

Q.2.2.3

Please provide full details of how your organisation will ensure accurate delivery of the services detailed in Schedule 1 and Schedule 1A of the Entire Agreement. Your response should highlight how you will draw on the following activities to deliver effective public information, social marketing and revenue generation, in order to achieve and exceed the objectives of the Framework Public body:

- Target Audience insight;
- Strategic marketing planning;
- Development of a compelling creative strategy and brief;
- Development, production and delivery of a well-targeted and engaging approach.

Particular attention should be given as to how these processes can be used and adapted to deliver a range of marketing disciplines including:

- Creative Advertising
- Field Marketing
- Partnership Marketing
- Direct Marketing

Delivering Creative Services for Framework Public Bodies

In today's fast-moving and fragmented media/communications landscape, it's vital Framework agencies have the expertise to apply a proven strategic framework to all marketing activity. Since joining the SG Marketing Services Framework in 2008, Story have proven our strategic creative and digital credentials through delivery of effective, award-winning integrated campaigns, including:



Second-hand Smoke: no. of children reporting being exposed to SHS at home HALVED from 12% pre to 6% post-campaign, meeting targets 5 years early

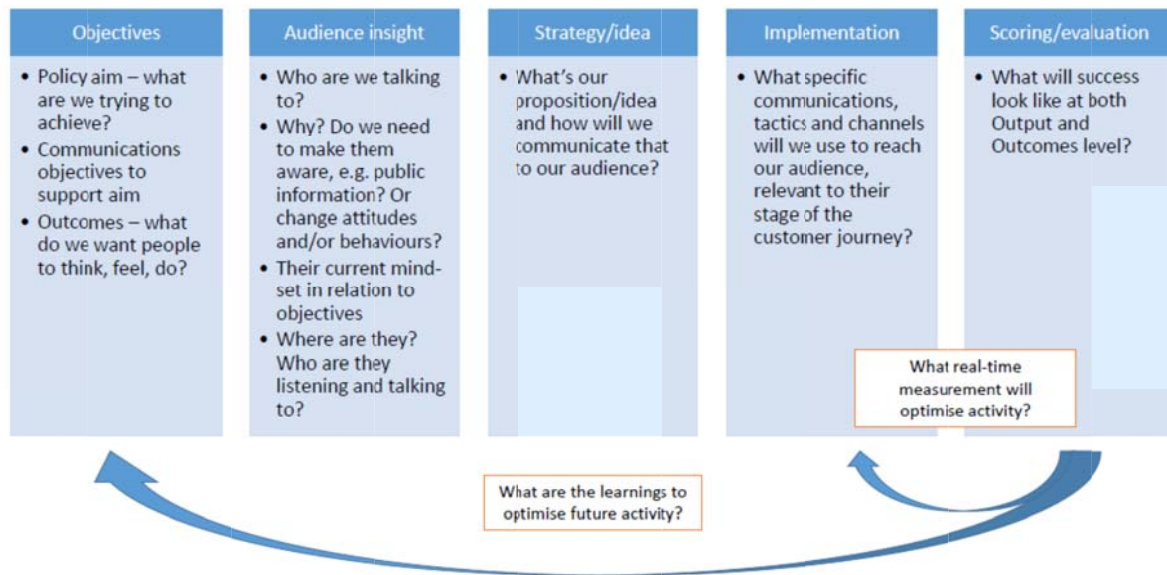


Organ Donation Scotland – digitally-led campaign delivered >300% increase in online registrations; massively outperformed previous broadcast-led campaign



Alcohol Moderation – fully-integrated campaign delivered: i) 1,839% increase in web visits; ii) partnership ROI of £9:£1; iii) a significant drop in those exceeding drinking guidelines (15% pre to 5% post-campaign)

We app [2 lines redacted exempt.]
activity:



[11 lines redacted exempt.]

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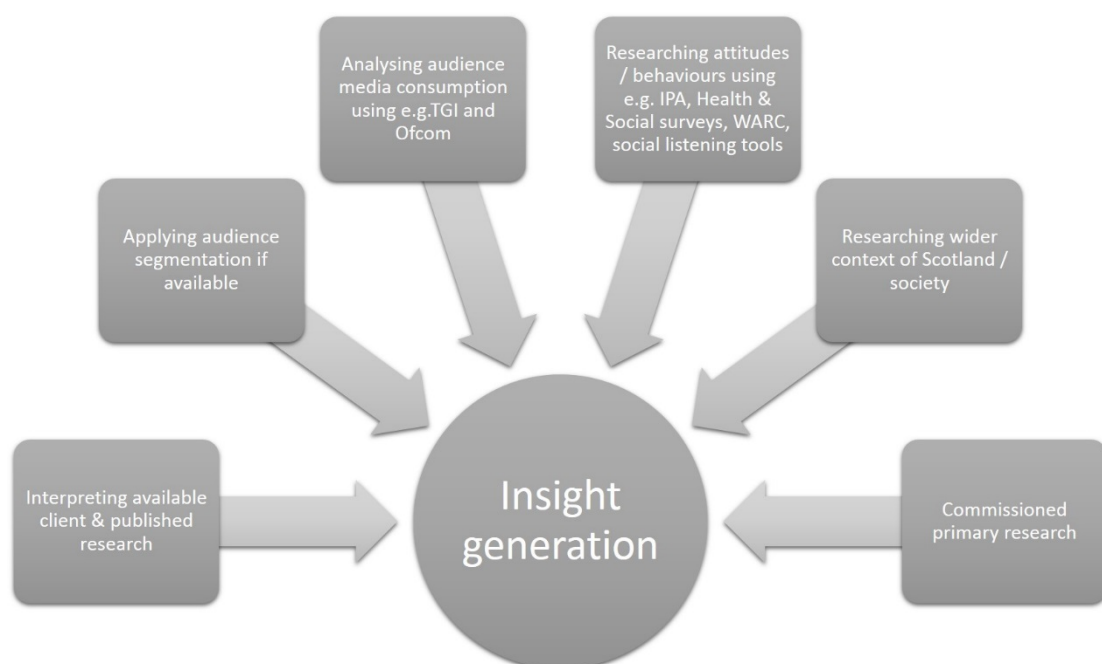
Generating audience insights

Robust insight informs a carefully-considered creative brief, with a compelling proposition. Ultimately delivering motivating, engaging communications with cut-through in the right place, at the right time. But that's only possible if you truly understand your audience, e.g:

- General priorities, aspirations, social/cultural context
- In relation to the FPB's aim/topic - their current beliefs/attitudes/behaviours
- Barriers/opportunities around encouraging action - e.g. their mind-set, perception of self-efficacy, rational/emotional needs
- Where to reach them - media consumption (touchpoints, times), who they do/don't trust

We use mixed methodology to deepen understanding through relevant insights, e.g:

- **Desk research** - mindful of the public purse, cost-effective desktop research is typically our starting-point, tapping into the wealth of resources highlighted below. Existing research often provides the bedrock for developing the strategic framework for a campaign, including the wider environmental and cultural contexts (e.g. auditing global Second-hand smoke campaigns revealed how SHS' invisible properties had been consistently overlooked).
- **Primary research** - commissioning primary research can deepen our audience understanding. It can take many forms – qualitative/quantitative, group/individual, ethnographic and dipstick – and we've co-created dozens of research methodologies in close conjunction with FPBs appointed research partners.



The Story Hub uses the resulting granular audience understanding to identify the most relevant insights that ultimately inform our Creative Brief and channel strategy.

Strategic Marketing Planning

Marketing is typically designed to get an audience to DO something, whether that's to be aware of/obey a new law, change their attitude/behaviour or do an existing action a better way. Our strategy is therefore typically based around:

- Distilling the most compelling expression of **WHY** our audience should do what we're asking
- Determining **HOW** we can best support them to do so (e.g. with relevant/accessible products), taking into account that different sub-sets of the audience may be at different stages of our customer journey

[11 lines redacted exempt.]

[redacted exempt.]

Reflecting Story's collaborative approach, the top-line communications strategy is presented back to clients/key stakeholders, detailing agreed communications objectives, our strategic proposition and its development, the role for each campaign channel, and the customer journey defined by channel requirements and KPIs. This approach ensures everyone is strategically aligned before we start creative development.

Developing a compelling creative strategy and brief

Our Creative Brief is the distillation of the Hub's outputs and communications' strategy. It's designed to provide the creative team with both information and inspiration. We avoid jargon, only include content that's relevant, and include imagery to enrich understanding of the audience and the task in hand. The proposition MUST be single-minded, setting out the one thing we're trying to say. And to ensure it's a compelling brief, the brief's author completes a 'Share Your Ideas' section - our theory being that if non-creative people are inspired by the brief, it'll serve as the springboard into great creative idea generation when it's handed to our experts!

The Creative Brief (and all subsequent update/mini briefs as the campaign develops) is supplied to clients for input/approval before we progress creative – that way, everyone's 100% confident in the quality of our briefs and they become the sense-check, ensuring accurate delivery.

Bringing the strategy to life

Public sector communications often have to deliver complex messages. Our experience and process ensures we don't just focus on developing creative executions that look good – they have to be effective in getting priority messages out there/understood, in a way that's sensitive to the medium being used, whether ATL, Digital, Direct, Experiential or partner channels.

Creative Directors with at least 25 years' experience lead creative development. All creative strategies and master executions are originated by our full-time, in-house creative department who have 8 years' minimum experience working on integrated FPB briefs. Crucially, they all subscribe to our ethos of:

[14 lines redacted exempt.]



[12 lines redacted exempt.]

[16 lines redacted exempt.]

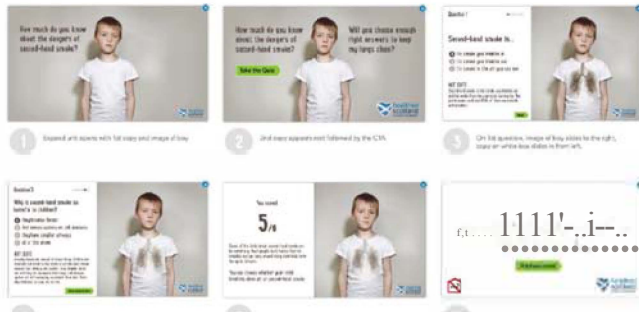
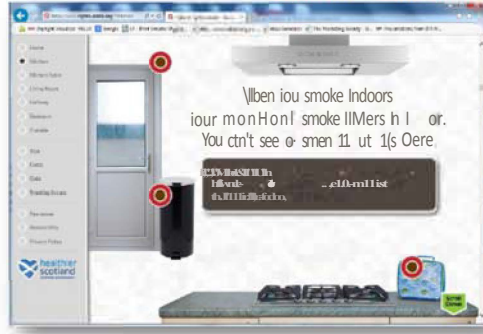
our SHS campaign:



ATL



Website & Online Interventions



Digital Advertising



Field Marketing



Partnerships



PR



Stub out bad habit
 YOU wouldn't force your kids to inhale car fumes, so why do people think it's OK to fill their homes with cigarette smoke?
 Children are being exposed to worse air quality conditions in some houses than in busy streets, a shocking study shows. Being told when and where they can light up still rankles with many Scots, despite the success of the ban on smoking in enclosed public spaces. That's why the Take it Right Outside campaign is so important. It will make a world of difference to any child forced to inhale dangerous second-hand fumes. And it might encourage more Scots to kick the habit themselves.



Our Orphan Donation campaign:



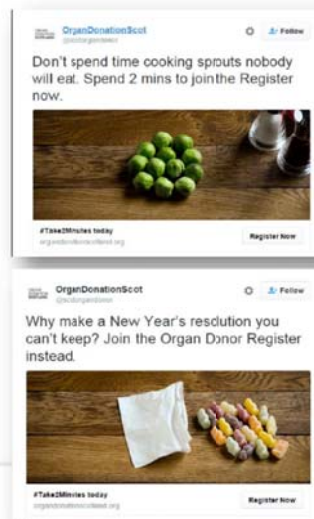
Hero film



Facebook



Twitter



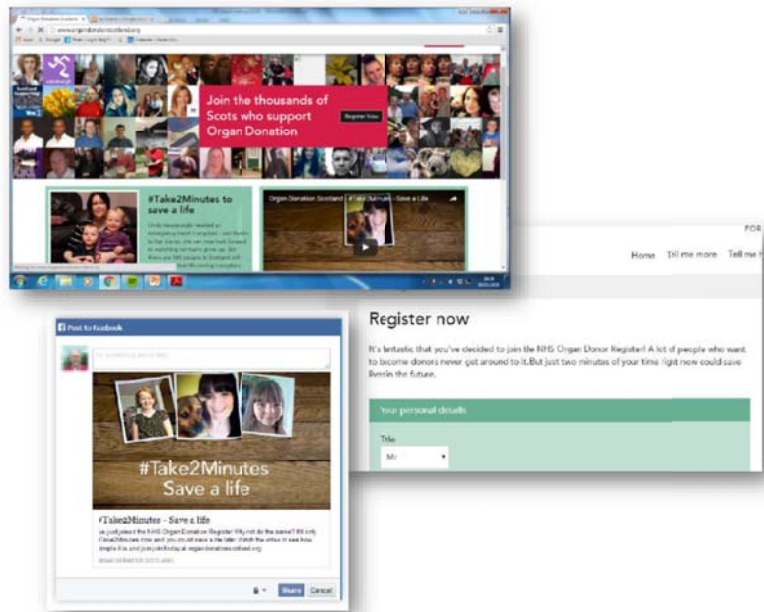
Instagram



eDM



Website, Form & Social Share



And our **Alcohol Moderation** campaign:



TV



Website, Social & Online Interventions



Digital Advertising



Field Marketing



Partnerships



Print/press



PR



- Another key aspect of this is ensuring cross-agency collaboration, which is the best way to deploy marketing activity cohesively and effectively. We've been highlighted as arguably the most collaborative creative agency on the existing Marketing Services Framework, with both campaign results and partner agency feedback demonstrating that:

[redacted exempt.]

2.2.4

Please detail your organisation's plans for implementing a process of continuous improvement that will ensure that best practice is followed when delivering the service paying particular attention to the following:

- how you will ensure staff are trained and developed in order to keep up to date with a Framework Public Body's organisation and culture, with best practice, market developments and emerging technologies, so as to provide a current and innovative service to Framework Public Bodies; and
- proposals to monitor and improve your on-going levels of service e.g. customer liaison/ satisfaction surveys and how this information will be fed into the continuous improvement process.

Providing the best service we can ensures long-term client retention. Which then ensures we're not simply a supplier - we effectively become an extension of our clients' team.

A process of continuous improvement to ensure best practice service delivery is firmly established at Story, structured around key aspects:



1. Continuing Professional Development (CPD)

As members of the Institute of Practitioners in Advertising (IPA), we implement the following as standard:

- All staff undertake 24 hours min CPD activity p/a, including 5% of the agency completing both the IPA's LegRegs and Commercial Certificates.
- Creation of a Strategic Development Plan - setting out Story's business objectives and how CPD will help achieve them.
- An induction process for new joiners, ensuring swift uptake of our processes.
- Annual appraisal system, highlighting areas for development/training needs, e.g. IPA Advanced Certificate.

Two dedicated CPD managers highlight training opportunities and monitor CPD progress. They are

supported by the Story Management Group, a small team drawn from across Story, which takes responsibility for making induction/appraisal processes effective and engaging, and identifying opportunities for Lunch & Learn sessions.

We also utilise in-house skills, with senior staff running internal training sessions, e.g. on:

- Proposition development
- What makes a good creative brief
- Presentation skills

2. Agency/Group knowledge sharing

Our staff don't need to be told to keep up with market developments and emerging technologies - they do this as standard, using sources including WARC (World Advertising Research Centre, the world's biggest online resource of award-winning global case studies, which also has specific content on macro trends, global/by market, and futurology), the Foresight Factory (#1 global trends/insights company), and daily bulletins/blogs (e.g. E-consultancy, Smart Insights, Campaign, Google Alerts).

What we actively encourage is *sharing* this knowledge across Story, both informally (e.g. email round-ups of technological innovations) and formally (e.g. all-agency Lunch & Learn sessions).

As one of The Mission Marketing Group (TMMG) agencies, we also have access to a global knowledge base comprising 25 planners. We take part in monthly TMMG forums and quarterly meetings, sharing best practice/developments across all disciplines. Knowledge is regularly curated in online libraries and flagged to members.

3. Industry training & resources

Our IPA membership provides access to their Insights' team, letting us tap into sources on consumer and technology trendspotting.

We also attend IPA events/training courses to keep us abreast of best practice/developments.

4. Client immersion and feedback

This aspect is crucial - our clients sit at the heart of our continuous improvement process. New client immersion and an honest relationship (facilitated by regular communication and feedback mechanisms) help facilitate successful delivery.

How we'll implement continuous improvement to ensure best practice service delivery for Framework Public Bodies

We will:

- Ensure all staff meet the minimum CPD requirements.
- Maintain our industry memberships, attend relevant events/seminars/conferences to ensure we are abreast of latest innovations and delivering to best practice standards.
- Continue agency-wide knowledge-sharing around trends/sectors/innovations/emerging technologies, both informally and formally, and with the client where appropriate.
- Offer free agency immersion time (e.g. 1-2 days in the client organisation) to new clients, helping us get under the skin of the organisation/its culture, and build a rapport with the

client's team.

- Put in a place a number of monitoring mechanisms, allowing us to keep up-to-date in real time with an FPB/its market/sector developments, including:
 - Subscription to relevant Daily Bulletins/other email circulars
 - Relevant Google alerts to capture wider commentary on the FPB and the market/sector it operates in(a similar monitoring of the core press titles provides an 'off line' equivalent)
 - Action an account manager to curate outputs from these sources into a management summary for the wider agency team - this can be shared with the FPB.
 - Share competitor reviews with the FPB client on a quarterly basis - these aren't simple reportage but will provide analysis.
- Create/ maintain an internal Client Overview document - an on-going resource/crib sheet for the team, detailing necessary processes/protocol in relation to the client (e.g. key elements of project management, procurement, production, financial arrangements, and public sector etiquette e.g. FOI requests).
- Diarise on-going client reviews:
 - regular status meetings to review work-in-progress and provide opportunity to share learnings, e.g. digital opportunities, latest developments (e.g. policy) and overall working practices.
 - annual performance review, allowing the FPB to score Story on service delivery (Strategic, Creative, Client Service, Technical), with honest feedback encouraged. Overseen by a Story Board Director, feedback is relayed to the Account team, with process improvements initiated, any training requirements actioned and the Client Overview document updated.
- All campaign activity/results will be formally captured in a campaign 'wash-up' report, including our analysis of campaign performance and learnings/recommendations for improvement.

2.2.5

Please provide details of how you will ensure that sufficient capacity exists at all times to deliver the Framework, including Framework transition and periods of high demand, and how you will ensure that there is a consistent level and appropriate quality of service provided to Framework Public Bodies, regardless of spend or geographical spread across Scotland.

With 8 years' experience of Framework delivery, we've developed extensive knowledge of FPB ways of working and refined our service accordingly. We've successfully navigated previous transition/high demand periods. Our high levels of staff retention keep our Framework knowledge base intact.

Ensuring sufficient capacity

We place significant emphasis on resource monitoring/planning. Our approach delivers award-winning, effective marketing activity but also ensures we're flexible and nimble. We're proud to say that since inception, our resource planning has meant we've avoided over-reliance on single clients, therefore we've avoided redundancies too, something many agencies can't claim.

How we monitor/plan resource:

- **Regular, on-going forecasting** – our electronic forecasting system details all job stages and the estimated monetary value of that stage.
- **Monthly 'forward-look' meetings** – held between the MD and Account Directors, this provides a senior-level overview of work-in-progress and upcoming projects.
- **Weekly scheduling meeting** – account handlers meet with our Creative Scheduling manager to agree resource required for every project.
- **Weekly team catch-up** – Account Directors hold weekly team meetings to assess job progress and identify pressure points to be remedied.
- **Daily updating of electronic traffic system** – Float, our software system designed for agencies, lets us schedule resource at individual/team level, providing an 'at a glance' view of individual/team workloads on a daily/weekly/monthly basis. It also reports on individuals' utilisation, pulling in the data from their schedule. This lets us assess who has/hasn't got capacity at the click of a button.

The above approach lets us plan/allocate appropriate resource accordingly, with the core team dedicated to Framework business up-scaled during periods of transition/high demand, e.g. by calling initially on wider agency resource, plus [REDACTED] and/or trusted freelance support if required.

How we ensure a consistent level and appropriate quality of service to FBPs:

1. A dedicated, expert resource

An experienced core team is crucial to successful delivery, ensuring there's no steep learning curve around public sector ways of working. Your core team, all with extensive Framework experience, comprises the Story Strategic Hub (detailed in Q2.2.3), alongside account management and creative teams.

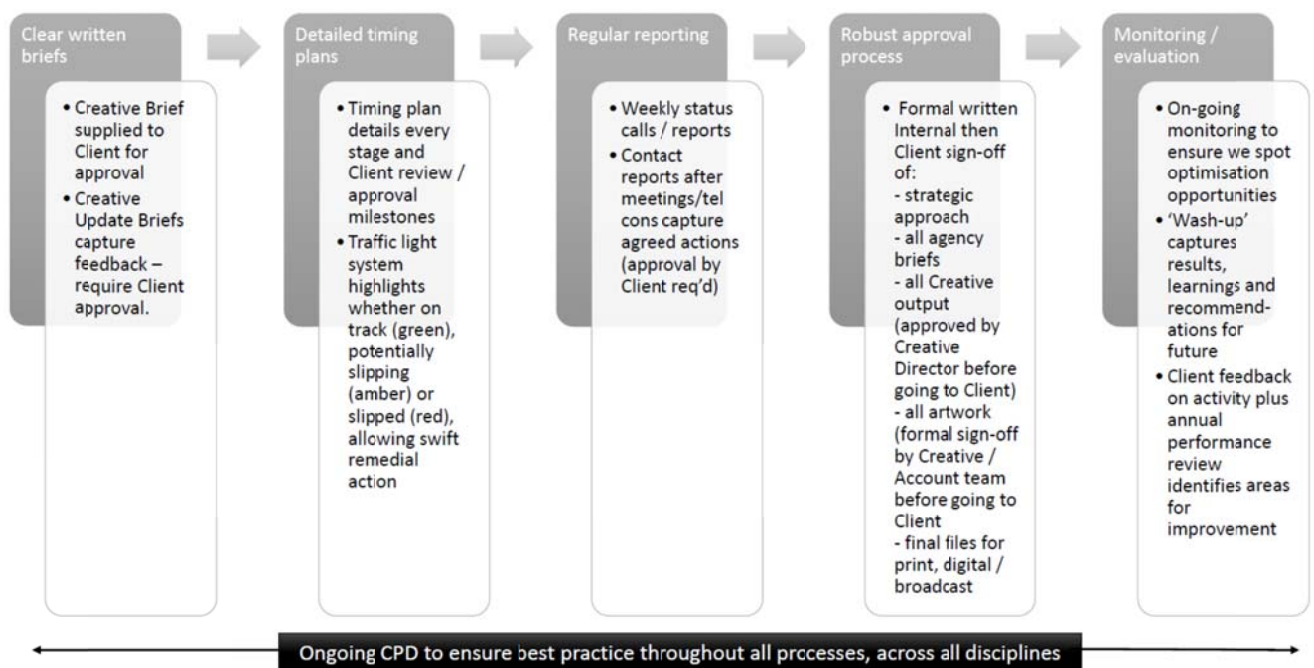
Briefs will be interrogated by the Hub, which includes assessing the level/type of resource required and allocating the most appropriate Account Management (AM) team, based on relevant experience/expertise.

There are three AM teams (comprising Account Director, Senior Account Manager and Account Manager as standard) at your disposal. Our Client Services Director, a former SG Marketing Unit second in command, will oversee all AM teams.

The complexities/sensitivities that go hand-in-hand with public sector marketing demand a senior Creative team, which we guarantee you. All with extensive experience of delivering effective Framework campaigns, they bring 150 years+ collective expertise. Working to robust strategies/briefs generated by our Hub, they ensure a 'right first time' creative approach.

2. Robust agency processes

Our project management processes, with in-built checks/balances at all key stages, ensure a consistently high-quality service:



We've worked with FPBs big and small, from Scottish Government and NHS to SAS and SGAIP. Feedback from clients has been excellent – we pride ourselves on providing the same level/quality of service, irrespective of budget/location. Our central Edinburgh location means we're well-placed to visit clients across Scotland.

2.2.6

Where a Framework Public Body has an urgent or emergency requirement, please provide, in detail, your structure for accommodating unforeseen requirements of this nature and your proposed formal processes to initiate such activity.

As a current supplier on the existing Framework, we already have a 'Code Red' procedure in place to allow us to nimbly and quickly respond to urgent unforeseen or emergency requirements and we have direct experience of putting our emergency procedure into practice, most recently for our Seasonal Flu partnership marketing campaign.

The sad death of a Scottish boxer meant that the boxing-themed creative was inappropriate. Our process allowed us to spring quickly into action:

- Quickly identifying partners who had already received campaign materials
- Liaising with SG to determine whether these should be recalled or left with partners
- Taking appropriate action to recall
- Swiftly re-designing and redistributing all digital assets to partners with a brief explanation for the new version
- Managing all partner queries

Other relevant examples include:

Home Energy Scotland – the 'Big Freeze' of 2010/11 meant we had to react extremely quickly to adapt our TV ad to ensure our target audience would set the phones ringing for free advice/support from Home Energy Scotland. This involved swift turnaround of a new VO, call to action and endframe edit.



Sexual Health Scotland – just one day before we were due to supply all online advertising creative to the media agency, we were asked to change all creative produced for a previous campaign, due to a media storm around churches objecting to use of the word 'Sexmas'. Our procedure mobilised our creative, studio and technical teams to ensure we delivered and executed an effective solution, all at the eleventh hour.

Our Code Red structure and process

Due to the potential increased likelihood, scale and/or sensitivities around FPB emergency requirements, it goes without saying that Story's allocated Code Red first point of contacts should be at the most senior level of the agency, namely:

[3 lines redacted exempt.]

Laying the groundwork

On being appointed by an FPB, we will as standard provide a Story Code Red 'crib sheet', detailing contact details for all three of the above staff, i.e:

- Office switchboard
- Direct dial
- Mobile number (work/personal)

They'll be available 24/7, 365 days a year to respond to emergency requirements.

With three named people at your disposal, we're 100% confident all FPBs will get a quick response. However, we'll also include details of three deputies for the first point of contact people to guarantee that.

We would also request that, as part of our client immersion phase (where we undertake in-depth research into clients, their sector, competitive context and Risk Assessment), we collectively explore potential emergency requirements, particularly those specific to that FPB, and capture those in an Emergency Risk document.

We'd typically explore three core areas:

- **Strategic Risks** - e.g. an assessment of the upcoming policy agenda and wider societal agenda/mood.
- **Project Risks** - e.g. reporting in relation to sensitive health topics, or involving the handling of personal data. Similarly, where advertising is involved in the project, there is the risk relating to pre-clearance of concepts and any adverse public reaction once a campaign has gone live.
- **Unforeseen Risks** - e.g. more likely to require a reactive approach because they are more unpredictable by nature, e.g. public reaction to a particular campaign. Whilst a slim risk, given creative testing is routinely undertaken by FPBs, this cannot be completely ruled out so is factored into risk assessment.

By taking a robust, upfront approach to identifying risk at organisation and project level, we ensure that as much as humanly possible, the circumstances for an emergency response are mitigated.

We'll use all emergency risk information generated to enhance our standard Code Red procedure (detailed below) for each FPB.

Initiating a Code Red scenario

When an emergency situation arises, we understand that FPBs need a process that is super-simple for them, freeing them up to prioritise other aspects arising from an emergency situation, e.g. briefing Ministers, dealing with journalists, addressing infrastructure issues, etc. Therefore, to initiate the process from client-side, we simply ask clients to pick up the phone/email and flag there's an emergency requirement. Our process, detailed overleaf, will then do the 'heavy lifting':

[redacted exempt.]

Our process is robust, as are our people – we understand that emergency requirements can often occur and we have a flexible, nimble and, above all, highly experienced team who can hit the ground running.

2.3.2

Account Management - Please provide a detailed breakdown of your proposed Account Management delivery, to include all disciplines relevant to the requirements as set out in Schedule 1 and Schedule 1A of the Entire Agreement, paying particular consideration to the following;

- detail how the services will be delivered and managed for all geographical locations, along with an account organisational structure for providing the service; (This must clearly demonstrate the Tenderer's senior management hierarchy and the names of key senior and account management individuals involved in the delivery of the services; provide CV's detailing the senior management staff's experience relevant to their role in the contract, key skills, awards and accomplishments in the Creative Advertising sector);
- details of the support staff who will be responsible for administering the Framework, their roles and reporting lines;
- mechanism for approval of any change to the above;
- the contingencies in place to work out with normal working hours as required and to ensure business continuity in the event of absenteeism through holidays, sickness or key personnel leaving;
- details of formal internal methods of interfaces between the Account Manager(s) and other internal staff within your organisation;
- how internal standards and monitoring of approvals/sign-off are managed and communicated internally/externally;
- details of complaints procedure and escalation process including where the Account Management Team are unable to resolve complaints satisfactorily or within agreed timescales; and
- training/development and monitoring of performance of the Account manager(s).

Delivering our service across Scotland

We're based in Edinburgh but well-used to working with clients pan-Scotland, e.g. from the Scottish Government/NHS in Edinburgh/Glasgow, Ardbeg on Islay, through to VELUX in Denmark.

Our central-belt premises makes travel to client locations straightforward. On being commissioned by a new FPB, we'd recommend an initial face-to-face session to build client/agency rapport and allow us to get a feel for the organisation/its culture.

For environmental sustainability reasons, we would subsequently make best use of our AV conferencing facilities, e.g. our dedicated conference line allows multiple parties to join calls securely. Similarly, Skype calls are part-and-parcel of how we communicate with clients when face-to-face isn't achievable/required.

Account organisational structure

With a Framework of this scale/stature, our [REDACTED] would naturally lead the senior management team involved in delivery. The senior team hold responsibility for the quality of Story output across: Planning; Creative; Digital; Client Service. [REDACTED]

[redacted exempt.]

Our 12-strong account management team, responsible for ensuring on brief/on time/on budget delivery, are divided into three sub-teams, each headed up by a senior Story Director with min 20 years' experience.

Our multi-discipline Strategic Hub, as part of their interrogation of FPB briefs, will allocate projects into the team with most relevant experience/expertise to ensure successful delivery. Members of the wider Story account team will be seconded/cross-report to the allocated account team where the scale of a project, an emergency requirement or periods of high demand require more resource.

The senior team leaders maintain a constant dialogue, ensuring each team's capacity is constantly monitored so that every project is serviced fully.

Our account organisational structure is detailed overleaf.

[1 page redacted exempt.]

Account Management Delivery

Acting as the fulcrum for all client-agency relationships, our account management team operate with a transparent, structured process to ensure the outputs against any client brief deliver maximum creativity, effectiveness and efficiency. They're the 'lynchpin' of Story – integral to all aspects of the job through to completion and responsible for diarising all internal meetings, statuses, 1-2-1s and creative reviews that are relevant to progressing a live job.

A bespoke timing plan is developed early on to reflect the brief's requirements and assist in managing agency/client resource. Our topline project management process is as follows:



Support staff

As highlighted by our CVs and organogram, the support staff who are responsible for administering the Framework bring seniority and a plethora of experience of servicing FPB clients. Their roles and reporting lines are also highlighted on the organogram.

Our approval mechanism for team changes

Whilst our staff tenure is well above the industry average, inevitably our Framework team has grown/changed during our eight years on the Framework but our working practices have ensured that both have happened seamlessly.

If changes to the team/structure are required, our Client Services Director will make the affected FPB(s) aware, outlining reasons for change and proposed replacement/restructure for client approval. Proposed replacement will be based on that individual's skills and experience being best suited to your account.

Following client approval, any replacement/restructure would be phased to enable a full handover and continuity – ensuring that during this period, it's 'business as usual' for your team.

As part of any handover, all new members of the team are given a full induction to the Framework, which includes being taken through our Story Framework Manual, detailing all key processes/requirements of Framework Partners.

A 3-month probation period, culminating in a client feedback session, ensures the change has met all necessary criteria, including chemistry.

Contingencies for out-of-hours working

With the 24/7 nature of the modern communications' world, combined with the pressures of FPB operations, we are well-versed in working out-with standard office hours:

- The requirement is part of our standard employment contract.
- All staff can access their email accounts via both secure Office 365 accounts and VPN network, which also gives access to our electronic job-bag system.
- Our premises can be fully operational 24/7.
- Detailed timing plans for every project help identify pressure points, allowing us to build extended working hours into schedules. If necessary, we can restructure teams to work on rotating early/late shifts to ensure project delivery.

Business continuity in the event of absenteeism through:

1. Holidays

Holiday leave is coordinated at MD and HR level and captured on a centrally-managed shared system to provide full visibility of upcoming holidays at individual/team level. This ensures appropriate levels of cover are in place.

Detailed team handover meetings, backed up by full handover notes, take place before individuals go on holiday, ensuring all project actions are understood fully, with corresponding deadlines.

2. Sickness

Staff need to inform their line manager ASAP of their inability to attend the office. Contingency plans can be easily put in place via:

- Our Float trafficking system showing that day's tasks/deadlines for the individual in question
- A discussion between senior managers will identify who is best placed to cover
- The appropriate FPB contacts will be updated of the plan of action to cover for their contact's absenteeism

3. Key personnel leaving

Every Story contract includes a 3-month notice period, providing sufficient time to secure a suitable replacement and ensure a detailed handover. As per our team change mechanism outlined above, the key client contact will be notified of this departure and the transition plan that we will activate to negate any upheaval to their account.

Formal interfaces between Account Managers and the wider Story team

On receipt of your brief, the Account Manager interfaces across all departments:

[redacted exempt.]

How internal standards and monitoring of approvals/sign-off are managed and communicated:

1. Internally

Recognising that consistency is key to trusting client/agency relationships, our procedures are compliant to ISO 9000 standards, ensuring the quality and accuracy of the work we produce for clients.

Part of our induction process, our internal Quality Assurance Manual details all agency procedures, illustrating how Story ensures the highest quality/service levels.

We've also created the Story Framework Manual outlining the key processes required for successful Framework delivery, including our full internal sign-off process. Each department physically signs off the necessary paperwork: creative briefs, updates, studio briefs or artwork proofs. These sign-off processes are rigidly enforced by Story's Traffic Manager:

- **Account Manager** – checks all changes and that the work is on brief
- **Art Director** – reviews the art/layouts and image resolution
- **Copywriter** – proofreads and checks tone/messaging

- **Studio** – checks quality/accuracy of artwork. Also retains all previous versions of artwork (numbered/dated), in the event we need to re-visit previous proofs

- **Production department** – checking prior to sending to print, including a final circulation to all key departments within Story, ensuring a zero-defect policy. Handles internal approval of live lasers, attends press pass, etc.

2. Externally

At the outset of any new project/relationship, we'd produce a Service Level Agreement (SLA), detailing how we'll deliver for the FPB, and commitment required from them at key approval stages, namely formal written:

- Confirmation of marketing objectives
- Approval of Creative Brief, subsequent Update Briefs (which will detail client feedback and agreed next steps), Digital and Data briefs
- Confirmation of approved media plan
- Approval of proposed production suppliers
- Approval and supply of purchase orders for agency fees and production costs
- Feedback and ultimately final approval of artwork
- Approval of contact reports

Detailed timing plans highlight each project stage/deadlines and client review/approval stages – a traffic light system provides an 'at a glance' view of whether the project is on track, at risk or running over.

We send diary invites for key approval deadlines and events, e.g. film shoots, field marketing team briefings, digital testing pre-go-live.

We also use weekly status reports to monitor progress and flag approval deadlines to clients.

Our complaints procedure/escalation process

Our SLA would include our formal escalation procedure which accounts for various stages of escalation to ensure speedy, satisfactory resolution:

