

## Perfecting Your Pitch

May 7, 2021

Presented by Krista Scenna and Peter Gynd



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**Marissa (she/her) @ AFTA:** Alright, so good morning again and welcome to today's workshop. My name is Marissa Shadburn I'm the Field Education Coordinator with Americans for the Arts and we've got a great session plan today and we're excited to get started, but first some quick reminders about today's session.

First we'd like to give a big thank you to the City of Laguna Beach for inviting us to present today's activity we encourage you to turn on your camera and join us on screen, but, of course, if you need to step away stretch or eat a snack we invite you to do that as well.

This webinar is being recorded and will be available for replay on the City of Laguna beach website soon. A live automated transcript is available for viewing to turn it on or off press the CC or closed captions button at the bottom of your screen and then select show or hide subtitle. There'll be time for questions during today's presentation and you can submit your questions, through the chat located at the bottom of your screen, you can also raise your hand to ask a question live by clicking the raise hand button in the reactions feature at the bottom of your screen. Should you need any technical assistance, please send me Marissa @ AFTA a direct message to do this open the chat next select the to field and finally search or scroll for Marissa @ AFTA.

And with that I'm pleased to pass things off to Adam Schwerner, Chair of the City of Laguna Beach Arts Commission.

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**Adam Schwerner:** Great Thank you Marissa thanks everybody for joining us today, and you know we we've had a series of these online workshops and before that, obviously, before covered in person, workshops and they have proven to be great beginnings of conversations and great sharing of learnings we're very excited to data Krista and Peter with us and, of course, you know thanking very much the Americans for the Arts to help in helping us to coordinate this and you know I want to restate that it would be great if people could be on camera.

We had a previous one, and some people weren't on camera the entire time it really helps with the interaction when people are on camera so I really appreciate that.

And so we're going to be charged Commission we you many of you know who we are and and one of the ways in which we We very much want to respond to reopen and what's been going on during the last week it last year is to help artists engage with their with their customers and I think Peter. Peter and Krista today are going to help us experience some of the ways in which we can do a good job around that and.

I also want to just state that we're very thankful to the Lodging Establishments of the City we're going to be for helping us put this forward and, of course, want to thank the festivals for sharing the marketing information around this workshop with their Members and with that I'm going to hand it over to Krista and Peter for the Ninth Street Collective.

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**Peter Gynd:** Everybody welcome thanks again the city of Laguna Beach, for having us here, nice to see everybody here on camera.

So I'm just gonna will give a brief introduction of Krista and I and kind of who we are, what street collective is and then we'll go into a little bit about what sorry what the workshops, going to be and I apologize if I'm a little stuffy today it's allergy season Moran. I'm working today with Ninth Street Collective, which is a collection of arts professionals, mostly based out of New York City and we just offer our knowledge both in workshop format and one on one if you'd like to find out more information about nicer collective you can do so at [nightstreetcollective.com](http://nightstreetcollective.com).

So, my name is Peter Gynd I am a fifth generation artists, I am an independent curator and for the last four years I've been running Leslie Heller gallery in New York city's lower East side. So I kind of came up through the ranks of the gallery industry, so I have a lot of experience in kind of all facets of it.

You know I started as a an art handler and then was a gallery assistant and kind of worked my way up to gallery director, all the while kind of doing curatorial projects. Both in New York and also around the world. So I've got a pretty well rounded knowledge of the gallery industry, I worked for a lot of Chelsea galleries in New York and, and like I said with Leslie Helen gallery who was around since 1994 so I'll let Chris I'll give a brief introduction of herself and then we'll talk a bit about what the workshops, going to be.

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**Krista Scenna:** Thank you, Peter and thank you to this wonderful community of artists and arts professionals and Adam Schwerner over there at Laguna Beach very happy to be here with you this afternoon, my name is Krista Scenna so it's pronounced cena in case anyone was curious. I would like to get that out of the way I'm reporting to you live from Brooklyn New York, where I have been an independent curator and the gallery owner since 2008 and a couple different phases, my first proper art job with that the queen's museum of arts, I had been a curatorial intern and then I was the press officer, which was incredible experience that I continue to use today.

I started doing pop up shows, while I was at the museum and then continued when I left and was still working in the nonprofit arts and then after independently curating and a variety of spaces and pop ups. A good friend and business partner of mine opened up a gallery pretty much by surprise, we were offered a space and we jumped at it, a small small gem of a space in park slope Brooklyn ground floor gallery. So I ran that with my business partner and done on my own for a couple years from 2013 to 2020.

And we did everything under the sun, we curated the shows we participated in local art fairs in our neighborhood or more like street fairs we also did art fairs like spring break and the affordable art fair. Sometimes we do other events at at businesses that were small businesses that wanted art in their spaces. So I also know what it's like to curate in a variety of spaces and sell work in a variety of spaces that aren't always dedicated to art and I really I really appreciate both of those contexts. Let's see if there's anyone have anything else, I wanted to include here.

I think that's it, I think we should dive right in.

I think we go to our first slide. That we have that up already Marissa let's see oh yes here's our welcome. All right, yes, so we are going to talk right now and briefly about our agenda, so you get a sense of the structure of the workshop.

We're going to be talking about the different buyers that you're going to encounter and that many of you from what I've heard have already encountered.

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**Krista Scenna:** We will also have a pretty thorough Q & A that's going to be about 20 minutes, towards the end of the workshop and we actually think that a lot of your questions will be answered as Peter and I continue to present, but please, we look forward to a rich conversation towards the end of the workshop and we'll be following the Q amp a with a interactive group pitching presentation exercise.

No, you did not have to prep for that we actually want it to be the opposite, we will explain more later, but we're definitely trying to mimic the will try to mimic the on the floor sales dynamic that you will all be experiencing again when things open up and you're back at the festivals.

All right, I think that was it for me, Peter.

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**Peter Gynd:** yeah we're gonna go to the next slide. Um so first off before we kind of get into the infrastructure and all the rest of works off um. I hate to tell everyone but there really is no easy one answer solves all problems when it comes to sales, especially as an artist representing your own work. You know, having said that you know, there are you know kind of some specific archetypes that we're going to look at. You know kind of within buyers are collectors and, hopefully, you know kind of understanding those will help you kind of understand how to close the different situations that you're going to encounter.

And we'll get to that later, but a little bit first let's take a look at a bit of the function of art fairs and art festivals, because they are a little bit different than kind of a gallery setting and there are different than a studio setting as well, so I think Krista is going to kick us off on that.

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**Krista Scenna:** Yes. So, whether I was at an art fair or whether I was training and artist or a gallery system at my gallery I always said to my team and to myself. Before sales could even begin, we need to be sale ready in every sense mentally conceptually and logistically you don't know when it's going to happen and you want to be ready for when it does, that's part of what we call advertising in this particular section, meaning that a large part of participating in these fairs and festivals, you know outside of your studio or your typical gallery space is that you are really getting yourself out there, so that you can meet new clients people can get to know your work, and a lot of the times yes, the sales will happen in the moment at your booth but, as many of you probably already know a large portion of the sales also happen after and that's why it's so important to get yourself out there and eventually follow up if you don't follow up, you will miss out on a lot of those connections and sales and all the potential that can bring down the road.

So why is that important How exactly do you follow up this could be a whole other workshop. So we won't take up too much time. But just some of them 114 things are pretty basic, but I know, in my experience of working with artists that sometimes the basic isn't even covered at first, because artists have varying levels of sales experience and, as one would expect, and is the right thing to do, you're very much focused on on making your work all right, and this is now about presenting the work you've made.

Little things like little things that make a big difference, I should say, having that guest book out right at the table, having a nice appearance in general. We'll talk a little bit more about that later, but a guest book where you have the visitors name and email make sure it's legible, make sure. I've learned the hard way, make sure you can read people's contact info I have definitely missed out on one or two big sales, because I couldn't read the Info of someone who was so interested. And then left my booth took a card, and unfortunately I never heard from them again so.

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**Krista Scenna:** That makes a big difference, you also want to be in control of that follow up dialogue, a lot of the times when I was first starting out I would just give people a card and think okay my job here is done no the card is actually the last ditch effort if you're trying to hold on to a conversation or a potential sale, you want to take down their info. giving them a card is an icing on you know the icing on the cake, but we all know, when you go to networking events you take several cards How often do you really go back and reach out to someone. You get busy life catches up once you leave that particular space you forget about it, you toss the cards so you get their info you control the dialogue and then there's more of a chance of a sale.

Last thing I'll say that I also learned, which is so helpful and I pass on to artists all the time, is that in that guest book write down detailed notes about each of the potential buyers or interested buyers that you meet and you speak to because it's such a whirlwind in the moment and it's very exciting and like I said, there's going to be very interested people that will be able to pull the trigger in terms of a sale in that moment, and you want to be able to remember who they are all right, so that you can approach them in a really targeted personalized way and let them know you're appreciated their time and their interest in your work. Plus also just for memory for keeping your thoughts and everything organized you don't want to confuse to buyers or reach out to someone who said they didn't want to be emailed or didn't want to be on your list. So in the moment try to record as much information as possible, plus it's educational for you to know who's interested in your work.

All right, Peter I'll toss you the baton for the next part.

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**Peter Gynd:** I'll just follow up a little bit on that too, you know with the with the with the detailed notes. You know a lot of us I'll talk about this in a minute to, but a lot of this is personal style and so with your notes, you know, make sure that they mean something to you, you know whether it is you know guy with alligator shoes, you know, like so to trigger your memory of your conversation with that person your interaction with them and whatever can help you follow up afterwards, because a good bulk of sales do generally happen kind of after the fact, and that kind of dovetails into this other.

You know thing I just want to mention that you know the fair the festival is as much about advertising, as it is about sales and, obviously, you know, the main goal is to make sales happen at the fair, you know at the festival in the moment. But it, it really is a lot that happens down the road, and you know some buyers, you know they'll it'll come back a year later, with a one apiece so you really want to keep those conversations going keep those connections going and just arm yourself with as much as you can to make that easier on you.

So you know kind of having said that about. You know the fares, being a lot about advertising as much as they are about sales and you know, forgive me here I'll use kind of fair and festival interchangeably here I'm basically just meaning something where it's a limited amount of time you have large groups of people coming through. And you're trying to capture as much of that audience, as you can so. let's talk a little bit about numbers because I think you know any sales is going to be based on. kind of a numbers game, and the first thing you need to kind of do, especially as an artists, on your own work is separate yourself from the piece separate the sale from yourself as the artists, making it.

I find this helps a little bit because you know as artists, we have a very emotional connection to the work that we make. And I think if you can kind of take yourself out of that and look at it from a little bit more of a sales perspective, it can be a little bit easier to talk with potential clients or buyers about that.

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**Peter Gynd:** And if you look at kind of how high end galleries. You know the sales associates at these galleries they don't think of themselves as selling art they think of themselves as selling luxury items. You know, art is not necessarily a necessity in people's lives, you know there's always only a certain percentage of the population that's going to seek it out.

Luckily, for everyone exhibiting at the festivals, and the fairs as you've already got you know this concentration of people who are coming there specifically to see art so it's like you've already won kind of like the lottery a little bit in that sense as you've got this concentrated group of people that are specifically coming there to look at art and hopefully to buy art.

So that should be easy peasy right not always. So it's going to come down to a lot of numbers, you know and. Like what I said about personal styles, you have to find kind of what works for you, because the main thing I think you're going to want is to be comfortable. Be comfortable in what you're wearing be comfortable in kind of like talking about your work be comfortable in approaching people, I think the more you're comfortable, the more other people are going to be comfortable and the whole idea is to kind of like hold people long enough you know, for them to want to connect with your work and and to take a piece home.

So with that you know you, you're gonna have to be up you're gonna have to be you know. Looking at people smiling people look people in the eye and smile and say hello, but know that a lot of mo you know the bulk of people are not going to engage you know, like I said about a numbers game if you're. If you're up you know saying hello to 100 people, maybe 10 of them stop to come into your your your booth to see your work, you know, and maybe one of those 10 buys something so that's 100 people you kind of have to like engage with to make one sale and the more people you engage with the more sales you're going to make. So eye contact very key, you know, and just sort of like a good, good atmosphere about yourself I think is very important to you want to be approachable.

And I think that's why I kind of relate back to saying be comfortable, because if you're comfortable I think you're going to be much more approachable. You know, also. You know don't, don't go into the bs about your work, keep keep it simple.

You know, I think. There can sometimes be a tendency, I know this, especially as an artist myself to try and and really make your ideas or ideas, a little bit more lofty sometimes to try and talk it up, but you know real simple people respond well to that. And Krista did you want to say a couple things along that lines as well.

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**Krista Scenna:** Yes, yes, definitely Peter one fairs, and festivals can be fun and exciting and social. Because, for those of us that work in our we are amongst our peers so whether you're a gallery owner or you work at a gallery or helping out with the team and you're surrounded by other galleries, or in this case, a lot of you will be amongst your fellow artists at these festivals over there in Laguna beach, it is tempting and it's completely okay to talk to each other and slow moments. But I've definitely learned that you will miss opportunities to meet clients and potential collectors and new contacts, if you get too caught up in your booth or someone else's booth so keep those conversations short. And don't be afraid to tell a colleague or friend that visits and wants to say hi and eat up all your time talking about how cool the festival is and say great so nice to talk to you Okay, if I happen to you know just kind of walk away really quickly it's because someone's coming into my booth and I really need to prioritize you know these conversations with people I don't already know. Because you certainly don't want a potential client or contact hanging out of the booth because you're talking to a friend, you certainly don't want an empty booth that shows a lack of attention and lack of investment.

Also, just unsafe. And then the other thing I wanted to say was kind of along those lines.

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**Krista Scenna:** When you do engage that new that new contact one thing you do not want to say, and this also applies it's like one of the general rules in retail you do not want to start with, let me know if I can help you. If you say, let me know if I can help you, they will not let you know. It is actually a conversation non starter Okay, they know they know that that you're there to sell they know that they're there to buy. um what I did at the gallery, and also on the floor was hi I'm Krista I'm the gallery owner, these are about six artists, that I work with um I had a very specific line, but something along the lines of if you'd like to know more about their process I'm going to be right over here. And usually after about five minutes of looking around or two minutes they'd say hey I like that piece there, can you tell me what those materials are or hey I like that artists, where do you know if they're local.

And so, then it's about you it's about the artist and it's about the person and I'm revealing more information, which eventually you know that's a sales technique, but it doesn't come across as salesy and like and transactional right it's like I'm here as a surrogate for artists, and I just want you to do more about these artists, that I feel so strongly and so passionate about so I can I can help you in this in this journey all right. You don't you just don't want yes or no questions.

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**Peter Gynd:** that's so true and along the lines you know I think there's a tendency for a lot of people to say, let me know if you have any questions. The only question you're going to get. Is where's the bathroom. The the better thing to say, like Krista said is like, let me know if I can tell you more about this work.

Every time I pretty much every time I said that to people in the gallery, we would engage, but if you will notice, if you say, let me know if you have any questions or you're pretty much guaranteed not to get any questions so you just want to make yourself okay.

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Krista Scenna: And Peter just reminded me of something. It's so funny for all the years that I ran the gallery. We had mostly group exhibitions and we didn't focus on one genre they were always multimedia, for the most part interdisciplinary shows, but the most popular question I would get and sometimes in the booth was Are you the artist. And I would say in my in my head I think wow I'd have to be really, really extra talented and productive to have done all this.

Anyway, you guys are fortunate in that you're going to get that question a lot you've probably noticed very and you can say why, yes, I am the artists all right, let me tell you about my work if you'd like.

All right, I'm the last was booth structure yeah I'll just talk about this quickly, so we can we can move on and I also touched on some of this earlier. You don't want to hang too much work right you want to have literally room for people to think and breathe and enter your space if it's too much work you'll see they walk in really quickly, and then they leave because they're feeling overwhelmed right why because an art fair or an art festival is already a big. You know, a big extravagant large forum right, so you don't want to have you don't want to add to any feelings of feeling overwhelmed we talked about the guest book.

We talked about cards your wi fi connection and your credit card I can't tell you it has happened to me several times, where you know the credit card machine was acting up or I'm swiping their card and it's taking too many slides and. You want to test that I actually would do that at the gallery, and I would tell my staff to do that, please do a trial sale at the beginning of every shift to make sure the wi fi is stable our credit card machine is not being weird today, so that we're not doing that troubleshooting.

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**Krista Scenna:** In front of customers clients buyers because, again, you will lose people that way to it's embarrassing it looks unprofessional even when it's not your fault and people are busy they don't have time to watch you figure out what's not working and they'll move on and they'll buy something else from someone else that's not having technical difficulties. So do yourself a favor, what do you think about being sale ready and on your game test out any technology, especially because these spaces are usually new pop up spaces and you have to learn these passwords and the wi fi on the spot. Do that right in the beginning, do yourself a favor get there early so you're not stressed out once the event starts.

I'm also lighting we can't go into all of this, but you know you want to have some some smaller works available that are more approachable for people use whatever lighting, you have available and have a range to be continued. Thanks.

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**Peter Gynd:** I'll add a couple things on to that as well. Depending on kind of the format of where you're showing. You know a lot of the times, your side walls of your your booth area are going to kind of be the most important you know, depending on how deep the space is because, as people are walking by that's what they're going to see. And so you can take some cues from retail on this, you know it's like there's going to be something out. That will grab your attention that kind of makes you want to go into a store, I mean if you think about if you're walking down, you know, a mall or something like that you know and there's the window displays there's something that wants to grab you to make you come into that space and that's what you need In your booth as well, like have something that stops the people grabs their interest and then have something else at the back of your booth you know that pulls them in and like Krista said Variety is always great. You know variety in in sizes variety and price points as great for making sales to because you're gonna have a lot of people that connect with your work, and not everyone can kind of afford a larger painting, but they might still want to take you know, a piece of you or piece of your work back with them.

And then just a follow up on credit cards, as well, I mean if you don't accept credit cards that's definitely something you're going to want to look into because you are for sure losing out on sales if that's the case.

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**Krista Scenna:** Also, Peter while you're on that clarify whether or not you accept checks.

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**Peter Gynd:** And in what terms because.

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**Krista Scenna:** I've been surprised by that to 95% of people pay with a credit card, but sometimes people want to pay with a check for very specific idiosyncratic reasons and you need to figure out like Okay, yes, but I need these other forms of ID or some other form of security for that check.

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**Peter Gynd:** And then, following up on the the signing book as well, have that in a sort of a prominent spot where people can see it and it's easy to get to an easy to sign up like Krista said, make sure each page says name and email, you know, in a column, so that I mean you'd be surprised. What people will put in those books if it's not. If it's not kind of stipulated what you're looking for. You know, in your cards um I kind of like not having the cards way out front, you know if someone wants a card they're going to have to again the more reasons, you can give someone to step into your space. You know the more chances, you have of engaging with them, and you know with them connecting and making the sale.

And speaking of cards, I think that will bring us to printed materials. I think everyone has their own you know personal style with printed materials, I mean you're obviously going to want a business cards they'll probably want some form of tear sheet and we'll talk about that a little bit later, depending on what type of you know collectors coming in.

I'm not the biggest fan of like High quality printed material you want the image to be well printed you want it to be legible, but you don't need to go and spend hundreds of dollars on on ultra thick you know super laminated you know stainless steel business cards or anything like that just something that is very clear, you know clear is key you'd be surprised how often text on business cards as teeny tiny.

I know the you know the gallery, where I used to work, you know she would get a card with someone's she couldn't reach just toss it just like I'm not gonna you know I'm not going to bother with that and I'm talking to artists cards here.

So. With that uh you know your printed material make sure it's Well done, but don't you know don't go over the hill on thinking you need to you know get some some you know really expensive printed stuff done. If you're going to print any postcards anything like that my suggestion is don't print something that's too big to fit into someone's pocket, first thing anyone's going to do is full something in half, so they can stick it in their pocket. Yeah unless it's a tear sheet and those are going to only be specific people you're you're giving those to you know print print kind of three by five, I would say max. And texts yeah I think we got that.

So I think that brings us on to our next slide right Krista?

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**Krista Scenna:** Yes, and I'm going to attack on you just reminded me of one last point about the materials, because I made that mistake in my first fair. I had so much information about the artists and it took our staff so long to put everything together. And people barely read it, why because they want to talk to you, they want to talk to you, they want to learn about you. And if, in my case, if I had an artist that could pop up and and really and talk about their work firsthand that was such a treat. No one wanted to read anything they wanted to meet me they wanted to meet the artists, they wanted to hear your story right, so you have that going for you, don't waste your time on the materials spend that time thinking about your work and how to talk about it you'll be much better served.

Also, less is more in terms of controlling this dialogue that I mentioned earlier, with the follow up. You can tell them hey sign up for my email sign up for our email list or my email list, and I will send you my bio and my statement and some background info. That way you're not giving everything they that they want and they need in the moment there's a reason for them to come back and follow up and ask for you and and You know you just you just have more value added interactions as the dialogue continues and you get more people on your email list sign up for the email, I have the information you want right that's the idea.

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**Peter Gynd:** And that's where those follow up sales come from to.

**Krista Scenna:** Exactly, it really is.

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**Peter Gynd:** 111 more thing I'll add to that too is you know you know, speaking about taking notes of people come through and getting their email and whatnot if someone hands you their card. You know this is kind of a great trick, especially in this setting is have a stapler stapler directly into your sign and book. And if you want, you can add a note, you know kind of right beside or right underneath that way everything's in one spot and you also have a bit of a chronological record. You know, you can write the date of the top of the page, you know for each day and you'll know they came by on this day. Because you're going to get different people coming by on different days as well, depending on kind of the the setting or the format of the fair generally people who are really looking to buy are going to come the beginning.

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**Krista Scenna:** that's a good point that's a good point, the more passionate fertile crowd will definitely show up first Peter.

Alright, so we are going to start to break down these different buyer profiles. We just want to stress that these are based on you know trends and some general profiles that we have encountered you have encountered. But of course it's not a one size fits all situation and you never want to assume going in who's who that's very important you want to give every buyer in fact every person. That walks into your booth the same level of attention, dedication and respect one because that's the right thing to do. To because you really don't know you really can't read until you start to talk to someone and stress them out more what their budget is sometimes you think the big spender you know may look like it or look like someone who knows about art and that might be the person who actually doesn't know and is waiting for you to give them permission to to buy a piece other times it's someone I'm suspecting you know might be someone very young, or very old or who knows who knows what you really can't put a put a label on someone and say from these first impressions what they're going to buy or what their budget is or who they are, but listen, learn what the purposes of their visit of why they want to buy art why they came into your booth what attracted them and from there start to fashion, your argument and your sale.

It really becomes like a back and forth they're learning more about you, as the artist you're learning about them as an art lover or an art novice or a buyer what have you, and then you can start to to tailor your sale to that particular person.

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**Peter Gynd:** um. Yeah with it within that to you know people do generate collect within a certain price point. Yeah um you know, and they have a price point, and they have a purpose so depending on where your work is priced. You know, you can kind of adjust your work accordingly.

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**Krista Scenna:** yeah you definitely want to have a range of sizes and a range of price points that way you can attract as many different buyers or potential buyers as possible and

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**Peter Gynd:** I'll just do that out and put in the chat here, you said something about the potential buyer might be looking for more permission to buy a piece of work. Yeah definitely I mean will we can elaborate on this.

**Krista Scenna:** thing that's a good first yeah.

**Peter Gynd:** um But some people, you know we'll talk a little about that sort of breaking down the archetypes of the different buyers and we have some examples will share later, but some people. You need to ask like they want to be asked for the sale. You know I'll just throw in a quick example here and we'll kind of the mogul back to the archetypes but. I had someone come into the gallery looked at some work, you know, we had a brief engagement, I told him a little bit about it, he left. He came back again to look at it again, and you know, we had a brief engagement and he was about to leave again I said wait, you know I would be doing you a disservice if I didn't make sure you went home with this piece today, and he was like you're right. And he bought.

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**Krista Scenna:** that's beautiful. That's like the sale of the art right there feeder. Exactly exactly that's how yeah it's like it's creative it's assertive and it's not pushy and I think what Adam brought up and will you just reinforce this idea of permission is so important because you guys are in such you have such an incredible gift with your community and this festival, you know that's like the whole context and the infrastructure you're not trying to get people there they're going there With that purpose of buying art, so you just want to convince them that your art is the art they're going to buy that day.

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**Peter Gynd:** So we broke them down I'm just from what we've noticed like through our experience kind of different types of like the archetypes of collectors buyers that you're going to kind of encounter. So we'll go through them a little bit know that you know, of course.

These are generalizations so you know everything is going to kind of fluctuate within that but it's just kind of a way you can use to navigate probably the best approach or like how how the trajectory of that sale is going to go.

So we'll start with a few um there's kind of what I call the Virgin collector.

You know these are. Oh. Sorry. You know these are. You know, people who have never really spent money on art before, but they are interested, you know, maybe you know you know, maybe they're starting to come into more money now and artists part is getting on their their radar. This sale is going to take time to nurture it's going to be a difficult sale. You're going to have to really talk to them, you know and again like Krista said, like understand their reasons for buying art and you can help you know it's basically helping yourself to better close that sale.

But you're gonna have to probably give a little bit more of a story you're going to have to work a little bit harder for that sale and payment plans are your friend and you know whether whether this is sort of like an agreement between you and the buyer or something like art money or something like that.

00:38:15.360

**Peter Gynd:** I know a lot of artists who sell a lot of work on payment plans. You know you'll definitely want to get a deposit you know stipulate kind of the terms of you know when the payments are going to be made and definitely do not give the artwork out until it is paid in full that's your only leverage. But these people they're going to if they connect with your work they're going to remember it and you know if you don't make the sale in that moment, this is where the follow up is key. That likely could be a sale, but they're going to have to it's going to be a tougher sell for them, because it's gonna take a little bit more time to kind of get into that mindset of spending a certain amount of money on art.

With that you know, going back to and I'm going to drive us this this kind of home throughout the whole workshop I think like just be comfortable be kind you know I'm back in British Columbia, right now, and some of you may have heard of our medical officer here, Dr Bonnie Henry. You know, and her kind of mantra is be kind to become be patient. You know I would say, be kind to become be comfortable because people are always going to remember how you made them feel and especially kind of this new collector.

If you made them feel comfortable if you made them feel that no questions, a stupid question and you took time to kind of address them they're gonna remember that, and if you follow up you know that's kind of where your sales going to come from there.

Then we also have kind of the young collector.

00:39:47.460

**Krista Scenna:** Oh, Peter once one SEC, I actually want to go back to I want to, I want to emphasize how important the payment plan is and because it ties in with an example that I have of the Virgin collector.

Just quickly years ago at the gallery, we had an opening a group show and a you know, an acquaintance of mine, a colleague in the art world that works for a nonprofit came to our opening and immediately approached me and said, you know I love this particular artists work, I've been following her for a while, I saw she was part of your group show, so I made it a point to come to the opening you know this is going to be my first major art piece of course I was so flattered. It was in the 350 to \$500 range and she said, is there anything you could do any flexibility, you could do with payment with payment, and that was one of my first experiences with the payment plan, because just on the spot there I said yes, of course, you know we can we can certainly work something out, and then we talked about how she wanted to break up the payments.

You know the form of payment all the logistics that Peter mentioned, but she was that new collector this virgin collector that we talked about. That that needed to be less cultivated because she worked in the art world but but needed that permission, that it was Okay, not to be able to pay for the whole thing. Right up front and that she could still eventually own this piece, which was so special to her, because she felt this connection to this artist yeah.

00:41:20.820

**Peter Gynd:** Great point I mean I think a lot of people don't realize that you know finances as an option. Yeah but it's it's a very normal concept in our culture, I mean you finance your House you finance your car, you know, so we will finance their their. Free. So it's like it's something that people very inherently understand, but for some reason don't think to apply to buying art.

00:41:43.350

**Krista Scenna:** And I want to give a shout out again to art money art money.com that Peter mentioned, because I work with them quite frequently. And they will work with a buyer you as the as the gallery or artists, do not have to do anything I'm I'm actually not sure I should look into that I'll get back to that, I think you may have to be a gallery to work with art of money. I'm not positive but keep them in mind in the future, because they will help a buyer finance piece as low as \$1,000 and then the buyer pays. A monthly fee over 10 months and art money takes care of that and they pay the gallery up front so that's the art gallery can pay themselves and the artist.

But you really don't need them to make a payment plan.

00:42:27.570

**Peter Gynd:** No, I mean Lynn just brought up a question in the chat um you know how do you know when to bring up a payment plan options, and this will kind of this is sort of where it has like you know. Reading you know the people you're interacting with if you get the feeling, you know that they really want this, but that, for some reason it's too expensive, or you know whatnot then that's kind of where you can throw it in like you know yeah we can always do a payment plan. Most people don't even realize it or think of it and and, and you know you can just throw it in there.

And, and like I said, sometimes it's it's not even you know necessary you know back to what Krista said is you know you never know who you're talking to is so true. You know I know one artist who was making to make a sale at our studio. And she said to the the collector you know we can always do a payment plan and they they said, oh no no problem they kind of went back out to their car. You know grab the checkbook and wrote a check for the whole piece and took it home that day so some people it's not an option. Don't make it a big thing you can just say like you know we can always do the payment plan. I just aren't morning take a percentage absolutely. You know I think it's about 20% so it's.

00:43:41.070

**Krista Scenna:** Like that yes.

00:43:42.540

**Peter Gynd:** You know it's it's a chunk of the sale we'll get into that later and pricing, but you need to build in all these factors into your pricing.

00:43:50.490

**Krista Scenna:** question.

00:43:51.450

**Peter Gynd:** yeah definitely. So I think we'll move on a little bit to different collector types so there's the young collector this more often than not, is a couple. You know, be you know young professionals know kids they'll have expendable income to spend on art and they're probably just building a collection and for them it's like it's a fun thing it's something they're going to do together.

00:44:20.370

**Peter Gynd:** And this is where I think you just kind of like you're not going to be able to really push a sale, you know kind of on that young collector but what you can do to help yourself is ask them about their collection, you know people love to talk about themselves, and especially collectors love to talk about their collection. And young collectors really love to talk about their collection because they're just getting into it and they're very excited and they're very connected with it, so this is where you can kind of engage them ask them questions and sometimes they'll even talk themselves into a sale.

00:44:53.490

**Krista Scenna:** that's so true. Then we have the avid collector and the mega collector so the avid collector may not have the budget of the mega collector but it's an art lover and artist someone else that works in the art world. Potentially they're going to be asking you all the right questions so you know right off the BAT oh wow okay this person is not a novice and and they really want to know more about the artist and their technique and materials and any fun facts right they want that background info because they're thinking about how will it fit into my existing collection right and my existing aesthetic.

So you want to be on your game for the avid collector mega collector in my experience is similar right they're also very informed. Oftentimes they're they're busier and they're seeing a lot more work or trying to see a lot more work in a shorter amount of time and so you need to give them, you need to be more direct to give them the info that they need to know right off the bat. You don't have to shirk talking about pricing with them right because they're very comfortable with sales and pricing and they will talk to you about discounts, or if they buy more than one piece, what can you do, or they may be, like the example Peter mentioned like I'm just ready to write a check right now but I need to know you know, is the artists local have they shown in a museum, you know they're obviously more more in tune and more engaged and you want to be direct you want to be concise and if you need to follow up with them do it fast and also be concise in your in your follow up but but informative just give them exactly what they asked for.

Um the next one, I learned about from an artist that I've worked with off and on for years, who actually did art fairs with another gallery before I started doing art fairs and I consulted her when the gallery started. The affordable art fair and I said, you know hey any any tips for me that you can pass on and she said, one thing that you need to remember is to give extra attention to the repeat visitor, I believe this might be the next slide Marissa.

Excellent I put it right at the top, because it is so important, this is another one of your VIP collectors or buyers, this is the person who stops by the booth made out engage in that first visit looks around polite. goes comes back later that day, maybe the next day may engage a little bit more may not I'm probably comes back a third time all right and is ready at that point to engage further and make a sale anyone that comes back more than once. You don't want to pounce on them, but you definitely want to drop everything be attentive engaged and try to learn some more about them and why they're feeling so drawn to your booth they will very often lead to a sale and a deeper connection, because there is something that keeps bringing them back.

00:48:12.240

**Peter Gynd:** I'll just add on to that to. You know this is where you can also like I love using humor I think it's just again it's part of my personal style, so you know it's. It's great if someone comes you know comes back, and you can just pop over and be like you know I you know so should I wrap this up for an hour, did you want to come back five more times and look at it, you know it's. You know, make it make it fit your personal style that humor is great, I mean.

00:48:37.170

**Peter Gynd:** People you know, especially in these kind of festival fair settings like everyone's trying to sell to the same people and so it's easy for potential buyers to kind of just shut themselves off because they know someone's going to approach them with a pitch right away. But if you can kind of break that you know you can kind of you know, translate them into a different mindset.

That brings us to our next sort of type of collectors the wild card, these are the best. You're really. you're never going to know who they are they're gonna buy the most bizarre thing you never think they would possibly buy and they're just going to come in they're going to connect with it instantly and they're going to be like I want that. And this is going to be solely based on their reaction to the work the sale is going to be fast.

You know, so if that happens, and you kind of have this person I mean they're going to be animated about about the work their incoming like wow I love the cell that's great yeah like how much you know okay yeah 5000 great I'll tell you um you need to kind of like basically get out of their way take their money and like you know and let them go don't talk to them too much, I mean they've connected with the work that they've already made the sale, for you just process, the payment.

00:49:59.580

**Krista Scenna:** You reminded me of so many of these memories. Yeah I have a wild card example from the gallery get insured Peter before you absolutely. I would say it was our second year, so we were still pretty new learning our way about running a gallery and it was one of our first group exhibitions. And we had a local artists landscape landscape landscape on view, along with like three or four other artists in that particular show. And someone from the neighborhood walked in a gentleman walked in it was like love, at first sight, he fell in love with this landscape, he couldn't say enough about it. It was going to be his first major you know art purchase he wanted it then and there and his one stipulation was I know this is an exhibition. But can I take it home, this weekend, so, as you know, with group shows versus art fairs or festivals, you have the show up for between you know the three to six week the work up, I should say for between the three to six week duration of the show and then after the show, and you work on shipping or pickup of the work, so we talked to the artist explain the situation, of course, she was so flattered and she said sure I can bring another landscape, to replace that one that will fit the theme of this show. It means you know, making the sale happen so we got back to him later that day initially right We took our advice we took down all his info before he left made sure we could read it, you know welcome TIM graciously told them we get back to him right away contacted the artists immediately got their permission, and then we reached back out to him, he came back picked up the work paid for it right there no payment plan no nothing his first major purchase and was a very happy camper so that has not happened again since and I didn't think that could happen in general but that's exactly what peter's talking about the wild card will surprise you, and you just let them do their thing and facilitate.

00:52:12.780

**Peter Gynd:** yeah pretty much every gallery I know has a similar story at a fair setting or something like that, where one piece, you know. Some crazy piece of art, that they were showing just because they really thought it was amazing and they never expected to sell you know someone just came in like I love it I'll take it, you know I definitely had that happen at the gallery as well. Yeah you know in different people different price points you know impulse buys to some people might be \$6,000 where other people might be 60 you know so it's like again you never know who you're talking to never make assumptions.

00:52:45.390

**Peter Gynd:** But moving along consultants are consultants interior designers interior decorators these people are your best friends. We did a lot of business with consultants designers decorators they're constantly looking for work because they're constantly working with their clients to redo their homes offices businesses, whatever and this is where I was talking about having a tear sheet, these are these and probably the Avatar mega collector is going to people who might ask for a tear sheet and a tear sheet, I mean if, if you don't know what it is just like a one page large nice image of the artwork your contact info very important.

And the details underneath you know and including the price as well with consultants trade people sometimes they'll just ask for this in an email, you know have it ready as a PDF you can quickly email them and, as always, definitely get their information and follow up, you're going to have to be willing to work with their budget sometimes give trade discounts stuff like that, but definitely consultants and trade people, and you can you can kind of start to you know.

With all these kind of archetypes you can start to kind of like recognize certain traits so kind of just the more you engage with people and that's back to the numbers game like just really engaged with everybody, I mean, don't make it look like you're busy doing something unless you're actively invoicing someone for something you know, especially at the at the fair the festival.

And the consultants and trade people, you know, definitely get their info get them on your mailing list. You know, and you can even you can even send them kind of pdfs of your work with pricing from time to time, just to keep them abreast I know a lot of people work in the industry, they don't have time to go around and find everything but. You know they might not respond but they're always kind of like they look when that gets sent to them.

00:54:47.760

**Krista Scenna:** They sure do they'll respond when your word fits their particular need it's so true so you just have to keep sending it. Until those moments occur and that's why we have here the gift that keeps on giving because, like Peter said they always have a lot of projects, you are doing them a favor they need to know a variety of work in different genres by different artists to present to their clients, so they have a voracious appetite for their art lovers, to begin with, and then they have to fulfill these client requests usually in a pretty tight deadline.

Alright, so that's also why they go to these fairs and festivals, because they can see so much under one roof they'll also be very direct much like the mega collector and they might walk into your booth and be like do you have anything Brett like literally, what do you have that's like four feet.

00:55:37.050

**Peter Gynd:** I need. I need an OTC yeah.

**Krista Scenna:** yeah. You go I'm working with a trade professional, what do you need, what do I have exactly.

**Peter Gynd:** mm hmm yeah absolutely. um and then just to sort of wrap up this section on you know different sort of archetypes there's the the kind of contingent buyer this is generally someone who will need to consult with their partner their husband wife, whatever about the work. I hate to say it, but more times than not, this will not lead to a sale. You know if they buy work with their partner their partner will be there with them and if their partner is not in the booth with them at that moment, they probably aren't responding to it.

00:56:24.000

**Peter Gynd:** Having said that, there's always exceptions, so you know what they're going to have to do is they're going to say like I love this I connect with it I'd have to talk to you know my husband wife partner, whatever. Basically, what you need to do is arm them with the best resources, possible to make the sale, for you, they want it. But they have to convince someone else so that kind of means you know, obviously getting their email getting their information and emailing them fairly quickly after they they kind of connect with you a good image of the work. You know, and this is where kind of like good jpg of artwork are so important. You know if the work doesn't look good on your phone screen that sale is done it's gone.

So yeah just give them the best resources that can possibly do maybe some sort of insight tidbits they can they can tell their partner. You know and and do follow up with them and say if is there anything else, I can send you, you know you gotten gotta but you know I hate to say that you know if that partner is not there with them there's a very good chance that that sales not gonna happen.

00:57:30.270

**Krista Scenna:** that's my experience to this is definitely the kind of scenario I feel like you have the least control over amongst these different archetypes because someone else has to convince the person that you already spoke to and it's just about personal opinion and more than one viewer involved in the potential transaction so it's kind of like a lottery, and like Peter said you just give them all the Info they need and keep your fingers crossed I have had a couple exceptions that I'll talk about at the end with the examples.

00:58:07.170

**Peter Gynd:** um I think we have one more fear just sort of the the long distance love, and these are people are looking to purchase significant pieces and generally know exactly what they want, you know, this can kind of fit in with kind of the different types of buyers as well I'm.

**Krista Scenna:** Sorry, Peter.

**Peter Gynd:** they'll usually walk through pretty quickly you know they'll they'll they'll just walk through until something kind of grab their attention they'll stop the look at it and they'll just kind of bark at you like what's the price, you know how much is this, and this is where you just kind of have to like you know, give them the information they need, and then kind of get out of their way, a little bit.

But again, like you know, this is where you can insert yourself and your kind of personality and humor sometimes works to where you can I kind of like the the approach with these people they'll stop and they'll usually ask question that's generally about price.

And then they'll keep looking and then you can like maybe pop in and give them just a hint or a tidbit of some more information and then, just like step back out and let them connect. These people are really going to only buy if they want to buy so you can't really talk them into something. They'll do it themselves just kind of let them, let them do it.

00:59:27.390

**Krista Scenna:** All right. Okay um, so we are pretty much wrapped up then with our archetypes just seeing if I have any last minute pointers to pass on. No, I think I think Peter. Peter concluded that very well we're going to move on now to engagement on next slide Marissa. Oh, did I not you know we're not at the. At that part yet or.

01:00:08.160

**Peter Gynd:** Not right why.

**Krista Scenna:** Should we just let me skip engagement Peter.

**Peter Gynd:** we're gonna we can come back to it.

**Krista Scenna:** yeah okay.

01:00:16.170

**Peter Gynd:** um, so I think I touched on this a little bit earlier just sort about honesty. I think it's very important you know someone is straddled a lot of different sides of the art world. You know I think just being really honest about your work be honest about your practice be honest with yourself, you know that's going to come through.

You know kind of in your sales approach and that's going to come through and kind of how people connect with you as well, so I just wanted to put in like just a quick bit about that. You know just don't, know, you just just know and be comfortable with with where your work kind of fits in and don't try to make it fit into other places, because people you know people can definitely pick up on that.

And we'll kind of go into pricing, so I know we mentioned before, credit cards so any credit card is going to take a fee. Usually from like three to 4% plus some sort of 3030 cents, you know per transaction fee, you need to build all of this into your costs into your pricing, you need to also account for a discount in your pricing, you know just kind of at least 15%. You know, sometimes trades like I said with consultants you're going to give them a better you're gonna give them a trade discount and that's going to be anywhere usually from 15 to 20% because you want them to keep coming back those are easy sales and you're going to make it you're gonna make it easy for them to come back you know if you give them a good a good discount they know they can kind of always get work defending their within their budgets.

01:01:57.960

**Krista Scenna:** they're very upfront about that discount I want to, I want to just piggyback on that they will ask you, you know outright like what's your trade discount so you definitely Peters right that's a big priority and there's an expectation for that.

01:02:09.870

**Peter Gynd:** yeah definitely and that's sort of like you know any sort of industry, you know Like that you know if they're going to buy high on furniture they're going to buy whatever they always get a trade discount everywhere, they go, so you need to kind of you have to factor factor that into your pricing.

01:02:25.560

**Peter Gynd:** Shipping sometimes you're going to also have to factor factor into your pricing, depending on the size of the work you know if it's a FedEx piece. Have a general idea of how much it's going to cost to ship within you know kind of the contingent United States and just have that factored in there again this is always some if you need to you know pull discounts, you know in someone's going to take it with them, then you can give them a discount because they're taking it with them, or something like that But I think you do need to have this sort of factored into costs tax um you know there's local tax laws are going to be different everywhere, but you know if you're shipping on a State generally, they will not be tax so there's different things, you can do it's like okay well.

You know I'm if if you need to offer discounts, and sometimes you do to make a sale happen, a lot of people will ask you, you know, like can you give me a discount there's a different approaches to that, I think a lot of collectors will expect kind of a 10% discount I kind of like giving \$1 amount discount because oftentimes that can work out better for you as the artist know let's let's say you have a \$5,000 painting, and someone asked for a discount if you give them a flat out 10% discount that's \$500 off, but if you say you know I can knock 300 off, and they take it you've just made an extra \$200 for yourself, so I encourage you, you know, rather than percentages, you know, have a have a kind of like \$1 or not, but you have to kind of know a little bit ahead of time like where you're willing to kind of go on that.

01:04:01.140

**Krista Scenna:** Exactly Peter I was gonna make that point like figure that out ahead of time for each piece, so that you're not scrambling in the moment and it's not this uncomfortable awkward exchange. I find, seven out of 10 sales I'm approached by whatever type of buyer, it is about a discount can you work on the price is that the final price, what if I buy more than two. So I've just learned to go into each scenario with what my baseline is my expectations and what Peter said, like the different tiers that I'm willing to address.

01:04:39.720

**Peter Gynd:** yeah and some people just want a discount they don't really care what it is, you know. They don't feel like they're getting a deal. So don't don't give them too much of a deal right off the bat, because it's it's you know it's it's your money that it's coming out of yeah there's a question here about credit cards any recommendations for credit card devices software taking phone orders. I mean there's a lot there's, there's what there's square there's intuit go payment.

**Krista Scenna:** DEMO now.

**Peter Gynd:** DEMO them know them that was great I mean the more you can kind of have the better, I mean if you're working kind of like with a tax software like turbo tax or something like that they have like a built in payment processing. That can just like automatically invoice and it goes into your your records and mix your end of your easier.

01:05:28.920

**Krista Scenna:** yeah actually if you use QuickBooks which we do we actually started using their payment system as well, because they have all types of payment portals. For brick and mortar spaces, but also readers like Square and then that way, everything is part of the QuickBooks system, so when it comes time for you to do your bookkeeping it's super streamlined and accessible for those of you who use QuickBooks.

01:05:53.100

**Peter Gynd:** And they're feasible, the fees will vary, not a whole lot, but they will vary drastically and whether you use a card later creator or whether you punch in the number on onto your phone, so you definitely want to have the card reader, because that will save you sometimes up to 2%.

So you definitely want to avoid having to punch in the number on your phone because, for whatever reason, they charge you a larger percent for that and, again, you just have to account for like a 4% credit card fee and your pricing. And you know if you need to you know someone wants to pay cash, you can like that's another way you can kind of like, you know, rather than giving a bigger discounts like okay if you're paying cash, you know I can knock off, you know 4% for credit card fee and you're taking it with you, I can knock off, you know another 50 bucks for, for you know shipping makes people feel great and you're not giving too much of a discount.

We've covered payment plans pretty well, but I just want to drive it home that these are your best friend, there definitely is a lot of artists who sell a lot of work on payment plans so, you know you're just have a contract, you know ready, that you can kind of fill in if this needs to happen, you know take down their credit card information. You know, have something along lines of there's going to be this amount for a deposit, and then I'm going to charge this amount on this date this note, on this day this and on this date, you know, and following you know final payment, then you can take possession of the artwork don't give out the artwork to the person before it's paid in full, because that is your only leverage to get the rest of the payments.

Alright next slide. Show and tell us, do you want to go back to jump back to engagement, a little bit first Krista?

We lose her. Krista?

01:07:58.290

**Marissa (she/her) @ AFTA:** It looks like Krista maybe um maybe had an Internet issue and dropped out so Peter I don't know if you want to talk about engagement, or, if you want to share examples from the field and you know her to make sure she's okay.

**Peter Gynd:** yeah the joys of of zoom. yeah I mean I can talk about engaging a little bit um you know I think I've touched on this a few times as well you know it's really just like find the style that works for you. You know I found at the gallery, you know when I was just really myself, and I was comfortable and I just talked to people as if they were my friends. Oftentimes that work, the best as kind of a sales tactic for me. You know, people are going to connect to you as the artist as much as they're going to connect to the work, and so I can't really stress enough of just like making them feel comfortable don't pounce on people, nobody likes that.

But you know, going back to what we said about you know, let me know if I can tell you more about this work or I'm the artist I've gotten you know more works. You know, in the storage rack or something. Like that at the back. You know back to the booth layout don't have it overcrowded you know, have a little bit of a variety in the work but not too much because you do want people to focus and connect with with work.

You want to. Have like a little concise and interesting one or two liner that you can approach people with you know something along lines of. You know I'm the artists, this is work that I make that it's You know they're depictions of this certain scene, you know you gotta gotta gotta have something short that does leave a lot of room for people to ask you questions from. You don't want to get into too much because some people just don't want to be part of it. But anyone can kind of like take that that short short engagement.

There was. I thought there was a question and the. Oh, there was a question before of sorry Adam put in was how do we know that someone's in the trade. Hey these people will generally tell you can you can, you can also ask people.

01:10:28.230

**Peter Gynd:** You know, are you are you a consultants. But yeah generally don't here's Krista back. Oh wait for her to connect again.

**Krista Scenna:** hi Krista I'm good I'm good Thank you sorry about that guys Hello.

**Peter Gynd:** No problem I jumped into engagement, a little bit.

**Peter Gynd:** earlier question of them how did, how do you know that someone's in a trade.

01:10:54.180

**Krista Scenna:** that's a good question um usually they will identify themselves, and I also think it's okay to ask Oh, do you work for an interior design firm or consultant, because you sound very knowledgeable about this work or something along those lines, and usually that will be their permission to say oh yeah I'm in our consultants, I have this project Oh yes, this is the firm I work for here's my card um but yeah I find they're pretty upfront.

01:11:22.320

**Peter Gynd:** Pretty upfront and like I said yeah you can ask them they might they might also might ask like you know, do you have something like this and blue letter and that's that's a consultant.

**Krista Scenna:** yeah.

**Peter Gynd:** and learning how to read people I think is kind of like a huge part of it, and this is also back to the numbers game of like just engage with everybody never assume anything about anybody. And you'll kind of start to see you know trends and the people that are coming through they'll start to be able to tell like you know this person, I should just say hello to and then disengage because I know that there's this type of person. You know, and then it's probably not going to be a sale you do want to focus your energy on the people that are going to be sales and you also would like, especially if there's a lot of people you want to be available to the people who need you, and not be tied up talking to.

**Krista Scenna:** yeah.

**Peter Gynd:** You know, like another artist or someone who's coming through and wants to talk all about your medium your technique or something like that.

01:12:29.220

**Krista Scenna:** yeah Nancy had that question in the chat.

**Peter Gynd:** I don't know that was the question that goes looking for yeah.

01:12:33.540

**Krista Scenna:** yeah yeah That was a good question um and while we're talking about it, we just address it now, because you just addressed with Peter, and I think a lot of people.

01:12:40.350

**Krista Scenna:** will benefit from that and Nancy correct me if I'm wrong, I think you said you know what's a polite way to let artist friends know that you need to like go back to your booth or you know the end a conversation. I would say right from the beginning of the conversation is one approach and just say oh hey you know I'm I'm just I'm just popping in to say hi you know I really have to stay at my booth or they come to your booth. Oh here she is with with an agenda, the ones who masquerade as buyers right right right right that's tricky because sometimes the artists that talks to you is a buyer. And then, sometimes right there trying to glean information about the fair or your sales or something else and it's not really clear um.

01:13:36.600

**Peter Gynd:** One thing I find is people like that do generally overdressed for the situation. mm hmm so you know people that aren't like are there yeah I mean it's.

**Krista Scenna:** funny yeah, this is what because now it's bringing back memories of like artists pitching me their work at the art fair. And I'm like this is not the time I don't have the energy focus time to deal with this right now and I don't want to offend um, but this is just not the right, the right forum so.

**Peter Gynd:** You can always just ask yourself. Are you an artist as well.

01:14:17.910

**Krista Scenna:** yeah yeah exactly and then you could politely say Oh, you know here's in this case. If you're genuinely interested in forming a connection with that artist and, of course, you just say you know write down your email I'd be happy to reach out maybe we could visit each other studios or something in the future, or right now I'm really just focused on sales, it is totally okay to say that. Yeah I'm like are you interested in buying something that I have here can I tell you more about a particular work. And that's a nice way of saying like are you here to buy or are you just trying to pick my brain or make friends or whatever the other purpose is like this is this is really an important event for me to make sales it's expensive it's a lot of hard work and I just really want to focus because it's a short amount of time to meet a lot of people boom something like that.

01:15:03.480

**Peter Gynd:** yeah um, but it is like it's also you can look at it, as if it's slow, you can look at it, as good practice as well to kind of like perfected.

**Krista Scenna:** If it's slow yeah if it's slow that's a good point that's great practice.

01:15:16.980

**Peter Gynd:** But you know one you know one technique, I always used to is like, if I wasn't in conversation with someone I always always always acknowledged every single person came into the gallery and said Hello. Gynd: You know, some people will ignore you, they will avoid eye contact they won't say hello back, but always as a rule of thumb, even if I was in conversation with someone, I would just say oh hi like you know welcome I'm here, you know if I can tell you more about the work.

01:15:43.020

**Peter Gynd:** boom easy and then that person you're talking to knows that you know you're really there to facilitate sales and if that person does have a question it's that's your cue to kind of duck out.

01:15:53.490

**Krista Scenna:** that's right up front preempted and say Oh, you know what a new person just walked into the booth can we catch up a little later I'm just going to go see if they need to know anything about the work. Either way, wait till they ask a question, or just use them as an as you're out.

Good question and see because it's true I've been there, and you, you jog my memory about how. How I used to handle that. All right, Peter I think that's enough for engagement. Okay um.

I mean I'm asking, do you think.

01:16:33.330

**Peter Gynd:** we're going to so until.

**Krista Scenna:** yeah yeah totally. um alright so Peter and I are each going to share a few examples of real life sales stories some that worked at at least one that did it. And why it didn't work so when I was working with Peter on the presentation, I was thinking about some past successful sales, especially from the affordable art fair, which we did quite a few times and it was such a great training ground for us in terms of sales, but also to meet and cultivate new clientele and I reached out to an artist a local artists that I've worked with in many capacities here in Brooklyn, namely in park slope, which is where the gallery was and she like Peter is a professional practicing artist very active in the art world here, and is also very gifted when it comes to sales and she will say that she's better at selling other artists work than she is at selling her own work, so I actually wanted to start with this quote from her because she was instrumental in closing a sale when she worked with me at our first affordable art fair few years ago she closed our biggest sale at the fair that day and actually for the for the weekend, for the duration of the fair so I'll talk about what that piece was, but I wanted to share what she said, because I feel like as artists, you will appreciate it.

"I think when I'm selling, I am a different human than when I'm an artist, it is so much easier to sell someone else's work. It is about contagious excitement and validating the clients feelings about it." I feel like that speaks to what we were saying in terms of permission to buy so keep that in mind. "I don't have any insecurities because it isn't my work instead I focus on building the clients confidence, etc. I also loved her work, so I was honest" and that shows through full circle to what Peter started talking about.

When we discussed ethics and logistics and even at the beginning of the conversation he mentioned that being honest being comfortable being yourself. So of course I'm like me, you all are artists, that will be representing yourselves in these upcoming summer festivals, but as Peter also mentioned earlier, this will be your opportunity to remove yourself from the work right remove yourself from the sale and borrow the same techniques that Doris talking about as if you were talking about someone else's work just some food for thought.

What she ended up selling was a large abstract framed painting that was priced somewhere between \$3K to \$5K. And that was the top end of the work we were showing at that particular affordable art fair that weekend and it was a combination avid collector repeat visitor archetype. He came to our booth probably three or four times and was fixated on that painting so each time whoever was at the booth was primed about who he was.

**Krista Scenna:** You know what he looked like to look out for him, because we could tell from from each like mini conversation that we were having with him. That he was a pretty serious collector and art lover and wanted to know more than just a little sound bites and then of course we knew he had this fixation on this one work, and it was about Okay, how do we get this work out of here and into his home and what eventually did it. After incrementally you know, giving him more information about the piece and about the artists with each visit that we didn't. Come on him and we weren't too aggressive. And then asking him more questions what eventually to seal the deal was that we offered to have the Piece delivered for free To his home in Brooklyn because he was local so the affordable art fair was in Manhattan here in New York and he lived in the Williamsburg neighborhood of Brooklyn. And one of the artists in our network offer to because he had a larger car to and was friendly and generous offer to drive that piece over to Williamsburg so that this buyer did not have to pay a massive shipping fee on top of this, you know \$4,000 artwork and he said. Thank you so much, I really appreciate that, where do I sign all right deal closed, you want to make it easy within your resources right within your realm of possibilities.

And what we were saying before about listening I'm trying to feel out what the hesitation is it's really a problem solving when you think about it right someone who's that gun Ho and attentive is just waiting for permission, yes, what also yeah I guess I guess it is permission I can't really think of a better way now but but, but you know we just made it easy for him and he's really looking for the he was looking for the best case scenario. We saved him a lot of money right we save them a lot of money and get to this day, is a is a client and a follower of the gallery and just a nice person to have in our in our network, let me look at the time, I think I'll just share one more example and then I'm going to give it to Peter let's see what might be oh yes.

I had mentioned earlier, Peter and I had mentioned earlier that the contingent buyer who needs to consult with a partner or a designer husband wife is a very hard sell and it's true but, as we mentioned, there are exceptions. And one exception from the fair this same affordable art fair a different iteration. was a very funky sculpture, that we had on a pedestal it almost looked like it was made out of plastic white zip ties and it resembled like a coral reef. And it's it's a beautiful sculpture, as is that that technique and it's very alluring.

It was somewhere between \$2K and \$3K and I remember talking to my business partner and we thought well you know we curate our booth we have pride in what we what we are showing it's not just about putting works that we think are easy to sell, so we will incorporate this filter that will also be what Peter pointed out, like some eye candy then I'll help draw people into the booth, even if it doesn't sell that's okay um. But much to our surprise, we had a potentially wild card buyer COM. It was a husband and he was just drawn to it, like the beta honey and was asking a ton of questions and was just praising it and probably spend half hour in the booth just opening that sculpture and talking to us and enjoying every moment. But right when we thought that we were about to cinch the deal, he informed us that he had to get permission from his wife. And she had to see it and she's somewhere far away in the fair and he's got a tracker down and they don't have a lot of time, so he's going to try, because he loves it so much. And we thought alright well we'll see how this goes later on, towards the end of the fair, a woman walks into our booth introduces herself, as his wife says my husband fell in love with something here, he can't stop talking about it I'm here to see it and I'm actually going to buy it for him and surprise him. It was either for his birthday, or for their wedding anniversary I don't remember, but for special education, a special a special occasion, excuse me and we worked with her on shipping and coordinating the shipping so that she would receive it and not spoil the surprise, so that was also the gallery, you know going the extra mile to make this sale happen. But in her way right and then that makes that makes everyone happy because that's kind of a wild card needs contingency archetype they often blend right. I'll stop there.

01:25:30.630

**Peter Gynd:** For will also share a couple examples, then maybe we'll jump into some questions afterwards and make sure we give everyone enough time and then hopefully we can we can do some sample pictures of the end, but some a couple people on the spot. Yeah I want to make sure we have time for everyone to ask some questions as well, but they all share a few examples. You know I think I definitely have some similar to Krista to I'll share a couple.

We had a piece probably about a \$14,000 piece that was in on display in the gallery and a collector walked in, and you know, through the conversation we got to kind of like know that they were quite serious, but she said, you know I like this I'm not quite sure how it's going to look in my place. And because we could kind of feel and suss out that she was you know quite serious we said why don't we have it like we'll get our art mover hardship, or will bring it up to your apartment you know you can install it keep it for a weekend. I think it was right before the galleries weekend, you know we were closed Monday, Tuesday, and she came in on a Sunday. We said why don't we bring it up one solid over the weekend, we got her credit card information just put together some sort of loose contract saying you know that. You know if we didn't get it back by this date, we will charge her credit card I'm sorry the dogs are going, I hope you guys can hear it. But so we managed to, and that was a scramble we had to be light on our toes we had to get our ship or in the next morning actually went back into the gallery, you know, on my day off, got this into the truck with the art share brewery brought it up to her apartment she installed it and, by the time we reopen on Wednesday, she was like yeah I'll take it. So being able to be flexible on your toes and that's not something we normally do, but again, it was like read the situation we knew that this was probably going to be a sale and oftentimes if someone gets something home they're usually going to want to keep it there. So that's a good one.

One thing I wanted to mention to with Krista's example of the husband and wife, sometimes you can offer to put a hold on something. And so, if that does kind of happen, where like I have to talk to my wife, you can kind of just always see here the the fair yeah she has okay why don't you know, for you. I'll put a hold on this painting for the next hour hour and a half or whatever it is, you know that way it does give them some some sort of time limit to get back there and make a decision, and you know to by the end of that hour and a half.

Whether they're serious or not, if someone else does come in that time, which it happens. That want to buy that same piece, you can just let them know, like, I have a hold on this currently for one buyer who's just you know checking to see. You know if it will fit in their spot in their house or whatever, but let me get your information, and as soon as I find out I'll let you know and again that's another way for you to follow up with people.

01:28:27.750

**Krista Scenna:** So great that's great advice Peter.

**Peter Gynd:** there's I've definitely made sales I kind of always had a policy of the gallery like if you're installing the show if you're doing anything I always kept the door open. Because you never know who's going to come through, and I think I was there, we were technically closed, but you know, I was still in the gallery getting ready to install the show. And I was unwrapping the work for the next show and a couple who lived on the road walked in you know the paintings were still being unwrapped there was bubble wrap everywhere, and they just they were like we love this they ended up buying a piece before the show even opened, you know and that's that's ideal to.

There's the long sale, gentleman came into the gallery several times. You know, again like don't assume anything of anybody. Just a regular looking guy we got to talking started talking about art. You know, he kind of like over the course of the conversation mentioned, he was a collector but that he'd kind of like he was he had stopped collecting. And so, he would come back into the gallery, quite often and we'd always just have these great conversations about art and then through that finally, one day, there was a show where there was a piece that he loved.

01:29:42.600

**Peter Gynd:** I think it was about three or \$4,000 he bought that and then after that he came back and bought two more pieces a little bit later as well too so it's sort of like nurturing. These relationships can definitely come back and benefit you. With that, I think we might open up to some questions, just to make sure that we can totally address anything that you guys might want to bring up.

**Krista Scenna:** yeah.

**Peter Gynd:** So I welcome you to put questions in the chat if you'd like to unmute yourself and ask them as well you're welcome to do that.

01:30:23.490

**Marissa (she/her) @ AFTA:** Hi Peter, this is Marissa there was one question that came up earlier that I just want to make sure was answered it was about the tear sheets. And if you would recommend because you mentioned that it would be you know you know the artwork on one side and on the other side, the information, would you recommend having tear sheets for each piece that you're selling or for just a few of them.

**Peter Gynd:** um I would recommend it just for the major works it's really going to be only something that's applicable to you know larger paintings or sculptures it's for like kind of like it's either for kind of like the avid collector the mega collector or it's going to be for the kind of consultant so generally they're not going to need a tear sheet on a smaller piece it'll be more about like. The larger work and and it'll be it's all on one side of the sheet so just, you know as image as large as you can get it on one piece of paper with the information directly below it.

If you want, you know, sometimes you can have pdfs. You know, with an image of the artwork if you go to like a you know sort of galleries you'll see there a PDF, or they're printed out priceless that have a little image of the work the details, and then the the price and sometimes you can have a couple of those you can give to industry people as well. To take with them, but tear sheets definitely for your larger pieces, it can be handy to have those again, most people don't really want more paper to carry around so they might ask you to email to them, which is even better, and you actually, in fact, you should offer that.

You know, say, can I can I email you, you know, a tear sheet on this, then you've got their information, you can follow up if you don't have their information there's a good chance. You know that that sales going to go somewhere else but following up it's just it's so important.

01:32:12.120

**Krista Scenna:** yeah I like to do that on the floor that's something I learned later is like emailing having a ready and emailing that tear sheet or that PDF or the artists bio or the statement right there. For for some people who might be hesitant with sharing their email it's like you get them in the moment when they're the most curious and passionate and so they'll say okay okay fine fine. I want to know more here's the email, and then they also know that you're not going to just add them to their to the to your list and that it'll be you know targeted personalized emails to them, but the information that they asked for.

**Peter Gynd:** yeah good question.

01:32:53.100

**Krista Scenna:** yeah definitely.

**Peter Gynd:** everyone's a little shy today.

01:33:03.630

**Kollenda:** yeah you know. I'm going to ask question and I'm not an artist. But I'm wondering how you handle a client that is incredibly difficult that is trying to get that price lower than you ever want to go and very persistent and difficult how you handle that.

**Peter Gynd:** well. How much do you need the sale?

**Krista Scenna:** Totally.

**Peter Gynd:** And how important are they I mean we've we definitely I think of an example of a very big collector who bought some work for us and just slaughtered us on the price. I think you know if it's if it's a public collection, it can be worth it. I think you have to work out what is the benefit to you as the artist, or you know or to the artists if you're representing the artists of them not getting this extra money and sometimes being in a good public collection, you know is worth that extra discount. You know that's something that can kind of raise your profile and then you know eventually kind of like help justify raising prices as well, so it's yeah that's a tough one. Yeah there's been some collectors I've definitely wanted to throw out the door. But you know there's some that as well, like if they you know, have a prominent collection you're definitely going to want to work with them because it's in your best interest to say that your work is in this collection so it's it's hard to give a kind of a blanket response and maybe Krista can follow up on this, but it really comes down to the specifics of the situation and kind of what you're willing to do.

**Krista Scenna:** I completely agree Peter Peter I think it's the context where's the art going to go or who was the buyer you know, is it someone. Prominent prestigious career building for your artist or for you have early Ernest what's the price points because I do think there's times, where. If it's 200 or 500 bucks you might not put up with the same level right you just think this is literally not worth my time and that's okay that's okay. Clearly, if it's 5000 10,000 15,000 or more than you're more inclined to kowtow to some of their demands to a point, and I think you just try with each. With each interaction to impose boundaries that you feel comfortable with I think boundaries are important I'm just thinking of a recent difficult client interaction that I had with an online sale and international online sale.

And the client had an issue with how the color look, even though we had talked about the differences between seen work online and in person and gave her specific information about the artists materials and color choices and it almost felt like she was looking for a reason to not complete the sale or to like have a refund you know just didn't feel like a genuine or legitimate concern. And I said okay well you know we've paid for shipping and the artist has put a lot of time and effort into not only this painting, but also shipping this to you in the most expedited and safe fashion, you know they took a lot of time and care to get this piece to you. If you want to send it back, and it was International, you know that will be on your dime. And we can talk about some kind of partial refund then didn't hear from them again.

You know, so the concern was not legitimate maybe they were having a bad day, who knows, not my issue, not the artist issue I think she had fallen in love with a piece, and maybe was having second thoughts and then I think when she thought about. The you know really just gave it some more thought she realized that she made the right decision and that this was just not necessary.

01:37:15.480

**Peter Gynd:** I've had examples to where it's it's also an opportunity to upsell. You know where a client asked for a bigger discount it's like I can't do that you know, on this piece, but if you buy another one, I can do that, you know I can do that amount of discount on the on the on the tools. Here, and sometimes that can lead to you selling two pieces instead of one yeah. So it's yeah it's it's really something you're just gonna have to navigate situation by situation, but just know where you're like know beforehand going into everything what your bottom line prices and just don't compromise on that that's right some people that's a game to them, just to see what they can do exam exam So if you hold firm there's a good chance that's going to happen anyway.

01:37:57.090

**Krista Scenna:** that's right back to boundaries and bottom line your bottom line that's right.

**Peter Gynd:** yeah but that's why it's like it is very important to build in discounts into your pricing because it's going to have to happen and if you're already got your bottom line with your pricing you've got nowhere left to go.

**Krista Scenna:** Right.

**Marissa (she/her) @ AFTA:** or slippery versa, I was just gonna say that I think the discussion of you know, selling work online has brought up a few different questions about digital presence. And you know so much of what you talked about already has been about the follow up and so there's this question in the chat. How do you incorporate social media in your follow up say do encourage people to follow your Instagram I'm thinking of those who may not want to share their email or younger people who prefer social media.

**Peter Gynd:** mm hmm that's a great question.

**Krista Scenna:** that's legitimate yeah.

**Peter Gynd:** Krista I'll let you take that away.

**Krista Scenna:** that's a good point if people if you raise a good point um. You want to have these different levels of potential engagement right, so we talked about. The first goal is to get their email, not everyone wants to do that Okay, we can compromise and I think social media is a great you know Plan B, because at least they're connected and you can probably connect the dots and figure out who they are I'm having seen them and met them at the booth and honestly it's better than nothing it's better than just giving them your card and hoping for the best, because as we've discussed, giving them your card and hoping they reach out is like yeah it just that usually doesn't really go anywhere um.

So yes, I think, email is number one and then most definitely feel free to share which social media platform you keep updated looks the best represents you well, that you check frequently so that if they do reach out, you are present and engaged and ready and that they're seeing the best side of you as well.

01:39:57.540

**Peter Gynd:** I got a couple things to add to that as well, excuse me um you know, this can this can kind of dovetail back into booth layout booth structure. Where, you know as a curator I'm generally not the biggest fan of wall labels next to a piece, but in a Fair festival setting if you have a label next year peace with the information and the pricing, but also, most importantly, your contact information on that label to you look at what everyone does they go through, and they take a photo of a piece, and then take a photo of the label. Then they automatically have that information, where they can access your social media.

01:40:35.160

**Peter Gynd:** social media is a great tool for selling work, you know I've sold work on social media I know a lot of artists who have sold a lot of work on social media yeah. But it really is, you have to put a lot of work and energy into it, for it to come back to you, just like anything. But more important than anything is good images and I can't stress that enough if your work does not look good on the phone. You're not going to ever make a sale through sort of the social media.

01:41:04.350

**Marissa (she/her) @ AFTA:** that's actually you mentioned something that was a question that just came up in the chat, which is what are your thoughts about people who asked just take photos of work.

**Peter Gynd:** yeah hundred percent.

**Krista Scenna:** Go for yes.

**Peter Gynd:** Most I mean at the gallery, we encourage that people would often ask just because there's still. You know it's still kind of a thing, where they're not sure if they can take images and museums or gallery settings We absolutely encourage it were like yeah like. You know, they would people would often say you know, is it Okay, if I take an image, I was like yeah absolutely take it post it tag hashtag location tag it, I mean this is free advertising basically right. So you want people to do that, and you want also your information, like if it's another thing you know you can take cues from other places. You know, take cues from from retail places take cues even from you know, like celebrity events you know any photo you see there's usually something in the background that has like the location, the name of the place there, you know Instagram handles whatnot so you could even have like you know if you have a vinyl text on your booth with your name, you have your Instagram handle and big vinyl under that, as well as when they take a photo of your booth all your information is right there in the photo and it's it's free advertising.

**Krista Scenna:** And they often take that photo back to show you know, a partner, a designer to help make the decision and there's no better representation and that photo of your work, you know such a helpful tool.

01:42:38.490

**Marissa (she/her) @ AFTA:** that's great Thank you there's a hand up in the room for Mikhail if you want to unmute and ask your question. Michael.

**Michaell:** Michael Thank you okay so. What I I gave. I wonder about selling the art versus selling the artist. Because I made a research, you know, a couple years ago and I asked all my artist friends out to. If they could give away their their work, and they were just asking hey could, could I give away my work and I just did. Six months ago, give 75 paintings away from me, and it was not easy, but I found somebody that took it, but we always trying to selling the pieces. Is it perhaps much more helpful to sell the pieces with the artists, obviously we know about celebrity artist where that works. But I think the also worse to value, whereas the value of making art is the value of making art I think it's primarily in the darkness that that get the most value by creating it, so the selling or giving away is the little thing and we focus all on the on the selling show, I think we artists need to get clear on ourselves yeah that's.

**Peter Gynd:** So.

**Michaell:** that's that's a great question about you know how are we. What are we selling.

01:44:19.350

**Peter Gynd:** I mean, I think this This relates, a little back to kind of what I was trying to touch on with honesty and kind of honesty with yourself about. You know your work and kind of your own approach and kind of how you want to navigate that everyone's going to have a different way to do that, I mean there are some artists definitely where their persona their presence. You know what they do in the world is just as important as the objects that they make. And they're going to be some artists are going to want to take much more of a backstage so it's again I don't think it's like really there's a blanket answer there, but I think it's in knowing and recognizing what it is that's important to you.

01:44:58.500

**Krista Scenna:** yeah and I would say, as a gallery owner who often has to be the artists representative or the artist surrogate in these situations. I am definitely selling the artists, because people really want to know your story or something about your technique, they want to know something special little inside secret a little behind the scenes. You know and sure initially it's the art and a strong visual that draws them into the space what they stay in the space and they buy the work because they've made a connection with the artist. I mean all the time that's exactly what it is. And they love when, as I mentioned before they really enjoy when the artists can make an appearance at the booth and talk about their work firsthand. You know it's like it's like being on a small studio visit right what a treat to be able to meet to meet the artists, they love a conversation piece they love some kind of story, you know again a sale in my perspective, is the result of that kind of connection. Yeah and then for the work with living artist. yeah.

01:46:12.750

**Michaell:** yeah and then, and then you follow up with the with the social media.

**Krista Scenna:** Being you know.

**Michaell:** As the as the as yeah I I just am flabbergasted that people you know plunking down millions of dollars for a special cars, which is basically art and then, and you know they're sold off before they even come on, you know, come out and you know artists just it just it since 2008 it's just slowly going down going down going down. And when I see Damien Hirst, you know, showing his studio and how he works like a mass factory, and you know Jeff Koons giving.

**Peter Gynd:** Michael I think we're getting into some deeper.

**Michaell:** kind of.

**Peter Gynd:** philosophical questions on our end to our to the topic yeah.

**Michaell:** I agree, I agree, but.

**Peter Gynd:** I definitely I definitely hear you um. Yeah Thank you Mike and it really comes down to you know what what you are trying to do as an artist and what's important to you and I think that's what you need to keep within your site's your true and honest with yourself and your work it'll it'll it'll come through.

01:47:29.970

**Marissa (she/her) @ AFTA:** Oh sorry go ahead.

01:47:31.170

**Peter Gynd:** No go ahead.

01:47:32.160

**Marissa (she/her) @ AFTA:** I was just gonna say I think that's an interesting segue into a question that came up in the chat about you know, maybe showing your process there was one person wondering how do you feel about an artist's working or painting wall in the booth.

**Peter Gynd:** depends on the setting. If this is strictly an art fair or strictly some sort of arts festival setting where it is there, people are just going there to see and purchase work I don't think you should be making work you're I mean you're there to engage with people you're there to you know connect present sell you're not there to be painting, you know you paint in your studio if you want to have some images or maybe like a little video going on an iPad of you and your studio doing the work there.

**Krista Scenna:** We go.

**Peter Gynd:** that's fine, I think the only caveat, I will say to that is like if this is a music festival. That has like a couple arts booth somewhere then maybe that could be a case where you could give your practice is sort of on plein air painting, you can be doing a painting of that music festival and there's a good chance you're probably going to sell that because you know. You know if you have kind of a tourist market, which often there is, you know with these kind of festivals, because people are going there you know they're often on vacation they're having a great time they want to take a piece of that back with them. And if you have something directly related to that you know that can work for you, but if if the sole setting for this is to kind of show present and sell art I don't think you should be working on our on that's not fair, therefore.

01:49:06.900

**Krista Scenna:** I agree there to connect with you and you don't want to look busy, because if you're making work, then people will pass by, and think. I don't want to disturb them, so I think it will actually have the opposite effect than what you may intend. I think what Peter said is spot on about having some kind of video available to show your process because, as you have a conversation, you can show that to someone and they'll be really intrigued also.

Similar to peter's point actually about the music festival, a lot of the art fairs have like designated event programming that they do, and so, if you're interested sometimes you can be part of that event programming, you know something for families. Something, for you know young collectors and then that's like a specific event program that is separate and apart from you manning your booth.

But it's still like an enjoyable and legitimate forum, but everything in its place, you also might want to consider you know. People do love to hear about process and technique like you could bring you know if there's like a special brush that you use or you use some kind of unorthodox tool to make your painting the.

01:50:12.120

**Peter Gynd:** kitchen tools, I call them.

01:50:13.410

**Krista Scenna:** yeah yeah exactly right, what do you call them.

**Peter Gynd:** Teaching tools.

**Krista Scenna:** Teaching tools exactly.

**Peter Gynd:** there's something cool unique to your process that it is helpful to understand to connect with a piece having something like that on hand. You know the the gallery, I ran was we represented a lot of process based artists and so a lot of it was kind of the process of making the work that was so important to the end product of it and so oftentimes I would have. You know tools or stuff from the artists studio on hand in the gallery, that I could show to people to help them kind of better understand and connect with it. Yeah for sure.

I will say kind of one more thing on that too is like I mean I you know there's never one answer for any situation, so if your work is performative in nature. And that is an important part of the process of making it, you know, and you did want to incorporate something like that into it. One I would definitely reach out to the festival organizers to see if there's a central location which they often have to focus on that and see if you can get involved in that programming, because then you can be in your booth and be like I'm doing a DEMO at two o'clock you know at the main stage or whatever. And then, while you're on the main stage, make sure you send people back to your booth afterwards, too. So I mean that's where that can kind of come in, I think.

**Krista Scenna:** Definitely.

01:51:38.190

**Debby Fleming:** May I say something. Hi I joined late sorry I thought was at noon anyway I'm at art affair in Laguna and they encouraged us to work in our booths and and I found it actually very engaging for people to walk by they look at what you're doing and I of course immediately stop what I'm doing and talk to them.

Okay.

**Debby Fleming:** So kind of really the opposite of what you're saying people love seeing you, seeing that piece of work in progress, right now.

**Peter Gynd:** it's happening yeah I guess it really depends on the sudden in the situation of the festival, and unfortunately I haven't visited. You know the the festival there, so I can't. I can't speak to the situation

**Debby Fleming:** come on down we're 100 Fine, artists, is.

**Peter Gynd:** shareable happens yeah.

**Debby Fleming:** that's right now what's happening this summer.

**Krista Scenna:** that's true. No exactly. Yeah I think its context that's that's great feedback Debbie I'm glad that's really good to know I've been it's definitely yeah.

**Debby Fleming:** yeah I mean they absolutely encourage us as a matter of fact there's a sign out in front that says, you know, these people are demonstrating in their blues today you go and put your name there and and you know the the traffic flow ABS, and you know the body traffic ebbs and flows and.

822

01:52:58.440

**Debby Fleming:** You know. What do you do with your time you're sitting there.

**Peter Gynd:** I know.

**Debby Fleming:** I find it, I find it a really great way to work I I do watercolors and pastels and a watercolor I'm down like this, but that pastels you know I can I set up my easel is that you know. Vertical and it just works it's great people love it.

**Peter Gynd:** yeah I mean if that you know that's also I'm saying like personal style if that he has something like you found works for you. You know, definitely work with it, I think you know a lot of examples we're giving. You know, are generalizations of something that will kind of like it will work for you and a lot of different settings. But you definitely don't want to close yourself off from engaging with people.

**Debby Fleming:** And I thought, no never no. Absolutely never yeah there's a person there's a person within three feet of my booth I'm like hey come over here.

**Krista Scenna:** Exactly I did we all we can all agree on that point.

**Peter Gynd:** yeah yeah I get the feeling the feeling w that that's something that makes you feel very comfortable in that setting correct.

**Debby Fleming:** Oh totally.

**Peter Gynd:** Exactly, and so, if you're comfortable you're going to be happy you're going to be easier to engage with people.

**Krista Scenna:** that's right yeah. that's right.

**Debby Fleming:** So yeah my husband is. My husband is out on the street, on Saturday mornings. You know, talking people into the event and he will see my wife's.

01:54:21.570

**Marissa (she/her) @ AFTA:** So I do just sorry sorry to interrupt I do just want to share that we have just about five minutes left in our scheduled time for today. On there are a few other questions in the chat, but I wanted to make sure that Krista and Peter you both have the time to share, you know any final thoughts or anything else you wanted to share today.

**Peter Gynd:** yeah absolutely um. Uh you know I think it's definitely been a pleasure to be here today with you guys and you know, thank you again for having us. You know, like I mentioned earlier, you know we do work with ninth street collective out in New York, so if anyone, you know did want more information on kind of what we do there there's a lot of lot of resources on their website, as well as a lot of different arts professionals, you know across the United States that are that are linked there.

**Krista Scenna:** I agree, this has been really fun and engaging and I've really, really enjoyed your questions Thank you so much I'm sorry we didn't get to the the pitching part um so we'll have to wait on that. For next time or you're just going to go out there and practice in real time this summer at the festivals, I think we've given you a lot of tools strategies resources to consider, and I think these questions have also been great food for thought that benefit everybody and clearly we're all sharing our different experiences so you can really pick and choose what works for you like Peter was saying. I wonder if do we have should be.

01:55:55.200

**Peter Gynd:** The answer the last few months. We've got a couple more questions I think we're good answer I wonder too.

yeah.

**Peter Gynd:** So there was one um where where are we with the questions there.

**Krista Scenna:** I see one about this question.

**Peter Gynd:** Oh go ahead Kristen.

01:56:11.940

**Krista Scenna:** I'm Nancy as should pricing at a festival match the prices at the gallery for similar pieces.

**Peter Gynd:** Your pricing is your pricing.

**Krista Scenna:** it's my That was my answer, but I'm not an artist, I was like let me let Peter take this first.

**Peter Gynd:** yeah I mean your pricing is your pricing, and this is something I didn't have to get along with younger artists, when I was working in the gallery is like Oh, you know. I was selling these for \$1,000 before now I'm working with a gallery and they take 50% so now, the price is 2000s like Well, no, I mean your prices are 1000. We have to kind of bring them up and and adjust a little so your pricing is your pricing, no matter where you're selling it, the thing that you can offer is discounts on that and that can be depending on kind of where we're showing and selling. Bingo no I think you want to you want to keep that standard.

yeah.

01:57:03.090

**Peter Gynd:** I see Lynn had a question you mentioned earlier, what to wear these fairs. What's. what's the skinny on this.

Wear what you're comfortable wearing I mean I you know in those settings I mean I love crazy shoes. I love broaches you know so I will accessorize like that it's also it's a way for people to kind of interact with you it's it's a it's an engagement piece. You know if you have something funky on people are gonna one they'll probably assume you're an artist and to it'll give them something to ask you about so it's a way to start a conversation.

**Krista Scenna:** It really is it's another hook, to get them into your space, I have a favorite pair of fuchsia high heels, that I wear during my fares, because they happen to be comfortable, as well as brightly colored and they've become a conversation piece, and then people will say oh yeah that's the booth the woman with the with the with the pink shoes. And it's branding, but it also helps them find you again right keeps you in their sites, but overall, be comfortable.

**Peter Gynd:** yeah hundred percent yeah I mean if you look everyone, like the the style is across the board, you go to any art fair any gallery I mean people are going to be really everything from like sweatpants to you know, a full suit. So I think it really is, you know, whatever you're most comfortable with.

01:58:27.120

**Peter Gynd:** there's a question here from Cheryl for limited edition photographs there's concerned by people that photographs are so easily replicated How would you know that they're really only limited edition created. How do you feel about NFTs. A NFT is is an entirely different conversation I think will avoid that for today.

**Krista Scenna:** yeah yeah.

**Peter Gynd:** But photographs I'll definitely touch on. You know, we worked with photographers we also worked with a master photo photograph theorists you know, on limited edition prints. You just have to know what your addition number is be very upfront about that don't change it, you know if you have your API like you know general edition is going to be an addition of 10 plus one or two APIs you know artists proofs, meaning that once you've sold out the addition. You can still show an exhibit these artists proofs I think it just comes down to your integrity as an artist, you know that's kind of what people are buying with that they're buying the image, but they're also buying. You know your personal integrity so have whatever number, it is it doesn't have to be 10 it can be 50 you can be 100 obviously old just your pricing accordingly. You know, there are artists who to open additions as well yeah.

And if you're going to do that again that's fine your price to be very, very low and just let people know that it's an open edition, but it's a way that you can sell something for 1500 dollars and maybe you sell you know hundreds of them.

**Krista Scenna:** yeah and try to include a certificate of authenticity, it helps you keep track, and it makes the buyer the buyer feel more confident to and honestly that could be a very simple word Doc with the information about that piece, and as Peter said you just keep track of each addition with each certificate of authenticity. You know, it can get fancier and more complex, but I think having something simple and clear, that you have signed and addition just makes the buyer feel more comfortable.

**Peter Gynd:** and fine addition to the actual physical print as well.

**Krista Scenna:** Being yes, yes, and have them match. Sometimes things get busy, and then you're like oh wait I've got the certificate for six out of 10, but this is the five out of 10. So double check all those details.

02:00:47.100

**Peter Gynd:** Alright, so we take maybe one last question if there's one.

**Krista Scenna:** I saw here from Lynn I think it's a good question how much info do you give on your technique when customer keeps asking more and more does it take away the magic. Peter you want to start with that coming from the artists perspective.

**Peter Gynd:** um. yeah it's interesting I mean from the artists perspective, like you know this is your arena, I mean you hold the ball in this court right like this is your work, this is your process, this is your life like this is your passion that's going into it. So if you can convey that I would focus on that. You know, rather than just you know I used oil paint mixed with turpentine to create these things it's like yeah you know I get this paint. You know I'm mixing a little turpentine when it makes it like really running that I can be very expressive what the way I you know throw it onto the canvas or whatever, I mean that's this is your opportunity to shine. So you know use it and, like Krista said before about like you know the the artists that you had make a big sale it's it's it's performative right and you almost have to kind of take on this character and that's why I said separate the sale of the art from the making of the art, you know it is kind of like think of it as acting a little bit sometimes.

02:02:06.120

**Krista Scenna:** yeah it's like the way I think of it as someone is coming in cold to your space. And they don't have a lot of time, but your work appeal to them, for some reason that they can't really explain in that moment, but it brought them in and they stopped and they're looking. What do you want to communicate to them that to peter's point earlier is not lofty is not abstract I'm just a message, a tidbit and if they have more time let them know a little bit more than they start introducing their own specific questions, and you can give more targeted answers. But um initially you kind of want to just give them that little hook, you know what is it about that work or this body of work that was so special to you whether it was technique or something that's associated with or personal experience what have you and usually that little nugget is what keeps people there.

**Peter Gynd:** And that relates back to honesty again to it's like you don't want to give just some sort of like cold bland response it's like you know why are you making this work. Right now help them connect to your connection.

Right, you know that's what you're there for right.

02:03:18.060

**Marissa (she/her) @ AFTA:** So I think those were all of the remaining questions in the chat um so thank you both so much for staying on a little late with us to answer those questions, and thank you to everyone that attended today. That was quite the marathon, but it was a lot of really, really interesting information I feel like you know I'm not a visual artist myself, but I feel like a very confident that I could jump in there and use some of these tricks today, so thank you so much for sharing this really great information with us. And I did just want to remind everyone that this session was recorded and will be uploaded to the City of Laguna beach website soon. So stay tuned and we can make sure that Mike from Laguna beach is in touch with everyone when the recording is ready, so thank you all so much again Mike was there anything that you wanted to add before we wrap up today.

**Michael McGregor:** No that's it or two just want to thank Peter and Krista and Americans for the Arts again and, as well as the Lodging Establishments and city Laguna Beach. Was a little bit shorter today than our previous four hour workshop, so I hope y'all could stick around for the whole thing and I'm glad you all participating thanks a lot.

**Marissa (she/her) @ AFTA:** Excellent I hope everyone has a fantastic weekend Thank you all so much for joining us today.

**Peter Gynd:** Thank you, everybody.

**Krista Scenna:** Thank you everyone.