

The Bid

9. **Leading Questions:** The artist should follow up the short creative brief with a series of pointed questions aimed at soliciting the maximum amount of information. Save this email, it illustrates an important part of the communication process.
10. **Calculating the Bid.** Using the information we generated in class, the artist-student will create a bid. Use your "hourly rate" as determined in Week Two. Estimate how long you think it will take to do the work. Don't forget to pad the estimate to protect against revisions. Build any verbiage into the bid that you think will protect you from loss. Use one of the Estimate forms supplied or create your own. Deliver to client.
11. **Paper Trail:** Both parties will save all email and written communications.
12. **Second Contact:** Client and Artist can have their first face-to-face meeting here, after first contact. The longer form of the brief can be discussed in person. Keep a poker face when it comes to the "lie" in the brief.
13. **Pulling the Trigger.** Both parties exchange information until they reach an accord on the price. Save all communications for the final postmortem.