

/ HEALTHCARE & NOT-FOR-PROFIT
/ CREDENTIALS
/ JULY 2018

CONFIDENTIAL

MOXIE

CREATIVE | ENERGY



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/ CREDENTIALS



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Moxie Creative was established in January 2015 by Creative Director, Eleanor Black, to develop and build on over 15 years experience design and marketing. We work with clients including international research groups, global brands, charities, not-for-profits, NHS Trusts and pharmaceutical companies.

At Moxie we believe in making things happen, in getting projects off the ground and flying and bringing all our energy to everything we do. We develop brands that work for you and publications that speak to the people you need to reach.

We listen to our clients so we understand what they need and when they need it by, then we go away and produce brochures and websites and apps and brand guidelines and logos and adverts that come in on time, on budget and solve their problems. We love what we do and we love making things happen for other people.

Before starting Moxie, Eleanor worked as Head of Creative for Lightfoot Marketing – overseeing a team of print and web designers and leading prestige, confidential and often bespoke projects across both the London and Singapore offices of a highly respected marketing agency – including internal communications, B2B and industry events, as well as consumer facing work for global retail brands and airports such as Heathrow.

Prior to this she was Senior Designer at elliottyoung, nominated for three B2B Business Marketing Awards for a wide range of clients including Reed Exhibitions, the CIPD, the Economist group and AAH Pharmaceuticals, specialising in design, branding and marketing for events, conferences and exhibitions. She also worked at EuroRSCG Medicom on pharmaceutical client accounts including Kimberly Clark, Smith&Nephew, Trinity and Lilly, as well as spending two years working for the medical information charity CancerBACUP.

As well as working as an in-house designer at Shelter and the Howard League for Penal Reform, Eleanor's charity clients include Women's Aid, Marie Stopes International, Meningitis Research Fund, Scope, Care, Amnesty UK, Ambitious About Autism, Cancer Research UK, Save The Children, Christian Aid and Livability.



MAKE
MIGRAINE
MATTER

/ ABOUT US

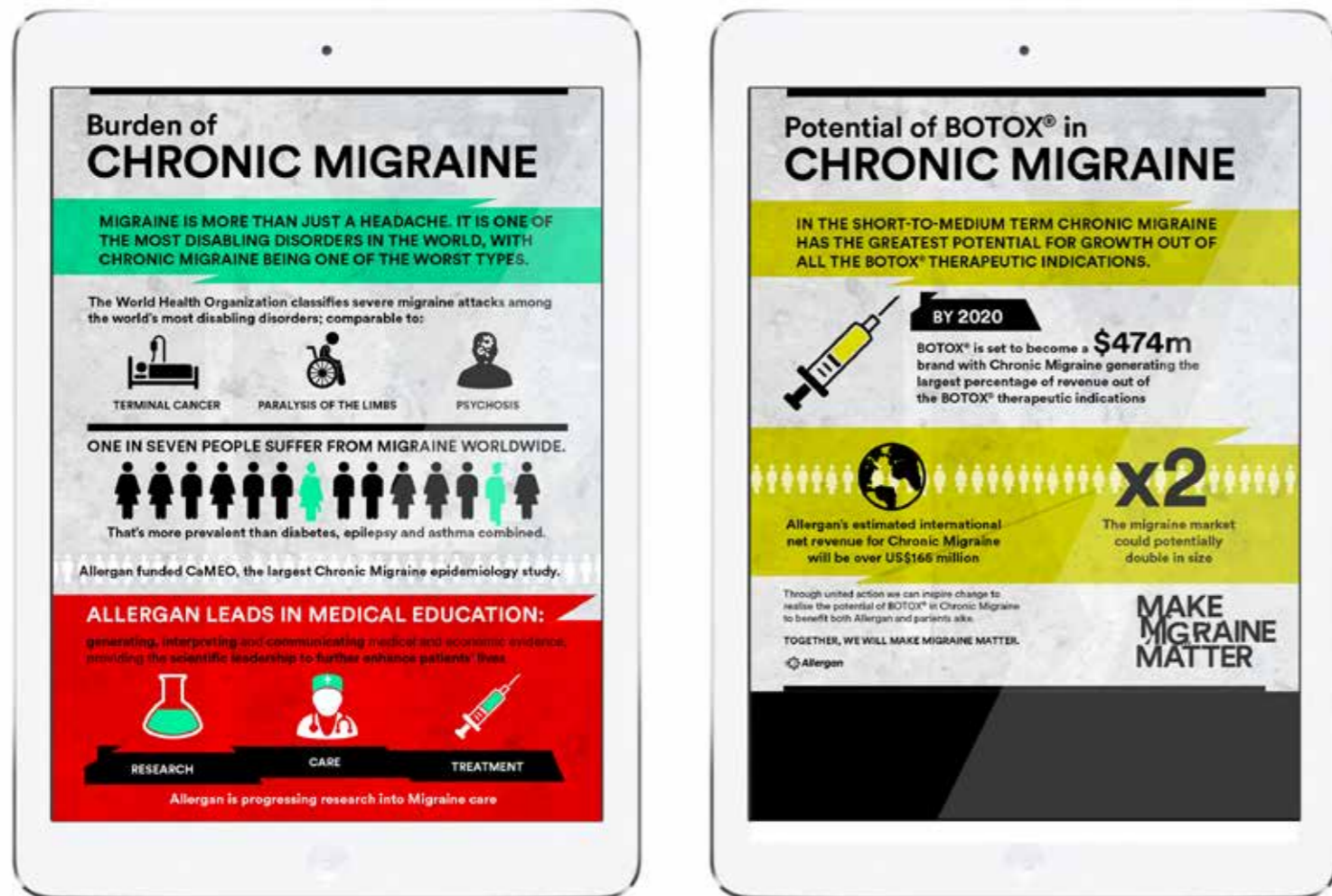


/ EXPERTISE

MAKE MIGRAINE MATTER

90TEN for Allergan

Working with existing photography to develop a full suite of materials for the *Make Migraine Matter* campaign, including HTML emails, social media infographics and resource packs for medical professionals and patient groups.



OVERVIEW

At Moxie we are well placed to take on healthcare projects, with a solid background in information provision to medical professionals as well as charities and patient groups. We have an excellent team of experienced staff, up to date equipment and software and access to trusted production houses which mean we will be able to comfortably meet your design needs.

We use the latest equipment, running Adobe Creative Suite and have close working relationships with our contacts within the print industry with whom we can consult on production and finishing options.

We have great working relationships with a flexible team of copywriters, web developers, photographers, illustrators and production houses which means we can call on that additional expertise when we need it and meet tight deadlines, while keeping ourselves small enough to be focused on our clients and our rates competitive.

We use Clearbooks cloud-based quotation and invoicing software, giving all our clients instant access to quotes and the ability to accept quotations online, as well as 24/7 access to their account statement including all invoices and timesheets.

We also have an online portal where clients can upload materials to send to us, and we can share proofs and digital work in progress, cutting down the burden of large files sent via email.

We carry full Employers Liability and Public & Products Liability with Hiscox and will be happy to extend this to cover any reasonable figure requested should we be awarded this contract. Our insurer has confirmed they will be happy to arrange this.

Our main office is based in Norwich, but we regularly catch up with clients in central London and are comfortable working with clients based across the UK and internationally and make excellent use of communication approaches from Skype to conference calls and pride ourselves on our quick response times.

Although Moxie Creative Ltd was only formed in January 2015, it brings together a group of professionals who have been working together for many years and allows us to use that combined experience to work flexibly on new projects. Between us the available designer have over 45 years of experience in producing reports, documents, brochures, brand guidelines, event collateral, websites and large format campaigns for organisations including the Chartered Institute of Professional Development; NHS Trusts and patient groups; national charities including Cancer Research, Women's Aid, Marie Stopes, Shelter, Media for Development and Christian Aid; academic and regulatory groups such as the UK Neisseria Network and Enviresearch; international brands from McDonald's to Rémy Martin and pharmaceutical companies from Novartis to Allergan.

At Moxie, we make things happen.

WHATEVER NEXT?

Charity Comms

Concept, design and layout of the Whatever Next? report commissioned by Charity Comms for their annual conference in 2017. The report took insight from focus groups of sector leaders and detailed survey results and presented them in an accessible and bite-sized format looking at the future for charity organisations over the next 5 years.



RELEVANT EXPERIENCE

Our Creative Director, Eleanor Black, began her design career at CancerBACUP (now part of Macmillan) – the national medical information charity, designing a rolling programme of 60 booklets, 124 nurse practitioner factsheets and various other publications including CancerBACUP News. Coordinating the medical review process and working with patient advisory boards she handled design, print and delivery as well as the responsibility for developing a branding strategy across print and web.

Since then in her 20-year career she has worked for NHS Trusts and patient groups, campaign charities, medical communications agencies and government funded bodies including NHS Westminster, Dean Street Clinic, The Harbour Project (NHS SARCS), AAH Pharmaceuticals, Euro RSCG Medicom, Cancer Research UK and a whole host of other clients, consistently producing branded communications material for a wide range of service users, professionals and stakeholders at every level. She has designed everything from annual reports, guidance packs for experts, leaflets and online materials for service users, patient and medical professional publications, magazines and social media campaign images.

She is well used to working with client brands and visual identity systems as well as taking briefs managing projects through to production within tight timescales. At Moxie we have developed excellent relationships with all our clients – helping them to achieve their aims with beautifully laid out and accurate work.

CASE STUDIES

With so many years of experience under our belts, it was difficult to select which projects to show. With this in mind, we've focused on those which highlight our experience with patients as well as professional/medical groups and other healthcare sector work.

Zinnat Khoja | Special Events Senior Executive
Cancer Research UK

"You are an absolute superstar – it looks amazing and you have been wonderful! Thank you so much for all your help, you have been fantastic to work with and incredibly helpful and flexible – we couldn't have asked for more!"

Stephanie Atkins | Communications Officer
Women's Aid

"We have had a great experience of working with Moxie. They have always been very fast and professional, producing engaging and on-brand materials that creatively express the work we do and inspire people to support us."



THE HEALTH AND DISABILITY TRACKER

The Eden Stanley Group

Eden Stanley runs two specialised trackers that allow charities and NGOs to develop sophisticated audience segmentations, and track their brand and issues with different target groups. One is the INGO Tracker and the other is the Health & Disability Tracker (used by health & disability charities). Each is now the most widely used brand tracker for these two charity categories.

Eden Stanley asked us to create promotional materials that clearly demonstrated the benefits of the trackers to a professional audience, and showed how the data could be used to 'home in' on groups of individuals and build profiles to create successful campaigns and strategies that reach the people that matter.





Meningitis Baby Watch

Not every baby gets all these symptoms and they can appear in any order.

	Fever and/or vomiting
	Severe headache
	Limb/joint/muscle pain (sometimes stomach pain/diarrhoea)
	Cold hands and feet/shivering
	Pale or mottled skin
	Breathing fast/breathless
	Rash (anywhere on the body)
	Stiff neck (less common in young children)
	Dislike of bright light (less common in young children)
	Very sleepy/vacant/difficult to wake
	Confused/delirious
	Seizures (fits) may also be seen

Is your baby getting worse fast? Babies can get ill very quickly so check often.

Unusual grunting sounds
Vomiting/refusing to feed
Breathing fast/difficulty breathing
Blotchy skin, getting paler or turning blue
A stiff body with jerky movements, or else floppy and lifeless

For information and support call our free helpline.
080 8800 3344 (UK) 1800 41 33 44 (Ireland)
helpline@meningitis.org
www.meningitis.org

Meningitis Research Foundation
www.meningitis.org

MENINGITIS RESEARCH FOUNDATION

New brand rollout

MRF recently rebranded and we have since been working with them helping them roll out a new look and feel across all their existing material as well as developing new pieces. This has covered everything from running vests to student fundraising, patient information leaflets and the BabyWatch materials used in all GP surgeries.



A positive journey
HIV & AGEING PATIENT MEETING



GILEAD: A POSITIVE JOURNEY

Event branding

Event branding and collateral for a patient-focused day on HIV and ageing. We sourced photography, developed the event logo and created a style guide for further materials.



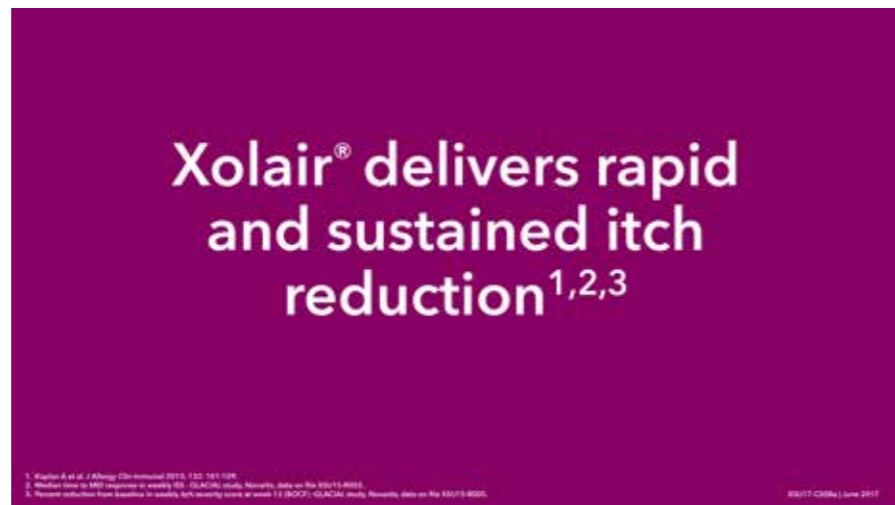


AMBITIOUS ABOUT AUTISM

All children have a right to a full education, but for nearly 45% of children with autism this simply isn't their experience. Ambitious About Autism selected us to create the *when will we learn?* campaign focusing on the invisible excluded children in our schools.

We created a campaign video (<https://youtu.be/tbGKMtObayl>), directed a photoshoot and provided all supporting materials for the Westminster launch and ongoing social media campaign.





XOLAIR CHRONIC URTICARIA

Xolair (Novartis) needed a striking set of images for a looped video and conference stand artwork. We took patient quotes and matched them with photography to create an on-brand suite of visuals.



DEAN STREET ZERO

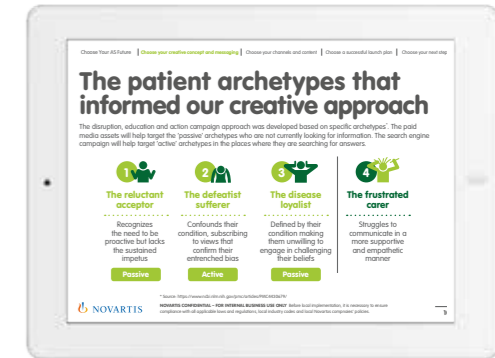
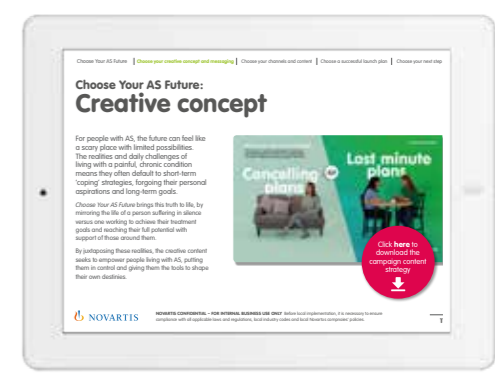
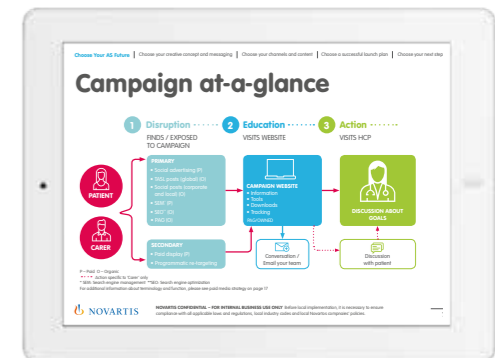
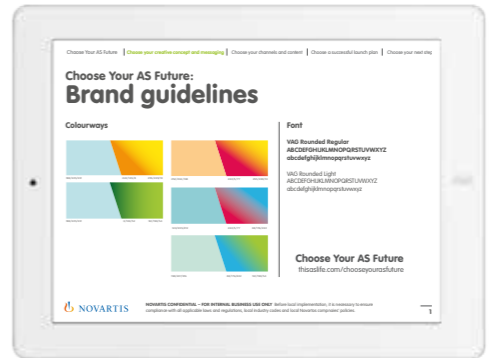
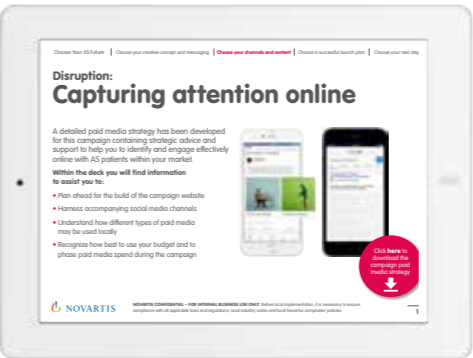
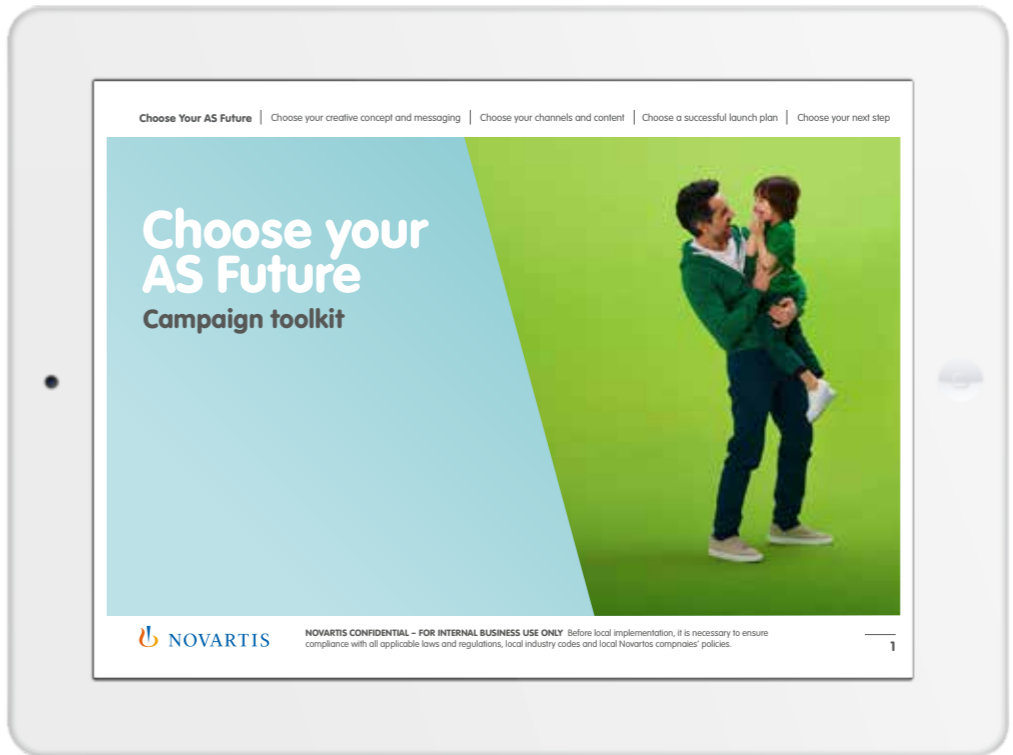
London's sexual health clinic 56 Dean Street aims to beat HIV for good and achieve ZERO new infections in London's gay men with their campaign Plan ZERO. We created the strong and simple brand for the campaign.



CHOOSE YOUR AS FUTURE TOOLKIT

90TEN for Novartis

Working alongside a partner agency we built an interactive PDF toolkit to support the launch of the Choose Your AS Future campaign.



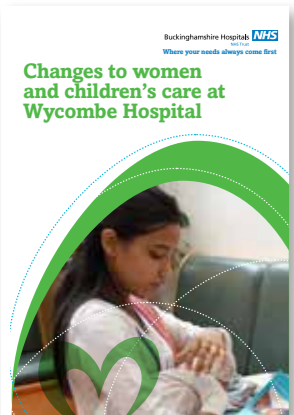


**NHS BUCKS TRUST
PRINTED AND ONLINE PATIENT MATERIALS**

New look and feel for 2010

In 2010 Eleanor worked with Magnet Harlequin to create this suite of new templates for NHS Buckinghamshire patient information. The brief entailed sticking to core NHS colours, but with the flexibility to create a calm, upbeat and professional style for the Trust's patient-facing material.

We conducted a thorough material review, took patient and stakeholder surveys and feedback into account and built templates to be used going forward by other agencies, focusing on diverse and inclusive imagery, easy-to-read formats and adaptable guidelines.



**KENT COUNTY COUNCIL
GP SURGERY CAMPAIGN**

Postural stability classes

We were asked to provide concept and layouts for this upcoming campaign to promote postural stability classes for GPs and members of the public – particularly the elderly – including a promotional item, leaflets for GPs and posters and video screens for service users.

The complete materials pack adheres to Kent CC branding guidelines and RNIB standards while bringing a bit of fresh air and humour to help it stand out amongst the large volume of information received by GPs on a daily basis.



POST STROKE SPASTICITY

Patient Information Leaflet

We worked with 90TEN and Allergan to create three patient information leaflets aimed at stroke patients and intended to raise awareness of post-stroke spasticity and treatment options.

Stage 1 – concepts supplied



Stage 2 – chosen concept refined and further options submitted



Stage 3 – final pieces designed (A4 booklet, A5 booklet and A2 surgery poster)



Christopher Goddard | Senior Account Executive
90TEN
christopher.goddard@90ten.co.uk
+44 (0) 20 7501 2531

"We have worked with Moxie Creative on a range of sensitive and challenging projects. They have delivered engaging creative as part of a rebrand of one of the world's largest pharmaceutical companies and have met completely unreasonable deadlines as the project has demanded. In addition, on our NHS and medical communications accounts, Moxie has been able to supply fantastic work but always within budget. This has been paramount in maintaining our relationship with our NHS clients and we are hugely grateful for their flexibility and time efficiency when it comes to project management."

For 90TEN, the core aspect of Moxie that makes them so fantastic to work with is they just 'get it'. We have worked with many creative agencies and Moxie is one of the few we can offer a very simple brief to and we will always be impressed with the outcome. The experience and understanding of the company really shows in their work and we are hugely grateful for their time on our projects."

DISCLAIMER: This document is a template only. Allergan markets vary. Required to update the copy with relevant information to your country with country level data. Local approval must be sought prior to dissemination.

BOTOX® (botulinum toxin type A) significantly improves quality of life in patients with overactive bladder (OAB) with urinary incontinence who were inadequately managed with anticholinergics

For use with trade, medical and consumer media [markets to amend/delete as appropriate]

A pooled analysis of two randomized controlled trials involving 1,105 patients (randomized to botulinum toxin type A 100U [n = 557] or placebo [n = 548]).¹ Published in the International Journal of Urology.

A significantly higher proportion of BOTOX® treated patients reported a positive response on the Treatment Benefit Scale (TBS)² (co-primary endpoint) compared with placebo (61.8% n=522 vs 28.0% n=540; P< 0.001)¹

BOTOX® showed significantly greater improvements in practical aspects of patients' daily lives at week 12. P=0.001¹

5.6% A small minority of patients (31 of 557 patients; 5.6%) needed to initiate clean intermittent catheterization (CIC) after treatment with BOTOX®!

This study concluded that in overactive bladder patients with urinary incontinence, BOTOX® demonstrated significant improvements across the quality of life questionnaire (regardless of CIC or urinary tract infection status) and provided a positive impact on practical aspects of patients' daily lives.¹⁴

14. Subjective questionnaire designed to measure the impact of OAB on patients' lives using their condition as "great improvement," "improved," "no change" or "worsened." The questionnaire included 22 items to be scored from 0 (no improvement) to 4 (worsened).

15. The current and future burden and cost of overactive bladder in five European countries. Eur Urol. 2006; 50(5): 1050-7.

16. The impact of overactive bladder, incontinence and other lower urinary tract symptoms on quality of life, work productivity, sexuality and emotional well-being in men and women: results from the EPIC study. BJU Int. 2006; 97(1): 131-136.

Notes:

- ¹ Hilton T et al. How widespread are the symptoms of an overactive bladder and how are they managed? A population based prevalence study. BJU Int. 2001; 87: 760-766.
- ² van Clief T et al. Worldwide prevalence estimates of lower urinary tract symptoms, overactive bladder, urinary incontinence and bladder outlet obstruction. BJU Int. 2013; 112(7): 1122-1136.
- ³ Bleeker T et al. The current and future burden and cost of overactive bladder in five European countries. Eur Urol. 2006; 50(5): 1050-7.
- ⁴ Coyne K et al. The impact of overactive bladder, incontinence and other lower urinary tract symptoms on quality of life, work productivity, sexuality and emotional well-being in men and women: results from the EPIC study. BJU Int. 2006; 97(1): 131-136.

This week marks World Continence Week an event created by the World Federation of Incontinence Patients (WFIP) to raise awareness of incontinence related issues

Allegan is committed to advancing the care and treatment in OAB in order to improve patients' quality of life.

Through the work that we continue to do, thousands of OAB patients across the world have access to BOTOX® as a treatment for this condition.

Click on the video to hear one patient's experience of living with OAB.

References:

- ¹ Hilton T et al. How widespread are the symptoms of an overactive bladder and how are they managed? A population based prevalence study. BJU Int. 2001; 87: 760-766.
- ² van Clief T et al. Worldwide prevalence estimates of lower urinary tract symptoms, overactive bladder, urinary incontinence and bladder outlet obstruction. BJU Int. 2013; 112(7): 1122-1136.
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BOTOX® (botulinum toxin type A)

BOTOX® can be used to treat a range of conditions across the body¹

Chronic migraine: Headaches on 15 or more days each month, of which at least eight days are with migraine, in adults who are intolerant of, or respond inadequately to, preventative migraine medications.

Blepharospasm: twitching of the eye

Cervical dystonia: spasmodic torticollis – uncontrollable twitching or muscle contraction on one side of the face

Hyperhidrosis of the axillae: excessive sweating of the underarm, which interferes with the activities of daily living and is resistant to topical treatment

Idiopathic overactive bladder: urgency to urinate, increased frequency of urination and/or incontinence that has no known cause. In adult patients who are intolerant of, or respond inadequately to, anticholinergic medication

Urinary incontinence with neurogenic detrusor overactivity: in adults who have suffered a spinal cord injury or who have multiple sclerosis

Lower limb spasticity: stiffness and uncontrollable spasms of the ankle, in adults who have suffered a stroke

Spasticity of the foot in children with cerebral palsy (two years of age or older): associated with dynamic equinus foot deformity

Upper limb spasticity: stiffness and uncontrollable spasms of the wrist and hand, in adults who have suffered a stroke

FOR REACTIVE USE ONLY

Reference: BOTOX® Summary of Product Characteristics. Date of preparation: May 2016 | Job number: IN5/0194/2016

The history of Botox

Botulinum Toxin Type A

1895: Botulinum Toxin isolated by Emmerich and Kitasato from Clostridium botulinum.

1960/70s: Botulinum toxin used for strabismic and spastic squint.

1989: First FDA-approved use of Botulinum Toxin Type A (Botox) for strabismic and spastic squint.

1995: BOTOX® (onabotulinumtoxin A) approved for medical use in the United States.

2001: BOTOX® approved for the treatment of blepharospasm.

2006: BOTOX® approved for the treatment of overactive bladder.

2011: BOTOX® approved for the treatment of chronic migraine.

2012: BOTOX® approved for the treatment of cervical dystonia.

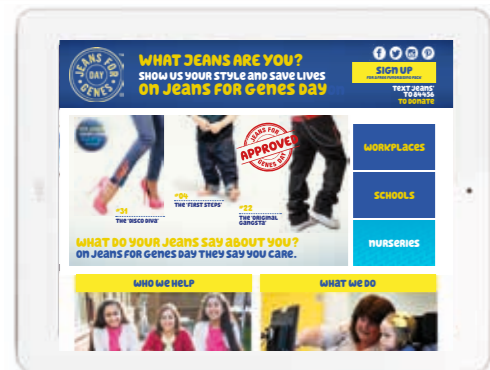
2013: BOTOX® approved for the treatment of hyperhidrosis of the axillae.

2014: BOTOX® approved for the treatment of spasticity of the foot in children with cerebral palsy.



JEANS FOR GENES

We were asked to provide concepts by to Genetic Disorders UK for Jeans for Genes day 2016 and demonstrate how their campaign could be rolled out across a variety of collateral. They needed material that appealed and connected with young people, schools and their established supporters and would stand out in a saturated fundraising market.



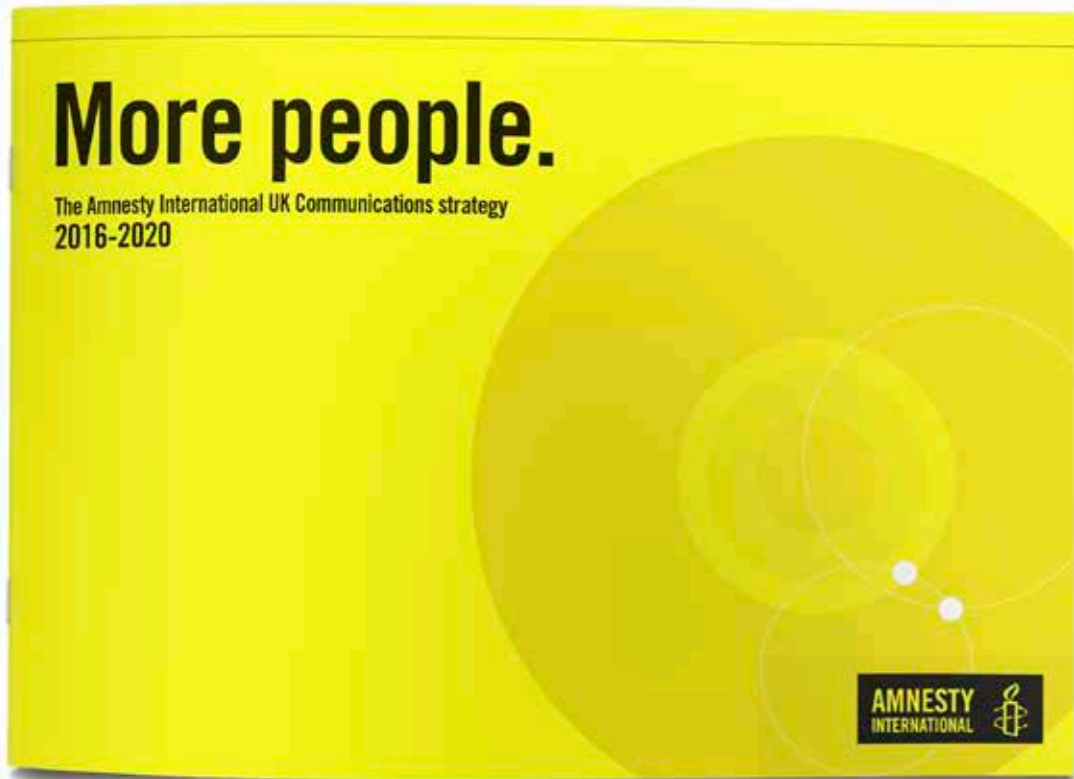
**WHAT DO YOUR JEANS SAY ABOUT YOU?
ON JEANS FOR GENES DAY THEY SAY YOU CARE.**

LIVABILITY HEROES

Leaflets and magazines

We worked with the charity Livability to develop new materials for their church volunteers programme. We created the 'heroes' campaign, which encouraged people to volunteer to become a 'hero' in their own community. It needed to be upbeat, energetic and focus on the positive experience to be gained as well as serving as a strong call to action and remaining firmly on-brand.





AMNESTY INTERNATIONAL

After over a year of research, Eden Stanley wrote the Amnesty International UK Communications strategy and then asked us to visualise it in a report for staff. We were very happy to do so and have worked on several internal Amnesty pieces since then.



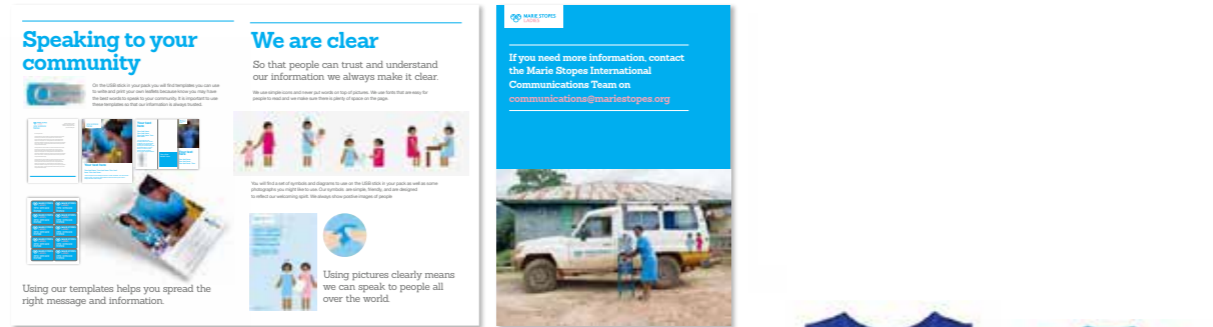
KNOW YOUR NORMAL

We worked with Ambitious About Autism and a commissioned illustrator to create this research report and associated infographics for social media use.



MARIE STOPES LADIES

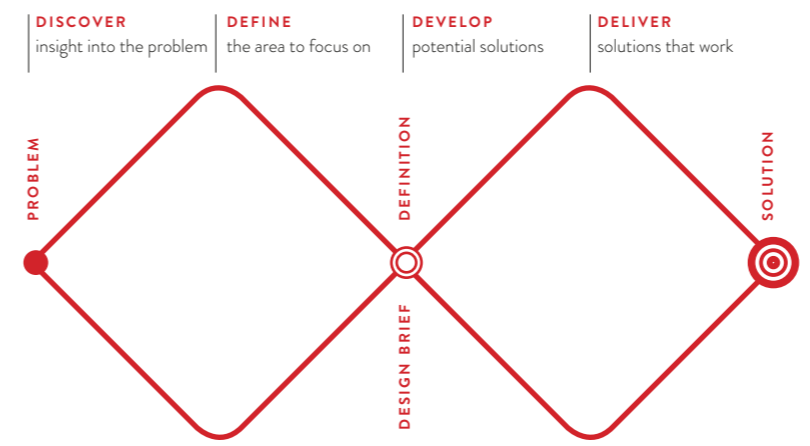
Multi-lingual brand rollout and resource pack design for Marie Stopes Ladies. We provided copy, design, layout, full costings and arranged print and production.



/ METHODOLOGY

METHOD STATEMENTS

At Moxie, we use the 'Discover, Define, Develop and Deliver' design process (as outlined by the Design Council) where possible ideas are created ('divergent thinking') before refining and narrowing down to the best idea ('convergent thinking'). This process can be quick and straightforward with small jobs, or a lengthy process with major campaigns and rebrands, but the basic pathway remains the same.



"The 'Double Diamond' indicates that this happens twice – once to confirm the problem definition and once to create the solution. One of the greatest mistakes is to omit the left-hand diamond and end up solving the wrong problem."

© Design Council

- **DISCOVER** / In this phase we set about learning as much about the client's need as possible, in face-to-face meetings with any relevant parties, by email and by reviewing past work. This is the opportunity to discuss the key message and audience, find out who the key stakeholders are, where the document will be read/accessed/delivered, any limitations of budget or technology, relevant brand guidelines, sources of copy and/or images, deadlines and production requirements. We look at what has and hasn't worked in the past, consider any existing feedback and generally attempt to get to the heart of the brief.

- **DEFINE** / The discovery phase tends to leave us with a lot of options and possibilities. At this stage we clarify with the client which ones matters most? Which should we act on first? What is feasible? The goal here is to develop a clear creative brief that includes key agreed on points such as format/budget/timings/responsibility for content/sign-off and crucially an agreed approach for the look and feel of the finished piece or site.

- **DEVELOP** / Once the brief has been agreed by both parties, we move on to the creative part of the design process where solutions or concepts are created and iterated. This generally involves providing two or three initial options to the client, followed by three amend cycles. If the first two stages have been thoroughly completed the project should move smoothly through design 'tweaks' and copy amends. The identification of key stakeholders at the Discovery stage ensures that all relevant parties are kept 'in the loop' through this process, while the clearly defined brief keeps all parties on track in terms of overall look, feel, message and content without too much 'mission creep' – allowing us to stick to the agreed on budget and timescales. This stage ends with a formal sign-off of the final work – whether that be print or web.

- **DELIVERY /** Once the artwork for the project has been signed-off, we ensure that our attention to detail continues through the final Delivery phase.

PRINT:

We fully check artwork and liaise with printers or production houses – who will have been aware of the project since the Discovery phase. We have trusted digital, litho and large format printers who we have great working relationships with, or we are happy to work with your regular suppliers. Print decisions such as paper/lamination/special finishes/binding/number of print proofs etc will have been agreed during the Define phase. Finally we oversee delivery by courier/chosen method to the client by the agreed deadline.

CLIENT INPUT

A key element of the model is the engagement of the right stakeholders at the right time, both at the divergent stages to bring their requirements and ideas to the table and at the convergent stages to provide approval and sign off and logistical decisions. Leaving key decision makers out of the process until the late stages can lead to the whole cycle needing to be repeated, while continuing to take into account feedback from those who are not a decision maker can slow the process down.

QUALITY ASSURANCE

As any project reaches a conclusion, we will put it through our quality assurance system to check actions have been completed, all feedback has been addressed and implemented as agreed, copy has been proofed and budgets have been controlled.

After the project has been completed and delivered we always conduct a personal one to one survey to gain feedback on the work – was it well received by the end user, did it meet the need, were relevant targets met, were any problems encountered in the design or delivery process etc.

Should you be unhappy with the product or service required, we have a full complaints procedure, but we're happy to report we've never had to use it!

“Eleanor is a brilliant creative with excellent attention to detail and ability to deliver high quality solutions on a wide range of tasks at speed, without putting a foot wrong.”

Richard Swingler | Design & Production Manager

Christian Aid

**SIGN-OFF**

A clear, traceable sign-off procedure is essential to the success of any project. The cost estimate for any project will have been approved via our e-quote system at the start of any project and refined throughout the Discovery and Define stages. Timesheets, billings and invoicing are all managed through our system to ensure efficiency in tracking and reporting – enabling us to give you current costs at any time. As the project reaches delivery, final costs will be shared once again to ensure there are no invoice disputes.

Before sending any piece to print, or uploading a website we will recommend a sign-off sheet to be completed and returned to us by email, ensuring that all the key stakeholders identified in the earlier stages have signed-off on the project. If a client wishes to see printers proofs in addition to a PDF proof, we can arrange this..

SUBCONTRACTING

We do not subcontract to other agencies (with the exception of print/production), but will bring trusted staff with whom we have long-term working relationships with from our pool of flexible designers in-house for the duration of the contract.

ADDITIONAL SERVICES

Moxie Creative also offer event management, copywriting and film and video editing services. Please visit our website for more information.

EQUALITY, INCLUSIVITY AND DIVERSITY

We are familiar with the RNIB guidelines for accessible design and have also worked closely with translation agencies on past projects for multiple languages – including traveller materials for Heathrow, Housing Advice booklets for Shelter and medical information for CancerBACUP – as well as managing the production of large print and audio versions. We always ensure our imagery is diverse and promotes equality and our materials for production and in our own studio are ethically and environmentally sourced when possible.

We recognise however, that the RNIB guidelines cover only one aspect of accessible design and if the language, imagery, format or content isn't appropriate then audiences simply won't, or more specifically can't, engage with your message or information. We aim to provide an equal opportunity for all to access information – such as by using visual maps in print documents – and consult directly whenever possible with relevant groups. We recommend the 'Improving Accessibility of Print and Communications' training days for all our clients.

For accessible and inclusive documents we consider whether the use of colours and background imagery are appropriate and user-friendly, whether imagery is over-used in communicating meaning (which can exclude sections of the audience) and whether images and illustrations reflect the diversity of the audience and positively promote equality across race, gender culture and disability. For templates designed to be edited by staff we provide guidelines on image and colour choices as well as ensuring they are simple and straightforward to work with using existing in-house software.

QUALITY

We take great pride in our work and our reputation and insist on the highest standards of design and production. We are committed to a policy of Quality Assurance in everything we do, ensuring that our professional service quality satisfies the specific requirements of our clients. It is the policy of the company to market only professional services of a quality that will merit and earn client satisfaction by performing all functions reliably and effectively.

This means we always strive to find the solutions that best suit our client, and aim to meet and exceed our client’s expectations in terms of both delivery and specification.

We produce work that is always crisp, clear, professional and engaging. We use proofreaders and artwork checkers to ensure every item is accurate and can be reproduced to a high standard. We employ talented designers and developers with years of experience in working with brands – both in-house and agency – who can bring their understanding of client needs to every project.

Our portfolio shows our skill in creating vibrant and attractive work. Whether we are working on a simple document or a high-end brochure, an event stand or full website, we always commit to providing a high quality product.

We love what we do and we love making our clients happy

“I have had the pleasure of working with Moxie Creative on many projects as their Digital Print supplier – often to tight deadlines. Their artwork is always creatively impressive; artwork spot on and ready to print. Eleanor is a true professional, trustworthy and a delight to work with.”

Vicki Baumann | Client Services Director
Alphaset Digital

/ SERVICE LEVEL AGREEMENT

Client Service

Client management

- A weekly status report will be provided on major projects/multiple project accounts if required
- Ensure that all calls and emails on current jobs are responded to by the end of the day
- Keep the client up to date on relevant information re: jobs in progress
- Provide alternative solutions for any issues that may occur
- Pre-inform client of all team absences, provide detailed handover notes and replacement agency contact (to be introduced at least 12 hours in advance)
- Project/account review meeting with Client Management team and client on quarterly basis if required

Creative

Concepts

- 3 concepts will be presented, supported with a strategic and creative rationale. Recommendation provided if requested
- Creative execution will adhere to client brand (and guidelines where available) where appropriate
- Creative team will attend presentation where feasible
- A creative review of each client will take place on a quarterly basis

Project management

Planning and scheduling

- A detailed timing plan will be presented with concepts. This will be updated and redistributed when relevant
- Project and production timing plans will be adhered to and in the event of milestones being missed, a revised timing plan will be provided. Any changes to ultimate delivery will be discussed and agreed with the Client
- Moxie Creative will always aim to meet the original deadline. Where this is not possible potential alternative solutions will be provided

Production

Costs

- A cost estimate will be presented with concepts
- Moxie Creative will proceed with the relevant action following written approval of costs
- A concept will be delivered on budget, in the event of a concept being over budget, an alternative on-budget alternative solution will be provided.

Finance

Billing

- Any changes to costs will be discussed with the client and documented via email
- Following client approval of final costs an invoice will be issued
- Financial review on quarterly basis if required

/ PRICING

Our prices at Moxie are in line with the national Design Business Association Survey and we feel they represent excellent value for the level of service we provide. We help our clients get the most out their budgets through quick and reliable working (our experience allows us to turn projects round extremely quickly). Comprehensive scoping out at the Discover and Define stages trims down the number of amend cycles and proofing costs – again keeping our prices low.

We prefer to use pricing system with an initial flexible scoping period, followed by a quote for an agreed fixed fee, rather than quoting a flat amount before starting work. We have also built successful client relationships based around a retainer model – where you pay monthly for an agreed number of hours to be set aside with the option to add more if needed. Retainer models allow the client to budget more effectively, especially when work is regular, planned and ongoing.

Our hourly rates are shown below. Please note that these are ‘flat rates’ quoted as stand alone figures. Pricing by project may not represent these rates following negotiation. We have a 2 hr initial minimum charge on jobs, but charge by the quarter hour after that. Our time tracking software allows precise control of budgets, so we can always update you on current costs.

Creative concepts/new brand	£56.25/hr
Design and layout	£43.75/hr
Charity/NFP discounted rate	£37.50/hr

All prices are excl. of VAT. We are not currently VAT registered, although anticipate this changing within the next 12 months.

Pricing for design work is notoriously difficult – for both client and agency. Without the initial scoping meeting, it’s complex to attempt to put a price on jobs so we are always happy to discuss more flexible pricing in more detail, especially from an annual viewpoint, looking at total work likely to be required and available budgets, to agree a rate which works for both parties.

We are happy to quote for arranging print or print production costs if required.

We have a subscription to the Shutterstock image library and can provide royalty free images for projects at £7.50/image for print runs of under 500,000. For larger print runs, merchandise and TV/online video we can provide images with an enhanced licence for £60/image. We have great working relationships with a number of medical illustrators should bespoke images be required on any project.

Please note the costs above do NOT represent a formal quotation – each job would need to be quoted for before commencing work with a proper brief and agreed number of amend cycles.

For text-only work (i.e. books/white papers etc) we charge a set rate of 0.25hrs per page.

