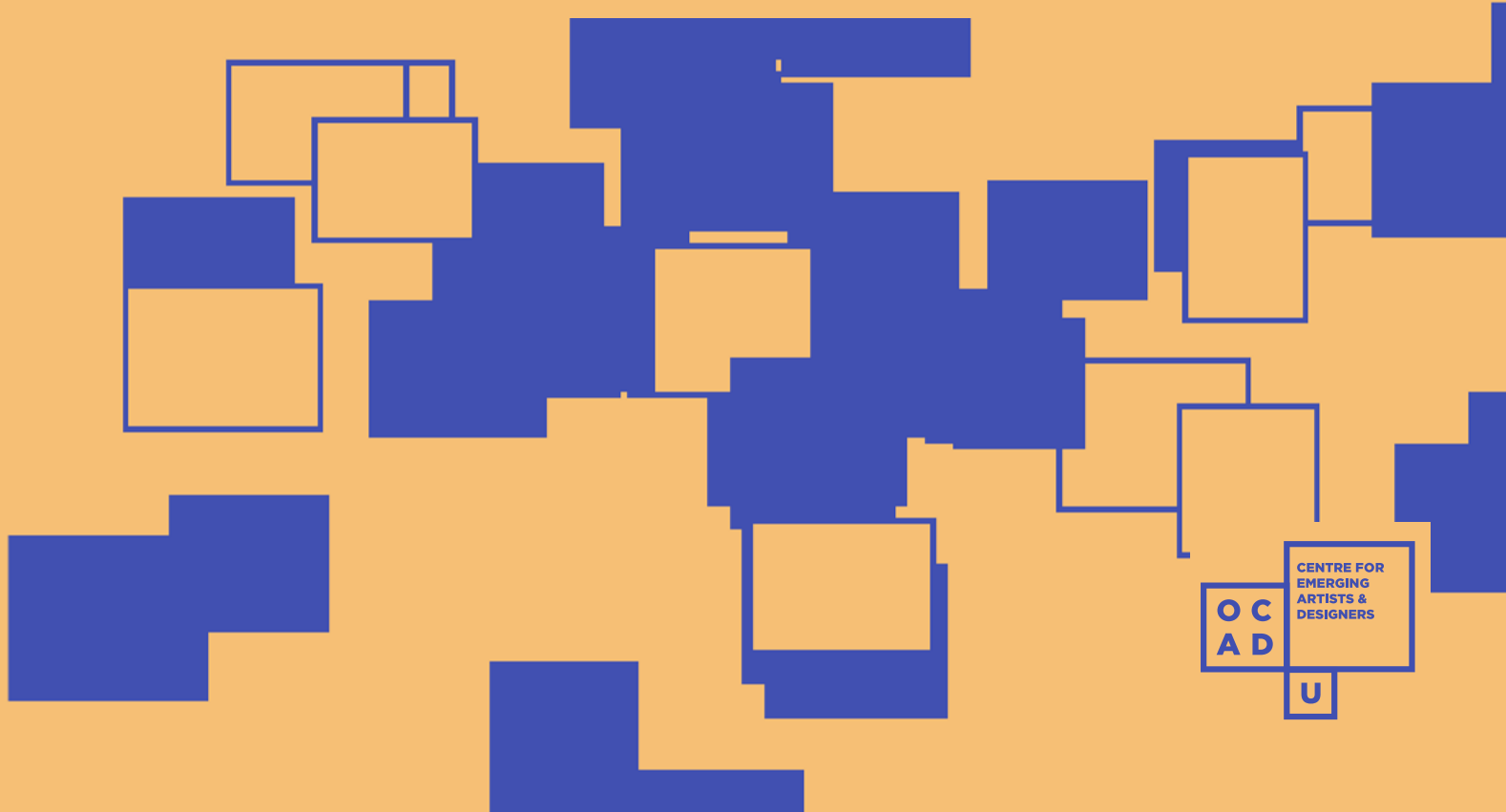
How Much?!

Demystifying Pricing & Editioning 2D Work

1/20 OCAD U CEAD 2023



This resource summarizes a panel talk co-hosted by OCAD University's RBC Centre for Emerging Artists & Designers on October 26, 2022. The event, "How Much?! Demystifying Pricing & Editioning 2D Work" was moderated by artist and Associate Professor, Derek Sullivan, and features artists Mekayla Dionne, Brian St. Denis, and Shaheer Zazai. Panelists discussed topics ranging from important considerations to factor in, individual approaches, and strategies for communicating with clients.

Attendees left with a better understanding of ways that 2D artwork can be sold and possible structures for pricing their artwork.

Watch the recorded workshop at:
https://vimeo.com/ocaducead/pricingeditioning2dwork

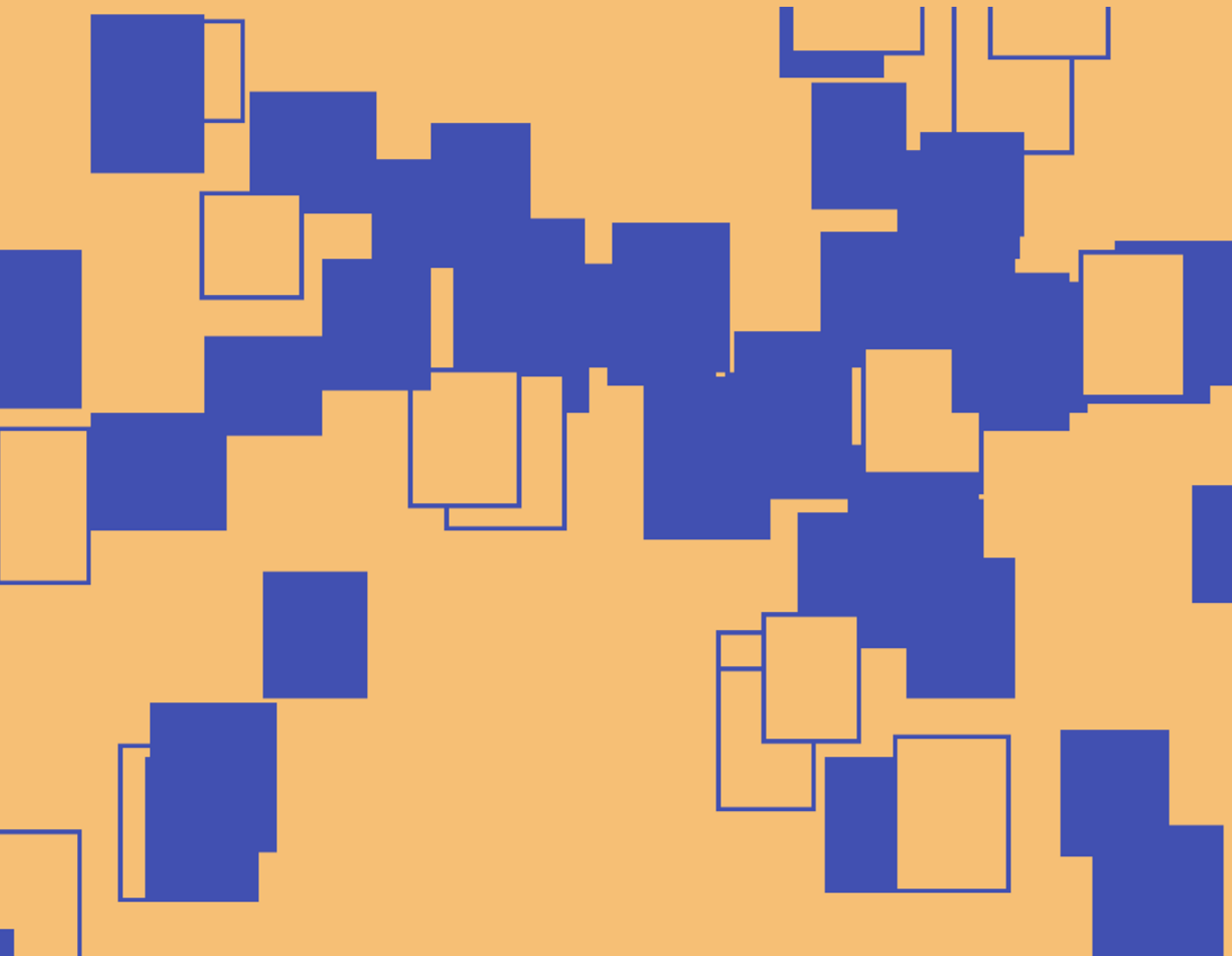
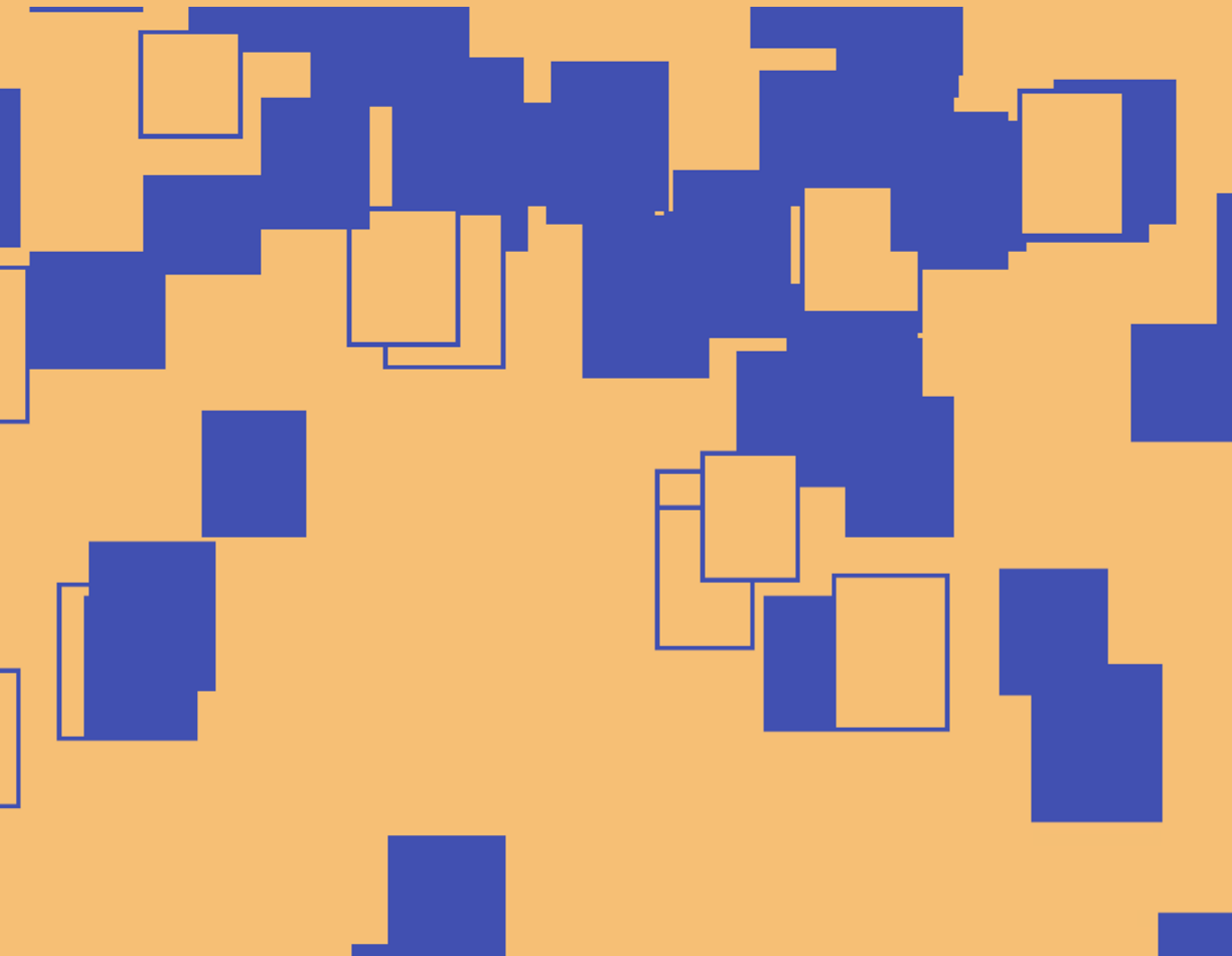


Table of Contents

3-4 Info about the panelists
5-7 So what is an edition anyway?
8-13 Best practices to pricing
14 Business Recommendation
15 Acknowledgement





Derek Sullivan is an Associate Professor at OCAD University. He has published editions, prints and multiples with Art Metropole, Open Studio, The Power Plant, Mercer Union, Paul + Wendy Projects, Bywater Bros. (all Toronto), Publication Studio (Vancouver), Presentation House (Vancouver), Boabooks (Geneva), NSCAD Lithography Workshop (Halifax), Poligrafa (Barcelona) and Printed Matter Inc. (New York). Find his work at www.dereksullivan.ca and @desullard on Instagram.



Brian St. Denis (he/him, b. 1985) is a photographer and arts administrator living and working in Toronto / Tkaranto. He is the Festival Manager of the CONTACT Photography Festival and also serves as Board Chair at Gallery 44 Centre for Contemporary Photography. His work has been included in and collected through the Salon 44 (Gallery 44) and Photorama (Gallery TPW) group exhibitions. Find his work at www.brianstdenis.com and @briandstdenis.

Info about the panelists



Mekayla Dionne is an emerging Métis abstract painter. She graduated from OCAD University in 2019 with a Bachelors of Fine Arts and has since participated in various exhibitions, collaborations and commissions such as Perceptions / Digital Originals in collaboration with local musician Anthony D'Alessandro, and an Outdoor Parkette Installation commissioned by NAK Design Studios. Concurrently, she has been employed as the Program Manager at a local non-profit, Art City, sharing her love of art with children and youth in St. James Town, Toronto. Mekayla strives to create art that can be enjoyed by anyone regardless of age or artistic knowledge through bright colours and interesting compositions. Find her work at www.mekayla.myportfolio.com/work and Instagram: @mekayladionne



Shaheer Zazai is an Afghan-Canadian artist with a current studio practice both in painting and digital media. Zazai received a BFA from OCAD University in 2011 and was artist in residence at OCAD University as part of the Digital Painting Atelier in 2015. His practice focuses on exploring and attempting to investigate the development of cultural identity in the present geopolitical climate and diaspora. The digital works revolve around Microsoft Word and imagery drawn from traditional Afghan carpets. His solo exhibitions include the Aga Khan Museum, an off-site group exhibition curated by The Power Plant Contemporary and a solo exhibition at Owens Art Gallery as part of visiting artist program at Mount Allison University. Find his work at www.shaheerzazai.com and @szazai._ on Instagram and Twitter

So what is an edition anyway?

An edition is a series of replicas of an artwork with some direct involvement of the artist. It commonly refers to a series of identical impressions or prints made from the same printing techniques and surfaces, but can also be applied to series of other media such as sculpture, photography and video. With most editions, the artists sign the edition followed by the number of the edition, ex: 4 of 25. Transparency regarding how many editions are available for purchase is critical, whenever you are working with a publisher, gallery, or independently.

Why you might consider editioning for your practice:
Compared to reproductions or print copies, editions may appeal to specific markets such as fundraisers, exhibition spaces, and collectors. Due to an edition's potential limited availability combined with the reproduction of an original, artists can create a unique pricing structure that can suit a multitude of audiences and works. For instance, artists can use editioning practices test out pricing and demand for their work.

Examples of editioning practices:

- Closed edition: there is a set number available within the edition. It's important to refrain from increasing your the number once you've set the limit for that edition for transparency and to drive demand for that edition.
- Open edition: there is an unlimited number available within the edition.
- Time frame (i.e. selling unlimited editions for a set period of time, where the total run size of that edition is based on the total number of sales within that time frame).
- Tiered edition: the edition quantity is limited, but a portion of the series becoming more expensive (i.e. the first five pieces sell for a specific price, while the following five are more expensive.

These are just some examples of editioning opportunities available to you. Test to see what works best with your practice considering medium, audience, and price. Editioning can provide price flexibility for potential customers with various budgets, and allow you to build demand for your work.

Printmaking Editioning:

Editioning in printmaking is a series of prints struck from the same plate at ideally one time to create a limited-time collection. There can be many elements that impact the pricing and the number of printmaking editions, such as:

- The publisher.
- Cost and quality of materials (i.e. foil stamping, the quality of the dyes, type of paper, etc.)
- The run size of the edition.
- The size of the edition.

The key guideline when making a limited edition set is to refrain from increasing your total edition count once you've established it for a particular edition set.

Photography Editioning:
Photography editioning can be defined by several criteria other than quantity, such as:

- Variety of sizes (i.e. one photograph could have an edition that's 8×10" and an edition that's 16×20").
- Type of paper and ink (i.e. C print, pigment prints, or archival rag).

Photographers may wish to print with the same printer/equipment for their editions in order to control calibration variation.

Digital Editioning:
Similar to printmaking and photography, the key guideline is to refrain from increasing your total edition count once you've established it for a particular edition set.

Consider if editioning is the right choice for your practice:
While editioning can provide opportunities in several mediums, it may only be right for some practices. For instance, editioning may not be the right fit if you make art that is very textural because an edition may not be able to maintain the texture within your work. Additionally, your ability to control the quality of the edition may impact your decision to create editions.

Best Practices to Pricing

Things to consider when setting a price:
- Labour and your time (for the full process including concept and production, selling and shipping the work):

" How do you assess the value of your time, your creative labour, both in terms of creating and producing and how do you come up with dollar value for an artist's fee? Does this vary depending on the project? " - Derek

" I want to find a middle ground where like at the end of the day, I feel justified in that price. And if someone questions me on it, I feel comfortable in explaining to them how I arrived at that price and sort of why it is what it is. " - Mekayla

- Consider where you are in your career and what are the prices of peers with similar levels of experience:

" Look at your peers. Look at people that are at the same level, whatever that level might be. How much are they selling work for? Or are you trying to maintain a certain market value that you fit within? " - Shaheer

- Cost of materials and overhead including but not limited to storage, framing, packing and shipping:

" You have to think about how are you going to store this work. Are you going to be shipping this work? If yes, now you've got envelopes, you've got materials, you've got postage, you've got the time it takes to gather those things to go to the post office, all of your labour. " - Brian

- Price based on your practice as a whole. For example, two similar works (size, material, year of creation) should be priced similarly:

> " I think that for two things at the same size, being the same price is hugely important. Even if one of them took a year of blood, sweat, and tears, and the other only technically took three days, it's still part of a year of blood, sweat, and tears. We are pricing based on our practice as a whole. " - Derek

How do you know to raise your prices?

- When you find yourself selling out quickly it's a sign that you can increase your prices (when demand is more than supply).
- Consider a yearly increase.
- When you receive accolades, nominations or prizes, take a moment to assess if it's a good time to raise prices.

Reminder: Be consistent – don't fluctuate your prices or drastically increase them as it can upset your clients.

- Bargaining will happen. Account for it:

" Bargaining and gambling are two words that can define the art world. When it comes to bargaining, it happens all the time. Put a cap, set the rules early. " - Shaheer

" As a baseline, pay yourself minimum wage at the time, the number of hours that went into it, and then take that price and double it. " - Derek

Establishing clear terms for collboration or sales:
- Be clear and transparent with your expectations and what you agree to.
- Make sure your agreement is written out and signed by both parties.
- Examples of written agreements include contacts and invoices, emails, and social media messages.

"It's important for us to generate our own paperwork. I always have a shipping receipt. So anytime I send work to a gallery, I get a copy of that, signed and sent back so that they've kind of acknowledged that it's entered their space and it's their responsibility for a period of time to try to sell it at a certain price." - Derek

External Factors that might affect pricing:

- Be aware of currency exchange rates
- Be aware and account for the percentages that platforms or organizations might take when you sell with them.
- You might price different depending on the kind of client (for example, a gallery, corporation, platforms, or individuals):

" Helping out non-profits is really important to me. For those cases, I may not be pricing myself the way that I would for other situations, or I might do a smaller piece.... But when I'm working with maybe like a corporation and I know they have a very large budget and usually a lot more picky and I price my work higher. " - Mekayla

Business Recommendation

Framing

Akau Framing
(1186 Queen St W, Toronto, ON,
M6J 1J6)
akauframing.com

Larson-Juhl through Gallery 44
(401 Richmond St W #120, Toronto, ON
M5V 3A8)
gallery44.org

Superframe
(100 Geary Ave, Toronto, ON,
M6H 2B6)
superframe.ca

Gilder Picture Framing
(23 Morrow Ave, Toronto, ON,
M6R 2H9)
thegilder.ca

Printmaking

Open Studio
(Ground floor of 401 Richmond,
Suite #104)
openstudio.ca

Curating Prints
https://resources.openstudio.ca/doku.php?id=guides:curating_prints

Contract and Fee Schedules

CARFAC Recommended Fees
carfac-raav.ca

RBC CEAD's
Creating in the Greyscale (pdf)
bit.ly/CreatingInTheGreyscale

Speakers:

Brian St. Denis
Mekayla Dionne
Derek Sullivan
Shaheer Zazai

RBC Centre for Emerging Artists & Designers:

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