

Table of Contents ~~Contents~~ EXCUSES

Artists Rave About the Book	2
About the 3 rd Edition	5
Congratulations	7
“I’d rather be in the studio!”	13
Action 1: Define Success	15
“There aren’t enough hours in the day to do it all.”	19
Action 2: Organize Your Information	20
“My art speaks for itself!”	32
Action 3: Differentiate Yourself (Artist Statements)	34
Action 4: Fill the Rooms (Speak and Teach)	49
“I don’t know where to begin.”	63
Action 5: Create a Portfolio	64
Action 6: Claim Your Online Presence (Websites, Blogs, Social Media).....	85
“I don’t want to bother people.”	108
Action 7: Send a Newsletter	110
Action 8: Communicate With Your Fans (Mail, Email, Phone).....	125
Action 9: Follow Up, Follow Up, Follow Up!.....	139
“I don’t live in an art town.”	148
Action 10: Be a Media Magnet.....	150
“I’m an introvert.”	169
Action 11: Share, Don’t Sell (Mailing Lists)	170
“I’m not rich.”	187
Action 12: Save Money and Generate Buzz (Creative Ideas).....	188
“No more excuses.”	200
Action 13: Plan Your Attack	201
Action 14: Maintain Momentum	214
Resources	223
Acknowledgements	228
About the Author	230

About the 3rd Edition

Much has changed in the marketing landscape since *I'd Rather Be in the Studio* (affectionately known as IRBITS) was first published in 2008. In that edition, Facebook was mentioned a single time and I was still teaching artists what a blog was and how to start one.

The 2nd edition (2011) had an entire chapter devoted to Facebook and Twitter, with social media tips sprinkled throughout. That chapter has been removed from this edition because I assume that readers know what Facebook and Twitter are and the basic steps for using them. Instead, I have incorporated social media tips in the “Claim Your Online Presence” chapter and throughout the book.

While you might think that there would be a greater emphasis on social media in this new edition, there is not. To be sure, much has been added (Pinterest anyone? Instagram?), but it is not any more or less of a focus than in previous editions. I believe strongly that artists should build a solid marketing foundation or social media won't be beneficial to them. So I continue to stress mailing lists and building relationships.

You will find new buzz-worthy ideas (Action 12) that include crowdfunding – not mentioned in previous editions.

This 3rd edition is an experiment to see if we can publish in e-book format only. A couple of interesting things have been happening with the hard copies. Professors at art schools and universities started using my book in their syllabi, for which I am forever grateful. The college bookstores ordered hard copies for their shelves, but the students came to my site to purchase the e-versions.

The other thing that happened is that the cost to ship to Canada and overseas skyrocketed – doubling in just one year. It's no wonder these artists have preferred purchasing the e-book.

I've sold loads of e-books through the years and yet I realize how nice it is to hold a hard copy in your hands and mark it up. So I thought I might offer a few tips on how you can do that with a PDF.

My favorite way to read a PDF book is to send it to my iPad and open it in iBooks if I just want to read it, or an app called Notability if I want to take notes or highlight sections, as I'd want to do with a book like IRBITS.

This edition is also published in Kindle, iBooks, and ePub formats, which have inherent notation capabilities in their respective reading platforms.

One thing that hasn't changed is the community I have created at Art Biz Coach. It keeps getting better and I learn so much from you: my readers, subscribers, and members. Thank you for trusting me to help with your art career.

A handwritten signature in black ink that reads "Alyson". The signature is written in a cursive, flowing style with a long horizontal tail stroke extending to the right.