

## AMP 004: Pivoting to Find Your Niche with Artist William K. Stidham



### Show Notes

- Bill Stidham's [website](#)
- Bill lives in [San Miguel de Allende](#), where Patrick happened to [stop by his gallery](#)
- A few relevant articles on niche and building an audience:
  - [The Key to Building a Future of Consistent Art Sales: Audience Building](#)
  - [VIDEO: To Build an Audience You Must Provide A Romantic Website Experience](#)
  - [The 80/20 Rule: How Successful Artists Allocate Their Time](#)

- [The ASF Weekly Marketing Playbook](#)
- [Rate and Review](#) the Art Marketing Podcast on iTunes

## Transcribe

Patrick: Hey guys, welcome to the Art Marketing podcast, all the way up to episode five. Now, in episodes four and three we did a deep dive into Facebook traffic and basically started setting some fundamental building blocks about some things that I simply think you need to know if you are going to advertise on Facebook.

We're going to get back to that Facebook series but we don't want it to be the Facebook Marketing podcast so we're going to break things up today with an interview. I've got an absolutely great one. The artist we interviewed, his name is Bill Stidham. As I was thinking about the episode I think to get the most out of it would be a whole lot cooler if you could look at his work before you listen to it. I kind of learned that on that one that we did for episode number two. I think it would be a lot cooler, at least want to give you the opportunity to take a look at his work before it starts.

His website is [williamkstidham](http://williamkstidham.com), Stidham is S-T-I-D-H-A-M, dot com. I encourage you to pause it, stop what you're doing, go check out his Sacred Heart series on his website, it's the first thing that pops up. It'll give you an idea of the kind of work that Bill does. The question becomes, why should this episode interest you? Why is it worth your time? What are you going to get out of it?

Let me say right out of the gates that Bill is one of the most successful artist on our platform, period. He is absolutely killing it, multiple sales a day, sometimes almost every day. He's really sending a tremendous amount of art, which is amazing. If that wasn't great enough he is 100% doing that, making the majority of those sales in the United States, while

being a full time resident in Central Mexico. He doesn't even live in the United States. He works and runs his business from Mexico, so that is just incredibly interesting. In the episode we really get into some of the techniques that he's using to do this and accomplish this and pull it off and break it down.

I know from the Facebook comments and replying to him and all the emails that we get and reply to, that that's the dream. That's the dream for a lot of artists. Pick your place in the world where you'd want to live and paint and be inspired, and then be able to continue to run your eCommerce in the United States, is a pretty killer thing. Let's get into it and let's really dive into some of his techniques and tactics. One quick disclaimer before we get started, because technical difficulties and because he was in Central Mexico we had to record this one over the phone, so the audio is good, it's not great. I hope that won't be too much of an inconvenience. On that note, let's get rolling.

Welcome to the Art Marketing podcast. We are absolutely thrilled, we've got a special guest with us today, the man, the myth, the legend, Bill Stidham. Bill how are you doing?

William: I'm doing great. It's good to be speaking with your from beautiful San Miguel de Allende, Mexico. The weather's perfect, it's about 70 degrees.

Patrick: I love it. I love it. I want to dive right into that part of it and actually start the show there, because I think that story is so fascinating. But before we get into that why don't you give us a quick background on who you are and what you do?

William: My name's William K Stidham, my friends call me Bill, or most everybody calls me Bill. I've been a full time artist for 10 years now, a watercolor artist. My claim to fame is this series called Sacred Heart Series, which is a collection of iconic people who [inaudible 00:03:36] with their [inaudible 00:03:37] passion, heart, energy. Then I have, so what are doing with your sacred heart? It's lead to where I'm at today and I'm very thankful for it.

Patrick: Awesome, awesome. I think, I wanted to start off at the top, number one where you're living and the fact that you're pulling this off, and two just because it's literally one of the most beautiful places in the entire world. For the listeners out there for some context, Bill lives in a place in Mexico in the state of Guanajuato in basically Central Mexico. It's a UNESCO World Heritage site, absolutely beautiful.

He's got a gallery down there that I've actually stepped foot in, which is amazing. But I think the most amazing part about you and the life style you have is, there's so much information out there on the internet. It doesn't matter if it's like Tim Ferris with his blog called The Four Hour Work Week, and this concept of remote work and working from a beach anywhere in the Tropical MBA. I love that, and I hear all those stories all the time, and it's fun to fantasize about that, but you're actually doing that. Which I think is the most fascinating thing.

William: Four hour work week sounds pretty good to me too but I've got a three year old so that's out the window. It feels like a 24 hour a day situation. But with Art Storefronts basically that gets us kind of dovetailed into Art Storefronts and how I've been able to manage this is that I was basically on the road traveling all over the United States for nine years, building a clientele base and selling artwork and never really was satisfied with my website.

From the way it looked and the way it operated, to the backend, to getting paid, all those things, until I came across Art Storefronts. Really, I'm very thankful to Art Storefronts because they've enabled me to really increase my online business, and also with the association with Skyline Printing, so it's so easy for to people to go on my website, use a discount code for an incentive, purchase my artwork and have it fulfilled in a very timely manner. A lot of the anxiety that I used to have is gone now, I just get to focus on marketing, on painting and on being a human being. That's the long answer but I hope that helps Patrick.

Patrick: No, it does. It does. I love it. Out of curiosity, what did you have your website on before?

William: I don't know. I talked to a number of people about art storefront and essentially I had three, four previous websites and each website essentially cost me between \$2,000 and \$3,500. Obviously it's a business expense, it's a marketing expense, it's a write off as well, but none of them did the job, until I came across you guys' platform.

Patrick: Got it, got it, so yeah, you did custom solutions. I think we should point out for the listeners that don't know, one of the features that Art Storefronts has is it allows you to partner with a print studio. When you get your orders the orders automatically go to the print studio and you could technically be anywhere, like in the case that you are Bill, living in Mexico. It's killer that you've actually been able to put that feature to use. The other reason I really wanted to get you on the podcast is A, you're one of the most successful people that we have on the platform. Some days your selling multiple pieces, pretty much every day it feels like.

William: Yeah.

Patrick: I don't necessarily want to go into the numbers or any of that but what I would love to unpack is that being that you have the level of success that you do, I'd love to start unpacking that a little bit and talk about some of the things that you did over that 10 year period. Because as we both know Bill, you're basically an overnight success, right? A 10 year overnight success. A 10 year overnight success.

William: I know, I know.

Patrick: Can you walk us through some of the things that you've done over the 10 years? And then the other thing that I wanted to discuss too, and actually maybe we should start there, but I know you had gone to the Art Storefronts' office and met a bunch of the guys. One of the guys told me

that you used to paint a completely different subject matter and you pivoted. Can you tell us about that?

William: My other series, kind of what I started out with before I came across Sacred Hearts [inaudible 00:08:39]

Patrick: Yeah, yeah.

William: I started with watercolor. I started painting when I was 35, I'm 52 now. I was working full time. I was just coming out of a relationship as I started painting and I started painting all these women images. It was a compulsion to paint so I'd work all day, and then I'd paint four or five hours a night, I was single at the time and it became a compulsion. I kind of created my own style and technique and I did this series that I now call Women Dreams. They're beautiful emotive interpretations of the feminine archetypes.

Those, I still love them and it's really funny when I was almost ready to quit painting because I was so frustrated with my lack of success and all that until I came across the Sacred Heart series, until that appeared, but once that happened I kind of looked into a few things but I was always working hard. I wanted to be a success, I always want to be a success in anything I do.

I was doing one man shows where I would go in the restaurants and bars and setup parties and bring people to the events and try to sell artwork that way, and then living in Austin at the time, I befriended Greg Davis, he's a photographer. He said, "Man, you should be doing these art festival shows." I go, "Are you kidding me? Selling art on concrete?" [crosstalk 00:10:26] give it a shot, so yeah, I ended up doing the Austin Fine Arts show. I go into that and I made more money in one day than I did in a good month selling advertising.

I go, "Wait a minute," and then there was another show in Houston the

following weekend and mind you I'm brand new, I don't have a tent, I don't have panels, so somehow I found panels. I bought an E-Z UP tent and I end up having a really good weekend again, so over the course of a year of doing that and working, my money was being eclipsed selling art from what I was making at my job. I said, "This is ridiculous, I've got to pour all my energy into that." That led to a eight year odyssey, traveling all over the United States, putting 280,000 miles on my van, until-

Patrick: Wow.

William: Yeah, but in the same sense, people ... nothing comes easy and to this day it's still not easy. You've got to do work, you know. Do you agree with me?

Patrick: Yeah. Absolutely, you've got to do the work. What I love is, you started painting, and it's crazy because you got started late in life, practically speaking.

William: Late in life.

Patrick: Maybe you were a doodler and everything else but late-ish in life than most artists, right? You got started and you had a particular style and you tried to sell it, which was your series of women. It didn't work, you weren't seeing the success, you weren't seeing the sales, and then you pivoted and found great success with the new series and you've been at it ever since.

I think that point is so profound when I heard that. It struck me so heavy because there are so many people, artists out there, that start putting their artwork out there, they don't get any action, they don't get any love on it and they're competent in what they do. They're a good artist, or they're a good photographer. They have the chops and they try and sell it, and it doesn't sell, and as a result of that they're like, "Art never sells online. This is just terrible, it's too hard to be an artist," and they get into all those negative Nancy business.

What you don't realize is, if you want ... No one's calling you a crappy artist, you probably just have a crappy subject matter. You've got that subject material, art is no different than the business world. The history is littered with stories of great entrepreneurs that started one business that didn't work, pivoted to another one and had great success. It's like you went and did that on the art side of things, and I think that's profound in and of itself.

William: Yeah it is in a sense and I appreciate the nice compliments. I was talking with a buddy of mine yesterday and I was discussing because I was having problems with his business and he wanted a little input from me. I said, "You know, I look at the Sacred Heart series, my series of iconic people and musicians, it's like my dark side of the moon, my Pink Floyd Dark Side of The Moon. That was on the charts for years, okay? Of course as an artist you always want to create new stuff but if this thing over here is doing really well for you and people like it, why stop doing that? You know what I mean?"

Patrick: Yeah.

William: I'm doing other side concepts but right now those paintings are the ones that sell, so the idea is, is if you're an artist it's a God given gift. It's probably one of the purposes why you're on the planet this particular in the history of the world, so just because one thing isn't successful continue, you can't stop being an artist. If you're an artist you can't stop being an artist. You know what I mean?

Patrick: I love that. Yeah, I love that. I love that. That's great feedback. To go back and unpack one other thing further, 220,000 on a van, you've put in the work there. How many different shows was that? I know you built a following out of that, I'd love for you to unpack a little bit how you built that following? Were you gathering email addresses? Were you writing down phone numbers, mailing addresses? How did you do that? What was that whole circuit about? I'd love to hear some more about it.



William: My content, my subject matters, I'm passionate about music and I paint musicians. That's what I'm kind of known for. In a given year I would do 25 to 30 shows a year, and at those shows I made friends, I sold artwork and I got people's email. Everybody who I got an email from essentially I touched, you know what I mean?

Patrick: Yeah.

William: There's nothing like going out there and touching people. To get back to Art Storefronts a little bit, I've talked to a number of potential ... People call me up for reference or recommendation, and I have no problem talking to them. I don't care if you're just starting out as an artist or if you're an established artist. You've got to spend a little bit of money on marketing yourself. The primary way to do it is with a website. It's a business card and a website. All of a sudden you're an artist. Trust me, if you're an artist paying a photographer, whatever it is you do, if you believe you're an artist, you're an artist. Does that make sense?

Patrick: Yeah, it does.

William: Okay. I probably diverted a little bit from what you were wanting, but I am pretty much sold on Art Storefronts and it has increased my business significantly because of how organized the platform is, how easy it is for the end user to use and more like the wall preview feature, I tried to do that on two different websites and it looked crappy, but with the [inaudible 00:16:43] platform it works great. I point people to it all the time. I get customers on the phone with me and I say, "Just go the wall preview feature and look, that's the size you need." When you're buying artwork online it's so hard in your own mind to figure out dimensions. People obviously always want to go smaller because it's cheaper, but if you've got that wall preview feature it really helps.

Patrick: Yeah, buying art is such a visual experience and it's so much better done

in person. Right, okay, great, but the whole world buys things online now, so it's like, how do you make the online experience as close as possible to the offline? I think the visualization that you get with the wall preview is absolutely critical. I couldn't agree with that more.

William: Yeah. Yeah.

Patrick: You did the 220,000 miles and the years and years of going to shows and building your email list. Throughout that whole process were you email marketing to those people as well? Were you constantly emailing them?

William: Yeah. I think it makes sense to reach out to people at least once a month. That's what I try to do now. Give them an offer, tell them a story, introduce them to new paintings that you're doing or new photography that you're doing, and keep them in the loop. That's marketing 101 right there, and then you align that with a Facebook presence and you're trying to build your email addresses and your Facebook presence. I think even more now that Facebook presence is becoming more and more important.

Patrick: Yeah, because the entire world is on Facebook. It's a great, great way to get content touches.

William: I agree. I'm not even as good at it as I'd like to be for sure. I'm pretty active. I'm experimenting now, I'm always looking for different ways to reach more people so I'm experimenting right now with an online social media advertising company to see how that goes. Maybe in six months we'll be able to talk and I'll give you a progress report on that, because it's brand new. But I'm always like the guy who says, "You've got to spend money to make money, and it's better to be lucky than good a lot of times."

Patrick: Yeah. It's doing the work. It doesn't matter if it's the 220,000 miles on your van or if it's the hours and hours and hours spent on Facebook. We as a company are so incredibly bullish on Facebook, we love it. If you listened

to the two podcasts previous to this, it's all about what I think is the secret sauce and the recipe for Facebook. But more than anything else, artists love overthinking it. Look, Facebook is a completely visual platform built on images. That's what it was built on. What do you guys create? You create images. This is a match made in heaven, it's perfect, so don't overthink it, get on there and share your amazing stuff. Do it often and see where it ends up.

William: Exactly, and then point them to your website, right?

Patrick: Yeah. Yeah.

William: [crosstalk 00:20:11] out on my website. Here's 20% off. Here's 30% off. I [inaudible 00:20:17] nothing times nothing equals nothing, so even if you're giving away a nice discount people are going to be buying your work, putting it up in their homes, in their bars, in their offices or wherever and other people are going to see it and get curious.

Patrick: Yeah. Yeah. Let me ask you, how many years ... You have a gallery now, which is the next thing I want to pivot to. How many years into that 10 year career did you start the gallery? What's been your experiences owning the gallery thus far?

William: I live in a beautiful space, a beautiful part of the world. My wife three and half years ago got pregnant and she's from Mexico and she lives in a city called Queretaro, which is about 45 minutes to an hour from here. I immediately thought, not having any living ... I have eight brothers, my parents are gone, I don't have a family. I said, "I want that kid to grow up with a family." San Miguel was a no brainer to me because I've been here a handful of times. There's American expats here, a large number of American expats so I knew I could speak English.

Patrick: Yeah, and it's an artist town. It's an artist town.

William: Exactly.

Patrick: The place was erected by artists, yeah.

William: That's what I was getting to. Yeah. It was really put on the map by artists and there's a huge art scene here. I can down here, spent some time figuring the place out and was fortunate to find a really cool space on a good street and just opened the doors, did a little bit of marketing as far as Facebook marketing, threw some parties, advertised in the paper, but the experience has been great. I just sold a couple of pieces to a woman from Brazil. I sold art to people from Japan, from Argentina, from France, all over the United States and Mexico. Being here I'm broadening my scope. I'm going international brother.

Patrick: Amazing. Out of curiosity, the stuff that you sell in the shop down there, do you get that printed in Austin and then shipped down to Mexico or are you printing it in Mexico?

William: No, I made another financial decision a few years ago to invest in a printer. Of course that thing paid for itself because I break things down into three different categories. There's the person that's going to buy a coaster or a print. Then there's the person that's going to buy Giclee canvas, spend anywhere from \$150 to \$600. Then there's the original buyer.

People out there generally want something cool on their wall, so you've got to give it to them in their price range. I invested in a printer so I do my printing here in Mexico for my Mexican clients and for my international clients. All the orders from the United States I just plug in my order on my website and [crosstalk 00:23:38] in Austin.

Patrick: No way. Sick.

William: Yeah man.

Patrick: So they don't have to fly home with it. They don't have to fly home with it, you just ship it right ... Wow, so you've got [crosstalk 00:23:48] You've got the combination going on. Going on a brief aside here, because you're running the same system, which is hilarious to me, and this is so personal to me because as I'm on this podcast, there's literally a shop three doors down from your gallery where I bought a light. San Miguel's also known for the metalwork. I bought this light and I'm now looking at this light that never got installed because when I was pushing it in the baby stroller it fell out and it broke, so look what happened to me with having to actually physically carry it home.

The aside was that there's this clothing company here in the United States that's called Bonobos, and they've done kind of a revolutionary thing where they have stores in all the major cities but there's only samples in the stores, there's no clothes that you take home. You go in, the guys sit there with the iPads, you try the stuff on, you figure out your fits and everything else. They type your order up and then boom, they just ship it to you, and you don't walk out with bags or anything. But they're actually retail stores and the amazing thing is you've got that going on too. This is actually the first I've heard of it.

William: Yeah, that's what I do and then also I learned that from years of doing shows where my [inaudible 00:25:07] at my shows was essentially my show room and I had free shipping signs throughout my booth to make people comfortable with the idea of making a decision. They order it and then I ship it to them, off the wall. They order off the wall and I ship it to them.

Patrick: Yeah. Yeah, amazing.

William: I guess it's kind of similar to what you're talking about, those stores.

Patrick: Yeah. Yeah, yeah, it's the exact same model which is great.

William: Yeah, and all those people out there listening, another tenent of sales is whatever it takes to make it easiest on the client to make a buy-in decision, you want to push those buttons, right?

Patrick: Right. Right, make the sell easy.

William: I digress.

Patrick: No, no. Are you kidding me?

William: Yeah, [crosstalk 00:25:57] trying to do.

Patrick: You digress, you're the most interesting man in the world right now. You're living in Mexico, you've got the online/offline hybrid. I think this is a good, great place to end it. I don't want to be ... I want to be not selfish with your time because I want get you back on here.

William: Appreciate that.

Patrick: I think to close things up, the fact ... the other thing that you blew me away with that I love is that you're right, and so many people miss on this, on the three pricing tiers. We have so many people that I see that come online and they're not seeing a great level of success with their marketing efforts, and it's because you have to have a price point for these people and their budget, whatever it might be.

There's people that might love what you do and love your products, but if you've only got originals in there and your originals are only \$2,500 and up, there's a whole heck of a lot of people that might love what you do, that might be willing to pull a credit card out of their wallet and give you money but you don't have anything in their price point. There's the integrity of the

artist, I get that and all that, but do you want to be successful as an artist or do you not? You've got to make some business decisions.

William: Yeah.

Patrick: A great one is those three pricing tiers and understanding those three people, those are three different buyers.

William: Exactly man. You know, it took me a while to figure that out but I figured out. You said something really interesting, the thing about integrity. I get that too. I think a lot of young artists think that they need to be in a gallery or that they're going to be an overnight success because they're God's gift and all that, but the truth is, is that you've got to go out and find your market. You've got to make it accessible to people in all different walks of life. I was just seconding what you said there. Yeah, that's been my experience.

Patrick: I love it. Let's close it up with this, I want to ask you one final question and that's, to the people that are just getting started, and throughout the evolution of the Art Storefronts business here's what we found, and then maybe I'll give the context and I think it will make the answer easier.

William: Okay.

Patrick: We found that for people that are starting out, you have to pass the does-my-art-suck test. It's very easy to do. If you have sold art offline to people that are not named mom, girlfriend/boyfriend or best friend, then you've passed the test, right? If you've sold offline then you can bring your business online. If you haven't done that, you've got work to do. Go figure out how to do that. Go to a show, do whatever you do, but once you've done that presumably you could sell online. For those that are just starting now in their online journey, what's the one piece of advice that you would give those folks?

William: First of all this is the frustrating to me, it was the frustrating thing when I was starting out, but it takes a little bit of money to get started and you've got to invest in yourself. The most crucial thing you can have as an artist is a website and a business card. That's where you start because you talk to people, you talk to strangers, you talk to your friends, "What do you do?" "Well, I'm an artist." "Oh really, you're an artist? What kind of work do you do?" "I do this. Here check it out, it's on my website, and by the way here's a 20% discount if you're interested in buying anything." Start with a website, that is my crucial suggestion.

Patrick: Love it. Love it. Let's leave it there. I would say, I don't know if you listen to podcasts, I listen to a million. They always end with, "So where could people find you online?" I wouldn't worry about it, I know all the places that people can find you online. I'll put it in the show notes and I'll put it everywhere for you. I'll take care of it.

William: Man, this is awesome.

Patrick: I'll even throw in a photo of your gallery because it's funny, when I was down there with my family I actually saw your gallery, popped in, took a photo and I've got it. I'll include that in too.

William: That's crazy.

Patrick: Yeah, but thank you.

William: Of course I wasn't there, right?

Patrick: Yeah, standard. Next time though, next time.

William: I wasn't there when you walked in. Alright man.



Patrick: Next time for sure, I'll be back.

William: I just want to give a quick mention to Art Storefronts. It's really, really made a dramatic difference in my online sales. I appreciate all the hard work and the ingenuity and the enthusiasm of everybody that I've worked with over at Art Storefronts, including you man. You've been awesome today. Thank you for honoring me with this podcast.

Patrick: No, careful with that flattery, it will get you everywhere. We're going to be calling you every two weeks.

William: Man, that's awesome.

Patrick: Thank you. Thank you. Thanks so much for being on there. Can't wait to bring you back, we'll have a great weekend.

William: All right, one other thing, okay?

Patrick: Yeah, go.

William: For the people listening, I'm a pretty open person, I'd be more than happy to help you with your experiences. You can reach me off my website and don't be afraid to call me because I'm a little bit better communicator on the phone than I am answering all my emails all the time. I'm open to people that are out there scratching their heads or wondering about Art Storefronts, about the experience. I'm just opening the door for people, okay?

Patrick: Appreciate that though, that's awesome. Talk soon.

William: All right buddy, take care man.

Patrick: Guys I hope you enjoyed that interview with Bill Stidham. Love that dude, just epic dude and I really do think he's got a great story. I think there's a tremendous amount that I got out of that so I hope you guys did too. I love the fact that he lives and works remotely and he's not just surviving but he's thriving and supporting his family down there in San Miguel de Allende which is such a beautiful place. I loved hearing about how hard he's worked. He just hustles, bottom line the guy works really, really hard and he's reaping the benefits.

I loved his insight on the three pricing tiers and how important that is. That's something that we talk about a lot of times, having price points for intro level buyer, medium buyer and then having price points for higher end buyer. I love the email marketing portion. I love how he runs his gallery. I think all of that's incredible, but my favorite part there without question from that entire story is the fact that he just barely made it. He just barely made it to where he is, he almost quit.

Because before he moved down to Mexico, or occasionally he comes back, he's from Austin, so he's popped into the Art Storefronts office a couple of times. One of the guys in the office told me that, "Hey, he pivoted. He pivoted," and I think it's an incredible concept, period. In his case like he said, he was painting the women series and hustling with the women series and trying to sell this women series and doing the best he could, and it just wasn't getting the job done. He honestly considered hanging it up, quitting and moving on. What did he do?

He pivoted to a new series, started getting traction and he rode that to all the way where he is today. I think that's amazing, an amazing part of the story, really motivating and encouraging I think more than anything else. Again, I see so many different Facebook comments and I see so many different email replies to our autoresponder and [inaudible 00:34:06] what artists struggle with and where they are?

I think it doesn't matter if you're a photographer, a painter, a mixed media guy. Especially the photographers, right? Because there are so many people that have an incredible digital camera now and that are technically

proficient and can take phenomenal images and know how to operate the camera and have the really good lenses, but across the board, it really works across the board. If you're good at your craft and you're not selling and you're not making a living at it, it does not mean you suck at what you do.

It honestly doesn't mean it sucked when you do it, it means you perhaps have not developed something that the market wants and you need to pivot. You need to consider pivoting. You need at least put some lines in the water to pivot. I think that's a subject that we need to get into more in this podcast, what that would look like, how you would go about that, what are the most efficient ways to do that and start testing some new ideas. Because I really do believe that sometimes one little step like that is the difference between success or failure, and it certainly was in this case with Bill's story.

I'm super into the tech world and as I think about tech, let me think about some companies and rattle off five or six companies that started as different businesses, pivoted and that you might know. Like for instance Facebook, something different, pivoted. What about Instagram? Completely different business that the founders had, they pivoted. What else? Twitter. That's right, Twitter, another one. Completely different business, pivoted.

You want to go back even further than that in tech? Apple, they pivoted, completely different businesses. Look at those incredible success stories that happened because those companies went a different direction. No one was calling them crappy entrepreneurs. No one was calling them that, they just went and did a different direction, looked at it a different way, and blew up to be these companies that they are today. I think if Bill did certainly there's many others that are out there that can do it. It's something to think about, you've got to go after a good market where there's demand and have a good, strong product.

Anyway, enough with my rant. Really hope you enjoyed the episode. To get the show notes, any resources, all of that, that's mentioned in this episode,

you can go to the [artmarketingpodcast.com](http://artmarketingpodcast.com), we've got everything on there. Love for you to subscribe. If you're enjoying the show love for you to hit iTunes and leave us a five star review please. We run on reviews. We need them. I'm dying for them. I look at them everyday, not really, but sort of, maybe. If you could leave us a review it would be really, really appreciated. That's it for today. Thanks for listening.