

## Questions to ask clients when taking brief

### Layouts or shot list

What is the look/feel of the ad? What shots of mine have you seen which you particularly like for this campaign? Any other references?

Agency responsibility - what will the client be supplying? Product? Or product labels & logos only? \*Production? Will agency/ client coordinate shoot? Agency to supply talent?

Deadline - when does it have to be completed by? Can the campaign be staggered? Specific shoot dates?

Usage? Territory/ length of time/ media/ how large will the ad(s) need to go? If there is talent get media specifics - numbers and locations/ names of publications (media schedule is useful)

Budget?

Who shall I send the estimate to? Email addresses/ fax numbers?

\*Production - If not, consider using an experienced producer/ production company and have them estimate the job for you - this will protect you from many pitfalls when dealing with a complex shoot.

## Points to cover when supplying estimate breakdown

Make sure all documents have the same info at the top:

- Who it is going to
- A job reference (name or number or both)
- Your name or make sure it is on letterhead
- Date of estimate

Have a template for estimating jobs. This should include:

- Every possible cost centre you've ever encountered
- A unit cost for everything possible (i.e. the day rate or per person rate)
- A description of what it allows for
- Clear totals and subtotals

Include any fixed terms on the bottom of the sheet such as:

- GST info
- How long is the estimate valid?
- Subject to AIPA terms and conditions
- Weather/ cancellation clause(s)
- Terms of payment - any payment required up front?
- Liability clause for client changes/ delays
- Currency details

## Points to cover when supplying estimate

### Image list:

List in words the final images you will be supplying

### Treatment and technique:

Describe the look and feel of the shots.

Supply examples of existing shots which have points of reference relating to what you're describing.

Explain how you will technically achieve the above (with as little or as much actual detail as you feel comfortable giving away - enough to give them the confidence you can achieve what you are saying you can do.)

### Production details:

If using a production company attach their information and cover note to yours. If not this is where you need to list all the information relating to logistics of the shoot which is not explained in your actual estimate. Make sure you are covered! If you are unsure don't try to do it yourself!

### Timing:

Make sure you include a schedule so the client understands the timing issues. (Your producer will do this for you if you have one). You may need to get approval by a specific time/date in order for their deadline to be met. Make sure the client is aware of this in writing.

### Agency responsibility:

List what you understand the client to be supplying and confirm you cannot take responsibility for extra costs incurred as a result of these items/services being used.

### Usage:

State if the job is confirmed I will licence the shots for ? years for ? media/ any advertising use in New Zealand/ ? Give them an opportunity to come back to you with any changes they wish to make so a discussion may be had.\*

Talent usage may be more specific.

### Terms and conditions:

Refer them to standard AIPA T&C's and attach with estimate (If possible PDF the whole document before sending)

## Suggested estimating and negotiation process for commercial photographers in New Zealand

- Client contacts photographer with brief
- Take details of brief using questions/ prompts provided so nothing is missed.
- Based on information provided work out how to do shots and estimate cost (or work with producer on this).
- Have an idea of what rate you feel you want for the project - either a creative fee for the whole project (with all days, pre prod, etc. included) or work out a day rate you feel happy with.
- Put costs together into an estimate, breaking down all aspects of the shoot and including as much info as possible about each cost item (e.g. How many days assisting? How many people flying to where?)
- Once all costs are put together in an estimate check it is close to budget (if you have one).
- If not close to budget – can shoot be done a different way to eliminate some production costs?
- If you are happy with costs consider offering the client any advertising use in NZ for at least a year. Be willing to give them a few years if they come back with the request. Some photographers include Australia for good (or potentially good) clients requiring this.
- If you are left with reducing photography fees to meet budget – take into account the client usage. Have they only asked for one media for 6 months? If they don't need it for long, or the media is restricted, consider offering them the limited usage they have asked for (within reason), or limiting the usage.
- Write the cover note (using guidelines provided). Remember to cover off any contingencies (did you limit certain production items to keep costs down?) and anything pertaining to the shoot which isn't in the actual estimate.
- Send the cover note, estimate and AIPA terms and conditions together to the client.
- Call to follow up and discuss any points of concern. This is where a discussion may take place re: licensing or renegotiating fees.
- Once job is approved by the client ask for a purchase order. This is their written confirmation that the job may proceed and is confirmation of a contract between both parties. If they don't have a purchase order system, ask for an email confirming the costs in writing.
- Once the client's purchase order is received fill out the AIPA licence and confirmation form making sure the information is as agreed and send either as a PDF or fax to your main administrative contact (i.e. print producer or account handler).
- Shoot! Make sure any changes made by the art director or client during the course of the shoot which may incur more costs are checked with your main agency contact prior to going ahead.
- Invoice the job. Remember to enclose a second copy of the licence with the invoice.