
high heat

ASK AN AGENT

Common Questions From Artists





CLIENT OUTREACH

Q: How can I start to get client work or client projects?

A: Build a strong portfolio of work that is in line with the type of clients you'd like to work with. Find your own creative voice, put in the time and effort to build a personal portfolio of work that is cohesive and showcases your talent.

Q: I'm not getting any inquiries, can I reach out to clients directly?

A: Yes! Generating clients does take a bit of effort, even if you're lucky enough to have clients come your way, a little bit of extra promotion, outreach, tagging clients, or emailing goes a long way.

Q: I only have an IG account, is that enough?

A: That's a great start, especially if you keep it updated and active. Typically clients will want to see more about you, a division between personal and professional work and read more about you.

Q: How important is an artist website?

A: Pretty important, actually! It provides a professional format to showcase your work by being able to separate it into categories, showcase different mediums and edit the best work to showcase to clients.

Q: What does my website need to include?

A: High quality images from your portfolio. An About or Bio page that talks a little bit about you and your work, how you create it, and if you're comfortable, a photo of you as well. Clear contact info and links where a client can see more work, your socials etc...

Q: What should I show in my portfolio to get clients interested?

A: A strong collection of your personal work separated from client work, or client comps. Depending on the type of clients you want to work with, you can create some work to cater to their brand or industry.



STARTING PROJECTS

Q: Can you look at my portfolio to give me advice?

A: We do offer Portfolio Reviews on a monthly basis, and we'd be happy to take a look. You can find a link for Portfolio Reviews on our website to book!

Q: I got an inquiry from a potential client, now what??

A: Woaaaaaaa!! Exciting!! Reply to the email or message as soon as you're able to. If it's a DM I recommend directing it to email, or asking for the client email address. Then you can send over the series of CLIENT QUESTIONS (Free to download!) to learn more about the project.

Q: How do I quote a project correctly?

A: While each project is different, I recommend working with the client to learn more about their needs, the type of project it is, deadlines, usage and the number of final deliverables they're after. There is no magic recipe for quoting, but start with a number you're comfortable with.

Q: Should I quote hourly, daily or a project rate?

A: I recommend a flat, project rate rather than a daily or hourly rate. This would include all of your creative time, usage and any additional costs you'd need to factor in.

Q: How many revisions should I offer?

A: Each client has different expectations, but our standard number of revisions included in a project includes 2 in still format, 1 in animation before final delivery. Additional revisions can always be added on for an additional fee.

Q: Should I ask for a deposit?

A: Yes! I recommend always asking for a 50% deposit up front on a project, and have the client sign your project quote that agrees to this!



TERMS & NEGOTIATION

Q: Should I ask for artist credit?

A: Sure, it doesn't hurt. It makes more sense for some projects rather than others, but a client is usually happy to offer artists credit on a project.

Q: Do I need to have an agreement before starting a project?

A: Yes! Whether you provide an agreement or the client provides one, always have a mutually signed agreement before starting 1 project.

Q: Can you help me with a client project even if I'm not represented?

A: Absolutely! We do offer support and assistance for artists on incoming projects, even if we don't represent them. You can always reach out to us directly if you're in need of help on an incoming project and aren't sure how to properly quote it, or what the contract or agreement states. Please reach out!



**BEING
CONFIDENT**

Q: I am in the process of launching a new website which has a different front and color of font than my print promo and business card. It is not ideal. Do I create an interim solution or am I overthinking branding?

A: You are not overthinking branding because your look and vibe should remain consistent. Then again, if you are the start of your career and have not cemented your look + feel then you are more free to explore. We all have to keep revising our look but hopefully there is a consistency to it that continues to grow. The worst part is that your printed promos and business cards should not be used anymore.

Q: How can an artist get out of the loop of comparing themselves to others and their careers?

A: Creatives looking for inspiration must be careful not to fall into the 'comparison trap.' Our careers move quickly, and if we get sidelined, assuming there is some correct roadmap to follow, we will get off course and never reach our potential. We are in an artistic career with one requirement — appreciate your "eye."



ADVOCATING FOR YOURSELF

Q: Is Behance still an effective resourceful platform to have our work seen by clients?

A: Yes. We have received project requests for artists found on Behance. The difference with Behance is how creatives use it for their work, similar to Instagram and LinkedIn. Going where the art directors, creative directors, and designers spend their time is a tried and true way to go.

Q: I'm trying to add verbiage to my website. Any advice on what I should be saying on it? Right now I only have pictures.

A: The "About" section on your site is vital as clients want to know who they'd be hiring. Have an informative balance of personal and professional to give them a sense of what you bring to a photo shoot. They don't really care what you like to eat, drink or what your favorite movies are. They want to know the facts that make you relevant to them. Sound as if you are talking in quick snippets to keep it short and fast. Express your passion for what you shoot, like how you are a foodie if you shoot food. Have a professional writer put it together and provide your client list.



REACHING OUT

Q: When a prospective client asks us to email them our portfolio, what is the preferred format? A ready-made pdf portfolio or a unique online webpage and gallery put together specifically for that prospective client?

A: Clients often prefer a specific submission of your work representing each project, be ready to do this regularly. The one place I do not recommend sending images from is Dropbox. They need fast, easy, clear groupings of images to zip through, comparing you to the other bidders. You can ask which they prefer, but a pdf is the norm.

Q: Where do creative directors, art buyers etc. look for new talent?

A: The business of being a creative depends on who sees our images; we have to find every potential method to put ourselves out there. Depending on the type of artist you are, we have some really good options these days like Workbook, At-Edge, Blvd, Behance, LeBook, Found and Wonderful Machine. They all have a different vibe, go through them and see where you fit best. I suggest asking clients you want to work with where they look for new talent. After you give one of these a try, you can SEO your website and use Google Analytics to see where the traffic is coming in. It's a timely process with no easy answer, but if you pay attention to your analytics, you can see what works.



PRICING

Q: I'm raising my prices for the upcoming year. Should the increase be the same for all clients, so everyone pays the same? Or should the old client's loyalty be taken into consideration?

What about clients who just became clients this year?

A: Sustaining an ongoing business depends on constant reevaluation matching our financial intake to the reality of the cost of living. Times change, so we business owners have to change with it. Mostly, we need to stay aware of the cost of living and the current rates for our expenses. Mileage rates, meals, and electricity bills all affect our business costs. What are rental studios charging for equipment? What are assistant rates and Digi Tech's capture package costs now? Old or new client budgets may affect bidding situations, but overall we should be charging what we need to run a solid long-term business.



**Q: Is it appropriate to send email
(and print) promos to reps, as I would
to prospective clients?**

A: Yes, it is wise to treat reps as you do with any other clients you want to be working with. The goal is to always stay in front of prospective clients in a way that works for them. Mail printed promos to people's office addresses and email promos are always good, but don't limit yourself to just those two methods. Be open to discovering new ways to keep yourself out there as our world is constantly changing.

Q: What is the importance of a “one-sheet” attachment promo in an email sent to a potential client? How many images and should this promo include any descriptive text about the images, background/bio, pitch, etc., or should all of the text be in the body of the email?

A: Tagging clients on IG is one strategic door-opening marketing tool, but it is more of a way in vs. a way to sell that image. How?

- Usually, the social media manager will not have a budget to purchase image usage for IG.
- You've created the rare opportunity of having their attention for one response.
- Use this door-opener to get the “photography hiring” contact information.
- If your image is shared, get your name tagged to use this for your benefit.
- Take this experience as a conversation starter on LinkedIn, where you will talk to the correct potential clients.



**LET'S TALK
MONEY**

**Q: When you tell us always to provide an estimate, what if they refuse to sign your estimate, saying legal will only allow them to work off their agreement?
How do we respond to cover ourselves?**

A: The norm is for larger clients and ad agencies NOT to sign our estimates/bids/contracts as their legal department controls the company decisions. We cover ourselves by carefully reading through their SOW (statement of work) agreement, not signing any terms contradicting our arranged policies. Our estimates still protect us if it comes down to a legal matter, so use the protection terms wisely as our backup.

Q: How should I spend my marketing budget this year?

A: InReach and OutReach; working in tandem.

InReach:

Step one — updating quick + easy landing spots (website, IG + BeHance) for clients to see/find the work.

Step two — consistent content creation show-pieces for LinkedIn posts, promos, portfolio pdf, IG Reels, articles/blogs for SEO, etc., all drawing traffic to landing spots.

OutReach:

Step one — personal and mass engaging on all platforms generated by the timely content we have to show.

Step two — setting up reviews/meetings/showings/calls taking the connection a step further.

Step three — follow-up across all mediums on a well-scheduled system.



OUTREACH

Q: I send quarterly newsletters, and some keep me on their radars, but at the same time, I always feel like I'm leaving something on the table by not directly engaging with whoever opens the email.

What's the best way to send that email? Do I go direct and say, "Hey, I noticed that you enjoyed my promo, so can we set up a meeting in the future to say hello?" Do we send a follow-up to put a face to the name? I don't want to be weird and pushy because they know I want to work with them.

A: The mistake in our Marketing Plans is to think it's over once we reach out. That is when engaging clients with our brand begins; we open the door, growing a state of ongoing continuous awareness. With that in mind, you find any sign of response from who clicked, following analytics to see which agency is looking at your site and who liked your IG to put yourself out there in a genuine human-to-human connection. Be yourself and take them to lunch, share your response on their IG Story and LinkedIn posts, and join them where they are. You are right; they know you want to work with them, so be the spam caller with whom you wouldn't hang up on by keeping it real.

Q: I wonder if you have any insight on “collaboration.” I reach out to brands to collaborate and they perceive that I want to create content with them for free. Maybe my approach needs to be retooled or the word “collaboration” means “free.” Any help would be appreciated.

A: “Collaboration” has become synonymous with “free” in the Instagram age, so utilizing an alternative to that word will probably be a good start. If you do reach out to agencies and clients, know that they are not used to having ideas given to them, so your collaboration could come more in a discussion. I’d suggest DM’ing the creative director or art director or designer to start sharing your passion for your idea. If you have good ideas, I’m sure they want to hear them. Make it a discussion vs a collaboration. Request a Zoom chat once you have a conversation on DM started.



**LET'S KEEP
IN TOUCH!**

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