

**Artist's Basics Checklist**  
*Using tools from the Hubbard® Management System*

**PURPOSES:**

1. For all members of our Core Group (who are on our org board and come to weekly meetings), regardless of membership level, to implement each of the following LRH tools so as to be Tone 40 about being successful, prosperous and an example for WISE and LRH Tech.
2. For Individual members of WISE to move up to General membership and go on to become MAKH Winners.

**PRODUCT:**

An artist who has established the basic tools of administration, promotion, and interpersonal relations in his/her art business, and who is a shining example of the proper application of Hubbard technology.

**HOW TO DO THIS CHECKLIST:**

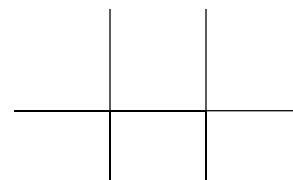
1. Do the sections in the order listed below.
2. Study the materials with fresh eyes and with the intent of applying it to your art business. Even if you have studied the material before, "**NUMBER OF TIMES OVER THE MATERIAL EQUALS CERTAINTY AND RESULTS.**" HCO PL 21 July 1981R WHAT IS A CHECKSHEET, Vol 4, page 441.
3. Print off this checklist, or save it to a place on your computer where you can easily find it so you can refer to it as needed.
4. Each section needs to be reviewed and approved by the Artists Basics Checklist I/C and/or the Director of EMA Artists (noted on each step).
5. When you finish the checklist, you will have a consultation with the Director of Production (Johnnie Ferro) so you can determine your next study step.
6. Keep it simple! Establish each point of the checklist and move on to the next. It doesn't have to be perfect, you just need to get each point in place so you are using the correct tech to expand your business and your art.
7. Write up your wins and share them – it's fun and motivational!

**ESTIMATED TIME TO COMPLETE THIS CHECKLIST:** Eighteen weeks for completing sections one through nine (two weeks per section).

**CERTIFICATE:** Upon full completion of this checklist, you will be awarded a certificate for: *EMA Artists USA – Artists' Basics Checklist Completion*

**SECTION ONE: Admin Scale**

1. Watch the overview video on the VolunteerMinisters.org site.  
Link:  
<https://www.volunteerministers.org/training/targets/overview.html>
2. Do the free course Targets and Goals at the above link. When done, forward your certificate the Checklist I/C.



3. Create an admin scale for your art business.

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**Product:** A functioning admin scale for your art business.

**Admin Scale reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

Leisa Collins, EMA Artist Director. Date: \_\_\_\_\_

**SECTION TWO: Org Board**

1. Watch the overview video on the VolunteerMinisters.org site. Link: <https://www.volunteerministers.org/training/organizing/overview.html>
2. Do the free course *The Basics of Organizing* at the above link. When done, forward your certificate to the Checklist I/C.
3. Create your own organizing board for your art business.


**Product:** A posted and functional org board for your art business.

**Org Board reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

Leisa Collins, EMA Artist Director. Date: \_\_\_\_\_

**SECTION THREE: Statistics**

1. Watch the overview video on the VolunteerMinisters.org site. Link: <https://www.volunteerministers.org/training/conditions/overview.html>
2. Do the free course Ethics and the Conditions at the above link. When done, forward your certificate to the Checklist I/C.
3. Create your own stat graphs for your art business.


**Product:** Posted stat graphs that are used to do conditions on a weekly basis.

**Stat graphs and conditions write-ups reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

Leisa Collins, EMA Artist Director. Date: \_\_\_\_\_

**SECTION FOUR: The Fundamentals of Public Relations**

1. Watch the overview video on the VolunteerMinisters.org site.  
Link: <https://www.volunteerministers.org/training/public-relations/overview.html>
2. Do the free course *The Fundamentals of Public Relations* at the above link. When done, forward your certificate to the Checklist I/C.
3. Identify and define the publics for your art. Write these down. If you don't know, research and find out. (This may include surveying clients who have purchased your work, looking at similar artists and who their buyers and fans are etc.)
4. Conduct a survey on this public to establish their reality on some aspect of your art.
5. Tabulate the responses to the survey, using the data in the above course.


**Products:** 1) A defined public for your art business. 2) An increased reality with that public.

**Public definition and survey with tabulation reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

Leisa Collins, EMA Artist Director. Date: \_\_\_\_\_

**SECTION FIVE: Your Artist Bio and Promotion Plan**

1. Read the article “Creating the Perfect Artist Bio” by EMA Artists Director Leisa Collins. (Located on page 6 of this checklist.)
2. Review your existing bio based on the above points. Amend, or write anew, your artist bio so that it reflects your work and your unique qualities as an artist.
3. Read the article “20 Ways to Promote and Sell Your Art,” by EMA Artists Director Leisa Collins. (Located on page 10 of this checklist.)
4. Using the information from *The Fundamentals of Public Relations* and the above article, write a promotional plan laying out the actions you will take to promote to your publics and sell your art.


**Products:** 1) A compelling artist bio. 2) A functioning PR and promotion plan to promote and sell your art.

**Artist bio and promotion plan reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

Leisa Collins, EMA Artist Director. Date: \_\_\_\_\_

**SECTION SIX: Communication**

1. Watch the overview video on the VolunteerMinisters.org site. Link: <https://www.volunteerministers.org/training/communication/overview.html>
2. Do the free course *The Communication Course* at the above link. When done, When done, forward your certificate to the Checklist I/C.
3. Do a write-up that answers this question: How does communication relate to both your art, and your art business?


**Product:** An increased ability to communicate as an artist and businessperson.

**Write-up reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

**SECTION SEVEN: The Components of Understanding**

1. Watch the overview video on the VolunteerMinisters.org site. Link: <https://www.volunteerministers.org/training/understanding/overview.html>
2. Do the free course *The Components of Understanding* at the above link. When done, forward your certificate to the Checklist I/C.
3. Do a write-up on how you will use the component parts of understanding in your art.


**Product:** An increased ability to achieve understanding with your art.

**Write-up reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

**SECTION EIGHT: The Emotional Tone Scale**

- 1. Watch the overview video on the VolunteerMinisters.org site. Link: <https://www.volunteerministers.org/training/tone-scale/overview.html>
- 2. Do the free course The Emotional Tone Scale at the above link. When done, forward your certificate to the Checklist I/C.
- 3. Do a write-up on how you will use the Tone Scale to increase the effectiveness of your art.


**Product:** An increased ability to create an emotional effect with your art.

**Write-up reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

**SECTION NINE: The Cause of Suppression**

- 1. Watch the overview video on the VolunteerMinisters.org site. Link: <https://www.volunteerministers.org/training/suppression/overview.html>
- 2. Do the free course The Cause of Suppression at the above link. When done, forward your certificate to the Checklist I/C.
- 3. Do a write-up on how you can identify and handle sources of suppression, and how this will help you as an artist.


**Product:** An increased ability to identify and handle sources of suppression in your life.

**Write-up reviewed and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

**SECTION TEN: The Art Book Extension Course**

Do the Art Book Extension Course, which is available through Celebrity Centre International. When done, forward a picture of your certificate to the Checklist I/C.

**Completion email received and approved by:**

Astrid Reeves, Artists Basics Checklist I/C. Date: \_\_\_\_\_

Leisa Collins, EMA Artist Director. Date: \_\_\_\_\_

Written by: Leisa Collins & Misha Crews Crizer  
August 7, 2023

## CREATING THE PERFECT ARTIST BIO

By Leisa Collins

Dear fellow EMA Artists,

As promised, here is a summary of info regards the importance of having a compelling artist bio, that tells a story, has emotional impact and invites the reader into your artist world.

Firstly, I want to give you a good overview of why this is important, with relevant LRH quotes and references. If you have access to the materials I reference, it is always best to read the entire policy letters. I don't know of any LRH reference which directly addresses how to write an artist bio, but there are many that will give you an overall picture.

To start with, let's establish the definition of art, per HCOB 30 August 1965R, Art Series 1, ART:

**“ART is a word which summarizes THE QUALITY OF COMMUNICATION.”**

So if you were describing your work, achievements and underlying purpose as an artist it would stand to reason that it should COMMUNICATE well to a reader.

Having a good biography of yourself as an artist falls under the field of Public Relations, which is defined in HCO PL 7 August 1972R, PR AND CAUSATION (PR Series 17) as:

**“PR is essentially a communications subject and follows the communication formula.”**

It is very important that your bio or description of your art is REAL to people.

Being that PR is about communication, it involves the ARC triangle. In HCO PL 13 August 1970 II THE MISSING INGREDIENT (PR Series 2), LRH states:

**“The primary corrective discovery about PR has to do with the ARC triangle of Scientology.**

**“The triangle is affinity—reality—communication. If one corner (say A) is raised, the other two will rise. If one corner is lowered, the other two are as well.**

**“Thus with high affinity, one also has a high reality and a high communication. With a low affinity one has also a low reality and a low communication.**

**“With a high or low R one has a high or low A and C.**

**“And so it goes. The whole triangle rises and lowers as one piece. One cannot have a low R and high A and C.”**

Further, these quotes from PR Series 17, PR AND CAUSATION, also have much relevancy to writing an artist bio or story. LRH states:

## **“PERSUASION**

**“The object of PR is persuasion to think, either newly or differently or to keep on thinking the same way.”**

...

## **“MESSAGE**

**“The thought or significance which the PR person is attempting to convey is called ‘the message.’**

**“The PR person must clearly understand this message himself in order to cause its communication in the many varied ways required.”**

...

## **“MIDDLE GROUND**

**“Common, ordinary dull statement of the isness of things is hardly classifiable as PR. It is communication of a sort but it is not PR because it is only attempting to *inform*, it is not attempting to *persuade*.”**

...

I also said I would include the key points that should be included in an artist bio. I distilled these three points from an article on the importance of an artist bio. It is written by Artsy, one of the leading marketplaces to “discover, buy, and sell fine art”. The article is entitled, “What We Learned from Writing 7,000 Artist Bios”

- It should be around 120 – 150 words (However don’t get hung up on this. About 1/3 to 2/3rds of a page is the usual but you can start with a longer version and edit that down, so you have a shorter version of your bio as well.)
- The bio should summarize the artist’s practice—including medium(s), themes, techniques, and influences.
- The bio should open with a first line that encapsulates, as far as possible, what is most significant about the artist and his or her work, rather than opening with biographical tidbits, such as where the artist went to school, grew up, etc. For example: “John Chamberlain is best known for his twisting sculptures made from scrap metal and banged up, discarded automobile parts and other industrial detritus.”

Of note, Artsy is mainly dealing with known artists. For new artists or those who are building their career as an artist, the art of telling the story is even more important.

Many experts state that telling your story is the best kind of organic marketing you can do to promote your art because people care almost as deeply about how you create, as they do about the end product.

As a visual artist, for example, you rely on the visual element of your work to sell it and captivate viewers. The same applies to other arts, such as music, singing, writing etc. But while your art does indeed speak for itself, it only tells part of your story. The other, often-overlooked part is “Who is the person behind this amazing painting, book or artistic presentation?” When you communicate your inspiration and efforts behind your art form, you allow viewers to see your art through your eyes. This gives them something tangible to share with others in conversation.

Here are some basic guidelines I have taken from online sources and broken down into the key points, so they are useful to you. Your objective is to artfully tell your story and ultimately expand your audience reach as a result.

### **Apply Storytelling Basics**

You likely have an “About” profile on your website, but if it’s missing impact and emotion, you need to inject it with life. Start by catching the reader’s attention with a few lines that focus on what is the most unique thing about you and your artistic work.

For example, maybe as a child your aunt took you to her painting class and that experience fostered a love of painting? Perhaps you started singing gospel in your church as a child and this had a lasting spiritual effect on you. Or maybe you have lived all over the world and the different cultures have greatly impacted your design or musical style? The introductory anecdote should be compelling with details.

### **Building from the intro**

Expand the rest of your story around the introduction, by answering how that defining moment led you to the art you create today. This is a good point to add your purpose, i.e. what you are working to achieve with your art and what you want to get across or communicate. This should align with your Artist Admin Scale.

### **Ending your Bio**

End your bio by highlighting your biggest career accomplishments. This can include exhibitions, headline performances, prominent media, awards or artistic projects you have carried out or been a part of which made a difference within your local community or society as a whole. If you are not at this point as yet, or just beginning, include your plans and any upcoming events or activities so you put a future there.

### **Share Your Process**

Once you have completed your bio and know your message as an artist, it can be used very broadly. It can be incorporated into such things as pitch letters, press releases and in social media posts. It can also be incorporated into your explanation of your artistic process.

Artists are sometimes shy about letting people into their sacred creative spaces. This means that viewers see the final artwork, listen to the polished recording, or read the final play or novel, however they have no idea about the painstaking process, and level of detail and research that goes into each artistic creation. Using video clips, photo, and text together, invite the public to get a glimpse of what goes on behind the scenes.



Work out what you need in order to bring your process to life. This could include action shots, a photo of your workspace or recording studio, or any video or still shots which capture you at the beginning, middle, and end of your process.

## **Conclusion**

You can tell your story in on multiple mediums and in different ways. The art of storytelling has been with us since the beginning of time, but today what that looks like can range from the traditional body of text to shorter posts on Instagram and Facebook or descriptions in guest blog posts. There are lots of channels to explore and ways to use the overall story you have compiled about you and your art.

At its core, storytelling is about making an authentic, human connection. When done right, having a good bio and artist story will increase your influence and have existing and new audiences talking about your work.

Furthermore, if you get that story, along with your artistic creations out far and wide it can produce a ripple effect of supporters who want to invest in those creations – and most importantly in you as the artist.

## **Examples of Bios**

The following are a few examples. I mentioned that I would include mine, but by no means do I hold it as a leading example. In terms of sheer volume of accomplishment, the best example of course is the bio I have included regards LRH as a Fiction Writer.

JOHN GRISHAM - AUTHOR

<https://www.jgrisham.com/bio/>

MARIUS NESET – JAZZ MUSICIAN

<http://www.mariusneset.info/bio.html>

LEISA COLLINS – VISUAL ARTIST

<https://leisacollins.com/the-artist/>

ERIN HANSEN – VISUAL ARTIST

<https://www.erinhanson.com/Biography>

L. RON HUBBARD. -- FICTION WRITER <https://www.lronhubbard.org/books/l-ron-hubbards-fiction-books.html>

Good luck,  
Leisa

## 20 WAYS TO PROMOTE AND SELL YOUR ART

By Leisa Collins

Suddenly dumping your day job and making your living solely from your art may seem daunting. So where do you start? Being that so many artists ask me what promotional actions they should take, I have listed out some really basic ones below. **These are all actions that I took to get my art career up and running.** They mainly apply to visual artists, but can be adapted for any artist who is starting out. Even if you are currently doing your art as a part time hobby while juggling a 9 – 5 job, make a START on these actions and you can build on them from there.

This list includes promotional actions within your local community as well as much broader on-line actions. Both are important, depending on your art and the markets you are promoting to, namely people who might want to buy your work.

*A word of caution.* The actions below are not a magic formula. Every artist is different, just as every artist's creations are uniquely different. Some of these things might work perfectly for you, and some might not. It is a guideline never-the-less. First and foremost, to make anything happen actually requires ACTION on your part!

### LRH REFERENCE:

HCO PL 19 Aug 1959 Issue II “*Outflow*”

**“Outflow is holier, more moral, more remunerative and more effective than inflow.”**

### 20 Basics Actions to Promote Your Art

1. Write a compelling bio about yourself as an artist. What's your unique story?
2. Write up an artist statement. What inspires you to create your art?
3. Document your art pieces professionally with good quality scans or photographs of each piece for visual art. The same applies for music or performance.
4. Start promoting your work on social media. Create a Facebook Artist Page (in addition to your personal paper) and get involved in other social media such as
  - a. Instagram, Pinterest and Twitter. Use these to promote your work to all your friends and build you list of followers. Most importantly post regularly.
5. Create a website that displays your work so that you have something to direct people to. It can be super simple – and cheap – to start with. Learn about basic Search Engine Optimization and implement this on your side.
6. Learn a graphic art program as well as the basics principles of graphic design itself so you can create your own promotion, logo and designs that are distinctive and professional.

7. Make business cards, postcards showing your work, and other display items that you can carry on you and use to show people what you do. This can include a binder with your art, any articles, art show invites etc.
8. Start building up an email list of friends, family and anyone who has either purchased your work or expressed interest in seeing it. Talk to people you meet and tell them about your art. Also tell them you would like to include them on your email list for shows invites and other announcements and get their email addresses. (No one has ever said no to me yet.)
9. Become part of on-line artist communities where you can display and sell your art. There are many of these but some of the best known ones are Fine Art America, deviantART and Etsy.
10. Choose an on-line marketing company like Constant Contact or MailChimp which offer email marketing and other promotional interfaces that are especially good for small businesses. Choose one you like and get your first promotional pieces together (such as an intro piece or newsletter) and get these out to your list.
11. Look around you and make a list of all the possible places you could display your work or have mini-art shows within your local community. Obviously galleries are ideal but don't limit it to this. See what cafes, restaurants and retail stores might be a good fit. Then go to each of these places and actually TALK to someone in charge and show them samples of your work. Get displays up of your work, along with price tags and have plenty of business cards so that you can be contacted.
12. Write a press release with your story and promote any event or activity you have for your art to the media. Once you have sent it to them, follow up and actually interest them in the story. If you don't know how to write a release, here is a good guide that you can use.  
<http://blog.hubspot.com/marketing/press-release-template-ht> (Remember media articles are free promotion and are printed articles are useful for promotional flyers and displays about you, the artist.)
13. Join local art societies and groups within your community, city or nationally. At the very least sign up for their newsletters so that you can attend or take part in their meetings, shows, fairs and other events that interest you. Through these activities, make friends with fellow artists for possible partnerships and collaborations as well as new contacts and clients.
14. Join your local Chamber of Commerce and attend their mixes and events and make new contacts. Many hold art events, such as art walks, exhibitions etc. that you could be involved in.
15. Display and sell your art in local fairs, markets or other art events are held in your area. If the booths are expensive, partner with other artists who would like to share the space with you.
16. Create your own art blog and use this to promote your work and make your voice heard.
17. Create your own YouTube channel through producing and releasing videos about your art. Use it to direct traffic to your website and social media hubs.

18. Create an art studio and art display that you can invite people to come to. This can be in your own workspace or home. Live/work lofts are perfect for this, otherwise collaborate with other artists and share a space.
19. Collaborate with other artists or hold your own art show. Plan it out carefully, make invitations and make sure you promote the show in advance on all possible channels so you have good attendance. Have an opening wine and cheese to kick off the show and get your first sales. Don't be discouraged if you don't sell many pieces at this first show. Learn from it and do better next time.
20. Enter your art in art contests. You can gain recognition for your work this way and it is useful promotional material for you.

If you feel you need further ideas, here is a great article by Leanne Regalla on *copyblogger* which lays out **99 Ways to market your art**. It addresses all genres of art and is also highly entertaining!  
<http://www.copyblogger.com/art-marketing/>

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