

Alina Gause

# Presenting Without Pandering - Self-Marketing for Creatives

A Psychological Guide



Springer

# Presenting Without Pandering - Self-Marketing for Creatives

Alina Gause

Presenting  
Without  
Pandering -  
Self-Marketing  
for Creatives

A Psychological Guide

 Springer

Alina Gause  
a.way - Counseling for Artists  
Berlin  
Germany

This book is a translation of the original German edition „Anbieten ohne Anbietern - Selbstmarketing für Kreative“ by Gause, Alina, published by Springer-Verlag GmbH Germany in 2021. The translation was done with the help of artificial intelligence (machine translation by the service DeepL.com). A subsequent human revision was done primarily in terms of content, so that the book will read stylistically differently from a conventional translation. Springer Nature works continuously to further the development of tools for the production of books and on the related technologies to support the authors.

ISBN 978-3-662-64304-4      ISBN 978-3-662-64305-1 (eBook)  
<https://doi.org/10.1007/978-3-662-64305-1>

© Springer-Verlag GmbH Germany, part of Springer Nature 2022

This work is subject to copyright. All rights are reserved by the Publisher, whether the whole or part of the material is concerned, specifically the rights of reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

This Springer imprint is published by the registered company Springer-Verlag GmbH, DE part of Springer Nature.

The registered company address is: Heidelberger Platz 3, 14197 Berlin, Germany

*“It took me 30 years to become an overnight success.”*

Harry Belafonte

# Advance

It does amuse me that I, of all people, am writing a book about self-marketing, as I could well serve as a prime example of an artist who desperately needed such a book to avoid failing so miserably in numerous self-marketing situations, as I have done in the past. Then again, that's exactly why it makes sense for me to write such a book. We know it from all professions: The best teachers and educators are not necessarily those who have gained their skills the easiest way, but those who have a wealth of experience in overcoming hurdles—and I can certainly say that.

The situations in which artists can fail at self-marketing are manifold: photo shoots, castings, self-introductions, conversations in professionally relevant decision-making situations, the selection and production of presentation material, trade fairs, press work, social media, networking meetings, premiere celebrations, award ceremonies, interviews, research, or office work. In addition, the range of withdrawal responses presents itself in all emotional colors: defiance, arrogance, avoidance, anger, depression, projection, envy, numbness, blame, victimhood, fatalism, sarcasm, exhaustion, and more. Creatives have a high (as one would say psychologically) “affective vibratory capacity,”

which, among many beneficial effects, can also get in the way of one's goals as self-sabotage. This case often occurs when it comes to promoting oneself. So there is absolutely a need for action when it comes to self-marketing, but not all marketing is the same. A book on self-marketing in creative professions must take into account the particularly complicated relationship creative personalities have with the subject. That's why this marketing book is different from others in that it is also a psychological one. I have written it for artists who want to promote themselves successfully and who find a deeper study of themselves and the special laws of the artist's profession and artistic markets helpful in doing so. Those interested in psychological connections and a look behind the scenes will not be disappointed. On the other hand, anyone expecting a "10-steps-to-success plan" will not be happy with this book. The focus is—according to my own biography—on the performing arts, yet the psychological backgrounds are applicable to all creative personalities and genres.

Self-marketing is closely connected to all other aspects of an artist's life. You could say that without self, there is no marketing. Therefore, like building a house, building a marketing strategy should be done from the foundation and not from the chimney. For this reason, the first part of this book deals with your personal attitude towards self-marketing and associated resistance. You will develop a basic attitude that will make you your own "partner in crime." In the second part, we turn to the selection and preparation of concrete activities and launch initial ventures. The main focus is on finding a mode of action that you can sustain for long enough. Finally, in the third part, we arrive at concrete tips and practical exercises such as preparing photo sessions, designing a profile in social networks, or negotiating contracts—topics that others already expect at the beginning of

a book on self-marketing. You may have come a long way by then, but you hold in your hand insights that go beyond the realm of self-marketing and can advance your artistic and personal life just as much.

I have been advising creatives of all genres since 2009. I initially started with a hypothesis of what support in this profession should look like, which had developed from my artistic CV and my knowledge as a psychologist. Today, this hypothesis has become a convinced attitude: There are clear rules and strategies for personal success. Deal with them and you can lead a life that satisfies you privately, artistically, and existentially.

Self-marketing—presenting yourself and your art to the world—can be fun. And fun is the only fuel that convinces creative personalities. Not in the sense of brief thrills or light entertainment, but in the sense of fulfillment, visionary meaningfulness, and flow experience. I want to promise nothing less than that to those who follow me through this book.

Berlin, Germany  
February 2020

Alina Gause

# Acknowledgment

I would like to thank Springer Verlag for the renewed trust and support. To Monika Mühlhausen for the project management, Shahbaz Alam for accompanying the production process, and especially to Joachim Coch for the editing, the detailed answers to my many questions, his fine intuition, and the always appreciative attitude. Thank you, Nikita Dhiwar, for supervising the creation process of the English version.

I would also like to thank Karoline Klemke and Heike Scharpff for their expertise and attention to detail in the reading of the manuscript and their helpful suggestions. Thank you for your time!

Thank you, Jack Lord, for working with me on the English translation—it has been an inspiring and wonderful time!

Furthermore, my special thanks go to Anna Piro-Lauble. I am very happy that her wonderfully creative and lively illustrations have become a part of this book.

Thank you Andreas, for always managing, as a first-time reader of everything I write, to convince me to venture outside with it.

**xii      Acknowledgment**

As in every one of my non-fiction books about creatives, I would like to conclude by thanking the many exciting personalities who have placed their trust in me over the years and told me about their longings, worries, and hardships. The moments when they wanted to sink into the ground with shame and those brimming with fulfillment and devotion with what they experienced with their art. I wish them all to be seen and heard.

# Contents

<b>Introduction</b> .....	1
In the First Step We Turn to Your Inner Attitude .....	9
With the Right Posture at Your Back, the Second Step Is to Get into Action .....	9
Finally, Step 3 Deals with Being Visible .....	10
 <b>Part I Find the Right Posture</b>	
<b>The Early Stage: Your Reliable Engine</b> .....	19
References.....	32
<b>Where Is My Habitat?: No More “How Do I Have to Be?”</b> .....	33
<b>Shame: No Artistic Flourishing Without Dignity</b> .....	39
References.....	53
<b>Overcoming the “Ouch Complex”: Feeling Good Is a Must</b> .....	55
<b>Help Is at Hand: Discover Your <i>Third Person</i></b> .....	61

**Part II Get into Action**

**The Vicious Circle of Self-Marketing: Why Too Much Market Blocks Creativity** . . . . . 77

**The Angelic Ladder of Self-Marketing: Caring for the Creative Core Is the Key** . . . . . 85

**The Quarter-Hour Policy: Finding Space and Time** . . . . . 97

**Office Time: Your Essential Tool for Climbing the Mountain** . . . . . 103

**The Work Wish List: Networking According to Your Taste** . . . . . 107

**Part III Be Visible**

**Life in Business: Who’s Who and Who Does What, and Why You Should Know** . . . . . 115

**Excursus: Not Me!—What #metoo Has to Do with Self-Marketing** . . . . . 119

**The Right Support: Coaches, Agents and More.** . . . . . 135

**Excursus 2: Negotiations** . . . . . 149

**Presentation Material: Photos, Website, Social Networks Et al.** . . . . . 155

**Photos** . . . . . 155

**In Conclusion.** . . . . . 171

**References** . . . . . 173



# Introduction

What I write down on the subject of self-marketing mirrors the encounters and development processes I have experienced in the course of my work as an artist, lecturer, consultant and manager. This gives a good insight into the current living and working conditions in the creative industry, which are directly related to what kind of marketing makes sense. A lot has happened since 1985, when I entered the art business professionally. On the one hand, a lot of good things have happened: #metoo has brought us intimacy coaches on film sets. Musical singers in many places are compensated as they are in the opera genre because it's understood that the vocal stakes are comparable. At some theaters, evening rehearsals are waived once in a while if the team is well on schedule. There is the possibility of carrying out risk assessments of mental stress, tailored to the needs of artistic professions (as has long been the practice for other professions). Institutes specialising in medical care for dancers and musicians that provide profession-specific support. The Internet offers artists a variety of platforms to build up a fan base or sell their products without the need for distribution groups. The first art fairs are exhibiting artists without the mediation of a gallery. On the other hand, many things are still as they always were: the cliché of the “crazy artist” who is the only one who can be a “true artist” is still widespread in many places. The same applies to the

stigma that gainful employment outside the artistic field automatically degrades artists. Theatres are producing more premieres than ever before, but this is not reflected in the fees of those working in the arts. Artists can hardly live on their income and are threatened by poverty in old age. Some orchestra musicians know no other way to help themselves than to get a grip on their stage fright with beta-blockers or other drugs sold under the counter. Many negative consequences of stress—such as exhaustion, injuries or instability—are still too often regarded as necessary side effects of an artist's life and are therefore not prevented. When I recently taught the graduating class at a German performing arts college, I was shocked: these exhausted and discouraged talents were supposed to launch into a life of peak performance in the next few weeks? I like to compare the artistic profession with high-performance sports. There is no question that for elite athletes to achieve maximum results a dedicated team with unique skill sets must be put in place. Not from any philanthropic standpoint, but because this optimizes performance, which in turn optimizes success. Creatives need to be, or assemble, their own team. This requires self-care and strategic thinking, which I would like to encourage with this book.

For the team idea, I have developed the concept of “The Three Personality Parts of Creative People”, which I would now like to introduce you to directly: As a creative personality, you already have a personal core team consisting of the first personality part, your private self, the second personality part, your artist self and the third personality part, which I call the *Third Person*. This *Third Person* appears in situations that are not clearly private or artistic, and these include all around self-marketing without exception. Here one thinks classically first of professional presentations or applications. But also, for example, at the moment when

your table neighbour at a private birthday party turns out to be an attractive employer for you, the first person—your private person—says goodbye and the *Third Person* appears. Or else at the rehearsal: you are acting, i.e. your second person—the creative one—is active. There is an interruption and the director, the lecturer, the conductor, the choreographer or a colleague addresses you: at this moment you step out of your artist ego and the *Third Person* is called upon. The distinction between these three personality parts is important for many reasons, which I will discuss in detail later in the book. One, however, should be mentioned now: Each of these personality parts activates different states of consciousness and levels of competency. It is of considerable importance for your success that you know about the strengths and weaknesses of your three personalities and that you can switch from one to the other without great irritation.

Every now and then I am asked what exactly the *Third Person* can be translated as. Person 1 = private self. Person 2 = creative ego. And the *Third Person*? I don't want to call it anything other than simply: the *Third Person*. Part of the exercise will be to associate your own personal inner designation with it. A client with whom I exchanged ideas about a substantive title for her *Third Person* wrote to me: "*For me personally, I called it my "manager ego" and imagined it as an egg-laying jack-in-the-box, a mixture of caring mommy and well-negotiating businesswoman.*"

Many creatives identify the *Third Person* as their biggest construction site. They experience them as helpless, incompetent and powerless. Referring to the example of the birthday party, the moment the person sitting next to them reveals themselves to be a successful director, film or music producer, they seem to lose access to everything that person one and two otherwise have at their disposal for winning

communication: charm, humour, acumen, persuasiveness, knowledge, enthusiasm or passion. It's understandable why the *Third Person* is often the weakling of the trio: creatives don't usually become artists and performers because they love to sell. And so, while the *Third Person* is responsible for marketing, it rarely lives up to its important role because it is often left out in the cold, unprepared and unloved. If you don't provide your *Third Person* with the necessary know-how, it will take revenge by making you disappear from the market and, to make matters worse, will shower you with accusations and complaints:

“Why am *I* not up there now?”

“I wish you had done this five years ago!”

“It's all just a drop in the ocean.”

“Life is unfair.”

“Wow - that was embarrassing!”

With this book I want to change that for you. There is a huge discrepancy within the *Third Person*: the importance of navigating the market on the one hand and the insufficient training and equipment for this important task on the other. For this reason I have dedicated a whole book to this personality part and the topic of self-marketing.

Not if or what, but how and now!

When someone first hears me speak—in a workshop, at a lecture, or in one-on-one counseling—on the topic of self-marketing, I know I have a crucial hurdle to clear, as summed up by one singer after our first meeting: “*I thought I was walking out of here with an Instagram guide.*” I have to disappoint expectations like that. I know how much

creatives in particular wish all you had to do was get your hands on the right tools and self-marketing would turn out to be a breeze. I take a different approach. This is not by chance, but comes from knowledge from over 10 years of consulting and management of creative people, also my background knowledge as a psychologist and last but not least my personal experience from 30 years of artistic work. From these influences arose the desire to offer artists something that would have convinced me myself. No simple solutions for complicated issues, but a holistic and sustainable understanding—as a human being and creative personality. I make no secret of the fact that I reject simplistic approaches based on a lack of knowledge of psychological processes, creative personalities and work, because they are grist to the mill of harmful clichés and prevent an appropriate appreciation of artists. No profession is simultaneously so despised and so exalted. On the one hand, they are more or less lovingly ridiculed as cranks who devote their lives to dubious self-fulfillment that is utterly useless to the world and therefore not necessarily worthy of adequate pay. On the other hand, they can be adored, envied and favoured beyond measure (and claim horrendous fees accordingly). George Clooney's mother is reported to have once said to him: *"You were never as bad as they wrote and you were never as good as they wrote."* A more adequate appreciation of what creative professions are and accomplish would enable them to value their contribution more highly and use it more consciously themselves as well. In times of globalisation, individualisation, changing gender roles or digitalisation, we are all confronted with societal changes that artists have always had to deal with in their lives, and so they have experience of dealing with them ahead of many people. Almost every job requirement profile today contains the word "creativity". And this despite the fact that no one knows exactly

what is meant by it. What constitutes creativity? What are the prerequisites for it? How much is it worth to us to achieve it? If we want to learn more about it, we have to take a serious look at creative personalities and processes. This is as true for people who have no connection to the artistic profession as it is for you. And so back to the topic at hand.

Nothing would be easier than to share an Instagram tutorial. You could even standardize that: “copy and paste”—in 5 min the thing would be done.

“10 Steps to Successful Self-Marketing!”

“Social Media - Become a Star in Three Months!”

“All the Tricks of the Trade to Breakthrough at a Glance!”.

I think that’s either ignorant or unprofessional. Handing creatives something like that would feel like giving them a cake recipe but shrugging it off when they ask, “I don’t have any electricity—now what?” and replying, “That’s not my problem. I’ve told you everything you need to know.” From my perspective, however, the issue for artists when it comes to marketing themselves is entirely about electricity. Not about *if* it needs to be done—hardly anyone doubts that self-marketing is part of the job. Nor about *what* needs to be done—for the most part creatives know this because they follow closely what others are doing. There is little need for action here, but the widest range of advice, books, workshops or complementary study events. However, if you start exclusively here—on the “if or what”—it can have the opposite of the intended effect, even with useful content. Some nod dutifully while thinking “It’s too late. You can’t make up for what you’ve missed so far. You’re not suited for this job. Everyone else can do better.” They go home and block out the notes from the lecture or the