

You Got the Job!

What's next???



FIRST OFF - KNOW YOURSELF

BE AWARE OF WHAT SKILLS YOU BRING TO THE TABLE

DON'T BE A PEST BUT ASK LOTS OF QUESTIONS

SAY YES TO EVERYTHING YOUR ASKED TO DO

NEVER BE A COMPLAINING WHINER

SPONGE UP KNOWLEDGE

ALWAYS DO YOUR BEST

QUALITY WORK ONLY



Professor Greg Andrade Architect - I'm going to redundant on purpose here-OK.

So you finally got that awesome job you wanted - NOW WHAT?

What is the most important aspect of starting a project as a new team member when it comes to managing your time and your role on the team?

#1 BE polite + personable + positive and above all professional - ALWAYS

Over time get to everyone on your team including managers - understand where they're coming from and what thoughts, issues and project criteria concern them.

1. **BUDGET** – this illusive aspect is always a tricky one – what is the budget you innocently ask? This means you want the answer but in reality you really don't because usually it is less than it should be in most cases these days. However –being blind to the answer is not a wise tactic.
 - a. People will usually look down and to the left when they are unsure of a correct answer and or straight up lying to your face – eyes up is OK.
 - b. Just innocently ask but only to your manager and **never** in a meeting - Even if the answer is a pat answer – like, “Not near enough” or “Less than we would like” etc.
 - c. Always continue to check on your scope of work on a project where things might have changed after any of these occurrences –
 - i. A group returns from a client meeting over-seas
 - ii. Big office client meetings
 - iii. Big reviews and especially following a major project phase transition like from Concept to Concept Development etc.
2. **VERIFY YOUR ROLE** – What is your role = What am I doing here and why?
 - a. Know what is expected of you and who you're supposed to work with in the studio for specifics – for questions – through the pipeline
 - b. Know the chain of command regarding who you report to for reviews and approvals – for direction on each aspect of your work – for who you're allowed to contact directly for information and design approvals etc... - and finally – who you should be issuing your work to when it's done so that you can check in prior to handing work off to a presentation – NO SURPRISES!
 - c. Know the flow of input information – who has it where to go to get it and who holds the cards on input
 - d. Know your role as to who you are allowed to contact before you go around calling contacts – there is usually a specific chain of command as to who talks to whom and when and why and why not – don't step in it!
 - e. As new team members join or some move on or consultants are added be sure to track what's going on with roles related to your responsibilities during the entire project.
 - f. Know who you are allowed to connect with for what specific aspects of work – NEVER GO OVER SOMEONE'S HEAD FOR ANY REASON! NEVER CC RANDOMLY WHEN EMAILING - KNOW WHO SHOULD NEVER GET EMAILS FROM YOU!

3. **SCOPE OF WORK + SCHEDULE** – Your ROLE is your scope of work

- a. Make sure you get the story treatment and or latest project 'deck' prior to starting any work! – Without this you're a monkey's uncle!
- b. What am I supposed to produce? Create a list of your goals and objectives and discuss this with your immediate manager / show producer / art director and verify it!
- c. What format(s) should your work be documented in? -- Scale – file formats, scale of drawings, and submittal formats as applicable Work to the formats.
- d. Find out where, when and to whom do you submit work to? – These work efforts and hand-off of input can change in the middle of a project so always double check.
 - i. Who is owed input that you're responsible to provide and when?
 - ii. When you need it, or are owed info for the project be sure to understand where and who and how to get it?
 - iii. Are you aware of the scheduled review dates and expectations of upper management vs. Team management?

4. **DEADLINES**

Always spread around your questions between different members of the senior team and make sure that you're not going to appear nosy - rather appear authentic in wanting to do the best work on the job.

Keep up with the following bits of insight:

- a. Dates and deadlines you need to know are as follows – just ask even if there are no answers and make sure you know in the long run these things
 - i. When are the Client review session dates and where will these take place – i.e. in the office? Or over seas / off-site?
 - ii. What are your deliverables and when are they due?
 - iii. When are the review dates for the overall team with creative / boss?
- b. Always make sure that when major meetings have occurred that you get the input from the meeting – be it client reviews – team reviews – creative reviews – you MUST have the latest information or you will be toast!
- c. When a group comes back from any client trip there should always be a download of input to you and or your Producer and or Art Director – don't just hang around and miss out on this critical input because you'll most likely waste your time working on obsolete information – NOT GOOD –
(Simply inquire as to what the result of the meeting was if they don't hold a download meeting) – There might be meeting notes you can review as well.

5. VERIFY YOUR SCOPE OF WORK

- a. Following what you think, about what you need to do for a scope of work will end badly
For each new project phase or milestone always make a list of prioritized deliverables and show it to your immediate manager / art director / PM etc, Have them review it and mark it up as needed to keep you from wasting time on wrong priorities or work (You sometimes have to do this on your own time)
- b. Your ability to deliver this list must be in line with real time expectations – if the list of tasking is more than you can handle then raise a red flag to your team right away – or - ask for help and - or - take away the lower priorities by presenting them in the list you hand back to those who requested the work. Highlight lower priorities that are out of reach in accord with your sanity – check yourself before you wreck yourself – your own expectations on what you need to do will invariably include WAY too much scope.
- c. **Scope or Work Priority List items:**
 - Highest priorities at the top in your best assessment
 - Lowest at the bottom
 - Highlight those which might require someone help you out
 - Present the list and have those in management help you refine the list –reorganize priorities – drop and or add to the list
 - ALWAYS Ask for help when you need it from the team
 - NEVER SAY – I don't know or I can't do that! – Figure it out – ask the experts in the office for help and they will help you!
- **Cartoon Set = A small scale brief Mock Up Version of your Deliverables as you see them**
 1. Most cartoon sets stay internal to each person and or if you're on a team they stay with the team in response to the goals and objectives of project deliverables that you see as your responsibility and will accompany your Scope of Work list.
 2. There are conditions under which you as a designer have insights management hasn't thought of as necessary and this is always the time to bring these to light at the earlier stages of your assignment - just speak up and ask.
 3. The cartoon set represents your and or your team's input about deliverables to management and they will usually have an opinion - if that opinion supersedes logic or pertinent process then you do the steps on your own *but quickly*.
 4. This is why the Cartoon Set is an important document as it defines what and where you're going at the end of the process with project deliverables.

6. CLIENT'S IN TOWN – pin-up – clean-up – dress-up

- Be sure to clean up your messy desk
- Be sure to dress up on those days you know the client is in town – you don't want to be asked into the conference room only to show up in your rippy ripped up holey jeans and a t-shirt – BAD Show
- Pin-up your best examples of the Client's project work in your station so that when the client pops through the office on a tour or on the way to bathroom etc. you have the right deal going down

7. RACI – who's who and what's where

R = RESPONSIBILITY – who is responsible for what?

A = APPROVALS – who approves what? – when and how?

C = CONSULTING – who is consulted for INPUT? - when and why?

I = INFORMATION – who are the gatekeepers? – where is the flow of information coming from and who to access for specific info. input?

NOTES on CREATIVE MEETINGS:

When lucky enough to attend working sessions try to put forth your ideas in the form of suggestions or answers to problems you perceive as important when presenting to the team / management.

NEVER say - "I think..." - rather say - "What if we considered this or that?" or "What if we try looking at this or that?" What if is open ended question that asks for engagement by others and does not appear as a dictatorial opinion.

Never poke the bear of a fear based person = insecure team members who cover up with ego or control - better to ask them for help and act dumb. This is a rarity, but you'll be able to recognize them as they are loud and commanding.

NEVER interrupt anyone - EVER

ALWAYS better to listen than to be blabbing.

NEVER sit at the head of the table in the conference room unless it's your meeting.

ALWAYS bring a means of documenting what you're hearing - I like paper note pads as they allow everyone to see you taking notes rather than doing your email during the meeting. And you might want to make a sketch!

CREATIVE MANAGEMENT

YOUR TEAM

