

HOW TO FIND



ACTION GUIDE

Use this guide to turn what you notice, learn, and discover into connections, conversations, and action.

BARNEY DAVEY

How to find art buyers

ACTION GUIDE

Connect and communicate with people
who may want to own your art.

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ART MARKETING NEWS

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How to use this action guide

Use this guide in the way that works best for you. You can type your answers into the fillable spaces or print it and write by hand. The questions and prompts are here to help you notice possibilities you may not have considered before. Some will be more useful to you than others, so spend your time on the ones that get you thinking about people, communities, interests, and connections that genuinely make sense for you and your art.

The fillable spaces are more than places to record your answers. Pausing to think and put an idea into words helps you engage with it more deeply than reading alone. Typing your answers makes the exercise active. Writing them by hand may help the ideas make an even stronger impression. You do not have to fill every box, but answering the questions that matter to you will make the guide more useful.

As you work through the course modules, you will identify one to three possibilities that seem worth exploring. Keeping the number small makes the process manageable and gives you a chance to think more carefully about each possibility. You can always return to these exercises to uncover and explore more prospects.

The exercises build on each other. You are learning to recognize possibilities, understand why a connection might make sense, decide how you might participate or contribute, and eventually make appropriate contact. Your answers are for you. Nothing needs to be submitted or shared.

This relationship-based approach is designed to work alongside email, social media, exhibitions, and the other marketing that fits your art and your life.

Before you begin

What has made marketing feel foreign, intimidating, or difficult for me?

Keep your answer in mind as you work through the guide. You may discover that the problem is not marketing itself, but finding an approach that fits you.

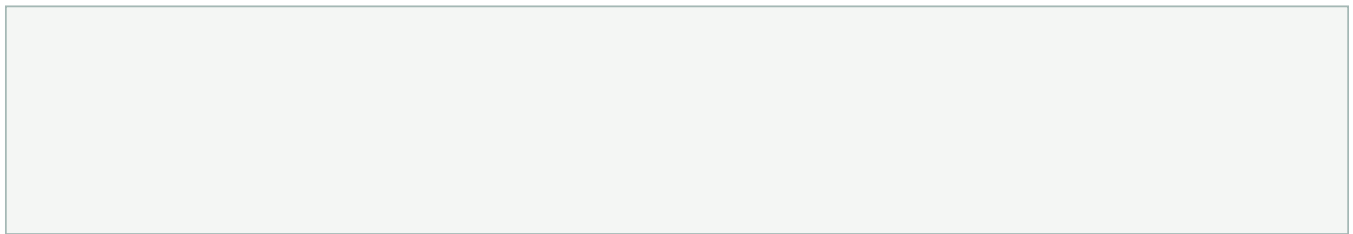
See what is already around you

You do not have to begin by searching for strangers. Start with the people, places, communities, and interests already connected to your life.

The examples below are meant to jog your memory, not give you another list to complete. You are not trying to name everyone you know or have met along the way. Focus on people who may become buyers, people you would like to know about your work, or people whose influence or connections might help you. Keeping the list selective makes the process more useful and manageable.

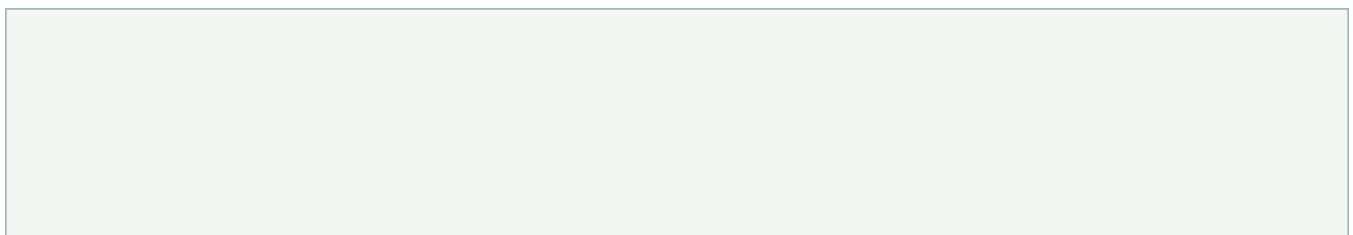
Who is already part of my world?

Think about family, friends, neighbors, former colleagues, previous buyers, admirers, clients, classmates, teachers, mentors, and people from places where you have lived, worked, studied, served, or traveled.



What places, organizations, or communities am I already connected with?

For example: schools, libraries, museums, community centers, clubs, associations, charities, professional groups, local businesses, volunteer groups, or online communities where you already participate.



This is more than a list of people who might buy your art. It is a way to begin noticing where relationships and familiarity already exist. Those connections may have value that goes well beyond a possible sale. Taking time to notice them gives you a more useful and realistic place to begin. You may find that you already have more to work with than you thought.

Interests, experience, and activities

Your life outside art can point toward people and communities where you already have a natural reason to belong.

What subjects, activities, or interests are genuinely part of my life?

For example: gardening, travel, history, music, sports, animals, conservation, design, collecting, teaching, or something entirely different.

What experience or knowledge do I have from work, education, volunteering, hobbies, or other parts of my life?

Which of these might connect me naturally with other people or communities?

You do not need to fill every box. If an answer comes to you naturally, write it down. If not, leave it blank and keep going. The point is to become more consciously aware of the people already in your world and the ways some of those relationships may be helpful to your art and art business.

Art and artist clues

Your art can point toward people and communities with a natural reason to care. Your own life can do the same.

What appears in my art?

For example: people, places, landscapes, animals, architecture, objects, activities, symbols, or recurring themes.

What is the work about or connected to?

What places, cultures, histories, or communities are involved?

Who already responds to these subjects or qualities?

Example: If people often comment on the birds in your paintings, those people belong here. They may be birdwatchers, nature lovers, or simply people who feel a connection to that subject.

Clues can lead to connections

The things you have identified in your art and life can do more than describe you. They can suggest people, communities, organizations, or interests with a natural reason to connect with you or your work.

What do we mean by a clue?

A clue is something about you or your art that points toward a possible connection. A recurring subject, a former career, a place you know well, or an interest you have followed for years can all become clues.

If you paint historic buildings, that may point toward preservation groups, neighborhood associations, or people with ties to those places. If you spent years working as a nurse, healthcare may connect you naturally with people and organizations in that world.

What do I know and care about beyond art?

Think about the work you have done, subjects you follow, places you know, activities you enjoy, and communities you have been part of. These may reveal connections that are not obvious from your art alone.

What parts of my art or life seem capable of pointing me toward other people?

Look for subjects, experiences, interests, or affiliations that other people may share. You are not choosing a market yet. You are noticing where a natural connection might begin.

Which clues seem worth exploring?

Look back at what you noticed about your art, interests, experience, and life. Choose up to three things that might lead naturally toward people or communities.

For example: "I often paint historic buildings," "I spent 25 years in healthcare," or "I have always been involved with gardening."

A clue from my art or life

Another clue from my art or life

A third clue from my art or life

Where might one or more of these clues lead?

Who else cares about these things? What groups, organizations, activities, places, or communities bring those people together?

Identify one to three possibilities

A possibility can be a person, group, organization, activity, gathering place, or community. Choose up to three that feel specific enough to explore. These are starting points, not permanent choices.

Possibility 1

Possibility 2

Possibility 3

You are not starting from zero. You now have something concrete to investigate, participate in, or connect with. Return to this module whenever you want to uncover more prospects.

Recognize genuine fit

A possibility becomes more useful when you can explain why the connection makes sense. Fit can come from the art, from your own history or interests, from a shared community, or from the role someone already plays around art.

Role and fit

A role describes how someone might matter in the world around your art: buyer or potential buyer, advocate, connector, organizer or host, professional ally, source of knowledge, or fellow participant. Fit is the genuine reason the relationship makes sense.

Example: A local garden-club member might be a potential buyer or connector because botanical paintings relate naturally to an interest you already share.

Relationships develop a step at a time. You do not need to know where a possibility will lead. Notice where the relationship stands now and what a natural next step might look like.

Possibility 1

Person, group, or community

Recognize genuine fit (continued)

What role might this person or group play, and what gives us a natural reason to connect?

Example: She may be a buyer or introduce me to other gardeners. We already know each other through the garden club, and botanical art is an interest we share.

Where does the relationship stand now, and what might one natural next step look like?

Example: I know her casually through our neighborhood association. A natural next step might be a longer conversation at the next meeting.

Possibility 2

Use the same questions for your second possibility. You are looking for a connection that another person could understand without requiring you to manufacture an interest or pretend to belong somewhere you do not.

Person, group, or community

What role might this person or group play, and what gives us a natural reason to connect?

Where does the relationship stand now, and what might one natural next step look like?

Possibility 3

If you have a third possibility, explore it here. If only one or two still feel credible, that is useful information. You do not need to keep a possibility alive just because you wrote it down earlier.

Person, group, or community

What role might this person or group play, and what gives us a natural reason to connect?

Where does the relationship stand now, and what might one natural next step look like?

Choose a strong current possibility

As you consider your possibilities, think about genuine fit, understandable context, access, and your own willingness to explore the connection. Money or status may matter, but they are only part of the picture.

The strongest current possibility is

This person or community would understand why I am here because

What would help me feel comfortable taking a natural first step?

If you feel hesitant, consider where that feeling comes from. Is there something about the situation that genuinely gives you pause, or are you simply unsure how to begin? A little more information, preparation, or a smaller first step may be all you need.

You do not have to predict whether someone will buy or decide where the relationship will eventually go. You only need enough fit to make the next step worth exploring.

Become usefully involved

One of the most natural ways to become known is to become usefully involved. Participation can be quiet or visible. The right level is the one that fits both the opportunity and your life.

What genuinely connects me with this person or community?

What do I already know, and what would I enjoy understanding better?

Before you choose a level, notice where these people gather and what they do. None of the three levels is automatically better. Choose involvement that fits the opportunity and your life.

Three levels of participation

A quiet way I could participate

For example: attend, listen, read, ask a thoughtful question, or express appreciation.

A moderate way I could participate

For example: volunteer selectively, make an introduction, share useful knowledge, or help with an event.

A more ambitious way I could participate

For example: speak, lead, organize, publish, collaborate, or develop recognized expertise where it genuinely fits.

Goodwill with boundaries

Being usefully involved does not mean saying yes to everything or giving more than feels comfortable. The right kind of participation should fit your time, energy, resources, and interest. When you know what you are willing to contribute - and what you need to protect - you can participate generously without overextending yourself or quietly expecting something in return.

What level of participation feels right for me now, and why?

Think about the three levels you just considered. Choose one that fits both the opportunity and your life as it is now. You can always become more involved later.

One thing I could comfortably contribute

Your contribution does not have to be impressive. It might be your time, knowledge, a useful introduction, a thoughtful question, or simply being consistently present.

A useful reminder

Goodwill is not a debt you create in another person. Contribute because the contribution itself is worthwhile. Reciprocity may follow, but you do not need to keep score.

Protect what matters

Clear boundaries make generous participation easier to sustain. They help you recognize what you can offer freely and where you may need to say no, do less, or choose a different way to help.

What do I need to protect - my time, money, labor, privacy, artwork, or something else?

Healthy participation includes limits. Note anything that could make your involvement difficult to sustain or leave you feeling overextended.

Would this still feel worthwhile without a reply or sale? If not, what would I change?

Sales can matter without making every contribution a transaction. If this would feel pointless without a reply or sale, make it smaller, clarify a fair exchange, choose another possibility, or leave it alone.

As your circle grows, become a connector

A valuable byproduct of making connections is becoming the connective glue between other people.

As your circle grows, you will begin to know more people and remember something about their interests, experiences, or needs. That knowledge may allow you to see when two people would enjoy or benefit from knowing each other.

Perhaps one person enjoys golf and someone else does too. Perhaps two people share an interest in the symphony, conservation, historic architecture, or a local cause. A casual introduction can be useful without becoming a production or creating an obligation.

If those people develop a relationship, they will remember that you helped bring them together. The value comes from congruence: you are not trying to manipulate an outcome or create a debt. You are making the introduction because you see a worthwhile connection and want to help.

Make the connection when you know enough about both people to believe it would be welcome. Ask permission before sharing anyone's contact information. It may happen only occasionally, but some of that goodwill may return to you later in ways you could not have anticipated.

Two people I may be able to connect

Think of people who share an interest, profession, activity, cause, location, or need and might genuinely appreciate an introduction.

Why might they value knowing each other?

For example: both collect vintage cars, support the same local cause, work in related fields, or enjoy the symphony.

Prepare to connect and converse

Everything good that happens in an art career begins with a conversation. Preparation helps you enter an important conversation with a purpose while still allowing it to unfold naturally.

Person or community

Choose one person, group, organization, or community you have already identified. If you choose a community, think about the particular person within it you are most likely to communicate with.

Where does the relationship stand now?

Are you strangers, casually acquainted, already connected through an activity, or continuing an earlier conversation?

Prepare to connect and converse (continued)

What gives me a natural reason to connect now?

Perhaps you recently met, share an interest, or have an upcoming event or useful reason to reconnect.

What do I hope will come from the conversation?

Be honest and proportionate. You may want information, a better understanding, an introduction, a next conversation, or simply to become acquainted.

A word for introverts

This is not conventional networking, working a room, or cold outreach. Many introverts are comfortable one-to-one when there is familiarity and a genuine reason to talk. These exercises help create that context. You do not need to become more extroverted for this approach to work.

Talk naturally about your art

You do not need a polished speech. You need language that is truthful, understandable, and comfortable in your mouth. The aim is to become more conversant, not more rehearsed.

In my own words, what kind of art do I make?

Write as though you were answering a genuinely interested person, not composing an artist statement.

What would I like someone to notice, understand, or feel?

Think about what you hope they see beyond the obvious subject: a mood, idea, memory, question, or detail that matters to you.

Words or phrases that sound natural to me

Use language you would actually say aloud - not words borrowed from a formal artist statement.

How would I explain this to someone who knows little about art?

Imagine an interested neighbor or friend. Use ordinary language that helps them understand without requiring art-world knowledge.

Be curious and listen

Good conversation is not built by having all the right things to say. It grows when you are interested enough to ask, listen, and notice what the other person gives you.

A question I would genuinely like to ask

What would you honestly like to understand about this person, their interests, their work, or the situation that brought you together?

Another question that could help me understand the person or situation

A useful follow-up often begins with how, what, or why: 'How did you become involved with that?' or 'What do you enjoy most about it?'

Be curious and listen (continued)

What am I curious to learn?

Look beyond one question. You may want to understand their interests, responsibilities, experiences, or connection to art. Curiosity gives you something real to listen for.

A useful reminder

Curiosity is not a technique for waiting until it is your turn to speak. Listen for what matters to the other person. Their answer may reveal a connection you could not have planned.

What will help me slow down and listen?

Choose one centering practice: take a quiet breath before speaking, allow a brief pause, keep both feet on the floor, paraphrase what you heard, or ask a follow-up instead of rushing to respond.

Find the connective tissue

Conversations often reveal links between another person's interests and your art, experience, or point of view. Those links create natural openings. They do not have to be forced or obvious in advance.

What interest, experience, subject, or concern might we share?

Notice what is genuinely there: a place, profession, activity, cause, life experience, or mutual interest. Do not manufacture a connection.

How might that connect naturally with my art or experience?

Example: someone restoring a vintage automobile may connect naturally with your automotive art and your shared interest in design and history.

A natural segue I might use if the moment arises

Example: 'That's interesting. It connects with something I have been exploring in my automotive art.'

Let the connection be earned

A segue should grow from what the person actually said. You are not steering every conversation back to yourself. You are recognizing connective tissue when it genuinely appears.

Build a small story bank

A story may be only two or three sentences. Prepare one you can tell naturally now. The other story prompts can remain rough until you need them.

You are more interesting than you realize. Your life and work contain experiences, details, decisions, accidents, discoveries, and turning points you may take for granted but other people may find interesting - even fascinating.

Stories are among our oldest ways of passing along experience and meaning. They also give others words to use when they talk about you and your art. Sharing your own stories helps shape that narrative instead of leaving people to fill in every blank themselves.

Useful stories may come from:

- how a particular artwork began
- an unexpected decision, material, mistake, or discovery
- a detail people might otherwise miss
- a turning point in your life or development as an artist
- why a subject, place, person, or body of work matters to you

Build a small story bank (continued)

The first story I want to prepare

Choose one small moment, not your whole career: how a work began, an unexpected discovery, a revealing detail, or a turning point.

Why might this story help someone understand or remember my work?

Perhaps it reveals what you care about, shows how you think, or gives the listener a detail they could easily retell.

Keep it human

A useful story does not have to be dramatic. A modest, specific, truthful moment is often more memorable than a grand explanation.

Story one: how the artwork began

Origin stories help people see that an artwork did not simply appear. Something caught your attention, stayed with you, or asked to be explored.

What set this artwork or series in motion?

Recall the first image, place, person, question, object, or experience that stayed with you. It might be an abandoned building, an inherited object, or a subject you kept returning to.

What changed, surprised me, or became important while making it?

Perhaps a mistake improved the work, a material behaved unexpectedly, or the subject became more personal than you first realized.

What specific detail helps make the story visible?

Choose something another person can picture: the weather, a sound, a scrap of fabric, a comment, an object, or the detail that first caught your attention.

Why does this story matter to me now?

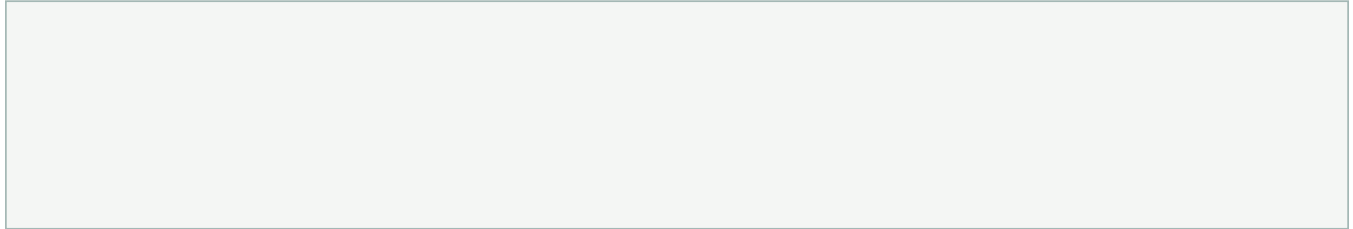
Explain what the experience helped you understand about the artwork, its subject, or yourself as an artist.

Story two: process or revealing detail

Process becomes interesting when it changes how someone sees the work. Choose a detail that reveals intention, problem-solving, persistence, or discovery.

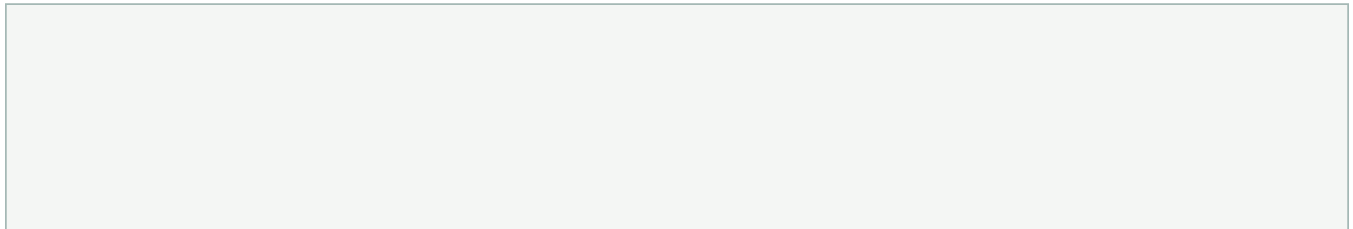
A process choice, material, technique, mistake, or discovery

Think of one decision or surprise with a visible result: changing materials, scraping something back, keeping an accident, or solving an unexpected problem.



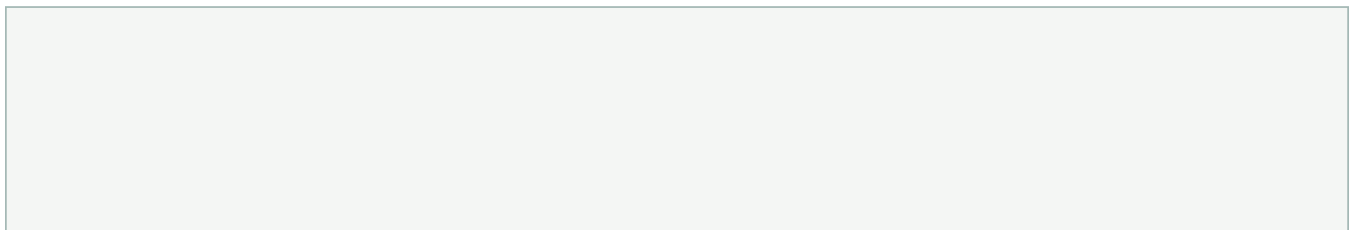
Why did it matter to the finished work?

Describe what changed because of it - the surface, color, mood, meaning, structure, or direction of the piece.



What can the listener now see that might otherwise go unnoticed?

Point toward a mark, edge, layer, texture, symbol, or small decision they can look for in the finished work.



Show, then explain

When the artwork is present, point to the detail. When it is not, use a concrete description. The goal is to help the person see more, not to prove how difficult the work was.

Story three: a turning point

A turning point can explain how you became the artist you are without requiring your complete life story. Choose one change that still helps make sense of your work today.

What was true before the turning point?

Set the scene briefly. Perhaps you were working in another field, using a different medium, avoiding a subject, or uncertain about calling yourself an artist.

What happened or what did I recognize?

Look for a specific event, conversation, decision, success, disappointment, teacher, trip, or realization that changed something.

What changed in my art, direction, or understanding afterward?

Describe the practical result: what you began, stopped, understood differently, or became willing to pursue.

Why is this part of the artist I am now?

Connect the turning point with something still visible in your work, choices, or outlook today.

Make the story conversational

A conversation is not a performance. Tell enough of the story to make the art more understandable, then notice whether the other person wants more.

The short conversational version

Aim for a few sentences - enough to create interest without taking over the conversation.

What I could add if the person wants to hear more

Add one or two details, what changed, or why the experience mattered. You do not need to repeat the short version word for word.

A question or pause that gives the other person room

For example: 'Does that connect with anything you have experienced?' or simply stop and let the person respond.

Leave the last sentence off

You do not have to explain the meaning of everything you say. A little room allows the listener to enter the story and make a connection of their own.

Choose the next touch

The goal is not a perfect message. It is one truthful, understandable, proportionate touch. Prepare the first sentence, make the contact, and give the other person room to respond - or not.

What gives me a natural reason to make contact now?

A recent conversation, something they asked about, an event you will both attend, a promised update, a shared interest, or useful information they may appreciate.

What would be an appropriate next touch?

It might be an email, reply, introduction, note, postcard, question, invitation, or act of participation.

My first sentence or preparation step

Example: 'I appreciated your talk about restoring river habitat. I paint birds that use that corridor.' Give the person a specific reason to understand why you are writing.

If I am making a request, I can state it simply as

You might ask whether they would like to see more work, request an introduction, ask how an exhibition is selected, or suggest a short follow-up conversation.

Make the contact, then let it breathe

Do not measure the value of the practice by how many people respond favorably right away. Make the contact without building a private obligation for the other person to answer.

I reached out on / plan to reach out on

Choosing a date turns a good intention into an action. If you already reached out, record when you did it.

Something I want to remember about this person or conversation

Note an interest, responsibility, artwork they responded to, something they recommended, or a follow-up they mentioned.

Make the contact, then let it breathe (continued)

A natural reason I might reconnect later

A promised update, related new artwork, an upcoming event, useful article, exhibition deadline, or something they asked to hear about.

Expect dry holes

More contacts may appear to produce nothing than produce an immediate result. Silence may reflect timing, competing priorities, or lack of interest. You cannot know from silence alone. Respect it without calling it either failure or hidden success.

What will help me release the immediate outcome and keep going?

Record the contact. Set a reminder only if a new, genuine reason to reconnect arises. Otherwise turn to another possibility. No immediate reply is not a verdict on you or your art.

Be ready if interest follows

A conversation may lead someone to want to see more. You do not need elaborate materials, but you should have one clear, current place to send them.

Where can someone see a clear, current selection of my work?

Write the website, portfolio page, online gallery, studio location, or other place you would feel comfortable sharing today.

Is it easy to ask about availability, prices, or next steps?

Check that your contact information works and that an interested person can tell how to inquire, even if every price is not posted publicly.

Be ready if interest follows (continued)

One small update I should make before sharing it

Correct an outdated detail, add a contact link, improve one image, or make the work you most want people to see easier to find.

Which short story could help introduce this work?

Choose an origin, process, detail, or turning-point story that gives the viewer a useful way into the work.

Readiness, not perfection

Give an interested person a simple way to continue the conversation. A clear portfolio, working contact information, and a natural next step are enough.

Keep it simple

Good connections can disappear because you forgot a name, a detail, or a promised follow-up. Use the simplest tools that help you remember the relationship.

Use the contacts and calendar you already have

Save the name and whatever contact information is useful. Add a brief note about how you met, what you discussed, interests you share, or anything that will help you remember the person rather than merely recognize the name.

If there is a genuine reason to reconnect later, put it on the calendar you already use. Note why you want to get in touch and what you will want to remember when the time comes.

For many artists, this is all the system you need. If your network eventually becomes large or complicated enough that simple contacts and calendar reminders no longer work, you will know it.

One person or conversation I want to record now

Include how you met, what you discussed, an interest you share, or another detail that will help you remember the person.

A follow-up date and the reason for it

Example: November 1 - ask whether the community center has begun selecting its spring exhibitions.

Build a practice that fits your life

Your marketing approach can be flexible. Choose a level that fits your life and opportunities now, and adjust it as your circumstances and priorities change.

Three useful levels

Quiet - one or two precise, meaningful actions.

Moderate - regular participation and several deliberate contacts.

Ambitious - a larger commitment justified by a timely opportunity or goal.

Why is this the best level for me now?

Consider your time, energy, health, current opportunities, and other responsibilities. Choose what you can sustain, not what sounds most impressive.

Build a practice that fits your life (continued)

One community or place I will notice more carefully

A club, neighborhood, organization, event, professional circle, or online community where you have a natural reason to be present.

One relationship I will understand better

Choose someone already in your world whose interests, role, or connection to your work deserves more attention.

One useful contribution, conversation, story, or appropriate touch I will make

Keep it specific: attend an event, send a note, make an introduction, ask a question, or share one relevant story.

My next thirty days

A short planning horizon keeps this practical. Decide what you will notice, what you will do, and when you will look back at what happened.

The date I will review what I learned

Choose a date about thirty days from now and put it on the calendar you already use.

One possibility, person, or place I will pay attention to

Name something specific enough to notice or revisit during the month.

One conversation I will prepare for or begin

It may happen in person, by email, by regular mail, on the phone, or through a natural reply online.

My next thirty days (continued)

One story I will practice telling naturally

Choose a short artwork, process, or turning-point story and say it aloud a few times in your own words.

One thing I will stop, decline, postpone, or ignore

Make room by setting aside something unnecessary, poorly matched, or unsustainable - perhaps posting everywhere or attending an event that offers little genuine fit.

Look back before you go forward

There is no score and no single right result. A promising connection, a useful conversation, greater confidence, or recognizing what does not suit you can all help determine what comes next.

What new possibilities or connections did I notice?

Include people, shared interests, organizations, introductions, or situations you had not considered before.

What felt comfortable and natural?

Think about a conversation, contribution, event, message, or story you would be willing to use again.

Look back before you go forward (continued)

What happened when I took a step?

Record any reply, conversation, introduction, useful information, or change in your own thinking. Small signs of progress count.

What may still be developing even if I cannot see a result yet?

Someone may remember your work, or nothing may follow. You cannot know yet. What did you learn about fit, conversation, or an action you can sustain?

What will I continue, change, or set aside for now?

Keep what felt useful, adjust what felt forced or unclear, and release what appears poorly matched or unsustainable.

A simple practice to continue

You do not need to repeat the workbook from beginning to end. What you have learned can become a practical way of approaching your art career and the people around it.

Notice

Stay alert to people, places, interests, organizations, and situations that connect naturally with you or your art.

Find fit

Ask why a connection might make sense - for you as well as for the other person.

Contribute

Participate, help, share, or become usefully involved without making every interaction about selling.

Converse

Prepare enough to talk naturally about your art. Ask, listen, and recognize genuine connective tissue.

Tell stories

Share specific, truthful stories that help people understand, remember, and talk about your work.

Connect

Make an appropriate touch and treat each person as an individual rather than another name on a list.

Stay present

Remember the relationship and reconnect when there is a natural reason.

Learn and repeat

Notice what works, make adjustments, and keep doing more of what fits you.

Now begin

You do not need a long list of prospects, an elaborate marketing plan, or a new piece of technology. Choose one possibility, prepare for one conversation, and take one appropriate step.

This is intentionally small, but it is not a one-off method. As you become more aware, more conversant, and more comfortable telling your stories, the practice becomes easier to repeat.

A useful response can encourage you to continue. A quiet or disappointing one can help you adjust. With practice, you may notice possibilities that were not visible when you began.

Some connections will lead somewhere. Others will appear to be dry holes. A few may matter later in ways you could not have predicted. Let relationships develop without sorting every person immediately into useful or not useful, buyer or not buyer.

Finding art buyers does not require becoming someone you are not. It asks you to notice what is around you, recognize genuine fit, contribute where it makes sense, converse with curiosity, and tell the stories that help people understand why your work matters.

Commit to doing something. then do it.

Thanks for trusting me to help you with it.

Barney Davey

P.S. a personal word

This approach is personal for me. In many ways, it reflects how I have lived my life, professionally and personally. I have always enjoyed talking with people, learning about them, finding common ground, and sometimes introducing people who seemed likely to enjoy knowing one another. I did not always think of it as a method. It was simply how I moved through the world. Looking back, I can see how many opportunities, friendships, business relationships, and unexpected turns began with those conversations. That is why I believe in what I have shared with you here. Pay attention. Be curious. Let people know something about you. Help when you can. Tell your stories. And enjoy discovering where a genuine connection may lead.