

- Extensive introduction to the business
 - Introduction
 - Who I am, what I do
 - I'm Noah Bradley, a freelancer illustrator and concept artist
 - I'm a recent graduate, but started freelancing while I was in school
 - Why I'm making this video
 - When I was in school I had to take a business class
 - This was a required class that was supposed to prepare us for the real world
 - ...it failed. Horribly
 - While the teacher was a great guy and clearly knowledgeable, he didn't know a thing about being an artist
 - And since the art world is currently dominated by freelancers (rather than the old studio dynamic)
 - it's even more important to learn all of the unique aspects of freelancing.
 - I really want to help people that feel lost when they're starting out
 - I think I'm in the perfect position to do this since I have extensive freelancing experience
 - BUT I'm not an established veteran who has forgotten about all the things that helped along the way
 - Furthermore, freelancing is an ever changing business and it requires fresh eyes
 - 20 years ago, for instance, the freelancing field was an entirely different beast than it is now
 - Most of the instructors people have got into the industry when it looked entirely different
 - Resources
 - I'm going to talk about a lot of different books, sites, and tools for artists & designers
 - Rather than have you try and write down all of these things as I mention them I've set up a special resource site
 - Just go to TheArtOfFreelancing.com/Resources for all of the resources mentioned in this video
 - I will also be adding additional video content on their as well as F.A.Qs
 - After watching, send in any questions or comments to noah@theartoffreelancing.com
 - Now... Let's get to work!
 - Getting started
 - What is freelancing?
 - Freelancing is where you do work for clients/companies
 - You're not on staff-you're self employed now!
 - You work from home or your own office, you make your own hours
 - The ideal freelancing life
 - Making your own hours! Work when you want!
 - Work for whoever you want!
 - Work wherever you want!
 - Make more money!
 - Absolute freedom!
 - Naturally, the reality of freelancing isn't quite so perfect. But it is pretty awesome
 - The fact is that yes, I do make my own hours--though those hours are often very long
 - And yes, I can pick and choose my jobs... but if I only picked the "fun" ones I would be starving right now
 - Yes, I can work wherever I want... ok, I haven't found a drawback to this one. You really can do this
 - (except for those rare jobs where you have to be on-site)
 - Yes, I do make good money... but I also don't have any of the benefits that come with working at a company
 - So yes, overall I do have tremendous freedom. Personally, i love freelancing.
 - It's scary, it might not be for everyone, but if you want to start heading in that direction I hope to be able to help
 - Freelancing in two simple (but not easy) steps
 - 1. Make awesome work
 - In this video I'm largely gonna make the assumption that you have solid work
 - If you don't, then keep working on the fundamentals
 - But it's never too early to start practicing the things in this video
 - By getting all of this information now you'll have a clearer idea of where you're headed.
 - 2. Show it to people who commission awesome work
 - It's often a very simple process like this (though everyone's experience is different)
 - It is not, however, often an easy process
 - Making a living with your art is really, really hard to do
 - It takes a lot of hard work and persistence (and a little luck never hurt)
 - Do not get discouraged if it takes you years and years before you can enter the freelance world
 - Try to stay motivated and develop patience

- The vast majority of full time freelancers had a very long, hard road to get where they are today
- They often make it look easy now, but if they told you honestly, they'd surely tell you how difficult it was
- Even once you get to a professional level of work, don't worry if it takes you a while to get established
- Isn't this just selling out?
 - Shouldn't art be pure creativity and expression?
 - If you'd like to remain pure, feel free to starve
 - For the rest of us, we'll happily make a living doing what we love
 - If you really need justification, please realize that the idea of self-expression is much newer than art
- Am I too old?
 - I hear this question a lot. The simple answer is: probably not
 - First off, I have yet to have a client who asked me how old I was
 - Since most will never see you, they won't have a stigma against someone a bit older than the rest
 - As far as how long it takes to make your art a professional level... that really depends on the person
 - For the most part, I would say that it might take you around 5 years of devoted effort to get professional
 - Some will take longer than this and some will shave a couple years off of this
- The worth of a degree
 - You will never, ever get work from a degree
 - That said, there's a lot of worth in getting training
 - Art school or self-taught is a very complex question, and a very individual one in the end
 - At the end of the day, you have to figure out what the best way for YOU to get the skills you need is
 - For me, that was art school. Could I have gotten to pro level without art school? sure. but it probably would've taken longer
- How to know when you're ready
 - There is such a thing as trying to start too early
 - If you start at the absolute bottom it can be somewhat difficult to climb that ladder
 - People come to know you for a certain thing and a certain quality
 - It can be difficult to break out of that
 - Ideally you'll be at a solidly competent level and be able to break into some mid to upper level tiers
 - In short, doing \$10 drawings on deviantart does NOT make you a freelancer. It makes you an idiot
- Compare, compare, compare
 - Put your work next to a selection of pro work--does it fit in?
 - The ability to objectively compare your own work is a valuable one that you'll need to develop over time
- Research, research, research
 - So many artists graduate with the desire to be an Artist. Well, yeah, but HOW?
 - They make the mistake of thinking that if they just produce work that everything else sorts itself out
 - They get in trouble because life, quite simply, doesn't work this way
 - If you want to work freelance, you need to find people who will pay for the work you make
 - This isn't the time to create your own unique field, it's time to find one that's already paying
 - Every field has quirks to it.
 - Understand it
 - Know the terminology, know the standard rates, know the big players in the industry
 - The Graphic Arts Guild is a great handbook for some general knowledge
 - Forums/blogs of industry professionals can be great reading to get that inside knowledge
 - I'll be doing my best to share some of the general knowledge in this video (without getting myself in too much trouble)
- If you can't seem to get work then you clearly need to get better
 - It's a tough truth, but the fact is that if your work is professional and you're doing all the following things with promoting yourself and you're NOT getting work, then you need to improve
 - There's no shame in admitting this--if you don't realize it, then you won't focus on improving
 - Buckle down, return to the basics, ask for advice from pros, find out where you need to improve
 - If you're almost getting work, then it's probably only a year or two longer before you'll be freelancing full time
 - Assuming you work your butt off, of course
- Portfolio building
 - Once you've got serious skills, you've researched your field, and are well on your way to freelancing success, it's time for the most important step
 - Your portfolio! For creative professionals--be that designers, illustrators, or photographers, this is your life blood
 - Your portfolio is the thing that will either launch your career or sink you.
 - People commission work largely because of what they see in your portfolio
 - Reliability is also paramount, but we'll cover that later on.
 - In this section I'll be going into detail on how your portfolio should develop and lastly what your web presence should look like
 - Finding a niche (or not)
 - Being a jack of all trades makes you difficult to nail down, categorize, and REMEMBER
 - By focusing on a specific niche (even within a niche industry itself), you make people remember you
 - For instance, I focused on doing environment work
 - Though I only got environment work, I got more work than many of my peers because I was known for this specific style, subject matter,

- After you have established yourself in a niche it's possible to move and develop your work in other directions
 - You're not stuck doing the same thing forever--this is mainly just for starting out.
- Know WHO you want to work for
 - Having an example high-end client or two that you'd love to work for can be crucial for portfolio building
 - Create samples that show those clients that you understand their products
 - Jon Schindehette always says that one of the most important things is that they understand D&D
- Establishing a style
 - Focus on doing the best work you possibly can
 - Style will usually come naturally
 - The trouble with being a knock off
 - Why hire you instead of them?
 - Sometimes, you can beat them on price. But competing on price is a risky business practice
 - To avoid being a knock-off, look at more art rather than less
 - A lot of people are scared of being a knock off--and rightly so
 - [tell story of Sterling Hundley ripping off Gary Kelley?]
 - The one thing that you can do better than anyone else is BE YOURSELF
 - Your thoughts, opinions, approaches, experiences, and way of seeing things is unique to you
 - Capitalize on this--it's your most valuable asset
 - We'll discuss it more later but spend time cultivating your own person
- What to include
 - What NOT to include
 - Figure drawing
 - Still lives
 - Things that are too obviously school assignments
 - General tips
 - Show the kind of work you want to do
 - Art directors will assume you can't do anything that's not in your portfolio
 - This isn't your sketchbook, journal, or dumping ground for everything you've ever done
 - Only include your best work
 - An art director will judge you from the worst piece
 - Illustration
 - 6-10 pieces
 - Editorial
 - Show you can solve the problem
 - Celebrity portraits can be great to get your foot in the door
 - Book covers
 - Do NOT put typography on the cover unless you're trying to design covers
 - Concept art
 - Show process
 - Most companies will look for skill in at least two of the major fields
 - Characters/creatures
 - Environments (interior/exterior)
 - Vehicles/props/weapons/etc. (industrial design)
 - Graphic/web Design
 - Again-- COMPARE -- see what others are doing
- The first step of branding: your name
 - Believe it or not, your name is something to spend a bit of time thinking about when you first start off
 - As a freelancer, you need to realize that YOU are the brand
 - People hire other people--not machines
 - As such, I recommend any beginning artist to go by their REAL NAME on all online sites
 - No more SexyPirate84 or GrImR34per. Use your name that your parents gave you
 - There are a lot of advantages to using your real name
 - It will instantly make you seem more professional
 - It will make it easier to find you
 - When people google your name, you should be the first thing to come up
 - It will (hopefully) give you a good domain name
 - Logos
 - Some artists have distinctive logos, others simply have nice type treatments
 - If you're not sure whether or not you can produce an effective one, don't worry about it
- The center of your universe: your portfolio website
 - Simple, easy, functional

- Leave the "creativity" for your art - let the design be more functional
- Even if it's for a web designer--show you can make a functional site
- High points: your work & your contact info
- [content from i hate your portfolio article?]
- Naturally, the nitty-gritty of webdesign is far outside the scope of this video, but I might tackle it in the future
- Breaking in
 - A lot of people can make it this far. They develop good work, find out the field they want to work in, and make a killer portfolio of work
 - ...but then... they don't get work! What's happening!?
 - Some people think that as soon as they get professional, the heavens will part and their career will be easy from there
 - In reality, getting your skills up to par is only part of the equation.
 - This section is all about "breaking in," "getting your foot in the door," and, in general, getting your first high-profile gig
 - Try to define what "breaking in" is to you.
 - Most of this content is ignored or glossed over by a lot of educators
 - at best you'll be told to "get your work out there"
 - While this is true... it doesn't tell you ANYTHING about how to go about this
 - And just as painting or designing are learned skillsets, so too is the ability to market yourself.
 - And just like those skills are TAUGHT, so too can marketing be taught
 - I've spent countless hours on experimenting with everything in this list
 - I've read, researched, and tested it all
 - Most people have NO idea how long I spend on this stuff. Some of that is because I didn't know what I was doing
 - Some of that is because it really takes a significant amount of time
 - Marketing yourself takes time, effort, and energy
 - You might like to think that as a freelancer you'll simply spend your days painting or designing
 - You won't. Unless, again, you want to starve.
 - A LOT of your time will be consumed with marketing yourself (and later on dealing with clients)
 - How much time should be spent marketing?
 - The Goal of Marketing - why should I bother?
 - To get your work seen by the right people (be they art directors or fans)
 - Much of this will be directed towards the former--art directors. But growing a fanbase is something we'll cover more in the future
 - If an art director is going to give you work, they need to know three things
 - 1. That you exist
 - This is most of what marketing is
 - 2. That you make work that fits what they're looking for
 - A lot of this comes down to the previous section of portfolio building
 - 3. That you're professional, trustworthy, and will deliver a good product on-time
 - This is one that they can't really judge till they've worked with you
 - It'll get easier over time, though, as your client list grows.
 - But... I don't want to spend money on marketing!
 - A lot of people seem to raise a lot of issue with spending money to market themselves
 - I'm not talking about running a full-page magazine ad to promote yourself, I'm talking about postcards, attending events, etc.
 - As a freelancer, your career is your business. And to grow this business you will need to spend money on it
 - I know it's hard, but trust me: don't skimp on the marketing
 - "Half the money I spend on advertising is wasted; the trouble is I don't know which half."
 - All that said, there are a lot of free ways to market yourself... just don't rely on them exclusively because you're cheap
 - How to find art directors
 - Make a list/spreadsheet
 - Include information like who the AD is, how to contact them, what their address is, etc.
 - Update this list frequently so you have a good handle on all the clients you want to work for
 - A lot of artists want to "make art"--be different by figuring out exactly who it is you want to work FOR
 - Find companies, search their sites, worst comes to worst: ATTN: art director
 - Pick up the latest annual and look at the clients & art directors listed for each piece
 - This will give you a good spread of the most reputable clients in your field
 - Contacting the art directors
 - Be nice, be brief, include your contact info in the email, and be SURE you link to your portfolio
 - How often to send in your work
 - Once every few months, as long as you have new work to show them
 - Don't send the same stuff--if they didn't like it before, they're not suddenly going to
 - Don't ever pester them. That's why you don't want to send them new stuff every week
 - Sending out mailers
 - Mailing Lists - old fashioned or essential?
 - Most of my teachers in art school were part of the generation who was taught in art school to send out mailers to get work
 - It's a bit old-fashioned and a lot of people no longer bother with it.

- Both physical mailing and emailing
- My first magic gig came about in part because of a postcard
- The fact that they're not being used as often these days means that they're even more essential
- So I would say to start as soon as possible to build up a mailing list
- This will grow and change as your career progresses, but it can serve as a great, consistent way of getting your work out there
- Once you've dealt with getting together a mailing list, it's time to design and print your mailers
- Get creative with these--make them stick
 - Maybe (if you've got the crafty ability) you can handmade your presentations
 - Consider the box they come in, consider materials, be creative here
 - Search for other creative mailings to inspire your own
- Personalize them--make sure they remember you
 - I like to include a short handwritten note
 - It shows them that you're not doing a blind mass-mailing, but rather a targeted one
 - If you've met them personally or are being recommended, feel free to drop that name
- Where to get them printed
 - Online print sites have gotten exceptional--prices are good and turnaround is excellent
 - You can still go local if you want, but for anyone who's lazy like me, online printers are a god-send
 - I've gone into more detail about some of my favorite online printers on the resource page
 - So go to TheArtofFreelancing.com/Resources for my recommendations
 - Uprinting, overnightprints, moo
- Attending conventions
 - Conventions have been my ticket to success
 - Without conventions I would not be where I am today
 - So much of my success I thank conventions for
 - The connections I made, the ADs I introduced myself to, and the insider tips I learned were all essential
 - They're often expensive to attend, but justify the costs by realizing how ESSENTIAL they are to your career
 - I had a very hard time convincing myself to attend my first convention.
 - It was expensive, I felt like an amateur, and I wasn't sure it would pay off.
 - Just think: if it costs you \$400 to attend and you get a \$800 gig out of it (and a new client), you came out ahead
 - Also, don't forget the value of the advice/education/inspiration you'll receive from attending one of these
 - They provide direct contact with industry pros and devoted fans
 - Smaller cons may not attract as many people, but you can actually get 1-on-1 time with big time artists/art-directors/clients
 - ...And they're a lot of fun.
 - Finding conventions
 - Understanding the differences between a primarily fan-based convention from an industry-only one
 - Always have a goal
 - Get work/make connections/learn about the industry/make sales
 - To get a table or to not get a table
 - Pros to getting a table: lots of exposure, gets seen by lots of attendees
 - Cons: expensive, time-consuming
 - Carry your work or cards with you at all times
 - You never know when you're going to need it
 - Make your portfolio a manageable format
 - Put your name on it!
 - Not only in case you lose it
 - but also so that people don't have to awkwardly ask your name when they forget
 - Never, ever bring originals
 - Too risky, often clumsy, doesn't feel professional
 - A lot of crowds at cons, don't go for excessively large portfolios
 - The black book with plastic sleeves
 - Works, but isn't ideal/special/original
 - Pros: Cheap, easy to rearrange
 - Cons: glare on the pages can be horrible--review rooms often have bad lighting
 - Printed books
 - Lulu, blurb, etc.
 - Pros: high quality, easy to flip through, very professional, etc.
 - Cons: can't rearrange, can't add/subtract images, expensive
 - iPad (or other tablet)
 - Probably going to become the new standard
 - Pros: Simple to use, nice screen, great colors (no printing problems)
 - Cons: Expensive
 - How to behave at a portfolio review

- Do your research
 - This is golden advice
 - Don't walk in blind--research everything you can about this person & company
 - Know what they do, where they're based, the sort of work you commission, EVERYTHING
 - The internet has made this incredibly easy--so DO IT
- Remember that you are meeting with a potential employer
 - Give off a good first impression--you might be working with this person someday (soon)
 - People who are miserable to be around can still get hired, but do you want to be that person?
 - You're trying to show the art director that you'll be a pleasure to work with
 - Treat this seriously. Don't do it as a whim or half-heartedly
- Be on time
 - That is to say, be early
 - Depending on the situation, you will likely not get another chance to have your review if you're late
- Dress cleanly
 - As fun as costumes are at comic con, be dressed as a human being at least for your review
 - You don't really need a suit & tie, but it never hurts to look a bit professional
 - Looking & acting professional will give the AD the impression that you're serious about this
- Introduce yourself!
 - All too often people will completely forget to introduce themselves and the AD will be left clueless
 - They're not going to remember your name if you never tell them it in the first place
 - Give them a good handshake and tell them your name
- Prepare an opening statement
 - This is a great thing to have in general, but really comes into play for a portfolio review
 - Know what you're there for
 - If you're looking for critiques, ask for crits. Work, then tell them you want to work for them
 - Tell them who you are, what you do, and what you're looking for in under 10 seconds
 - "Hi, I'm Noah Bradley. I'm a concept artist and illustrator working freelance on games and would love to work with your company."
 - I let them know my name, that I'm a professional, the field I tend to work in, and that I want work
- Never argue
 - You can debate the merits of your work all day in complete detail to everyone BUT the art director
 - They do NOT want to hear excuses. Respect their opinion.
 - Even if they're wrong, don't disagree
 - A combative attitude is one of the most off-putting behaviors during a review
 - If you're hard to do a portfolio review with, how will you be to actually work with?
- Taking notes doesn't hurt
- Finishing up
 - Thank them profusely--it's exhausting to look at all the art they're forced to look at
 - Give them a leave-behind of some sort
 - Postcards are fairly standard--be sure at least one of your main images is on it
 - They probably won't remember your name, but they might remember your work
 - When they dig through all their cards at the end of the con, be sure they can find yours
- Following up
 - If at all possible I try to follow up with any art director I have a review with
 - Find their email online (a lot of them will have a blog, or you could try asking a friend)
 - Send a brief email thanking them so much for their time and input and then drop a link to your portfolio
 - Don't make this too long--they're just getting back to the office and will most likely be swamped
 - Don't expect a reply--all you're doing is reminding them who you are and how nice and thankful you are
- Networking
 - How to meet people and grow your network
 - Look locally
 - Depends on where you live, but you might be surprised what you can find nearby
 - Since freelancers can live anywhere, they're fairly spread out
 - Join some local organizations related to your field of study
 - Stay in touch with people
 - Facebook can be fantastic for keeping up to date with people
- Blogging
 - Target a niche
 - There are tons and tons of blogs out there--know exactly who you're writing for
 - If you want to write for fellow artists, write things that fellow artists would be interested in
 - Process work, industry tips, etc.
 - Know your audience--and engage them!
 - Blogs can be great at inspiring discussion (and even debate)

- Be sure to stay active on your blog and participate with the readers
- If someone's loyal enough to read and then comment on your blog, they're worth connecting with
- Focus on building a fan base
- Be consistent
 - Blogging once a week is better than posting 15 things in one day and forgetting for the next 6 months
 - The advantage in getting in front of art directors is that you will always be popping up
 - Reminding people you're alive is great marketing
 - The jobs will not go to the absolutely best qualified person in the world
 - They go to the best person who the AD can think of off the top of their head
- Utilizing social media & forums
 - Facebook/twitter/G+
 - Have profiles on all of these--there's no reason not to
 - As popular as it is to not like Facebook and refuse to use it, it's a wonderful marketing tool
 - Conceptart.org, CGHub, cgsociety, deviantart, behance
 - How to behave
 - Always be professional
 - Keep crazy/stupid drunken photos off there
 - When you become a freelancer you're essentially forgoing much of the privacy you would normally have
 - Set most/all of your profile to public and accept most friend requests
 - Expect to have tons of people on there who you don't know in the slightest
 - These sites are not the place to voice your political diatribes
 - It's great if you have opinions, but ADs want to see your art, not your views on inflammatory topics
- Video content
 - Video content is quickly becoming one of the best ways to get your work out there
 - Especially when it comes to digital media, it's fast, cheap/free, and extremely easy to do
 - Livestream
 - Guys like Dave Rapoza have shown how they can create a following using this.
 - Advertising ahead of time and/or having a standard time can be really helpful
 - Youtube/Vimeo
 - The great thing about uploading your videos on these sites is that you're opening yourself up to a huge demographic
 - A ton of people browse these sites and it's quite feasible to get excessively popular
- Be an expert (or at least look like one)
 - Writing tutorials, helping others, putting out resources helps to establish you as an expert on this stuff
 - Naturally, you genuinely need to be good at your work to pull this off, but you don't need to be the BEST
 - When I put out my first video tutorial I was not, at all, a professional artist
 - Yet it was useful to thousands of people
 - I've had countless people email me telling me how much that video helped them
 - I had done my research, did the work, and tried to establish myself as someone who knew what they were saying
- Get published
 - The value of being recognized
 - Spectrum, Expose, ImagineFX, 2DArtist, Society of Illustrators
 - Some can be expensive to submit to, but it pays off in the end
- Referrals - how to get them, when to give them
 - Referrals are, without a doubt, one of the best possible ways of getting work
 - Once you've done the networking & conventions, you'll have a bunch of in-the-industry people who can give you work
 - It's somewhat of a faux pas, however, to directly ask someone for a referral
 - I've done this myself and it can be very, very awkward for both of you
 - ...especially if your work clearly isn't good enough yet for the client
 - If they refer a bad artist it looks bad for them
 - Rather, you can bring up in casual conversation that you're struggling to get work
- Analyze & adjust
 - As you continue to market yourself, try and find out where the client saw your work
 - Keep track of this so you can get a feel for which marketing techniques are working for you
 - or which sites have been most successful
 - Adjust your marketing to reflect this
 - If 80% of your work is coming from 1 site, try putting in even more effort to cultivating that
 - And if you find that there are sites that never get you any work, consider spending less time on them
 - Alternatively, if you're convinced that they CAN give you work, try a different approach
 - Personally, I've had success from lots of different sites. I have yet to find a single site that gives me all my work, for instance
 - Thus, for the time-being, I'm trying to stay active on a lot of different places.
- Your first job
 - After a while of sending out your portfolio, advertising on sites, and attending conventions, eventually you'll get some work

- How long should it take to get work?
 - It should take exactly as long as it takes you.
 - The fact is, it's going to be very different for everyone, depending on countless different factors
- How it all works
 - Most people who have never freelanced are very confused with how, exactly, everything works
 - In reality, it's very simple and straightforward. This is the usual process you'll go through:
 - Client contacts you
 - Most of the time through email
 - They'll usually ask if you're available, tell you a bit about the project, sometimes tell you the deadline
 - They might either tell you the budget or ask you for your rates
 - You respond and say you're interested. If they have a contract, you sign their contract
 - if they don't have a contract, you make up your own contract.
 - After the contract is sorted out, you start to work
 - Clients will expect different amounts of communication
 - But typically (for illustration work) I will do several sketches and send them over to the client
 - The client will get back to you with their favorite sketch and any revision they would like
 - Sometimes you'll need to send another in-progress shot for approval
 - And then you produce the final piece and send it to them for approval
 - Once it's approved, ideally you'll be paid (more on this later)
 - After it's approved and you're paid, you can send the final deliverable file.
- Never forget that this is a job and your job is to please the client
 - If they want you to paint an elf, paint a darn elf. Don't paint a dwarf.
 - If they want a trifold brochure, don't design them a business card
 - Though it's important to do things that you love (as we'll discuss later), don't neglect the client's wishes
- It's not a bad idea to work yourself to death on the first piece
 - The first job is not the place to try to economize your time, cut corners, or see what you can get away with
 - The first job is the time to blow the AD away. To come up with the best thing you've ever painted.
- Working for free
 - Working for free can be a touchy issue among people in the industry
 - Pros will often rant and rave about all of the amateurs killing the industry by doing this
 - Some will tell you it's always evil, some people say it's great
 - To answer the question: "Should I work for free?"
 - Sometimes. It depends.
 - A good site to check out when you get a chance is <http://shouldIworkforfree.com/>
 - Basically the gist of it is that there are tons and tons of people who will gladly take your free work and make money off of it
 - This is a case where they SHOULD be paying for the work, but they're not
 - Words to look out for: collaborate, opportunity, exposure, portfolio
 - If somebody says one of these words in their opening email, I quickly lose interest in what they're saying
 - If they say how much exposure I'll get from doing the work, I know right off the bat they have no intention of paying me
 - But even worse than free work is... spec. work
 - Spec. work is, in general, the devil
 - It's where a client will say that you'll get paid after the project does well
 - This forces you to take all of the risk yet will reap no gain beside a reasonable fee you should earn in the first place
 - Don't fall for this. PLEASE.
 - And don't believe them when they say how their project is an instant success that couldn't possibly fail
 - Or if they tell you how much revenue you'll make off of your .5% stake
 - Trust me: the project will not succeed and you will never be paid
 - Sure, .01% of these projects probably do fine, but not the one you're being offered. NEVER
 - The good kind of free work: challenges/contests
 - You can get a lot of exposure and practice from these
 - I've personally had great experiences with these and have seen others do the same
 - Pro-bono can also genuinely look good. If it's for a cause you can believe in and/or you can get a great portfolio piece, then maybe it's worth it
 - The important thing to remember is that you can do free work FOR YOURSELF any time you want
 - And without the hassle of dealing with a client, too
- Boring/miserable jobs and what to do with them
 - Sometimes you will get jobs that seem exceedingly tedious, uninteresting, and not at all what you got into this to do.
 - You're definitely permitted to turn down a job like this, but don't immediately do that
 - Try and think in your head how much more money it would take for you to be willing to do it
 - Quoting a price that's 2x your normal is not unheard of
- Turning down work (tactfully)
 - Yes, sometimes you really will turn down work
 - In the beginning, a lot of people will suggest you take on just about anything that comes your way.

- The advantage to this is that you'll stay busy, make a little money, or start to get a client base
- On the other hand, it can be advantageous to focus only on work that will push you towards your goal
- As you get better and in more demand, you simply won't have the time to take on everything that's offered you
- So there comes a time when you need to find ways to turn down work
- Some of my favorite ways include
 - "I'd really love to work with you, but I don't have time right now"
 - or "I'm really booked up"
 - or "My schedule is really packed"
 - This lets them know that you're in high demand
 - By saying you want to work on their project but can't will encourage them to keep you in mind in the future
 - This is my personal favorite
 - Price yourself out of the job
 - If someone comes along that you'd rather not work with, but WOULD work with given enough money
 - Charge a price that they will very likely not be able to afford
 - This can, however, backfire in certain cases if you come across as elitest and look down on them
 - This can also backfire in a somewhat good way if the client accepts your (very high) offer
 - "This isn't where I'd like to take my portfolio"
 - Be honest--if this isn't the sort of work you want to be doing, let them know that
 - It's very common for artists to shift directions--ADs will understand most of the time
 - If you're getting lots of offers for work that isn't what you want to do, you need to rethink your portfolio
- The contract
 - The first step when you see a contract: don't be scared
 - Really, they're not that scary
 - A contract is really just an agreement
 - The language might seem unnecessarily cryptic, but don't let it get to you
 - Focus on the details that matter, which I'll be going into here
 - When you work with a lot of big companies they will have a standard contract for their freelancers
 - Sometimes, however, you'll have to write your own. I'll be covering the different elements that you'll find in a contract here
 - For a more detailed look at writing contracts (as well as examples), go to the Graphic Artists Guild handbook
 - If you're really in doubt, you can go see a lawyer to clear things up
 - The NDA
 - An NDA is a Non-Disclosure Agreement, which is often separate from your work agreement
 - Essentially, it's a Keep-Your-Mouth-Shut Agreement
 - Don't share details of the project with anyone, don't show your work to anyone, keep everything a secret
 - Never break the NDA
 - You might think it's harmless. You might think that they won't notice
 - Even if it is, DON'T DO IT
 - Not only will it potentially hurt the business of your client, but it can sink your career
 - That AD will likely never hire you again.
 - Seriously.
 - What should I look out for?
 - Understanding copyrights
 - Understanding copyright is one of the most crucial things for a freelancer to grasp
 - Since there's so much misinformation passed around out there, I'm going to give you a quick overview of the essentials
 - First: when you create something, you own the rights to it
 - You don't have to file any paperwork. The moment you create it is the moment you obtain a copyright for it
 - Registering your copyright is only useful when someone infringes upon your copyright
 - Essentially, at least with US copyright law, you can sue for a lot more money if you registered the piece
 - When you do creative work for reproduction, you're selling some portion of the rights to the client
 - You can breakdown the rights to as specific as you want
 - You can specify reproduction rights for just print media, in North America, for a year.
 - This is perfectly reasonable--and often all your client will actually need!
 - The more rights they take, the more you can charge
 - Thus the reason high end logo design can be so expensive
 - The labor for a great logo isn't necessarily very high
 - But they're paying an arm and a leg for exclusive rights in perpetuity (aka forever)
 - There are countless advantages to holding onto as many rights as you can
 - For one thing, if you created a piece and you retained the rights, there's nothing preventing you from licensing that same exact
 - thing to someone else.
 - You can also sell prints, etc., etc
 - There is also a nasty beast known as "work for hire"
 - In this case the client owns all rights to your piece--even authorship

- It's without a doubt the worst copyright arrangement for a freelancer
- But, as with many things, it's not uncommon for you to get screwed over when you're starting out
- You might hear some well-established names in the industry talk about how they never do anything work for hire
 - ...but they have that luxury. If you'd like to stick to your beliefs, I commend you
 - ...but don't come crying to me if you're turning down every job because they don't let you retain your rights
- Copyright can get fairly complicated and honestly I could spend the entire duration of this video talking about nothing else
 - But hopefully this has given you a decent overview of what you should watch out for
- Essentially: the more rights, the more you charge
- When will I be paid
 - Also known as the "terms"
 - Pay on publication
 - Be wary if the publisher is new/small
 - Also, due to publishing schedules, this means you might have to wait a very, very long time to be paid
 - I had a rather large job, in fact, that has taken over a year to be paid in full
 - It's a nasty reality of certain industries. Avoid it if you can
 - What you'll often see is either a specific date or something along the lines of "Net 10"
 - Net 10 simply means that the net amount (aka all of it) will be paid in 10 business days, or about two weeks
 - Whenever I work with a new client that's not a big, established company, I give myself a bit of safety:
 - I require half up front, half upon completion
 - That way, even if the client decides to be a jerk and not pay you, at least you have half of your money.
 - Or: ⅓ up front, ⅓ after approved sketches, ⅓ after completion
- Kill fee
 - A kill fee is a fee that you're payed when the project is canned, essentially
 - Sometimes things work out, the client finds you're not a good fit for the project, or the project itself is suddenly no more
 - If you don't have a kill fee in the contract, then there's no real need for them to pay you
 - A reasonable kill fee is somewhere between ⅓ and ½ of the original commission price
- How many revisions
 - In art and design this is an INCREDIBLY important point
 - Revisions are monumentally time-consuming and will easily eat away at your life (and your profit) if you let them
 - Horror story of never-ending revisions
 - Specify the number of rounds of revisions the client can have
 - Also include that if they go beyond this number of revisions, they can have more at a much-higher rate (often hourly)
 - When they realize how much a single change is going to cost them, they're going to be much more careful
- Deadlines
 - These are key. Do not forget about these--put them on your calendar immediately
 - It depends somewhat on the industry you're in, but oftentimes they'll want a round of sketches/ideas before the final
 - Be sure you nail these dates down definitively so that you're both on the same page
 - A mix-up here can make both parties quite unhappy
- Negotiating compensation
 - How much to charge
 - Artists are notoriously horrible at this
 - I would say a good 95% of artists undercharge (I just hope there aren't too many ADs cringing at that)
 - The reasons you should cost more than an in-house artist
 - If an in-house artist is making \$20/hour, you should be charging around \$40/hour
 - When you're self-employed you have a lot of overhead that you, yourself, need to cover
 - Things like equipment, insurance, and other business expenses
 - Figure out how long it takes you to work
 - time yourself
 - Account for an extra amount of time--just in case
 - Hourly or fixed rate
 - A fixed rate will usually make you more productive, since if you're fast, you make more money
 - Hourly, however, can be advantageous if you know you've got a client that will request lots of changes
 - You can ask what their budget is
 - Sometimes they will have a very fixed budget--sometimes things can change
 - You can also somewhat get a feel for their budget just from their email
 - Look up their company/projects/etc.
 - Naturally, if you see you're working with a huge client you can feel comfortable quoting a high price
 - Charge more - the reason artists don't make more money is that a lot don't simply ask
 - The proper rate is the one that they will cringe at, but then say yes.
 - If they too easily agree to your price, you're probably undercharging
 - Show them how valuable you art
 - You'll need confidence to do this, but show them why YOU are extremely valuable to them

- Try and get them to understand that hiring you will solve their problems
- Once you prove value, the actual price will usually become less of a priority
- Always realize that you are more than a skilled technician
 - There are plenty of people out there who can draw extremely well
 - But none of them have YOU
- Whatever you do, don't beg for work
 - Don't be so desperate for the job that you'd be willing to do it for next to nothing
 - Stand up for yourself and be willing to walk away
 - Think of getting clients like you do getting girls (if you're a guy)
 - Being desperate isn't very appealing
- Check out the Graphic Artists Guild handbook for a great general idea of prices in the industry
 - Go to the Resources page for a link to that
- Understanding Art Directors
 - By understanding art directors you're gonna have an easier time working with them as well as getting hired
 - Get into their mindset and understand what they want & what they fear
 - They would love to look good--everybody wants to find the next amazing artist
 - They look good within their company when all of their projects turn out gorgeous and on time
 - They hate risk
 - They're staking their reputation on you coming through for them
 - They hate surprises (unless they're pleasant surprises... and even then)
 - They don't (usually) mind questions
 - If you're in doubt about something, ASK. It's much better than redoing it
 - How an art director will differ from a client
 - Clients rarely know what they want
 - So now it's also your job to educate the client
 - Be nice
 - There's no excuse. Be polite, be nice, spell things correctly, and speak sensibly
 - Keep your emails short--they're typically very busy people.
 - Act professional! This is a business, not a personal email
 - It's ok to be a little chummy at times, but always respect that you have a business relation with this person
 - Oh, and avoid smiley faces in your emails.
 - I'll confess it--I actually do use smileys occasionally... but ONLY if I see the client use them first
 - Always reread all of your emails
 - A stupid mistake that you catch only after you send the email can be really painful
 - Make sure to spell their name right!
 - I'll be honest--I've actually screwed up the spelling of one of my art director's names
 - But then... I've also been called the completely wrong name by at least one client. So it all works out
 - If English is not your first language or maybe you're not the best writer, it wouldn't hurt to have a friend/spouse check things over
 - Clear communication is hugely important in this industry
 - Do what you can to be able to communicate clearly and effectively in your emails
- Getting the description
 - Read, read, and read it again.
 - Seriously. Read it. A LOT. Pay attention
 - I can't stress this enough. And mainly because of several times when I've apparently not read it enough, proceeded to start working
 - ...and then when I turn in the sketches discover I made a drastic mistake that could have easily been avoided by just reading it
 - So even after you read it and think you understand it... read it again just to make sure.
 - Pay attention to size/format/resolution
 - One of the worst rookie mistakes you can make is to submit an image at the wrong size
 - Get the orientation right!
 - Sometimes people will neglect to say whether a piece is vertical or horizontal
 - In general, assume it's width x height
 - Understand DPI
 - Because so many people in the illustration industry are utterly confused about this:
 - DPI means Dots Per Inch. Pixel Per Inch (PPI) is a more accurate term with the advent of digital technology
 - Regardless, most printers will print an image at 300 DPI. That means for a one inch square image, each side will have 300 pixels
 - So if you're asked to make an 8"x10" image, multiply both of those numbers by 300. What do you get? 2400x3000.
 - so that's the final size that they will need to print your piece
 - It's fully possible to print at lower resolutions, like 150dpi. In which case that same image could be printed at 16x20"
 - If any of this confuses you AT ALL. Then PLEASE do some research. Google it. It's not that complicated, but it's SO important
 - When you're working, do it 2-3xlarger than the final result
 - Things just look better when they're scaled down. Trust me on this one.
 - Understanding bleed

- Work in .psd/.tif, send previews in jpeg, and deliver in flattened .tif
 - For illustration work, this is fairly standard, but of course pay attention to see if the client has their own standards
- Ask questions, and ask them soon
 - If you have any doubts about what you're doing, clarify it
 - In fact, it's not a horrible idea to restate some of the things the client said in your own words and then go "Right?"
 - Staying on the same page is your job, now.
- Doing the sketches/comps
 - For most creative work, the client will want to see... something to get a general idea of where you're going
 - It's usually a given that you'll bring several ideas to the table for them to choose between
 - How good should your sketches look
 - As you develop a relationship with a client, you can get more relaxed with sketches
 - When you start, however, try to knock things out of the park
 - How many variations?
 - As with most things... it depends
 - Typically, for illustration work, I like to give 3 different sketches to my client
 - If I'm tight on time or I've done a lot of work for a client to the point that they trust me, I'll do 2 sketches
 - If I'm absolutely losing my mind at that moment, I might skimp and just do one sketch... but I don't recommend it.
 - Clients will usually pick your worst sketch
 - It's sad but true
 - So always be willing/excited about doing your worst sketch as the final
 - Handling revisions
 - Thank them for the feedback and then go do the revision. If you can get them a revision within a couple days, all the better
 - But what if you don't agree?
 - For the most part I'll say this: get over it.
 - Don't forget that your mission is to make your client happy
 - There are rare instances where the client may, in fact, be very wrong.
 - They might be suggesting something that will end up making them not as happy
 - In these cases, it's best to calmly and non-aggressively suggest alternatives
 - If at all possible, try to SHOW them what you mean
 - You might lose a verbal argument, but if you can show them that your solution is better then all the better
 - If you try to convince them and they don't budge, then now I'm serious: Get over it
 - You signed up to do a job so do it
- Going to Final
 - Don't screw it up
 - This is not the time to experiment and try a new medium
 - Do what you do best
 - Don't overthink it
 - Don't worry
 - Don't stress yourself out. Don't freak out and get scared of messing up
 - If you got the job, then clearly you're good enough. Now get to work.
 - Don't surprise the art director
 - Remember, they don't like surprises
 - Delivering the final product
 - BE ON TIME
 - When in doubt, submit a day early
 - Early is great, on-time is good, late is horrific
 - If you're late, you likely won't get hired again
 - What to do if you're going to be late
 - Disasters happens, but try not to let it
 - Tell the AD as soon as you can
 - They can often delay the deadline a week or two
 - Art directors often will pad your first deadline excessively so that even if you screw up they're fine.
- Getting paid
 - After the final product has been approved, it's time to get paid! Woo-hoo!
 - Invoicing
 - It's great if you've got a pretty design for your invoice, but be sure to include this information
 - The word "invoice" (seriously, I've seen people forget this--be sure they know what it is)
 - An invoice number
 - Not only does this help you with your own record keeping, but the client might also use this number
 - Your name
 - Your address
 - The client & their address

- The date of invoicing
- A listing of all the work done
 - This would be a list of the different items you completed, or the hours worked, etc.
 - It depends a lot on how your job is set up, but some clients will request a more specific breakdown than others
- The date that payment is due
- Where to send payment
 - Depending on the client, some will write you a check (to whom and where)
 - Some will use a direct deposit or bank transfer, in which case give them the appropriate numbers for that
 - And some will simply prefer to use Paypal, in which case include your email used for that
- It's not always necessary to invoice a client as some will pay without it--but it's a good habit to get into
- What to do if they don't pay
 - I've been lucky--I have yet to have a client who didn't pay me
 - But don't count on yourself being this lucky. It's gonna happen
 - If at all possible, do not send the final, high-resolution file until you have received payment
 - Sometimes I'll even stipulate this in the original agreement
 - This is a great security buffer
 - There are several options and I'll give you an overview
 - Send another invoice. And then another one
 - Contact the person in charge
 - Be nice! It might not be their fault, or it might be an honest mistake
 - Assume they're not directly at fault--if you start blaming people they're going to shut off their niceness too
 - Small claims court
 - These vary a lot by state, so you'll have to check out the details yourself
 - But in general, this is a great way to settle disputes for jobs under \$5000
 - Collection Agency
 - They will take a percentage of the amount you're owed
 - But you often will not have to pay them unless they get you your money
 - Take them to court
 - This is a last fallback option
 - Don't be too eager. It's expensive, it's nasty, and it takes a lot of time
- Getting the second job
 - A lot of people will talk about how important it is to get the first job--to get your foot in the door!
 - The trouble is, that it's actually the SECOND job that's really important
 - Do an amazing piece, meet the deadline, and be pleasant to work with
 - Sometimes they just might have any work to give you--remind them you're alive when you do new work.
- Growing your career (1 hour)
 - In a lot of ways, freelancing has a tendency to snowball, at least in my experience
 - Getting those first few jobs is often very frustrating, time-consuming, and incredibly difficult
 - But after you break through things tend to start piling up
 - It might be a slow ramp up to enough work or you could be immediately thrown in the deep end
 - Either way, keep your head up and keep at it.
 - Remember that it's not an easy road nor a quick one
 - Surviving the fluctuations of freelancing
 - One of the most unique troubles about freelancing--which is fairly unknown to most of the working world--is how variable it is
 - The very nature of freelancing means that your income and work will be extremely variable
 - One month you might be rolling in the work and the next you might be fearing eviction
 - It can be really scary... because it is!
 - It's terrifying knowing that your income is about to drop to \$0 pretty soon
 - You might start asking whether you'll starve or not
 - This is perfectly normal, and the key to surviving it to anticipate the fluctuations
 - For instance, when it comes to financing you need to take advantage of the good times
 - Just because you're making a ton of money one month doesn't mean that will happen the next month
 - Try and establish a 3-4 month reserve of savings
 - That way if things turn south and you're out of work for a few months, you'll still be able to pay all your bills and survive
 - Keep advertising when you have plenty of work
 - It's going to seem a bit counter, but even when you have plenty of work, KEEP ADVERTISING
 - You'll have the tendency to focus on marketing only when you feel like you need work
 - If you're going to hope to maintain any sort of consistent lifestyle, you need to keep trying to get jobs when you have them
- Maintaining good working relationships
 - Repeat clients can be a freelancer's bread and butter
 - I would say that a huge chunk of my income right now comes from clients I've worked with many times before
 - New clients are much more rare and hard to come by

- So try and get on a client's good side--and then stay there
- By doing all of the things I mentioned earlier on your first job, odds are you'll be in the AD's good graces
 - ...now keep it that way.
- Sending regular emails/mailings to ADs
 - As I've mentioned, staying in contact with art directors is essential. Remind them you're alive and want to work with them
 - Show them some of the stuff you've been up to lately.
- Don't let your work slide--stay on time, keep up the quality, don't get too comfortable
 - It can be very easy to start cutting corners--don't do it!
 - Don't start pushing those deadlines back or skimping on the quality
 - Clients will notice when you do this and will start to be less inclined to work with you
- Never grow stagnant
 - If you're not careful, freelancing can kill your creativity
 - You'll find yourself doing the same sort of jobs day in and day out
 - It'll become a routine and all of the magic in it will vanish
 - Do personal work for yourself
 - This will let you remember why you got into the field in the first place
 - Odds are you aren't doing this because you hate art/design
 - Do the work you want to do so you can be inspired to do the work you have to do
 - Oftentimes, you'll end up with great portfolio pieces out of this completely accidentally
 - Continue to educate yourself
 - It's ok to spend money on your education--it's an investment, in fact
 - When you work for yourself, any money you spend on bettering your abilities is an investment in your future
 - Illustration master class, CGMW, life drawing, download videos, attend lectures, etc.
 - Workshops
 - Always expose yourself to new work
 - Go to gallery openings
 - Go to museums
 - Fill up your RSS feed with artists, designers, photographers, writers
 - Buy the latest juried annuals to discover new peers and get a better idea of what the field looks like
 - Read
 - Read art books, read some fiction, read whatever inspires you, read stuff that takes your mind off of work
 - Creativity is constantly pouring things out of your mind--don't forget to put stuff into your head occasionally
 - Find something in every assignment to latch onto
 - Even dull/uninteresting assignments can hold something that will fascinate you
 - By doing this you'll be encouraged to push your skills and stay engaged with your work
- Backup your work
 - I have heard--and experienced--too many horror stories
 - Don't put it off. If you do, you'll put it off till the day after your computer explodes
 - A lot of accidents can happen in life
 - And frankly... even if your clients are ok with you losing their entire project... you'll still have to redo it
 - Dropbox is your friend
 - It's extraordinarily easy, free, and awesome
 - Additional advantage: syncing across computers
 - if you happen to go out of town but need access to a file--no worries
 - Work on multiple computers? also no worries
 - Prevent disasters
- Organizing your life--tools of the trade
 - It's not going to take very many jobs for you to start needing ways to keep track of it all
 - Gmail for email
 - I honestly can't think of a better tool for handling email. really.
 - Even if you want to use your own domain name you can still install gmail on your domain
 - Calendar
 - Gcal is my personal favorite--it's accessible anywhere I am and backed up online
 - Check this daily
 - Schedule all deadlines
 - Schedule all submission dates for competitions/books/etc.
 - Schedule promotional material, even
 - Organizing all of your folders
 - Some people have cool naming conventions, some have complex folder systems
 - Whatever you do, just find SOME way of organizing it all
 - Don't just name all of your files "dudesketchz1.tif"
- Stay healthy

- Sitting around at a desk or easel isn't exactly a healthy lifestyle
- It's important to take care of your body--with most of the creative fields, a functioning body doesn't hurt
- Take frequent breaks
 - Some recommend every hour, some every twenty minutes
 - Just take breaks. It's good for you, and it's also good for your work
- Blink (a lot)
 - No, really. Most people forget to blink when they're staring at a computer screen. You might be doing it right now
 - So blink! Do your eyes a favor
- Have decent posture
 - You may not be the symbol of perfect posture, but at least try to have good posture
 - It adds up after the hundreds and thousands of hours you're spending seated
- Buy a great chair--you're gonna spend most of your time in it anyway.
 - If an \$1000 chair saves you countless hours of backache and untold misery, don't you think that's worth it?
- The reality of working freelance
 - Freelancing isn't all that people think it is. A lot of people seem to think it's an eternal bliss of minimal work and absolute freedom
 - While this is partially true, there are realities to freelancing that most people would never realize
 - Solitary lifestyle
 - My average work day involves interacting with another human being exactly zero times (email doesn't count)
 - I don't talk to people, I don't see people... I'm pretty much alone
 - This can really get to some people. In a typical work environment you're surrounded by your peers
 - When you're freelancing it's just you. All day.
 - Get outside sometimes
 - Don't trap yourself in your apartment 24/7. Go outside. Take a walk.
 - Hang out with friends--referring again to the last point, having some good ol' fashioned human interaction will do you a world of good
 - The advantage to getting a separate studio space
 - A lot of freelancers are firm advocates of having an entirely separate office or studio space where they go to work
 - This lets you have that physical disconnect between your work and your personal life
 - On the downside, of course, there's a big additional expense.
 - To work weekends or to not? To work nights? Or: how to set boundaries
 - This is a tough one. I'll say this: when you're starting out, you might have to work weekends
 - It's pretty common to work yourself to the bone when you're trying to get off the ground
 - As you become more established and comfortable you can start to create boundaries for your work life
 - There are many great freelancers who will not check email any time on the weekends or outside of work hours
 - Sure, you might be absent for some client "emergency" but life will probably go on.
 - Always remember that you're freelancing to support a better life, not so you can work all day.
 - Work to live, don't live to work
- Avoid burnout
 - Akin to my former point about stagnating, burning out is another common ailment of freelancers
 - Working excessive hours, doing tons of work, and striving for success can take its toll on all of us
 - For the success of your career in the long run, it's best to avoid burnout before it ever occurs
 - Vacations
 - I know its hard to shut down the computer, turn off the cellphone, say no to that great new job offer, and just walk away
 - Get away for a week or two and recharge
 - Don't work, don't think about work, just relax
 - Bring along a sketchbook in case you feel like being creative--just don't you dare do any real work in there
 - Try different mediums or tools
 - If you're a digital painter, try doing some 3d work. If you're a designer, try doing some letterpress stuff
 - Break out of your common day-to-day routine in some small way
 - Doodle
 - Have a sketchbook that you don't show anyone and is absolutely packed with bad drawings
 - Let loose, have fun, give yourself premission to be bad at what you do
- Conclusion
 - I couldn't possibly cover everything during this session--there's just too much to it
 - But I sincerely hope that I've shed some light on how to get going in the right direction (and what to do when you get there)
 - If you're still a little intimidated by the industry, try and relax
 - It's ok to be a little scared. It's ok if you don't know everything the first time around
 - Just keep learning and growing and you'll get there
 - If you have any questions about things I said or perhaps something I forgot to mention, don't hesitate to email
 - Send all your questions or comments to noah@TheArtOfFreelancing.com
 - I'm planning to periodically send out answers to the mailing list or perhaps even record additional (free) video content for you
 - Once again, be sure to check out the resource page--I've tried to put all of the best resources I could find in there
 - TheArtOfFreelancing.com/Resources

- Thank you so much for watching this video. I hope it's helped you in some way. I'd love to hear what you thought if you ever feel like emailing
- I wish you the best of luck in your life and career.
- Now... Get to work!