

# **Step 2: Elicit Their Problem**

## **Toolbox Teleclass Transcription**

**By Debra Russell**



**Multiple Streams of Art/Music Income**

**Be Seen: Promotion, Marketing and Sales**



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## INTRODUCTION

So welcome to the March 2008 Toolbox Teleclass, which is about step 2 in our Multiple Streams model, and it is Elicit Their Problems. So, has anyone else joined who wants to say hello since I dropped out? Anyone else want to announce himself? Okay. Well then, I'm going to leap right in.

### MULTIPLE STREAMS MODEL

So, I'm going to be building on this Multiple Streams concept...this Multiple Streams model, which was introduced in the [Multiple Streams of Art Income call](#), and then we've been kind of filling in the steps. So just to give you guys an overview or a review of what those 8 steps are.

#### *DISCOVER NICHE*

Step 1 is Discover Their Niche.

#### *ELICIT PROBLEMS*

Step 2 is Elicit Their Problems.

#### *FIND SOLUTIONS*

Step 3 is Find Solutions.

#### *CHOOSE PACKAGING*

Step 4 is Choose Packaging.

#### *GENERATE TRAFFIC*

Step 5 is Generate Traffic.

#### *CONVERT PROSPECTS*

Step 6 is Convert Prospects.

#### *STRENGTHEN RELATIONSHIP*

Step 7 is Strengthen Relationships.

#### *BOP POSITIONING*

And step 8 is Your BOP Positioning or Your "Bold, Outrageous and Provocative" positioning.

And then I have that as step 8, because it's very often very hard to really land on what your BOP is until you've been working in a niche for a while. So, it takes some getting used to a particular niche, before you can really kind of clarify and get really strong in your BOP.



Step 2: Elicit Their Problem

So, in tonight's call we're going to be focusing on step 2 which is to Elicit Problems. Now in the world of arts and entertainment, which is our focus very often, it's less about their problems than it is about their desires, their wants, and their needs. So, we're going to be talking about how you discover those things tonight.

### THE MULTIPLE STREAMS FORMULA

*YOU + YOUR PASSION + YOUR CUSTOMER'S NICHE + YOUR CUSTOMER'S PROBLEM + YOUR SOLUTION + THE PACKAGING/FORMAT OF YOUR SOLUTION = NEW INCOME STREAM*

I want to also remind that the Multiple Streams formula for success is you, plus your passion, plus your customer's niche...that's about them (not about you), plus your customer's problem (also about them not about you), plus your solutions to their problems, and the packaging or the format of your solution. And if you combine all of those things that equals a new income stream.

### THAT SABOTAGING BELIEF

So that's the kind of the overview of this whole process and what we're going to be focusing on tonight is eliciting those problems. So, I promised in my description of tonight's call to give you the one big belief that will guarantee to sabotage your career. You guys all want to hear what that is?

CLEAR THE ONE BIG BELIEF THAT WILL SABOTAGE YOUR CAREER:

*THAT YOU ALREADY KNOW WHAT THEY WANT, NEED AND DESIRE!*

So I'd like to you know get that elephant out of the room. The biggest mistake is that you think you already know what they want, what they need, and what they desire. You think they already know, and maybe you do and maybe you don't.

So I'm not saying you're wrong, but I am saying maybe you do and maybe you don't, and more often than not, even if you're right, you don't use the language to describe it. And so, they may not recognize it when they hear you talking about their problems and how you're going to solve them, because you are using your language, not theirs.

**Your job in this step is to ask, then shut-up and listen!**

So your job in this step is to ask and is to be quiet and listen. So one other huge thing that you need to be clear about this is that it's not what you want to sell.



BONUS BELIEF YOU MUST CLEAR – THAT IT'S NOT WHAT YOU WANT TO SELL,  
COMMUNICATE, GIVE THAT IS IMPORTANT

*IT'S WHAT YOUR AUDIENCE WANTS TO BUY.*

Communicate or give. That's important. It's what they want to buy, which in a way is a relief because it's not about selling anything. It's about discovering what it is they want to buy and packaging your material in a form that they recognize what they want. Does that make sense to you guys?

### 3 WAYS TO EXPLORE WHAT YOUR NICHE WANTS, NEEDS, DESIRES

So I want to give you three ways--three primary ways--to explore what your niche wants, needs, and desires, and I will tell you that this is by no means a complete lists. There are a lot of ways to explore this question and more ways are being invented all the time, because...as our communication technologies shift and change and evolve.

Those that tremendously impact what you can do...and the kind of money that you had to spend 10 years ago to do this step is...it just, you know, used to cost...took hundreds and thousands of dollars to do market research, and now you can do so much for very little or nothing.

#### EAVESDROPPING, LURKING, SNOOPING AND SPYING

So, I'm focusing mostly on the free stuff because where do I spent my time on. And of course, there are ways to, you know, spend some money on market research, but you don't have to anymore. So the first of these three ways is through eavesdropping; otherwise known as lurking, snooping, and spying.

#### *NICHE SPECIFIC GROUPS AND FORUMS SUCH AS YAHOO GROUPS, GOOGLE GROUPS*

You want to spend time in your niche specific groups and forums. You can find those on Yahoo groups, Google groups, and a lot of the larger organizations also have forums. Now most of the time my clients are spending their Google groups and Yahoo groups and forum time on groups that focus on their line of work.

So, musicians hang out on the Taxi forum or on other lists that are about musicians. And artists hang out on forums and groups that are about visual artists, and writers hangout with other writers. And that's all really great and supportive, and I encourage you to use those for support and for learning about your business, but this is not—you are never going to find out about your niche this way, because your niche is not you. Your niche is them.



So, you want to hang out on the niche specific groups. Now when I decided I want to work with musicians, I joined all the Yahoo groups I could find for musicians, because that was my niche. You guys get that? So what you want to do is you want to go there, and you want to look. You don't want to market to these people. You do not want to be posting where your gigs are or where they can come and see your artwork. No. This is for you to lurk, to snoop, to spy.

Because what you want to find out is what are their problems? What are their needs? How do they talk about what their lives are like? What kind of language are they using? What kind of catchphrases or jargons are they using? Because it's really important that you speak to them in their language not yours.

*MAGAZINES, EZINES AND BLOGS THAT SERVE YOUR TARGET MARKET* [HTTP://WWW.EZINE-UNIVERSE.COM](http://www.ezine-universe.com), [TECHNORATI.COM](http://www.technorati.com)

So, you hang out in groups and forums. You can also learn a lot from reading magazines, ezines, and blogs that serve your target market. A great way to find ezines that serve your target market is a website called [www.ezine-universe.com](http://www.ezine-universe.com) for searching what blogs are out there servicing your niche.

You could go to [Technorati.com](http://www.technorati.com), and those websites will also be listed on the website when this call goes up as a recording. So, doing some reading on blogs, on ezines, on trade mags that are specifically appealing to your target audience. To find out what is important to them.

#### *YOUR SUCCESSFUL COMPETITION*

You can also snoop and spy on your successful competitions. If you know there is an artist out there targeting your niche, get on their mailing list, read blogs, go to their Myspace page. Find out what they're doing that's working. And again, you know, ask what's working.

*SOCIAL NETWORKING SITES – FACEBOOK.COM, MYSPACE.COM, STUMBLUPON.COM, TWITTER.COM*

You can do some of this on the social networking sites on [Facebook.com](http://www.facebook.com), on Myspace. Stumbleupon or Twitter are also other good places to find out what they're interested in. And finally, you can go to their conferences, to their trade shows, and other places that your niche is hanging out.

#### *CONFERENCES AND OTHER PLACES THAT YOUR NICHE IS HANGING OUT – DON'T SELL – LISTEN!!!*

When you first start out with this, I recommend against selling yourself there, because your primary focus needs to be listening, not talking. Okay? Any question about that first way to explore what your niche wants, needs, and desires.





Step 2: Elicit Their Problem

I fully expect--I actually think I'm going to get through all of the materials in this class within the hour. So, if you do have questions. we'll definitely have some time at the end to answer any questions.

## POLLING

The second way to explore what your niche wants, needs and desires is through polling. Is through surveys. Now you do it-- you can set up a survey on your website. You can set up a survey in your newsletter. A lot of newsletter systems also offer, for a small fee, the ability to do a survey or you could do it casually.

### *SURVEYS (ONLINE, EMAIL, IN PERSON)*

I know that when Wendy and I first started Artist Edge, it was the first thing we did. We had about...I don't know...maybe 75 people or 100 people between the two of us, and we just sent out an email to all of them and said, "What are your biggest challenges? What do you need? What do you want?" And that's really how we found out how to target our material.

So you can also do stuff at your gigs. So for example, if you're handing out postcards, the 3x5 postcards for people to sign up on your mailing list. You can put on there a small survey. And you can give them a reward for answering those survey questions.

You can do a raffle or you can giveaway stickers or you can...just something to reward them for giving you that information. Most of the time if you ask someone a question, they will answer it.

### *R&D TEAMS*

We're trained to answer questions from at a very early age, right? You know. So finally, the best thing you can do for finding out about what your niche wants, needs, and desires in the realm of polling is to create an R&D team. A Research and Development team.

Now ideally this team is made up of people who are already your fans. So this is not really something that you would nes...well I mean you could, but you necessarily want, like your cold market. You really want your warm market to be involved in this.

And for example, if you go to my regular newsletter sign up, you'll see that there's a place to click a category called R&D team, and when I design a new product, my R& D team is the first to hear about it.

When I want to find out what people want and need, my R&D team are the people that I ask, because I have about 300 people on that list right now. But it's how we came up with the name Artist Edge, it's, you know, it's just been a huge resource.

You can invite people...and you can do it casually or you can do it more officially through your fan website, but to get your fans involved in the development of your business... The call with Tiana talked a lot more about how to do this in a lot more details... About how you



### Step 2: Elicit Their Problem

can kind of work on what is actually step 7 in the Multiple Streams model, which is to strengthen your relationship. There is no better way to strengthen your relationships with your fans than to invite them to play with you in your product design and development. So that can be very cool.

#### INTERVIEW THE EXPERTS

##### *WHO IS DOING WHAT YOU WANT TO DO?*

So, the third way to explore what your niche wants, needs, and desires is to interview the experts, who are already doing what you want to do, and you can interview them.

##### *INTERVIEW THEM!*

You can take them to lunch if they're local. You can send them an email and ask permission to have a phone call with them.

Very often people who are in a successful place are willing to act as mentors for people who are kind of coming up through the ranks. Now, not everyone will be willing to do this, but I found that the people who are truly successful very often can be quite generous with this.

And I've gotten a lot of really tremendous support just by asking if I could pick someone's brain or asking for support. That's how I established my relationship with Terry Goldstein was by asking if I could pick her brain about some things. It can lead you to some very interesting places in joint venturing down the line with people who are kind of step above where you are now and where you want to get to be.

So that's what I recommend. You can also create relationships with these people by going to trade shows and conferences. And again, not trying to sell them, just hanging out. Just hanging out and creating relationships with them. And then later, following up and asking for support or asking for help.

#### TWO-TIERED APPROACH

So when you've identified who you want to ask questions and where they're hanging out—actually, you know what? Let me back up and talk a little bit, before you do that, because of the unique position that you guys are in as artists, you really have 2 tiers of people who are your customers or your clients.

##### PEOPLE WHO PRESENT YOUR WORK

You have the people who present your work for you. In other words, the venue owners, the gallery owners, the A&R people for record companies, the music supervisors, if you're selling music to television film or the publishers, right?



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In the world of writing, you know, I'm talking about agents and publishers. So, you know, these are the people who present your work to be purchased by your end buyer, by your fans. So that really, they really are customers though.

I mean...don't you experience when you call a place to book a gig, don't you experience that you're marketing to that person? That they're buying into your product and into your service? So they are absolutely your customers. And what they want and need is really different than what your fans want and need. Agreed?

And the way that you are marketing to them is also really different than the way that you are marketing to your fans. Your marketing to them with a marketing package, with a one sheet, right? With EPK on Sonicbids, and for those of you guys who don't know what it is, it's an electronic press kit. This also could include press. It could include radio, right? You're also marketing to them. So you want to identify what you're niche is in a business to business side.

What is your niche in the presentation world? What is your niche in the presentation world? And specifically, what do they want and need? For example, if you decided that you want to do house concert, then one of the best ways to find out about what house concert presenters want and need is to look on the Yahoo group for house concert presenters. You don't post that you're looking for gigs there.

*WHAT DO THEY WANT AND NEED?*

You might not even post there at all, but you can look and listen and find out what are they complaining about. And what are they struggling with? And what are their problems and how can you as the artist be an amazing solution to their problems. And to show to them in a way that they're not used to their artist showing up.

PEOPLE WHO BUY YOUR WORK

One tier is the presenter. The 2nd here are the people who actually buy your work, your fans. And Identifying who your fans are in a niche perspective and where they're hanging out, and then go hangout with them and find out what they want and they need.

*WHO ARE YOUR FANS?*

*WHAT DO THEY WANT AND NEED*

So I want you to think about this in a two tiered approach, because the way that you set up your fan website is going to be different and should be different and use different language than the way you set up your EPK, because you're speaking to different wants, desires, and needs. So now that you know who they are, you know where they are, and you've started kind of hanging out with them and creating relationships with them, what do you ask? What are you going to ask them? And there are really 2 important questions to ask them.



And each of these questions can be asked in a multitude of ways, depending on the niche. So, you want to again, in the languaging of the question, be niche specific.

## 2 MOST IMPORTANT QUESTIONS TO ASK THEM, NOW THAT YOU HAVE THEIR ATTENTION

THE FIRST TYPE OF QUESTION IS THE 'MOVING AWAY FROM' QUESTION.

So, the first type of question is the moving away from question. Meaning what's their pain. What do they want to eliminate? What do they want to move away from?

HERE IT IS: WHAT ARE THE THREE BIGGEST PROBLEMS YOU ARE EXPERIENCING WHEN IT COMES TO XYZ?

So, the question could be something like "What are the 3 biggest problems that you're experiencing when it comes to presenting music?"

*YOU CAN ASK FOR THREE, TWO OR ONE THINGS, IT'S YOUR PREFERENCE. THE SIMPLEST IS OFTEN BEST, SO WHEN IN DOUBT, JUST ASK FOR ONE.*

Now you can ask for 3 things, you can ask for 2 things, you can ask for one thing. It's your preference. The simplest is often best. So when in doubt, just ask for one. That's certainly how I came up with the top 10 challenges or the top 10 obstacles were to ask for "what's your biggest obstacles" and then I just tallied them. You know, what were they?

So, what is the 3 biggest problems for your fans? What is the biggest problem you have when you think about going to see art? Or what is the biggest you have when you think about going to hear music? Or what is the biggest problem you have when you go into a bookstore and are looking for a book?

This is the kind--or to the iTunes or, you know, fill in whatever. Right? That's the first type of question is. The "moving away from". It's the pain question.

THE SECOND TYPE OF QUESTION IS WHAT COULD BE CALLED THE 'MOVING TOWARD' QUESTION:

WHAT ARE THE THREE THINGS YOU WOULD LIKE MOST WHEN IT COMES TO XYZ?

The second type of question could be called the "moving toward" question. It's the pleasure principle. So for example, what are the three things you would like most when it comes to buying art? What are the things that you loved the most about being turned on to new music. You guys get this?



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I mean it's pretty straightforward. It's pleasure. It's pain. You want to know both because you want to incorporate both in all of your marketing materials. If what you're getting from them is that when they go to see a live concert that the bass is always too loud, you know, then in the length of that particular niche, then in the language of your promotion, you can talk about your found safety. You know, a pleasant, melodic experience. You guys see what I'm talking about?

**SPECIAL NOTE: PAY SPECIAL ATTENTION TO THE PRECISE LANGUAGE THE ANSWERS**

**COME BACK IN.**

So, you want to pay special attention to the precise language. The answers come back in. "Are you sick and tired of having your eardrums busted open every time you go to see music? Well, if you come to see my band..." Okay?

**YOU WANT TO USE THEIR LANGUAGE IN ALL OF YOUR MARKETING MATERIALS!**

You want to use their language in all of your marketing materials

**THINK OF YOUR NICHE MARKET AS A WEATHER SYSTEM.**

*FROM TIME TO TIME NEW CONDITIONS WILL ARISE. RAIN MIGHT COME THROUGH, AND THEN DISSIPATE. OR IT COULD BE SUNNY FOR A WHOLE SEASON.*

See you want to think of your niche market as a weather system. From time to time new conditions will arise. Rain might come through and then dissipate. It could actually be sunny for a whole season.

*WHEN NEW THINGS DISRUPT A NICHE MARKET, THAT MEANS NEW OPPORTUNITIES.*

*PERHAPS A POLITICAL EVENT, NEW CULTURAL TREND, TECHNOLOGY OR SOCIAL CONDITION WILL GENERATE NEW SITUATIONS IN YOUR NICHE THAT YOU CAN THEN SERVE.*

When new things disrupt the niche market for you, those are new opportunities. A political event, a cultural trend, a technology or a social condition will generate new situations in your niche that you can then serve.

So many people--I remember this happening when I was really involved in making movies back in the early 90's when video recorders were taking over the market, and everyone was terrified that no one would go to see a live movie ever again. The people who made a killing on that stuff, Blockbuster!

They saw a niche. They saw a need. They saw people wanting to stay home and watch movies, and they provided quick, easy, cheap ways to do it. So just because it might look to you it's getting harder and harder because nobody wants to come out to see live music or it's getting harder and harder because of the economy or because of whatever these are opportunities.



KEEP LISTENING AND YOU'LL BE ABLE TO RESPOND, INSTEAD OF REACT. AND YOU WILL BE ABLE TO DIFFERENTIATE YOURSELF FROM YOUR COMPETITION – WHO USUALLY TENDS TO TALK AT THEIR AUDIENCE INSTEAD OF LISTEN TO AND RESPOND TO THEIR AUDIENCE. You have to find out what they want and need in this changing environment. And find a way to fill that want and need. So the key to this is to keep listening and you'll be able to respond instead of react.

To keep your mind open so that you can be looking for the opportunities, instead of grumbling about the challenges. And the biggest and the most important part of this is that you'll be able to differentiate yourself from your competition. I have this memory--I was leading a workshop on marketing, actually for a bunch of visual artists.

And a woman stood up and she wanted some help. She wanted some coaching on marketing her artwork. And so I asked her, I said "Okay, I'm a customer. Describe your work to me." And she started talking about how she mixed colors and the kinds of paints she used and her special brush techniques. And I look at her and I said, "You lost me after the third word because it's not about me. It's about you."

And that is the mistake that 99% of your competition is making all the time. The best way for you to differentiate yourself is to talk about them. Their wants, their needs, their desires in their language.

Because what you want is for people to see themselves in you. To see themselves in your art. To feel touched by who you are and what you represent and what you're communicating, and the only way you can touch them is to talk to them in their language about their life.

Otherwise, it's just more of "what have you done for me lately? And that's about my eyes. What do you think about my eyes?" Right? So the key focus is about them. It's about your niche. And this is why just to backtrack to step 1, this is why niche marketing is so powerful and so important, because you cannot create language that speaks to demographics nearly as well as you can create language that speaks to niches.

The broader strokes you use in your language, in your materials, the weaker it gets, the less effective it gets, and the more money you're going have to spend to make the same impact. The narrower, the more specific, the more defined, the more human, the more individualized your market is, the more powerful you'll become.

Okay so that's the bulk of my material. I like to just open it up for questions. So if you guys have been on mute...and I appreciate you for being on mute...please take yourself off of mute and, you know, this is your opportunity to ask questions about this piece or really about any of the multiple streams pieces that you're struggling with. So I'm opening it up.



## COMPLETION

Roxanne: Hello this is Roxanne.

Debra: HI Roxanne.

Roxanne: I just want to kind of clarify some things. When you were talking about the 2 tiered and you were talking about website, are you suggesting that we have 2 different websites? One for the business client and the other for the end user?

Debra: You might. You might or you could have different landing pages within the same website. So for example, you could have a landing page that is, you know, roxanneworthington.com/EPK and that's what you would send as a link to your galleries. Right? Or and you could also have, you know, roxanneworthington.com/fans, and that might be the link that you put on your materials that are basic--you know, the postcards that you send out to people about upcoming events, you know, all of your promotional materials. And you would want to put that also on the back of your printed--you know anything that people walk out of a show with.

Do you need to have 2 completely separate websites? Probably not. Do you want to have the navigation really obvious? Yeah. "Galleries go here."

Roxanne: Yeah, that'd take some thinking on how to set something like that up.

Debra: Not necessarily. It's become so inexpensive now to host a really simple, basic website. It's like you know, \$3 or \$4 a month. You know either with GoDaddy or 1on1.com or you know, any of the main hosting sites. That to put up a one page or a 5-page site for... that is niche specific is becoming more and more doable.

And once you've set up one site, to hone and to specify a site for another niche market is really just a question of changing maybe some of the images and a little bit of the language. And it's just a copy and paste. Does that make sense? Do you what I mean by that?

Roxanne: Yeah, I kind of do. I'm not really very web savvy, and I have kind of have a really elaborate website, but it is structured totally for the galleries as opposed to fans. I'm not sure how I would--I hear what you're saying, but it will take some thinking to how I could either make that or, you know, go get another site totally, which I'm not—

Debra: But you don't need a really, really--my point is you don't need a really, really elaborate site that's just for your fans, because you can interlink between them. If there are things on your main website that you want your fans to be able to see, then you just create a link to it. You know, so it doesn't have to be separate pages.

Roxanne: Right.

Debra: The other thing that is for you, because you're a visual artist, you might think about having it hosted like, you know, through Amazeart.com or one of these other hosting sites, if



really what you want to do is have a place for people to be able to buy. Because the galleries, you are not looking for them to buy.

Roxanne: No, in fact, I prefer not to even have prices on them.

Debra: Exactly, but for your fan site you do, because you want to have a funnel of different price points. You do want them to be able to buy, so you could host that on Cafepress, you know, something like that, where it doesn't necessarily have to be an elaborate thing.

Roxanne: Right.

Debra: Is that helpful?

Roxanne: Yeah, it is. Actually, it made me consider too, at least in the visual arts, there are websites that are just selling sites.

Debra: Yup! Tons of them. Digital Railroad. I have a client who's got a site on Digital Railroad. There's tons of them. Tons of them.

So cool. And again, what you want to do is you want to language your copy on that site for the target. What you can start even thinking about doing is having a single page landing page, what my guru Andrea J. Lee called the One Banana website, which basically doesn't have anything else. It just has what you want them to do.

So, the landing page maybe just has a place for them to sign up for your mailing list. Has some images of your artwork and a link to a sales page for them to buy your artwork. So again, simple, simple, simple. Do not overthink this stuff. Who else has a question?

John: I kind of have a related question Debra.

Debra: Sure.

John: As far as your music website, you know, I'm trying to juggle both things on one site. I have direct presenters there all the time, and then I hope to have activities fans will come and look at the site. So, I have pages that--there's a page that's called Press Kit page, and when I go and look at other people's sites, I kind of look through all their sites, and I think that's just general interest. You know, one thing I think that's nice to have is for fans to maybe look at some of that in the working of what you're doing. I had a very young intern for a short time, and she said "You know what, people wanted to get through that access only door. You know, they wanted to get back and see what your life is truly like and what you're really doing. So in some ways, I think it's kind of neat to have that available, but I think you're absolutely right. It needs to be--have the right language for the right--

Debra: For the right audience. But the other thing you can do, John, is you can make seeing the inner workings a way to develop your relationship with them. So maybe not anyone landing on your website can see the inner workings, but your fan club can.





John: Hhmmm...

Debra: Just a fact.

John: Yeah. Well it kind of leads me to a question, and that is, you know, my sense is that when I'm trying to, you know, break into a new stage or new market, that the name's not known. And a presenter who wants to check it out go, you know, are these guys going to sell tickets or what do I have to market with? They want to see---I think the better the fan site is the more legitimate it looks to them on first glance. "Oh, this is a happening thing."

Debra: Agreed and what you can do is when you market to those presenters, you can give them both links. So you can say, " For presenters, [www.craigmore.com/presskit](http://www.craigmore.com/presskit)" and "For fans, [myspace.com/...](http://myspace.com/...)" You know what I mean? And then they're going to see that, you know what, this guy is savvy. He gets it. We're different. Especially if you're presentation, your language on the, you know, on the presenters' page is very professional. It's very much about, you know, what you do to publicize. You have a link for your posters. Do you know what I mean? So they can see that you've got a whole business backing up your presentation. But that's not necessarily going to help you with your fans. So you make your fan site be fun and engaging and about how cool it is to be a fan. And when you market to a presenter, you show them both.

John: So you feel very strongly that it's good to keep that presenter side private or would need an access?

Debra: I think so. I think so. First of all, I don't think your fans care that much. They may think they do. Do you know what I mean? They may think they do, but I don't know that they going to want to sift through all your media contacts. But a presenter going to want to know that stuff. But you know necessarily where. And again, because you can link to things, you can keep it as an open as an option, but you got to know that the landing page has their attention for about 15 seconds unless you grab their attention. Right?

John: Yeah, my landing page or my home page is basically just access to the navigation. It's like a picture. Hopefully they're going through the navigation and find the stuff they want.

Debra: And that might be a problem because there needs to be enough there to make them want to go into the navigation. There needs to be enough there for them to say, "Oh this is cool! I want to know more about this." Both from the presenter's eyes and from the fan side. But my point about this class is until you know what they want and need, you don't know how to grab their attention. And what grabs a presenter's attention and what grabs a fan attention--really different.

John: Yeah.

Debra: So, I actually encourage you to have 2 landing pages. You can have 2 landing pages hosted on the same site. It's really just a question of which link do you give them.

John: Whether it's in your nav bar or not.



Debra: Exactly. And you know what, why not have it in the nav bar. I'm not saying you have to like make it exclusive, and you can only get in here if you have a password. You can if you really want to, but I don't think you have to. But just ask yourself, does this person care? And is this going to make that person to care more or less?

John: I think you're absolutely right. I have quotes like Press Quotes, but then in the same page I have presenter quotes, and to me it's kind of like really disconnected.

Debra: Yeah.

John: I don't think a fan wants to give a care at all what a presenter has to say.

Debra: Exactly. But they do care about what process to say, and they do care about what other fans have to say. And one of the cool things you can do on the fan site that I recommend against doing on the presenter site is you can make it interactive. You can get them talking about you. You know, by blogging. You can keep yourself up, high up on the search engines by making it an active site. That's why blogging works. It's because--if you blog well...what blogging does is it does step 7 really beautifully. It strengthens relationships. When it's done badly...but I will tell you the presenters they don't care about your blogging on your MySpace page. And in fact, you can do yourself various damage if you're not careful with that stuff. You know, going out drinking and getting wasted with your buddies, and you're talking about it on MySpace? Oh my god! That does not look good to the presenter. So, you have to be smart about this stuff. It's all marketing. All of it. And I am saying this for my younger members. A lot of whom make this mistake because, you know, they're coming out of the--it's all just gossip and fun, but once it's up there, it's up there.

That's risk for the new. It's public, so you want to be careful.

John: Like any employer.

Debra: Exactly! Like any employer.

Vicky: I have a question.

Debra: Who's that?

Vicky: Vicky.

Debra: Hi Vicky.

Vicky: Hi. Are you finished with that?

Debra: Yeah. I think so. John, you finished?

John: Yeah, that's great thank you.