite was challenging. Because this particular artist combines both painterly realism and graphic elements into his work, it was important that the corporate identity package reflected this combination. The maroon color and the graphical element are representative of the "client's" work. The end result is a simple, clean design, which is also reflective of the "client's" painting style.
The marketing materials created for the “client” included: a website, a postcard, and a brochure. All three items were branded with the logo created for the artist, to encourage brand and name recognition for the “client.” The main idea behind creating these items was to make the art world aware of this “client” and his work. Having a professional website is not just a convenience, it is a critical element of marketing an artist’s work; for example, it is both easy and cost-efficient to send a link to the “client’s” website via an email. The postcard and brochure are additional marketing pieces for the “client” that can be distributed by regular mail or in person during a gallery visit. These are tangible elements that can be retained in the files of an art professional for future reference.

Techniques and Materials

The corporate identity packages and marketing materials (except for the websites) were created utilizing graphics software, specifically Photoshop, Adobe Acrobat, and Macromedia Freehand MX. The websites were created by using Photoshop and Dreamweaver MX, a program used to create web pages. Techniques that were employed to create
all of these items were learned through my graphic design coursework and assignments.
CHAPTER FOUR

FINDINGS & RESULTS

Summary

This project focused on how to address the marketing of artists. Artists have traditionally been viewed as destined for starvation unless they get their “big break” or they must wait until after their death to achieve fame and fortune. They have been taught little to nothing about how to market their “product” and many actually decide to abandon any hope of making art a career. Pushed into other career paths in order to make a living, many find themselves creating art as a hobby instead of as a vocation. It is my opinion, however, that artists can, and should, aspire to successful careers, so I have developed a company, coach4artists, that provides professional marketing services and career guidance to artists in a “coaching” format.

Through a review of the literature, these ideas were validated. Artists still do not receive formalized training in business skills, but there are many written resources available to them. The problem for artists is in convincing them to spend time on marketing themselves, which will take
them away from their creativity. Many artists view business and marketing tasks as the antithesis of creative thought and will avoid those tasks as much as possible. Despite being viewed skeptically, I posit there is a need for artist representatives, or artist coaches, in today's art world. It makes sense that if you don’t know where you are going or how to get there, that hiring a guide, or coach, is a logical choice.

By examining such commercial marketing successes as Wyland and Thomas Kinkade, we can see that not only is marketing artists possible, it can also be very lucrative. There is danger of both becoming a “sellout” and of oversaturating the market, but these are inherent dangers in any brand marketing. By contrast, Ansel Adam’s images appeared to be ubiquitous as well, yet he still retains the admiration of art critics everywhere. I believe it is possible for artists to retain quality, yet become commercial successes. However, I don’t feel that the majority of artists have any clear ideas on how to achieve such success on their own. Thus, this presents a unique opportunity for a business, such as coach4artists, to bridge this gap. It interesting to note that this is still
a niche market, despite the obvious need and opportunity for potential income.

It is my hope that through this project both those in the art world and those in the business world will recognize this opportunity to promote artists. I welcome more people into this niche market as I believe in can only make it stronger and more successful. There is little danger of running out of new clients, considering that at least 10,000 new clients are generated every year. But, the potential for artists to be recognized as a real profession and one in which commercial success is transformed from "hardly ever" to "most likely" is certainly there. I hope that this project will serve as a path towards such success.

Conclusions

This degree, and ultimately, this project came about because of a lack of training in business skills for artists. When I decided to pursue a business idea based on providing marketing services to artists, I searched for a degree program that would provide a foundation of skills. I could not find any such training. There are degree programs for running museums and nonprofit arts organizations, but I
was only able to find a stray course on developing business skills for artists. Usually, these courses were generic overviews or "soup to nuts" approaches to marketing. They certainly did not seem comprehensive enough to provide a firm foundation. I was left with the option of designing an interdisciplinary degree.

The decision to combine marketing courses with graphic design courses came about because of their logical interconnectedness. Obviously, training in traditional marketing techniques would be useful to this business venture. And, the graphic design courses could serve two purposes. First, graphic design is based on finding solutions to problems through design. It was clear that even just learning to think in this way would be useful in the formation and management of such a unique business concept as coach4artists. Second, the skills learned in graphic design (e.g., how to create logos, marketing materials, and even websites) would be useful to marketing the business and the clients. In addition, an unexpected source of knowledge became evident through the graphic design coursework - I would experience the agony of rejection and the exhilaration of public approval for my
creative work. This last element would prove to be a source of empathy when working with artists.

This project has shown that not only are artists in need of business skills, they are in need of formalized programs to achieve them. And, for those interested in marketing artists, there is very little information or formalized programs available. Certainly, there are degrees in Entertainment Marketing, but these are generally coupled with Sports Marketing — which is hardly the same as marketing a painter, sculptor, or photographer. This project points out the need for business skills for artists and for the potential niche marketing area for businesses to develop. It demonstrates how to market both a sample artist client and a business focused on marketing artists. Business skills, coupled with creativity, really can be useful to artists and the art world.

Recommendations

For future projects of this type, I have several recommendations. First, additional research could focus on effectiveness of marketing campaigns for artists, success rates for business aimed at providing marketing services for artists, or even the impact of such services on how the
art world currently operates. Second, more attention should be paid to the marketing needs of artists - both in art programs and in business schools. The development of a degree specifically focused on increasing these skills would be extremely helpful. The danger of using the interdisciplinary degree to achieve these skills is that it is not an exact match and takes a great deal of creativity on the part of the student to adapt the techniques to the tasks at hand. Finally, this project could've included a second client sample, perhaps a mid-career artist, in addition to the emerging artist used in this project. These artists have similar needs, with some notable differences, namely that emerging artists are more open to risk-taking than mid-career artists. Thus, an examination of differences and how to adapt the marketing techniques of each would certainly be interesting.
APPENDIX A

PART ONE OF PROJECT
Statement of Purpose:

coach4artists will provide high-quality marketing and career planning services to visual artists. The main goal of these services is to create brand awareness of individual artists by developing professional marketing materials, coaching the artist to be savvy in the art world, and to develop brand name recognition for the individual artist. coach4artists firmly believes each artist has the potential to become a household name with the proper promotion, professional marketing material, and career development.

Additional services, such as promotion, marketing, and mediation will be provided to art professionals. These services will both supplement and enhance the services offered to individual artists. coach4artists will bridge the gap between artists and art professionals to create fruitful relationships for both parties.

Description of Business

Marketing and career planning for visual artists takes a unique perspective. A traditional marketing professional cannot understand the depth of the creative process and its
impact on the artists' personal beliefs about themselves and their profession. It is only through understanding the creative process that an artist can be marketed effectively.

Artists are traditionally considered to be "flakey, scatterbrained, penniless, and with out direction." coach4artists aims to change that perception by transforming artists into productive, working professionals through exceptional marketing plans and career development. Although it is true that many of the tasks performed by coach4artists could be done by the artist him/herself, the artists are either unwilling or unable to take necessary actions to market themselves; it is here that the need for these services arises.

**Principals**

Rachel Kokosenski has a bachelor's degree in Social Work, a Masters of Education in School Counseling, and is completing a masters in Interdisciplinary Studies: Graphic Design and Marketing. With more than ten years experience in counseling and helping people, she has highly-developed helping skills. Three years ago as her interest in specializing in the marketing and career planning of
artists grew she began this business. With the additional master’s degree, she is uniquely qualified to provide a blend of career planning, marketing, and graphic design skills.

**Facilities and Staff**

coach4artists is currently a sole proprietorship, and is operated out of Ms. Kokosenski’s home-based office space. At this time, the space is sufficient for the current demands of the business. A separate location may eventually become necessary, depending on the growth of the business.

Ms. Kokosenski owns a laptop computer, laser printer, copier, scanner, fax and cell phone. Most of the work can be performed using these items; larger jobs are farmed out to professional printing companies, artists’ attorneys, etc. Although these materials are adequate for her needs at this time, they will eventually need to be supplemented.

The current staffing situation is less than ideal, but current income levels cannot support the hiring of additional staff at this time. As income increases and growth occurs, additional staffing will certainly become vital.
coach4artists provides the following services:

- Venue/gallery research to determine opportunities for an artist to show his/her work, sell his/her work, and/or license his/her work

- Representation: contacting of venues, sales representatives, gallery owners on behalf of the artists

- Career counseling, developing a career plan; developing a "brand" for the artist; clarifying the artist's focus and resolving "blocks" toward success.

- Creation of brochures, PDF promotional pieces, postcards, business cards, etc.

- Website design

- Advisement on writing resumes and artist statements

- Creation and critique of artist portfolios

- Mailing of portfolio submissions

coach4artists provides the following services to art professionals:

- Matching the artists in the coach4artists group to specific venues/opportunities
• Mediation between artists in the coach4artists group and art professionals in contract issues
• Arrangements for studio tours, portfolio reviews, and meetings with artists in the coach4artists group
• Press releases/press packets for artist the coach4artists group
• Promotional materials for events and projects for artists in the coach4artists group
• Marketing plans for artist in the coach4artists group for specific events/opportunities

The Market

The history of marketing artists shows:
• Artists generally do not know how to market themselves
• Concept of the "starving artist" is pervasive in society
• Many artists don't have any interest in marketing their work, they'd rather create the work
• Artists want to avoid feelings of rejection and failure
At least 10,000 art students graduate from universities each year. The overwhelming majority of these students, as well as older artists, have had little to no training in how to market themselves and their artwork. Many artists will then push the wrong work at galleries, won’t seek other venues, rely solely on a gallery to market them, or employ no marketing strategy at all. The need for marketing services for visual artists far exceeds the amount of companies, like coach4artists, thereby providing the perfect scenario of high demand and low supply. coach4artists has an excellent opportunity for success under these market conditions.

Opportunity

There are 5 key areas of opportunity for coach4artists to succeed:

• Emerging artists (those with less than 5 years experience)

• Unknown artists (may have been creating for years but due to poor promotional efforts, they are not known at all)
• Artists that have had some success, but have hit a plateau and need more ideas an organized marketing plan

• Prolific artists that wish to seek other venues; e.g., a gallery artist that wants to explore licensing opportunities

• Career changers (artists that want to do “real jobs” and need help creating a career plan, resume, interviewing skills, etc.)

The Competition

Potential competitors of coach4artists include:

• Art dealers/galleries who think they can “do it all” for an artist

• Artists who don’t feel they need any help

• Art professionals who discount the value of art coaching services

• Belief that in order to gain glory, they must be “starving artists”

• Existing art consultants, marketing specialist (although there are very few out there)

• Traditional marketing consultants, web designers, etc.

• Traditional career counselors
The possible strengths of these competitors include:

- People with more experience/knowledge in the field
- Artists that do excel in marketing their work with out help
- Existing art consultants that bring more experience to the field (and perhaps more credibility)
- Belief that one should seek out a true "business person" for marketing

The possible weaknesses of competitors include:

- Art dealers that are more motivated by what they "get" from an artist
- Art dealers that are spread too thin with too many clients to be able to equally promote them all
- "Business people" will charge too much and scare away an artist
- Traditional career counselors may not know how to "convert" an artist's background into an effective resume, job search plan, etc.
- "Business people" do not understand artists, don't know how to adapt to their methods, etc.
Yearly Goals

The goals for coach4artists are listed below:

• First year
  o Create an effective and aesthetically pleasing website
  o Create a brochure to be handed out to gallery owners and other art professionals to promote all artists
  o A minimum of one show and/or major opportunity (e.g., licensing of an image) per artist
  o Maintain a steady amount of clients (10)

• 2nd year
  o A minimum of 2 shows and/or opportunities (e.g., licensing of an image) per artist
  o Hire an assistant, part-time
  o Increase amount of steady clients to 15
  o Conduct seminars and/or courses for artists on how to market themselves

• 5th year
  o Hire 2 full-time employees
  o Increase amount of steady clients to 30
A minimum of 6 shows and/or major opportunities per year, per artist
Move into traditional office space
Cut back hours of director (Ms. Kokosenski) to half-time
Explore opportunities for branding the “coach4artists marketing system”
Take on additional teaching opportunities and seminar creation

The Projection

coach4artists projects the following financial possibilities:

1st year: $47,400 gross income

• One show/opps. X 10 artists @ $3,000 = $ 30,000
• Monthly fees @ $200 from 6 artists X 12 = $14,400
• Speaking fees, avg. $3,000 = $ 3,000

2nd year: $192,000 gross income

• 2 shows/opps. X 15 artists @ $5,000 avg. = $150,000
• Monthly fees @ $200 mos. X 15 artists X 12 = $36,000
• Speaking fees avg. $6,000/yr. = $6,000

5th year: $1,370,000 gross income

• 6 shows/opps. X 30 artists @ $7,500 avg. = $1,350,000
• Eliminate monthly fees
• Speaking fees $20,000/yr. = $20,000

Marketing

Basic message: “Provide artists with exceptional marketing and career planning services, which in turn creates a better ‘product’ to sell to art professionals.”

The marketing plan for coach4artists will include brochures, a corporate identity package, a website, and email marketing. Reciprocal links will be used on the website to increase traffic and boost search engine rankings. Much of the marketing strategy will also be reliant on word-of-mouth marketing from current clients and other art professionals who have worked with coach4artists. A public relations campaign will be developed to increase awareness of the company through various media outlets. In addition, another large portion of marketing will be done through networking and building personal relationships with art professionals.
Executive Summary

Marketing artists takes a unique perspective. A traditional marketing professional cannot understand the depth of the creative process and its impact on the artist’s personal beliefs about themselves and their profession. It is only in understanding the creative process and working alongside the artist within their creative process that an artist can be marketed effectively. Marketing plans are most effective when tailored to a specific target audience and when the marketing professional is very clear about the product that they are attempting to market.

As we are now in the electronic age, it is vital that artists become active in using technology to achieve their career goals. The ability to use email and the Internet allow artists to compete more effectively within the business world. No longer will they be hindered by the distance between themselves and the markets they wish to participate in. With the advances in technology, both their presentations and contacts with galleries and other venues can be streamlined and the quality can be improved.
However, artists are not known for their technological savvy and will need a guide, or a “coach”, in order to achieve these career goals. As a coach for artists, I can provide marketing assistance and career planning services in a format that makes use of both high tech and “high touch” methods in developing brand awareness of individual artists.

Situation Analysis

History of Marketing Artists:

- Traditionally, artists don’t know how to market themselves
- Concept of the “starving artist” is pervasive in society
- Many artists don’t have any interest in marketing their own work, they’d rather create the work
- Want to avoid feelings of rejection/failure

Previous Approaches to Marketing Artists:

- No marketing at all; artist creates “in a vacuum” and dies unknown
- Relying on galleries/art dealers to market specific
artworks, not an artist

- Artist pushes wrong work at galleries, doesn’t seek out other venues

Major Players in the Industry:

- Art representatives/agents
- Art Dealers
- Gallery Owners
- Museum Curators
- Artists (famous/successful)

Marketing & Career Counseling for Artists:

- Takes a unique perspective.
- Traditional marketing professional cannot understand the depth of the creative process and its impact on the artist’s personal beliefs about themselves and their profession.
- It is only in understanding the creative process and working alongside the artist within their creative process that an artist can be marketed effectively.

Company Description:
• Sole proprietorship with limited finances

• Counselor will provide information both in-person and via the website, live and through FAQ’s

• Counselor will provide all graphic design services for clients

• Potential subcontracting for web site creation services through Thoughtforward Designs

Product

For Artists -

• Venue/Gallery Research - to determine opportunities for artist to show their work, sell their work, and/or license their work.

• Representation - contacting venues, sales representatives, etc. on behalf of artists.

• Career Counseling - develop career plan; develop “brand” for artist; clarify focus and resolve “blocks” toward success.

• Creation of brochures, PDF promotional pieces, postcards, etc.

• Basic website design consultation
• Advisement on and creation of resumes/artist statements

• Reviews of and creation of portfolios

For Art Professionals -

• Matching the artists in the coach4artists group to specific venues/opportunities

• Mediation between artists in the coach4artists group and art professionals in contract issues

• Arrangements for studio tours, portfolio reviews, and meetings with artists in the coach4artists group

• Press releases/ press packets for artists in the coach4artists group

• Promotional materials for events and projects in the coach4artists group

• Marketing plans for artists in the coach4artists group (for specific events/opportunities)

Marketing Objectives

• Increase consumer awareness of the coach4artists website address, from 0 to 50% increase in web site traffic
• Increase number of reciprocal links on website by 25%, within 1 year
• Increase knowledge of coach4artists brand among gallery owners, art consultants, and other art professionals
• Increase outreach efforts to artists by developing workshops and presentations about business skills for artists

Marketing Strategies

Electronic:
• Notify all area galleries, curators, and specialized venues of services and the coach4artists website, via email announcement
• Creation of website that is visually appealing, contains solid information and resources, and encourages repeat visits
• Harvest new links on Internet, request reciprocity from additional web sites for use in Resources section
• Submit web address to search engines to request listing
• Promote speaking engagements and other special appearances on web site

Traditional:
• Development of logo, business cards, and brochures about services
• Meet with potential clients (artists) and sell services directly
• Meet up to 12 new potential venue representatives per month to develop rapport and educate them on the services of coach4artists and how to work together
• Present workshops about marketing strategies to groups of artists; pass out information on services, website, etc.

Promotional Plan
• Word-of-mouth from satisfied clients
• Presentations and workshops to target markets
• Develop press packet to be delivered to area media - radio, local TV (KVCR), and newspapers for publicity use
• Develop rapport with media to encourage coverage/profile of coach4artists

• Create attractive submission packages to mail out to gallery owners and other art professionals to increase awareness of coach4artists and develop sales opportunities

• Attend gallery/alternative venue openings to develop a presence in the art world and build rapport with art professionals

Creative

• Basic message - “Provide artists with exceptional marketing and career planning services, which in turn creates a better ‘product’ to sell to art professionals.”

• Web address = www.coach4artists.com

• Web site color scheme = black/red

• Use a generic approach for creative strategy to make the coach4artists brand synonymous with the service category

• Focus on the benefits of working with coach4artists, both for artists and art professionals
Public Relations

• Membership in local arts associations

• Speaking engagements at local colleges and Universities

• Speaking engagements about marketing for artists

Media

• Use of corporate identity on website, brochures, promotional materials, business cards, etc.

• All handouts used at workshops/presentations will incorporate the corporate logo and contact information

Evaluation

• Gaining venues and sales opportunities for clients, resulting in sales

• Significant, measurable increase in web site traffic

• Increase in number of reciprocal links on web site

• Increase in number of speaking opportunities

• Increase in working relationships with gallery owners, art dealers, and other professionals
Conclusion

This marketing plan will be successful for many reasons. First of all, I have found a niche market. Artists are frequently overlooked or thought of as too "left of center" to market. Yet, thousands of new artists (and, thus potential clients) are being turned out every year from art schools and many are simply starting up on their own. This never-ending supply of artists means that I will not have to focus on determining if there are clients, but simply how to get my services to them.

In addition, there are many artists that are becoming more comfortable using the Internet to find information. By using a recognizable and simple web address, I can move up in the search engine rankings quickly. This will certainly improve the likelihood of increasing consumer awareness of my web address, from a 0 to 50% increase in web site traffic. One of the best ways to increase traffic at my web site is to increase the number of reciprocal links on my web site by 25%. Assisting my clients in embracing, rather than fearing, the technology and what it can do for them will also drive future clients to my site as well as build up my reciprocal links.
By finding venues to speak and promote coach4artists, I will be able to increase my visibility and build opportunities to take on new clients. My sales skills and marketing efforts, both through technological means and without, will help me to increase number of sales/connections for clients by 20%. I believe that this business will be virtually unstoppable once it gains even a small amount of momentum.
Corporate Identity Package: coach4artists

coach artists

Rachel Kokosenski
Director
310-801-9982.
rk@coach4artists.com
As an art professional, you qualify for the following complimentary services:
- artist-to-gallery/venue matching
- contract mediation services between you and our artists
- arrangements for studio tours, portfolio reviews, and/or personal meetings with our artists, to be made according to your schedule

You are also eligible for the following fee-based services:
- press releases/press packets for events at your gallery/venue
- promotional materials for special events and projects at your space
- marketing plans tailored for special projects and/or events at your gallery/venue

If you'd like to arrange an appointment to discuss how we can help you further, please contact:
Rachel Kokosenski
Director
web: www.coach4artists.com
email: rk@coach4artists.com
phone: 310-601-9982

You can feel confident that working with these artists will be enjoyable as well as profitable. You will not be asked to split any commissions with coach4artists, yet you will benefit from knowing these artists are ready to complement your exhibition program.

To learn more about the artists available to you, please visit:
www.coach4artists.com/client_portfolios.htm
Website: coach4artists

Website is viewable at: www.coach4artists.com. Several screenshots follow this page and entire website is also on the cd-rom in Appendix C.
Welcome to coach4artists! We are devoted to coaching artists to their highest potential. Just as an athletic coach devises exercises and training plans to develop greatness in an athlete, coach4artists coaches visual artists to be professional and successful in the art world. We examine your potential as a whole artist, not based on one or two pieces of work.

Please visit the Services4Artists section to learn more about our specific services. If you would like to learn how to become a member of the coach4artists group, please visit the Artist Submissions page.

Art professionals are also an important area of concern to us at coach4artists. We offer some specialized Services4ArtPros, in addition to coaching our exceptional group of artists at coach4artists.
Please visit our Client Portal to view the artwork of the artists we represent.
Please visit the portfoliopage to view the work and additional information about the artists represented.
Rachel Kokosenski, Director
coach4artists was founded in 2003, to help artists be more successful in their careers. We will provide you with information and guidance to allow you to make informed decisions, market you work successfully, and to help you succeed with your career plans. We believe it is our role to act as your sounding board regarding your concerns, coach you in areas that need improvement, and develop new strategies for marketing your work while always retaining a respectful relationship with you.
Artist Submissions -

coach4artists is always interested in reviewing the work of artists for potential inclusion in our group. Please remember that each of our artists is hand-selected for inclusion based on their high-quality work and their level of commitment to success. (You are also welcome to request services on the a la carte menu if you are not prepared to make a long-term commitment.)

Artists wishing to submit their work for consideration, please:

- Send an email with a link to your website to submissions@coach4artists.com.
- Or, you may attach up to 5 low-resolution jpgs to your email (must be 150KB or smaller).
- You may also include a resume, artist statement, and any additional information.
- Please include a brief statement as to why you are seeking services from coach4artists.
resources

services 4 artists

services 4 art pros
All artwork on this website is copyrighted by the individual artists. Any unauthorized use of the images of any artists contained in this site is considered copyright infringement and will be subject to legal prosecution.

The following artists are currently in the coach4artists group. Please click on their names to learn and see more about them.

Jason A. Cina
Gay P. Cox
Douglas R. Gilbert
Julie-Anne Gilburt
Interested in joining the coach4artists group? Please visit Artist Submissions for more details.
contact us

resources

services^4 artists

services^4 art pros

EMAIL: rk@coach4artists.com

Rachel Kokosenski, © 2005
Site created and maintained by Rachel Kokosenski

All artwork on this website is copyrighted by the individual artists. Any unauthorized use of the images of any artists contained in this site is considered copyright infringement and will be subject to legal prosecution.
coach artists

Resources for Artists

www.artbusinessnews.com
www.artcalendar.com
www.artcareer.net

ART DEADLINES.COM
Incomes, Exhibition Opportunities
www.artdeadlineslist.com
www.artisthelpnetwork.com
www.artjob.org
Art Museum Network
Art Promote
www.artistresource.org
www.chronicle.com
www.collegegrad.com
www.creativehelps.com Creativity coach Gregory Huff helps creative people turn their creative blocks into stepping stones. Subscribe to his free international e-zine, "Creative Decisions Today."
www.galleryguide.com
www.gatewaystocreativity.com Creativity Consulting
Graphic Artists Guild
www.higheredjobs.com
www.museum-employment.com
New York Fine Arts Association
www.oncallfaculty.com
www.photography-guide.com
www.schoolgigs.com Information on presenting and performing arts-in-education programs an assembly programs in schools.

Rachel Kokosenski, © 2005
Site created and maintained by Rachel Kokosenski

All artwork on this website is copyrighted by the individual artists. Any unauthorized use of the images of any artists contained in this site is considered copyright infringement and will be subject to legal prosecution.

One of the greatest challenges to artists is the business aspect of making art. Many artists choose "art for art's sake" attitudes, while others would like to make a "good" living, possibly even a "great" living with their art. Artists put so much of themselves into their art that it can be damaging psychologically when they incur repeated rejection. It also takes a great deal of time and energy to develop a marketing plan, to call galleries, to create promotional pieces, etc. Your time and energy needs to be spent creating art! We are interested in supporting your creativity by taking care of the marketing element of being an artist.
Standard services include (for artists in the coach4artists group):

- Venue/opportunity research.
- Representation of artist to gallery owners, sales professionals, licensing companies and other art professionals.
- Submissions to venues/opportunities.
- Notification of special opportunities available.
- Online portfolio page on coach4artists website.

A la carte services (for non-group members as well as our group members):

- Graphic design services (e.g., brochures, mailers, PDF promotional pieces, business cards) at hourly rate.
- Basic website design of five-page site; site creation and hosting fees are extra (request a quote, will vary by complexity of design).
- Writing and editing of resumes/artist statements at hourly rate.
- Career counseling/planning at hourly rate.
- Portfolio reviews, includes written assessment of strengths and weaknesses, at hourly rate.
- Additional services may be requested and an estimate will be written prior to beginning work.
Your time is valuable. With so many projects pulling you in different directions, how can you get everything done and still find the time to look for committed, professional artists?

coach4artists is the answer.

You can count on coach4artists to provide you with artists that have been hand-selected because of their talent and level of determination to excel.
You can feel confident that working with these artists will be enjoyable as well as profitable. You will not be asked to split any commissions with coach4artists, yet you will benefit from knowing these artists are ready to compliment your exhibition program.

To learn more about the artists available to you, please visit the Client Portfolios.

As an art professional, you qualify for the following complimentary services:
- artist-to-gallery/venue matching
- contract mediation services between you and our artists
- arrangements for studio tours, portfolio reviews, and/or personal meetings with our artists, to be made according to your schedule

You are also eligible for the following fee-based services:
- press releases/press packets for events at your gallery/venue
- promotional materials for special events and projects at your space
- marketing plans tailored for special projects and/or events at your gallery/venue
APPENDIX B

PART TWO OF PROJECT
Business Plan: "client"

Statement of Purpose

Jay Merryweather, Artist desires to explore connections in his paintings. Human beings generally find ways to relate to things around them and paintings are no different. Mr. Merryweather focuses his attention on creating something that will "speak" to him and to the viewer. Individual projects will focus on different subjects and themes, yet they will still retain distinctive elements that will allow for easy identification as a "Merryweather."

Description of Business

Jay Merryweather, Artist creates and sells high-quality, aesthetically beautiful paintings that combine realism with graphic elements.

The business is a sole proprietorship owned by Jay Merryweather.

This plan outlines the business activities, projections and opportunities for Jay Merryweather, Artist.
Principals

Jay Merryweather founded his business in 2005, upon graduation from California State University, San Bernardino with a dual major in Art: Painting and Art: Graphic Design.

Mr. Merryweather has owned a graphic design business, MWX Designs, since 1994. In this business, he has completed a wide variety of design projects, including exhibition catalogs for art exhibits. Prior to this, Mr. Merryweather spent several years working for the campus printing office at California University, San Bernardino.

Facilities and Staff

Jay Merryweather, Artist is operated out of a dedicated painting studio in Mr. Merryweather’s primary residence. At this time, this space is sufficient for the current demands of the business. A larger space may eventually become necessary, depending on the growth rate of the business.

Mr. Merryweather owns easels, painting supplies, and computer equipment. Although these materials are adequate for his needs at this time, they will eventually need to be supplemented.
Jay Merryweather is the sole proprietor of the business. An artist coach, Rachel Kokosenski (coach4artists), has been retained to develop and execute marketing plans for Mr. Merryweather.

Services Provided

Jay Merryweather, Artist is providing paintings about various themes and subjects. Works range in size from 6” X 14” to 48” X 84”. Paintings are priced competitively. With retail prices ranging from $300-2000.

Mr. Merryweather’s artwork is suitable for sale in galleries, retail outlets, and is fully licensable. The work is also available for exhibition in galleries, museums and alternative venues. Mr. Merryweather is also available for commissioned work for collectors and institutions.

Mr. Merryweather has earned several awards, including first place in the “1996 Dorothy Chandler Spotlight Awards” and the “2002 Bud Rickert Draftsman of the year.”

The Market

The art market in Los Angeles and Southern California is growing rapidly. There are at least 1,000 galleries in the Southern California area alone, with numerous
additional opportunities for exhibitions in area museums, national opportunities at both museums and galleries, and licensing opportunities worldwide. Mr. Merryweather's work has a distinctive Southern California feel to it, but also has a modern edge to it, making it an easily appreciated commodity in the art world. With renewed interest in graphical illustration in paint, even more opportunities are available to Mr. Merryweather.

Opportunity

Jay Merryweather's, Artist, best opportunities lie in two areas: galleries in Southern California showing emerging painters and in licensing opportunities. Galleries interested in showing fresh, new painters like Merryweather will be intrigued by both the subject matter and the supreme execution of his work. Licensing opportunities, such as illustrations for advertising campaigns, book jackets, and other specialty items will also be appropriate venues due to the combinations of narrative realism and graphic elements which appeal to the younger generation.
The Competition

More that 10,000 students graduate from art school every year in the United States, not all of these students will go on to full-time careers as artists. Not all of these graduates are painters, and even few paint a similar style to Mr. Merryweather’s. There will, of course, always be artists to compete with for exhibitions, sales, commissions, and licensing opportunities but Mr. Merryweather’s work is of very high-quality, beautifully executed, and his style has “staying power.” In addition, Mr. Merryweather is driven to succeed in this venture and willing to put in long hours to achieve his goals.

Yearly Goals

Jay Merryweather, Artist Goals are:

1st Year: Group or solo exhibition in up to 3 galleries/alternative venues in the United States (focusing more specifically on Southern California), and secure a licensing deal.

2nd Year: Begin a graduate program of study in either Design or Painting, while continuing to exhibit work, and secure licensing deals.
5th Year: Gallery representation by at least two galleries; solo exhibitions at up to 8 galleries per year; and secure two - three licensing deals per year.

The Projection

Jay Merryweather, Artist projects the following financial possibilities:

1st year: $9,500
- Sell 5 paintings @ $1200 each = $6,000
- License 1 image @ $3,500 each = $3,500

2nd Year: $33,000
- Sell 12 Paintings @ $1,500 each = $18,000
- License 3 images @ $5,000 each = $15,000

5 Years: $320,000
- Sell 30 Paintings @ $8,000 each = $240,000
- License 8 images @ $10,000 each = $80,000

Marketing

Marketing of Jay Merryweather, Artist will be addressed by retaining the services of Rachel Kokosenski, coach4artists. Marketing efforts will include the following:
• Submitting portfolio of work to galleries, museums, and alternative venues in the United States, via email and regular mail.

• Creating marketing materials, which include (but not limited to): a logo, a website, brochures, postcards and other mailers.

• Word-of-mouth promotion.

• Promotion on coach4artists' website and marketing materials.

• Research on licensing opportunities and portfolio submissions when appropriate.
Marketing Plan: “client”

Executive Summary

Mr. Merryweather is a painter that has often been referred to as a “modern Rockwell.” He paints in the figurative style and often adds graphical elements to his paintings. The result is modern subjects rendered with great skill and aesthetics.

Most artists do not have a marketing plan. They are not focused or organized or even sure what they want to achieve in their art career. Mr. Merryweather is not most artists. The following plan, written by Rachel Kokosenski of Coach4artists is a plan for success for Mr. Merryweather.

Situation Analysis

Previous approaches to marketing Jay Merryweather, Artist:

- Entry by Mr. Merryweather into art shows.
- Participation in student art show
- No other organized plan was previously created

Major Players in the Industry
• Painters in the Southern California area
• Painters known to be successful in sales by galleries
• Artists with household names

Company Description
• Jay Merryweather, Artist creates and sells high quality, aesthetically beautiful paintings that combine realism with graphic elements

Product
• Painting about various themes and subjects, ranging in size from 6" X 14" to 48" X 84"
• Paintings are priced competitively with retail prices ranging from $300-2000
• Paintings are suitable for sale in galleries, retail outlets, and are fully licensable
• Paintings are available for exhibitions in galleries, museums, and alternative venues
• Commissioned paintings for collectors and institutions

Marketing Objectives
• Sell at least 5 paintings in one year
• License one image in one year

• Retain services of Coach4artists to create and execute specialized marketing plan

• Creation of brand name, "Merryweather" in conjunction with the paintings of Mr. Jay Merryweather

• Creation of marketing materials

Marketing Strategies

• Electronic:
  o Create website for promoting Mr. Merryweather's paintings
  o Create online portfolio for Mr. Merryweather on Coach4artist site
  o Create electronic portfolio of Mr. Merryweather's work for submissions

• Traditional
  o Submit portfolio of work to galleries, Museums, Alternative Venues in the United States
  o Research on licensing opportunities and portfolio submissions to such opportunities as needed
Promotional Plan

- Work-of-mouth promotion by other artist, collectors, and satisfied customers
- Develop rapport with gallery owners and other are professionals to keep "Merryweather" name at forefront
- Promotion on Coach4artist website and marketing materials
- Promotion of Jay Merryweather's own website

Creative

- Create marketing materials, which include (but are not limited to) : a logo, a website, brochures, post cards, and other mailers
- Create portfolio materials that are aesthetically pleasing, memorable, and reflective of the "Merryweather" brand

Public Relations

- Membership/participation in local arts associations
- Attend art openings monthly and actively engage in building rapport with art professionals
• Refine presentation skills by developing a professional wardrobe, public speaking skills, etc.
• Create and maintain mailing list

**Media**
• Use of corporate identity on website, brochures, and all other promotional material
• Develop electronic newsletter to send out to mailing list with new events and other news

**Evaluation**
• Gaining exhibitions and other sales opportunities, resulting in meeting sales goals
• Significant, measurable increase in website traffic
• Marketing materials will be regarded as professional and effective by are professionals

**Conclusion**

This marketing plan will be successful for many reasons. First, Mr. Merryweather's paintings (the "product") are exceptionally beautiful and appeal to a wide variety of people. Second, the subject matter and style of Merryweather's paintings match the mood and interests of
the current art scene. Lastly, Mr. Merryweather has shown his desire to be a professional artist by taking his career seriously, by hiring a marketing consultant, continuing to paint regularly, and staying focused on his goals of success.
Corporate Identity Package: “client”

JM

Jay Merryweather
Fine Artist

(760) 900 - 9574
mwxdesigns@yahoo.com
Jay Merryweather
Fine Artist
1400 W. Edgehill Road, #46
San Bernardino, CA 92405
Brochure: “client”

I am an emerging artist working in Southern California. My style is often described as narrative realism and I am often compared to a “young Norman Rockwell”. I have training in both painting and graphic design, which I often combine in my work.

Paintings are available for:
- purchase
- exhibition
- licensing

I am also available for commissioned work.

"Connections, it's what we do. We generally find ways to relate to things that are around us. In this respect I treat my paintings and designs no differently. I try to create something that speaks to both me and my viewers."

- Jay Merryweather
Jay Merryweather Fine Artist

a "young Rockwell"
ental paints with incredible skill and depth

Request a portfolio by contacting:
Rachel Kokosenski, Director
coach4artists
310-801-9982
rk@coach4artists.com
Website: “client”

Full website is also viewable on cd-rom in Appendix C.

The following are screenshots from the website.
I am an emerging artist working in Southern California. My style is often described as narrative realism and I am often compared to a "young Norman Rockwell". I have training in both.
painting and graphic design, which I often combine in my work.

I invite you to visit my Gallery and to Contact Me if you would like to purchase, exhibit, or license my work. I am also available to do commissioned work.

I am currently represented by Rachel Kokosenski of coach4artists. You may contact her at 310-801-
9982 or at
rk@coach4artists.com.
ARTIST STATEMENT

Connections, it's what we do. The idea of spirit is the vital principal or animating force traditionally believed to be within living beings; or more specifically the part of a human being associated with the mind and feelings as distinguished from the physical body. Such a spiritual presence has been expressed in many forms, from the iconic nature of those devoted to religion, to our own meditative and reflective nature as humans. When
we see, it is not just seeing, but it is an experience in which all our senses participate. I propose that as one invests time into an inward spiritual and mindful conscience, one not only sees what they want to see in the imagery I provide, but they might also see what I intend them to see. It is the idea of perceptive scale, meaning that there are varied perceptions and multiple understandings within any given art object.

My body of work explores
the way imagery and
nonspecific graphic and
design elements are
organized within a piece.
Much like a parable, the
meaning is not obvious,
but can only be
understood through
careful consideration and
study. Parables convey a
governing principle
through the telling of
stories or predetermined
sequence of events. The
paintings I produce act in
a similar fashion. By
investing time into
observing my work one
will build connections
through their visual
experience and find
meanings, eternal in
nature.
Contact Me:
Jay Merryweather
mwxdesigns@yahoo.com
(160) 900-9574

Site created and maintained by coach4artists, © 2006.
All images on this site are copyrighted by Jay Merryweather, 2006.
Any unauthorized use of these images is considered copyright infringement and will be prosecuted.
"Connections, it's what we do. We generally find ways to relate to things that are around us. In this respect, I treat my paintings and designs no differently. I try to create something that speaks to both me and my viewers"
Exhibitions: Solo
2005 "Internal Transitions,"
California State University,
San Bernardino

Exhibitions: Group
2003 32nd Annual Student
Show, R.V. Fullerton Art
Museum
2002 Arts on 5th gallery
showing, San Bernardino, CA
2001 29th Annual Student
Show, R.V. Fullerton Art
Museum
1999 Emerging Draftsman
Design Show, Princeton
University, Princeton, NJ
1996 Dorothy Chandler
Spotlight Music and Arts
competition, sponsored by
Bank of America, Los Angeles, CA (included Gallery Showing in Santa Monica Galleries)

**Education**
2005 California State University, San Bernardino, California
Bachelor of Arts in Graphic Design

2005 California State University, San Bernardino, California
Bachelor of Arts in Art with an emphasis in Painting

**Scholarships and Awards**
2003 Selected Participant in the "Disneyland Candlelight Processional"
2002 The Bud Rickert's Draftsman of the Year
1996 1st Place in the Dorothy
Chandler Spotlight Awards.

Work Experience
2005 – present: Graphic Designer, ESRI, Redlands, California
1994 – present: Owner and Freelance Artist, MWX Designs, San Bernardino, CA
1999 - 2005: Graphic Artist, Duplicating Center, California State University, San Bernardino
APPENDIX C

CD-ROM
References


