

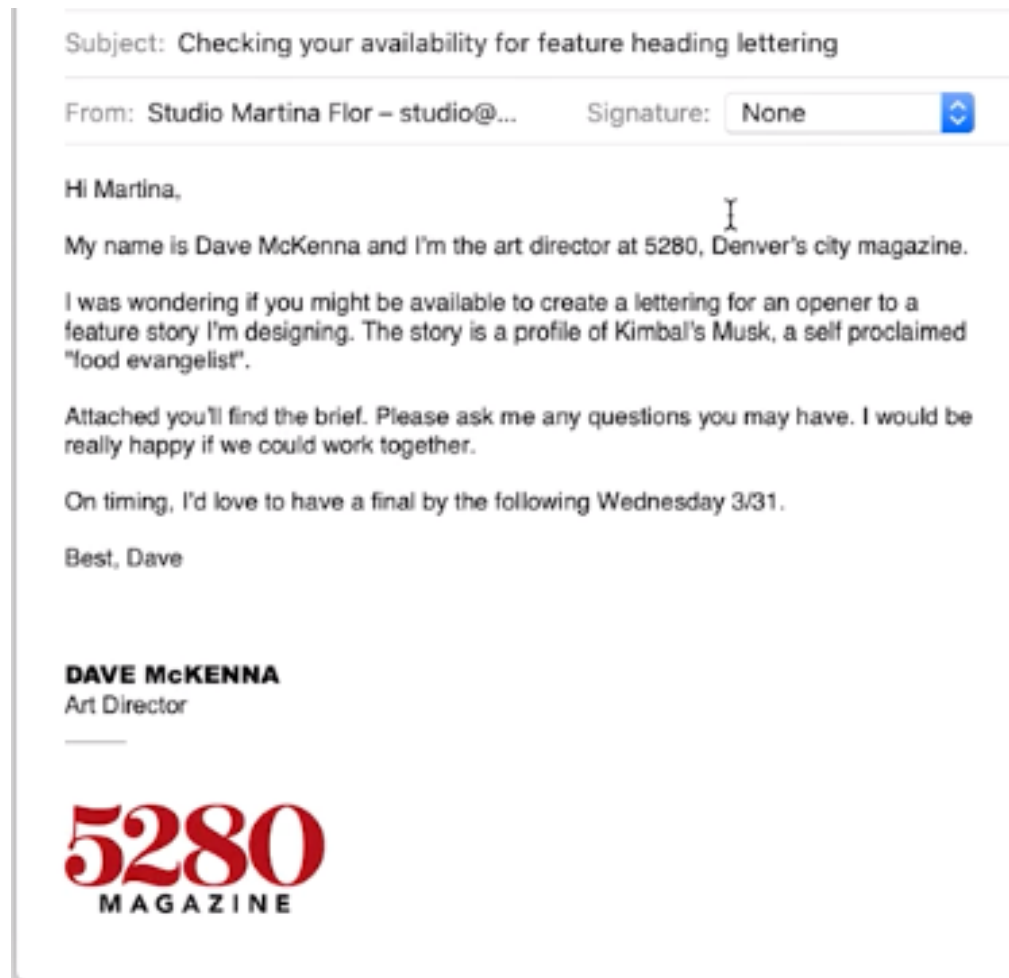
## **Preparing For Your First Assignment**

1. Develop a clear, simple, and consistent process for onboarding, estimate approval, getting feedback, communication with client, and invoicing.
2. The more predictable for the client the better. It becomes easier for everyone involved.

## Receiving an Inquiry:

### Ask Yourself the Following:

1. Can i work with the proposed schedule?
2. Am i interested in this work?
3. Can i do this job properly - do i have the kind of skills to perform what they want me to perform?

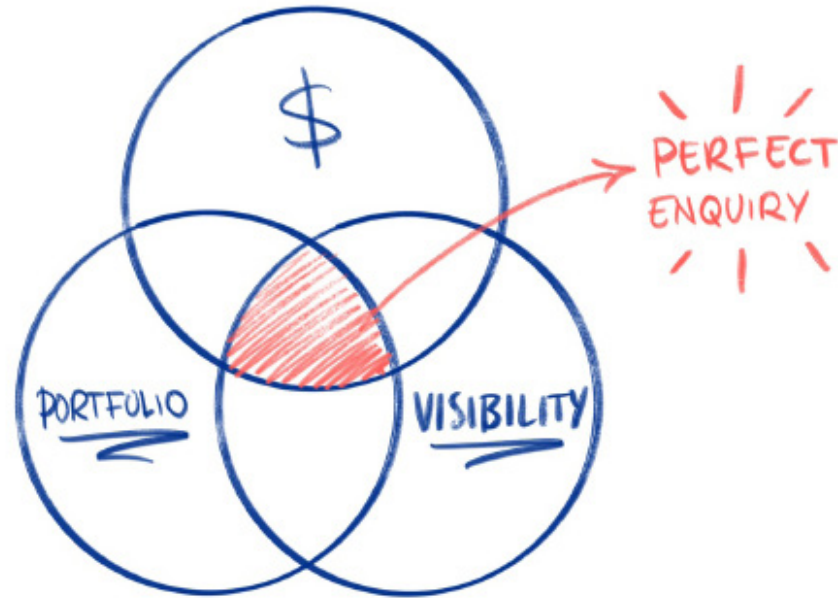


### This is a clear inquiry.

It includes what the project is, the budget in an attached brief, and the deadline. If the request is missing key information, follow up with some questions.

# Three Factors to Consider Before Accepting an Assignment

1. Money
2. Visibility
3. Portfolio



## Different Types of Assignments Yield Different Results

	Money	Visibility	Portfolio
Editorial	★	★★★	★★
Publishing Houses	★★	★★★	★★★
Branding	★★	★★	★★★
Advertising	★★★	★★★	★★
Packaging	★★★	★★	★★

# Inquiry Responses

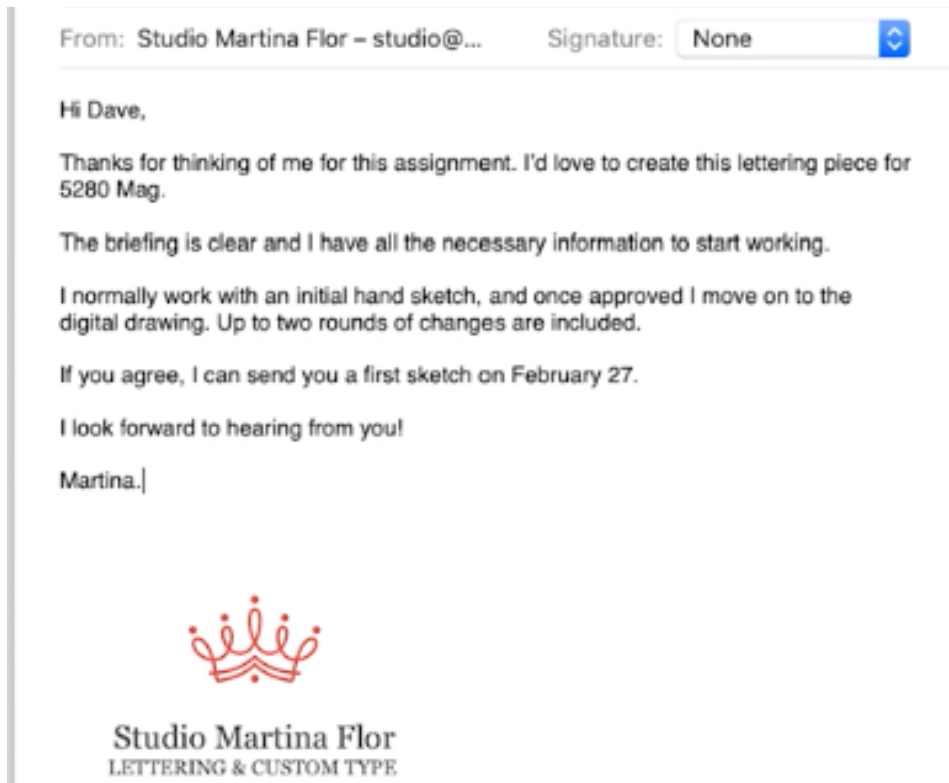
## Create Templates for both taking a job and not taking a job.

### Taking a Job:

1. Thank them for thinking of you.
2. Let them know you want to take on the assignment.
3. Ask questions if you need more clarification on the brief or let them know that the provided brief was clear and you can start.
4. Let them know your process and what they should expect.
5. Let them know when they will get the first checkpoint from you.
6. You will also usually attach an offer/contract for the client to sign or the client will often provide a contract.

### Not Taking a Job:

1. Thank the client for thinking of you.
2. Briefly explain why you aren't taking the project
3. Ideally recommend someone else for the project - love comes back around.



# Types of Assignments

## Measuring 3 Factors: Money, Visibility, Portfolio

### Print Media Outlets (magazines and newspapers)

1. Small budgets and short term usage rights - three months or a year at most
2. Visibility is big
3. Nice piece for portfolio
4. Creative freedom, work with art director that has clear briefing - so easier to work on.
5. *Price Example* - Magazine cover - can range from \$300 to \$4000

### Publishing Houses

1. Book cover can be an iconic portfolio piece
2. Freedom in creativity by working with editor - they know what they want - straightforward process.
3. *Price range*: \$300 - \$5,000
4. *Martina Flor Example*: 500 euros for “Alice in Wonderland” - not a great budget, but led to another project and made good portfolio piece. And because it was for a classic it had a lot of exposure.
5. *Martina Flor Example*: \$5000 - “Vivian Divine is Dead” - Harper Collins - they had a big budget because it was a best seller
6. *Martina Flor Example*: “A Song of Wraths and Ruin” - in between budget because they needed to afford both photography and lettering. It was a nice collaborative project for portfolio.



# Types of Assignments

## Branding

1. *Price range:* \$500 - \$100,000 - depends on size of client, exposure of brand, and impact on their business
2. The number of applications within the ecosystem increases the budget as well.
3. Visibility level can be high depending on size of client and amount of exposure.
4. If you want more assignments of this type in your portfolio - you should take them.

## Advertising

1. Campaigns involve bulky budgets - big investment in physical and digital assets.
2. *Price range:* \$1000 - \$infinite, according to usage, spread - worldwide vs locally
3. Visibility and portfolio - can be nice to photograph and if you like this type of work.
4. Involves magic feeling of seeing your work in environment around you.

## Product Development and Packaging

1. Bulky budgets - need to rebrand/reprint all packaging
2. Visibility - highly visible in environment
3. Portfolio piece can be nice if you want to keep doing packaging and could have a nice photograph of it in real world

	Money	Visibility	Portfolio
Editorial	★	★ ★ ★	★ ★
Publishing Houses	★ ★	★ ★ ★	★ ★ ★
Branding	★ ★	★ ★	★ ★ ★
Advertising	★ ★ ★	★ ★ ★	★ ★
Packaging	★ ★ ★	★ ★	★ ★

# Pricing Your Work

## Charging by the Hour - Making an Estimate

1. Fee depends on country you live in, market you work in, living costs.
2. Ask around to peers and colleagues to see if you are charging too much or too few.
3. How long is the project going to take? Multiply it by the hourly rate and that will give you basic cost for client.
4. Downside of hourly:
  - If you go over you will need to renegotiate with client.
  - You also need to keep track of your time carefully.
  - The more effective and quick you are - the less you earn.
5. Pros of hourly:
  - Charging hourly is a nice start and simplifies things for you by using the formula.
  - It also makes it easy for the client to understand why you are charging what you are charging.

$$\frac{\text{DESIRED INCOME} + \text{BUSINESS EXPENSES}}{\text{NUMBER OF DAYS YOU WANT TO WORK}} = \text{DAILY FEE}$$

↓

$$\frac{\text{DAILY FEE}}{\text{NUMBER OF HOURS YOU WORK PER DAY}} =$$

HOURLY FEE

# Pricing Your Work

## Charging by Project Basis / Flat Rates

1. Simplifies process for quoting estimates and instead makes an offer.
2. Usually done when you gain more experience and move away from an hourly rate.
3. Hiring someone with more experience, proficiency, reliability is a safer bet for the client and less risk for them. It ends up being more cost-effective for them to pay higher fees for your work.
4. It usually includes a series of limitations - defining the rounds of changes, deliverables, and scope of project
5. Hiring someone with more experience, proficiency, and reliability is a safer bet for the client and less risk for them. It ends up being more cost-effective for them to pay higher fees for your work.



# Other Factors that Influence Your Pricing

1. Understand the scope of the project
2. Who is assigning it?
3. What is it going to be used for and where will it be found?

## The Client Factor

1. How big is the client?
2. How much exposure it will have?

## The Project Detail

1. Exposure and applications
2. If your work is very present in all the applications

## Timing

1. What are the deadlines?
2. When do i need to deliver the final product?
3. Do i need to move other projects around to make room for it?
4. Is the timeline realistic or do i need to charge a rush fee?

## Complexity

1. Do i need to rent a studio to take photographs?
2. Do i need to buy specific ink and materials?
3. What are the things around the task?

## Usage

1. How long are they going to use it?
2. Where are they going to use it ?
3. What, how long, and where?

## Exclusivity

1. If Exclusive rights: Cannot use it for other purposes.  
Can't make prints and sell in shop or license it to other clients.

## Applications

1. Where your product will be used
2. Size of the project and investment of client
3. *Example:* 100 copies vs. 100,000 copies

## Your Reputation

1. Takes time to build experience
2. You are a safer bet - impacts pricing

# Creating a Quote

Be simple, straightforward, and present important information clearly on the first page

## Offer needs to have the following:

1. Your branding
2. Quote number system - how many quotes you've made and how many were approved
3. Contact info and bank info/tax number
4. Name and address of client
5. Deliverables - details of project - what is it?
6. Usage - where and how long?
7. Duration - how long?
8. Territory - where?
9. Details - what your fee includes - final deliverables, process - including rounds or iterations - 2 rounds is common
10. Fees total
11. Signature approval
  - You sign and date it
  - Client signs and dates it
12. Can also include a timeline if project is more complex.
13. Attach terms and conditions.

Page 1-2

**MARTINA FLOR**  
STUDIO · BERLIN

Offer Nr. 190814-A-012

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\* [REDACTED]  
[REDACTED]

Studio Martina Flor  
Lettering & Custom Typography

Studio:  
Sparrstr. 20  
13353 Berlin  
Germany

phone: +59 03033877574

[REDACTED]

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**DELIVERABLES:**  
Logotype: [REDACTED]

**USAGE:**  
All media. Exclusive. Assignment of rights (see separate agreement)


**DURATION:**  
In perpetuity

**TERRITORY:**  
Worldwide

**DETAILS:**  
Fees include finalisation of one logotype, two rounds of amends and stated usage.

**FEES**  
€ 10.000 (net)

Studio Martina Flor Approval/Date:  Berlin, 14.08.2019

Client Approval/Date: 

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Signed in accordance with our terms and conditions

# Terms and Conditions

1. They could look different based upon where you live.
2. AIGA provides some. (see on the right)
3. *Highlights:*
  - Advanced payments - new clients pay 50% of fee in advance
  - Cancellation - 50% of fee and can add hours of what you already worked if more than that.
  - Client provides you with physical samples of the work.
  - Client allows you to show work in your portfolio.
  - Can designate what constitutes a late payment and charge a fee
  - Can include number of iterations/rounds of changes.
2. **Remuneration**
  - 2.1 The remunerations are net amounts, payable plus the statutory value added tax and without deduction.
  - 2.2 The remuneration shall be due upon delivery of the designs. If the designs are accepted in parts, the corresponding partial remuneration shall be due upon delivery of the part. If the execution of an assignment extends over a longer period of time, Studio Martina Flor shall be entitled to demand advance payments corresponding to the amount of work performed.
  - 2.3 New clients undertake to pay 50% of the total remuneration in advance.
  - 2.4 If the designs are used again or to a greater extent than originally intended, the Client shall be obliged to pay a fee for the additional use.
  - 2.5 Work without remuneration, in particular the creation of drafts free of charge, is not a normal professional practice.
  - 2.6 Suggestions and instructions of the client for technical, design and other reasons have no influence on the remuneration; they also do not constitute a joint copyright unless they have been expressly agreed.
  - 2.7 In the event of cancellation of the assignment after the assignment has been confirmed, hours already worked shall in any case be paid, but at least a flat-rate cancellation fee of 50% of the fee formulated in the offer shall be payable.
6. **Corrections, production supervision and proof samples**
  - 6.1 If Studio Martina Flor is to supervise the production, Studio Martina Flor and the Client shall conclude a written agreement to this effect. If Studio Martina Flor carries out the production supervision, Studio Martina Flor shall decide at its own discretion and give appropriate instructions.
  - 6.2 The client shall provide Studio Martina Flor with ten perfect samples of all reproduced work free of charge, with a minimum quantity of 2% for smaller series.

# Sending the Quote

## Send Email

1. Send the email with the attached quote including the project details, deliverables, and usage rights.

## Negotiating the Quote

1. Be prepared for negotiating the quote.
2. Showing that you want to make the project happen by being flexible with some of the conditions:

## Limiting the usage rights

1. *Example:* why don't they just pay for the 5 yrs license instead
2. If the project works and was successful - they can then buy an extension.
3. Takes the pressure off client and saves them money.

## Trading

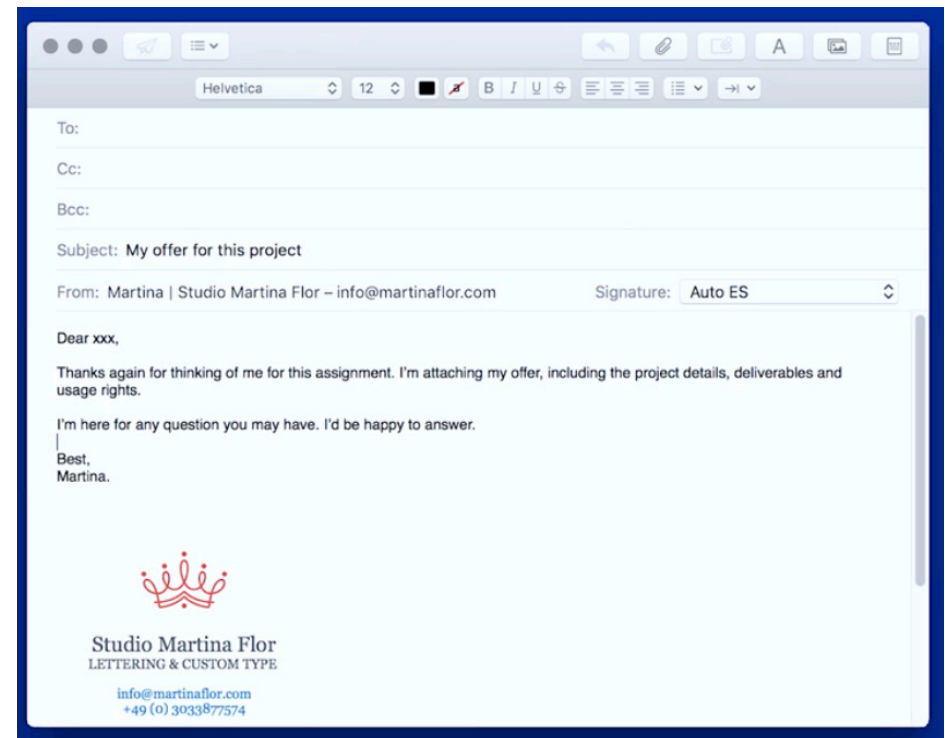
1. What does the client have to offer that you need.
2. Do they have products or services that you want.

## Don't discuss costs verbally

1. Documentation is good.
2. Keeps things formal, clean and clear.
3. *Exception:* can give them a range over the phone first - can find out if it is a "no" or a "maybe" right away and then shift to email. Saves you time when creating quote.

## Once approved - make it official

1. Signature on quote/contract
2. Some companies have contracts, if not your offer can serve as a contract
3. Issue an advance payment invoice
4. Once it hits your bank account you can start working



## **Onboarding Process To-Do List**

**CHECKLIST: Make sure that you have this things in place BEFORE executing the assignment:**

1. Approved and signed quote by the client.
2. Advance payment confirmation.
3. Briefing.

# What You Need in a Client Brief

A clear brief is important to work effectively towards a successful result that feeds the needs of that project

1. What is the problem?
2. Who is the target audience?
3. Timeline/Schedule/Deadline
4. Deliverables
5. Format
6. Specs
7. Concept/Guideline
8. References from your portfolio
9. Usage
10. Budget

## Brief

**Title:** *The Gospel According To Kimbal Musk* ←

**Audience:** +25

**Format:** 8,375 x 10,875 inches.

**Deadline:** final files by March 31st.

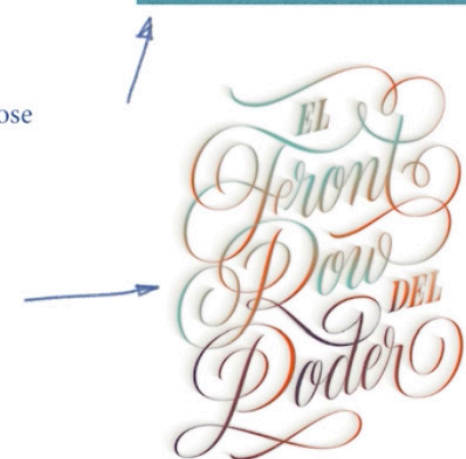
**Specs:** vector layered drawing PDF, 0.125 inches bleed.

**Brief:** “Our headline is “The Gospel According To Kimbal Musk” a nod to food evangelism I was thinking perhaps a loose take on illuminated manuscript style of lettering.”

We just don't want it to be too serious and formal since he thinks outside the box and it's a positive story. I also love the colors on your more flourish “El Front Row...” piece since we have lots of color in the style of photography we're assigning.

Lots of color and positive vibes during this time!”

References attached.



**tip:** look for keywords in the brief description - descriptors/adjectives, references, color hints, style, they may even reference examples of your own work from your portfolio.

# What to Ask if Client Gives You a Vague Brief

If your client doesn't provide much information - you need to ask questions to get their expectations on project.

If they say you have complete creative freedom - it is a red flag that it may take infinite rounds of iterations.

Describe your business

What is the project about?

Who is your target market/consumer?

Who is your primary competitor?

Where are you planning to use the design? Name some of the applications.

In which territory?

Name 3 attributes or keywords that would describe this design.

1.

2.

3.

What is the exact text that needs to be shaped? Please include punctuation marks, uppercase and lowercase.

If any, what are the exact dimensions of the piece?

Please list the assets that must be included in the design. List colours and/or shapes.

<u>Colours</u>	<u>Shapes</u>

Is there any specific piece of our portfolio that drove your attention for this project?

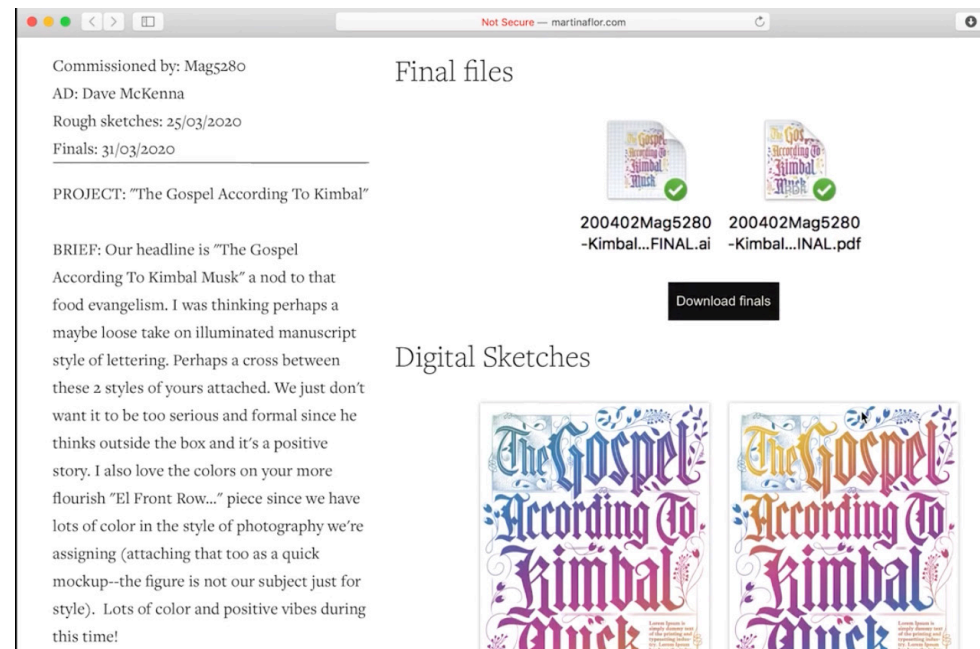
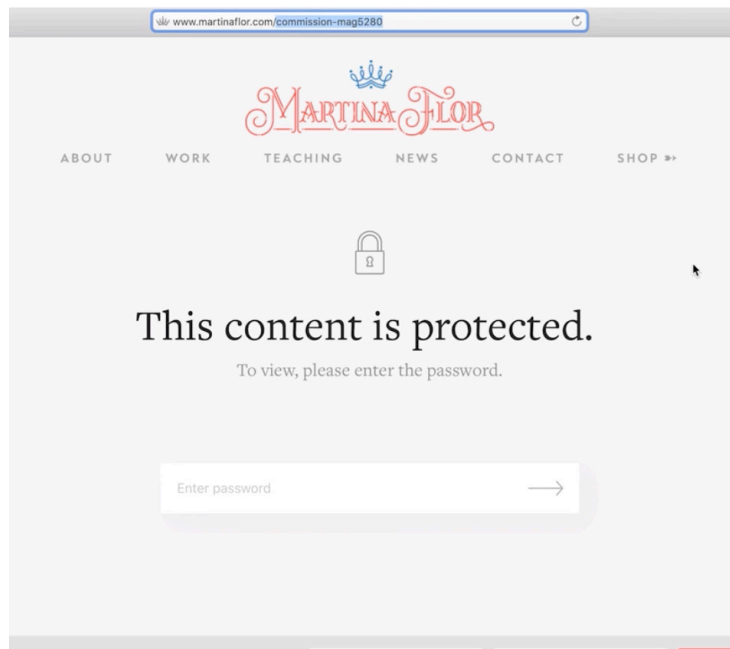
Name other similar pieces that you like. If possible, provide visual samples.



# Working with the Client

## Password Protected Client-Specific Webpage

1. It is one way to efficiently manage your workflow and keep a project centralized.
2. In addition to sketches, drafts, revisions, and final files, this page should contain basic project information:
  - The title of the project
  - Art director or primary contact
  - Project deadlines and delivery dates
  - Original brief
3. Pros of using:
  - Client is within your universe and they can relate to the project more by seeing the big picture.
  - If there are too many rounds of revisions - they can clearly see that and you can negotiate fee.

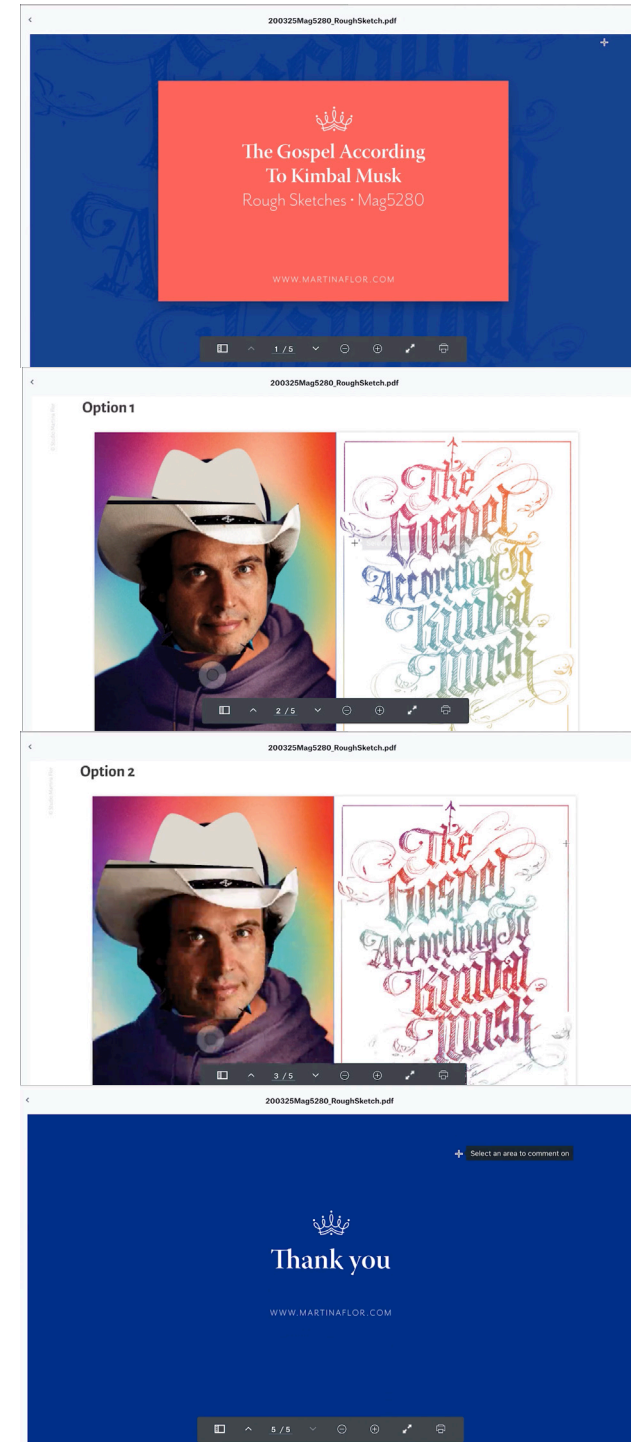




# Client Presentations

Here are a few things to keep in mind when preparing a client presentation:

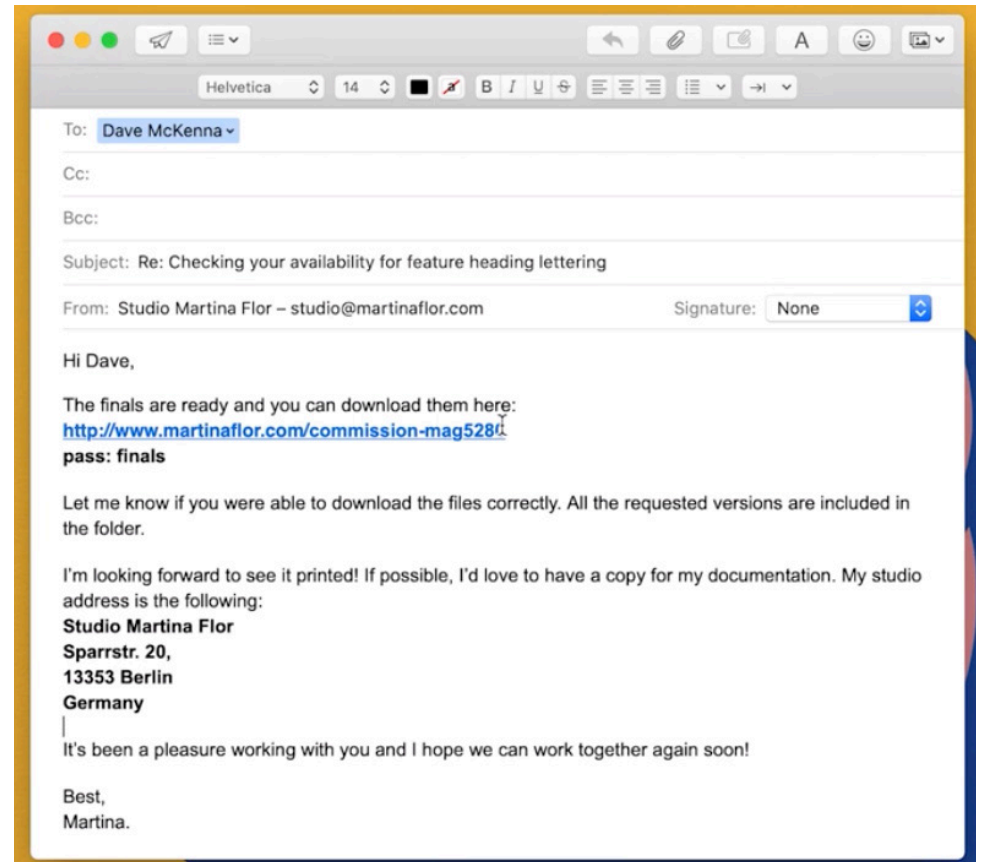
1. **Include the basics:** The name of the project and the contact person or creative director at the company should appear.
2. **Keep it simple:** Let your designs be the stars of the presentation, and make sure each has space to shine. Don't waste time making decorated presentations and complex animations. Invest your time in making your designs look as polished as possible.
3. **Use your own branding:** Include the logo of your studio and your contact info. Keep in mind that your presentation will probably be discussed in internal meetings and shared. Make sure it's clear at all times who created the work.
4. **Include mock-ups:** Show your design in a real-use situation. For example, if you are designing a book cover, show a 3D mock-up of a book with your design applied. Could even potentially show your design on even more materials to create more opportunities and renegotiate? Shows magnitude of your design.
5. **Give options**
6. **Could also include references, moodboard, or several phases**





## Include the Following on Every Invoice:

- 1. Invoice number:** This will help keep your accounting organized and allow you to easily track your invoices.
- 2. Your business information:** Your name or the name of your studio, and all your contact information—all essential for billing (and getting paid).
- 3. Account information or payment methods:** Provide details of the name of the account holder (usually you), the account number, and other relevant information. If you use other payment methods or apps, such as PayPal or Venmo, include your e-mail and/or username.
- 4. Project name:** Use a project title that is clear and easily recognizable.
- 5. Job details:** Include a description of what you're invoicing for, whether it is a two-color illustration, or a corporate logo for letterhead.
- 6. The amount:** Of course, you'll want to provide the amount you're billing for, plus taxes if applicable. General considerations and rights of use: You can reiterate some of the points that were agreed upon when you secured the assignment. If you have agreed on a certain license period, for example, you should include that on the invoice.
- 7. Signature and date:** Sign by hand or include a digital signature. Include the date so that the client has a reference for when to send the payment.
- 8. Payment terms:** These terms outline the time frame within which the payment must be made. Your invoice may also stipulate a surcharge that will be added if the payment is overdue.



Martina Flor likes to have them download the final files first before she follows up and sends the invoice.



INVOICE N°.

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ADDRESS:

PHONE NUMBER:

NAME:

BANK NAME:

ACCOUNT:

BLZ:

IBAN:

BIC (SWIFT):

-  
TAX NUMBER:

INTERNATIONAL TAX NUMBER:

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PROJECT DESCRIPTION:

NET AMOUNT:

APPLICABLE TAXES:

TOTAL AMOUNT:

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## Streamlining Your Process

Having a clear, simple, and consistent process makes working with you more predictable and reliable for the client.

Create a checklist you can follow every time you complete a project for a client. Including sending an invoice, requesting hard copies of your work, establishing payment terms, following up on late payments, and anything else relevant to your discipline.

### ☛ DEFINE YOUR PROCESS

Take a sample project of yours and break it down in phases, from start to finish.

(I.E, ROUGH SKETCHES → REVISED SKETCHES → DIGITAL DRAWING → FINAL ART MAKING → DELIVERY).





# Sustainable Practice

## Self Care

1. Don't let projects dominate your life, and don't eliminate the things you enjoy. Schedule time for things that keep you sane and make you happy.
2. Recognize the needs of your well-being.

## Vacations

1. Freedom to decide when to take a holiday and for how long.
2. Identify the times of the year when your work decreases and it makes sense to take time off.
3. Consider distributing shorter breaks throughout the year instead of one long break.
4. If you have family - time it up with your family's breaks.
5. Time to recharge
6. How much can you afford to take off?

## Sick Leave

1. Expect continuing to be a human being and needing to take time off here and there.
2. Create a network of colleagues to cover for you.

## Parental Leave

1. Having a kid is like having a huge client project. - you can schedule it out and prepare for it.
2. Hire help - either by hour or on regular basis. This will have an impact on income but will make the transition back to your career easier down the road.
3. You can still be productive. Martina Flor wrote her books during her parental leaves.

## Exercise

1. Exercise regularly and stay healthy.
2. Huge impact on strength and self-esteem.
3. Schedule dates for personal health and add to calendar.

February

M	T	W	T	F	S	S
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	1
2	3	4	5	6	7	8

March

M	T	W	T	F	S	S
23	24	25	26	27	28	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	3	4	5

April

M	T	W	T	F	S	S
30	31	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	1	2	3
4	5	6	7	8	9	10

June

M	T	W	T	F	S	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	1	2	3	4	5
6	7	8	9	10	11	12

July

M	T	W	T	F	S	S
29	30	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	1	2
3	4	5	6	7	8	9

August

M	T	W	T	F	S	S
27	28	29	30	31	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	1	2	3	4	5	6

October

M	T	W	T	F	S	S
26	29	30	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	1
2	3	4	5	6	7	8

November

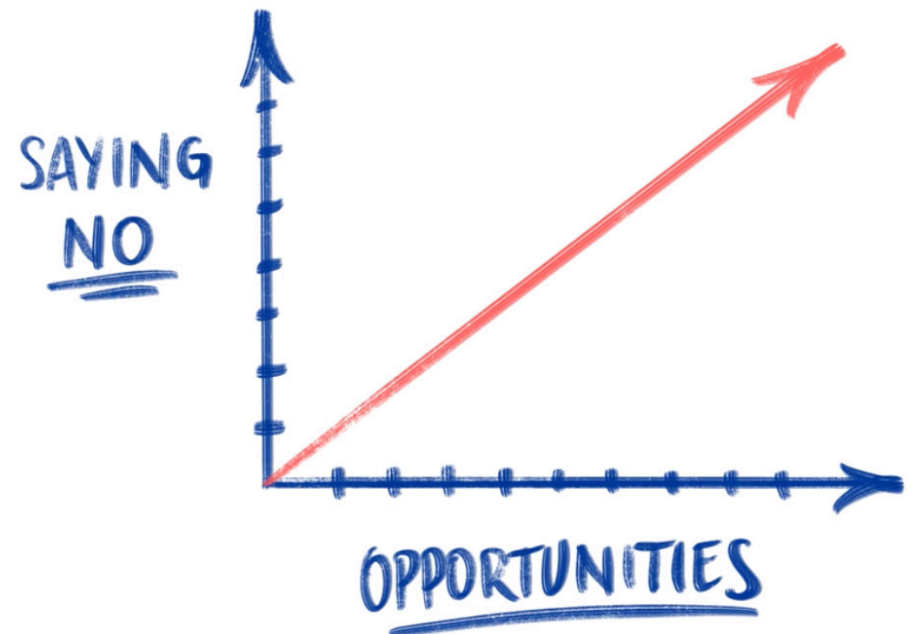
M	T	W	T	F	S	S
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	1	2	3	4	5	6

December

M	T	W	T	F	S	S
30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3
4	5	6	7	8	9	10

## Learning to Say NO and Focus

1. Don't lose sight of the fact that being your own boss is your opportunity to create the perfect job situation for you and make yourself happy.
2. When you build a bigger reputation, you will get more opportunities. Therefore you need to become more selective.
3. Analyze the different income streams and see which ones are doing better. Aim for working less and earning more.
4. Learning to say NO and optimizing the things that work.



# Up Your Game

- 1. Start charging more** to the clients you already have. - They know the quality of your work and trust you. Tell them you are “adjusting your fees” if they ask you why.
- 2. Improving your skills** as a designer and business owner. This will impact your work and you can charge more. You will be able to provide better and more creative proposals to your clients.
- 3. Making proposals to your clients** - offer other ideas for clients to go above and beyond the brief or approach them with an idea.
- 4. Rethink the way you present yourself** - does it reflect the work you have done and the skills you currently have. The message you send to the world is what they receive.

## ☛ DREAM BIGGER

Take a glimpse into the future. What do you see? Here are some questions for you!

**HOW MUCH INCOME WOULD YOU LIKE TO MAKE IN FIVE YEARS FROM NOW?**

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**WHICH SKILLS WOULD YOU LIKE TO LEARN IN THE NEXT FIVE YEARS?**

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**LIST THE CLIENTS YOU COULD CHARGE MORE TO IN THE FUTURE**

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**WHAT ARE YOUR LONG TERM GOALS WITH YOUR FREELANCE BUSINESS?**

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