

讓藝術家站上世界的搖籃推手

專訪全球知名藝術經紀公司負責人

Anna Goodson



全球知名的藝術經紀公司 Anna Goodson Management，以為藝術家和客戶提供專屬服務著稱，旗下藝術家來自美國、加拿大、西班牙、紐西蘭、阿根廷、英國、法國等世界各地，這次 dpi 專訪 AGM 的負責人 Anna Goodson，帶大家一起深入了解藝術經紀的經營、運作方式，以及藝術家、客戶和經紀公司的親密三角關係。

CONTACT INFO:

Anna Goodson
Email address: anna@agoodson.com
Phone number: 1-514-482-0488

Anna Goodson Management (AGM)

以加拿大為基地，成立至今已 12 年的 Anna Goodson Management (AGM)，是一家勇於創新、追求精緻品質的藝術經紀公司，服務對象遍及全球市場的視覺藝術社群。一路走來，AGM 在業界的卓越成績已是大家有目共睹，旗下有許多來自世界各地的當紅知名藝術家，最遠甚至有來自於紐西蘭和阿根廷的創作者。憑著一股熱情和為藝術家及客戶提供專屬服務的使命感，驅使著 AGM 不斷向前。今天，AGM 的插畫家和攝影師所合作的廣告代理公司、設計公司、雜誌、出版社、報社多數都是業界頂尖。

AGM 的主要推手 Anna Goodson，最初是在父親的印刷公司

裡打工，才開始涉入廣告及設計的世界。Anna 的父親認為，這樣的打工經驗已讓 Anna 直接學習到成功經營一個事業的各種層面。接下來的幾年，Anna 藉由一家魁北克頂尖的廣告公司拓展自己在業務和行銷方面的專業技能，之後她便擔任一位魁北克首席攝影師的經紀人。因為自己是視覺藝術愛好者，於是便開始經營起插畫家和攝影師代理經紀的事業。在 1996 年的冬天，正式成立 Anna Goodson Management 經紀公司。

Anna Goodson Management (AGM), an innovative, boutique-style agency serving the global marketing needs of the visual arts community. Drawing on a proven track record of vision, insight and ingenuity, AGM represents some of the most celebrated illustrators from around

the world — as far away as New Zealand and Argentina. Founded in 1996, AGM is driven by passion and a commitment to providing exceptional personal service to artists and clients. Today, AGM's illustrators and photographers work with some of the leading advertising agencies, design firms, magazines, publishers and newspapers in the world. Anna first got involved in the world of advertising and design while working part-time at her father's printing company. At his side, she learned first-hand about every facet of running a successful business. In the years to follow, Anna broadened her sales and marketing expertise with a leading Quebec ad firm and later as a representative for a top Quebec photographer. A lover of the visual arts, she started her own business representing illustrators and photographers. In the winter of 1996, Anna Goodson Management was born.

◆ dpi: 什麼樣的藝術家會需要藝術經紀代理？藝術經紀公司能為藝術家帶來什麼？

Anna: 我們旗下的多半是商業插畫家而非純藝術家。我認為對於插畫家來說，與藝術經紀公司合作可以產生很大的優勢。如果他們真正由經紀公司代理的話，真的會有差。如果一位插畫家多年自己打拼下來，擁有經紀公司或擁有一定名氣的優點就會很明顯。我們從頭到尾打理所有商業上的事情，讓插畫家可以專注在創作上。還有，當你與一家炙手可熱、才華洋溢的經紀公司合作，你的能見度會比只靠你自己高很多。這看來對誰而言，應該都是一個相當不錯的交易。

dpi: What kind of artist would need an artist representative? What advantage an art agent could bring to artist?

Anna: We represent illustrators that do commercial work I am not familiar with fine artists. I think it's a great advantage for an illustrator to have an agent if he or she really wants one. That really makes the difference. I think if an illustrator has been working on his/her own for several years the advantage of having an agent or rep is obvious. We take care of the business end of things and let the illustrators concentrate on illustrating. Also, when you are with an agent that has a great roster of talent there is that much more visibility if you were on your own. We do all this for a commission that we take when jobs come in. That seems like a pretty good deal for anyone.

◆ dpi: 你如何定位藝術經紀公司的角色？你可以形容一下藝術經紀人的工作嗎？

Anna: 在 AGM 藝術經紀公司裡，基本上除了創作本身，我們什麼都做。我們與藝術家聯繫密切，我們會一起討論創作、交換意見。我們會替他們談判合約、議價，我們負責所有的行銷宣傳和事業發展，我們是插畫家和客戶之間的橋樑。

dpi: How do you define an art agent's role? Could you describe creator representative's job?

Anna: At AGM, we basically do everything but the illustration itself. We negotiate the contract and budgets. We are the liaison between illustrator and client. We do all the marketing, promoting, business development and invoicing.

◆ dpi: 你會選擇與具備什麼樣個性或特質的創作者合作？

Anna: 我會特別尋找風格特別吸引我的，我必須愛上他們的作品。良好的個性和敬業精神更是非常重要的特質，因為我們要一起工作，所以必須要能夠相處。

dpi: What character or specialty you value while you choose an artist to cooperate with?

Anna: I specifically look for a style that appeals to me. I have to fall in love with their work. The personality and professionalism is also a very important trait. We are working together and therefore need to get along. Mutual respect is the key to any great relationship.





「挑戰是在於我會督促自己要把事情做到最好。
Challenges are make me what to be the best at what I do.」



From left to right : Sylvie Hamel, Marie-Josée, Johanne Decker and Anna Goodson.

❁dpi：身為AGM的管理者，你會遇到什麼樣的掙扎或困難？

Anna：我不會說我有過任何的掙扎和困難，只有挑戰。挑戰是在於我會督促自己要把事情做到最好。我會不斷地發想創新的方法，讓旗下藝術家可以行銷出去、讓他們的作品能被看到。任何挑戰都可以讓我們保持腳踏實地，促使我們達到更上一層的成功。

dpi: As a manager of AGM, what challenges or difficulties you are struggling for?

Anna: I can't say I have any struggles or difficulties, only challenges. Challenges are make me what to be the best at what I do. I am always trying to think of new ways to market our artists and get their work seen. Challenges are what keep us on our toes and push us to succeed even further.

❁dpi：現在，什麼樣的策略或管道對於自由插畫家的事業來說，能產生最有效的拓展？

Anna：我認為今日的插畫家要具備彈性和開放性。現在所謂的「插畫業」已經有所改變，一位插畫家需要以不同的方式去行銷自己的作品。插畫能夠應用的場合非常多樣化，所以藝術家們要能跟上瞬息萬變的潮流。而網路也是一個行銷全球的重要關鍵點，我們是一家國際經紀公司，旗下部分插畫家目前在全世界都相當搶手，如果不是因為我們的網站平均一個月就有超過一億人次的點閱率，我想我們也無法如此的國際化。

dpi: Nowadays, what strategy or channel is most efficient to the career of freelance illustrators?

Anna: I think that illustrators today need to be very flexible and open. I think that the "business of illustration" has changed and an illustrator needs to look at different ways to market his/her work. Illustration can be applied in so many different venues and illustrators need to keep up with the ever changing trends. The internet is also a key to working globally. We are an international agency, representing some of the hottest illustrators working in the world today. If it wasn't for our website that receives over ten million hits a month, I don't think we could be so international.

tion can be applied in so many different venues and illustrators need to keep up with the ever changing trends. The internet is also a key to working globally. We are an international agency, representing some of the hottest illustrators working in the world today. If it wasn't for our website that receives over ten million hits a month, I don't think we could be so international.

❁dpi：請問你們會向藝術家保證他們的工作量或是最低收入嗎？

Anna：不會。我們不會做任何保證，但我們會用盡全力做到最好，且努力經營、接洽案子。為不想工作的人代理經紀，對AGM來說真的一點意義都沒有。也就是說，我們在這行已經將近12年了，旗下的絕大部分藝術家都非常忙碌，我相信我們良好的業界名聲已不言自明。

dpi: Do you guarantee to your artists about the amount of work or the least income?

Anna: No, we don't make any guarantees except the fact that we will do our

very best and work hard to manage and bring in business. There is really no point for AGM to represent someone who is not working. That said, we have been in business now for close to 12 years and most of our artist as quite busy. I think our reputation speaks for itself.

❁dpi：和客戶或插畫家合作時，什麼事情可能較讓你困擾或擔心？

Anna：如果有位客戶不尊重我們其中一位藝術家，或是有藝術家不尊重他們自己提出的截稿日期，都會讓我很困擾。我們是一家非常專業的經紀公司，而我又是個對於這種細節非常重視且堅持的人。客戶和藝術家不太會令我擔心，對於我所做的事，我是非常熱愛且一直是積極確信的。如果客戶和插畫家之間有任何問題，我會試著去解決它，並找到雙贏的方法。

dpi: What would bother you or you would worry the most while cooperate with a client or artists?

Anna: If a client did not respect one of our artists that would bother me. It also really bothers me if an artist does not respect the deadlines they are given. We are a very professional agency and I am quite a stickler for these kinds of details. I don't have many worries with clients or artists. I am very positive and love what I do. If there is a problem I try to solve it and make it work for both the illustrator and the client.

❁dpi：可以就你的觀察談談世界各地不同的插畫市場嗎？

Anna：我想我還沒有資格能夠談論「全世界」的插畫市場。但我們曾以南美洲為基地，就我所知那個市場發展非常蓬勃。我們也和部分歐洲市場合作過，我認為市場之間差異不大，比較不同的是文化；而文化的差異性正好對插畫工業來說，能帶來正向的幫助。不同的商業習慣可能會介入產生

影響，但我想到最後大家要求的相同處會大於相異處。我認為插畫業在全世界都一樣，要在圈子裡生存都是艱難的。網路一直帶來許多好處，但同時也讓競爭越來越激烈。

dpi: From your observation, could you talk about the difference between the illustration markets from the entire world?

Anna: I don't feel that I am in a position to talk about the illustration markets for the "entire world." We are based in North America and I know that market very well. We also work with parts of Europe. I think that its not so much that the markets are different, is more that the cultures are different and this is what gives a delightful flavor to the illustration industry. There are also different business practices that come in to effect but overall I think things are more similar than different. I think the business of illustration remains the same all over the world. Illustration is a tough business to be in. The internet has done a lot of good but has also made things that much more competitive.

❁dpi：插畫市場在未來將會如何發展嗎？插畫家應該準備什麼以因應即將來臨的改變或潮流？

Anna：我認為插畫家需要保持新鮮、持續進步。未來的網路仍會持續為我們這一行帶來巨大的影響。網路為插畫家帶來了全世界的市場，但也讓這個工業變得較以前競爭許多。如果我們再不採取行動的話，我也相信圖庫和免版稅圖像會越來越盛行。要改善，就仰賴著現在插畫家拒絕販售圖像給這些圖庫大公司。這些免版稅圖像公司擁有的好作品越少，他們在市場上能掌控的也就越少。

dpi: How present illustration market would develop in the future? What artist should prepare for the coming change or trend?

Anna: I think that illustrators need to stay fresh and continue to evolve. I think that the internet will continue to have a huge effect on our industry. You have to remember that the internet opens markets to illustrators from around the world but it also makes the industry that much more competitive. I also believe that stock illustration and royalty free imagery will take get even bigger if we don't act now. It is up to illustrators now not to sell into these huge companies. The less great work the Royalty free companies have the less of a hold they will have on the market.

❁dpi：請問您有考慮過在亞洲設立分公司嗎？

Anna：事實上，的確有考慮！我們一直都在等待適當時機，唯一的問題是需要找到對的人。這個人要能完全融入大家，且具有AGM的心理特質。而現在我非

常興奮地宣佈，我們已經找到了合適的亞洲區代表人—Bianca Zen，她正好能完美地符合我們前述要求。

Bianca有編輯、公關、企業發展等多方面的經驗，且與國際平面設計協會聯合會（ICOGRADA）、設計師及藝術總監協會（D&AD）、紐約廣告獎、新加坡國立大學等組織關係密切。除了在創意產業中經營已久，Bianca更是位殷勤創作的詩人。目前，AGM位於新加坡剛成立的亞洲代表處就由她來帶領。

dpi: Would you consider setting up an AGM's branch in Asia?

Anna: Yes in fact we just did! We have been looking for some time to open an office in Asia. The problem was finding the right person. I am thrilled to announce that we have found the perfect person to represent AGM over there. Her name is Bianca Zen and she fits in just perfectly with the AGM gang and the AGM mentality.

Bianca Zen heads up the Singapore and Asia Pacific branch of Anna Goodson Management. The former Editor and front runner of TAXI Design Network boasts vast experiences in Advertising, and Marketing. From Editorial to Public Relations, and Business Development, versatility is clearly an understatement when querying her skill set. Bianca has been invited to present at School of Visual Arts and has worked closely with D&AD, ICOGRADA, AIGA, New York Festival, and National University of Singapore. She now serves as an AGM Representative, representing AGM in the Asia Pacific region. In addition to being highly involved in the creative industry, Bianca is also an avid poet. **dpi**

AGM亞洲區代理人聯絡資訊：
BIANCA ZEN
bianca@agoodson.com Asia Pacific Office