



## **SPI 209: The Power of Community – How Noah Bradley Made Art Camp**

Pat: This is the Smart Passive Income Podcast, with Pat Flynn, Session Number 209. Or maybe that should be Art Passive Income ...

Announcer: Welcome to the Smart Passive Income Podcast, where it's all about working hard now so you can sit back and reap the benefits later.

And now, your host — he still gets nervous and almost throws up before he speaks on stage — Pat Flynn.

Pat: Yo, what's up everybody. Pat Flynn here. Thank you so much for joining me today in Session 209 of the Smart Passive Income Podcast. I'm really excited about today's episode because we have a great guest on. His name is Noah Bradley IV, and Noah Bradley IV is somebody who is an amazing artist. I got pretty geeked out when I discovered that he's done some of the artwork for some Magic: The Gathering cards. Magic: The Gathering is sort of like a wizardy type of game played with cards, and I always admired the artists of those cards because they just looked awesome, all the different characters and the scenes and stuff. To meet one of the artists and actually have him on the show was pretty awesome and I kind of geeked out a little bit, because Magic: The Gathering was a big part of my life when I was a nerd in high school, but that's another story.

Noah's also awesome because he has this business called Art Camp. We talk all about his journey with creating Art Camp, very much a response to his own experience in art school. It's doing really well. Hundreds of students whose lives are now changed because of the techniques that he has taught them. There's actually some preview videos over at [artcamp.com](http://artcamp.com) which are really great. I actually caught myself watching one for an hour without even realizing it, because it was so great.

Anyway, what I love most about this interview is Noah gets very honest with us about how he felt while he was building this business, and some of the resistance and the fear that he had that went along with it. He busted through it, he's doing amazing, and so let's not wait any further. Here is Noah Bradley IV, from [artcamp.com](http://artcamp.com), and [noahbradley.com](http://noahbradley.com). Here we go.

What's up everybody? I'm so happy to welcome Noah Bradley IV to the SPI Podcast. Noah, thank you for coming on the show today.



Noah: Thank you so much for having me, Pat.

Pat: I've been reading about you and your story. It's amazing. You've written some great articles that have gotten a lot of feedback and publicity on Medium, actually, and I wanted to start with one. This is your journey into how you became an artist, because you are an artist, and a fine one at that. I was just telling, Noah, before we started recording that I'm a huge Magic: The Gathering nerd. I know there's a bunch of Magic: The Gathering nerds in the audience right now, and you're going to be stoked to know that Noah actually does some of the artwork for Magic: The Gathering, which is amazing and super cool. I'm actually a little fan-boyish right now, talking to you, Noah, because that was a huge part of my life for a while.

Noah: Yeah, it's really cool to find out that you used to play Magic.

Pat: Yeah, I miss it actually, sometimes. Anyway, get into your story. How did you become an artist? The title of that particular article, which we'll link to in the show notes, is, I believe — scrolling up to the top here — "[How I Became an Artist, The Twelve-Year Journey of My Art Thus Far.](#)" Why don't you talk about that, and then how that led into what it is you do now?

Noah: Yeah, I'll sort of give the super brief summary of what that article is about, because obviously it goes into a lot of detail and tells the whole story. A lot of images, too, which kind of makes it a little bit user friendly.

The general gist of it is that I grew up drawing, painting, just sort of as a fun hobby that I did on the side. When I got to be around 18, I decided what I wanted to do with the rest of my life, just as teenagers will do. For whatever reason, I decided on art, because I knew it would be challenging, it would be fun, it would be creative, and I think I could make it work. Then I spent the next ... Around about five to seven years getting my skills to a professional level, going to a number of different art schools, graduating, and getting full-time into freelancing. That sort of brought me to do the Magic: The Gathering, which I got actually a month out of art school.

Pat: That's awesome. That's crazy. That all seems kind of too easy. The article obviously goes into a lot of detail. How did you know that you had to get this kind of training? I think one of the coolest things that I learned from reading your article was that you just connected with the right people to help you in your skills. How were you able to do that? I'm thinking back to when I was 18, I wasn't thinking about getting mentorship or trying to do



anything of that nature, but you seemed to just go right to where you needed to go to improve your skills in that way. How did you know to do that?

Noah: I think partly I got really lucky. I did the right things at the right time. I happened to run into the right people at the right time, but I certainly put out the effort to make some of that stuff happen. I was utterly terrified, and to some degree continue to be terrified, of failing at art. I'm always scared of that day when all of a sudden I don't make money on art and stuff like that. You'd think that by now that would have gone away, but for whatever reason it just kind of sticks around as this kind of haunting fear in the back of my head that I just need to always be pushing myself forward. That was a huge, huge influencer when I was first starting out, because I knew that art was going to be a really difficult thing to do. I knew I had to improve my skills a lot if I was ever going to make it in this field. I just looked up and researched every single resource I could find at the time and just dove into it, just desperately trying to improve, working every day at this stuff.

Thankfully, this was sort of around the time that online art education was sort of starting out. There were a few professional artists that were finally starting to make their own process videos and tutorials and stuff like that, and putting them out there for people. It's actually a lot of that stuff that really helped me improve. I went to art school and stuff like that, which I obviously have opinions on art school if you ever look up that Medium article. I was actually helped a lot by all of this online art education stuff, because I would buy these downloads and stuff, and watch these artists paint for a few hours. You learn so much. It's like sitting behind an artist at their easel or something like that. You get to see exactly what these guys are doing, and they'll be talking the whole time too. You get to hear the thought processes. It was that stuff that really, really opened my eyes to exactly how this stuff is done, and the things and areas that I needed to improve to get myself to that point.

Pat: The article that you were talking about, which is titled ["Don't Go to Art School"](#), I can kind of assume what your stance on art school might be. Would you want to talk about that really quick, like what ... I'm guessing, I haven't had the chance to read that particular article. I like going into interviews kind of in the same seat as my audience, so tell us what that one is about and why you have such a strong stance about that.

Noah: It basically gets summed up that art school is too expensive at this point. Art school is far, far too expensive, in fact. If you actually look at the numbers, the estimated official number for how much it costs to go to art



school for four years, without scholarship, is more than a law degree from Harvard, I think it is that I use in the article.

Pat: Wow.

Noah: It's actually more expensive. It's over \$200,000 to go to art school for four years. I make a decent living as an artist, but I don't make enough that I can pay off a \$200,000 loan. I was personally blessed with, for one thing, going to and graduating from a fairly affordable public school, and also getting scholarships, but a lot of people don't have those opportunities and don't have those chances. They end up getting in these massive amounts of debt that they just simply can't pay off. It just started ticking me off enough that I just had to write that rant a few years back.

Pat: It kind of goes along to what it is that you do now. I feel like what you provide for people is that solution, and that is Art Camp. This is something that's really exciting. I actually went on that page a couple weeks ago and I clicked play on one of your tutorials, because you share Art Camp Week One Master Studies, and you walk people through the process, similar to how you were talking about just earlier. I'm in your head and I can hear you talk, and I actually caught myself in the video for a whole hour before I was like, wait, what am I doing here? I was just trying to come here to see what this was all about. Your teaching style is amazing, and I think that — and correct me if I'm wrong — this Art Camp kind of came out of your frustration for the schooling that you did.

Noah: It did sort of all come out of the same time. It was all sort of around this time when I looked at my fellow artists, and artists starting out and stuff, and they were either sitting in a huge pile of debt, struggling to get by, or they were in art school completely dissatisfied with what they were learning. They were learning useless stuff. They had teachers that were way out of date, were teaching business techniques and marketing techniques that were utterly useless these days. These were all teachers that didn't even have any experience on the internet, had no idea how to actually show off your work these days. I saw all this frustration. I experienced plenty of my own frustration. I took awful, awful, useless business classes in art school and saw just how bad art education could be.

Obviously I saw how great it could be too. I had some wonderful teachers, don't get me wrong, but I saw all of this frustration and I saw an opportunity for me to find some way to help. Even though I may not be the greatest artist in the world or anything like that, I do realize that I'm actually pretty decent at boiling things down and simplifying things for



people. I think that's mainly where my value comes in. All of the information in Art Camp, you could definitely find in books, videos, and other stuff if you read and researched enough, but my goal with Art Camp is to take all that information spread out everywhere and really simplify it and boil it down for people so that they have a clear path and know what to do. If you just want to sit there and make art, and don't want to spend hours and hours and hours and hours researching stuff, you can just follow the lessons. It's all laid out, and it's all the best information I've found over the years.

Pat: Now, let's go to the beginning of when Art Camp started. We kind of know where this all came from, but what were some of your first steps? Did you ever even have any doubts of this new direction that you were going in?

Noah: Oh, god yes. I had plenty of doubts. In fact, when I first put up the little Art Camp page and first announced it, I only sent it to a very small portion of my mailing list. Probably just a few hundred people, because I was so terrified of no one signing up that I wanted a fallback plan of completely cancelling the whole thing and deleting the website, in the very likely chance that no one signed up. I was absolutely terrified of it being a complete failure.

Pat: When did it go up? What year?

Noah: That would have been, I believe, three years ago now.

Pat: Okay, so three years ago. You said that you had an email list. Where was that list built from?

Noah: That was only fairly small at that point, just a little bit of slow building from just collecting emails from stuff. Also, I had sold what I call the Art of Freelancing lecture, probably a year or two prior to that, so I had all of those emails as well. That was just a lecture on how to get started as a freelancer, and a bunch of business techniques and stuff like that, so I already had experience with selling online tutorials in a very small sense at that point.

Pat: You said earlier that there are other people out there who were teaching art online at this time. What was it that compelled you to do this in a different way, and what was that difference?

Noah: Part of my difference was hitting a different price point, for one thing, and hitting a different structure for another thing. There are a lot of classes out there that are very expensive. You pay a couple thousand dollars for



them, and you get one-on-one instruction with a teacher. They tell you what to do, they give you assignments every week, it's a very personalized thing. That's great for some people. On the flip side, there's very cheap art education. There's \$5 tutorials online where you download this thing and you get a one-off video from an artist, and that's it.

I sort of wanted to go somewhere in between that, so I priced the original Art Camp at about \$250 — a little bit cheaper if you signed up early — and I gave people twelve weeks worth of content. It ended up being about 24 hours worth of video. With that in mind, there was no one-on-one connection. I didn't give one-on-one attention to all of the students in class. I knew I couldn't do a good enough job for enough people. I knew it wouldn't scale well enough, and so what I did instead is I picked out a few pieces from random people each week and talked about them. Something in art that you'll find, and I imagine other fields as well, is that pretty much everyone, when they're starting out, makes the same mistakes. It's all basically the same thing, so if I help someone with one problem, odds are there's a hundred other people that made that exact same mistake. Even though I might not be talking about their work, they will still learn something from that.

Pat: This was a video course, obviously. You're sharing ... Is it a computer screen and you're working through some of the art instruction through that?

Noah: Yeah. My setup, honestly, for Art Camp, started out very rough. It was very, very ghetto. I know all the tools and tricks nowadays, but when I started out it was dirt and cheap, anything just to get started.

The original Art Camp was a PayPal button that integrated with absolutely nothing. Absolutely nothing. Not even my MailChimp, because for some reason it didn't quite work out well enough to sync up with my mailing list, so I manually copy and pasted every name and email into a exclusive MailChimp thing, which is a terrible system. I don't recommend it to anyone, but it worked well enough. There was a Facebook page, and I had to manually approve every single member by looking up their name, which was often very different than the name they paid with, which again is a huge hassle. Had no assistant at the time, nothing like that. I would record the videos and narrate them on my computer, and try to get them uploaded. Yeah, that's sort of how it all came to be.

Pat: You didn't film all the videos before you launched, you kind of worked with them as you were going along?



- Noah: Right. I had absolutely nothing when I launched signups. I had written out a twelve-week course outline, but that is all I had done. The rest of the content sort of came along after that, and oftentimes would be struggling to get the stuff done before the deadline for that week.
- Pat: You were essentially validating the idea beforehand to see if you could get students, before actually creating the course, and -
- Noah: Oh, absolutely.
- Pat: How many did you want to get in your first sale process, and what was that sale process like? Just an email to those people? How did you sell this thing?
- Noah: My goal was actually just 25 people, because I figured if 25 people signed up for \$200, give or take, I'd make about \$5000-ish. I figured it's got 24 hours worth of content, you throw in a few hours for technical support every week and stuff like that, and all of a sudden you're at about 50 hours, so about \$100 an hour, give or take. This was all the rough math I was doing in my head. I was like, all right, if I get 25 people, I'll be happy with this course. I'll have paid for my time well enough that it'll be worth it for me.
- I sent it out to ... Just a very simple email, "Hey, I'm launching this brand new course, it's \$200, give or take, and I'd really appreciate it if you'd go check it out." Within the first day, I got that first 25.
- Pat: That's awesome.
- Noah: Which was just shocking to me. I was amazed. I remember sitting at my computer just shocked at these PayPal emails coming in of these people that trusted me. They trusted me enough with their money when they got nothing out of it immediately. There was obviously no content to watch immediately, and just trusted me to put together this course.
- Pat: What do you think about it that they trusted you with? How do you feel like they gained that trust from you?
- Noah: I think there's a few reasons. I think for one thing, the first people that I had emailed with that offer were the people who had bought my lecture on the Art of Freelancing before. They knew my voice, they knew how I taught stuff, and they knew that I was relatively intelligent with this stuff. And they also knew my work, they knew my art, and I suppose liked it well enough. There was already a bit of trust there. Furthermore, I had



done a number of free things that I put on just my YouTube channel, of just process videos and stuff like that, so they had an idea that maybe I could talk about art and hopefully help some people out. Maybe I had written a few articles here and there too, so I wasn't exactly a new name. I had been around for enough time that I had a little bit of trust credit there, so to speak, and was able to monetize that I guess.

Pat: Very nice. Great answer. Now, this was your first time generating an income through information, as opposed to the actual art that you create, right? Except for the freelancing guide.

Noah: Right, that's correct.

Pat: But this is huge. This is a course, and you're charging a lot more for it. What was going through your head as these sales were coming in and you had these 25 people who were like, "Yes, I trust you with my money, I want you to teach me art." What was going through your head at that time?

Noah: I hope I don't screw this up. That was honestly the main thing going through my head for the next several months of utter terror that I was going to screw this up somehow, people were going to hate it, everyone was going to ask for a refund, and it was still going to end up an abysmal failure. Yeah, that's what was going through my head.

Pat: That's interesting, because I've gone through the same thing, and I know a lot of people who do this and they go through the same thing, but then they end up stopping or just not even moving forward with it because of that. What made you keep going with it?

Noah: I guess I've gotten really used to working with fear, as opposed to against it. I try my best to use fear as a really good motivator, as my tool to get myself to work harder and really make something happen.

Pat: Love it. Now, how many Art Camps do you do a year? Is it an open enrollment throughout the year, or is it kind of closed and opened throughout the year?

Noah: These days, things have changed somewhat. Right now, you can buy the content anytime you'd like. Anytime anyone wants to sign up, you go on, you have all the content there already. It's all pre-recorded, it's all there on a nice little page as soon as you sign up. It's a little bit different in that you can do it anytime now.





With that said, for instance last year, I had a guest instructor come in and do his own twelve weeks over the summer, and ran his own Art Camp. There are times, usually every summer, that we run this Art Camp, and I'll do it live. There's a community aspect to it, and there's a lot of interaction with the other students and stuff like that. That's something I've had to kind of tweak and play with and make mistakes on, and recover from, and stuff like that. We try to do it every summer at least, as well as sometimes a repeat over the winter break, New Year's period.

Pat: That's really cool. What technology are you using to do those live?

Noah: I guess different things. First year it was a Facebook group, and oddly enough worked really well in the sense that there was a lot of interaction. Facebook groups, once you get over a few hundred people, are an absolute mess. Facebook does an awful job of showing all the content, of organizing the content, of making anything searchable at all, but everyone's on Facebook all day, every day, so there's a lot of interaction that happens. The next year, I went to a forum system, and I think in some ways it was good because it was organized, but on the other hand it was really bad because it didn't have as much interaction.

For this coming year, I have very different plans for it. I'll have a Facebook group, for one thing, and also planning to go with some sort of live chat room kind of thing. Kind of like a Slack group. Also, I'm thinking I might use the Discord app instead.

Pat: So for the content, the content is being posted where?

Noah: The content will be posted on [Vimeo](#) these days. Back in the day, I started out with just a free YouTube account, and would just make the videos like a secret link or whatever, which encouraged a lot of piracy and all that. Again, everything I did for the first couple Art Camps was really, really ghetto.

Pat: That's cool. I like the progression here. I'm trying to understand how Art Camp works. So you publish these videos, and every time you run an Art Camp ... These videos are already created, right? People who sign up now, they would just get access to all the videos that are there, right?

Noah: Right, that's correct.

Pat: It was just the first time that you went through week by week with those initial group of students, right?



Noah: Also the second time. The second time, I did brand new content, so there's Art Camp 1, there's Art Camp 2. Art Camp 2 is all brand new content and stuff, and the same goes for the guest instructor that I had in last year. At this point, there is over 70 hours worth of content that you would get immediately if you bought everything, so there's a lot of library that's starting to build up at this point.

Pat: That's awesome. I like how it's broken down into weeks, because you're kind of guiding people along the way. My question is, if you have open enrollment anytime, how are you guiding that? I know when it's kind of open and closed, like I know some people who have online business courses where they open it up for an enrollment period, then they close it, then they work with those students week after week until the weeks are done. But if it's open all the time, how are you able to keep track, or is it kind of just based on ... Is it just like a suggested pace through it, or how does that work exactly?

Noah: It's a very, very self-directed course. Yeah, it's basically, you can take it at your own pace. It gives structure for people that want that structure. It gives an outline of this is what you should do every week if you want to improve, but at the same time, a lot of people jump around to different weeks. A lot of people, maybe they have to take a week off because they have some family emergency or something like that, and that's fine. That's part of life, and that's part of studying on your own, so I try to accommodate that.

Pat: Okay, so course is on Vimeo, and they get access to those through some sort of login, user name system?

Noah: Mm-hmm (affirmative).

Pat: And then from there, the community and the conversations happening either on Facebook or forums or another platform, what are those conversations about? How are they being facilitated, and who's directing those conversations for you?

Noah: Well, a lot of it actually turned into this kind of wonderful students helping other students, which I thankfully, basically had no hand in. I just kind of threw a bunch of people together and all of a sudden they formed a community. A lot of actual long-term friendships and stuff like that have come out of the course, and it's been really amazing to see because obviously as the person who made it, I didn't actually really do anything to make a community happen. They just sort of happen on their own. That was really a wonderful thing to see.



A lot of the conversations will obviously be about the art. People will post their work and ask for critiques from other students and stuff like that, so there's a lot of collaboration there. There's also just a lot of camaraderie of people studying art and being around other people that study art. My memories of art school, one of the fondest memories, is going to a studio and sitting in a studio with a dozen other artists working on homework. That was just a wonderful thing, being around all these other creative people working really hard to try to get better at this stuff. I kind of wanted to replicate a little bit of that experience online, which is why we're sort of going to be moving back to more of a chat-based system, because it encourages that kind of live interaction of any time of the day, anywhere in the world, I can hop on this thing and be around a bunch of other artists that are learning and struggling and studying the same stuff that I am.

Pat: That's really cool, I love that. It reminds me of architecture school, sitting in studio, working on that project. One semester in studio, it was actually a learning how to draw class, and I do specifically remember those times. I think translating that into online is really smart, and the forums are great, and getting people to know each other. That's why Facebook's really nice. You can further connect with those people. You see their profiles, and you get to get to know them a little bit better too, and I think people stick around for the communities.

Do you find that you have a lot of people sticking around because of the people that they've connected with and they continue to buy your stuff because of that?

Noah: Oh, definitely. People really, really love the community aspect of it, which, for whatever stupid reason, it didn't even cross my mind when I was starting out on this stuff. I thought I was just going to be a lecturer, like here's the lessons, do the lessons, that's what this course is about. As it turns out, it really become a lot more about community than necessarily what I was saying every week.

Pat: Do they expect you to come in and be a part of the conversation, though?

Noah: There's a bit of that expectation, but I think they understand that the courses have grown to such a size that I can't give one-on-one interaction with every single student. They're just way too big. I think that's sort of seen as more or less fine. That's the expectation that built up.

Pat: How big has Art Camp grown?



Noah: It got pretty big. For a single course, you might have four or five hundred students in it.

Pat: That's amazing. What is it like, from your standpoint as the person teaching art, to see your students actually creating and posting their artwork? That must be awesome.

Noah: It's really awesome, and has even become more so now that it's been around for a few years. Now I get emails in my inbox of people who did the first Art Camp three years ago, and they're like, "Hey, thank you so much for doing that. It helped me so much. Here's what I'm doing now." I just get to see these incredible progressions these people have made, and to know that I even had just a really small part in that progression is really inspiring to me.

Pat: That's awesome. How are you marketing Art Camp nowadays? You had mentioned a small email list in the beginning, and now that Art Camp has grown to be popular, are you using any other strategies to help market the course?

Noah: Yeah, there's a number. I used to have a Facebook page; deleted it about a year ago because I got so ticked off at Facebook changing their algorithm and making all my posts invisible. I got way too mad at them and I wasn't thrilled about paying \$200 just to get it seen by the people who have already liked my page. I removed that option and sort of built up other options. I use Twitter, that's probably my most commonly used social media thing. I also do Instagram. I have my mailing list. Great. They're really loyal supporters of me, which has been really nice. I strongly recommend anyone to do a mailing list, primarily because you own the mailing list, unlike every other social media. Your mailing list is yours. There's no person that can come along and suddenly change the algorithm on your mailing list. It's yours, those emails are yours, so I do that.

My latest one that I really like is [Gumroad](#), and the thing with Gumroad is that all the people that download either free or paid stuff on the site get added to a mailing list on there. All of a sudden, my mailing list on Gumroad is larger than my mailing list I built up over the past seven years, which has been really amazing to see. I'm a strong supporter of Gumroad as well for marketing for artists and creatives.

Pat: Interesting. How are you marketing on Gumroad? I use it myself, but I use it for essentially delivering digital goods.



Noah: Right.

Pat: How is that being used for marketing purposes though, for you?

Noah: Well, I mean you can send out an email to everyone who's ever downloaded anything from you or bought anything from you, and so just that ability to send out mass mailings like that. Like, "Hey, this is what I'm doing now," "Hey, I just released this thing." It's a really powerful thing.

Pat: Then Twitter, you said was working really well for you. What are you doing on Twitter? How are you utilizing that?

Noah: Probably not very intelligently, but I post my art and whatever ramblings I might have for the day on there. It's not like I really try to be super professional about it all the time. I don't try to be a marketing guy with it. I really try to be as conversational and as accessible as I can on there. I don't do terribly well with answering emails and stuff. I'm really bad about procrastinating on that, but if somebody shoots me a message on Twitter, I'm really, really good about responding, because there's a limit. There's a limit on how long their question can be, and there's a limit on how long my answer can be. I do really well with those limitations.

Pat: I like that. I like that a lot. When it comes to artists, I know I have a number of artists who are either musicians or actually artists like yourself, who listen to the show. We've had episodes in the past where people have come and talked specifically to that market and to that audience. Do you have any tips for building a business using your creativity in that way? You're selling information, but I know a lot of people might not be at that level yet where they feel comfortable doing that, but they have this amazing artwork and things that they could share. You obviously know a lot about business in this space, and have talked about this in some of your Medium articles, because of how poor the business portions of the art schools that you've been to have been. Do you have any tips for those "struggling" artists out there and how they can get out there and start generating an income?

Noah: I think the most important thing for any creatives trying to make a living at this stuff is to really try to diversify your income as much as humanly possible. There's never been a time when I've made all of my income from one source. I still do, for instance, freelancing work for clients — book covers, game jobs, whatever — and that's a percentage of my income, but it's never been all of my income. There's other resources you can have to bolster that income. For instance, selling prints of your work.



Every year I make a certain percentage of my income from selling prints. I sell little play mats for Magic Gathering players and other stuff, and that's another chunk of my profits every year.

I have an Amazon affiliates account, and occasionally if I recommend a book, I'll use my affiliate link and that's another percentage of my income. Affiliate stuff. If you use something, or read something, or anything like that, just use an affiliate link. Even though they're pennies and dimes sometimes, that sort of stuff at the end of the year can really, really add up. That's another resource of one more way that you can become profitable with all this stuff. If you get enough of these little sources of income, all of a sudden you find yourself making a decently comfortable living.

Pat: That's awesome. A couple final questions, and again, thank you for coming on the show, Noah. This is super inspiring. Again, everybody, check out Art Camp. We'll put links to the articles that Noah has written and some of his artwork, too. It's really amazing.

In the beginning, you said that you didn't have a team, you were doing everything yourself. Have you since grown a team of your own?

Noah: To some degree I have, and to some degree I haven't. For the second year that I ran the course, I hired a number of my artist friends to come in and provide critique and provide that one-on-one attention. Then, as I mentioned, last year I brought in another friend to do his own course, so he ran the entire course, he did all the demos himself, he did all the critiques himself, all of that kind of stuff. That's been really wonderful, because I didn't want this course to be all about Noah Bradley. It's not all about me. I wanted to provide what was best for these students and to really help them out and guide them as best as I could. I realize that there are other people that can help them with that.

As far as an assistant goes, no, I still don't have an assistant. I still have to answer every single email myself. One of these days I am going to improve that, but we'll get to that day someday.

Pat: What do you think is holding you back from that?

Noah: Primarily just procrastination, to be honest.

Pat: Thank you for your honesty. I think a lot of us can relate to that, for sure. Noah, do you have any final tips for anybody out there who has some



knowledge and wants to share it with the world, and wants to be successful with it?

- Noah: Probably just don't be scared to put it out there, even if you don't feel qualified. I'm pretty sure no one ever really feels qualified. I certainly don't. I've always felt hesitant, I've always felt like an imposter. I've always felt these fears and stuff like that, and they're all entirely normal. That stuff should never hold you back from putting your work out there. I always recommend books like [Art & Fear](#), and [The War of Art](#), and just sort of keeping that stuff in mind when you're creating the stuff, and not letting those irrational fears of maybe your inexperience with something to hold you back from teaching things. Even if you're relatively new to something, even if you're not the absolute best at something, you still have enough to teach quite a few people a lot of stuff about what you do know.
- Pat: Love it, love it. Noah, thank you so much for coming on. Again, everybody check out [artcamp.com](#). I'm really, really interested in this, and if I ever have some extra time I'd love to go through this course and check it out, and see if I can improve on my art skills. It's something that I do miss doing from my architecture days, and I think it would be a fun hobby to check out.
- Noah: Yeah, I think that would be great.
- Pat: Where else can people find you, Noah?
- Noah: Twitter is probably the easiest one, so just go to [twitter.com/noahbradley](#).
- Pat: Awesome. Dude, thank you so much for coming on. Appreciate it. All the best to you, and good luck with everything.
- Noah: All right, thank you so much for having me.
- Pat: Thank you.

All right, I hope you enjoyed that episode with Noah Bradley. Again, Noah, thank you so much for coming on the show. I appreciate you and everything that you've shared, and all that you're doing. It's awesome. I'm definitely going to be taking part in Art Camp myself, because that's something I am definitely interested in learning more about.

Again, you can check out Noah at [artcamp.com](#), also [NoahBradley.com](#) for some of his writing and muses, and check him out on Twitter



@noahbradley. Give him a shout out, tell him that you heard him on the show and he's awesome, if you liked it.

I also want to let you know that the show notes for this show are available with all the links and resources at [smartpassiveincome.com/session209](http://smartpassiveincome.com/session209). Again, that's [smartpassiveincome.com/session209](http://smartpassiveincome.com/session209).

I also want to give a shout out to today's sponsor for this episode, and that is [99Designs.com](http://99Designs.com). If you're looking to have designs done for your website, or for anything, really, if you can't afford that one designer that you want to hire for your team that you could work with all the time, a great solution, especially if you're just starting out, is to go to [99designs.com](http://99designs.com). What you can do is get a design done there, not just by one person, but by several people, and you get to pick the one that you like best. You could even have your friends and family vote on their favorites too, so you can make sure you pick the right one that works for your audience, or the team that you're building a logo for, or whatever.

Again, anything that could think of that you need designed, you can have designed there. What's really cool is the turnaround time is within seven days. You're going to get hundreds of potential designs that you can choose from, pick the one that you like best, and if by the end of the contest period you aren't happy with any of the designs that came in, you can get your money back. There's nothing to lose. Go ahead and go to [99designs.com/spi](http://99designs.com/spi), and that'll get you \$99 that you can put toward your next design project. Again, that's [99designs.com/spi](http://99designs.com/spi).

Thank you again for coming on today. I appreciate you and your time and your earbuds. We have a lot of amazing episodes coming up. Plus, two episodes from now, you're going to hear about something that is a little bit different, because I need your help. You'll hear that in the next couple weeks, but next week I'm also excited because we have a woman who's coming on who's done some amazing things with automation. Really getting efficient and optimizing her workflow in her business and her life, so we're going to hear from her next week.

Until then, I really look forward to serving you with the blog content. Head on over to [smartpassiveincome.com](http://smartpassiveincome.com), and if you haven't yet checked out the new design of Smart Passive Income, check it out because it's brand new and it's there to help you. Depending on where you're at in your online business journey, there's content there that'll serve you, over a thousand pieces of content, and I'm just very happy with how it turned





out. [Smartpassiveincome.com](http://Smartpassiveincome.com), that's where you go.  
[Smartpassiveincome.com/session209](http://Smartpassiveincome.com/session209) to get the show notes.

Noah, thank you one more time. For everybody out there listening, I appreciate you. Take care. Bye.

Announcer: Thanks for listening to the Smart Passive Income Podcast, at [www.smartpassiveincome.com](http://www.smartpassiveincome.com).

### **Links to Resources Mentioned in This Episode:**

[ArtCamp.com](http://ArtCamp.com)

[NoahBradley.com](http://NoahBradley.com)

[@NoahBradley on Twitter](#)

["How I Became an Artist"](#)

["Don't Go to Art School"](#)

[Vimeo](#)

[Gumroad](#)

[Art & Fear](#)

[The War of Art](#)

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