

CREATING A STORM BRAND AND BUSINESS REPORT

PART 2

SW252608_STORM WIGGETT

AS PART OF FULFILMENT FOR THE FALMOUTH COURSE MA_GDE750
STUDIO PRACTICE

—

THE OPPORTUNITY

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| — LIST OF ABBREVIATIONS | |
|-------------------------|--|
| CAS | Creating a Storm |
| CEO | Chief Executive Officer |
| CPG | Consumer Packaged Goods |
| FMCG | Fast Moving Consumer Packaged Goods |
| GM | Genetically Modified |
| LLC | Limited Liability Company |
| MD | Managing Director |
| NDA | Non-Disclosure Agreement |
| PMO | Project Management Officer |
| SARS | South African Revenue Service |
| SEO | Search Engine Optimization |
| SKU | Stock Keeping Unit |
| SWOT | Strengths, Weaknesses, Opportunities and Threats |
| USP | Unique Selling Proposition |
| UVP | Unique Value Propositioning |
| VAT | Value-Added Tax |

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SECTION

_01

CREATING A STORM BRAND AND BUSINESS REPORT
PART 2 - THE OPPORTUNITY

EXECUTIVE

SUMMARY

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1. EXECUTIVE SUMMARY

Creating a Storm (CAS) is a specialised brand and packaging design studio, operating as a sole proprietor, out of Cape Town, South Africa. I am Storm Wiggett, the graphic designer behind the brand. Over the past thirteen years, the company has grown organically offering world-class design and technical execution services.

As the second part of a two-part study report, this document builds upon the initial investigative research. The initial research evaluated the business's overall operational strategy for suitability in the current business environment. This report recommended changes to several key operational systems as well as an overhaul of the brand and corporate identity. These changes serve to align the business with the enthusiastic and passionate nature of the owner, which was a characteristic specifically identified as a key success driver.

In this pursuit, I executed a revised brand and logo design, along with a change to the studio name from Creating a Storm to *Ginger Storm*.

Additionally, I've developed a new brand positioning, narrative, communication strategy, tagline and revised value proposition statements. These were brought about to revise the corporate identity for the business.

Xero was successfully adopted as the accounting software, and likewise, Monday.com was successfully tested and implemented as a project management platform. The changes were tested and discussed in a feedback session with industry experts. The initial results indicate that there is a marked improvement in time management, efficiency, and ease of communication with contractors.

A detailed brief was provided to a specialised legal and contractual consultant.

All the standard contractual, IP and commercial documents have been updated in accordance with current best practices, allowing for seamless use in South Africa as well as Europe and the UK.

As I discussed in the initial research report, client acquisition and retention rely heavily on reputation and the ongoing referrals. I want to grow the studio's authority as a thought leader in order to build and solidify this reputation, and further active sales. To do this I will participate in design and speaker events, enter into the Pentawards and DIELINE awards, and routinely publish content on LinkedIn and online publications.

The CAS website will be redesigned to provide prospective clients with an easier customer journey. The customer journey will begin with exposure to the work portfolio as well as providing insightful or critical information on technical and legislative aspects of packaging design. The website will also provide downloadable brief templates, and access to CAS shared networks through affiliate links.

Overall change management is organic, and the current customer base and ongoing projects are used as test cases for changes that have been made, or are in the process of being made. Currently, all of these have been met with enthusiasm and positive feedback and are therefore deemed to be successful.

SECTION 02

CREATING A STORM BRAND AND BUSINESS REPORT
PART 2 - THE OPPORTUNITY

INTRODUCTION

2. INTRODUCTION

CAS embarked on a critical review of the entire current business structure in relation to the latest market trends, best practices, and changing international landscape. My findings are contained in two reports that should be read in conjunction with one another.

This second report aims to distil the conclusions drawn from the research portion of the study and expand on the practical implementation of the conclusions. This report, therefore, references *CAS Brand and Business Report – Part 1, The Challenge*.

>> *CAS Brand
and Business
Review
Part 1
The Challenge*

THIS SECOND REPORT
AIMS TO DISTIL THE CONCLUSIONS
DRAWN FROM
THE RESEARCH PORTION OF THE STUDY
AND EXPAND
ON THE PRACTICAL IMPLEMENTATION
OF THE CONCLUSIONS

2.1. RESEARCH

The complete research conducted as part of this study consisted of the following main elements; *the Brand, Systems, Processes and Operations, and Client Acquisitions and Retention*.

This research included a survey, interviews with clients and industry professionals, desktop research into current best practices for brand and business functions, competitor analysis, and a detailed SWOT analysis.

In each of the following sections, an abbreviated summary of the specific research outcome is provided for context.

SECTION

03

CREATING A STORM BRAND AND BUSINESS REPORT
PART 2 - THE OPPORTUNITY

DESIGN &

EXECUTION

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3 DESIGN AND EXECUTION

The design and execution sections of this report aim to expand on the findings and conclusions drawn from the corresponding research.

3.1 THE BRAND

CAS is a successful business, despite not having defined a direction or targeted approach. CAS opted instead for organically shifting with the markets and trends over time. The brand currently consists of a well-designed identity that communicates little about the brand, a mediocre website, and a great portfolio. Neither the website nor the portfolio have a defined and consistent personality or tone of voice. There is a disconnect between myself (Storm), the passionate and enthusiastic individual and the brand in its current state.

THERE IS A DISCONNECT
BETWEEN MYSELF (STORM),
THE PASSIONATE
AND ENTHUSIASTIC INDIVIDUAL
AND THE BRAND
IN ITS CURRENT STATE

3.1.1 _ BRAND NAME

Creating a Storm

The brand name is strong, but not memorable. Client research revealed that clients do not know the company name and instead refer to Storm, the designer. The name Storm is authentic, distinct and memorable, it should form the foundation of the brand naming process.

The following brand names were explored:

- By Storm
- Storm Designs
- Storm
- Just Storm
- Storm Rising
- The Perfect Storm
- Ginger Storm

3.1.2_ PROPOSED BRAND NAME

Ginger Storm

I drew on the memorable, somewhat emotional trigger and correlation that exists between redheads and the moniker “Ginger”. The name was selected as it is both memorable, evokes an emotional trigger with the audience, and captures the essence of Storm the redhead as the company owner.

“Ginger Storm is a rare and marvellous event when a formidable reputation for innovation, creativity and world-class execution is forged with blazing passion, flaming intensity and red-hot focus.”

Arguably, Ginger Storm is a distinct, authentic, memorable option that ties into the positioning of Storm the designer, Storm the redhead or Ginger, and Storm the flamingly intense, blazingly passionate, enthusiastic, red-hot focused creative force.

GINGER STORM
IS A DISTINCT,
AUTHENTIC,
MEMORABLE OPTION

3.1.3 –

CURRENT POSITIONING AND POSITIONING STATEMENT

Through discussions with both clients and industry experts, it was confirmed that CAS does not currently have a defined positioning or positioning statement. Rather, it has fortuitously arrived at a position through a mix of trial, opportunism, and error.

From its inception, CAS targeted large, profitable companies in the retail food and pharmaceutical categories. Early success in these sectors resulted in growth specific to those categories, and has resulted in an extensive portfolio and accompanying reputation.

Small-scale bespoke projects have been executed, and have benefited the CAS portfolio, but these types of projects are generally not profitable. As such CAS has not positioned itself in this niche.

Research inspired the following possible positioning directions:

- *Positioning CAS as a service that provides large agency output with small studio speed, efficiency, and focus. The positioning is unique and distinctive, playing to CAS's strength as a sole entity that produces world-class design output at competitive rates, with individualised attention.*
- *Building the positioning around myself, as the business, follows the research outcomes that clients remember Storm/me, as opposed to the business. This identity allows CAS to occupy a unique place in the market.*

Positioning Storm as the brand effortlessly translates my enthusiastic, passionate, professional, and energetic character into the brand personality, narrative and tone of voice. It also serves the ultimate goal of communicating the brand's core competencies in such a way that the brand is seen as irreplaceable.

3.1.4 –

PROPOSED BRAND POSITIONING

3.1.4.1 –

BRAND TARGET AUDIENCE

The target audience for CAS must revolve around the current and envisioned business position, and support CAS's success to date. The following have been identified as target audiences for the brand:

- **Large Supermarkets**
- **Small to Medium Consumer Packaged Goods (CPG) and Fast Moving Consumer Packaged Goods (FMCG) Companies**
- **Agencies for Collaboration**
- **Start-ups, New Brands, and Rebrands**
- **Food, Drinks, Own Brand, and Pharmaceuticals**

3.1.4.2 –

BRAND NEEDS ANALYSIS

Successful brands satisfy specific customer needs, therefore the following have been identified:

- **Creative and Unique Brand and Packaging Design**
- **Reputable Industry Specialist**
- **Trust and Reliability**
- **World-Class Quality**
- **Speed and Efficiency**

3.1.4.3 — DELIVERY

Ultimately a brand should deliver on the target audience's needs. The delivery aims of the brand should hinge on the ability to deliver. *Delivery is based on:*

- **Distinctive Brand and Packaging Design**
- **Strategic Brand Architecture**
- **Industry Knowledge and Specialisation in Packaging Design and Legislation**
- **Creative Output**
- **Technical Knowledge in Print Production and Materials**
- **World-Class Execution**
- **Selective projects, so that all clients are served directly by Storm**

3.1.4.4 — BRAND REINFORCEMENT THROUGH EVIDENCE OF DELIVERY

Building on the existing success of CAS, and building on the feedback received from clients, CAS will continue to nurture aspects of the business. *The following aspects will be incorporated into the re-design and reinvigoration of the brand:*

- **Current stellar reputation**
- **Current and proposed future portfolio**
- **Strategic Brand Architecture leadership**
- **Consistent World-Class quality**
- **Creative execution and output**

3.1.4.5 — PROPOSED BRAND PERSONALITY

- **Witty**
- **Enthusiastic**
- **Energetic**
- **Neutral (as opposed to formal or casual)**

3.1.4.6 — PROPOSED BRAND TONE OF VOICE

- **Humorous**
- **Quirky**
- **Smart**
- **Passionate**

3.1.5
—

PROPOSED POSITIONING STATEMENT

The proposed positioning statement for the rebrand is:

Ginger Storm is a leading independent creative studio. It specialises in strategic brand and package design architecture for local and global CPG and FMCG clients in the food, beverage, own brand and pharmaceutical sectors.

I, Storm, am well known for my blazing passion, flaming intensity, and red-hot focus. Ginger Storm is a creative force of nature that has given new life to brands for over fifteen years, with a formidable reputation for innovation, creativity and world-class quality.

Working exclusively on selected projects, from developing distinctive bespoke brands to rolling out multiple lines and categories, it's the perfect storm of big-agency execution converging with small-studio speed and efficiency.

3.1.6
—

CURRENT BRAND EXTERNAL COMMUNICATION

CAS current external communication is:

CAS is a single-entity packaging and graphic design studio based in Cape Town. Though small, I offer a full creative service, carrying jobs from client brief to concept, production and delivery. I am a perfectionist at heart, and my work is tailor-made to your target audience. I approach any job like the lifespan of a storm.

First a subtle shifting of air molecules: this essential market research is needed to guide my strategic thinking. Then a gathering of elemental forces: a combination of clever concepts, beautiful or memorable copy, and arresting design. And finally, the heart of the storm in all its glory: the end product.

My process isn't simply about creating a design that will compete for consumer attention, it's about creating an authentic experience. This authentic experience will guarantee brand ambassadors for life. Ultimately, my role is to help grow your business.

CAS's current external brand communication is strong in that it cleverly combines elements of a storm with the brand name and service provided. However, client research reveals that clients don't find the communication memorable, despite its strength.

Ginger Storms' outward communication will be written to speak directly to the target audience keeping the positioning, personality, and tone of voice in mind. It should be easily adapted to specific outlets including the website, LinkedIn page, press releases, and social media.

3.1.7
—PROPOSED BRAND STORY –
EXTERNAL COMMUNICATION

The proposed narrative or brand story is:

The story of Ginger Storm arose out of my rebellious spirit and a mission to help businesses. I want your businesses to grow by dazzling and captivating your customers with magnificent brand and packaging design.

As with trees, brands with a solid root foundation can weather any storm. For your brand to be successful in today's landscape, it needs to stand out from the noise. How do you stand out from the noise? You do this by being distinctive, attention-grabbing, and memorable. Too many brands are being ignored or drowning in the sea of sameness. In short, brands have become bland.

The problem is simple - big agencies churn out large volumes of work that tend to be generic or safe. They do all of this for the price of a small island. Smaller studios produce distinctive, high-quality work at affordable rates, but may struggle with larger execution or lack experience, technical print, and legislative knowledge.

But, every once in a while, the laws of nature reverse themselves and an extraordinary event occurs when all the elements and perfect conditions align. Ginger Storm is that rare creative force in strategic brand and packaging design.

Ginger Storm has become the stuff of legend by working exclusively on selected projects for over fifteen years. Through this time I have developed distinctive bespoke brands, breathed new life into brands, and rolled out multiple product lines and categories.

What do you get when you combine a formidable reputation for innovation, creativity and world-class quality with blazing passion, flaming intensity and red-hot focus? You get that beautiful moment when a perfect storm of big-agency execution is met with small-studio precision. Successful brands around the world call it Ginger Storm.

And for those of you who are fortunate enough to experience it, you won't soon forget it.

Wouldn't you want the same for your brand?

GINGER STORM
IS A RARE CREATIVE FORCE
IN STRATEGIC BRAND AND
PACKAGING DESIGN

3.1.8

CURRENT LOGO

The CAS brand has evolved over the years. Although the current logo is a beautifully crafted, classical typographical execution in conjunction with three storm etchings, it doesn't reflect or communicate the brand. The storm etchings are more akin to drawings that do not scale easily or translate into an icon, and are therefore not featured in conjunction with the logo.

Various icons and conceptual directions were workshoped to encompass the new positioning and brand name.



Fig. 1.
Wiggett, 2017a.
Creating a Storm
Logo.

Fig. 2.
Wiggett, 2017b.
Creating a Storm
Business Cards.



Fig. 3.
Wiggett, 2017c.
Creating a Storm
Business Cards.



3.1.9 _ PROPOSED LOGO

Logos are a point of identification. They are symbols that at first glance convey the essence of a brand and its capabilities. Recent industry trends are for simplistic typographical logos. Icons tend to be minimalistic and designed for digital mediums. They appear to dilute creativity, detail and craft, and ironically are counterintuitive for brands that sell design as a service.

The Ginger Storm logo design strategy was to create a toolbox of interchangeable, combination elements that seamlessly adjust to portrait or landscape executions, and digital or print mediums, thus showcasing the studio's extensive design capabilities.

The toolbox elements include various typographical iterations, a symbol, and vibrant orange colour that conveys the passion, intensity and energy of the brand. A proposed orange foil in print executions aims to mimic the firey intensity of the brand.

The combination of the icon of a girl riding a phoenix with her arms outstretched, with the varied typographical executions of the Ginger Storm copy showcases this vision.

The name Ginger Storm has both physical and symbolic connotations. The first and most obvious is that it is my name. I am a fiery redhead or "ginger", known for my blazing passion, flaming intensity, and red-hot focus.

The young girl with outstretched arms represents my playfulness, imagination and creativity. I also want to highlight my fearless free spirit, and convey the fact that I'm unafraid of taking risks and pushing boundaries. Symbolically, Ginger Storm is an uncommon but magnificent

event or force of nature, arising from a rare combination of elements. A perfect storm, something magical, perhaps even supernatural.

The phoenix is a magical firebird creature that symbolises fire and passion - the flames of true inspiration and creativity. Apart from the usual symbology of rising from the ashes with renewed youth, the phoenix also represents a person or thing of peerless beauty or excellence. Phoenixes are, regarded as uniquely remarkable, legends in their own right.

This supports the positioning of the rare occurrence or combination of big-agency expertise with small-studio precision.

The detailed logo development process and outcomes follow.

THE DETAILED LOGO DEVELOPMENT PROCESS AND OUTCOMES FOLLOW



*Fig. 4.
Wiggett, 2022k.
One of the
Proposed
Ginger Storm
Logos.*



Fig. 5.
Wiggett, 2022n.
Phoenix and
Illustration Style
Reference
Moodboard.



Fig. 6.
Wiggett, 2022k.
Logo and
Logo Toolbox
Reference
Moodboard.



Fig. 7.
Wiggett, 2022h.
Logo and Personality
Reference
Moodboard.



Fig. 8.
Wiggett, 2022g.
Final
Ginger Storm
Icon/ Illustration
Etching.



*Fig. 9.
Wiggett, 2022l.
Photographed
Ginger Storm
Icon/ Illustration
Printed
with an Orange Foil.*



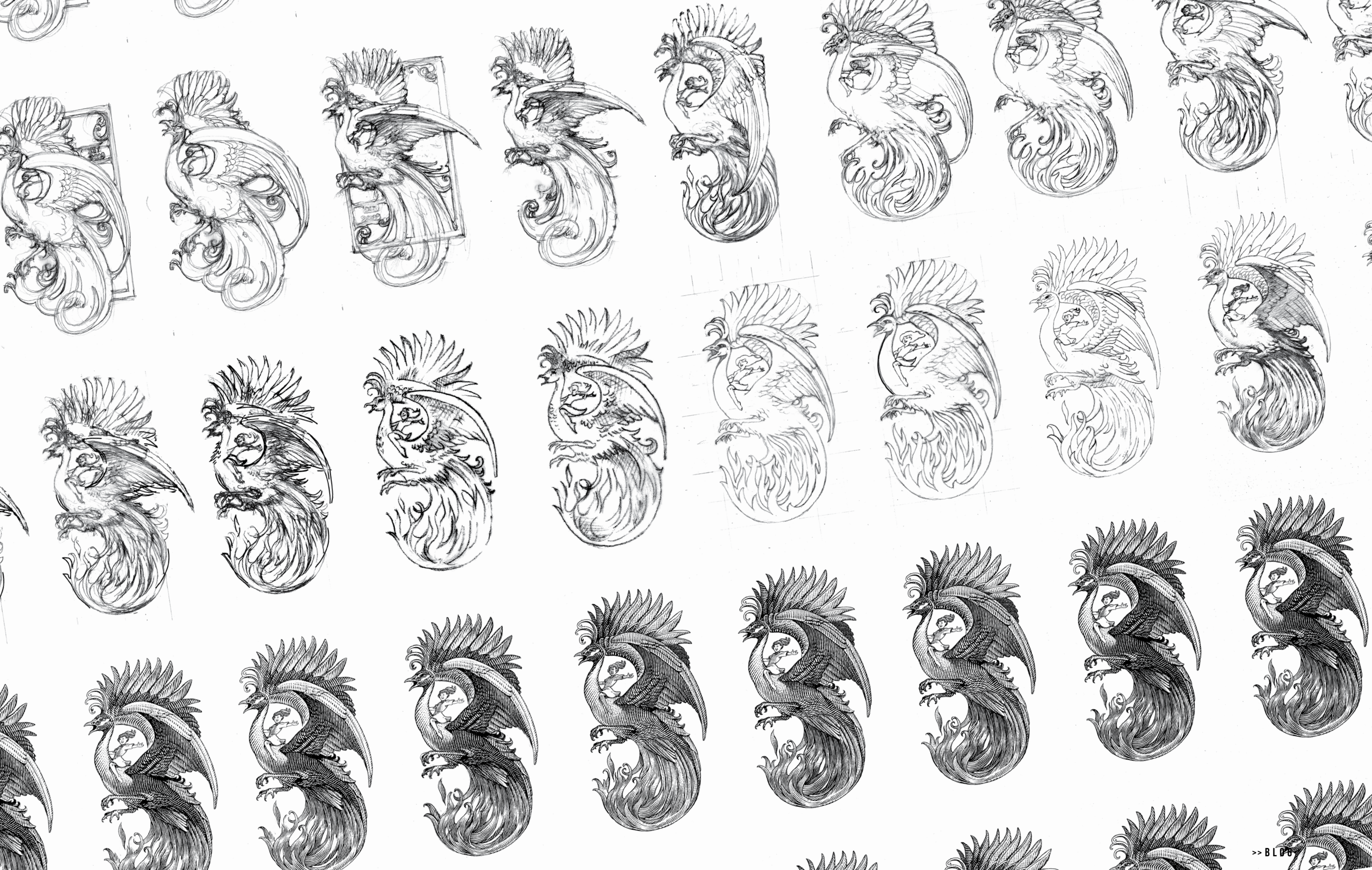




Fig. 10-12.
Wiggett, 2022h.
*Ginger Storm Icon/ Illustration Developement Including:
Conceptual Sketches, Iterations, Corrections, Final Shape Outlines
and Two Final Sketches in Different Etching Styles.*



Fig. 13.
Wiggett, 2022n.
Photographed
Ginger Storm
Icon/ Illustration
Printed
with an Orange Foil.



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Fig. 14.
Wiggett, 2022i.
Initial
Logo Development
Including
the Creation of a
Ginger Storm
Typeface
and Other
Type Executions.



Fig. 15.
Wiggett, 2022j.
Logo Iterations
Created from the
Ginger Storm
Toolbox.

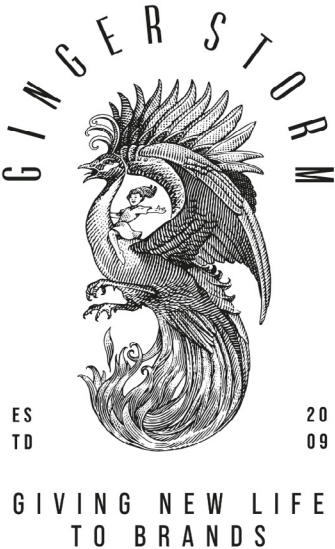


Fig. 16.
Wiggett, 2022f.
Final
Logo Iterations
Created from the
Ginger Storm
Toolbox.



*Fig. 17-18.
Wiggett, 2022m.
Photographed
Ginger Storm
Logo Option
Printed with a Scodex
Clear Varnish.*



GINGER STORM

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Fig. 19.
Wiggett, 2022o.
Photographed
Ginger Storm
Logo Option
Printed with
an Orange Foil.



Fig. 20.
Wiggett, 2022p.
Photographed
Ginger Storm
Logo Option
Printed
with an Orange Foil.

3.1.10 _ CURRENT BRAND TAGLINE

The CAS current brand tagline is **Graphic and Packaging Design.**

A brand requires a short, catchy, all-encompassing tagline in order to stand out amongst competitors and stick in a potential client's mind.

CAS's original tagline merely stated what service the company provided.

The following taglines were considered:

- *A Creative Force of Nature*
- *Bringing Brand Design Back to Life*
- *Some Legends Are True*
- *Storm Proof Your Design*
- *Design That Can Weather the Storm*
- *Giving New Life to Brands*

3.1.11 _ PROPOSED BRAND TAGLINE

Ginger Storm's proposed brand tagline is **Giving New Life to Brands.**

We live in a fast-paced society that continuously changes and grows. Without change, we stagnate, and to stagnate is to become irrelevant. The tagline 'Giving New Life To Brands', seeks to reinspire, reignite, and to create excitement. I also wanted to draw attention to Ginger Storm's focus on helping clients and brands evolve. The tagline also ties into the fire and passion symbology of a phoenix rising from the ashes with renewed youth.

3.1.12 _ CURRENT BRAND THEME SONG

Currently, CAS does not have a theme song.

3.1.13 _ PROPOSED BRAND THEME SONG

Ginger Storm's brand theme song is **Girl on Fire – Alicia Keys.**

Lyrics

*"Looks like a girl, but she's a flame
So bright, she can burn your eyes
Better look the other way
You can try, but you'll never forget her name*

*Everybody stares as she goes by
Because they can see the flame that's in her eyes
Watch her as she's lighting up the night"*

The song lyrics and title reflect the brand name and logo. It also seeks to further cement the brand identity, personality and tone of voice in a memorable manner across Ginger Storm's marketing avenues.

GINGER STORM'S
PROPOSED BRAND TAGLINE IS

"GIVING NEW LIFE TO BRANDS"

3.1.14
—

CURRENT UNIQUE VALUE PROPOSITION (UVP)

CAS's current unique value proposition is **Graphic and Packaging Design Studio**.

CAS has evolved from a broad graphic design offering to specialising in packaging design.

The majority of UVP statements for a sole entity and packaging design studios include 'brand and packaging design,' 'luxury bespoke packaging,' and 'strategic packaging design.'

Ginger Storm provides not only brand and packaging design, but also a strategic direction for packaging across multiple lines and categories for years to come. This makes Ginger Storm similar to a design studio. This strategic approach is referred to as the brand architecture and will become the distinct unique value proposition for Ginger Storm.

3.1.15
—

PROPOSED UNIQUE VALUE PROPOSITION

Ginger Storm's proposed unique value proposition is **Strategic Brand and Packaging Design Architecture**.

Ginger Storm offers strategic brand design across the full-scale business spectrum. The architecture forms the foundations that allow for executions across multiple lines and categories, individual personality, continuity, and brand longevity.

3.1.16
—

CURRENT UNIQUE SELLING PROPOSITION (USP)

CAS's current USP is strong, but not refined or defined and includes:

- Being a single entity design studio means CAS offers a full creative service, carrying a job from concept to production and delivery.
- Packaging structures for multiple categories and product lines.
- Accepting only a few selected projects, means all clients get individualised attention.
- Technical knowledge of print, production and legislation.

3.1.17
—

PROPOSED UNIQUE SELLING PROPOSITION

Ginger Storm's proposed USP includes:

- **Large agency output, with small studio precision.**
- **Reputation for world-class quality.**
- **Personality, enthusiasm, passion, and creativity.**
- **Only a few select projects are accepted so that all clients are served directly by me.**
- **A brand design partner who can think strategically and execute creatively.**

3.2 _ SYSTEMS, PROCESSES AND BUSINESS OPERATIONS

Research on the topic of business processes highlighted that CAS's current operational setup is dated, and does not embrace the latest best practices or technologies. In some instances, the operational structure stemmed from practical approaches developed to meet a specific requirement during the business's organic growth. While this worked well at the time, it now warrants a change to facilitate market changes.

3.2.1 _ OUTSOURCING

As a sole entity, CAS has limited time and capacity to execute all aspects of the business. Outsourcing is a strategic decision taken by CAS to reduce costs and increase efficiency by hiring another individual or company to perform tasks, provide services, or handle operations that were previously done within the company.

Functional outsourcing for CAS as a single entity studio is limited to the specific non-creative functions listed below. Services that can be outsourced include technical aspects that stem from the creative process. However, these elements would not alter the creative outcomes, but merely support, and improve efficiency, capacity, and turnover.

>> **Appendix A**

The primary benefits and risks of outsourcing non-core creative aspects and administrative functions are summarised in Appendix A.

The following aspects of CAS business should be outsourced:

- **Accounting**
- **Technical print setup for finished art**
- **Junior design tasks – style guide executions, rollouts, illustration, icon designs**
- **Intricate or specialized illustration**
- **Photography**
- **Styling**
- **3D rendering**
- **Videography**
- **Website design and programming**
- **Copywriting**

OUTSOURCING
IS A STRATEGIC DECISION
TAKEN BY CAS
TO REDUCE COSTS
AND INCREASE EFFICIENCY

>> **BLOG**

3.2.2 - ACCOUNTING

3.2.2.1 - OVERVIEW

CAS was founded in 2009 as a single entity business. The single entity or “sole proprietor” business structure was chosen as it best represented CAS at the time.

Though the business has grown in reputation, experience and stability, this business structure still offers the most flexibility and benefits for how CAS conducts business.

CAS standard business information includes:

- **Storm Wiggett T/A Creating a Storm**
- **Tax Registration**
- **Vat Registration**
- **Company Registration**
- **Accountant Information**

>> **Appendix B** *Standard company information can be seen in Appendix B.*

3.2.2.2 - SOLE PROPRIETOR STRUCTURE

The legal entity for the business is the natural person. This simplified structure reduces administrative burden and cost but makes the natural person, liable for the financial health of the business. This includes debts, tax obligations and legal liabilities stemming from contractual exposures [Corporate Finance Institute, 2018].

This form of business structure is common in South Africa and is widely used by small businesses run by individuals. While personal liability may sound daunting at face value, good governance coupled with sound contracts will mitigate almost all business risks. Sole proprietor businesses are cost-effective to register and maintain in South Africa, and fiduciary duties are limited to a single natural person. In the case of CAS, this means that Storm is the sole shareholder, decision-maker, and beneficiary, and is liable for the well-being of the business in her capacity.

Sole proprietor businesses can employ freelance on limited-time contracts, but cannot employ full-time staff.

Obtaining and maintaining a credit score can be challenging. Typically, it is difficult to raise debt from financial institutions as a sole proprietor, as the form of liability limits the exposure that these institutions are willing to accept, and maintaining a significant enough credit score to make leveraging the business worthwhile is both time-consuming and cumbersome. Businesses that look to grow through external financing should not operate as sole proprietors, but rather as Limited Liability Company (LLCs).

Based on CAS’s current and envisaged future operations, CAS should continue to operate as a sole proprietor. This business model is advised until such a time as it becomes logical to either employ permanent staff or grow the business beyond its current operating paradigm.

3.2.2.3 _

ACCOUNTING SOFTWARE AND OPERATIONS

Accounting responsibilities for a sole proprietor are relatively simple in South Africa.

The financial year runs from February to February, with two tax semesters, due in March and August. Value-Added Tax (VAT) is paid in six instalments every two months, and year-end financials are submitted to the South African Revenue Services (SARS) at the end of the financial year.

All financial documents, including tax calculations, can be prepared and submitted by a registered accountant, and no third-party audits are required. In the event of a requested SARS audit, the appointed accountant can facilitate and submit the required documentation on the company's behalf.

In light of the above, CAS has retained the services of a chartered accountant tasked with preparing and submitting financial documents to SARS.

To date I have managed the day-to-day cost accounting to maintain a transparent view of the business's cash flow and as a cost-saving mechanism.

CAS has utilised SAGE software between 2009 and 2021. In 2022 an investigation and subsequent trial in the use of Xero as an alternative resulted in CAS following suit and migrating operational and cost accounting to Xero.

Xero is 15% more expensive than SAGE. However, it has a more modern interface, and better workflow and bespoke machine learning models that allow the software to automate repetitive transactions, expenses, and tasks. This reduction in user time compensates for the price increase.



Fig. 21.
Xero, 2022.
Xero Logo.

3.2.3 _

PROJECT MANAGEMENT SYSTEMS

Basic project management is part of the successful execution of every CAS project, from designing a single label to executing multiple lines and variants.

By definition, project management is the application of processes, methods, skills, knowledge, and experience to achieve specific project objectives. The objectives are according to the project acceptance criteria within agreed parameters that help a business run smoothly, thus impacting the bottom line [APM, 2019].

I conducted a review of current and potential future project management tools and principles. The aim was to ascertain the potential to expand into more sophisticated markets, build on current success, and accept more complex work packages in light of the post-Covid era this review aims to define principles to ensure that work is delivered on time and within budget. It also aims to improve communication, to reduce collaboration complexity, to understand where resources are being spent, what to prioritise to prevent bottlenecks, and to make smarter, data-driven decisions.

3.2.3.1 —

CURRENT OPERATIONAL APPROACH TO PROJECT MANAGEMENT

CAS has been successful in using basic project management principles across a variety of platforms. For the most part, estimation, planning and scheduling were done in a simple calendar breakdown, and changes were made on the fly. This approach works where the discipline and body of work are well understood, and the complexity is low. However, as both complexity and amount of work increases, the need to migrate workflow to a more formal project management platform increases.

The ability to work seamlessly with freelancers or collaborators has also become a need. To this end, I decided to trial, and subsequently migrate operations to a cloud-based digital project management platform.

3.2.3.2 —

PROJECT MANAGEMENT PRODUCT SELECTION

Based on the research in the Brand and Business Report – Part 1, Appendix D, I conducted an investigation and comparison into the feasibility of Trello, Asana and Monday.com.

Trello is the most visually driven, intuitive, and easy-to-use program (Trello, 2022), but it does not provide the structure and multiple views CAS requires. In essence, it is too simplistic for CAS's needs.

Fig. 22.
Trello, 2022.
Trello Logo.



Fig. 23.
Asana, 2022.
Asana Logo.



Fig. 24.
Monday, 2022.
Monday.com
Logo.



3.2.3.3 —

PROJECT MANAGEMENT PRODUCT TESTING AND IMPLEMENTATION

A month-long trial of Monday.com revealed that the software is invaluable. Coordination with freelancers can be done simply and efficiently, and project flow can be managed at a glance. CAS has also been able to track time and adjust project resource allocation accordingly. The desktop application has integrated the software into CAS's daily planning and management. CAS has noticed an improvement in time efficiency, project structuring, freelance management, and communication.

Asana is the most complex platform, and is better suited for teams (Asana, 2022). Since CAS is a single entity that only requires the management of freelancers on occasion, Asana is ill-suited to CAS's needs.

3.2.3.4 _ SCHEDULING SOFTWARE

To date, CAS has used i-Calendar for all its scheduling needs. Based on the research in the Brand and Business Report – Part 1, Appendix D, Calendly was investigated as an alternative.

3.2.3.5 _ SCHEDULING PRODUCT SELECTION

Calendly is more suited to professionals who bill and schedule multiple hourly appointments daily. CAS bills on a value-based system which makes this software redundant.

I-Calendar prevailed as the simplest, cheapest means of scheduling. Clients proved unwilling to trial new software and take on the scheduling effort. iCalendar is also already integrated with most clients' operational functioning as well as online conferencing.

3.2.3.6 _ VIDEO CONFERENCING

Post-Covid, video conferencing systems have become an asset to organisations everywhere. These systems enable collaboration amongst remote teams, and maintain strong relationships with global business partners.

Microsoft Teams and Zoom are two of the video conferencing platforms CAS makes use of.

CAS only uses Teams when clients schedule meetings on the platform because it is a paid service.

Fig. 25.
Zoom, 2022.
Zoom Logo.



Zoom is an easy-to-operate platform that individuals and businesses are familiar with. Although the free version has a 40-minute cut-off for time, this is favourable as it allows CAS to keep meetings short, thus managing time efficiently.

VIDEO CONFERENCING MAINTAINS RELATIONSHIPS WITH GLOBAL BUSINESS PARTNERS

3.2.4 _ PRE-SALES AND CLIENT ONBOARDING

Pre-Sales and client onboarding are specifically aimed at streamlining the filter process. This process involves prospective clients evaluating and deciding whether or not a service provider is the right choice for them. If the service provider is the right choice, they need to know how to engage with the service provider in a meaningful manner from the outset. In both cases the process should be streamlined by providing key information on the website, empowering prospective and new clients alike.

3.2.4.1

CLIENT ONBOARDING QUESTIONNAIRE

From the interviews with three experts an automated client discovery questionnaire or smart inquiry form was recommended. These tools can be used to vet and determine whether CAS should cost a project or take on a potential client. If I implement a smart inquiry to the CAS website, this will allow me to focus time and effort on clients with a solid potential to sign up for work that is both profitable and interesting.

The questionnaire needs to be concise to get all the required information. However, it also needs to deter time-wasters and people who are simply fishing.

The following questions form part of CAS Customer Enquiry Form.

What is the name of your company/brand?

Is your company a start-up or is it well established?

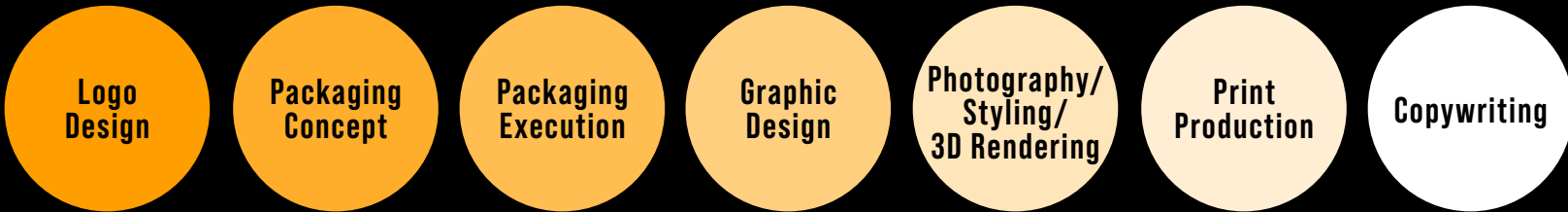
How many years has it been in business?

What is the budget for your project?



What is the project deadline?

Which of the following do you require?



How many line items/SKUs do you require?



Please write a brief project description.

Fig. 26.
Wiggett, 2022a.
CAS Customer Enquiry Form Questionnaire

3.2.4.2 _

AUTOMATE CLIENT EMAILS

Owing to a lack of onboarding capacity, CAS currently ignores many client requests that are not the right fit for the business. This runs the danger of causing reputational damage or a loss of future business. CAS needs to structure the onboarding phase to efficiently manage time. Ways to implement this are directing potential clients to the website smart inquiry, directly emailing clients the discovery questionnaire, or responding to clients CAS has vetted and would like to pursue.

CAS can save time by having three email drafts for client onboarding.

- **A polite rejection because the client is not the right fit for CAS.**
- **A polite rejection with a referral to another potential designer who may be able to assist them.**
- **A friendly, enthusiastic email requesting the potential client fill out the discovery questionnaire so CAS can better assist them.**
- **A friendly, enthusiastic email requesting a discovery call with the client to further discuss their project.**

>> Appendix C

See emails in Appendix C.

**CAS CAN SAVE TIME
BY HAVING
THREE EMAIL DRAFTS
FOR CLIENT ONBOARDING**

3.2.5 _ COST AND TIME ESTIMATION FOR STAKEHOLDER MANAGEMENT

Historically CAS has developed good working systems that have contributed to the successful execution of hundreds of projects. These system-associated processes allow CAS to communicate “off-the-shelf” information to clients, or use it as internal references.

Part of the feedback from interviews, with both experts in the field and existing clients, included improvement in structuring pricing and timeline breakdowns. This feedback has resulted in cost and timeline breakdowns along with improved client communication.

These factors have been distilled into the following:

- **Rate Card**
- **Timeline Template**
- **Client Onboarding Questionnaire**
- **Automate Client Emails**

3.2.5.1 _ *RATE CARD*

A rate card is a document featuring a business's rates for services. The card helps customers understand the service, offerings, and price point.

CAS charges in terms of value, scope, and size of projects. *CAS uses a rate card as an internal guideline for project estimations to maximize time efficiency.* A CAS-specific rate card allows for cost estimate generation in under five minutes. Cost estimations can be discussed with clients, as well as, competitive rate comparisons.

The rate card also includes multiple currency listings for global costings.

Desktop research revealed that profitable multi-currency rates, that are still attractive to clients, are similar to hourly billings and 15% higher for conceptual work and execution. CAS execution rates are high by SA standards and will increase by 10% in multi-currency estimations to account for international transfer fees. The cost strategy is currently being tested amongst CAS German and UK clients with favourable results.

CAS USES A RATE CARD AS AN
INTERNAL GUIDELINE
FOR PROJECT ESTIMATIONS
TO MAXIMIZE TIME EFFICIENCY

| CAS RATE CARD | | | | | | |
|---------------|---|---|-------------------|--------|---------|--------|
| CATEGORY | ITEM | DESIGN PHASE | RAND | EURO | DOLLAR | POUND |
| RATE | | | | | | |
| | Hourly Rate | | R950 | €60 | \$60 | £51 |
| | Day Rate | | R6500 | €430 | \$430 | £366 |
| LOGOS | | | | | | |
| | Simple Typographical Logo | | R15000 | €1000 | \$1000 | £852 |
| | Moderately Complex Logo with Icon | | R20000 | €1446 | \$1446 | £51 |
| | Complex Logo with Illustration | | R25000+ | €1925+ | \$1925+ | £1641+ |
| CONCEPTS | | Conceptual work is charged per product category | | | | |
| | Single Product | | R30000 | €1850 | \$1850 | £1577 |
| | Single Product with Flavour Variations | | R35000 | €2130 | \$2130 | £1816 |
| | Multiple Categories and Flavours | | R20000 p/category | €1250 | \$1250 | £1065 |
| | Simple Additions to Established Concepts | | R12000 p/category | €800 | \$800 | £682 |
| PACKAGING | | | | | | |
| | Simple Labels | Artwork Build | R2250 | €140 | \$140 | £119 |
| | | Design | R1550 | €100 | \$100 | £85 |
| | | Print Setup | R1250 | €80 | \$80 | £65 |
| | Complex Labels/ Flexible Labels/ Simple Sleeves | Artwork Build | R3550 | €220 | \$220 | £188 |
| | | Design | R3550 | €220 | \$220 | £188 |
| | | Print Setup | R3250 | €200 | \$200 | £170 |

| | | | | | | |
|----------|---|---------------|---------|-------|--------|-------|
| | Complex Sleeves/ Boxes/ Tubes/ Doy Bags | Artwork Build | R4550 | €280 | €280 | £239 |
| | | Design | R4550 | €280 | €280 | £239 |
| | | Print Setup | R4250 | €260 | €260 | £221 |
| | Flexible Packaging/ TetraPack | Artwork Build | R4850 | €330 | €330 | £281 |
| | | Design | R4550 | €280 | €280 | £239 |
| | | Print Setup | R4250 | €260 | €260 | £221 |
| BRANDING | | | | | | |
| | Simple Full Stationary Concept | | R6500 | €500 | \$500 | £426 |
| | Complex Full Stationary Concept | | R20000 | €1446 | \$1446 | £1233 |
| | Business Cards | Artwork Build | R850 | €55 | \$55 | £49 |
| | | Design | R550 | €40 | \$40 | £34 |
| | | Print Setup | R350 | €35 | \$35 | £30 |
| | Letterheads in Word | Artwork Build | R1250 | €75 | \$75 | £64 |
| | | Programming | R250 | €35 | \$35 | £30 |
| | Letterheads for Print | Design | R1250 | €75 | \$75 | £64 |
| | | Print Setup | R350 | €35 | \$35 | £30 |
| | Email Signature JPG | Artwork Build | R1050 | €63 | \$63 | £54 |
| | [Fee not applicable for a single stationary item] | Design | R550 | €40 | \$40 | £34 |
| | | Programming | R250 | €35 | \$35 | £30 |
| | Email Signature HTML | Artwork Build | R1050 | €63 | \$63 | £54 |
| | | Design | R550.00 | €40 | \$40 | £34 |
| | | Programming | R250 | €35 | \$35 | £30 |

| | | | | | | |
|--|---|-------------|---------|-------|--------|-------|
| | Compliment Slip | Design | R1250 | €75 | \$75 | £64 |
| | | Print Setup | R350 | €35 | \$35 | £30 |
| | Corporate Folder | Design | R1850 | €120 | \$120 | £105 |
| | | Print Setup | R550 | €40 | \$40 | £34 |
| REVERTS <i>[Billed at an hourly rate]</i> | | | | | | |
| | 2 Reverts for Artwork Build and Design Phases | | | | | |
| | 1 Reverts for Print Setup | | | | | |
| PRODUCTION <i>[Billed at an hourly rate/ 8% of a larger project fee]</i> | | | | | | |
| COPYWRITING <i>[Outsourced]</i> | | | | | | |
| | Conceptual writing and proofing | | R750 | €49 | \$49 | £42 |
| 3D RENDERING <i>[Outsourced]</i> | | | | | | |
| | Simple Rendering | | R1550 | €120 | \$120 | £103 |
| | Complex Rendering | | R92550+ | €155+ | \$155+ | £132+ |
| MOCKUPS <i>[In-house and outsourced]</i> | | | | | | |
| POSTAGE <i>[In-house and outsourced]</i> | | | | | | |
| | Local, National and International | | R85+ | €60 | \$60 | £51 |

Fig. 27. Wiggett, 2022c. CAS Rate Card.

3.2.5.2

QUOTE AND PROJECT
COST TEMPLATE

A smart inquiry form will provide CAS with enough information to efficiently vet and pursue clients, and reduce the quotation phase to under 5 minutes.

Establishing rough project budgets for quick cost estimation in onboarding conversations with new clients will make efficient use of CAS time and resources.

Typical requests for cost estimations include:

- How much does a logo design cost?
- How much does it cost for a single product design?
- How much does it cost to design a new product with three variants?
- How much does packaging execution cost?
- How much does it cost for a brand and stationery design?

| CAS PROJECT BUDGET ESTIMATION CARD | | | | | |
|------------------------------------|---|---------|--------|---------|--------|
| CATEGORY | ITEM | RAND | EURO | DOLLAR | POUNDS |
| LOGOS | | | | | |
| | Simple | R15000 | €1000 | \$1000 | £852 |
| | Complex | R25000+ | €1925+ | \$1925+ | £1641+ |
| PACKAGING | | | | | |
| | Single Package | R49000 | €3000 | \$3000 | £2557 |
| | Single Package with Logo | R65000 | €4000 | €4000 | £3409 |
| | Packaging Range with 3 Variants | R69000 | €4200 | €4200 | £3580 |
| | Packaging Range with 3 Variants and a Logo | R89000 | €5400 | €5400 | £4602 |
| | Extensive Packaging <ul style="list-style-type: none">• 3 Categories• 3 Flavour Variations within each Category• Logo | R185000 | €11200 | \$11200 | £9546 |
| | Single Line Addition to Existing Concept | R9000 | €545 | €545 | £465 |
| | Line Addition to Existing Concept with Artwork Build | R13500 | €820 | \$820 | £698 |
| BRANDING | | | | | |
| | Logo and Stationary | R15000 | €1850 | \$1850 | £1577 |
| | Logo and Stationary for 5 Names | R20000 | €2560 | \$2560 | £2182 |

Fig. 28.
Wiggett, 2022b.
CAS Project Budget Estimations Card.

3.2.5.2

TIMELINE TEMPLATE ESTIMATIONS

Creating timeline estimations can further manage CAS's time and resources efficiently at client onboarding. This is because the need for timely quotations and meetings (if the timeframes do not meet CAS or the client's schedule) will be reduced.

Timeline estimations will also help CAS efficiently allocate time and resources. Findings from competitor research showed that CAS needs to spend less time on logo design and conceptual work in accordance with what those phases are billed at.

Typical requests for timings include:

- How long does it take to design a logo?
- How long does it take to design a single product?
- How long does it take to design a range of packaging?
- How long does it take to design an extensive range of packaging?

| TIMELINE TEMPLATE ESTIMATION CARD | | | | |
|-----------------------------------|------|---|--------------------------|--------------------------|
| CATEGORY | DAYS | ITEM | TIME ESTIMATION - CLIENT | TIME ESTIMATION - ACTUAL |
| LOGOS | | Logo Design | 2-3 weeks | 1 week |
| | 1 | Researching and Sketching | | |
| | 4.5 | Design, Concept and Execution | | |
| PACKAGING | | Single Product with a Logo | 1 month | 2 weeks |
| | 4 | Logo Design | | |
| | 5 | Research and Packaging Concept | | |
| | 1 | Artwork Build, Design and Print Setup | | |
| | | Single Product without a Logo | 3 weeks | 1.5 weeks |
| | | Product Range with a Logo | 1.5-2 months | 2.5-3 weeks |
| | 5 | Logo Design | | |
| | 5 | Packaging Concept | | |
| | 3 | Artwork Build, Design and Print Setup | | |
| | | Product Range without Logo | 1-1.5 months | 2 weeks |
| BRANDING | | Extensive Product Range | 2-3 months | 1-2 months |
| | 5 | Logo Design | | |
| | 5 | Packaging Concept | | |
| | 12 | Artwork Build, Design and Print Setup | | |
| | | Logo and Stationary Design | 3 weeks | 1.5 weeks |
| | 5 | Logo Design | | |
| | 2 | Stationary Concepts, Executions and Reverts | | |

CAS estimations must factor in delays and scope creep. No work begins unless a full, comprehensive brief has been sent through to CAS. Project delays are usually due to slow client reverts, incorrect dye lines, and brief information.

Fig. 29. Wiggett, 2022d. CAS Timeline Template Estimation Card.

TO LIMIT LIABILITY,
A SOLE PROPRIETOR
RELIES ON ROBUST CONTRACTS,
CONTAINING DETAILED
TERMS AND CONDITIONS OF TRADE

3.2.6 _ CONTRACTUAL AND LEGAL

As discussed in section 3.2.2.2 Storm Wiggett is trading in her capacity as a sole proprietor. This form of business structure minimises administration, and lowers tax obligations and operational costs but makes the individual trader liable for the business's liabilities according to Manilall (2022).

To limit this liability, a sole proprietor relies on robust contracts, containing detailed terms and conditions of trade.

A review of the current contracts revealed several shortcomings. Therefore I sought specialised legal advice to draft new standard contract forms for CAS.

3.2.6.1 _ SPECIALISED LEGAL ADVICE

Peer recommendation resulted in CAS acquiring legal counsel from Visagie Vos Inc.

3.2.6.2 _ REDRAFTING CONTRACTS AND AGREEMENTS

As part of this study, I approached a specialised legal firm, Visagie Vos Inc, to update and modernise the following set of standard documentation:

- Non-Disclosure Agreement (NDA)
- Standard Service Agreement
- Supplier and Affiliate Commission Contract
- Consultancy Contracts
- Freelancer Contracts
- Supplier Contracts
- Terms and Conditions for Invoices, Quotes, and Conceptual Presentations
- Copyright clauses for Conceptual Presentations and Portfolio Items

3.2.6.3 *LEGAL TEAM BRIEF*

The brief to the legal firm identified various aspects as part of the requirements for the updated documentation.

- **Transparency and ease of use:**
 - Documents should be concise so as not to intimidate.
 - Documents should be concise and clear to show transparency.
 - Clauses should be worded and structured on the premise that the business model will require contracts to be signed before any work commences. Clauses also need to outline the rights and responsibilities of all parties involved according to Dudson, Poulter and Mayner (2021).
- **UK and European clients:**
 - The wording and risk clauses in the contracts should reflect legal sophistication. This needs to be considered because the increase of work internationally comes with a greater risk of non-payment and little legal recourse to enforce payment.

- **Clear and concise payment terms to mitigate risk:**
 - Payment is due 30 days from a statement to avoid cash flow constraints and ensure timely VAT payments.
 - A 50% upfront deposit is required before work commences to offset the potential risk.
 - Late payments are subject to interest levied at prime plus 2%.
 - Clients are liable for work briefed outside of the quoted project scope.
 - Should a client reject conceptual work, they are still liable for 50% of the cost, the work remains CAS property, and the client may not use the work until payment is made in full.
 - If clients terminate their relationship with CAS, they are liable for all work completed to date.
- **Intellectual property protection:**

Protection is needed against clients seeking to terminate CAS engagement prematurely, after the conceptual phase. Specifically, the contracts should make clients liable for the additional increased cost of conceptual design work should they aim to:

 - Opt to use only concept art, and execute in-house.
 - Opt to use only concept art, and execute with other third parties.
 - Opt to use concept art and expand ranges or lines utilising a third party.
- **Optional buy-out clauses must exist to allow clients to terminate a contract with CAS at the end of the conceptual development. Usage rights can be purchased at a negotiated price.**

DOCUMENTS SHOULD BE CONCISE
SO AS NOT TO INTIMIDATE
AND CLEAR
TO SHOW TRANSPARENCY

- **Contracts must allow and specify the following contractual gates and client responsibilities. This is to limit and protect against excessive design iterations and associated costs.**
 - Creative work signoff.
 - Traditionally, designers placed client prints for a percentage of the print fee and were liable for any errors that occurred on press. A shift in industry trends has resulted in clients placing their printing, and designers charging hourly print production fees. Designers do this to pass work on to the press, which lessens their exposure to financial risk when things go wrong. This shift in expectation needs to be clearly stated in separate clauses as some clients may still expect the former.
 - Clients need to sign off each stage of the design process so reverts can be accurately calculated, documented, and billed for.
 - CAS is not responsible for barcode placement, as errors result in retail fines and costly reprints. These fines are too big a risk for a single entity.

OPEN ARTWORK FILES
REMAIN THE PROPERTY
OF THE DESIGNER
UNLESS
A BUY-OUT RATE IS NEGOTIATED

- **Insurance**
 - The risk of indemnity insurance in design is a topic of contention with polarising opinions. The risk of liquidation damages can be reduced to near negligible through diligent contract processes. Typically the discussion centres around the following insurance policies:
 - *Professional Indemnity Insurance.*
 - *Public liability insurance.*
 - *Employer's liability insurance.*CAS has experienced no legal recourse from clients since inception and believes that the costs are not warranted, and risk can be mitigated through legal contacts, terms and conditions.
- **Confidentiality**
 - Confidentiality needs to be outlined and agreed to by the designer and client in initial contracts. There needs to be specific mention that CAS has the right to showcase work at any stage of development, envisioned or re-imagined, as opposed to being limited to the final executed product in their portfolio.
- **Copyright**
 - Copyright law is difficult and expensive to enforce and doesn't favour the designer.
 - Emails, quotes, and invoices need terms and conditions stating work is copyright to CAS until the quote is settled in full. This stipulation offsets the risk of clients stealing conceptual work and executing it elsewhere to save on costs.
 - Open artwork files remain the property of the designer unless a buy-out rate is negotiated. This offsets the risk of clients taking the master file and executing range extensions elsewhere.

FREELANCERS CANNOT DISPLAY CAS WORK IN THEIR PORTFOLIO WITHOUT EXPLICIT CONSENT AND APPROVED WORDING

- **Commission Work**

- A contractual option to enter into a commission relationship through affiliate links or referrals based on a % of turnover between a client, supplier or CAS must be available. The contractual details should be subject to specific confidentiality and include all stakeholders involved.

- **Freelancers and Collaborators**

Engagement contracts with freelancers or collaborators should be clear on payment and ownership of work, and should specifically include the following:

- A non-competitive clause that prevents freelancers or collaborators from engaging directly with, or soliciting work from CAS clients.
- Freelancers cannot display CAS work in their portfolio without explicit consent and approved wording on their part in the project.
- Freelancers are responsible for all their tax payments. This requires less financial and administrative work for CAS.

>> **Appendix D**

Visagie Vos Inc. provided all legal documentation attached in Appendix D.

The implementation has resulted in security for CAS, including a better adherence to payment terms by clients. This results in increased cash flow and a clearer understanding of copyright. These clarifications have reduced infringement, increased business professionalism through sophisticated contracts, and improved clarity between clients and contractors. The overall result has been more efficient working relationships.

IMPLEMENTATION HAS RESULTED IN SECURITY FOR CAS, INCLUDING A BETTER ADHERENCE TO PAYMENT TERMS BY CLIENTS

3.3 _ CLIENT ACQUISITIONS

Feedback from existing clients highlighted that CAS's current sales pipeline relies heavily on referrals, word-of-mouth, or continuation work generated from previous projects. This approach to sales requires a careful nurturing of CAS's reputation to enable easy referrals. The suggestion is to couple this with an updated and relevant portfolio to serve as distributable marketing.

The following sections detail areas that have been identified as mechanisms to further build and develop the existing excellent reputation and portfolio.

3.3.1 _ THOUGHT LEADERSHIP STRATEGY

Thought leaders are informed opinion leaders or the go-to people in their field of expertise. They become the trusted sources who inspire people with innovative ideas and show others how to replicate their success. Over time, they create a dedicated group of followers to scale their ideas into sustainable change according to Denise Brosseau (2021).

Thought leadership is important for CAS because it unlocks and showcases a cutting-edge level of professional accomplishment and achievement. These accomplishments increase the strategic ability to attract clients to CAS services. Furthermore, it encourages followers to migrate to CAS online content. Thought Leadership exposes CAS ideas, which in turn leads to invitations to participate in industry committees, and events. There are also opportunities to receive awards. Being a thought leader will give CAS a global profile and create opportunities to inspire, impact, and affect change on a large scale.

THOUGHT LEADERS ARE THE GO-TO PEOPLE IN THEIR FIELD OF EXPERTISE

The distribution of thought leadership content is one of the critical components of an effective initiative that CAS will undertake. There is a multitude of ways to distribute thought leadership content including:

- Speaker events, webinars
- Design competitions
- Articles and features in publications
- Blogs, LinkedIn, social media, and articles
- Website and portfolio

3.3.1.1 _ SPEAKER EVENTS AND WEBINARS

One of the most potentially effective distribution strategies for thought leadership content is public speaking. The ability to present well and connect meaningfully to prospective clients, students, and industry peers shouldn't be underestimated according to Prince (2015). These platforms should be explored in a cost-effective way as CAS lacks the time and resources to develop and manage other distribution systems.

Insights and understanding can be shared over a plethora of events including breakfast meetings, workshops, conferences, webinars, and student lectures. These sessions will establish myself and CAS as an authority, and personal connectivity will lead to networking opportunities. Networking is a key way to generate new business opportunities and could develop into paid-for-speaker events which will generate additional revenue for CAS.

3.3.1.2

-

PARTICIPATION IN DESIGN COMPETITIONS

Design competitions promote innovation, creative excellence, and possibility. Winning such competitions brings forth prestige, confidence, recognition and exposure through press releases, and digital and media publications. Awards celebrations are a source of connection to industry peers and competition exposure can attract potential clients, and connect CAS with an overseas client base.

However, the downside is that submissions are costly and time-consuming. With this in mind, only the most credible and established competitions are viable options. The following awards have been identified as the best options to enter, based on high visibility and associated prestige.

>> **Appendix E**

A detailed comparison can be found in Appendix E.

- **Pentawards**

The Pentawards website describes the awards as the leading, inspirational global platform and community for packaging design (Pentawards, 2022). Winners showcase some of the world's most innovative and inspiring work. Winners are posted on the Pentawards site with links to their site and are featured in the press throughout the world.

Pentawards is the most prestigious of the awards competitions and has the most potential to grow the CAS reputation and attract specific high-end brands and clients.

Fig. 30.
Pentawards,
2022.
Pentawards
Logo.



pentawards

- **DIELINE awards**

The DIELINE website describes the awards as a celebration of influential design, innovation, big ideas, and excellence in consumer product packaging (The DIELINE, 2022). The awards offer an extensive range of competition categories and unrivalled exposure opportunities to a global audience. The significance of this is exposure to potential clients through the leading packaging design website, DIELINE.com.

The fact that The DIELINE offers so many categories means that there is a realistic potential to win.

Fig. 31.
The DIELINE
Awards, 2022.
The DIELINE
Logo.



WINNING COMPETITIONS BRINGS FORTH
PRESTIGE, CONFIDENCE,
RECOGNITION AND EXPOSURE

3.3.1.3

-

FEATURES IN DESIGN PUBLICATIONS

CAS aims to gain recognition by having portfolio work featured on big design sites. Furthermore, I want to broaden the scope by submitting articles and insight pieces for publication. This will grow CAS's reputation, establish connections with industry peers and potential clients, and build existing relationships. Publications add to credibility and validation, and the exposure from free press is a huge advantage.

Websites, blogs and publications CAS will target are:

- **The DIELINE**

The leading global platform is used by a broad spectrum of industry professionals and submitted CAS work will gain the most exposure to a broader spectrum of global clients according to The DIELINE website [The DIELINE, 2022].

- **Packaging of the World**

Packaging of the World is a prominent packaging design website and I have in the past found that in contrast to The DIELINE, will more easily publish submitted CAS work for viewing by global industry peers.



- **Behance**

CAS could grow its international client base by publishing work on Behance, the world's largest creative network for showcasing and discovering creative work and talent [Behance, 2022].

*Fig. 32.
Packaging
of the
World, 2022.
Packaging
of the World
Logo.*

*Fig. 33.
Behance, 2022.
Behance Logo.*

Bēhance

- **It's Nice That**

An ambitious goal is for CAS work to feature on It's Nice That platforms. It's Nice That website says the platforms promote inspiration by championing the most exciting creative work through their website, social channels, event programs, and monthly talks series Nicer Tuesdays [It's Nice That, 2022]. It's Nice That reaches a global audience of over two million people.

*Fig. 34.
It's Nice That,
2022. It's Nice
That Logo.*

It's Nice That

- **Packaging Review**

CAS aims to submit articles and a monthly column relevant to the industry for publication in Packaging Review. The focus will be on aligning CAS with this reputable South African design industry publication. By being featured in Packaging Review the hope is to grow an audience of clients and industry peers in the South African market.

- **LinkedIn**

Publishing valuable content on the world's largest professional internet network, LinkedIn, will build the CAS brand, and develop CAS as an authority in the industry. Furthermore, by connecting and strengthening professional relationships, improving brand visibility, and increasing engagement with potential clients and industry peers, this will serve to increase brand exposure.

3.3.1.4 *BLOG ARTICLES*

With billions of people worldwide connected to the Internet, self-published online material will establish CAS as a thought leader. The idea is to build on CAS expertise and credibility and drive traffic to the CAS website.

3.3.1.5 *WEBSITE AND PORTFOLIO*

The CAS website and portfolio are a visual representation of the business, and provide evidence, verification, and reinforcement of skills, experience, and service offering. These are critical elements of the business and serve as marketing and reference tools.

CAS currently invests heavily in the business portfolio, through professional shoots, styling, 3D rendering and creative copywriting. The result of this investment is a portfolio that's visually competitive with global leaders.

Based on client research, CAS will revamp the website to feature the portfolio as the focal point. The website will also include new portfolio additions such as videos and the new brand identity. CAS will compare the outcomes with sites highlighted for their excellence in the competitor research, which will make the site on par with global leaders.

3.3.2 *CLIENT VALUE ADDITIONS*

According to Experian UK (2016), value-added is the economic enhancement a company adds to its services before offering them to clients.

Expert interviews proposed CAS should be customer-centric and adopt a value-added strategy for clients that is in line with global markets that value customer experiences. With that in mind, CAS conducted in-depth client research and a survey to better understand my clientele. I also conducted expert interviews to ascertain the direction for CAS's value-added strategy.

The strategic aim is to build on existing client relationships, attract new clients, and increase referrals. Furthermore, there is the need to create positive differentiation from competitors (Hayes, 2019) and grow CAS value, reputation and authority as a Thought Leader in packaging design. This will be achieved by establishing CAS as the only possible solution to a client's needs.

The CAS value-added strategy will address the following:

- **Providing proactive, valued information and advice.**
- **Providing project information, industry, packaging terminology and example templates.**
- **Sharing networks and referrals.**

THE IDEA
IS TO BUILD ON CAS EXPERTISE
AND CREDIBILITY
AND DRIVE TRAFFIC TO THE WEBSITE

3.3.2.1

-

PROACTIVE, VALUED INFORMATION AND ADVICE

Packaging Design is a niche, profitable service with less competition than broad-based graphic design. The reason for this is due to the technical and legislative requirements of the designation. There are a plethora of information, technical, and legislative requirements that can be intimidating, overwhelming and costly for clients should mistakes occur.

CAS seeks to establish itself as an authority in packaging design by educating and helping clients navigate all aspects of the process effortlessly, through the CAS website and blog.

3.3.2.2

-

PRODUCT AND PACKAGING LABELLING REGULATIONS AND LEGISLATION

The role of global product packaging and labelling has become significant. Packaging and labelling is used as an efficient marketing tool to attract consumers and serves as a functional shipping container for goods according to the website Packaging Law [SME, 2016]. Apart from the aesthetics, the packaging and labelling must meet certain legal requirements, to facilitate value comparisons and prevent deception. This is achieved by regulating how businesses market their products and services.

The legislation and regulations differ depending on the country and need to be considered by both the client and designer. Although CAS's expertise resides in SA legislation and regulations, CAS has experience in American and European markets. To mitigate the risk, CAS recommends a legal representative for the client checks all foreign legislation to ensure compliance.

To provide CAS clients with all necessary information and position CAS as the implementation solution, CAS will address the following on their website.

- **What are Product and Packaging Labelling Regulations and Legislation, and why is it important?**
- **Link to S.A. Product and Packaging Labelling Regulations**
- **How can CAS affiliates assist the client with their responsibilities toward checks and compliance?**
- **How can CAS assist the clients with the designers' responsibilities towards checks and compliance?**
- **The consequences of non-compliance.**

>> **Appendix F**

For more detail on the discussion points, see Appendix F.

CAS will limit the detail on regulations because they are subject to frequent changes. Keeping up to date with these changes is not an efficient use of CAS time. Furthermore, should compliance mistakes occur, this could open CAS up to litigation.

3.3.2.3

-

PACKAGING TERMINOLOGY AND EXPLANATIONS

Design, packaging and print terminology can be both confusing and frustrating for clients. The CAS website will contain a glossary of terminology as a value addition to help clients navigate the design, packaging, and printing process.

3.3.2.4
—

BRIEF TEMPLATES
AND EXAMPLES

Start-ups and even established clients are often unaware of how the packaging design process works, and what is required of them. CAS would like to provide detailed information on the packaging design process from client brief and inception through to print. This will happen together with downloadable brief templates on the website that outline all the mandatory and regulative information required.

Complete and comprehensive client briefs will streamline CAS’s scheduling by limiting reverts due to incorrect information and delays due to missing information. The individualised categories will include:

- **Food and Beverage Packaging**
- **Wine and Spirit Packaging**
- **Pharmaceutical Packaging**
- **Cosmetic Packaging**
- **Corporate Stationery**

BRIEF FROM CLIENT
Includes All Product Information

LOGO DESIGN

CONCEPTUAL DESIGN
Strategic Brand Architecture Design

ARTWORK BUILD
Single Initial Set-up of Product Range

DESIGN SET-UP
Individual Product Set-up and Rollout

PRINT SET-UP

PRINT PRODUCTION

CLOSEOUT
Product and Project Completion



- Product Description and Desired Outcomes
- Brand Positioning, Marketing Strategy and Research
- Dyeline/ Works-map
- Product Regulatory Copy, Hierarchy and Barcodes

- Rendered Logo Design Options

- Brand Categories, Sub-Categories, Flavours and Coding Structural Configuration
- 3D Rendered Conceptual Design Options and Copywriting

- Dyeline Draw Downs
- Regulatory Copy Placement
- Graphics, Illustration and Image Placement, and Formatting
- Colour Allocation, Copy Proofing, Print and Mockup Checks

- Dyeline Draw Downs
- Regulatory Copy Placement
- Graphics, Illustration and Image Placement, and Formatting
- Colour Allocation, Copy Proofing, Print and Mockup Checks

- Technical Print Setup For Specific Print Process
 - CMYK/ SPOT Colours
 - Digital/ Litho/ Flexible Printing etc.

- Printer Production Meetings
- Digital Proof Sign Off by Designer and Client
- Hard Copy Proof Sign Off by Designer and Client
- On Press Print Pass

- Artwork Archiving

*Fig. 35. Wiggett, 2022e.
Design Process Infographic
from Inception to Completion.*

3.3.2.5 _

SHARING NETWORKS AND REFERRALS

CAS will endeavour to conveniently connect clients with the best possible individuals and teams to execute their vision via affiliate links on the website or direct referrals.

All recommendations are from direct CAS collaborators and experts with no less than ten years of experience.

Affiliate links benefit CAS through referral commissions of 5%, mutual referrals, or assistance with CAS self-initiated projects and portfolios.

>> **Appendix G**

See Appendix G for a comprehensive list of CAS affiliates.

CAS WILL CONNECT CLIENTS
WITH THE BEST POSSIBLE INDIVIDUALS
AND TEAMS
TO EXECUTE THEIR VISION
VIA AFFILIATE LINKS ON THE WEBSITE
OR DIRECT REFERRALS

SECTION_04

CONCLUSION

CREATING A STORM BRAND AND BUSINESS REPORT
PART 1 - THE CHALLENGE

MA_6DE750

4 CONCLUSION

Research into the suitability of Creating a Storm's business strategy and operational systems resulted in recommended changes to key areas along with a re-branding exercise. As such a new logo, unique brand positioning, narrative, communication strategy, tagline, and revised value proposition statement have successfully been developed, and are in various stages of adoption.

The new logo and name change were met with positive humour, and lauded for being “just the right amount of offbeat and quirky”. Furthermore individuals responded to the intrigue and expressed admiration for the craft and creativity. The new branding is more aligned with the spirit of the business and forms the keystone of the new corporate identity.

The brand repositioning focuses on a European and UK-based target audience, and subtly shifts the strategy and direction of the business's aim. This aim is to expand into “offshore” markets, while still delivering personalised and enthusiastic service.

The business successfully executed operational changes to the accounting and project management systems, with measurable improvement in efficiencies, and the effectiveness of communication with freelancers. The changes have been reviewed in short follow-up discussions with the panel of industry experts, and have received positive feedback.

The revised contractual documentation has been approved and implemented successfully. Initial client feedback has been positive. Due to the extent of the new terms and conditions, it is expected that the document turnaround time may take three working days.

At this time, ongoing projects and the current clientele are used as a soundboard for the proposed changes to the corporate identity. The overall change management is cautious and calculated, with back-office changes occurring more readily than client-visible ones. The aim is not to jolt, but rather to transition.

As such the full implementation of proposed changes and outcomes of this study will continue into 2023, with recommendations to monitor the performance of the new corporate identity through feedback from customers.

THE FULL IMPLEMENTATION
OF PROPOSED CHANGES
AND OUTCOMES
OF THIS STUDY
WILL CONTINUE INTO 2023

SECTION 05 — REFERENCES

CREATING A STORM BRAND AND BUSINESS REPORT
PART 1 - THE CHALLENGE

5 REFERENCES

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also include
information
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in the Appendices**

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APPENDICES

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APPENDIX - A

PRIMARY BENEFITS AND RISKS OF OUTSOURCING NON-CORE CREATIVE ASPECTS SUMMARY

OUTSOURCING BENEFITS

- **Reduce operating, labour and overhead costs.**

Employing freelancers is more economical for CAS as work can be sporadic and senior designers or finished artists are extremely expensive and only needed on an ad-hoc basis. CAS is also not large enough to warrant full-time administrative services and salaries.

- **Focus more on CAS’s core competencies, by outsourcing time-consuming processes to external companies, improving its competitive advantage.**

CAS’s reputation and profits come from the design conceptualisation and execution which is where CAS needs to focus time and attention as opposed to the administration. Intricate 3D renderings and technical print set-up are time-consuming tasks that are cheaper to outsource to specialists. Simple, mundane design tasks, rollouts and style guide executions can be outsourced to Junior designers to free up CAS time for more complex work.

- **Free up internal resources and use the resources for other purposes.**

Storm is CAS’s biggest resource and should strategically spend the majority of her time on design executions, conceptualisation and client relationships. Any task that takes time away from that needs to be outsourced.

- **CAS should mitigate risk by sharing risks with external parties and building meaningful partnerships. Outsourcing Legal, Accounting and Technical print setup mitigate CAS risks.**

Accounting and legal administration carry financial and litigation risks that CAS has to date carried. These activities are more efficiently managed by outside parties and will mitigate CAS’s legal and financial risk while also adding to CAS’s profitability.

Technical print setup should be outsourced to freelance finished artists to mitigate the risk of print errors which can incur financial penalties and reputational damage to CAS.

- **Improving flexibility and efficiency by delegating responsibilities that are difficult to manage and control to external companies.**

Websites, photography, styling, copywriting, brand strategy and naming are aspects of the design business that CAS can outsource and still markup while freeing CAS time to focus on design executions and conceptualisation. Each of these tasks is intricate, time-consuming and does not require CAS to individual execute.

OUTSOURCING RISKS

- **Loss of confidentiality by outsourcing activities or processes to external parties.**

CAS finished artists and junior designers will sign NDA's to mitigate the risk of client confidentiality. CAS standard service agreements with contractors will also clearly outline what freelancers can and cannot put in their portfolios and the accreditation that needs to accompany it.

- **Loss of management and operational control of outsourced activities or processes.**

CAS has managed all aspects of their finances to date to maintain operational control. This is however not an efficient use of CAS time and CAS will now outsource all accounting. CAS will mitigate the loss of operational control, but efficiently use their time by double-checking the books monthly.

- **Hidden or unexpected costs by companies work is outsourced to.**

Outsourcing to freelancers can become costly if clients have multiple reverts or change direction. CAS will insist on intricate quotes and additional costs will be passed on to the client.

- **Lack of quality control, as outsourcing companies are often profit-driven rather than focused on doing a good job.**

CAS executes all parts of the design process to ensure quality control and only outsources aspects that others would do better, such as illustration, photography, 3D rendering etc.

APPENDIX B

STANDARD COMPANY INFORMATION

Storm Wiggett T/A Creating a Storm

Tax registration:

Tax number: 3664193145
Estimated tax bracket: 26% - 31% over R216 000

VAT registration:

VAT number: 4620261349
VAT process: Processing of bank statements for a bi-monthly VAT periods.
Thereafter a VAT calculation and a VAT reconciliation are submitted to SARS.

Company registration:

Storm Wiggett is trading in her capacity as a sole proprietor and therefore has no available company registration number.

Accountant information:

Webb Accounting CC
Company address: 25 St James Street
Somerset West
South Africa
7130

Contact details: Grant Webb 082 453 4674
Aalita Manilall 083 602 2857
Office 021 851 7400

APPENDIX C

AUTOMATED CLIENT EMAILS

POLITE REJECTION

Subject line:

I got your message

Body copy:

Hey [name],

Thanks for inquiring about working with Ginger Storm.

While I'm incredibly flattered to be considered for your project, at this stage, I just don't have the capacity to take on new work.

I do wish you the best of luck in finding the right fit agency for your needs.

Yours sincerely,
Storm

POLITE REJECTION WITH REFERRAL

Subject line:

I got your message

Body copy:

Hey [name],

Thanks for inquiring about working with Ginger Storm.

While I'd love to spice up your brand, at this stage, I just don't have the capacity to take on new projects.

Now I know that's not what you were hoping to hear.

But, if you're interested, I'd be more than happy to introduce you to a designer that may be able to help.

Let me know if you're keen and I'll set it up.

Cheers,
Storm

INVITATION TO COMPLETE THE DISCOVERY FORM

Subject line:

I'd love to know more

Body copy:

Hey [name],

Thanks for inquiring about working with Ginger Storm.

I'd love to know more about your brand and how I can spice it up.

So if you wouldn't mind, please fill out this short form and I'll be in touch to set up a discovery call.

Speak soon.
Storm

INVITATION TO SET UP A DISCOVERY CALL

Subject line:

You had me at hello

Body copy:

Hey [name],

Thanks for inquiring about working with Ginger Storm.

I'm thrilled you'd choose me to spice up your brand.

To get this show on the road, I'd love to set up a discovery call. This is a chance for me to get to know you more and discuss the project in greater detail.

If that sounds good...

Let's set up an available time.

Speak soon.
Storm

APPENDIX



LEGAL DOCUMENTATION

Contracted Legal Team

Visagie Vos Inc.

Company Address: 181 Vasco Boulevard
Goodwood
7460
Cape Town

Director Pieter Simon Basson
BA LLB
pietersimon@visagievos.co.za

Contact details: Office 021 591 9221
<https://visagievos.co.za>

As part of this study, I approached a specialised legal firm, Visagie Vos Inc, to update and modernise the following set of standard documentation:

- **Non-Disclosure Agreement (NDA)**
- **Standard Service Agreement**
- **Supplier and Affiliate Commission Contract**
- **Supplier Contracts**
- **Consultancy Contracts**
- **Freelancer Contracts**
- **Terms, Conditions and Copyright Clauses for Invoices, Quotes, Conceptual Presentations and Portfolio Items**

The finalised contracts follow..

CONFIDENTIALITY AND NON-DISCLOSURE AGREEMENT (NDA)

IT IS HEREBY AGREED BETWEEN THE PARTIES

All parties to this agreement shall commit themselves to the maintenance of confidentiality of the confidential information shared between them.

Except as permitted by this agreement, neither party may disclose or divulge directly or indirectly the confidential information in any manner to any third party for any reason or purpose whatsoever without the prior written consent of the other party.

Where this document is signed in conjunction with a Client Information Form or any similar form setting out the further details of the parties, such document shall be read as if incorporated herein.

1. INTERPRETATION

- 1.1 “CAS” means Creating a Storm.
- 1.2 “Client” means the legal entity and/or natural person to whom CAS will render service and whose details are more fully set out in the Client Information Form.
- 1.3 “Confidential information” means all business, marketing, scientific, commercial, financial, or technical information, contracts, intellectual property, trade secrets, know-how, formulae, processes, sketches, photographs, plans, drawings, designs, specifications, reports, diagrams, models, customer lists, price list, studies, findings, computer software, inventions, ideas and data, in any form or media, and whether oral, written or electronic as well as any and all notes, memoranda, reports, analyses, concepts, documents, files and other information or records of either party.
- 1.4 “Work or Product” means all material of any form or nature whatsoever produced, created, or contributed to by CAS in any manner or to any extent during the tenure of the business relationship between CAS and the Client and includes but is not limited to formulae, processes, sketches, photographs, plans, drawings, designs, specifications, reports, diagrams, models.

2. COMMENCEMENT AND DURATION

- 2.1 The obligations imposed on the parties by this agreement shall commence upon the date of signature of this agreement by the parties.

- 2.2 The obligations imposed on the parties by this agreement shall endure indefinitely, regardless of whether the business relationship between the parties is terminated.

3. RIGHTS OF CREATING A STORM

- 3.1 CAS may accredit, publish, feature, enter competitions and advertise online and through its portfolio or on any other platform of its choosing, any Work or Product created during the tenure of its business relationship with the Client.
- 3.2 CAS may accredit, publish, feature, enter competitions and advertise Work or Product created only once such Work or Product has been completed and introduced to the public and not before.
- 3.3 CAS may accredit, publish, feature, enter competitions and advertise Work or Product created before completed and introduced to the public if such Work or Product has been rejected by Client for any reason whatsoever.
- 3.4 CAS may accredit, publish, feature, enter competitions and advertise Work or Product created before completed and introduced to the public if the Client has failed to settle any amounts due and owing to CAS.

4. CONFIDENTIALITY AND NON-DISCLOSURE

- 4.1 The parties will by virtue of their commercial relationship have access to and will disclose to each other, Confidential Information which the parties acknowledge are a valuable, special, and unique asset.
- 4.2 The parties acknowledge that the other will suffer harm or economic or other loss in the event of the Confidential Information, or any part thereof being disclosed to or used by any third party.
- 4.3 The parties expressly warrant that the parties, its affiliates, subsidiaries, officers, directors, members, employees, or agents will treat and safeguard as strictly confidential and will not disclose or divulge, the Confidential Information, directly or indirectly in any manner, to any third party, and for any reason whatsoever.
- 4.4 Confidential Information may only be divulged by one party for the specific purpose of executing its duties in terms of any service -or consultancy agreement concluded between them and if expressly agreed to by the other party.

5. BREACH

- 5.1 In the event of any unauthorised disclosure or use of the Confidential Information which is or is reasonably likely to constitute a breach of any provision of this agreement, the prejudiced party shall:

- 5.1.1

Immediately notify the other party of such breach in writing and both parties shall take such steps as may be required to remedy or mitigate the effects of such actual or threatened breach; and
- 5.1.2

Transgressing party shall use all reasonable commercial endeavours to assist the prejudiced party in recovering and preventing the use, dissemination, sale, or other disposals of such confidential information.
- 5.2

The parties acknowledge and agree that cancellation is not an appropriate remedy for breach of this agreement and this agreement may not be cancelled or terminated save by written agreement between the parties.
- 5.5

The parties agree that damages alone shall not be an adequate remedy for any breach of the obligations set out in this agreement and that the remedies of interdict, specific performance and any other equitable relief are appropriate for any threatened or actual breach of this agreement. Either party may apply for such remedy to which it may be entitled in law [other than the remedy of cancellation].
- 5.6

In the event of the innocent party taking legal action against the guilty party because of a breach of this agreement the guilty party shall be liable to pay all legal costs on a scale between attorney and own client.
- 5.7

Parties agree to the Magistrate's Court having jurisdiction in any dispute in respect of this agreement notwithstanding the fact that the claim or value of the matter in dispute might exceed the jurisdiction of such Magistrate's Court.

6. DOMICILIUM

The addresses at which parties choose to accept service of all documents and notices are the addresses given by each party in the Client Information Form.

7. GENERAL

- 7.1

This Agreement shall be governed by and interpreted in accordance with the laws of the Republic of South Africa.
- 7.2

This document contains the entire agreement between the parties and no party shall be bound by any undertakings, representations, warranties, promises or the like not recorded herein.
- 7.3

No variation of, addition to, consensual cancellation of or waiver of a provision, term or any right arising in terms of this agreement shall be of any force or effect unless it is reduced to writing and signed by the parties or their duly authorized representatives.

- 7.4

No relaxation, indulgence or extension of time granted by any party to the other party shall be construed as a waiver of any of the rights in terms hereof, or a novation of any of the terms of this agreement or estop the grantor from enforcing strict and punctual compliance with the terms of this agreement.
- 7.5

This agreement cancels and supersedes all prior negotiations and agreements entered into between the parties relating to the matters set forth in this agreement.
- 7.6

Any provision in this agreement, which is or may become illegal, invalid or unenforceable shall be treated pro-non-scripto and severed from the balance of this agreement, without invalidating the remaining provisions of this agreement.

8. WARRANTY OF AUTHORITY

The person signing this agreement on behalf of the Client expressly warrants his/her authority to do so.

ON BEHALF OF THE CLIENT:

DATE: _____

SIGNATURE: _____

ON BEHALF OF CREATING A STORM:

DATE: _____

SIGNATURE: _____

CLIENT INFORMATION FORM

PARTICULARS OF CLIENT

Full Name / Company:

ID / Co Reg No:

Full Name Representative:

ID Representative:

Capacity of Signatory:
[where applicable]

Business Address:

City:

Postal Code:

Postal Address:

City:

Postal Code:

Tel:

Cell:

Email:

PARTICULARS OF CREATING A STORM

Full Name Representative:

Business Address:

City:

Postal Code:

Postal Address:

City:

Postal Code:

Tel:

Cell:

Email:

The signatory warrants that the information given herein are correct and accurate.

ON BEHALF OF THE CLIENT:

DATE:

SIGNATURE:

SERVICE AGREEMENT

THESE TERMS AND CONDITIONS TO PREVAIL

The terms and conditions set out in the Standard Terms and Conditions, Client Information Form, Rate Card, Non-Disclosure Agreement, and any other schedule hereto, whichever is applicable, shall be read as if incorporated herein and shall constitute the whole agreement between CAS and the Client.

IT IS HEREBY AGREED BETWEEN THE PARTIES AS FOLLOWS:

1. INTERPRETATION

- In this agreement, unless the context clearly indicates otherwise, the following words shall have the meanings indicated:
- 1.1

“Agreement” means the terms and conditions set out in this Service Agreement read together with the Standard Terms and Conditions, Client Information Form, Rate Card, Non-Disclosure Agreement and any other schedule hereto, all of which should be read as if incorporated herein.
- 1.2

“Approved Quotation” means the quotation delivered by CAS which has been accepted by the Client.
- 1.3

“Buy-out rate” means the negotiated price at which Creating a Storm will assign ownership of all rights in the copyright and intellectual property in Conceptual Work to the Client.
- 1.4

“CAS” means Creating a Storm.
- 1.5

“Client” means the legal entity and/or natural person to whom CAS will render service in terms of this agreement and whose details are more fully set out in the Client Information Form.
- 1.6

“Completed Work” means all Creative Services rendered by Creating a Storm under this agreement and pursuant to the Client’s brief which has been completed as per the accepted quotation.
- 1.7

“Conceptual Work” means all Creative Services by Creating a Storm under this agreement and pursuant to the Client’s brief which for any reason whatsoever has not been completed and/or handed over and accepted by the Client.
- 1.8

“Creative Services” mean services rendered in the normal course of CAS’s business or as requested by the Client including but not limited to creative work, creative concepts, and consulting work.

- 1.9

“Quotation” means the document delivered by CAS to the Client which sets out the estimated cost and fees of executing the Client’s instructions as per the Client’s brief.
- 1.10

“Reverts” mean any request from the Client for amendments, adjustments, alterations or additions outside of the scope of the Approved Quotation.

2. CREATIVE SERVICES RENDERED

- 2.1

Subject to the terms and conditions of this agreement, CAS agrees to render Creative Services to the Client upon the Client’s special instance and request.
- 2.2

CAS offers a range of Creative Services including but not limited to packaging design, identity creation, brand development, graphic design, design -and project consulting, making recommendations on the choice of printers, checking of print and artwork and passing colour and artwork on press on Client’s behalf.
- 2.3

CAS shall render Creative Services to the Client as specified in the Approved Quotation or as per additional work requested by the Client.

3. APPROVAL OF QUOTATION

- 3.1

Service and work orders shall be fulfilled as follows:
- 3.1.1

Client shall deliver a brief to CAS setting out the Creative Services required.
- 3.1.2

CAS shall furnish the Client with a quotation for such Creative Services, alternatively CAS shall furnish the Client with its CAS Rate Card.
- 3.1.3

Client shall convey its acceptance or non-acceptance of the quotation, alternatively the CAS Rate Card to CAS in writing.
- 3.1.4

Once the quotation is accepted and where applicable, the deposit received, the quotation shall become the Approved Quotation.

4. FEES

- 4.1

Fees are charged to the Client for creative Services.
- 4.2

Fees are charged in accordance with the Approved Quotation, alternatively in accordance with CAS Rate Card, whichever is applicable.
- 4.3

Any additional Creative Services by CAS which is not covered by the CAS Rate Card or Approved Quotation shall be charged at R900.00 [Nine hundred Rand] per hour.
- 4.4

CAS may charge fees to Client for any additional Creative Services requested by Client, whether requested by way of WhatsApp, email, or any other informal method of correspondence.

- 4.5

Client shall be liable for payment of Reverts that fall outside the scope of the Approved Quotation at a rate of R900.00 (Nine hundred Rand) per hour.
- 4.6

Client shall be liable for payment of fees for Creative Services rendered from the date on which this agreement commences until the date that the agreement is lawfully terminated.
- 4.7

If Client is unhappy with or rejects any Creative Services, Client shall be liable for payment of 50% (Fifty Percent) of the fees and VAT plus all related costs of such Creative Services, such Creative Services shall constitute Conceptual Work and Client shall be prohibited from using such Conceptual Work as per clause 7.3 to 7.3.4 hereof.
- 4.8

Should the Client wish to take transfer the rights in the copyright and intellectual property rights to the Conceptual Work, a Buy-Out Rate may be negotiated with CAS, however, CAS shall not be obliged to agree to a Buy-Out Rate and reserves its rights to charge the fees to which it is entitled in terms of this agreement.
- 4.9

CAS reserves the right to change or adjust the fees set out in its Rate Card at its sole discretion and after having provided any existing Client with 20 (Twenty) business days' written notice of any such changes or adjustments.
- 4.10

Payment of fees by Client to CAS shall be made without deduction or set-off into the nominated bank account of CAS.
- 4.11

All fees are payable within 30 (Thirty) days from the date of invoice (not statement).
5.

DEPOSIT
- 5.1

Client shall be required to pay a deposit of 50% (Fifty Percent) of the Approved Quotation.
- 5.2

CAS shall only commence Creative Work once the deposit reflects in the bank account of CAS.
- 5.3

The balance shall be paid upon delivery of Completed Work.
- 5.4

CAS may in its sole discretion waive the requirement for payment of a deposit and may in its sole discretion elect to bill and invoice the Client monthly.
6.

ADDITIONAL COSTS
- 6.1

Where possible, costs of printing and materials will be included in the quotation.
- 6.2

Whether included in the quotation or not, the Client shall be solely liable to pay for all associated costs and expenses including but not limited to costs of printing and materials.
- 6.3

Where direct expenses associated with the Creative Work such as printers and other suppliers

become due and payable, the Client shall pay such costs to CAS within 7 (Seven) days of demand by CAS.

7. USE AND OWNERSHIP OF CONCEPTUAL WORK AND COMPLETED WORK

- 7.1

All rights of whatsoever nature in the copyright and intellectual property in the Creative Work, Conceptual Work and Completed Work in the widest possible sense, created by CAS pursuant to receiving the Client's brief, shall vest in CAS until such rights are assigned and transferred by CAS to the Client in terms of this agreement.
- 7.2

Ownership of all rights of whatsoever nature in the copyright and intellectual property in the Completed Work shall be assigned and transferred from CAS to the Client upon payment in full of all amounts due and owing by the Client to CAS.
- 7.3

Unless otherwise negotiated and agreed to between the parties in writing, ownership of all rights of whatsoever nature in the copyright and intellectual property in Creative -and Conceptual Work shall remain vested in CAS and the Client may not use such Creative -and Conceptual work to:

7.3.1

Execute such Conceptual Work in-house;

7.3.2

Execute such Conceptual Work with another agency;

7.3.3

Execute range extensions based on the Conceptual Work with another agency.

7.3.4

Make use of such Conceptual Work in any manner whatsoever.
- 7.4

Open artwork is not handed over to the Client unless agreed to by CAS.

ON BEHALF OF THE CLIENT:

DATE: _____

SIGNATURE: _____

ON BEHALF OF CREATING A STORM:

DATE: _____

SIGNATURE: _____

STANDARD TERMS AND CONDITIONS

STANDARD TERMS AND CONDITIONS

These terms and conditions must be read as if incorporated into CAS's Service -and Consultancy Agreements.

1. ACCREDITATION

- 1.1
- As soon as Completed Work has been introduced to the public, CAS may accredit, publish, feature, enter competitions and advertise the Completed Work in its portfolio or on its social media pages, whatever the case may be.
- 1.2
- If Conceptual Work is rejected for any reason whatsoever, CAS may accredit, publish, feature, enter competitions and advertise the Completed Work in its portfolio or on its social media pages, whatever the case may be.
- 1.3
- If Client for any reason whatsoever refuses to pay any amount due to CAS in terms of this agreement, CAS may accredit, publish, feature, enter competitions and advertise the Conceptual Work in its portfolio or on its social media pages, whatever the case may.
- 1.4
- These clauses shall apply regardless of whether the rights in the copyright and intellectual property in the Creative Work has been assigned and transferred to Client or not.

2. COMMENCEMENT AND DURATION

The obligations imposed on the parties by the agreement shall commence upon date of signature by the last of the parties to sign it and shall endure indefinitely or until terminated in accordance with the terms of the agreement.

3. TERMINATION ON NOTICE

This agreement may be terminated by either party at any time by giving to the other party 20 (Twenty) business days' written notice.

4. BREACH

- 4.1
- Should the Client default in any payment due under this agreement or be in breach of its terms in any other way and fail to remedy such breach within 5 (Five) business days after having received a written demand that it be remedied, CAS shall be entitled, without prejudice to any alternative or additional right of action or remedy available to it under the circumstances, to cancel this agreement with immediate effect and to recover from the Client such amounts owing or damages as may be owing.
- 4.2
- In the event of CAS taking legal action against the Client because of a breach of this agreement the Client shall be liable to pay all legal costs on a scale as between attorney and own client, including collection commission and tracing fees.
- 4.3
- All overdue amounts payable to CAS shall accrue interest monthly at 2% above the prime bank rate from time to time, calculated from due dates of such amounts until date of final payment.
- 4.4
- Where the CAS Confidentiality and Non-Disclosure Agreement is signed in conjunction with any agreement to which these Standard Terms and Conditions apply, then the Breach clause contained in the CAS Confidentiality and Non-Disclosure Agreement shall take precedence.

5. JURISDICTION

Parties agree to the Magistrate's Court having jurisdiction in any dispute in respect of this agreement notwithstanding the fact that the claim or value of the matter in dispute might exceed the jurisdiction of such Magistrate's Court.

6. EXCLUSION OF LIABILITY

- 6.1
- CAS, its affiliates, subsidiaries, officers, directors, members, employees or agents shall not be liable to the Client or any third party and will have no right of action in respect of any loss occurring by reason of any delay in delivery for its inability to perform any of its obligations of service under this agreement arising out of any circumstances beyond its reasonable control including but not limited to flooding, fires, strikes, riots, lockouts, looting, earthquakes, trade disputes, the outbreak of a pandemic, vis major, acts of God.
- 6.2
- CAS, its affiliates, subsidiaries, officers, directors, members, employees, or agents shall not be liable to the Client or any third party for any consequential loss howsoever arising.
- 6.3
- CAS, its affiliates, subsidiaries, officers, directors, members, employees, or agents shall not be liable to the Client or any third party for any loss or damage of whatsoever nature and/or howsoever arising (including the consequential or incidental loss or damage which shall include but shall not be limited to loss to profit, business, goodwill, revenue or anticipated savings).

6.4 The Client hereby indemnifies CAS, its affiliates, subsidiaries, officers, directors, members, employees, or agent’s against and holds them harmless from any claim by any party arising directly or indirectly out of access to or use of conceptual or completed work.

7. DOMICILIUM

The addresses at which the Client chooses to accept service of all documents and notices are the addresses given by it in the Client Information Form.

8. GENERAL

- 8.1 This Agreement shall be governed by and interpreted in accordance with the laws of the Republic of South Africa.
- 8.2 This document contains the entire agreement between the parties and no party shall be bound by any undertakings, representations, warranties, promises or the like not recorded herein.
- 8.3 No variation of, addition to, consensual cancellation of or waiver of a provision, term or any right arising in terms of this agreement shall be of any force or effect unless it is reduced to writing and signed by the parties or their duly authorized representatives.
- 8.4 No relaxation, indulgence or extension of time granted by any party to the other party shall be construed as a waiver of any of the rights in terms hereof, or a novation of any of the terms of this agreement or estop the grantor from enforcing strict and punctual compliance with the terms of this agreement.
- 8.5 This agreement cancels and supersedes all prior negotiations and agreements entered into between the parties relating to the matters set forth in this agreement.
- 8.6 Any provision in this agreement, which is or may become illegal, invalid or unenforceable shall be treated pro non scrip to and severed from the balance of this agreement, without invalidating the remaining provisions of this agreement.

9. WARRANTY OF AUTHORITY

The person signing this agreement on behalf of the Client expressly warrants his/her authority to do so.

ON BEHALF OF THE CLIENT:

DATE: _____

SIGNATURE: _____

ON BEHALF OF CREATING A STORM:

DATE: _____

SIGNATURE: _____

SUPPLIER INFORMATION FORM

PARTICULARS OF SUPPLIER

Full Name / Company:

ID / Co Reg No:

Full Name Representative:

ID Representative:

Capacity of Signatory:
(where applicable)

Business Address:

City:

Postal Code:

Postal Address:

City:

Postal Code:

Tel:

Cell:

Email:

PARTICULARS OF CREATING A STORM

Full Name Representative:

Business Address:

City:

Postal Code:

Postal Address:

City:

Postal Code:

Tel:

Cell:

Email:

The signatory warrants that the information given herein are correct and accurate.

ON BEHALF OF THE SUPPLIER:

DATE:

SIGNATURE:

CONSULTANCY AGREEMENT

THESE TERMS AND CONDITIONS TO PREVAIL

The terms and conditions set out in the Standard Terms and Conditions, Client Information Form, Rate Card, Non-Disclosure Agreement, and any other schedule hereto, whichever is applicable, shall be read as if incorporated herein and shall constitute the whole agreement between CAS and the Client.

IT IS HEREBY AGREED BETWEEN THE PARTIES AS FOLLOWS:

1. INTERPRETATION

- In this agreement, unless the context clearly indicates otherwise, the following words shall have the meanings indicated:
- 1.1

“A[a]greement” means the terms and conditions set out in this Consultancy Agreement read together with the Standard Terms and Conditions, Client Information Form, Rate Card, Non-Disclosure Agreement and any other schedule hereto, all of which should be read as if incorporated herein.
- 1.2

“Approved Quotation” means the quotation delivered by CAS which has been accepted by the Client.
- 1.3

“Buy-out rate” means the negotiated price at which CAS will assign ownership of all rights in the copyright and intellectual property in Conceptual Work to the Client.
- 1.4

“CAS” means Creating a Storm.
- 1.5

“Client” means the legal entity and/or natural person to whom CAS will render a service in terms of this agreement and who’s details are more fully set out in the Client Information Form.
- 1.6

“Completed Work” means all Creative Services rendered by Creating a Storm under this agreement and pursuant to the Client’s brief which has been completed as per the accepted quotation.
- 1.7

“Conceptual Work” means all Creative Services by Creating a Storm under this agreement and pursuant to the Client’s brief which for any reason whatsoever has not been completed and/or handed over and accepted by Client.
- 1.8

“Creative Services” mean services rendered in the normal course of CAS’s business or as requested by Client including but not limited to creative work, creative concepts, consulting work.

- 1.9

“Quotation” means the document delivered by CAS to Client which sets out the estimated cost and fees of executing the Client’s instructions as per Client’s brief.
- 1.10

“Reverts” mean any request from Client for amendments, adjustments, alterations or additions outside of the scope of the Approved Quotation.

2. CREATIVE SERVICES RENDERED

- 2.1

Subject to the terms and conditions of this agreement, CAS agrees to render Creative Services to the Client as a consultant upon Client’s special instance and request.
- 2.2

CAS offers a range of Creative Services including but not limited to packaging design, identity creation, brand development, graphic design, design -and project consulting, making recommendations on choice of printers, checking of print and artwork and pass colour and artwork on press on Client’s behalf.
- 2.3

CAS shall render Creative Services to the Client as specified in the Approved Quotation or as per additional work requested by Client.

3. APPROVAL OF QUOTATION

- 3.1

Service and work orders shall be fulfilled as follows:
- 3.1.1

Client shall deliver a brief to CAS setting out the Creative Services required.
- 3.1.2

CAS shall furnish the Client with a quotation for such Creative Services, alternatively CAS shall furnish Client with its CAS Rate Card.
- 3.1.3

Client shall convey its acceptance or non-acceptance of the quotation, alternatively the CAS Rate Card to CAS in writing.
- 3.1.4

Once the quotation is accepted and where applicable, deposit received, the quotation shall become the Approved Quotation.

4. FEES

- 4.1

Fees are charged to Client for Creative Services.
- 4.2

Fees are charged in accordance with the Approved Quotation, alternatively in accordance with CAS Rate Card, further alternatively at an hourly rate of R900 [Nine hundred Rand], excluding VAT, whichever is applicable or agreed to between the parties.
- 4.3

Any additional Creative Services by CAS which is not covered by the CAS Rate Card or Approved Quotation, where applicable, shall be charged at an hourly rate of R900.00 [Nine hundred Rand], excluding VAT.
- 4.4

CAS may charge fees to Client for any additional Creative Services requested by Client, whether
- APPENDIX_D
- LEGAL DOCUMENTATION

| | |
|------|---|
| | requested by way of WhatsApp, email, or any other informal method of correspondence. |
| 4.5 | Client shall be liable for payment of Reverts that fall outside the scope of the Approved Quotation, where applicable, at an hourly rate of R900.00 (Nine hundred Rand), excluding VAT. |
| 4.6 | Client shall be liable for payment of fees for Creative Services rendered from the date on which this agreement commences until date that the agreement is lawfully terminated. |
| 4.7 | If Client is unhappy with or rejects any Creative Services, Client shall be liable for payment of 50% (Fifty Percent) of the fees and VAT plus all related costs of such Creative Services, such Creative Services shall constitute Conceptual Work and Client shall be prohibited from using such Conceptual Work as per clause 7.3 to 7.3.4 hereof. |
| 4.8 | Should Client wish to take transfer of the rights in the copyright and intellectual property rights to the Conceptual Work, a Buy-Out Rate may be negotiated with CAS, however CAS shall not be obliged to agree to a Buy-Out Rate and reserves its rights to charge the fees to which it is entitled in terms of this agreement. |
| 4.9 | CAS reserves the right to change or adjust the fees set out in its Rate Card at its sole discretion and after having provided any existing Client with 20 (Twenty) business days' written notice of any such changes or adjustments. |
| 4.10 | Payment of fees by Client to CAS shall be made without deduction or set-off into the nominated bank account of CAS. |
| 4.11 | All fees are payable within 30 (Thirty) days from date of invoice (not statement). |
| 5. | DEPOSIT |
| 5.1 | Client shall be required to pay a deposit of 50% (Fifty Percent) of the Approved Quotation, where applicable. |
| 5.2 | CAS shall only commence Creative Work once the deposit reflects in the bank account of CAS. |
| 5.3 | The balance shall be paid upon delivery of Completed Work. |
| 5.4 | CAS may in its sole discretion waive the requirement for payment of a deposit and may in its sole discretion elect to bill and invoice Client's monthly. |
| 6. | ADDITIONAL COSTS |
| 6.1 | Where possible, costs of printing and materials will be included in the quotation. |
| 6.2 | Whether included in the quotation or not, the Client shall be solely liable to pay for all |

| | |
|-----|--|
| | associated costs and expenses including but not limited to costs of printing and materials. |
| 6.3 | Where direct expenses associated with the Creative Work such as printers and other suppliers become due and payable, Client shall pay such costs to CAS within 7 (Seven) days of demand by CAS. |
| 7. | USE AND OWNERSHIP OF CONCEPTUAL WORK AND COMPLETED WORK |
| 7.1 | All rights of whatsoever nature in the copyright and intellectual property in the Creative Work, Conceptual Work and Completed Work in the widest possible sense, created by CAS pursuant to receiving Client's brief, shall vest in CAS until such rights are assigned and transferred by CAS to the Client in terms of this agreement. |
| 7.2 | Ownership of all rights of whatsoever nature in the copyright and intellectual property in the Completed Work shall be assigned and transferred from CAS to the Client upon payment in full of all amounts due and owing by Client to CAS. |
| 7.3 | Unless otherwise negotiated and agreed to between the parties in writing, ownership of all rights of whatsoever nature in the copyright and intellectual property in Creative -and Conceptual Work shall remain vested in CAS and the Client may not use such Creative -and Conceptual work to: <i>7.3.1 Execute such Conceptual Work in-house;</i> <i>7.3.2 Execute such Conceptual Work with another agency;</i> <i>7.3.3 Execute range extensions based on the Conceptual Work with another agency.</i> <i>7.3.4 Make use of such Conceptual Work in any manner whatsoever.</i> |
| 7.4 | Open artwork is not handed over to Client unless agreed to by CAS. |

ON BEHALF OF THE CLIENT:

DATE: _____

SIGNATURE: _____

ON BEHALF OF CREATING A STORM:

DATE: _____

SIGNATURE: _____

COMMISSION AND AFFILIATE AGREEMENT

PREAMBLE

The parties wish to conclude this agreement to its mutual commercial benefit.

IT IS HEREBY AGREED BETWEEN THE PARTIES AS FOLLOWS:

1. INTERPRETATION

- 1.1 "CAS" means Creating a Storm.
- 1.2 "Client (s)" means legal entities and/or natural persons referred by CAS to Supplier that may wish to make use of the product or service offered by the Supplier.
- 1.3 "Supplier" means legal entities and/or natural persons, whether service providers, freelancers or contractors, whose details are set out in the Supplier Information Form to whom CAS intends referring Clients.
- 1.4 "Referral" means "recommendation", "introduction", "direct" or any other synonymous action which causes Supplier to gain business or financial gain from Client, whether such referral is made by way of email, WhatsApp, verbally or any other formal or informal method.

2. COMMENCEMENT AND DURATION

The obligations imposed on the parties by this agreement shall commence upon date of signature by the last of the parties to sign it and shall endure indefinitely or until terminated in accordance with the terms of this agreement.

3. REFERRAL OF CLIENTS

The parties acknowledge that CAS will from time to time refer Clients to the Supplier with the intention that Client will purchase the Supplier's product or solicit Supplier's service.

4. PAYMENT OF COMMISSION

- 4.1 In consideration of CAS's referral of Client to Supplier, supplier shall pay to CAS a commission, which is calculated as follows:

4.1.1 For any amount spent/paid by Client to Supplier for Supplier's product or service, CAS shall be entitled to receive a PERCENTAGE FEE OF _____ % plus VAT in commission.

4.1.2 CAS shall be entitled to such commission for a period of 1 (One) year following the date of Client's first payment to Supplier.

4.2 Supplier acknowledges and agrees that CAS is the sole cause of all transactions and business generated between Supplier and Client's whether present or future, and that CAS is entitled to payment of commission.

4.3 Such commission shall become due and payable once Supplier has received payment from Client for Supplier's product or service.

4.5 For as long as commissions are payable to CAS, Supplier shall on the last day of each month, deliver an account to CAS showing the commission payable to CAS for the preceding month.

4.6 Supplier must pay to CAS, the amount of any such commission plus VAT within 30 (Thirty) days of delivery of the said account.

4.6 Payment of commission by Supplier to CAS shall be made without deduction or set-off into the nominated bank account of CAS.

5. CONFIDENTIALITY

5.1 Supplier expressly warrants that Supplier, its affiliates, subsidiaries, officers, directors, members, employees, or agents will treat and safeguard as strictly confidential and will not disclose or divulge, the existence or the contents of this agreement, directly or indirectly in any manner, to any legal entity or natural person, and for any reason whatsoever.

5.2 Supplier acknowledges that CAS will suffer harm or economic or other loss in the event of this agreement, or any part thereof being disclosed to the Client or any third party.

6. NON-CIRCUMVENTION

Supplier irrevocably and unconditionally undertakes in favour of CAS that it shall not, directly, or indirectly, in any manner whatsoever, circumvent CAS or the terms of this agreement to transact with the Client to the exclusion of CAS in any manner whatsoever.

7. TERMINATION ON NOTICE

7.1 This agreement may be terminated by either party at any time by giving to the other party 3 (Three) calendar months' notice in writing.

| | |
|------|---|
| 7.2 | Regardless of termination of this agreement, the parties acknowledge that once a Client has been Referred to Supplier, that Supplier shall remain obligated to pay commission to CAS for a period of 1 (One) year following the date of Client’s first payment to Supplier and such obligations shall only lapse once the period referred to in clause 4.1.2 has expired. |
| 7.3 | Termination of this agreement for any reason whatsoever will not affect the validity of the Confidentiality clause [clause 5 hereof] which will continue to be binding upon the parties indefinitely. |
| 8. | BREACH |
| 8.1 | Either party may apply for such remedy to which it may be entitled in law [other than the remedy of cancellation]. |
| 8.2 | In the event of the innocent party taking legal action against the guilty party because of a breach of this agreement the guilty party shall be liable to pay all legal costs on a scale as between attorney and own client, collection commission and tracing fees. |
| 8.3 | All overdue amounts payable to CAS shall accrue interest at 2% above the prime rate per annum of Nedbank from time to time, calculated from due dates of such amounts until date of final payment. |
| 8.4 | Parties agree to the Magistrate's Court having jurisdiction in any dispute in respect of this agreement notwithstanding the fact that the claim or value of the matter in dispute might exceed the jurisdiction of such Magistrate's Court. |
| 9. | DOMICILIUM |
| | The addresses at which parties choose to accept service of all documents and notices are the addresses given by each party in the Supplier Information Form. |
| 10. | GENERAL |
| 10.1 | This Agreement shall be governed by and interpreted in accordance with the laws of the Republic of South Africa. |
| 10.2 | This document contains the entire agreement between the parties and no party shall be bound by any undertakings, representations, warranties, promises or the like not recorded herein. |
| 10.3 | No variation of, addition to, consensual cancellation of or waiver of provision, term or any right arising in terms of this agreement shall be of any force or effect unless it is reduced to writing and signed by the parties or their duly authorized representatives. |

| | |
|------|--|
| 10.4 | No relaxation, indulgence or extension of time granted by any party to the other party shall be construed as a waiver of any of the rights in terms hereof, or a novation of any of the terms of this agreement or estop the grantor from enforcing strict and punctual compliance with the terms of this agreement. |
| 10.5 | This agreement cancels and supersedes all prior negotiations and agreements entered into between the parties relating to the matters set forth in this agreement. |
| 10.6 | Any provision in this agreement, which is or may become illegal, invalid or unenforceable shall be treated pro non scripto and severed from the balance of this agreement, without invalidating the remaining provisions of this agreement. |

11. **WARRANTY OF AUTHORITY**

The person signing this agreement on behalf of the Supplier expressly warrants his/her authority to do so.

ON BEHALF OF THE SUPPLIER:

DATE: _____

SIGNATURE: _____

ON BEHALF OF CREATING A STORM:

DATE: _____

SIGNATURE: _____

FREELANCER INFORMATION FORM

PARTICULARS OF SUPPLIER

Full Name / Company:

ID / Co Reg No:

Full Name Representative:

ID Representative:

Capacity of Signatory:
(where applicable)

Business Address:

City:

Postal Code:

Postal Address:

City:

Postal Code:

Tel:

Cell:

Email:

PARTICULARS OF CREATING A STORM

Full Name Representative:

Business Address:

City:

Postal Code:

Postal Address:

City:

Postal Code:

Tel:

Cell:

Email:

The signatory warrants that the information given herein are correct and accurate.

ON BEHALF OF THE FREELANCER:

DATE:

SIGNATURE:

FREELANCER AGREEMENT

PREAMBLE

In consideration of the promises, rights and obligations set forth below, the parties hereby agree as follows:

IT IS HEREBY AGREED BETWEEN THE PARTIES AS FOLLOWS:

1. INTERPRETATION

- 1.1
- "CAS" means Creating a Storm.
- 1.2
- "Client [s]" means legal entities and/or natural persons to which CAS is rendering services or with whom CAS has established a commercial relationship.
- 1.3
- "Confidential information" means all business, marketing, scientific, commercial, financial, or technical information, contracts, intellectual property, trade secrets, know-how, formulae, processes, sketches, photographs, plans, drawings, designs, specifications, reports, diagrams, models, customer lists, price list, studies, findings, computer software, inventions, ideas and data, in any form or media, and whether oral, written or electronic as well as any and all notes, memoranda, reports, analyses, concepts, documents, files and other information or records of CAS or its Clients.
- 1.4
- "Freelancer" means legal entities and/or natural persons, whose details are set out in the Freelance Information Form and whom CAS intends to appoint for its services.
- 1.5
- "Project" means a specifically defined set of work or instructions to which CAS and the Freelancer may be required to contribute its services.
- 1.6
- "Service[s]" means the creative or other work that CAS requires Freelancer to do under the terms of this agreement, which work may or may not relate to a specific Project and which work will be specified in Annexure A to this agreement, alternatively will be specified from time to time on an ad hoc basis.

2. COMMENCEMENT AND DURATION

The obligations imposed on the parties by this agreement shall commence upon the date of signature by the last of the parties to sign it and shall endure until the Project or Services are complete, or until terminated in accordance with the terms of this agreement.

3. SERVICES

- 3.1
- The Freelancer will provide the Services as specified in Annexure A to this agreement.
- 3.2
- The Services may be specified as a specific Project or may be requested and specified from time to time on an ad hoc basis.
- 3.3
- The Freelancer shall perform its Services, duties and obligations in terms of this agreement professionally and diligently and shall at all times bear in mind that unsatisfactory or poor-quality work or Services may by virtue of its appointment by CAS reflect negatively on CAS.

4. COMPENSATION

- 4.1
- Subject to providing the Services as outlined in this agreement, the Freelancer will be compensated as follows:
- 4.1.1
- The Freelancer will be compensated at a fixed fee of R _____ (_____), plus VAT.*
- 4.1.2
- The Freelancer will be compensated in the amount of R _____ (_____), plus VAT per day/per week/per month.*
- 4.1.3
- The Freelancer will be compensated at an hourly rate of R _____ (_____), plus VAT.*

5. RELATIONSHIP

- 5.1
- The Freelancer will provide its Services to CAS as an independent contractor and not as an employee.
- 5.2
- Accordingly:
- 5.2.1
- The Freelancer agrees that CAS shall have no liability or responsibility for the withholding, collection, or payment of any UIF, PAYAE, taxes, employment insurance premiums or pension contributions on any amounts paid by CAS to the Freelancer or amounts paid by the Freelancer to its employees or contractors.*
- 5.2.2
- The Freelancer agrees that as an independent contractor, the Freelancer will not be qualified to participate in or to receive any employee benefits that CAS may extend to its employees.*
- 5.2.3
- The Freelancer is free to provide services to other clients, so long as such other clients are not in competition with CAS in respect to the specified Services and so long as there is no interference with the Freelancer's contractual obligations to CAS.*
- 5.2.4
- The Freelancer has no authority to and will not exercise or hold itself out as having any authority to enter into or conclude any contract or to undertake any commitment or obligation for, in the name of or on behalf of CAS.*

6. CONFIDENTIALITY

- 6.1
- The Freelancer will by virtue of the rendering of its Services and its relationship with CAS have access to and have disclosed to it, Confidential Information which the Freelancer acknowledges is a valuable, special and unique asset of CAS and/or its Clients.
- 6.2
- The Freelancer acknowledges that CAS and/or its Clients will suffer harm or economic or other loss in the event of the Confidential Information, or any part thereof being disclosed to or used by any third party.
- 6.3
- The Freelancer hereby expressly warrants that the Freelancer, its affiliates, subsidiaries, officers, directors, members, employees, or agents will treat and safeguard as strictly confidential and will not disclose or divulge, the Confidential Information, directly or indirectly in any manner, to any third party, and for any reason whatsoever.
- 6.4
- The Freelancer hereby expressly warrants that the Freelancer, its affiliates, subsidiaries, officers, directors, members, employees, or agents will not use or permit the use of the Confidential Information, whether directly or indirectly, to obtain a commercial, trading, investment, financial or other advantage over CAS or its Clients.

7. NON-CIRCUMVENTION

The Freelancer irrevocably and unconditionally undertakes in favour of CAS that the Freelancer, its affiliates, subsidiaries, officers, directors, members, employees, or agents shall not, directly, or indirectly, in any manner whatsoever, circumvent CAS or the terms of this agreement to transact with or solicit work from the Client to the exclusion of CAS in any manner whatsoever.

8. INTELLECTUAL PROPERTY

- 8.1
- All copyright -and intellectual property rights in the widest possible sense, which vests in the work done or Services rendered by the Freelancer, its affiliates, subsidiaries, officers, directors, members, employees, or agents in the execution of its duties in terms of this agreement, shall be the sole and exclusive property of CAS, alternatively is hereby ceded and assigned by the Freelancer to CAS as its sole and exclusive property. The Freelancer warrants that it has the authority to do so.
- 8.2
- The Freelancer recognises that it was specifically contracted to execute work or render the Service to CAS for the exclusive use and enjoyment of CAS and the Freelancer, its affiliates, subsidiaries, officers, directors, members, employees, or agents may not use the product of such work or Services for its own gain or purpose without the express consent of CAS.

- 8.3
- In the event of the Freelancer, its affiliates, subsidiaries, officers, directors, members, employees, or agents making use of imagery, illustrations, patterns or any other form of media or material of any nature whatsoever of which the copyright -and intellectual property rights is not owned by the Freelancer, the Freelancer must inform CAS before using such material in the execution of work of the rendering of Services.

9. ACCREDITATION

- 9.1
- the Freelancer, its affiliates, subsidiaries, officers, directors, members, employees, or agents may not showcase in its portfolio or publish on any platform whatsoever, any work executed, or Service rendered under the terms of this agreement without the express consent of CAS.
- 9.2
- If CAS does grant permission to the Freelancer to showcase in its portfolio, or to publish the work executed, or the Service rendered, such publication must state and specify the extent of the Freelancer’s role and must credit CAS by expressly stating as follows:
“Working with Creating a Storm” or “Executed as part of the Creating a Storm Team”

10. TERMINATION ON NOTICE

This agreement may be terminated by either party at any time by giving to the other party 3 (Three) calendar months’ notice in writing.

11. BREACH

- 11.1
- Either party may apply for such remedy to which it may be entitled in law.
- 11.2
- In the event of the innocent party taking legal action against the guilty party because of a breach of this agreement the guilty party shall be liable to pay all legal costs on a scale as between attorney and own client, collection commission and tracing fees.
- 11.3
- Parties agree to the Magistrate’s Court having jurisdiction in any dispute in respect of this agreement notwithstanding the fact that the claim or value of the matter in dispute might exceed the jurisdiction of such Magistrate’s Court.

12. DOMICILIUM

The addresses at which parties choose to accept service of all documents and notices are the addresses given by each party in the Freelance Information Form.

13. GENERAL

- 13.1
- This Agreement shall be governed by and interpreted in accordance with the laws of the Republic of South Africa.

- 13.2

This document contains the entire agreement between the parties and no party shall be bound by any undertakings, representations, warranties, promises or the like not recorded herein.
- 13.3

No variation of, addition to, consensual cancellation of or waiver of provision, term or any right arising in terms of this agreement shall be of any force or effect unless it is reduced to writing and signed by the parties or their duly authorized representatives.
- 13.4

No relaxation, indulgence or extension of time granted by any party to the other party shall be construed as a waiver of any of the rights in terms hereof, or a novation of any of the terms of this agreement or estop the grantor from enforcing strict and punctual compliance with the terms of this agreement.
- 13.5

This agreement cancels and supersedes all prior negotiations and agreements entered into between the parties relating to the matters set forth in this agreement.
- 13.6

Any provision in this agreement, which is or may become illegal, invalid or unenforceable shall be treated pro non scripto and severed from the balance of this agreement, without invalidating the remaining provisions of this agreement.
14.

WARRANTY OF AUTHORITY

The person signing this agreement on behalf of the Supplier expressly warrants his/her authority to do so.

ON BEHALF OF THE CLIENT:

DATE:

SIGNATURE:

ON BEHALF OF CREATING A STORM:

DATE:

SIGNATURE:

TERMS, CONDITIONS AND COPYRIGHT CLAUSES FOR INVOICES, QUOTES, CONCEPTUAL PRESENTATIONS AND PORTFOLIO ITEMS

QUOTATION TERMS

“Basic Terms and Conditions of Quotation:

This quotation includes VAT.

This quotation is valid for 14 (Fourteen) from date of issue after which this quotation shall lapse.

We require written acceptance of this quotation.

We require payment of a deposit of 50 (Fifty Percent) before work will commence.

Written acceptance and proof of payment to be delivered to storm@creatingastorm.co.za.

This quotation is based on the information provided by you, the client, and any change to the details of the service required may affect the quotation.

Additional work not included in this quotation is charged at R900 (Nine hundred Rand) per hour.

Subject to acceptance of the terms and conditions of our service / consultancy agreement.”

INVOICE TERMS

“Basic Terms and Conditions of Invoice:

Strictly payable within 30 (Thirty) days from date of this invoice.

Interest on overdue amounts is charged monthly at 2% above the prime bank rate.

Proof of payment to be delivered to storm@creatingastorm.co.za.

All completed work is the property of Creating a Storm until payment of tax invoice in full, this excludes conceptual work which shall remain the property of Creating a Storm.”

The VAT Act prescribes that a Tax Invoice must contain the following details for it to be considered valid:

1. Must contain the words “Tax Invoice”, “VAT Invoice” or “Invoice”.
2. Name, address and VAT registration number of the supplier.
3. Name, address and VAT registration number of the recipient.
4. Invoice or serial number.
5. Date of issue of invoice.
6. Accurate description of goods or services.
7. Quantity or volume of goods or services supplied.
8. Value of the supply or service and VAT thereon.

It is advisable to include your banking details as well as standard contact details which would normally be on your letterhead, on the invoice.

PRESENTATION TERMS

IMPORTANT NOTICE: Creating a Storm is the lawful and valid holder of the rights and title of Copyright in all conceptual and/or copyrighted work contained in this presentation. All rights and title of Copyright in these conceptual and/or copyrighted work shall remain vested in Creating a Storm until lawful transfer by Creating a Storm. Creating a Storm 's rights are strictly reserved.

PORTFOLIO IMAGES

Disclaimer:

1. The designs and images contained herein are conceptual only, alternatively conceptually completed, alternatively mock-ups only and do not constitute completed commissioned work.
2. Where applicable, the owner of the name and mark have assigned the rights to and provided the required consent for such name and mark to be displayed as part of conceptual work herein.
3. Creating a Storm is the lawful and valid holder of the rights and title of Copyright in the conceptual work contained herein.
4. Creating a Storm's rights are strictly reserved. signature by the last of the parties to sign it and shall endure until the Project or Services are complete, or until terminated in accordance with the terms of this agreement.

APPENDIX E

AWARD COMPETITION COMPARISONS

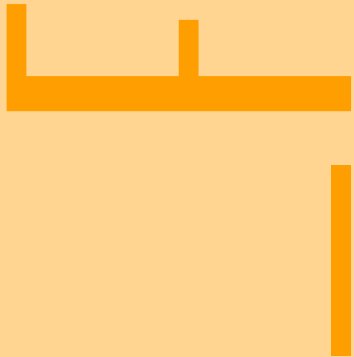
PENTAWARDS

- Entry Fees:**
 - Early Bird - £345 per entry
 - Regular - £395 per entry
- Entry Deadlines:**
 - 21 February – 18 March
- Entry Categories that fit CAS:**
 - Beverages
 - Food
 - Brand Identity and Connected Packaging (Easyfairs, 2022)

DIELINE AWARDS

- Entry Fees:**
 - Early Bird - \$275 per entry
 - Regular - \$375 per entry
- Entry Deadlines:**
 - November – 18 January
- Entry Categories that fit CAS:**
 - Food
 - Beverage
 - Visual Brand Identity's
 - Private Label
 - Luxury (The DIELINE, 2022)

APPENDIX



CLIENT VALUE ADDITION PRODUCT AND PACKAGING LABELLING REGULATIONS AND LEGISLATION

WHAT ARE PACKAGING LABELLING REGULATIONS AND LEGISLATION

Packaging and labelling must meet certain legal requirements, designed to facilitate value comparisons and to prevent unfair or deceptive packaging and labelling of consumer commodities. This is achieved by regulating how businesses market their products and services.

The following legislation, regulations, and standards for various types of products apply to S.A. Packaging and must be considered by the client and designer.

- **Consumer Protection Act (CPA) 68 of 2008.**
- **The Foodstuffs Cosmetics and Disinfectants Act and its Regulations, the Food Labelling Regulations (R146), and the Regulations Relating to Foodstuffs for Infants and Young Children R991, set out specific labelling requirements for various types of foodstuffs.**
- **The Agricultural Products and Standards Act and its regulations governing the labelling of agricultural products.**
- **The Liquor Act and Liquor Products Act set out requirements for the labelling of alcoholic beverages.**
- **The South African Bureau of Standards, who have formulated several labelling standards which are industry-specific, setting out the quality or standards specification marking for different products.**

PRODUCT LABELS MUST CONTAIN THE FOLLOWING INFORMATION.

- **Name, trade name or description.**
- **Name and complete address of manufacturer/packer, importer, country of origin of the imported food.**
- **Net weight, number or volume of contents in metric units**
- **Distinctive batch, lot or code number...**
- **Month and year of manufacture and packaging.**
- **Month and year by which the product is best consumed.**
- **Information about pharmaceutical and industrial products must be in English.**
- **If food products have been genetically modified (GM) this must be indicated on the label.**
- **Include all warnings, allergens, additives or colourants.**
- **All descriptive words must be cautiously chosen to ensure that no implied claims are inadvertently made and that descriptions are allowable in law as certain words and phrases are banned from product labels, such as “rich in”, “excellent source of”, and “enriched with”.**

Link to S.A. Product and Packaging Labelling Regulations

https://ctfa.co.za/wp-content/uploads/2020/05/SANS289_2016_Ed1Am6-link-6.pdf

HOW CAN CAS AFFILIATES ASSIST THE CLIENT WITH THEIR RESPONSIBILITIES TOWARD CHECKS AND COMPLIANCE?

Start-ups and established clients are often unaware of the regulatory requirements their product labelling or packaging requires, how they would go about complying with legislation and who could assist them in their efforts.

With CAS providing not only the required information but also a list of affiliates able to assist the clients, they would set themselves apart from their competition as an authority in packaging design with convenient client value-additions.

- **Food Regulation**
 - *Facts SA – Food and Allergy Consulting and Testing*
Facts provide the analytical testing, nutritional, ingredients, allergens, warnings and regulations for food labelling.
<https://www.factssa.com>
- **Pharmaceutical Regulation**
 - *BioDelta*
BioDelta provides the technical expertise, medical product development, analytical testing and regulations for pharmaceutical labelling.
<https://biodelta.net/products>
- **Alcohol Regulations**
 - SA Regulations for wine and spirits are found on the SAWIS site for appraisal and study by both the client and designer. Front and back labels need to be submitted to the institution for approval before print.
<https://www.sawis.co.za/winelaw/southafrica.php>
- **Cosmetic Regulations**
 - S.A. Standard Product and Packaging Labelling Regulations apply to cosmetics unless they fall into pharmaceutical categories in which case Pharmaceutical Regulations apply and must be treated as such.

HOW CAN CAS ASSIST THE CLIENTS WITH THE DESIGNERS' RESPONSIBILITIES TOWARDS CHECKS AND COMPLIANCE?

If the client is responsible for providing the written content for labelling and packaging, then CAS is responsible for how the legislative information is represented on the pack. CAS will advise clients on the mandatory information required by legislation, and execute its correct placement, positioning, size and weight.

THE CONSEQUENCE OF NON-COMPLIANCE.

Consumers and competitors are more often than not the first to call out brands for non-compliance which can result in:

- *Fines by retailers*
- *Removal of the product from retail shelves*
- *Extremely costly implications for redoing packaging design and printing*
- *Reputational damage*

APPENDIX G

AFFILIATE LINKS

CAS network of affiliates are experts in their field with no less than ten years experience.

COPY WRITING, PROOFING, ONLINE CONTENT CREATION

- Candice De Beer**

Candice is a digital content strategist and copywriter with an honours degree in journalism and over ten years of experience crafting compelling websites, emails, articles and Search Engine Optimisation (SEO) that motivate high-value leads for clients (de Beer, 2020).

| | | |
|---|-----------|---|
| · | <i>L:</i> | <i>linkedin.com/in/Candice-sian-de-beer</i> |
| · | <i>E:</i> | <i>Candice.wiggett@gmail.com</i> |
| · | <i>T:</i> | <i>+27 (0)84 518 2160</i> |
- Dr Jaqui Hiltermann**

Dr Jaqui Hiltermann has a PhD in Film and Media Studies from the University of Cape Town and numerous years of writing and editing experience, including having written featured articles and media opinion pieces. Jaquis' excellent understanding of writing style, structure, and tone translates to writing well-research and weighty documents, lengthy reports, punchy and witty social media posts, marketing emails, well-rounded mission statements and even one-liners that will help clients get their message across to exactly the right audience, and leave a mark (Jaqui Hiltermann, 2022).

| | | |
|---|-----------|----------------------------------|
| · | <i>W:</i> | <i>jaquihiltermann.com</i> |
| · | <i>E:</i> | <i>jaquihiltermann@gmail.com</i> |
| · | <i>T:</i> | <i>+27 (0)76 157 8070</i> |

BRAND STRATEGY AND BRAND NAME DEVELOPMENT

- Haldon Burns**

Haldon Burns is a professional brand engineer and naming specialist. His speciality is creating distinctive and memorable brands.

| | | |
|---|-----------|------------------------------------|
| · | <i>L:</i> | <i>linkedin.com/in/haldonburns</i> |
| · | <i>E:</i> | <i>haldon.burns@gmail.com</i> |
| · | <i>T:</i> | <i>+27 (0)76 921 7776</i> |

ILLUSTRATORS

• Doug Powell

Doug Powell is the renowned UK and South African illustrator known for producing the illustrations, icons, emblems and logos for global brands including Jungle Oats, LuckyStar, Distell, V&A Waterfront, Woolworths and Bakers Biscuits (Doug Powell, 2022).

· W: www.dougpowell.co.za
· E: info@dougpowell.co.za
· T: +27 [0]82 6800 0634

• Maggie Murray - Carvel Art

Maggie is an illustrator in Cape Town with a unique style that has serviced individuals, agencies and larger corporates in retail, editorial, food, beverage and pharmaceutical categories (Carvel Art, 2022).

· W: www.carvel.co.za
· E: hello@carvel.co.za
· T: +27 [0]82 044 2038

3D RENDERING

• Morgan Fairman – MF3D

Morgan is a 3D visualising specialist in photoreal product and conceptual visualisation, with twenty years of experience, servicing many multi-national companies including, J&B whiskey, Bells Whiskey, Amstel and Castle Lager (MF3D, 2022).

· W: www.mf3d.co.za
· E: morgan@mf3d.co.za
· T: +27 [0]82 044 7724

• Gerhard Theron – 3D Matters Visualisation

Gerhard is a photoreal product and architectural 3D visualising, with fifteen years of experience, servicing South African clients (Theron, 2022).

· W: www.3dmatter.co.za
· E: admin@3dmatter.co.za
· T: +27 [0]79 497 7287

FINISHED ARTIST

• Lee Collins - Raised Image

Raised Image are specialists in Flexo Origination, understand relevant printing constraints, are able to advise on design work and therefore minimise costs.(Raised Image, 2022).

· W: www.mf3D.co.za
· E: Lee@raisedimage.co.za
· T: +27 [0]82 444 4446
+27 [0] 21 551 0157

• Ryan Vicars – Little King Studios

Ryan specialises in technical print artwork setup and retouching for many high profile local and international brands including Woolworths, Appeltiser, Bakers Biscuits, Falke and Hema.

· E: rc.vicars@gmail.com
· T: +27 [0]76 601 4747

PHOTOGRAPHY

• Russell Smith – Russell Smith Photography

Russell Smith is an award-winning Cape Town-based lifestyle, art, portrait, travel and still life photographer. Russell has an eclectic mix of clients, including the V&A Waterfront, Le Creuset, Nederburg, Vida e Café, Jack Black, Visi, National Geographic and Getaway Magazines (Russell Smith Photography, 2022).

· W: www.russellsmith.co.za
· E: russ@russellsmith.co.za
· T: +27 [0]82 664 5090

• Matthys van Lill - Matt Photo

Matt is a Cape Town-based photographer specialising in still life captures, including food, drink and interiors. Matt has photographed leading South African and global brands including Sea Harvest, Robertson Herbs and Spices, Johnnie Walker and Savanna (Matt Photo, 2022).

· W: www.mattphoto.co.za
· E: matt@mattphoto.co.za
· T: +27 [0]82 450 5004

STYLIST

• Emma Thompson – Eat with Emma

Emma is an international food stylist specialising in recipe and product development, videography and project conceptualisation. Emma has worked with global clients including, Checker, KFC, Toni Glass and Taste Holdings (Eat with Emma, 2022).

- W: www.weatwithemma.com
- E: hello@eatwithemma.com
- T: +27 [0]82 353 0602

VIDEOGRAPHER

• Fullhd

Fullhd is a boutique video production studio in Cape Town specialising in animation and motion graphics for powerhouse agencies and brands to small start-ups and non-profits including Ogilvy, Aramex, Elizabeth Arden, Yoco and the City of Cape Town (Fullhd, 2020).

- W: www.fullhd.co.za
- E: hello@fullhd.co.za
- T: +27 [0]71 880 2811

• Jason Maggot

Jason is a freelance Videographer specialising in social media clips, promotional clips and corporate presentaiton animation.

- E: jasonmaggott1@gmail.com
- T: +27 [0]76 599 0148

WEBSITE DESIGN

• Milk

MILK is a Stellenbosch-based, small, dynamic and creative team with a passion for digital strategy, design, website development, social media, app development, ORM and online management for both South African and international clients (Milkisgood, 2014).

- W: www.milkisgood.co.za
- E: made@milkisgood.co.za
- T: +27 [0]82 847 7950

PRINTERS

• Packaging World – Flexible Packaging Printing

Packaging World is a specialist flexible packaging business that offers high-quality printed flexible packaging solutions for the food, beverage, confectionery, industrial and general merchandise markets (Packaging World, 2022).

- W: packagingworld.co.za
- E: packaging@packagingworld.co.za
- T: +27 [0]31 701 2248

• Colpak – Flexible Packaging Printing - Tony Marinos

Colpak are the leading innovative flexible packaging printers in South Africa, with a strong emphasis on quality, service and technical support for the food and beverage industries (Colpak, 2022).

- W: colpak.biz
- E: tonym@colpak.biz
- T: +27 [0]21 593 8523
+27 [0]63 393 7855

• MasterPack Cape Town – Small to Medium Cardboard Packaging Printing

Masterpack is a South African company and printing specialist in folding cartons, package inserts, trays, paper bags, cut and stack labels, header and blister cards (Masterpack Cape, 2022).

- W: www.masterpackcape.co.za
- E: info@masterpackcape.co.za
- T: +27 [0]21 140 5100

• Golden Era – Large Scale Flexible and Cardboard Packaging Printing - Karen James

Golden Era is a specialist printer and manufacturer of boards, cartons, laminate cartons, paper bags, corrugated cases, self-adhesive labels and metal cans (Golden Era Packaging, 2022).

- W: www.golden-era.co.za
- E: karenj@krf.golden-era.co.za
- T: +27 [0]82 452 0583

- **Taylor Brothers - Corporate stationery and Print Media Printing - Ian Mountjoy**

Taylor Brothers are the oldest printing company in Bristol, established in 1830 with a global reputation for pioneering innovation and experimentation in print media executions including corporate stationery, books, magazines and annual reports (Taylor Brothers Bristol, 2022).

- W: taylorbros.uk.com
- E: info@taylorbros.uk.com / ian@taylorbros.uk.com
- T: +44 (0)117 924 5452

- **Pivot Press – Corporate stationery and Print Media Printing**

Pivot Press are litho, digital and packaging printers that are more commonly known for their specialised letterpress printing of bespoke corporate stationery (Pivot Press, 2022).

- *W:* *pivotpress.co.za*
- *E:* *info@pivotpress.co.za*
- *T:* *+27 (0)21 762 0834*

- **Sign and Seal Label – Labelling Printers**

Sign and Seal Labels are an established Cape Town-based printing company with over thirty years of industry experience in quality self-adhesive and non-adhesive labels, decals, tags, digital printing for samples or small runs and specialist high-quality finishes for bespoke wine and beverage label printing [Sign and Seal, 2022].

- *W:* www.signseal.co.za
- *E:* info@signseal.co.za
- *T:* +27 (0)21 905 8640

- **Didget – Digital Flexible Packaging**

Didget is a South African-based company with a solid reputation as superior high-end flexible packaging digital printers that specialise in pre-production samples, mock-ups, POS trails and promotional short runs. Their client list includes Woolworths, Coca-Cola, Castle Lager, Simba, Spar, Nestle and Pick n Pay to name a few (Didget, 2022).

W: www.didget.co.za
 E: info@didget.co.za
 T: +27 (0)11 452 3268

PRODUCT MOCK-UPS

- **PolyFlex - Amanda Rees Jones**

PolyFlex is a Durban-based company that provide 3D prototype and mock-ups (Polyflex – Graphic Packaging Specialists, 2022).

- W: www.polyflex.co.za
- E: info@polyflex.co.za/ amanda.jones@polyflex.co.za
- T: +27 (0)31 701 0211

- **Didget**

Didget is a South African-based company with a solid reputation as superior high-end flexible packaging digital printers that specialise in pre-production samples, mock-ups, POS trails and promotional short runs. Their client list includes Woolworths, Coca-Cola, Castle Lager, Simba, Spar, Nestle and Pick n Pay to name a few (Didget, 2022).

- *W: www.didget.co.za*
- *E: info@didget.co.za*
- *T: +27 (0)11 452 3268*