

Kate Moross

www.katemoross.com

Kate Moross has been running there studio since 2012. It is based in London and there startup was as simple as, "choosing a name and buying a domain."

The company is now split into two areas - Design and Video. There are up to 17 people on the staff list plus Freelancers who are employed on an ad hoc basis.

They share the companies success with employees by giving them a share of profits. They also gives bonuses and FREE lunches. Kate says, "it's a really great exercise to sit together and have food". In an environment like this where multiple skills and jobs are needed at any one time, team morale is of vital importance. The free lunches enables a 'family' feel to the workplace.

Money

Pro rata jobs - where everyone is assigned an hourly rate. "between £225an hour, which is what I charge, to £60 an hour, which we might charge out for an artwork or an intern"

Fixed rate jobs - make the budget for the job. This is based on the pro rata rate and their experience of how things take to complete.

Silly money jobs - Big brand jobs where intelectual property is associated with a project. Length of the project plus this inference of IP means big bucks!

Losing money on pupose - Charity jobs, non-profits, favour and investments.

I reall like the idea of investing in a startup or small business with the idea that they will grow and eventually pay more money.



<https://youtu.be/M0vBxfkYWIO>

Services/Sectors/Clients

Services + Departments

Design

- Design
- Art Direction
- Branding
- Illustration

Video

- Motion Design
- Live show design
- Broadcast Design
- Music videos
- Adverts/Social

Sectors + Clients

- **Music (Recorded)** Sam Smith, Disclosure, The Black Madonna
- **TV Broadcast (UK + USA)** MTV, Nickelodeon, ITV
- **TV Live Shows** VMA's, Movie Awards, Kid's Choice Awards
- **Festivals** Parklife, All Points East, Wild Life, WHP
- **Live (Concerts)** Sam Smith, Spice Girls, One Direction

Investments that we might make in a person or a project or a brand. Somebody we want to support. Sometimes it might be a musician or an artist that we think has a lot of potential and we want to help them get into the industry and hope to continue our relationship in the future.

- Kate Moross



STUDIO



Life cycle of a job



Kate Looks for Work

Goes to meetings, chats to people, networks, etc.

Work comes in because people look for us, are recommended us by other clients or cool friends.

Clients who we have worked with before who have come back for more fun times.



We ask lots of questions...

What's your budget?
What's your schedule?
What's the brief?
Where is it going to be used?
For how long?

If we can meet up or have a call we will.



We negotiate

Sometimes we re-write the brief, the budget or the schedule.

Often this process takes a few cycles of emails to get right.

Then if we decide to go ahead we exchange paperwork and set up the first invoice.



Kate is always actively looking for work. It is there name on the line and they dont employ sales reps to do this for her. They believe in a personal touch and 'rapport' with clients.

Some people come to the business because of previous work or word of mouth. Kate also says, "that 80% of our clients are repeat clients, people that have enjoyed working with us and have commissioned us again."

After a client has been identified they ask LOTS of questions. This allows them to understand what is being asked and to appropriately quote for it.

Then the fun can begin! Internal briefing where colleagues are briefed. Ideas are thrown around and then they they work independently to create a 'first look'. This allows for a quick round of feedback to check they are heading in the right direction.

One person will then take the lead and liaise with the client until they are happy with the product.....hopefully within budget!

An important aspect to the companies growth is the evaluation period they have at the end of each project to discuss what went well and what could have gone better.

Goals

Make just a little bit more money each year.

Sustain our profit without the need for significant growth

Enjoy our personal lives

Enjoy our clients and the work we do

Reward staff financially
Support our Staff+ listen to their needs.

Support people through internships and work experience programs, particularly those from the local community.

Mentor and advise individuals and new companies that need support.

Share and celebrate our success and the work done as a group and by individuals in the team

"It's all about communication and being brave enough to pipe up. Socialising and being present is how you get clients – because clients aren't always clients, often they're people's friends of friends who want some design work."

UsTwo

"We're on a mission to launch products, services and companies that have a meaningful impact on the world."



Neef Rehman Creative Technologist

UsTwo made a name for themselves early on and wanted to continue and expand their business.

They kind of fell into games design. The first Monument Valley has been downloaded more than 1 million times and costs £2.99 - Not too shabby.

Their most recent ^{ad}venture sees them look to give back to the community in a clever way which tends to benefit their business in same way

in the long run. By investing in startups with a unique selling point of, "you wont owe us forever", many take them up on their offer.

Giving more than just money, UsTwo provides an education plan and input from their other strands (Studio and Games) to provide a holistic support package.

Of course, if a business does pay back the 3x investment to break free, who do you think they will contact for design work?.....UsTwo.



STUDIOS

Agency Model

Profitable and sustainable from very early on

Projects broadly split into discovery, design and build

All teams include the client and the coaches



GAMES

Own IP

Create and sell games
High upfront cost

High reward

Most noteworthy projects



ADVENTURE

Investment fund

Alternative structure

Very different from venture capital

Maintains creative focus



The cyclical nature of their plan and crossover between teams allows for the business to prosper

Once More With Feeling

The Collective Agency

Made up of people who love what they do, Lovers works with an army of freelancers to get only the best, most passionate results. They call this their, "Collective Creative Power."

Below is an example of their work born from inspiration!



Lisa Armstrong
Head of

So the idea is simple. They only work on things they love and employ freelancers to help them achieve their goals. As a customer, it must be a good feeling to know that someone is working with you because they love what you do. Not because they need to live and want money!

Whilst I think this is a great idea, I am not sure how long I would last in business if I only took on clients who's work appealed to me. Yes, it would be amazing to do that, but with projects that truly inspire few and far between would this be financially viable?

Maybe it's just a marketing tool so

the customer feels valued and that the designers find their work insprrational....clever.

Working as part of a smaller group and outsourcing to freelancers is an interesting idea. I wonder if Lovers are transparent about when they do this?

As a side note, I really like the project management tools that Lisa spoke about² and how the client can see how much 'work time' they have left in a non confrontational way.

In agencys or studios where it is made up of creatives who have to also manage admin, technology has to be utilised to its full potential.



Project Management Tools:

Scoro:
PM tool, used for quoting, resource planning, time reconciliation reporting.

TeamGant:
Online scheduling tool, used to plan projects. Quickly accessible online.

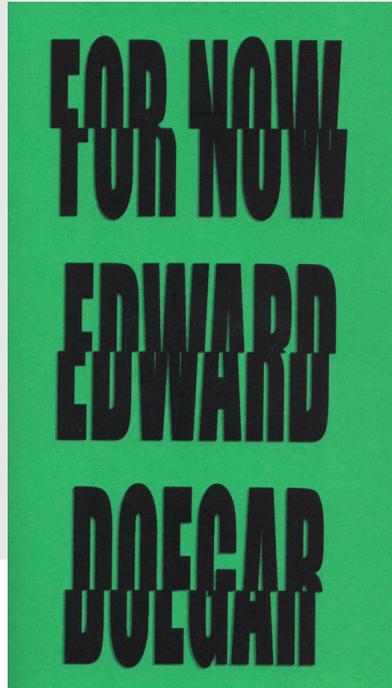
Google Drive:
We use Docs & Sheets to collate, share, and manage briefs for individual items.

Trello:
Super collaborative task management app, used to queue and allocate tasks.

| PHASE 1 RESOURCE OVERVIEW | | | | | |
|---------------------------|-------|----------------|-----------|---------------------------------|-----------|
| ROLE | LOVER | TIME ALLOCATED | TIME USED | PROGRESS | TIME USED |
| Creative Director | Alex | 4 hrs | 3 hrs | <div style="width: 75%;"></div> | 75% |
| Designer | Paul | 24 hrs | 18 hrs | <div style="width: 50%;"></div> | 50% |
| Copywriter | Alex | 4 hr | 0.5 hrs | <div style="width: 50%;"></div> | 50% |
| Creative Producer | Lisa | 4 hrs | 2 hrs | <div style="width: 50%;"></div> | 50% |

<https://vimeo.com/259233731>

<https://lovers.co/work/greenpeace>



“They said no”

- Theo Inglis
Freelance
Designer

Put yourself out there

Theo talks about how being a ‘freelance designer’ can mean different things.

You can be in-house, where you take home a day-rate and are often employed through an agent. You can work for big studios and only have to focus on the design work.

Or, you can be completely independent - a studio of one with your own clients with the option to say yes or no. However, you have to deal with finding work, HR, admin, production and finance.

One of Theo’s first ‘jobs’ was to pitch for a magazine called, “Poetry London.” The brief was tight and didn’t offer

much creative freedom. He didn’t spend long on the work and it was luck he didn’t.....They didn’t like it!

I love this honesty. We can’t be successful all the time. Each failing is an opportunity to learn, however, and he suggests some of the things he has learnt in his career:

- Good can come from bad
- Work leads to more work
- Look for people who need you
- Build relationships
- Niches are good

FREELANCE



Chartered



Angie Moyse
Local Freelancer
and Chartered
Designer

Gaining trust of your customers

A way to give potential customers peace of mind that you actually know what you are doing, is to become a Chartered Designer.

It is something that needs to be maintained and shows that you are a practicing professional.

There are 5 stages in the Pathway to Chartered Designer.

1. Chartered Registration
2. Professional Portfolio
3. Professional Review
4. Chartered Ratification
5. Annual Compliance

To gain the accreditation you need to demonstrate that you have the traits set out in image 1.

There is also a student membership which has no joining fees if the course is participating in the Course Endorsement Programme (CEP).

There are currently only 12 members in the East of England. One is highlighted above².

I definitely feel this is a route to go down when starting out in business and continuing to gain the trust of potential clients.

In 2011 Her Majesty The Queen Elizabeth II granted to the Society the sole power to set up and maintain The Register of Chartered Designers. At the same time the Society was also granted the power to award the title of Chartered Designer. Granting these powers recognises the role of the Society as 'THE' pre-eminent professional body for all design disciplines.

- www.csd.org.uk

