

How to sell art online

creativehub.io





Benjamin Hardman

This book is aimed at everyone from individual artists, stores and galleries, art publications and arts organisations to help develop a successful online art sales strategy.

To know whether this book will help you, ask yourself a few simple questions. Firstly, do you sell art online? If so, are your online sales where you need them to be to fund your career or organisation's development?

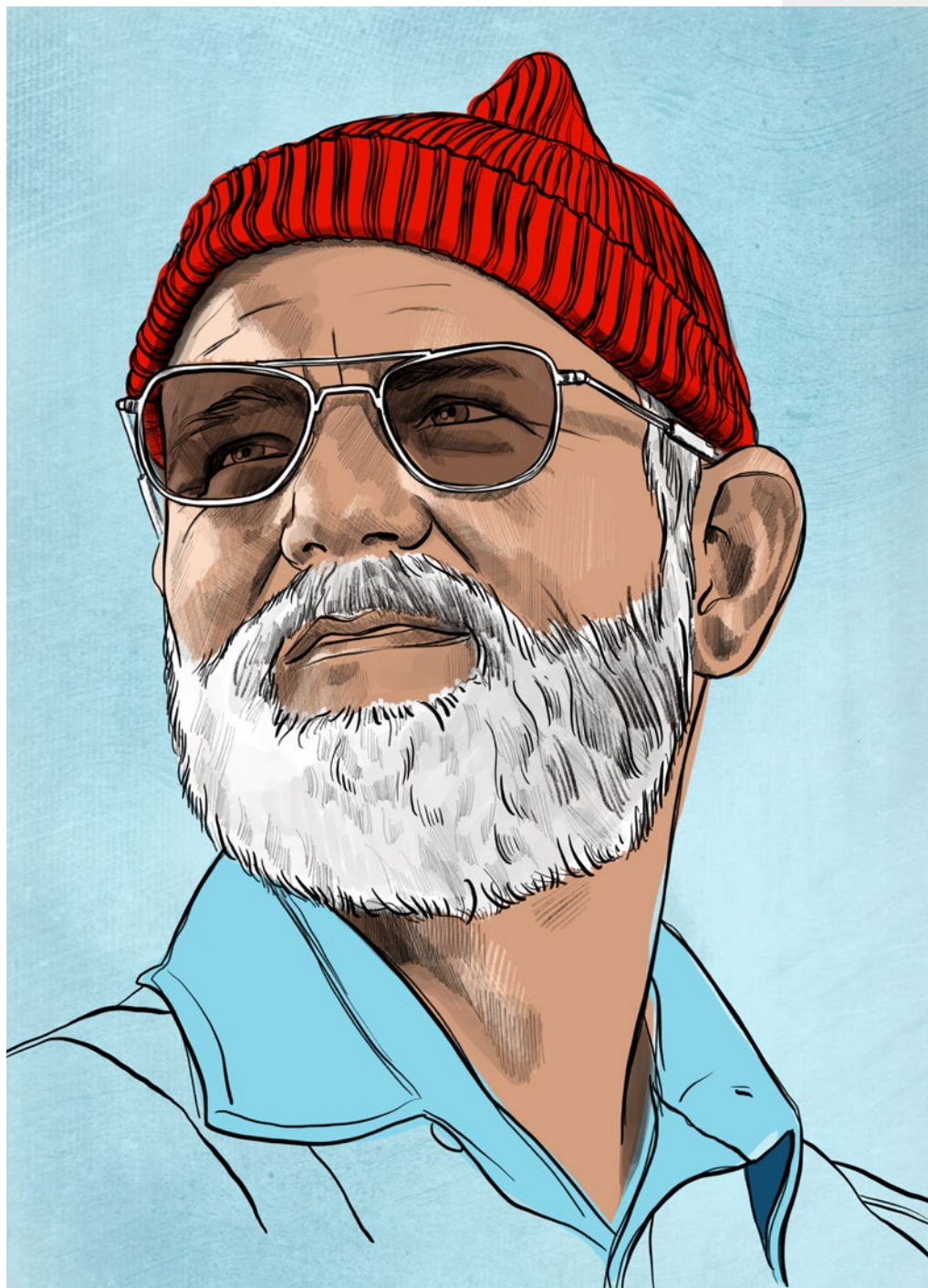
If you answered no to either of those questions, then this book should be especially helpful.

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SUMMARY

Selling art online
in 5 steps



Justine Lecouffe

Case Studies

GEORGE TOWNLEY

NOLAN BROWNE

KATE MOTHES

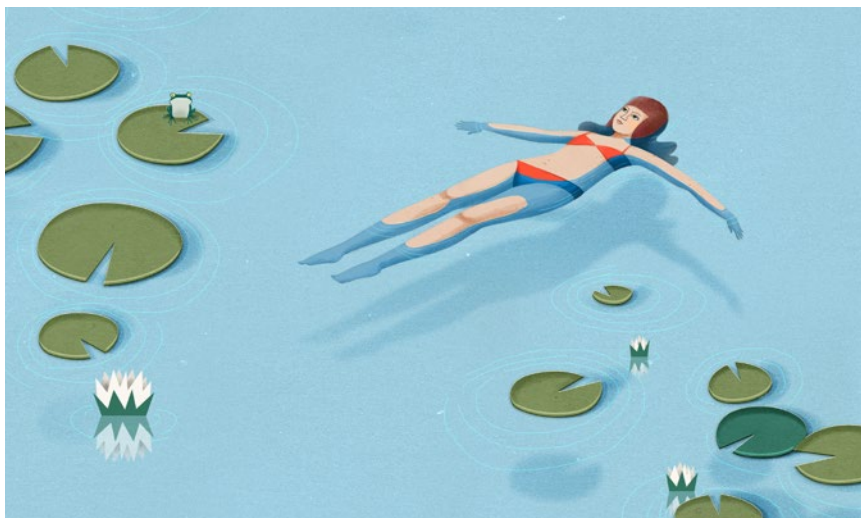
ZOI ROUPAKIA

NATASHA ARSELAN

JAYMAL NATHWANI



Since we wrote our first version of this book, *Selling Art Online 2018*, some big changes have happened. We have had artists and photographers using our art fulfillment software and proving that followers and buyers will find them online, engage with them and then buy artworks in large quantities despite having never met them or even attended one of their shows.



Amelle Woker

The more you think about this fact, the bigger a deal it seems. Art up until now had resisted fairly well the fundamental changes in behaviours we are observing across society, and it was a matter of debate as to whether you could make a career for yourself leading with the online side of things. However we are now seeing people, such as the artists interviewed as case studies for this book, making their names – and serious sales revenue – from online despite having almost zero track record in the gallery world.



'THE KEY TO IT ALL IS ENGAGEMENT AND THIS COMES FROM BEING PREPARED TO CONNECT WITH YOUR AUDIENCE IN A PERSONAL WAY.'

In fact, some of the artists that use creativehub as software to facilitate their art sales make as many sales as larger art and media brands. This is a trend we see happening elsewhere. For example, Kylie Jenner's makeup brand, driven mainly through social media (in particular Instagram), achieved sales of over \$500m in its first 18 months with only a handful of employees, a feat that takes most makeup brands decades and hundreds or thousands of employees. (Incidentally, she uses Shopify to fulfil her orders, which is the ecommerce platform we'll go on to discuss later in this book)

The Kylie Jenner example is one end of the spectrum, but there are numerous similar examples. What we are seeing is the social media effect of influencers combined with fulfilment automation and a robust ecommerce platform, enabling individuals to do things that previously only large companies could do. The key to it all is engagement and this comes

from being prepared to connect with your audience in a personal way.

So, what bearing does this have on you as an artist and the art market as a whole? Online sales in the art market have until very recently failed to catch fire, and looking back we now think it is fairly obvious as to why. Buying art is not a normal type of buying decision, it is a very discretionary purchase and it is also a very emotionally-driven purchase. It fulfils a need you didn't really know you had until you saw it, and felt it.

To enable this process to happen engagement between the artist and the viewer or buyer is key. This doesn't necessarily mean you have to meet or talk directly online, but the buyer needs to understand something about you, and what drives you to make the work that you do. The digital tools have only recently emerged to enable this to happen at a distance, so things like live video, stories which are more like

'THE ABILITY TO 'CREATE CONNECTION AT A DISTANCE' UNDERPINS THIS ONLINE REVOLUTION'



Cathy Tabbakh

personal diaries and the ability to integrate instant messaging into your ecommerce store etc. are all things which have fostered a great ability to connect with people at a distance. The effects of these new tools will start to be seen over the next few years, and we think it will be as seismic in the art world as it has been in other areas of society.

This new edition of the book still takes you through all of the basics, the things like pricing your work and getting an ecommerce store set up and how to build mailing lists etc. Once you are set up this is not the end of what you need to do, this is barely the end of the beginning.

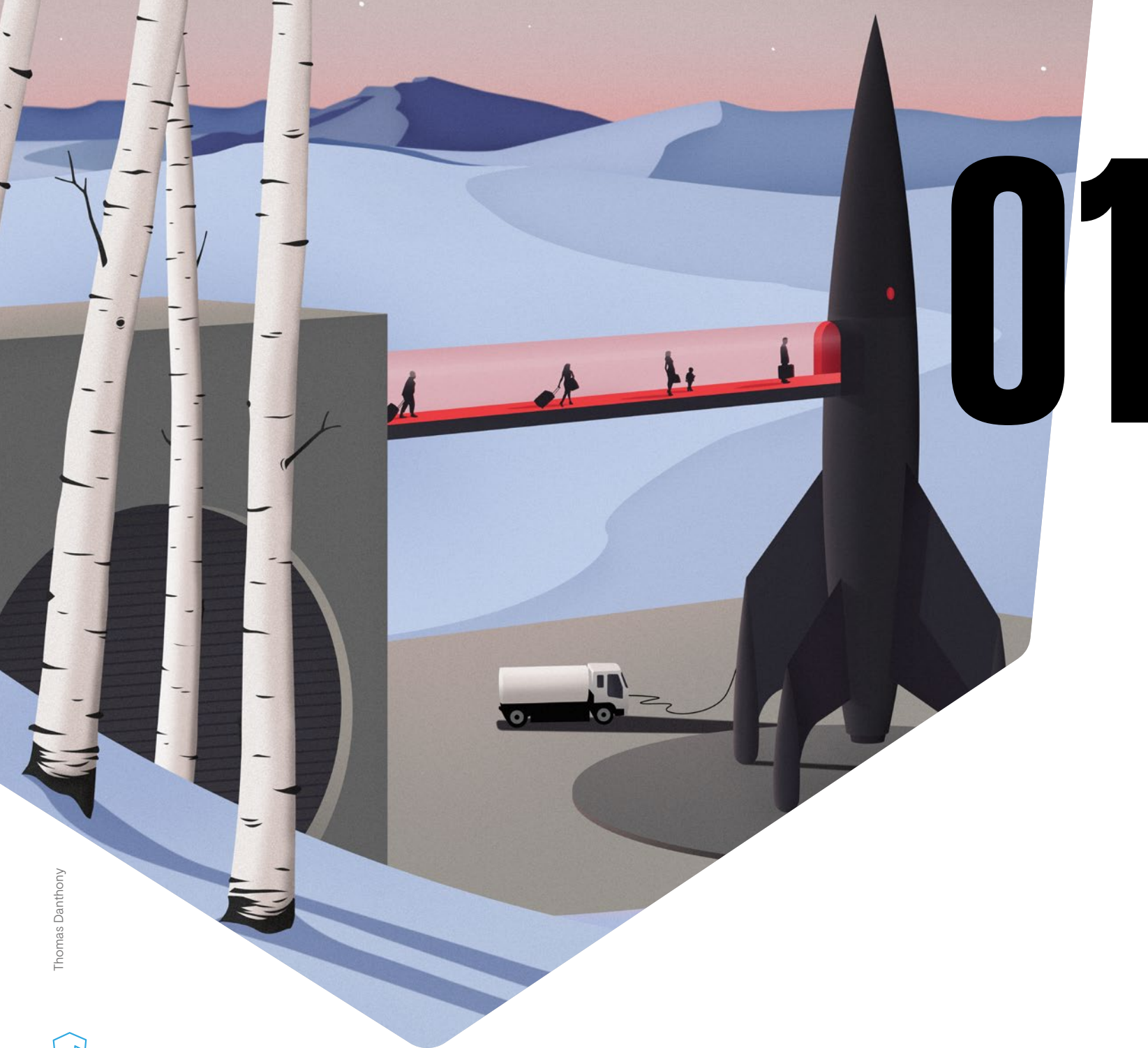
Your task as an artist from that point on is to create engagement, and we will talk you through some of the means you can use to do this also. The trend towards online influencers heralds a seismic shift in the way people consume content, media, art and how they make purchasing decisions. It is really important to understand the common threads running through the stories of how people do this, so we also advise you to read all the case studies from artists that we have put together.

The ability to 'create a connection at a distance' underpins this online revolution, and make no mistake, it is finally really starting to take hold in the art market. With things like Augmented Reality on the horizon, the digital toolset for this to happen is only set to increase in the future. So now is a great time to get on board with it and start building your online presence. However, and as you will see in the book, it is important to say that we are not suggesting that you exist as an artist entirely online.

In fact, lots of the tips and advice you will read is focused on how online and offline activities can complement each other and help to build your overall career.



Stuart Waplington, CEO
creativehub | theprintspace



The size and growth of the online art market

To most artists, knowing the scale of the online art market is perhaps of little interest, they are rightly more interested in the creative side of things. However, taking a second to read just how big this market is will explain why selling online should be taken seriously. Online sales are also growing fast, so now is the perfect time to get started.

The size and growth of the online art market



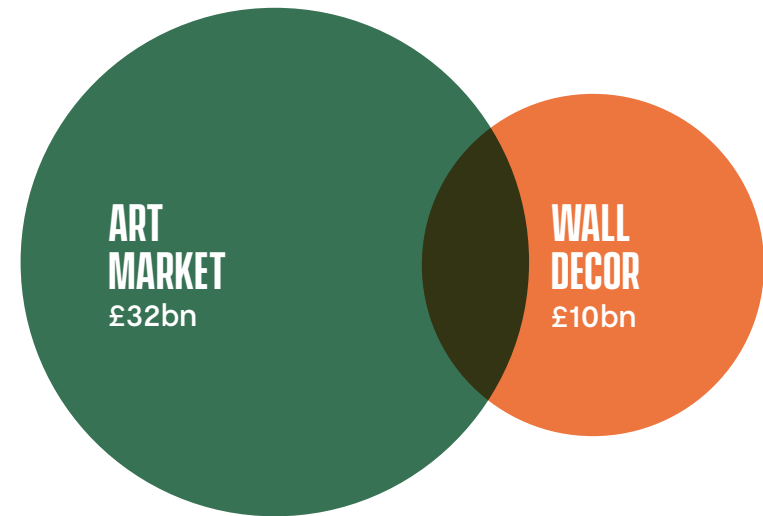
Before we continue we would like to make a distinction between the wall decor market and the art market.

THE ART MARKET INCLUDES:

Painting
Sculpture
Photography
Digital art
Installation, audio-visual
Drawing, illustration, charcoals, pastels
Printmaking, etchings, lino, woodcutting

THE WALL DECOR MARKET INCLUDES:

Wall art
Picture frames
Wall clocks
Tapestry, posters, and sculptures
Wall storage, shelves, and hanging cabinets
Decorative wall mirrors
Other decorative accents



The relationship between the two is that there is crossover. However, the degree of which is a bit uncertain due to the statistics being compiled from various sources.

In terms of the art market, various studies we have looked at estimate an average sales total of around £32bn globally each year, with the online part estimated as between £2.7bn to £3bn in 2016 and growing at around 15% per year. This makes the art market bigger than the recorded music industry, a fact few would expect!

The more informal wall decor market is worth around £10bn in sales in the USA and Europe combined and growing at around 12% each year with the online segment growing at 19% each year. Again huge, and growing fast.

The size and growth of the online art market



Delphine Lebourgeois

Technologies like augmented reality, where consumers will have the opportunity to visualise art on their walls before they buy, are just around the corner, and it is these advancements that are going to help this online art sales movement grow even faster in the future.

Sources.

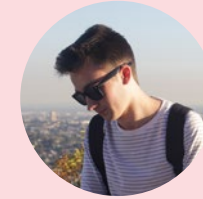
Hiscox Online Art Trade Report 2017

New York Times, "When the fine art market goes online", March 2015

Widewalls, "The rise of the online art market"

Technavio, "The wall decor market in Europe, 2017"

Artist Case Study



George Townley

How did your illustration career start?

I started out with graphic design and then way back in college in 2013/14, we had a talk with some professional illustrators, they had a look at my work and said, "umm, you should move into illustration" and explained the core differences between them. I went on to do illustration at UCLAN in Preston, and in my second year I studied abroad in California, which is where my obsession with Americana and that whole culture really developed.

"I STUDIED ABROAD IN CALIFORNIA, WHICH IS WHERE MY OBSESSION WITH AMERICANA AND THAT WHOLE CULTURE REALLY DEVELOPED"

I graduated in 2017 and went freelance full time for a year and hated it (laughs). Then, in October 2018 I moved down to London from Blackpool with no connections, no friends or family lived here. It was quite risky. I got offered a job doing graphic design for NCS, the record label, and I was there a week later. It's cool because I get to do things which I wouldn't normally do with illustration, which is interesting. I like that because I'm not burnt out on my personal illustration work.

How long have you been selling your art and how did this come about?

I started in 2015 when I was 18. It was a case of doing personal projects and posting them online. Reddit is where I post my work. I did a Star Wars set, a trilogy set for the original Star Wars films and posted that in the Star Wars subreddit, which is a big community. That blew up, it got around 300K views, tons of people asking where they can buy it and I had to very quickly learn to set up a store.

“THAT BLEW UP, IT GOT AROUND 300K VIEWS, TONS OF PEOPLE ASKING WHERE THEY CAN BUY IT”

I set sales up because there was a demand already. I got very lucky with this post! Really I put it online just because I was proud of it and wanted to show it off, it was my first big project. Selling wasn't part of the plan. I can't remember how many I sold, but not as many as I could have because it took me a few days to make the store. I had to personally message all the people who left a comment asking for the work and send them a link to the store. I was surprised at how many people followed through.

What are the most successful channels for generating new buyers online?

Reddit and Instagram are my only online sources. I don't use Facebook or Twitter. I have a few portfolio websites but that's not the same audience. Mainly Reddit! It has such dedicated audiences for so many subjects that if you find the right place to post you have a ton of fans there and ready.

I remember the first time, no the second time after the Star Wars one, I posted some work inspired by Destiny (which is a game) in the subreddit and we were getting like 20 sales a day, this was back in 2015. I say we because I handed the print fulfilment over to a friend at that time whilst I was in America. We had to shut down the store as we were getting so much traffic and we had to manually process the orders, so print each one, package, ship them out.

Features also. For example, with my current LA series, I posted the work in the Los Angeles subreddit, and a few publications reached out like LA Mag and California Sun. They wanted to run a feature on the work. Unfortunately, my new store wasn't up and running, so I hate to think about how many sales I lost here. I was getting about 10 messages a day through these articles. I missed out on so many sales in this case, but publications help in general. The other feature was something like, "10 gifts to buy for people who love LA" or something like that. One of my pieces was in that and it was up for like a month, so that was a really steady bit of traffic.

“CREATE WORK THAT PEOPLE WANT TO SEE!”

What are the most effective things you have done to promote yourself online?

Create work that people want to see! I create a lot of work that even though it's niche, it has a dedicated audience already. Like LA, people from LA are really passionate about their city, they want little gifts, things they can buy. You've got to think about that, why would people buy this work?

Reddit again, I've said it a few times but they have so many different subreddits where an audience already exists, waiting for content, so you can cater to that. I never searched out groups intentionally, I always created work based on what was going on with me at the time. For example I'm watching the US Office for the first time at the moment, and because I'm obsessed with the show I'll go onto Reddit every day to read what people are saying. I'm part of that community now and I know that once I'm done with the show I'll want to create a piece for myself, and I'll probably post it there.

But with Reddit, I will only ever post if it is good content for them, not to advertise myself. I'll just say "here's something I created inspired by such and such." I won't ask for opinion and I don't include a link to the store. That can be added in the comments, then it's up to them. If they enjoy it, it goes to the top, if not it goes down. It's organic.

SEO definitely. You can spend weeks learning how to cater your piece to the search, trying to get it to the top on Google, all that stuff.

I found a bit of a formula, it's about filling out as much as possible, like every single tag for the work. Big description, tons of detail, fill out as many relevant details as you can. By the time I shut my Etsy store down, I was number one on every search term. Even if you just searched movie, my Wes Anderson stuff would be number 1.

What tips can you give for creating engagement on Instagram?

I only started using Instagram properly in late 2017, and because I'm a perfectionist I make sure every single post is right. I mean I don't post much, which I think helps, although that seems to go against everything people say, but when I do I have built up a following who are there for my work, so I get great engagement.

I got a lot of my Instagram following through the LA articles published online, and right now my Instagram is mainly focused on my LA series, which is a niche subject. So when I post that content it does really well with that audience! I think I'm quite picky (laughs) but the way your feed looks is important. I only post illustrations, that's a rule. I think it's important not to mix personal life and work, as in I won't post about my breakfast or my holiday. I mean that works for some, where their personality is part of the work's identity, but that's not me, I only post about my illustration.

Do you use events like exhibitions or Christmas to create urgency with buyers?

The exhibitions I have been part of with the galleries, like Spoke Art, they'll time that around an event. For example, they are doing a Game of Thrones exhibition for the new season, so they'll ride that momentum. So only with the galleries, I think. I recently



did a bundle on one of my most popular prints which has three variants, so I did a buy 2 get the 3rd free type of thing which did quite well. Christmas is huge, just naturally. I preempt Christmas a little and create more work to sell then.

How do you go about pricing and sizing your work?

I offer only two sizes in open editions; A2 at £50 and A3 for £30. The smaller/cheaper option always does best. You need to take into consideration print costs, and I like to think about my audience, like I know they are not art collectors, they are just regular people who are passionate about my subjects. My audience is 90% American so I take the exchange rate into account. Mostly I just know my audience are looking for a gift for their son or friend so I can't price it too high because it puts them off and will only appeal to collectors, but then you can't price it too low because then it looks cheap, so it's a balance. Know your audience I guess.

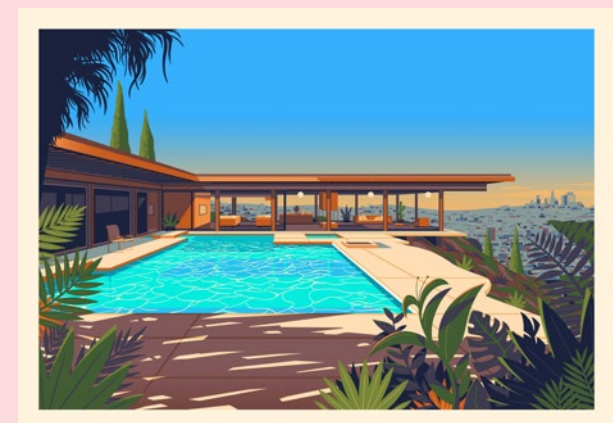
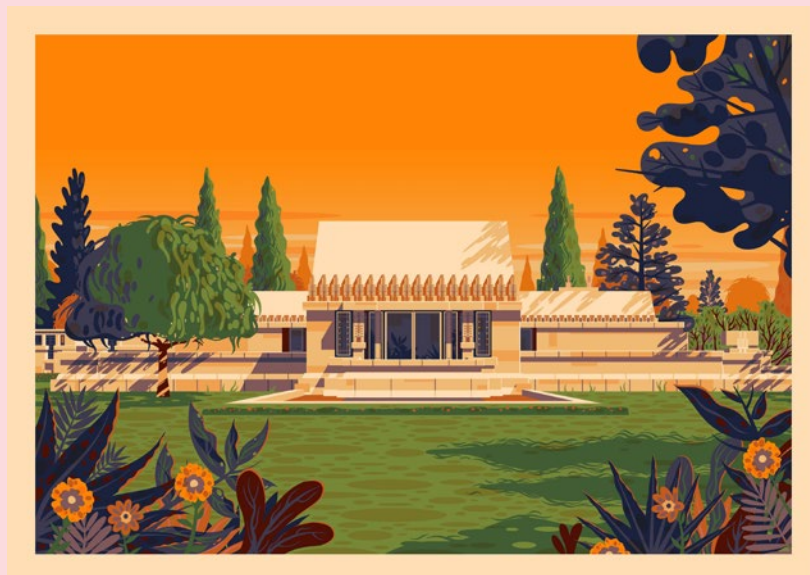
I need to reconsider my use of A sizes though because my main audience is in America. I think I'm losing out on sales. I have had many messages from buyers saying they can't find a frame. It's tricky because I personally think A sizes work better for composition because they are thinner - I either do landscapes or tall buildings, so A sizes make sense for me.

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Images from
George Townley





02

Why people buy art online

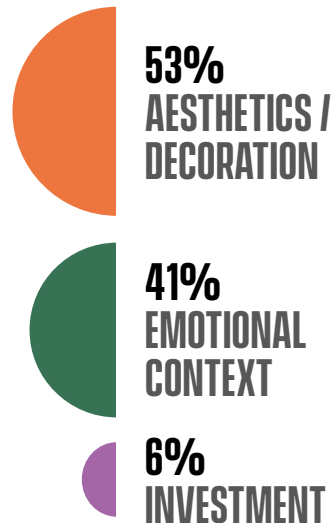
creativehub surveyed
10,000 internet users
to ask them about
their motivation for
buying art online. Here
are the key findings.



Investment is not a significant driver of online art sales, investment purchases are more likely to happen in person.

In fact, the two biggest drivers of online purchases are; (1) aesthetics and matching with home style and decor, (2) the emotional context at the point of purchase. Emotional context refers to the way a buyer engages with an artwork. For example, they may have previously met or have some connection with the artist, or the artwork itself may remind them of a holiday, place or event. Selling art online is very different to selling art in a gallery. Detailed descriptions and context to the work are vital when selling online, as you don't have the opportunity to chat with the buyer to get their initial interest.

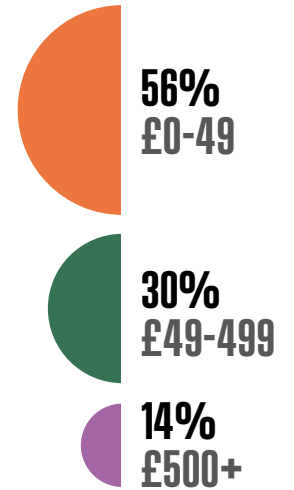
Reasons to buy a certain piece of art



People pay less when buying art online than when buying in a gallery.

However, volumes are higher due to the larger audience and the ability to reach the long tail (this is a reference to the theory of internet commerce, which predicted that niche interests would be more sustainable because of the increased reach and searchability of websites). As we discovered above, investment is not a key factor in online art purchases, therefore the lower price point makes perfect sense, as investment value tends to drive prices at the higher end of the market. In other words, the questions an online buyer would tend to ask of themselves are: do I like it and will it go with my interior style? As such, there is a limit to what they are prepared to pay for it. A quick note about limited editions in relation to this point; limited editions drive urgency as well as investment value, so we would still recommend considering them even if an investment is not the main reason for purchase.

Typical price points of art bought online



'EMOTIONAL CONTEXT REFERS TO THE WAY A BUYER ENGAGES WITH AN ARTWORK'

Why people buy art online



Leif Podhajsky

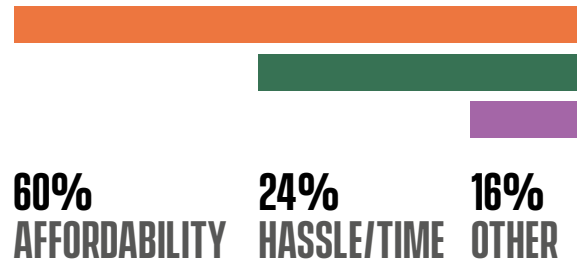
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Art Sales Survey.
<http://bit.ly/2IZJBHf>

Long Tail, Chris Anderson.
<http://www.longtail.com/about.html>

Big Mac Index "Pam Woodall".
The Economist, September 1986

Top reasons people don't purchase more art



We found that the most important reason for people not buying more art online was affordability, which ties in neatly with the price difference finding from above.

In other words, people might like the work and want to buy it, but many will not buy if it is priced above a certain point. Of course, this begs the question, what does affordable mean? This depends on things like the cost of living in a country and the size of the artwork – i.e. how much it costs to produce. Cost of living was most famously compared by economists using the Big Mac Index, where they compared the price of the Big Mac in every country, a handy measure because it's the same product everywhere and it's available in over 50 countries. From our extensive experience in the UK market, affordable for many art buyers means under £250, but this is of course highly subjective. We will go on to make some recommendations on online art sales pricing in the next section.

Industry Case study



Nolan Browne

Tell us about your career in the art sales sector

It all started when I was 20 at university where I was putting on exhibitions for students. I came up with something called Hang My Art where I'd give free entry to artists and we'd stick the work up in bars. The idea was that it was to be sold relatively cheaply which made the work accessible, so it could be taken away on the night. Then I created something called Unscene Art which was a nationwide art competition with the top prize being a 2-week exhibition at a London Gallery. This was in the 2000s when contemporary art was really starting to bubble.

That's where it all sort of started for me, so fast forward to when I was 30 I bought the name PopUp-Gallery and started doing pop ups all over London. It was the most thrilling year of my life, I was selling photography, painting, sculpture from £500 to £4000. That really opened my eyes to art-commerce if you like. It wasn't a case of "doing it against the odds" but in London, it's so much about connections and nepotism and all the rest of it, the profiles of the people who run galleries or auction houses are almost identical, but, I went around town, I found these spaces, negotiated remarkably low rent, painted the walls, hung the art and sold it.

After this, I produced an auction for Phillips Auction House in Hong Kong, then worked for White Cube gallery which was a huge jump up to the uber levels of art sales in contemporary art. That gave me the experience in dealing with a different type of clientele. Jump forward again and I'm now Gallery Director of the TASCHEN Gallery in Mayfair.

**"THE IDEA WAS
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What are the key do's for artists looking to get exposure?

I think a major 'do' is to go and be really present at openings, auctions and previews. Go to all these events. It may sound really basic but actually, the art world is about being seen and being personal.

Another major 'do' is to be able to eloquently talk about your art. I completely understand that many artists are purely creative, but you have to be able to speak confidently about your work. You may only have one shot at meeting that huge collector, and you will at these openings, and they may follow you for years. Go to these events and get your face seen; you'll meet collectors, people in PR, friends of friends, and this all comes together to further your career.

Do galleries approach artists and where do they find them?

Yes, totally. Instagram at the moment for sure. There are galleries now that are becoming known for purely finding work through Instagram.

On perhaps a different scale, major galleries are all set up with artist liaison departments, and they will actively seek out new artists which today a large amount will come from online searching, so it's important you have an online presence that represents you.

From my experience with PopUp, I went to Slade, the RA, RCA and I went through their archives of the last 10 years and spent hours going through every year, every medium and contacting them. So curators and galleries are very active. But I think in particular now, Instagram.

**“COLLECTORS...
WILL SEEK OUT
THE HISTORY OF
WHERE YOU HAVE
EXHIBITED OR
BEEN FEATURED”**

What are the most effective ways to establish trust with potential buyers?

I think collectors, when they look they will seek out the history of where you have exhibited or been featured. It's not so much about provenance of the artist, anyone can put up a bio in the about me page but it's about creating a bit of bigger picture. That's really important and that research will be done not just on the artist's website but elsewhere on the internet to help validate. A good, yet slightly different example, is someone I recently employed for TASCHEN. I could see she was a painter, I could see she had been exhibited and I found some cool photos of her online. She had branded herself really well and I thought, "she is really TASCHEN". These things really help build trust.

What do buyers look at to help contextualise the price they are willing to pay?

I think having works hand signed by the artist is important, I often have people ask is it really signed or a reproduction? With painting it often comes down to the standing of the artist, you know where they are in their career. The status of the artist is important to the collector in terms of what they are willing to pay. Often it's just purely emotional, they'll think "I love it and I'm just going to go for it".

With limited editions, the general rule is the lower the number and the smaller the edition size is what really appeals to clients - I've also worked with some photographers who increase the price of the print as it sells through. So really it's all of these things, although I think the quality of the work the buyer is getting is the most important, but also price work according to the standing of your career.

Do buyers negotiate and should an artist factor this into their pricing structure?

Yes, sometimes. There is always 20% built in to original works being sold, prints maybe 10%. But I know for a fact that a majority of artworks sold at major galleries will be sold with a slight reduction or perhaps get shipping off. But then prices will also change based on the audience, which is not always great as this can create some inconsistency.

Talk us through the common buying process?

This really differs. Price doesn't really affect things, it simply varies. Bottom line, it comes down to how much they want it. When it comes to buying at exhibitions, I think less is purchased on the opening night or private view. However, the most interest is generated on that night. The majority of the sales come afterwards but the seeds have been sown so to speak. In terms of unknown or lesser known artists, some people will just walk in and be prepared to spend good money without knowing who the artist is, again because they love the work. A lot of this comes down to the person selling of course. Some buyers need a lot of hand holding and persuasion, some not so.

Again from an artist's perspective, if you are able to confidently talk about your work you'll convert these sales. Most importantly, when an artist is selling, follow up! It is remarkable how many artists don't follow up on a potential sale. Again, you have to be confident here and it amazes me how shy people can still be. If you don't get a response it doesn't mean they are not interested any longer, people are busy, people have hundreds of emails to read. Remain present, and bottom line, get an answer, get a yes or no.



“IF YOU ARE SOCIAL THEN GO TO EVERY OPENING BECAUSE YOU WILL MEET COLLECTORS, YOU WILL MEET CURATORS, IT’S A PROVEN PATH”

What are your 3 golden rules for building and retaining a client list?

It's like a relationship. You need to come across passionate and confident, people really appreciate that. It comes back to how you present yourself, be honest about what you are selling and don't bullshit. This gains trust and people buy into people.

Next I'd say always offer your best clients first refusal on your next paintings or private views. Treat them like VIP's, make them feel special. For example during my PopUp days, when it came to the next show I'd create beautiful postcards with a reproduction of the standout artworks and send it to my previous buyers with a personal invitation.

Number 3, don't always sell to them. For example I have a great client who has purchased so much from me over the years. When we first met he saw how passionate I was, he could see I loved my job and we would sometimes go for meals or coffee, but I made a point to not always be selling. I was building a relationship, a friendship almost. People believe in you and buy into you. You know, there are many fantastic things about the art world, but there are also so many scoundrels, the dark arts of the art world, so if you come across as really straight up and genuine you'll go really far!

“YOU KNOW, THERE ARE MANY FANTASTIC THINGS ABOUT THE ART WORLD, BUT THERE ARE ALSO SO MANY SCOUNDRELS, THE DARK ARTS OF THE ART WORLD, SO IF YOU COME ACROSS AS REALLY STRAIGHT UP AND GENUINE YOU’LL GO REALLY FAR!”

What is the one piece of advice you hope artists take away today?

Go to everything, I really believe that. If you are social then go to every opening because you will meet collectors, you will meet curators, it's a proven path. If you are not that outgoing or you live in the middle of nowhere, get an Instagram account and really learn how to use it because anything can happen, it's a remarkably powerful free tool. That account immediately opens you up to the whole art world.

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03

How should an artist price and size their art?

Art is a discretionary item; purchasing is a highly personal and subjective decision. That means it is tricky to make hard and fast rules with regard to pricing, but there are certainly factors that affect value. This section draws from our experience and research as a basis for discussion.



How should an artist price and size their art?



SUGGESTED PRICES FOR FINE ART PRINT EDITIONS

Art Print Sizes	Starting Out	Rising Star	Established	Investment
Up to A4	£40	£80	£250	£1,000+
A4 – A3	£80	£150	£500	£3,000+
A2 – A1	£180	£300	£800	£5,000+
A0	£300	£600	£1,500	£10,000+

HOW MUCH SHOULD I SELL MY ART PRINTS FOR?

The advice that follows is based on the values we have seen achieved by various artists who print and sell their work with us, through our 11 year history of working in the art world and our research and surveys of the art buying public. Please bear in mind this guide only relates to our experience in online sales of art prints (not originals), and we appreciate that everyone will have their own perspectives and experience on the subject.

Are you starting out, a rising star or fully established?

If you and your art are widely known, then the demand for your work will be greater. We have categorised our advice about pricing in relation to the career stage you or the artists you represent are at. For example, we would say that to be a “rising star” your art will have been featured on art blogs or in art magazines a number of times, and you

will have had at least one solo exhibition, maybe more. To be “established” means to have achieved this type of exposure over at least a five year period, and you may have won awards or other industry accolades/recognition. If you have not had any media coverage or solo shows, then it is our opinion that from the buyer’s perspective you are in the category of “starting out”.



Benjamin Hardman

How should an artist price and size their art?

The degree to which you are established in this way will give confidence to buyers to pay higher prices.

How intricate is the process of creation of the work?

The time taken to produce the work has a bearing on perceived value, which includes the time, effort and thought that has gone into the concept, as well as the crafting of the artwork itself. This means this point is a bit subjective from the buyer's perspective. In the same way, as with limited editions, this point is only valid if the work is in demand already.

Justine Lecouffe



'THE REALITY IS THAT INVESTMENT ISN'T THE REASON THE VAST MAJORITY OF PEOPLE BUY ART ONLINE'

What size is the work?

The bigger the print the more people will be prepared to pay and the more it will cost you to reproduce. Our on-demand fine art printing service will allow you to keep these reproduction costs to an absolute minimum, but as the size goes up, we advise raising your prices accordingly.

Is the work limited edition and how many prints are in the edition?

Limited editions mean limited availability. Scarcity tends to equal value, particularly for work that is in demand. The number of prints in an edition matter, for example, a limited edition of 20 will be more valuable than a limited edition of 100. You can set limited editions numbers using creativehub, if you do we advise you to upload a signature for the certificate we will send with the artwork.

Does the work have investment value, and is that your market?

The objective of some art collectors is undoubtedly to discover the next big artist, buy their work early and see it appreciate in value.

The reality is that investment isn't the reason the vast majority of people buy art online. As we mentioned previously, in our recent survey of online art buyers only 6% of buyers make art purchasing decisions for investment reasons. The majority buy for aesthetic reasons; how it goes with their room, if they have connected with the artist's vision or the artist themselves or because the art reminds them of a place they have visited, or a significant time in their life.



How should an artist price and size their art?

Benjamin Hardman



The biggest concern of artists is how their prices affect the future investment potential of their work. We would say that sales to serious art investors need to be supported by a strong track record in terms of shows, press and comment by critics and a price history in the resale market.

HOW SHOULD I SIZE MY ART?

We previously highlighted that a majority of 53% of art purchases are made with the intention of being displayed in the home, with this statistic increasing with online art purchases. With this in mind it is important to consider two things with regard to size to encourage sales:

Offer a range of sizes

Offering your customers a range of sizes can encourage the likelihood of buying. However, you need to keep that size range in keeping with the subject matter and style of artwork rather than simply offering 10 sizes from extra small to extra large.

For example with subject matter, is the artwork intricate in design or high detail? If yes, this would best be displayed medium to large to ensure that detail can still be seen at a slight distance. In the case of portraiture, in general we would say avoid making people bigger than they are in real life. In other words there is a relationship between size and subject matter.

Next think about the type of work you are offering. By this we don't mean art genre, but considerations like: is it designed to be a statement piece (think Gursky or Pollock), or something more subtle like a hand-drawn cartoon or caricature? Type leads to position in a buyer's house, which has implications for size. A cartoon or caricature may work better in a hallway or kitchen or amongst a collection of works on a smaller scale. Of course home sizes and available wall space vary significantly, but you need to think about this.

'OFFERING YOUR CUSTOMERS A RANGE OF SIZES CAN ENCOURAGE THE LIKELIHOOD OF BUYING'

How should an artist price and size their art?

Making some test prints of the sizes you'd like to offer can help, as it will enable you to fully understand how your artwork feels at different scales. Of course the customer does not get that same option, so when you use creativehub to sell your art we auto generate to scale images of how the print will look on a wall to help the customer with their choice!



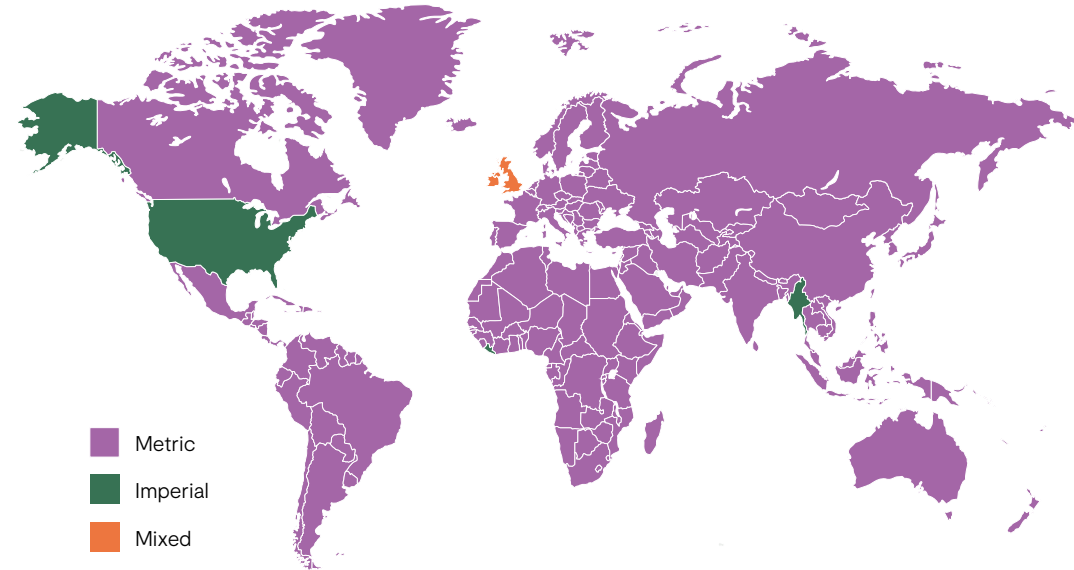
'TO ENCOURAGE PURCHASES; OFFER YOUR ARTWORK IN READY TO FRAME SIZES'

Offer your art ready to frame

Offering a range of sizes throws up some specific questions such as which measurement to use – imperial, metric or A size – as well as deciding how to step up or step down your size range. We recommend a solution which has proven time and again to encourage purchases; offer your artwork in ready to frame sizes.

The metric system – i.e cm/mm – is officially in use across the world bar three countries. However, whilst the UK officially observes the metric system the use of imperial units is still commonplace, making the UK a bit of an anomaly.

In terms of which measurement to use there is no right or wrong answer, but we recommend using geographical locations as a guide.

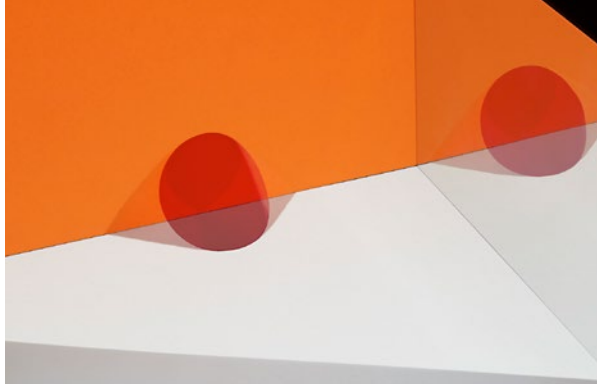


The potential reach online is global, so choosing the metric system will allow you to offer the largest possible demographic of buyers artwork they can frame with ease. However, if you are based in or largely intend to sell your work in the United States, we recommend you choose imperial given that frames will be advertised in inches, which is reflected with a quick online search at 3 US homeware websites. If you are in the UK, both metric and imperial frame sizes are equally as common. As an all inclusive option, Shopify now allows for multi country stores, which means you can have a US and EU store and tailor your print range to offer both imperial and metric sizes in the respective stores.

A sizes are an internationally recognised measurement for paper size most commonly used in office terms. However, like with the metric system, the US does not observe these. Whilst we do see artists using A sizes, particularly with illustrators, A size frames are less common. A quick online search for ready made frames found the top 10 UK results offer a wider range of imperial and metric sizes. However, it's important to mention that there are fewer variants with A size as the aspect ratio does not change.



How should an artist price and size their art?



Benjamin Swanson

We suggest you go online and do a search for ready made frames in the location of your primary target market. A lot of people will purchase frames from Amazon, so start there. If you do choose to offer your art sized so it will fit ready made frames, be sure to mention this on the product description. To help you, see our table of the most commonly available frame sizes for each scale of measurement below.

Imperial Sizes Inches	Metric Sizes – Millimetres	'A' Paper Sizes
4 x 6 Inches	240 x 300mm	A6 Paper
8 x 10 Inches	300 x 300mm	A5 Paper
10 x 10 Inches	300 x 400mm	A4 Paper
10 x 12 Inches	400 x 400mm	A3 Paper
11 x 14 Inches	400 x 500mm	A2 Paper
12 x 16 Inches	500 x 500mm	A1 Paper
16 x 20 Inches	500 x 600mm	A0 Paper
18 x 24 Inches	600 x 600mm	
20 x 24 Inches	500 x 700mm	
20 x 30 Inches	600 x 800mm	
24 x 36 Inches	500 x 1000mm	



Industry Case Study



Kate Mothes

Tell us about Young Space, how did this come about?

Young Space started out as a blog and was initially a way for me to write and process my responses to artwork I was seeing, whilst I was doing my Masters. A common thread of uncertainty ran through everything, in particular the pressure to "find success" and find it early, and I was interested about where these pressures were coming from.

A pivotal point was where I went to Chicago to check the major modern and contemporary art fair. I shared some work on Instagram that I really liked, and almost immediately the posts started to get traction, and the account grew. I was hooked on Instagram instantly as a tool to find art and it's still fundamentally central to how I do what I do.

The blog turned into a submission-based interview platform, still emphasizing early-career and emerging artists. And as time goes on, I've just been playing with the idea of what it means to be a curator.

Why should artists be using Instagram?

For artists, Instagram is a level playing field because the platform is the same format for everyone, so theoretically it has the same potential for views and engagement for individuals as for institutions or public figures. Sometimes it leads to direct sales when someone sees something and messages you to say, "I want that!" Other times it leads to opportunities for exhibitions, finding out about other artist's shows, or a place to get some good old fashioned visual stimuli.

**"I WAS HOOKED
ON INSTAGRAM
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CENTRAL TO HOW
I DO WHAT I DO"**

For artists who are serious about getting their work seen, Instagram is an important medium. But just because you make an account, it doesn't mean people will find you. It's something that you have to really dedicate some time to developing, and really making the most of the "social" aspect of it.

Is Instagram really a 'tool' and how should artists be using it?

Instagram is a marketing tool that happens to be a social media platform. They're not mutually exclusive, but while "social media platform" describes what it is, "marketing tool" is one way to use it. The key for artists is balance: too much marketing or "branding" and it feels like an advertisement, void of personality—void of the artist. Not enough "branding" and someone who visits your account looking for your work and can't find it will just look elsewhere.

The speed at which we view and move on social media means first impressions are everything. The way I see it, artists are not businesses. Or, at least they aren't unless they say they are, and usually you can pick out the artists who approach their practice this way. This works well for some, but that's obviously one niche, and it doesn't make sense for everyone.

"YOU NEED TO THINK ABOUT WHO YOU WANT TO REACH? BY EXTENSION, WHAT ARE YOU TRYING TO ACCOMPLISH?"

As an artist, you need to think about who you want to reach? By extension, what are you trying to accomplish? This will determine how you present your work on social media. But also it's important to remember that being social is what actually connects the dots.

What 5 tips can you give for creating engagement?

Engagement is more than just the number of likes. Likes are a big marker with social media but when it comes to community, it has to be more than that. It's that interaction and participation part that leads to real opportunity—if not right away, then potentially down the line. Just like networking in real life, interacting on social media is a way of being in touch and letting others know what you're about, learning about what they're doing, and from this good and unexpected things can happen.

TIP 1

Comment on posts you genuinely like, don't just leave a heart-eyes emoji on everything. Comment with actual words, using emojis for emphasis. The more thoughtful the comment, the more likely it is that that person will notice or respond. This goes the same for when anyone comments on your posts: comment back!

TIP 2

Send the occasional Direct Message but don't spam. But if you have something really nice to say, think of it like sending an email with a really nice compliment. It can get conversations started.

TIP 3

Share posts with others, especially if it's just for the heck of it and you're in a position to do someone a favour by showing their work or an idea to someone else. Everyone will appreciate the gesture, and it shows you are not just there to put up a bunch of images and never participate.

TIP 4

Be real—be a person. In your own posts, express challenges you had while making a work, or acknowledge how messy your studio is, or show a picture of your 3yo's marker drawing on your painting, or your dog... this encourages others to engage with your posts on a more personal level, and in turn, encourages the same back.

TIP 5

Stories! Posting Stories (the ones that last 24 hours and then disappear) are a way to share funny or in-the-moment experiences without posting them "permanently" to your account gallery/feed. Reply to others' stories and encourage them to do the same with yours. It's a way to "get to know" the person behind the Instagram account if you choose to use it this way.

What key tips can you give for organically building a following?

An organically cultivated following is essential for engagement and generating real opportunities. Try not to get too hung up on what the numbers say, it's more about the quality of the interaction you can achieve.

Firstly, be social. If you don't interact with others, they won't interact with you. Leaving meaningful comments, sharing other artists' work or images from exhibitions you visit (and tagging those people in the post for credit!) are all ways to attract people who may also be interested in those things too.



“FOLLOWER NUMBERS DON'T MATTER — THE ENGAGEMENT BEHIND THE WORK YOU'RE SHARING IS WHAT MATTERS”

Secondly, images you share don't have to look like they're out of an Architectural Digest magazine spread, they just need to clearly express what you're doing and give a good impression of your practice or of you as an artist and your ideas. By focusing on sharing what you think best expresses what you do, an organic following is more likely because this comes across to them.

Lastly, be consistent. Post a couple times a week or every day if you want, but the more consistent you are about it, the more likely it will be that people will land on your account and will continue to engage with you once they have followed you.

Who should you be following and how does this affect engagement?

It's important to focus on like minded artists, publications and galleries, but as you continue to use the platform you should broaden this out. The key is still that there is some connection. An illustrator, for example, could begin by following like minded artists and publications but publications could branch out to include DIY zines or the Simon and Schuster design department. They could cross over into craft territory especially if their work crosses over into products like stationery or other print materials, from this they could connect with shops, galleries or designers who might license their work.

Every artist will find a different path through Instagram that connects their work either directly to others who do very similar things, or tangentially, through like-minded aesthetics.

How should artists manage their expectations?

It's important to remember that there's no magical equation for success. Go into it with an open mind, and follow the responses you get, rather than trying to fit yourself in where maybe you won't get the best or most response. When

you put your work out for the public to experience in an art show, for example, you have no control over their responses. Social media is the same – let the response help to guide the direction you take.

Also it's incredibly important to remember that social media, or Instagram specifically, is a facilitator, a vehicle—however you want to look at it, but it's not the purpose. Don't make art for Instagram, and don't get sucked into the black hole (and it's really tempting, believe me) to start making work that you think will attract more followers. Follower numbers don't matter – the engagement and the meaning behind the work you're sharing is what matters. So it can be a tool to connecting your work to people who will appreciate it, but it shouldn't become the end game. The end game is getting your work where it needs to go.

If you could give artists one piece of advice what would it be?

Follow your work, let it take you places. This isn't always easy to grasp, but deep down you know when you're trying to take it places it doesn't want to go. The work should be the central focus all the time, regardless of whether it's getting you followers on Instagram or making sales—or not. It's worth remembering that a lot of the most popular content on Instagram is often far from the best or most interesting. The work itself will always speak louder than any number of likes that a 2" x 2" image gets on Instagram. I always tell myself, if Instagram were to disappear tomorrow, is what I'm doing relevant, meaningful, or useful? If the answer is yes, how can it be better? If the answer is no, then it's time to reflect on what I'm doing and why.



@yngspc

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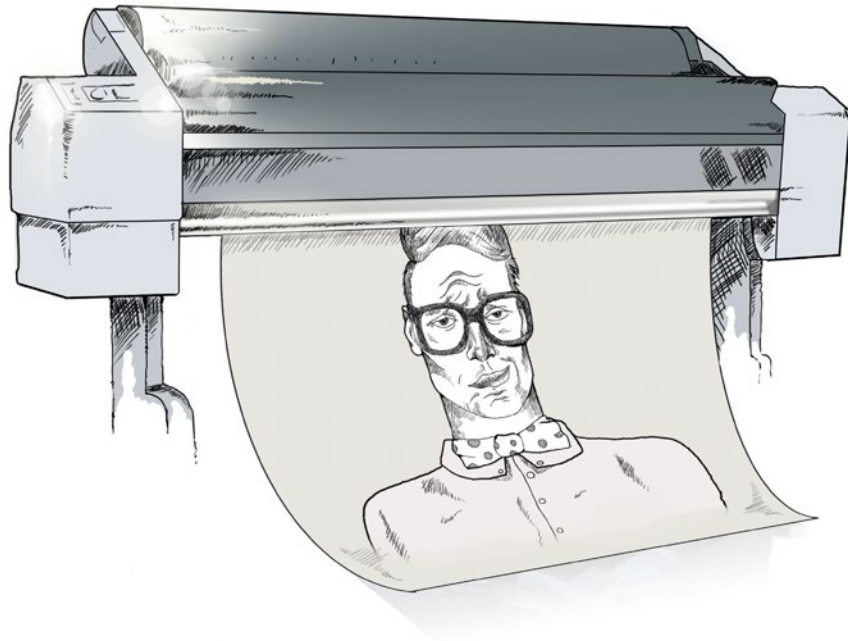


04

The challenges of selling art online

There are two main challenges when selling online; driving traffic to your site, and then converting that traffic to customers.





Getting frustrated early on is common, with many having unrealistic expectations that simply building a website is enough to generate art sales, whereas that's just the start of the journey! As with most things in life, persistent and steady work towards your goal will deliver rewards over time and every small victory and sale along the way will feel great!

CHALLENGE #1: TRAFFIC

The currency of the internet is attention, and the basic 101 measures of this are site traffic and the average time users spend on your site. Any site analytics package will enable you to measure this by page or on a site-wide basis. Here are some ways to generate traffic to your site:

Social media

We know quite a few up and coming artists who have built large followings on social media, particularly Instagram (more on this later). Some of these artists have made significant print sales revenue by posting new print releases, although it is not always the case that likes turn into sales and this depends very much on the type of work and your followings engagement levels with your content.

There are lots of tips out there about the type of content that builds engagement on social media. We have seen humour work well, as well as topical subjects. Video works well, and live video gives an interactive element to the content with followers able to ask questions. As another example of interactivity, we have seen illustrators build good followings by crowdsourcing topics to draw. Showing part of your process is also a great way to engage, and don't be afraid to show your personality, and perhaps some backstory as to why you make the art you do.

'DON'T BE AFRAID TO SHOW YOUR PERSONALITY'

Search engines

To get traffic from search engines your site needs good SEO, which stands for Search Engine Optimisation. This is where you ensure the content and marketing of your store focuses around certain search terms. The more generic and therefore competitive the search term, the harder it is to rank highly on search results for that term on search engines. For example, It would be very difficult to rank on the first page for 'landscape photography', whereas ranking for 'landscape photography Devon' is more realistic a target for someone with a relatively new site. We would advise you to certainly try to ensure that you rank highly for your own artist(s) name(s) as the most search traffic for a new site will be people that have seen your work elsewhere.

Online Advertising

With online advertising, the key thing is how much it costs you in advertising spend per sale and what you make from that sale in profit. The advertising cost per sale is known as the cost per conversion (a conversion is where you convert a site visitor to a buyer). It also matters whether buyers come back and buy more after they have made their first purchase. These are all the things that will determine if advertising works for you.

This is a big topic. As an individual artist, we feel that social media advertising is the most effective way to advertise as your adverts are visual and can be shown to people who have liked subjects related to your work, or who have previously liked your social media profile. Social media advertising can also deliver richer content such as a video interview with you or a slideshow of a project. Contrast this to Google, where the ad is mostly text based and short in length, so the potential customer has very little information before they click as to what your work will look like. This can lead to a lot of wasted clicks that you have to pay for. Google AdWords can work if you have a large range of styles or you can be highly specific on the search terms, e.g. 'Buy David Bowie print'.



Influencer marketing and Online PR

PR is where a media site or publication features you and your work. Influencer marketing is exactly the same deal but refers to publicity gained from individuals that have built up their own followings on social media, blogs or vlogging on YouTube, rather than organisations. PR and influencer marketing introduces you to a new audience with a seal of approval, assuming they are writing good things about you! If they are a trusted brand or person with high engagement themselves, and their audience is the right type of audience for your work then this can be really beneficial.

All types of PR can be paid for and in most cases gained for free if you have something original or unique about your work. An example being an artist who prints through us. His work was recently featured in The Independent and on the back of that feature sold a year's worth of prints in one week. We advise you to cultivate genuine relationships with journalists and influencers through networking. Communicate with them via email and social media. Attend portfolio reviews, talks and exhibition openings. Create an opportunity where they can get to know you as well as to view your work. Building a roster of 10-20 contacts who believe in and have passion for you and your work can prove to be far more beneficial than blanket emailing a press release to 100 people you have never met.



'EMAIL SHOULD BE REGULAR BUT ALWAYS INFORMATIVE AND INTERESTING'

Email marketing

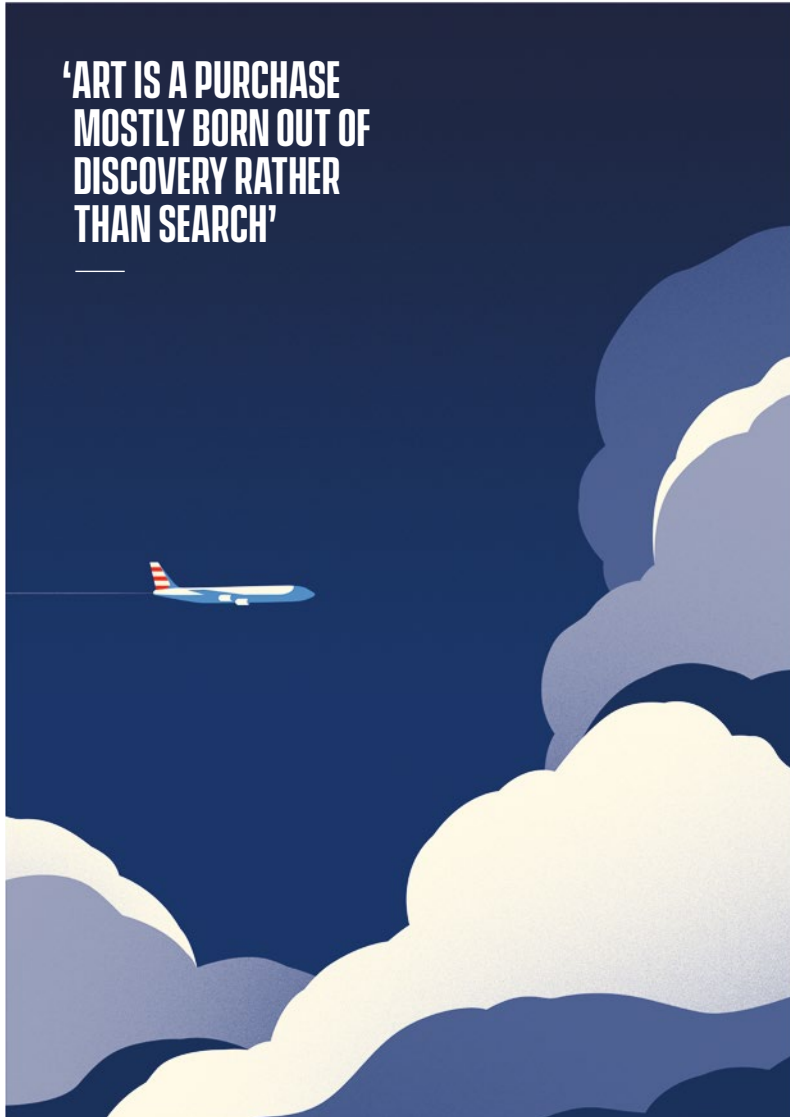
As you build up your reputation and brand, email marketing is a good, cost-effective way to drive traffic and repeat sales from your most engaged audience, i.e. people who have purchased from you before or who have opted into your marketing. Email content should be regular but always informative and interesting. For example, you could give your subscribers early access to a new print release, a special discount or some exclusive behind the scenes content.

It is worth noting that new EU data protection rules came into force in May 2018, called GDPR. Please ensure you use a professional email marketing tool and ecommerce store builder to stay GDPR compliant. They will guide you through the new rules and what they mean.

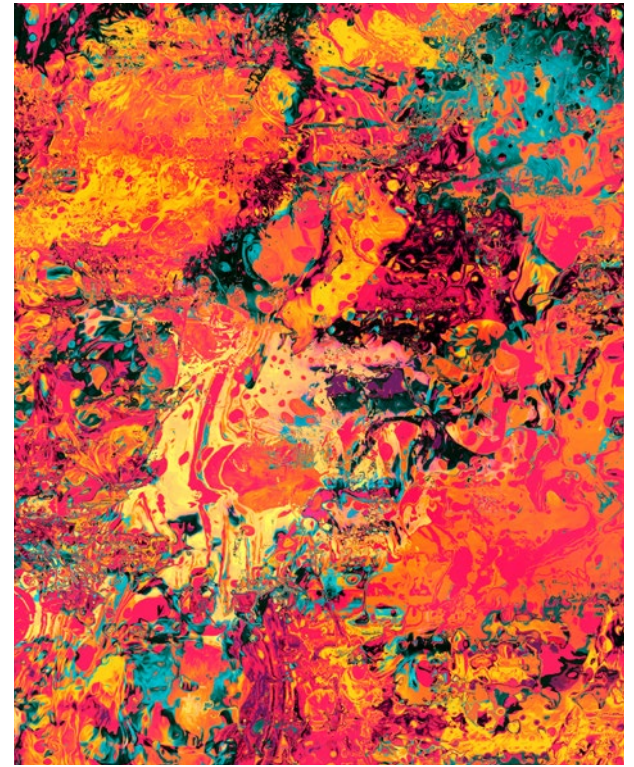
Blogging

Regular blogging can be useful to boost search engine ranking and drive traffic in its own right. To engage visitors, content should be informative and topical and we would advise to avoid blogging just for search engine ranking. At the end of a post ensure to add a call to action, for example, to sign up to your mailing list, and always post your new blogs on social media to drive traffic to them.

**'ART IS A PURCHASE
MOSTLY BORN OUT OF
DISCOVERY RATHER
THAN SEARCH'**



Thomas Danthony



Leif Podhajsky

Web Forums

If you create work that has a certain niche or its theme appeals to a specific subculture, such as cult films or sports, then web forums or 'chat room' based websites are an excellent way to generate traffic as you can speak directly with a pre-existing audience that is specifically interested in your subject. One artist we know (who features elsewhere in this book as a case study) uses Reddit as his main platform to generate print sales, and over the years has seen outstanding results! Keep in mind that being genuine and 'active' in these communities is key, so take part in discussion and engage the audience with your passion before introducing your work in a sales context.

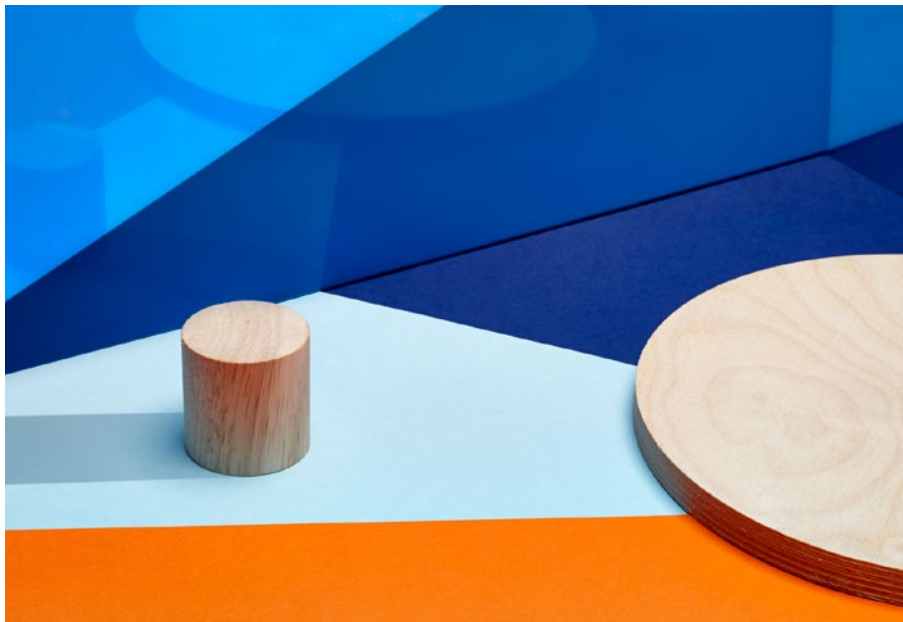
**'TAKE PART IN
DISCUSSION
AND ENGAGE THE
AUDIENCE WITH
YOUR PASSION'**

Offline to online

Getting your work seen at art fairs, pop up exhibitions right through to local market stalls or open houses are great ways to get your artwork in the hands of potential buyers. The genuine in-person interactions you'll share with people will create trust for those who visit you online afterwards, and for the visitor, you'll create a sense of discovery which is key to driving art sales. A good example of this came from an interview we did with artist, Tom Lewis. Tom started out selling his work at Spitalfields market in London before gaining gallery representation, but over the years he still had customers coming to him and saying "I saw your

stuff at Spitalfields 10 years ago and I've just bought a house and I'm ready to buy something". The lesson here is that these return online customers came from personal experiences with the artist himself. Research the local market scene near you and consider hiring a lot for a weekend or two, or, if you are looking to take the step to a more established art fair, The Other Art Fair is a good place to start. Remember, taking part in these events will incur some costs such as the space hire, potential commission on sales you make, plus set up fees for business cards, stock and travel, so be sure to factor this into your plans before committing.

Benjamin Swanson



CHALLENGE #2: CONVERSION

Generating traffic is great, but here's the kicker...it has to be the right kind of traffic, it has to convert. In other words, how many of the people looking at your site buy something from you? This is measured using the conversion rate, which is the percentage of people who visit your site that buy something, and with selling online it is one of the key statistics you need to track. Here are some factors that have a positive effect on conversion rates:

Trust in the seller and or the artist

Going back to our earlier topic, art is a purchase mostly born out of discovery rather than search. Once a new artist or piece of art has been discovered, then the buyer needs to establish trust with the artist or seller of the artist's work before taking the plunge and buying it. This is harder online where it is easier to misrepresent something as real that isn't, so here are some steps to establish trust and therefore boost your conversion rates:

Photos of the artist/seller. Include these pictures on prominent pages on your store as well as a detailed 'about' section. Seeing that there is a real person on the other side of an online transaction builds trust fast.

Reviews. At theprintspace we use Trustpilot so that customers can independently review us and we currently have over 4,500 reviews on our site, with a 97% positive rating. This really helps photographers and artists to trust us with printing their artwork.

Easy contact. Show your customer service contact details very clearly on your site. A good way to do this is to have a live chat function on the site using Facebook Messenger although be aware that people expect a fast response on live chat.

State returns policy. This will give a buyer confidence that they can easily return the work with no argument should they decide they don't want it. We can say categorically that our 100% no quibble full refund policy at theprintspace for artists and their printing has been one of the biggest drivers of growth of our business and so we would advise you to be generous with your returns policy.

Accept Paypal. Offering users the ability to pay with Paypal or Amazon Pay gives them additional buyer protections, and is vital to give them the confidence to go through with their purchase. It also makes it quicker as they don't have to find their credit card to make the purchase.

Provide context for the work

Trust gives buyers the confidence to complete a purchase once they already have the impulse to buy. Taking a step back, context is the biggest driver of that impulse to buy. This can mean the following:

Name of the piece

Date and location
of production

Details on the printing
and production process

A detailed description of
the work and the project

Independent writing
about the project

Background on the artist

An online store with good user experience

There are some factors about your online store itself that are crucial to encourage online buyers. Here are some key considerations:

Mobile responsiveness. Every site these days should as standard have mobile friendly pages and be quick to load for mobile users.

Nice clean design. A site needs to look good and load quickly. Use video and visual elements to show you, your process and your products. Pricing should be clear and the checkout process as simple as possible making it fast to complete a purchase.

State the target delivery times. Faster is better in terms of delivery times. Ideally, you should incorporate your delivery prices into the price of the item and offer free shipping as research has shown that this drives higher conversion rates online.



Marylou Faure

**‘TRUST GIVES
BUYERS THE
CONFIDENCE
TO COMPLETE
A PURCHASE
ONCE THEY
ALREADY HAVE
THE IMPULSE
TO BUY’**

Create Urgency

Creating urgency with online purchases, especially something as discretionary as art is a proven ecommerce tactic. Here are a few ways you can create a sense of urgency:

Flash sales. Flash sales are a great way to encourage a large number of purchases over a short period of time. By doing this you are offering customers some form of discount/incentive with a fixed expiration deadline, thus creating genuine urgency to purchase. Keys to a successful flash sale are; (1) Short sales of 1-3 days. (2) Promote it extensively via social media and/or your email marketing channels. (3) Don't oversaturate your sales - if they become too frequent you lose your 'urgency bargaining chip'.

Limited editions. Limited edition print runs and their importance with regard to urgency are crucial. As a rule of thumb, as editions sell out interested buyers are more likely to purchase as to not 'miss out'. There are two ways to translate this as a seller; (1) Artwork in an edition of 50 is naturally going to create urgency over artwork in an edition of 500, so offer smaller editions. (2) On your store, clearly state what the edition sizes are and the number currently sold are, otherwise no urgency is created.

Promotions. There are lots you can do with promotions and this is where some creative 'marketing know-how' can come in handy. But like many things in life, there's no harm in a bit of trial and error to help find out what works for you. Amongst the options are a call out on social media; 'First 5 followers to tag themselves in this post get 10% on a print', perhaps your work is part of a set or series, in which case offer a buy 2 get 1 free promotion, or something more traditional like a free shipping discount code to all previous buyers for a limited time. Each option has its benefits, just keep in mind your goal here to drive a spike in sales.

Seasonal/Events. Christmas should always be taken into consideration, whether that entails creating additional work to sell during this period or a seasonal promotion to tie in, people are ready to buy so offer an incentive to buy from you. Another idea is to offer new work which is timely in its release. For example, if you are an illustrator who creates work around cinema/film, offer a new print to tie in with a big film release - you can ride this trend wave through your social presence and use of SEO.

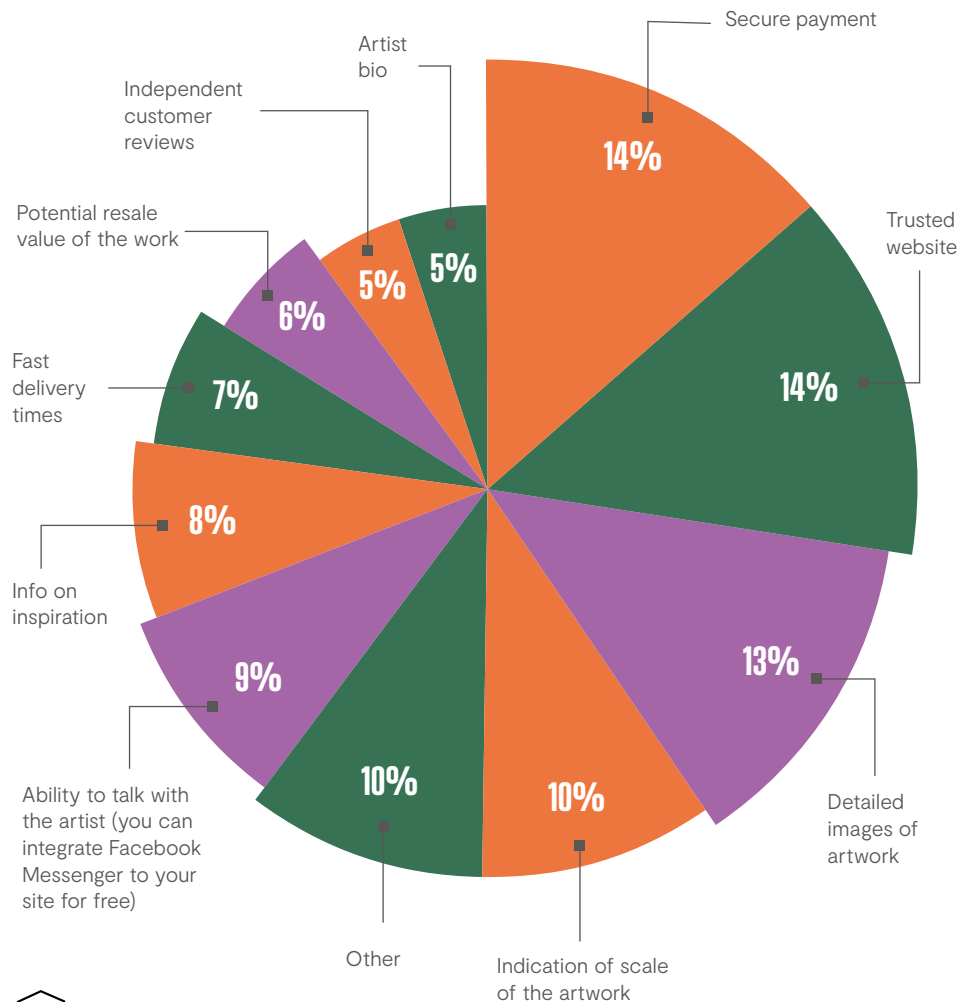
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RUDE

All of the above is based on our understanding of the most important factors from years of selling online and our survey, where we asked people what factors swayed their decision when deciding to buy art online.

When purchasing art online, what aspect other than price is important to people?



Artist Case Study



Zoi Roupakia

Tell us about yourself, bit of background on the artist?

I came to the UK to Cambridge for postgraduate studies in speech recognition and machine learning. I was always attracted to producing art but I wasn't confident enough to really publish it. In the beginning though I was more into photography and then I really got into digital art and in particular minimalist illustration.

I set up an Instagram account, people seemed to like it, and this was how I entered the art world as I guess more than just a hobby. After this I started getting asked to do some interviews and I did some art festivals in Cambridge and also collaborated with a fashion brand.

I like to combine art and technology, to use different artificial intelligence and deep learning methods to produce my art. I think that new emerging technologies are opening new directions for art. I know people are resistant to that, but it really interests me and I think this is the way we are going. The next step for me is to try and teach machines to, well to give them a concept, such as "draw about love", but this is a tough question!

How long have you been selling your art?

A bit less than two years ago I guess. Because my background is completely technical, I didn't have any connections in the art world, so it was really difficult for me to go and speak with art galleries or get advice from people who know about these subjects. So I thought, well I know about technology, I can build

**"I SET UP AN
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SEEMED TO LIKE
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GUESS MORE THAN
JUST A HOBBY"**



“FOLLOW OTHER PEOPLE’S WORK, IF YOU LIKE SOMETHING THEN SAY IT. IT’S A TWO WAY THING”

websites, so I can set up something myself. I started with my website and took the orders myself, and now I have a store with Shopify using the creativehub system.

What are your most successful channels for generating new buyers?

Mainly via social media like Instagram and Facebook. Instagram started out as the most popular because I think it natively attracts people who are interested in visual arts, but now it’s actually Facebook! Some of them just happen across my work and then others have known of me personally.

There are different kinds of customers; there are the ones who just want to buy one print for their home, and then I have had business customers who buy a bunch of prints because they want to decorate their offices. Through Instagram I collaborated with an art consultant company who provide art for big hotels internationally. They approached me on Instagram after seeing the work on my feed. Also, interviews and features.

Do you use any paid advertising tools?

Yes, I have tried and use a few of these. Never Google Adwords. Instagram ads for some reason don’t work that well for me, but Facebook does. I think the reason for this is that Facebook has more categories for targeting.

With Facebook, I’ve experimented with lots of different approaches. I have tried promoting my website explicitly which works quite well and links to my print store. Then I have tried promoting direct to the store, using things like the carousel ads highlighting different products, but this didn’t work at all for me. Every ad that I have done that is direct in sort of saying, you know “I have done this, buy it” does not work. I think people don’t like to have ads that are pushy or feel a bit spammy. What works the best for me is a one image ad that directs to my website, but without saying “I sell this” and let them find their own way to buying. What also works well is just boosting Facebook posts that are on my page. For a small amount of money, you can create really good engagement.

When it comes to how I target or choose my audiences, I try different countries but keep the interests quite open. I constrain the age, usually to between 25–55, because I have seen that older people tend to buy and the average age of people visiting my website are between 30–50. Countries are interesting. I target the same audiences but in different countries and I have the most traffic in Greece, maybe that is because I am from Greece and they recognise my name. France and Italy are also good. The UK is really difficult, I don’t know why I haven’t found the formula yet (laughs).

What tips can you give for creating engagement on social media?

This is really important for promoting yourself online. I engage with people, you need to be polite with social media, follow other people’s work, if you like something then say it. It’s a two way thing. If I want people to come to my account and express their interests or share my work I have to do the same you know? I’d say the main tips are you need to be consistent. If you have a month gap between posts engagement will drop massively. Whether it is daily or twice a week it needs to be consistent.

Then I’d say be polite, like their work, follow others, be genuine. If people comment on your work, answer them! Customers have given me this feedback saying that it really helped with their purchase me being friendly and polite. You know, I think people are scared to buy things online, they like to have personal contact, they like to know you are a physical person (laughs) that they can trust. Lastly, don’t spam. Be consistent but don’t spam people with everything you are doing.

How do you go about pricing and sizing your work?

Due to not having the art background I wasn’t sure where to start or to know what my value was. I came to the decision that it was good to offer various sizes to reflect different budgets. Right now, my pricing is more based on the production costs rather than actually pricing my work with considerations like the effort put in and time and those things. So I aim to cover the print cost and a bit of profit, but not much at this stage.

There are various formulas out there, like cost functions to use, but in the end, I kept

it simple – less pricey and cover my costs. What I also do is offer my work in easy to frame sizes. The first question I have from every buyer is “how do I frame?”, “what kind of frame can I use?” So what I did is spent a day researching all different frames that you can get online and in stores, worked out my artworks aspect ratio then selected my sizes. My two best selling sizes are 30x40cm and 45x60cm which are easy to find frames for.

What kind of questions do you get from buyers?

Every customer I have had has contacted me before buying something, always through chat on either Facebook or Instagram. Few use email or via my website. So I mentioned about the framing. The other questions I get is what size artwork would I propose for their space? Or if they want to combine two they will ask for my opinion on what work? Or as a gift for someone, it’s always for my opinion on what they should buy. A lot of interaction, it’s nice.

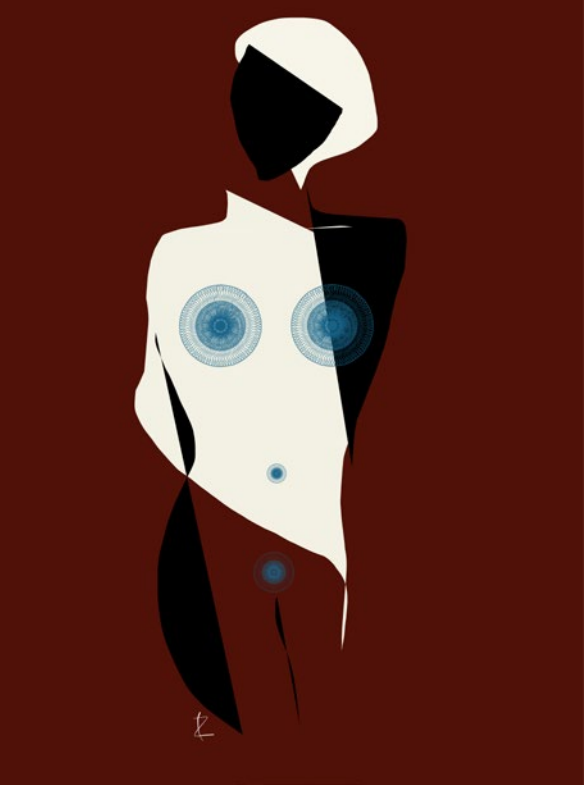
What do you worry about when it comes to your career?

Sustainability. Can I do this forever? Can inspiration continue? At some point in time we need to evolve as artists, you can’t keep doing the same things, but will I be able to evolve as an artist? I guess these are slightly existential but there are practical worries too, like how can I organise my first exhibition or approach art galleries. How do I do these things? How do I find the right people? How should I contact these people and generate more interest in my work?

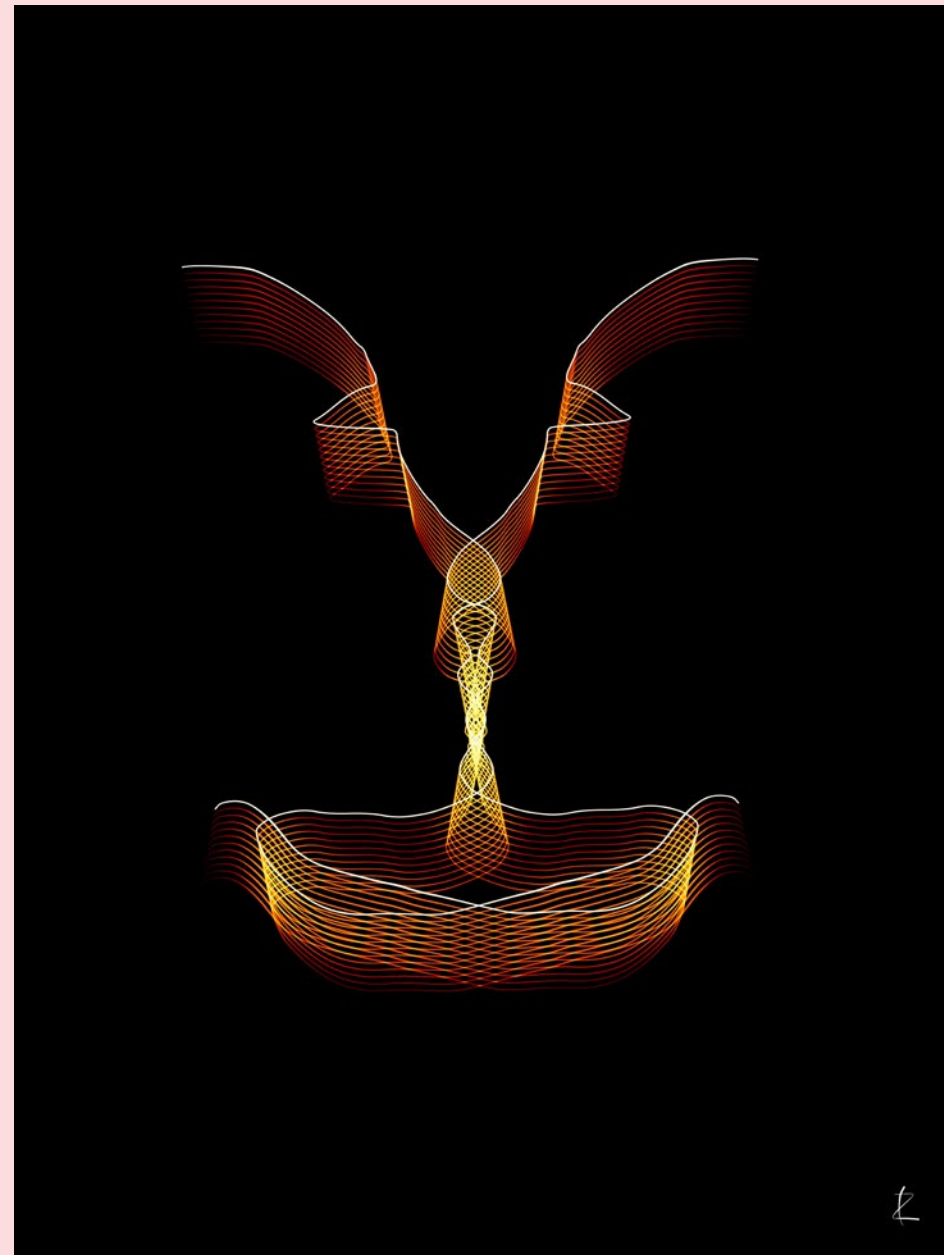
@zoiroupakia.gallery

www.zoiroupakia.gallery





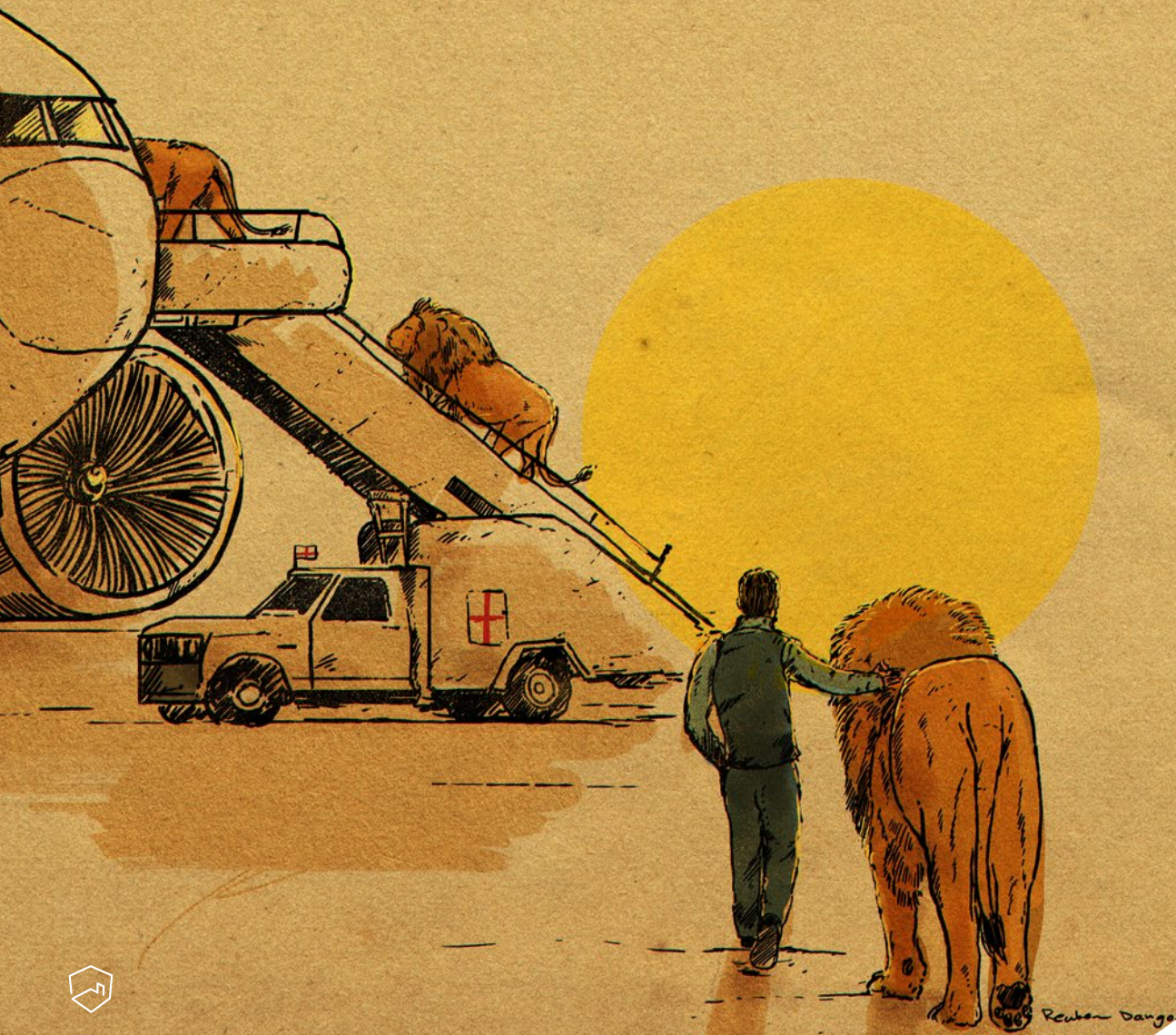
Images from
Zoi Roupakia



05

Instagram; creating engagement for artists

In order for the artist to really engage with people who appreciate art online, there is more to it than just putting your images and a description. Engagement is a fundamental requirement if the objective is to create sales.





Gareth Halliday

‘GENUINE COMMUNICATION IS A PROVEN PATH FOR ORGANIC GROWTH’

Engagement begins by being reciprocal although of course if you end up with tens of thousands of followers then by its nature it becomes less so. Through organic, genuine participation your following will grow and the opportunities will surface, be it art sales, connecting with publishers, collectors or getting your work exhibited. In this chapter, we'll highlight some strategic methods for creating engagement on Instagram.

Communicate

Engagement 101, communicate! It may sound obvious but genuine communication is a proven path for organic growth. When browsing your feed leave supporting comments on posts you genuinely have an appreciation for. When you discover a new account, think about going further than simply following them and leave a comment on a post explaining why, such as; “I just came across your account and absolutely love your use of colour, really inspirational! I’m also an illustrator working with bold colours and would love to hear your thoughts on what I’m doing.”

Commenting in a constructive manner, asking questions and emphasising your interest in their practice will encourage interaction, which in turn will lead to real connections with users who also appreciate your work. Remember, this is a two-way thing, so if you get a comment, be sure to reply back, even if it’s a simple “thank you”. Acknowledgement goes a long way to building an organic following which in turn creates lasting engagement with your own content.

Top tips for communicating:

Never spam. This is something we heard in every interview we conducted. Approach comments like you would a casual email to a friend, if you wouldn’t want to receive it, it’s likely they’ll feel the same. This should come naturally, so if you are struggling for things to say, perhaps it’s a sign not to comment at all and just like the post.

Use words. Emojis certainly have their place when it comes to social media, however, they are easy to ignore and can’t be used express real opinion, so be sure to write what you think and use emojis to punctuate or emphasise.

Direct Message. Send direct messages to people whose work you truly admire. This more personal communication can start conversations which could in turn, lead to a lasting connection from which many possibilities can arise; inspiration, collaboration, mutual appreciation and friendship. Connecting without a personal agenda is the best way forward here, and then allowing any mutually beneficial outcomes to arise naturally from the connection over time.

'ENSURE YOUR POSTS ENCOURAGE AN ELEMENT OF INTERACTION'

Types of Instagram post

When it comes to posting on Instagram there is no visual formula for success, as what works for some may not work for others. Whatever your visual style, the key here is to ensure your posts encourage an element of interaction with your followers.

Image feed. With your image feed, the emphasis should always be on producing quality content which conveys, at a glance, what you are about and what kind of art you are making. Think of your feed as a gallery or portfolio, both of which are grounded in careful curation.

Stories. The stories feature allows you to post more informal content with a life span of 24 hours, meaning it does not conflict with your 'portfolio style' feed. Stories create an opportunity to add more personality so think of them as a diary to the feed's portfolio.

Live video. An extension of Instagram's stories, the live video feature gives your audience the ability to publically interact or ask questions with the post through comments or emojis. Great if you are at a private view or hosting an artist talk.

Marylou Faure



10 Post ideas:

- 01 Have an important meeting with a gallery: post a video explaining what the meeting is about, your hopes or expectations.
- 02 Want to experiment artistically: use stories to crowdsource inspiration or subject ideas from your community.
- 03 Attending an exhibition by an artist you love: post a photo of yourself next to your favourite work to show your influences.
- 04 On location for a photoshoot: use stories to share behind the scenes content throughout the day.
- 05 Visiting a fellow artist: post a video interview or studio tour and let your community ask questions.
- 06 Creating a new artwork: show your progress from start to finish using the image carousel feature.
- 07 Hosting an artist talk: use live video to widen your attendance and include the questions asked as part of the Q&A.
- 08 Working on an unannounced project or collaboration: build momentum with a teaser or save the date content.
- 09 Editing a new book or project: post some excerpts or parts of early edits and ask your community for feedback.
- 10 Taking inspiration from something new: use stories as a visual daily diary by sharing your morning inspirations.

Consistency can also help to get engagement meaning don't drop off the map for a month then return with a burst of posts. To help you with this we suggest you use a scheduling app such as Later which allows you to line up posts in advance.

'SHARE WHAT YOU LOVE AND WHAT YOU ARE DOING WITH YOUR COMMUNITY'

Sharing

Perhaps one of the reasons why Instagram and social media have become such brilliant tools for building loyal followings is the ability to share what you love and what you are doing with your community.

Top tips for sharing:

Reposting. Reposting content that interests you helps reinforce your tastes, but it also creates a sense that you are generous in your approach to using social media and are not simply there to promote yourself. The goal here is to have this reciprocated so that you too can benefit from other people's networks, so the more you are seen to be active in doing this the more likely it is to happen in return.

Shout outs. If you have purchased a new book or artwork by an artist you love, post about it! Posts like these where you are directly complimenting another user are often shared or reposted by that user, which in turn will establish a connection and perhaps encourage their audience to check your account out.

Credit where it's due. The key with sharing, be it a direct repost or through your own creative content is to credit other users. Instagram has built in features for this such as @ the name of artist or tagging other users.

Industry Case Study



Natasha Arselan

Tell us about your career and AucArt, what's the premise?

AucArt is the world's first online auction house for recent graduate artists. We work with early career artists from their final years of BA's and MFA's up until 3 years after they have graduated. My background is quite varied, I kind of dabbled in different areas really. I worked for a gallery, I worked for an online art Ecom startup, I curate freelance, I write too, so a little bit of art journalism. I kind of realised I don't like anything that exists (laughs), so I basically took everything I hated about the art world and then built my own model based on existing models that I was happy working within.

What were your objectives with AucArt and why strictly online?

The company itself was born from two issues I wanted to solve: (1) I wanted to build a personal art collection of potential value; (2) I wanted to discover brand new artists. But, I didn't have the funds to go directly to a gallery and buy something from someone emerging. So one day a CSM student who I had worked with previously on a show called me and said, "I've got no money for my MFA project, so can you come down to the studio and buy a work?" and I was like, "ummm, ok!" as you do (laughs).

Anyway, I bought a work and he went on to do really well, and I thought "shit, this is really cool, why can't everyone do this?" I've now got this amazing

**"I BASICALLY TOOK
EVERYTHING I
HATED ABOUT THE
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THEN BUILT MY
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“THE REASON I CHOSE TO DO IT ONLINE WAS BECAUSE I FIGURED I COULD REACH THE WIDEST AUDIENCE, AND I WOULDN’T HAVE TO BE STUCK IN A SPACE”

artwork by this artist I have been following from the beginning of his career, who I actually care about. It's more than just a piece of art though, it's an interest because you follow them, you follow their career, and you know it's also a great investment. I've invested emotionally in every way.

The other thing that got the ball rolling was that one day at uni we were discussing alternatives to artist grants, and that got me questioning ecosystems, like “how can an artist support themselves without just relying on grants?” So those two things combined, and after months of writing down ideas on various bits of paper, AucArt happened.

The reason I chose to do it online was because I figured I could reach the widest audience, and I wouldn't have to be stuck in a space. It just kind of made sense, I would rather spend that money on building a new technology than rent on a space.

What were the key challenges you faced in setting up AucArt?

I think the art world is really behind in many aspects, and I think the whole digital art world is too new for a lot of people. Customers will sometimes say “no I don't want to buy this work unless I see it in the flesh” which of course defeats the point of being online. I feel like in terms of validation, people seem so stuck to these old structures and models, you know they sometimes think “if it's not a gallery then it's not as good or it's not as valid”, but this is just a mindset. Even artists if they see something online sometimes they think it's not a gallery but fail to appreciate there is a much wider reach.

I think also, despite saying I'd rather invest in technology over a space, tech is very expensive, and people seem to think I'm saving money by not having a space when in fact I'm really not, it's all going into building a sustainable model online.

It's like building a house, if you get it wrong you can easily go way over budget. These things are an ongoing challenge. Also, managing a tech team without having a technical background. I had sleepless nights for sure.

What are the most effective things you have done to promote AucArt online?

Social media, in particular Instagram. That has really helped grow the business. We post a range of things but started with things like takeovers, so getting art world insiders to take over the account when they were at fairs we wanted to “be at”. But now, we keep it fairly consistent and post about the work that is for sale and then have a guest curator who chooses their favourite works to talk about. We are always trying different things, it's always evolving.

Whilst we were building we put a landing page up saying “coming soon”, so we started to build momentum and an audience prior to launch. People were almost waiting for it which was a daunting but really exciting feeling. I think whenever you are building something, whether it's online or offline, I think momentum is key. The way to do this is by just sharing your passion. You can use whatever tool you want for this, that can be translated, but obviously with digital it's easier because the reach is super wide, it's visual and also text. I think if you are excited about something, inevitably the people around you will feel excited, and then it's a snowball effect.

“I THINK WHENEVER YOU ARE BUILDING SOMETHING, WHETHER IT'S ONLINE OR OFFLINE, I THINK MOMENTUM IS KEY”



“WITH THE NEWSLETTERS, THOSE SUBSCRIBERS ARE THE FIRST TO HEAR ABOUT OUR NEWS, FIRST TO READ OUR PRESS, THEY GET EXCLUSIVE CONTENT LIKE ARTWORK THAT IS NOT ON THE SITE”

What are the most successful channels for generating new buyers?

Newsletters, so our mailing list and also press, old school press. You know I spam journalists until 3am, you can quote me on that (laughs). With journalists, obviously, they have to be interested in the project, and these guys get hundreds of stories pitched every day, but as soon as they say they are interested it's a case of push push push until they write something or feature you. I go through all the publications and pull out topics certain journalists are interested in, then it's a case of joining the dots in terms of pitching. These days, with tools like Instagram and Twitter, you can DM them Tweet them, everything has become so accessible you know?

With the newsletters, those subscribers are the first to hear about our news, first to read our press and they get exclusive content like artwork that is not on the site. In some cases, we have sourced artwork straight from museum shows, so these clients get access to those first. Also, things like interviews, extra contextual content. An example being we are currently running an artist residency where we were given this amazing townhouse near Regents Park. We have 6 artists living and working there on a 6-week rotation. Anyway, if you have a collector account with us you can get access to the house through open house events we are running where people can come and meet the artists, have a studio tour and we'll also be putting on artist talks.

“I ALWAYS WANTED TO GIVE CLIENTS THE FREEDOM TO DECIDE HOW THEY WANT TO BUY ARTWORK, SO ARTISTS SUBMIT A RESERVE PRICE, THEN WE EITHER ACCEPT IT OR GO BACK TO THEM WITH AN IDEA OF WHAT WE THINK IT COULD BE”

How is price determined and is there a particular price point that sells best?

At the moment the split between auction and buy now is around 50/50. I always wanted to give clients the freedom to decide how they want to buy artwork, so artists submit a reserve price, then we either accept it or go back to them with an idea of what we think it could be, which is based on size, medium and where they are in their career. Then we set the starting bid price and the buy now price.

You know, if they have had a solo show already or if they are in a decent collection, the work is strong but also quite small. That would perhaps be worth more than a really large work by someone who has maybe not done very much in terms of exposure of where they are at in their career. In terms of price point, I would say around the £1000 - £1500 mark.



@auc.art

www.aucart.com



06

The creativehub solution for selling art online

creativehub has been developed to combine with ecommerce platforms to form the backbone of your art print sales operation. We currently integrate with Shopify, and in the future will integrate with all other major platforms, including WooCommerce.



The creativehub
solution for selling
art online

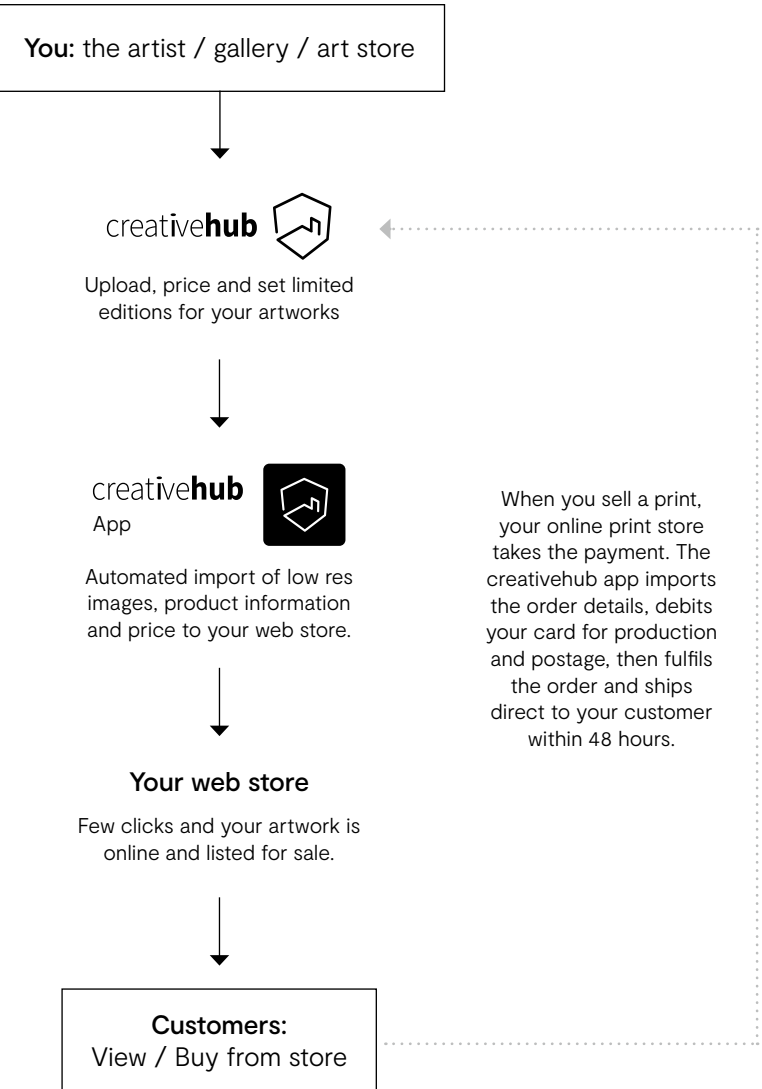
creativehub allows artists and photographers to store their images online as well as order fine art prints, mounting and framing direct from us (creativehub was made by us, theprintspace, the U.K's most trusted online fine art printing service). We have since introduced the functionality to allow artists who use our service to sell their art directly to their customers via bespoke web stores, with the art sales fulfillment handled automatically by us. This is currently possible using the market leaders Shopify, with more to come soon!

We developed this system to give you the best possible art sales solution, allowing you to focus on making art and self promotion.

'ART SALES FULFILMENT HANDLED AUTOMATICALLY BY US'



Here is how the creativehub
art sales system works:



The creativehub
solution for selling
art online



Number one art fulfilment service in the UK.

100% secure. Your high resolution images are stored on the Microsoft Cloud. They are never released from our system.

Intuitive software. Easy to follow onboarding journeys that guide you through the setup process start to finish, ensuring you have everything in place prior to launching your print store.

Limited editions. Supports and tracks your limited editions wherever they are sold.

creativehub App. Using our app your product and price information auto imports into your ecommerce store ready to sell, including stylish images that visualise the artwork on the wall.

Print on-demand. We produce the print orders and send to your customers within 48 hours.

Global shipping. Low cost flat-fee delivery of £5 + VAT globally.

Reuben Dangoor



White label service. Orders get dispatched from us in packaging that carries your name and brand.

Free service. creativehub is 100% free of commission or monthly fees, you simply pay for production and postage when you sell a print.



Plug-in creativehub

creativehub plugs into third-party ecommerce platforms to give you the best art sales solution. There are a few things to consider when deciding which platform is for you, and when setting up through creativehub our onboarding process guides you through each in more detail, but below are the general key features at a glance:

All-in-one system. Storefront, inventory, analytics, marketing and customer database managed from one account.

Sell anything. Sell art prints, originals, books, anything through a single store. The art print orders are fulfilled by us, the other product orders can be fulfilled by you.

Custom storefronts. 100% customisable so you can be on brand. Choose from some great themes, design your own, or select one of our custom templates designed with art sales in mind.

Main website. Can replace your existing website so there is no need to double-up on fees.

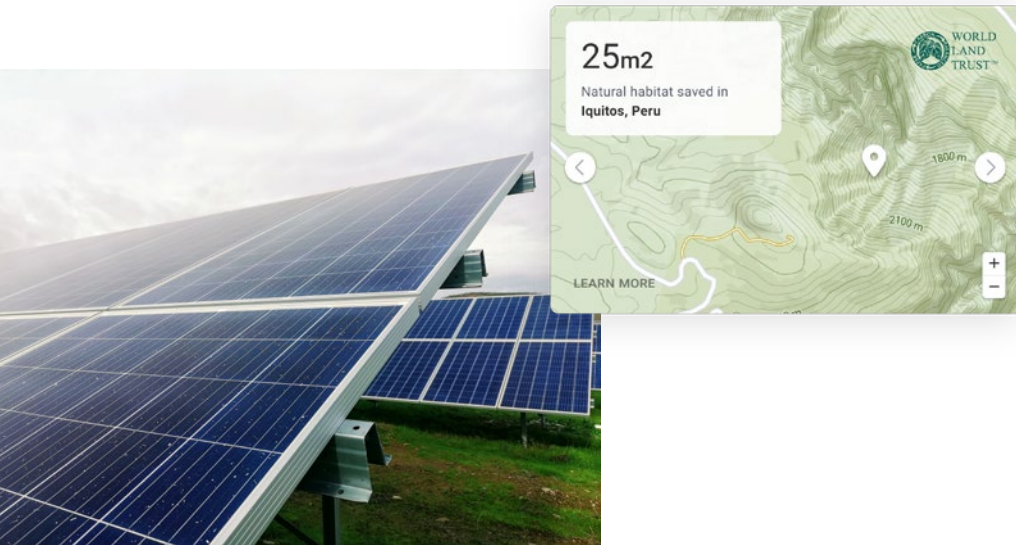
Apps. From marketing tools through to upselling plugins, there are a wealth of handy apps available to boost your art sales operation.

SEO Native. As standard, stores are optimised for SEO, conversion and are mobile friendly.

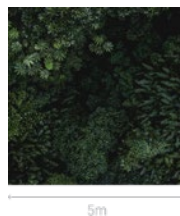
The creativehub
solution for selling
art online

Creativehub fulfilment means your art sales are carbon-neutral.

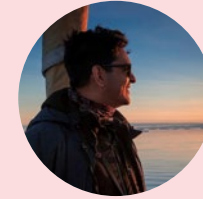
At creativehub we invest in renewable energy projects to offset all unavoidable emissions, using Gold Standard carbon offsets as recommended by Greenpeace and Friends of the Earth. This means when you use the creativehub art sales solution, you will be able to tell your clients that the fulfilment of these art print sales is a carbon neutral service, which could also create a boost in sales.



We also help the World Land Trust, who protect threatened natural habitats across the globe. For every paying creativehub user, we fund the World Land Trust to buy 25m2 of natural habitat, every year.



Artist Case Study



Jaymal Nathwani

How did you get into photography?

I am pretty new to photography, my other life has been as a trader in finance. Photography showed me a complementary discipline. In terms of my practice, I'm self-taught in so far as I haven't received any formal training, but that being said I started out by doing a quick course. From there it was a case of going online, finding people's work that I liked, trying to study them, emulate that to some extent and apply my own twist. Through the course of my travels, I met other photographers and by working with them I was able to pick their brains and without necessarily taking the same photo, understand part of their process.

How did you start selling your art?

I always told myself that one day I wanted to have an apartment with my own pictures on the walls so I could remember my own journeys and stories. That was probably the extent of my photographic aim. Then I came back from my travels with a body of work that I had shared through social media. I put out a poll on my Instagram which was basically to my friends and shared some of my lessons from my journey and I asked the question; "If I was to sell some prints for charity, who would buy one?" just to see what would happen. I had about 125 people saying they would. I also had people along the way asking me for the work. So I had this idea of selling the work but giving all of the profits to charity.

**"I WANTED TO HAVE
AN APARTMENT
WITH MY OWN
PICTURES ON THE
WALLS SO I COULD
REMEMBER MY
OWN JOURNEYS
AND STORIES"**

How did you choose to sell your work?

When I decided to start selling work, the other idea that morphed out of that was having an exhibition, a charity auction. I quickly realised that from a logistical perspective I was not even close to being ready to do this. Some people that I had bought some of my camera equipment from recommended theprintsplace and through that I came across creativehub and Shopify.

I had the creativehub kiosk at the opening night and I don't think my first exhibition would have been half as successful without it – we sold 129 prints in one evening! People who came to my exhibition and used the kiosk couldn't believe how seamless the whole thing was and yet when I think about how quickly it all got sorted, to go from no website to what I have, super impressive!

On the night it was a simple to use concept and I think that having it there, it compliments peoples thought process to suggest; "it is right in front of me, it is really easy to use so I'm going to do it now and be done". Also, when you see five other people doing it, you

feel compelled to do it too. Whereas when you are using a phone or you're going home to buy a print, there is less impact or urgency. So (1) it presents the work very well (2) it encourages people to act now instead of later.

How did you price and size your work around this event?

Firstly I thought, what is the end goal here? (1) To raise as much money for the charity as I could. (2) Get my work out there. (3) Give people something that they valued in return for giving back to the charity.

How did that play into pricing and how did that play into editions? I decided to have three distinct tiers of pricing. The first tier was so that many could afford something, those were in an edition of 50 and priced at £133. I still put a cap on it to add some value for the buyer and to encourage people to buy it now and donate to the charity now, rather than waiting. For the larger editions I chose a much higher price on the basis of two things; (1) I had used a higher set of equipment or a more expensive camera to achieve that super high image quality. (2) I decided to sell these prints with a

"I HAD THE CREATIVEHUB KIOSK AT THE OPENING NIGHT AND I DON'T THINK MY FIRST EXHIBITION WOULD HAVE BEEN HALF AS SUCCESSFUL WITHOUT IT - WE SOLD 129 PRINTS IN ONE EVENING"

"THE BIGGEST LESSON HAS BEEN; BE WILLING TO GO OUT THERE AND PRESENT YOURSELF AND WHY YOU ARE DOING SOMETHING"

frame and high-quality glass. For me, it was because I wanted to set a standard for my work from day one. I didn't want to compromise on the quality of the product. The smaller edition sizes reflected on that as well. The interesting thing was that for the charity sale, the bulk of money actually came from the lower priced editions. Part of this I think is that when selling work online, it is much easier for someone to spend £133 without seeing the product than when you almost pay £2000 for a big piece.

What are your future plans?

What I want to do for the moment is enjoy the work that I have made and the process, keep learning the art form, stay humble to where I am at within my process and get better as a photographer. See to it that these things will somehow marry somewhere down the road. I am not thinking too hard about when that is, because like I said, this journey has been a quite organic one and I am letting it take me where it takes me instead of me guiding it in a direction. The biggest lesson has been; be willing to go out there and present yourself and why you are doing something.

@jaymalnathwani.photo

www.jaymalnathwani.photo





07

Useful apps for online art stores

The ecommerce or website platform you use to create your online art store will most likely have access to website plugins or 'apps'.





Sam Irons

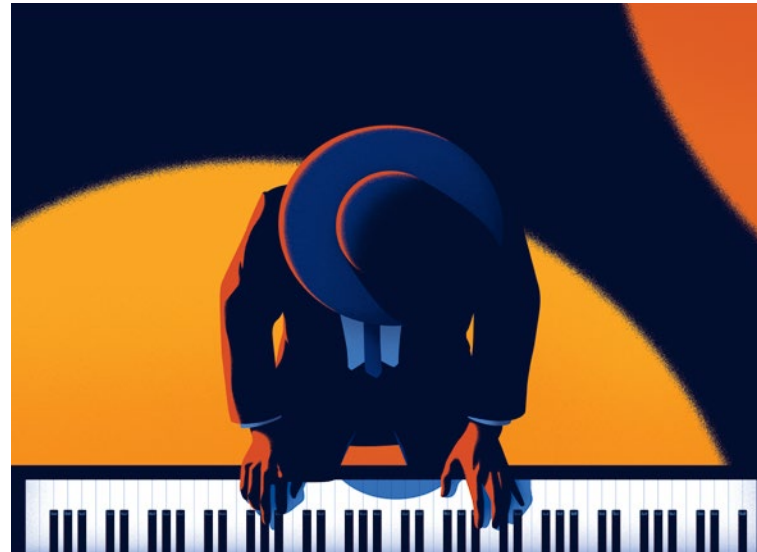
These are often free to use and can be a great way to add additional features to your store to enhance the customer's shopping experience or to aid your job as the retailer. In this chapter, we highlight 6 types of app which we think are most useful.

Sales channels. Often your ecommerce platform will enable you to sell via multiple sales platforms or 'channels' without any additional setup work required. For example, Shopify enables you to sell through Facebook, Instagram, Pinterest, Houzz and Amazon. In general the more sales channels you sell on, the more people will see your work and therefore the more sales you will make.

Messenger. Instant messenger plugins such as Facebook Messenger can be added to your storefront to give customers an easy way to ask questions. When installed an icon features in the bottom right hand corner of each page, and when a user clicks this they can start a chat with you, right there and then. The ability to ask questions like "How long will it take to receive the print?" and get an instant, reassuring response has been proven to increase the number of sales you make. If you are not available, you can respond at any later time to incoming messages, as you will be connected on messenger.

Email Marketing. Despite being one of the oldest forms of digital marketing, email is showing no signs of decline – it simply works and works well. We have seen with many sellers that the highest conversion rates – i.e.

Thomas Danthony



'IF YOU ARE JUST STARTING OUT, BUILDING A LIST OF CONTACTS MAY TAKE SOME TIME, BUT AS YOU GROW IT'S IMPORTANT YOU HAVE THE TOOLS FOR THE JOB'

the percentage of people who buy prints – come from emails to people who have opted in to your mailing list. If you are just starting out, building a list of contacts may take some time, but as you grow it's important you have the tools for the job. For this, we recommend Mailchimp's plug-in, which once set up will auto import contacts who subscribe to your mailing list on your website or store directly to your Mailchimp account where you can create targeted email content.

Product Reviews. Key to giving buyers confidence is reading what other people think of your service levels, take Tripadvisor as the obvious example. There are a few apps that do this, such as Yelp who offer a free plan for Shopify stores and at theprintspace we use Trustpilot. Our recommendation is to choose one with a rating system that visualises this within your desired pages.

Upsell. Retail 101, upsell to your customers. This may sound commercial, but if used correctly buyers react well to it. Example; a customer adds a photographic print to their basket, at checkout they get a popup advertising a zine of the whole project the print features in, they buy both. Again, there are many apps for this, so we'd recommend you go with the one with the best product reviews.

Flash Sales. Advertising flash sales – i.e a discounted price for a limited time only – is a great way to drive urgency. Communicating these sales via your marketing channels is key for generating traffic, but there are also apps to help convert that traffic into sales. For example, Droparoo for Shopify allows you to display the products on sale with a timer counting down the offer expiration – a great way to visually reinforce that urgency whilst viewing the product.

SUMMARY

Start selling art online in 5 steps

Ready to get your online art sales going? Here are the 5 key steps to get you started:



SUMMARY

Start selling art online in 5 steps



STEP 1

Decide if you are ready to commit to getting your art sales going.

Growing a brand online is a long term but rewarding commitment. However, it does get easier as you start to grow your sales, and the automated system we provide will alleviate your workload to give you more time to focus on creating work and getting it out there.

STEP 2

Sign up for your free creativehub account at app.creativehub.io/ then follow the onboarding process to get your artwork ready to sell. These tutorials are always available in your creativehub account, and if you need further assistance we have a live chat function which operates UK office hours.

STEP 3

Create your web store. Head to www.shopify.co.uk/ to choose your subscription plan and design your store. Be sure to look at the options carefully, specifically pricing as they are not free, but keep in mind it can function as your main website. Next, choose from a wealth of great templates or design your own.

STEP 4

Install the creativehub Shopify app. Whilst logged into your Shopify account, click the 'Apps' option from the main menu, then select 'Visit Shopify App Store'. Search for creativehub and follow the installation steps. Once installed, your creativehub and Shopify accounts are synced.

STEP 5

Publish the products live in your store. Click on our app and you'll see a list of all the products that you can import through to your store ready to sell. Once you have imported your products you'll need to set them live before customers can buy them. Ensure to set your shipping prices and the right sales tax rates based on your country of residence and sales tax registration status. This is done in the main Shopify settings. Keep in mind that with shipping you can charge whatever you want, but we will charge you a flat rate of £6 including VAT for shipping anywhere in the world.

CONGRATULATIONS

You are at the end of the beginning! Now it's time to start building your online presence to generate traffic to your online store. Good luck!



Who else is using creativehub?

From leading media organisations, through to celebrated artists, creativehub's art sales solution is powering online print sales across the globe. Here are just a few titles you can check out online!



**The
Guardian**

**WORLD
PHOTOGRAPHY
ORGANISATION**


**HOXTON
MINI PRESS**

Riposte



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