

2015 IN-HOUSE CREATIVE SERVICES INDUSTRY REPORT



PRESENTED BY



TABLE OF CONTENTS

INTRODUCTION	2
About the Report	
Benchmarking	
Survey Respondents	
Perspectives from the Field	
Forming, Storming, Norming...	
HIGHLIGHTS FROM THE 2015 REPORT	4
SURVEY RESULTS	
Perspective from the Field: The Evolution of Saint-Gobain's Creative Services Team.....	6
Department Organization	8
Department Funding.....	11
Department Resourcing.....	19
Perspective from the Field: Adapting the Corporate Performance Review for Creatives.....	20
Service Offerings	27
Partnerships	34
Global Operations	36
Processes.....	39
Perspective from the Field: A Solution to the Prioritization Problem.....	40
Technology.....	45
Perspective from the Field: A Creative Team. A Creative Approach to Adopting a New PM System	46
Values & Challenges of In-House Teams.....	51
Perspective from the Field: Metrics And Reporting. Using Data Analytics to Measure Risk/Reward.....	52
Creative Leader Job Market	55
APPENDIX	57
Survey Participant Demographics	
Industries Represented	

Our goal is to benchmark the operations of in-house creative services groups to gain insights into industry-standard best practices that will support you in driving your business decisions and validate the direction of your department to upper management. We encourage you to share the findings among your colleagues and industry peers.

We ask that you cite the source as:

The BOSS Group, Cella Consulting, LLC and InSource, *2015 In-House Creative Services Industry Report*, April 2015.

About the Report

The BOSS Group (an interactive, creative and marketing staffing agency) InSource (the resource for creative in-house leadership) and Cella (a management consulting company exclusively serving the needs of in-house creative leaders) have partnered for a fifth year in a row to benchmark the in-house creative community. This edition of the In-House Creative Services Industry Report provides new insights in video production services and resourcing for technology needs.

The results of this annual survey continue to provide valuable insights and a source of validation and direction for in-house creative leaders.

Benchmarking

Creative Services teams are known for getting things done under all circumstances; regardless of the situation, we figure out a way and get the job done. That said, there are often opportunities within our processes for improvement that would contribute to a more effective and efficient operating model.

While this report includes key insights and identifies predominant strategies, leaders need to develop the best solution for their company based on the unique needs of their organization. Benchmarking can be used to generate potential paths and solutions, but personal, innovative thinking and institutional knowledge should not be eliminated from the process.

Survey Respondents

More than 450 leaders from in-house creative departments responded to our survey conducted in January 2015. These leaders represent Fortune 1000 companies, as well as middle market and not-for-profit organizations, and span multiple industries including, but not limited to, retail, healthcare, technology and software, financial services, pharmaceuticals, higher education, and consumer packaged goods and services.

More information about the demographics of our survey respondents is available in the Appendix.

Perspectives from the Field

We asked in-house creative leaders to share their stories* as they relate to shared challenges and goals across the industry. Topics cover the evolution of a creative services team, adapting companywide performance reviews for creatives, artistically adopting a new project management system and using data analytics to measure risks and rewards. More stories like these can be found at <http://www.cellaconsulting.com/Content-and-Community/Perspectives-From-the-Field/>.

Forming, Storming, Norming...

We are proud to present you with the 2015 In-House Creative Services Industry Report. This fifth edition of our annual report on issues and trends affecting our industry is based on the survey responses of more than 450 in-house creative leaders across more than 30 industries.

Over the past five years we have watched the trending growth of in-house creative services. For many of it's no longer a matter of *trying* to get a seat at the table. We're there. We are happily faced with continually proving our value not just creatively, but also as a sustainable business with established (yet adaptable) processes and procedures that ensure we're doing what's right for our clients and the business overall. As smart, adaptable, creative business partners we're watching the trends within the industry, and our own companies, and shifting our resources in ways that further support business strategies and our own ongoing in-house success.

In 2014, team size seems to have leveled off compared to the growth enjoyed previously. However, within these teams there are more resources dedicated to operations (44%), account and/or project management (47%), digital asset management (DAM) (61%), and project management tool administration (71%). While many of these roles are being performed as hybrids with others, the addition of these functions means we're looking beyond the creative work we do every day and organizing ourselves to be more efficient, effective, and accountable.

One example of this trend was illustrated by the answers to the new video capabilities questions we included in this year's survey. You told us that 66% of you have in-house video production capabilities. While many departments have dedicated producers (28%) who manage projects from pre-production through post-production (working with scriptwriters, videographers and editors to complete a project), 38% reported that this is a hybrid role such as Producer/Editor or Script Writer/Producer (the former even coining a tongue-in-cheek title of "PrEditor").

Noted Psychologist Bruce Tuckman documented the development of small groups and coined the chronology of "forming, storming, norming, and performing."* In speaking with in-house leaders personally, it feels like their creative teams are engaged in the process of making the shift from "norming" to "performing" while others are already there as evidenced by both the amount of award-winning work coming out of in-house shops recently and the increased desire to keep work in house by corporate leaders.

Happily, we can also report the number of leaders who say they do not have enough time to develop their teams dropped by 3% last year to 72%. A small measure to be sure, but a trend we feel is heading in the right direction as ongoing professional development is critical to the sustained growth of our business.

As always, we hope you find the information in this report useful as a tool to guide you in managing your business to continued success. If there is something you're looking for that we haven't reported this year, let us know and we'll consider adding it to next year's survey.

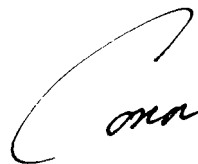
ENJOY!



ANDY BRENITS
President, InSource
& Creative Services
Leader, Arizona
Public Service



JACKIE SCHAFFER
Vice President & General
Manager, Cella



CONOR SMITH
President, The BOSS Group

*Google Bruce Tuckmans Group Development Model, "Developmental sequence in small groups" Psychological Bulletin, 63, 384-399, of forming, storming, norming, and performing.

HIGHLIGHTS FROM THE 2015 REPORT

457

IN-HOUSE
CREATIVE TEAMS
ARE REPRESENTED

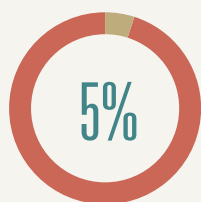
OVER
30
INDUSTRIES
REPRESENTED



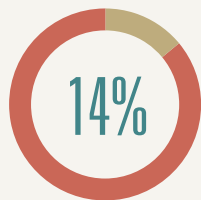
CREATIVE LEADERS



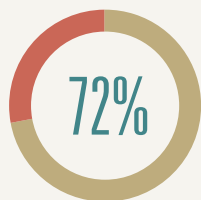
9 OUT OF **10**
CAN UTILIZE
FREELANCERS



HAVE TEAM MEMBERS IN
MORE THAN ONE COUNTRY



ARE EXTREMELY SATISFIED
IN THEIR CURRENT ROLES



DO NOT HAVE ENOUGH TIME
TO DEVELOP TEAM MEMBERS

AVAILABILITY OF TALENT IN THE MARKET

GRAPHIC DESIGNERS

WEB DESIGNERS

ACCOUNT MANAGERS

EDITORS/PROOFREADERS

PROJECT MANAGERS

TRAFFIC COORDINATORS

COPYWRITERS

INTERACTIVE MOBILE DESIGNERS

CREATIVE TEAM MEMBERS

4%

WILL
DECREASE
IN SIZE



4%



REGULARLY WORK
MORE THAN 50
HOURS PER WEEK
DUE TO TEMPORARY
SPIKES IN VOLUME

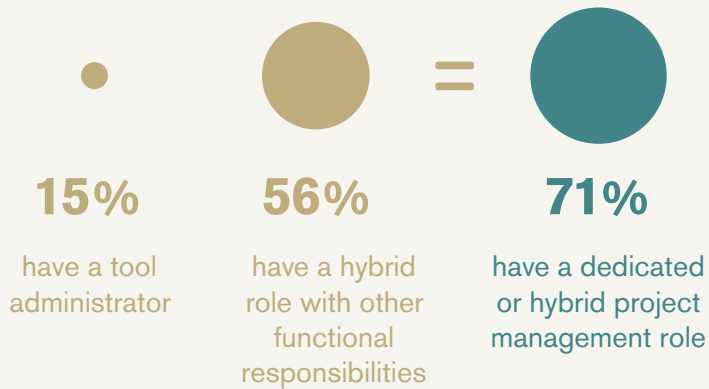


ALMOST 2/3

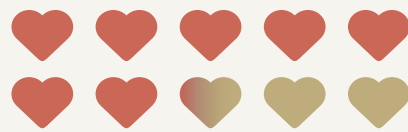
ARE CONFIDENT IN THE
JOB MARKET FOR
JOBS SIMILAR TO
THEIR OWN

26% OF THE FORTUNE 500
PARTICIPATED

Do you have a dedicated resource managing your project management tool?

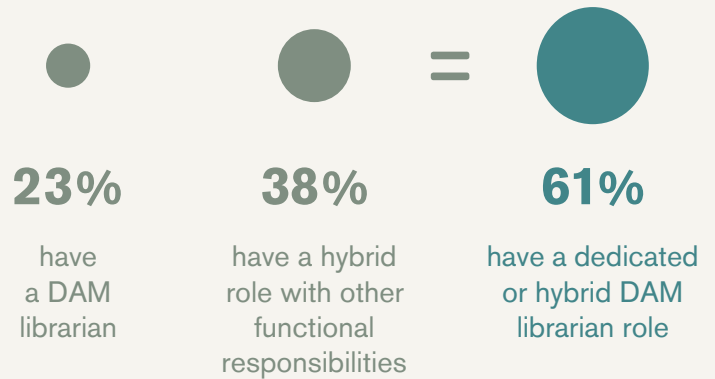


CLIENT BEHAVIORS ARE A CHALLENGE FOR



72%

Do you have a dedicated resource managing your DAM system?




66%



COMMISSION
CUSTOM PHOTOGRAPHY
AT LEAST ANNUALLY



55%



PROVIDE VIDEO
PRODUCTION
SERVICES

Video Editing
Location Videography
2-D Video Graphics
Studio Videography
3-D Video Graphics



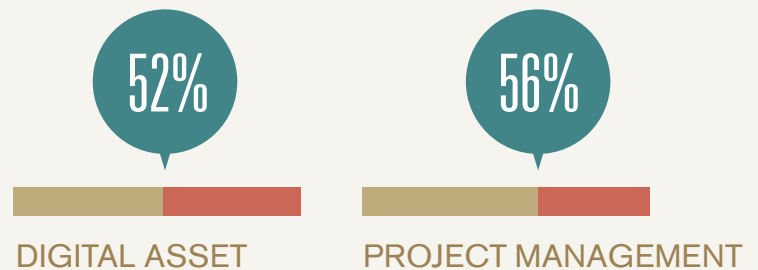
47%

have a dedicated account
and/or project managers

83%

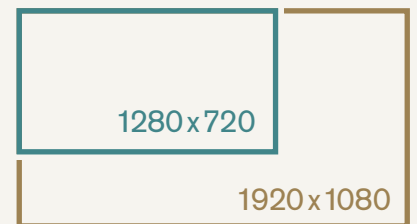
have some level of
processes documented

How many utilize management systems?



85%

PRIMARILY USE
HD RESOLUTION TO
SHOOT AND EDIT IN



\$81-100 MOST
COMMON BLENDED
CHARGEBACK RATE

PERSPECTIVE FROM THE FIELD:

The Evolution of Saint-Gobain's Creative Services Team

One of the greatest struggles for in-house creative teams is getting a “seat at the table,” showing that you are a strategic force to be reckoned with! So the question is, how can you do this when you feel like you’re driving down the road into oncoming traffic?

The Saint-Gobain Creative Services team faced this exact challenge. We are a 36-year-old in-house creative department that was viewed as a low-level production shop in a global company.

I knew I needed to change the perception of the department, so I proactively looked for the opportunity and I found it after asking for honest feedback. Warning: Be prepared to hear the truth...and what I heard loud and clear was that I needed to make a change—and fast! Our evolution was accomplished in a methodical, step-by-step, strategic manner. But I’ll be honest, at the time it felt like trying to change the tire on a car moving 100mph.

Where do you start? Do your homework: assess the situation and then develop your road map—your strategic plan. Then share it with the influencers and decision makers in your organization. As you rally your team of supporters, let them help clear the way to the executive team, so that you can present your plan in a clear, concise manner. In the evolution of a department, if you want to make lasting change, you need their buy-in to make it happen.

So what happened to the Saint-Gobain Creative Services department? During the course of one year, the group completely evolved. Processes were developed and metrics were captured and shared on a regular basis. We rebranded ourselves as The Hive—Saint-Gobain’s Creative Hub. We developed our new mission: to help support our co-workers by solving their business challenges in an effective, creative and *memorable* way.

Department morale went up and customer opinion improved drastically, with clients noting the increased efficiency, stronger customer service and overall higher-level creativity. We constantly remind our “customers” that we are not a vendor; we are their co-workers.

We are educators, brand protectors, advisors and problem-solvers not just in North America, but globally. We know the company, we know the culture and we know how to make this stuff fun!

Be persistent and don’t give up. Go into it with your eyes wide open, knowing that you will hit bumps in the road. As you’re changing that tire, sparks will fly, but in the end it is worth it!

AMANDA FROEHLICH

Throughout her 20+ year career, Amanda has built and led strategically optimized and award-winning creative teams. Currently as Manager of Creative Operations at The Hive, the in-house creative department at Saint-Gobain (a global manufacturing company that focuses on the construction and habitat markets) she leads an in-house team of 18+ staff that develop highly strategic and integrated marketing solutions for the various business units both locally and globally.

Survey Results

Department Organization

DEPARTMENT ORGANIZATION

Seventy-five percent of responding creative leaders indicated their department reported through a strategic, value-adding department such as marketing, communications, advertising, brand or some combination of those divisions. When the creative team is positioned within one of these divisions, the organization is more likely to be considered strategic and value-adding. In contrast, when a creative team reports through a shared-services division, the department is often viewed as a commodity, which makes it more difficult to succeed in becoming a strategic partner. It is possible to overcome the disadvantage of not being aligned with the marketing (or the like) department; it just requires the creative team to create a brand for itself outside of its "home."

Leaders of in-house groups regularly face ongoing competing priorities, leaving them without adequate time to develop their leadership teams. It is important that leaders prioritize professional development for themselves and their direct reports to ensure the ongoing growth and success of the team members and group.

RELATED RESOURCES

Where Should the Creative Department Reside?

<http://bit.ly/ZwAaFR>

The In-House Employment Advantage

<http://bit.ly/Y7pcqA>

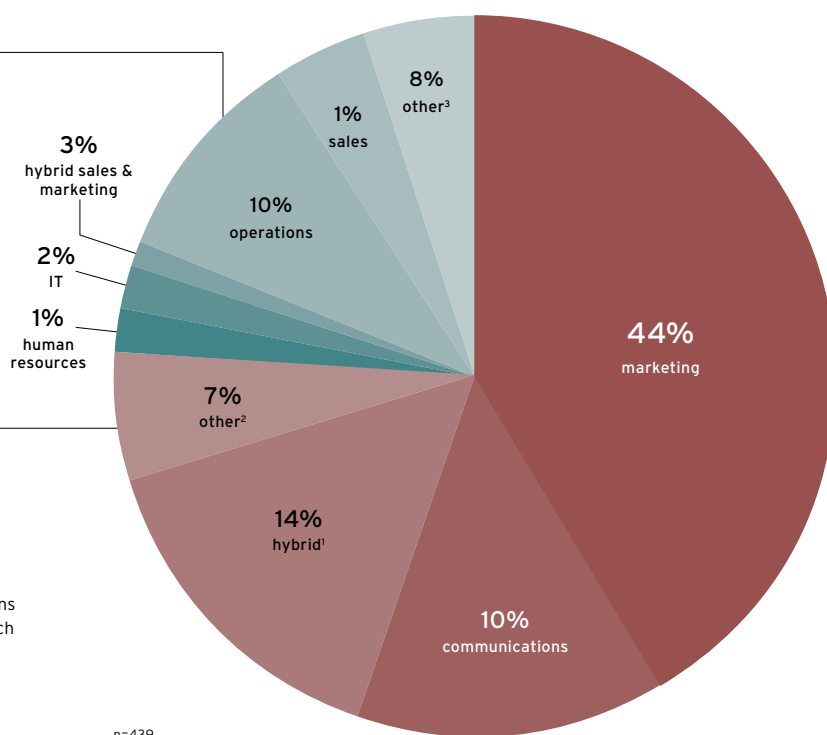
Developing Your Professional Development Program

<http://bit.ly/1C9b8Po>

QUESTION Which division does your creative services department report into?

→ 25% nonstrategic, shared-services divisions

→ 75% strategic, value-adding departments



1 Hybrid marketing divisions represent divisions that include multiple functions, one of which is marketing

2 Other includes public affairs, advertising, publications, brand, institutional advancement, print production and production development

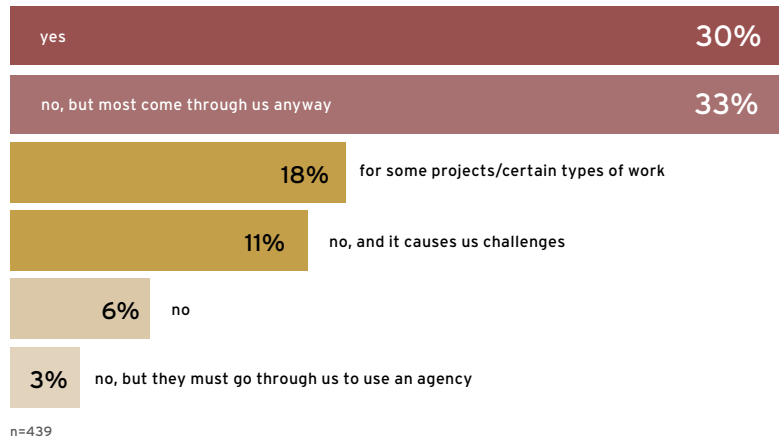
3 Other includes, but is not limited to, legal, finance, misc. executives

*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

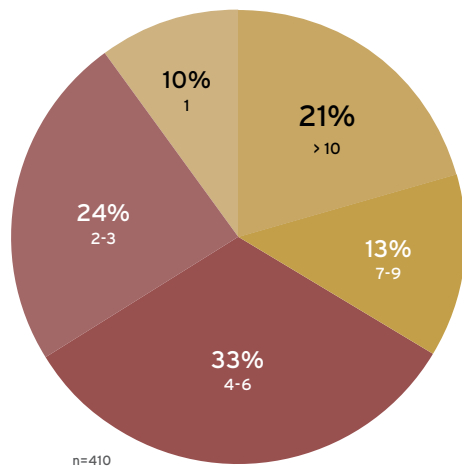
DEPARTMENT ORGANIZATION

QUESTION Are internal clients required to use your group?

→ 36% of creative leaders responded that other creative services groups exist within their company. When multiple groups exist, other variables need to be considered and sorted out, such as clarity on the groups' services, who to initiate a project with and how the groups collectively function, to name a few.

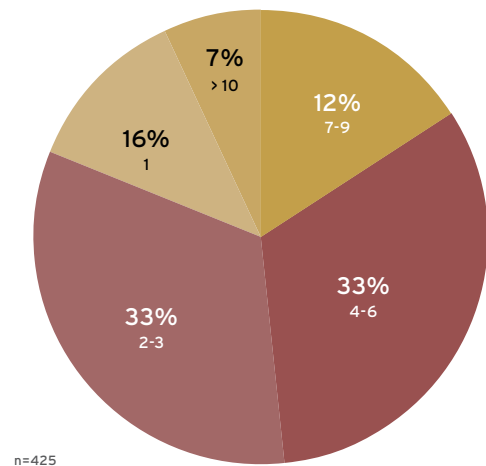


QUESTION How many direct reports does the senior-most creative leader have?



→ While there is not an overwhelming majority response to the number of direct reports per role, there is a strong correlation between seniority and number of direct reports.

QUESTION On average, how many direct reports do first/front-line managers have?



QUESTION Do you have adequate time to provide your team coaching and development?



Department Funding

DEPARTMENT FUNDING

Instituting a chargeback funding model is a natural evolution for an internal creative services organization and an important step in eliminating a number of challenges common to “free” creative services. Typically, this shift is due to several factors, including department size, project volume/workload, resourcing and competition with outside agencies. This evolution requires many organizational changes that include standardization of processes and procedures, internal marketing activities, realignment of resources and improved project management. Moving to a chargeback model signals the team will operate more like a creative agency in both business operations and creative direction.

RELATED RESOURCES

Building a Chargeback Model
<http://bit.ly/12KmQxp>

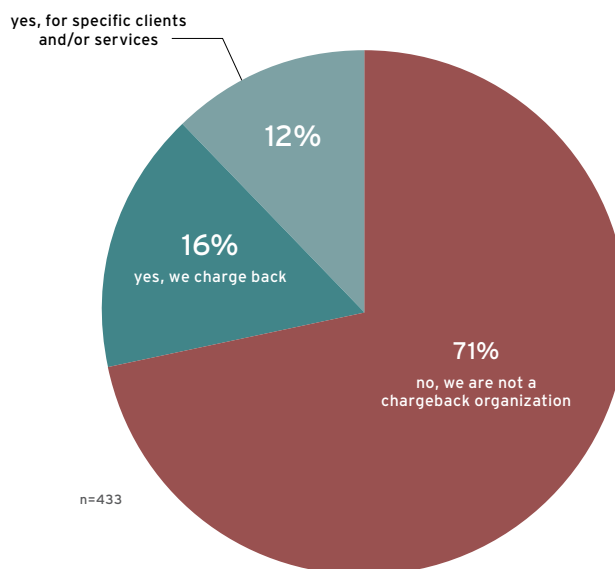
Determining Your Chargeback Rate
<http://bit.ly/10DrrDy>

Chargebacks: A Double-Edged Sword
<http://bit.ly/17Zf4C2>

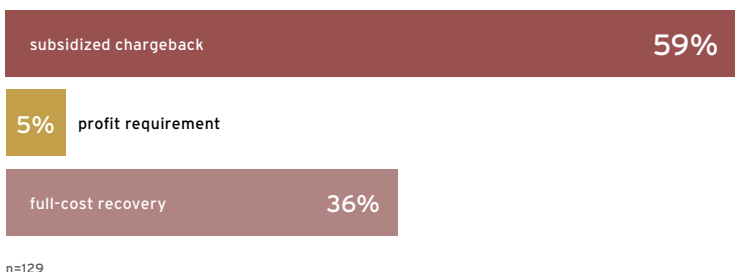
The Appeal of a Hybrid Funding Model
<http://bit.ly/15JDtfy>

QUESTION Is your department a chargeback organization?

→ The smaller a creative services team, the more likely they are to not chargeback. Point in case: 77% of departments with fewer than 30 team members don't charge back.

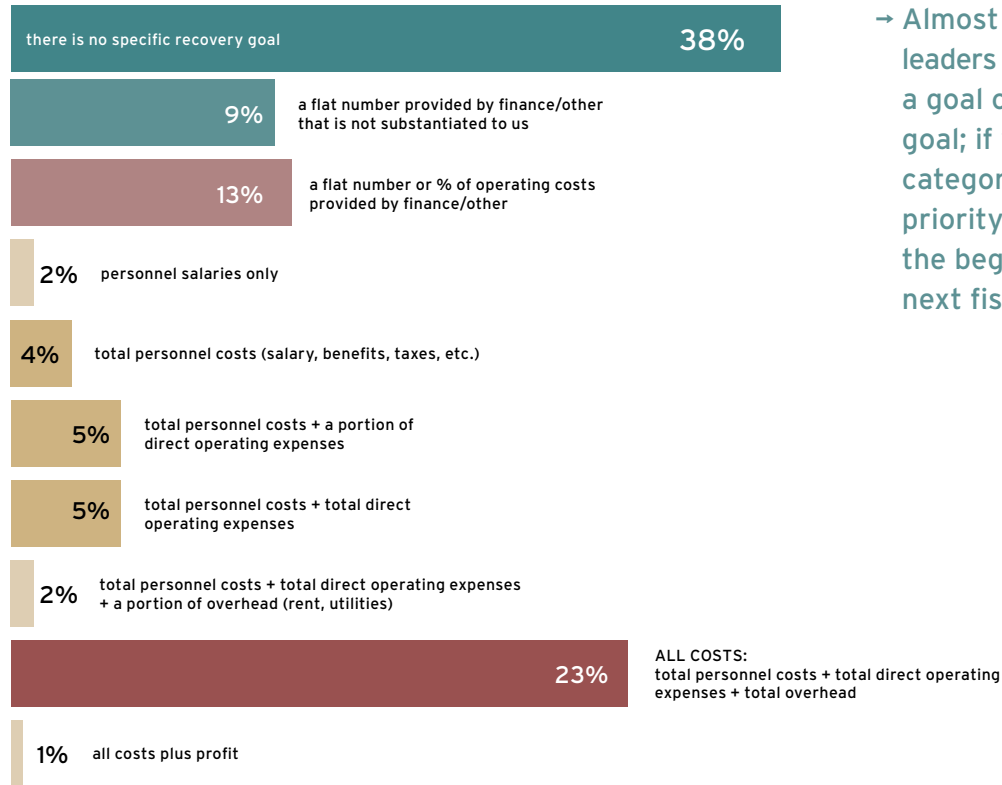


QUESTION Which most accurately describes your chargeback model?



DEPARTMENT FUNDING

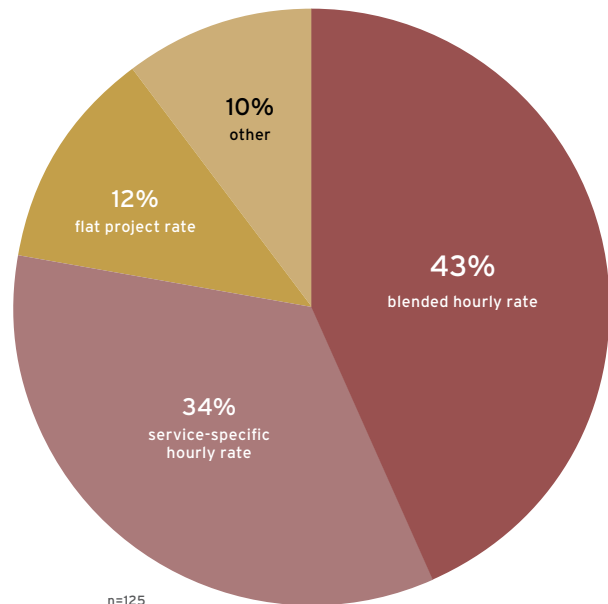
QUESTION What costs are you required to recover through your chargebacks?



n=128

→ Almost half of creative leaders are working without a goal or substantiated goal; if you fall in this category, make it a priority to change this in the beginning of your next fiscal year.

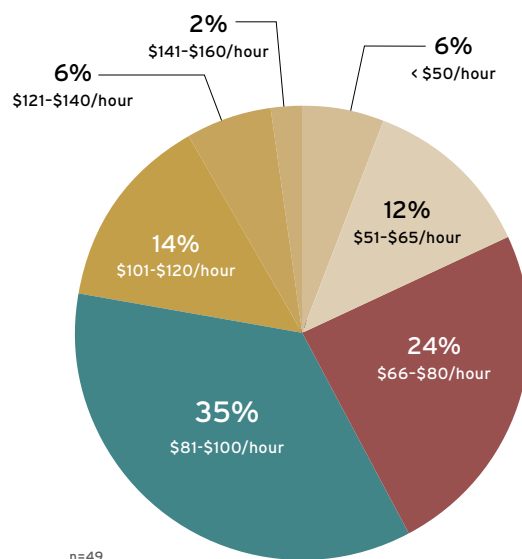
QUESTION What is the most common method used to charge clients?



n=125

DEPARTMENT FUNDING

QUESTION What is your blended hourly rate for creative services?



QUESTION What is your hourly rate for the following services?

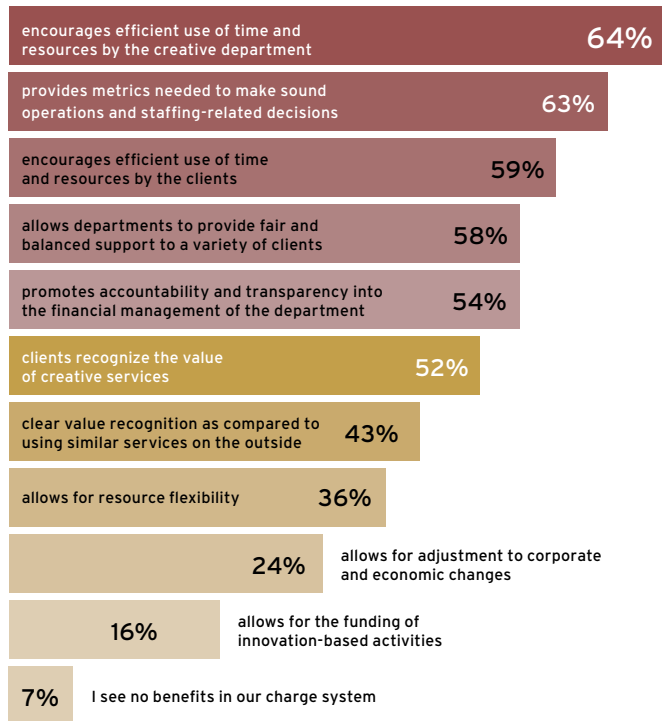
ANSWER OPTIONS	Not a service we provide	We don't charge for this	<\$50	\$51-\$65	\$66-\$80	\$81-\$100	\$101-\$120	\$121-\$140	\$141-\$160	> \$160	Response count
Account management	25%	32%	0%	4%	19%	9%	6%	2%	2%	2%	53
Project management	11%	36%	0%	9%	21%	8%	8%	6%	2%	0%	53
Production design	4%	9%	9%	13%	32%	23%	4%	4%	2%	0%	53
Graphic design	0%	9%	9%	11%	31%	24%	6%	6%	2%	2%	54
Web/Multimedia design	15%	15%	4%	4%	17%	26%	9%	4%	2%	4%	53
Creative direction	0%	27%	4%	8%	19%	15%	13%	8%	6%	0%	52
Copywriting	34%	19%	2%	4%	15%	15%	6%	2%	2%	2%	53
Copyediting	30%	19%	4%	6%	19%	13%	4%	2%	2%	2%	53
Proofreading	29%	19%	6%	6%	19%	13%	2%	2%	2%	2%	52
Print procurement services	13%	33%	6%	10%	17%	17%	0%	2%	2%	0%	52
Video production	19%	8%	4%	6%	25%	19%	6%	11%	2%	2%	53

WHEN RESPONSES WITHIN RATE CATEGORIES WERE CLOSE, MULTIPLE RESPONSES WERE IDENTIFIED AS A MAJORITY RESPONSE.

n=84

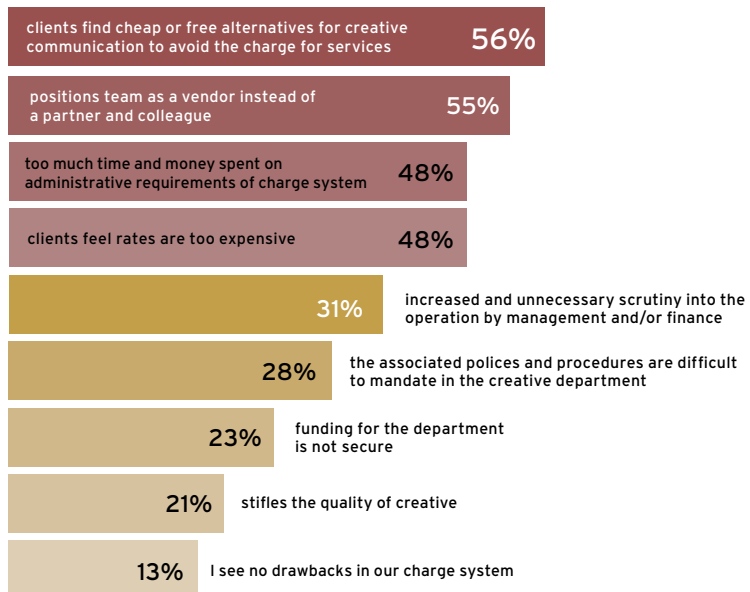
DEPARTMENT FUNDING

QUESTION What are the key **BENEFITS** your department experiences as a result of charging your clients for services?



n=106

QUESTION What are the key **DRAWBACKS** that your department is experiencing as a result of charging your clients for services?



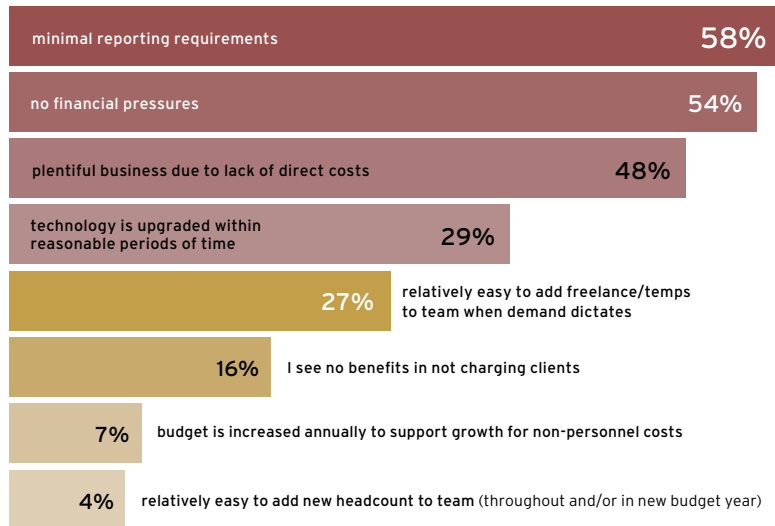
n=104

DEPARTMENT FUNDING

Non-Chargeback Department

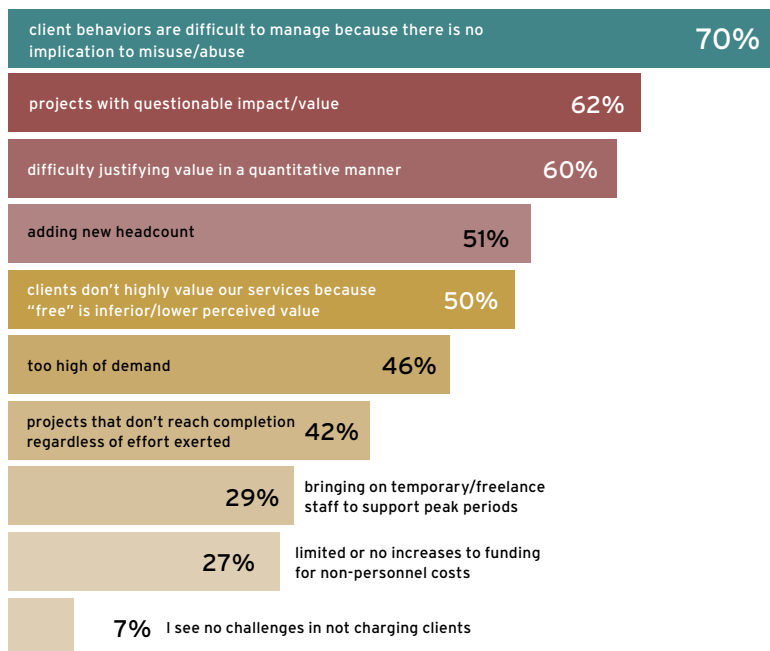
Being a cost center (non-chargeback department) can be a great thing—the creative leader can focus on the value of the creative that his or her team is creating and won't be burdened by financial pressures. However, the most significant challenges for non-chargeback departments still remains affecting client behaviors.

QUESTION What are the key **BENEFITS** your department experiences as a result of **NOT** charging your clients for services?



n=354

QUESTION What are the key **CHALLENGES** that your department experiences as a result of **NOT** charging your clients for services?



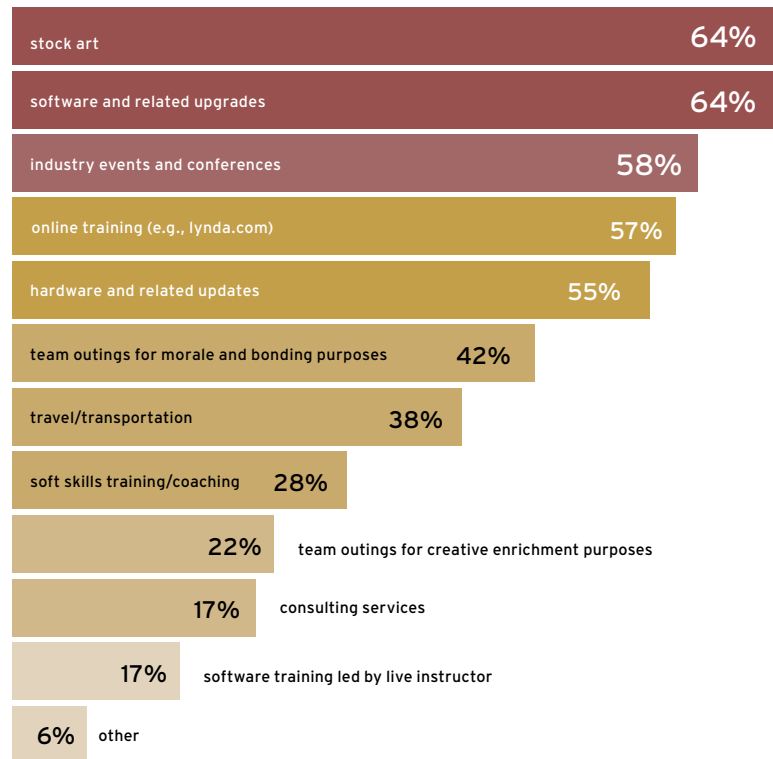
n=358

DEPARTMENT FUNDING

Non-Personnel Budget

Outside of labor, creative leaders' budget items typically fall into three main categories: technology, professional development and supplies. Almost half of all creative leaders find budgets for these items to be inadequate. Most tellingly, 28% of creative leaders have very limited funding for training—the most critical component of a creative department's non-personnel budget, as our team members must continue to develop their skills in order to meet expectations in the changing communications environment.

QUESTION How do you use your non-personnel/direct operating budget?



n=389

→ 49% of creative leaders find their non-personnel budgets to be inadequate.

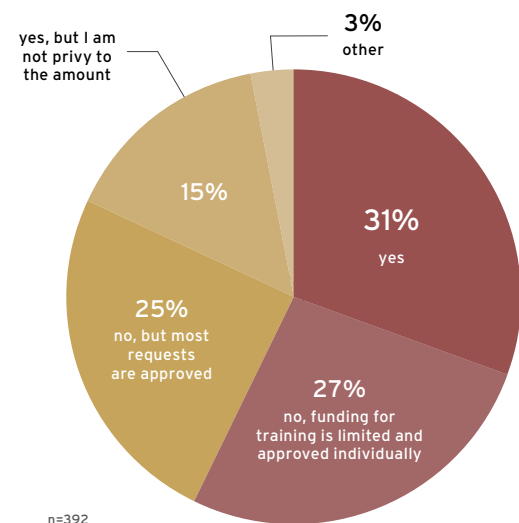
QUESTION Does your team have an established training budget each year?

RELATED RESOURCES

Avoid Extinction: Keep Your Skills and Your Team's Skills Sharp
<http://bit.ly/Y7pMoj>

The Cella Slant: On Professional Development
<http://bit.ly/10DrKyO>

Get Serious About Professional Development
<http://bit.ly/1kdqXRO>



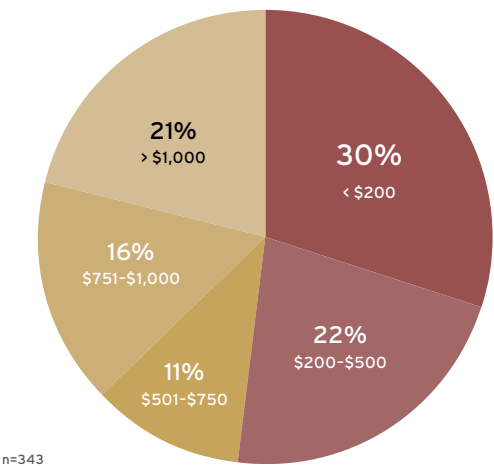
n=392

DEPARTMENT FUNDING

QUESTION What is your training budget per individual?

→ Teams with between 11 and 50 team members have lowest per team member training budget. The largest per-person budgets fall with small and mega-size teams (≤10 and 51+, respectively).

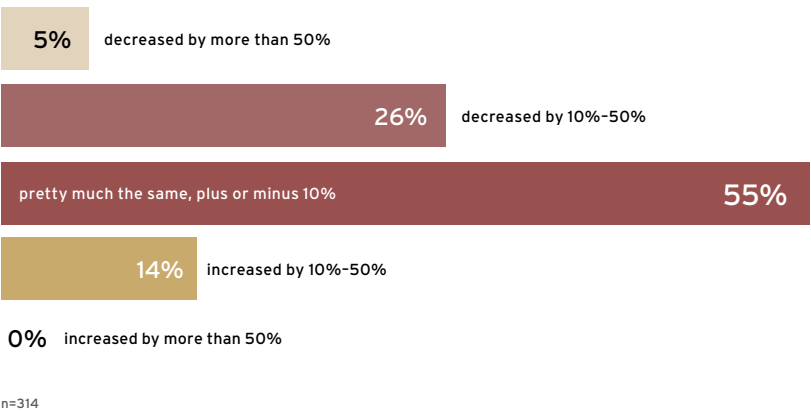
There is no direct correlation between team size and training budgets. Budgets are probably based on company policy.



Printing

Print spend continues to trend downward, with 90% of creative teams indicating that print spend has either remained relatively flat or has decreased in the past year.

QUESTION How has your total spend on printing changed in the past year?



→ 47% of respondents indicated that their in-house print options were restricted to standard printers and copiers alone. 44% have access to color digital printers, and 27% have access to large-format printers. 19 organizations reported having an offset press in house.

→ In line with the reduction of printing, 31% of creative leaders indicated their staffing mix has shifted such that the team increased its interactive/digital staff over the past year.

*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

Department Resourcing

PERSPECTIVE FROM THE FIELD:

Adapting the Corporate Performance Review for Creatives

My current approach to performance reviews goes back 11 years, when standard forms from HR just really didn't do the job! I met with the entire Creative Services team and had an hour-and-a-half pizza lunch and brainstorming session on "how do you want to be reviewed?" After 90 minutes full of great dialogue and some passionate debates, we were able to come to a unanimous decision on four areas of what I defined as accountabilities:

- Innovation/Creative Management
- Project/Budget Management
- Productivity
- Teamwork

These became the cornerstone for our reviews that I then sold our HR group on back then, and they are still in place today. The HR group felt they were business-oriented, as well as connected to company and employee development strategies. A key element was that I had buy-in from all of the Art Directors, Designers and the Photographer as well—a true win-win!

Then about three years ago along came Coaching for Success—a new, very corporate performance review process that was implemented with all new forms to fill out and all sorts of rules, etc. I had to embrace this change and engage with our HR partners to help us work within this new performance review process. My ultimate goal was to fine-tune it to be relevant for the creative people, like I had done before.

Because as we all know, and you have to remind HR occasionally,

creatives have unique skill sets requiring you to truly develop an effective performance review to meet both the designer's development and the company's objectives. This was actually a very easy fix; a section on the new forms called Key Objectives was easily switched with our original accountabilities. I believe that the long-standing relationship with HR helped this transition go smoothly. So even though the process was all new, it was familiar to all of the creative staff, and there was a virtually seamless transition with both them and HR.

In closing, use your HR group as a strategic partner; they are there to accomplish the exact same thing you are: having great people working for the organization. I will state the obvious: PEOPLE do the work, not processes or review forms. The most valuable asset we have is the people! They all have, and some more than others, ambitions, goals, strengths and weaknesses. The goal of a good performance review is to help channel and mentor them to achieve their ambitions and goals, improve on weaknesses and capitalize on their strengths. Having a review process and format that supports this is critical to your team and its members' success.

JEFF KORTENKAMP

Jeff is the Global Business Director, Creative Services at Wilson Sporting Goods Co. Along with the Creative Director, he manages a 25-person team that is a part of the Global Marketing group and has responsibilities for servicing all three internal business units: Golf, Racquet Sports and Team Sports. The team manages many aspects of the business needs, from advertising, catalogs, collateral, product development and graphics, packaging, in-store displays and web look and feel design. Jeff's core competencies have been in servicing and championing the brands he has worked for through strategic design savvy, business acumen, communication and collaboration for more than 30 years.

DEPARTMENT RESOURCING

Team Size

For 2015, the size of in-house teams has remained level, with creative teams continuing to decrease their reliance on full-time employees. Headcount growth has come in the form of contract labor, as the percentage of teams composed of 100% full-time employees remains around 50%.

Creative leaders must be careful in demonstrating a desire to grow their team. Too often a desire to grow a team can be viewed as “empire building”; leaders must be prepared to substantiate headcount requests based on business need. In addition, leaders need to be prepared to promote the adoption of new processes and tools to support the growth in order to grow in a mature, scalable manner.

RELATED RESOURCES

Don't Let Growth Become Your Kryptonite

<http://bit.ly/QdmCw6>

The Practical Tactical Side of Growth

<http://bit.ly/1hGtjwG>

Make Your Group a Destination

<http://bit.ly/1NPeE65>

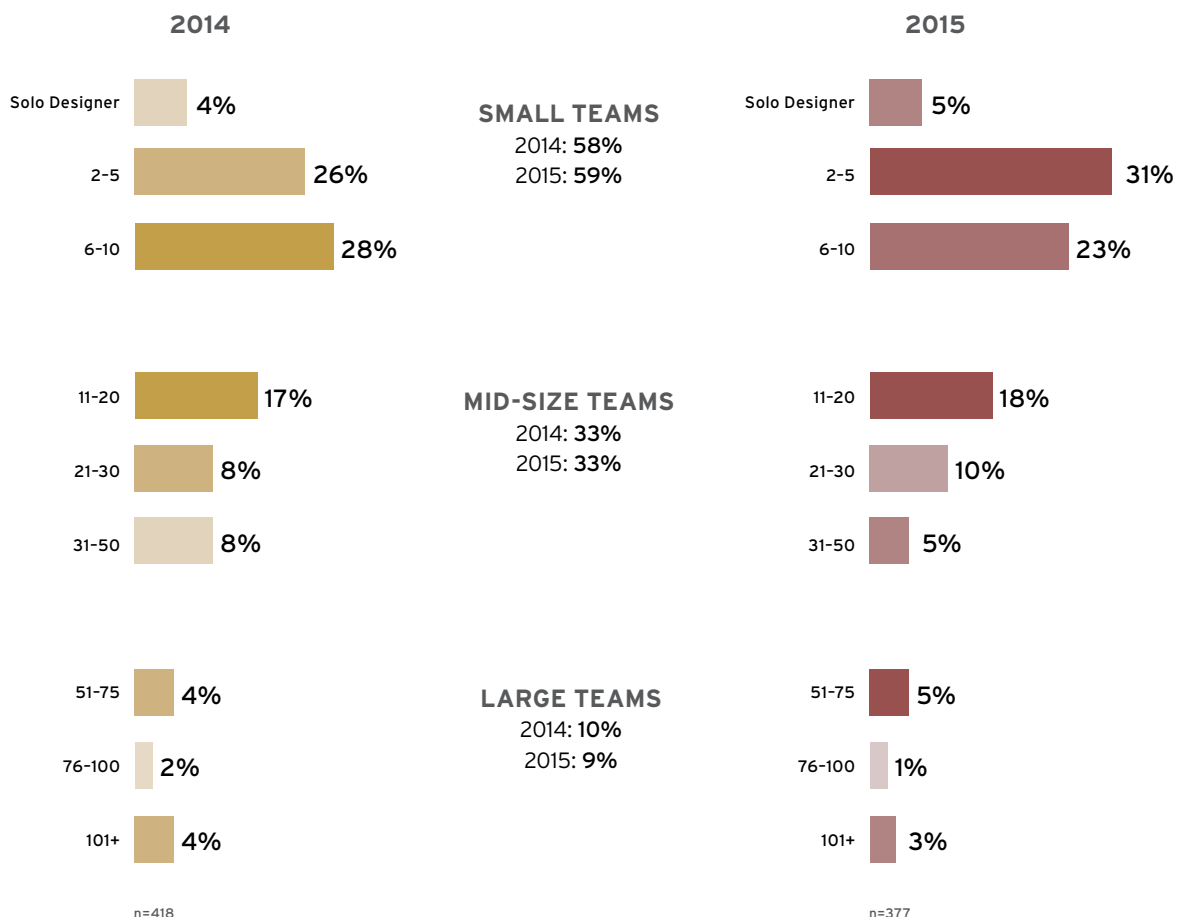
Thank You Microsoft...Term Limits & the Creative Leader

<http://bit.ly/18DQHh9>

Hiring Creative Talent: The Difference 8 Years Makes

<http://bit.ly/1Gwd8QV>

QUESTION How large is your creative services team? (combined FTEs and contingent workers)

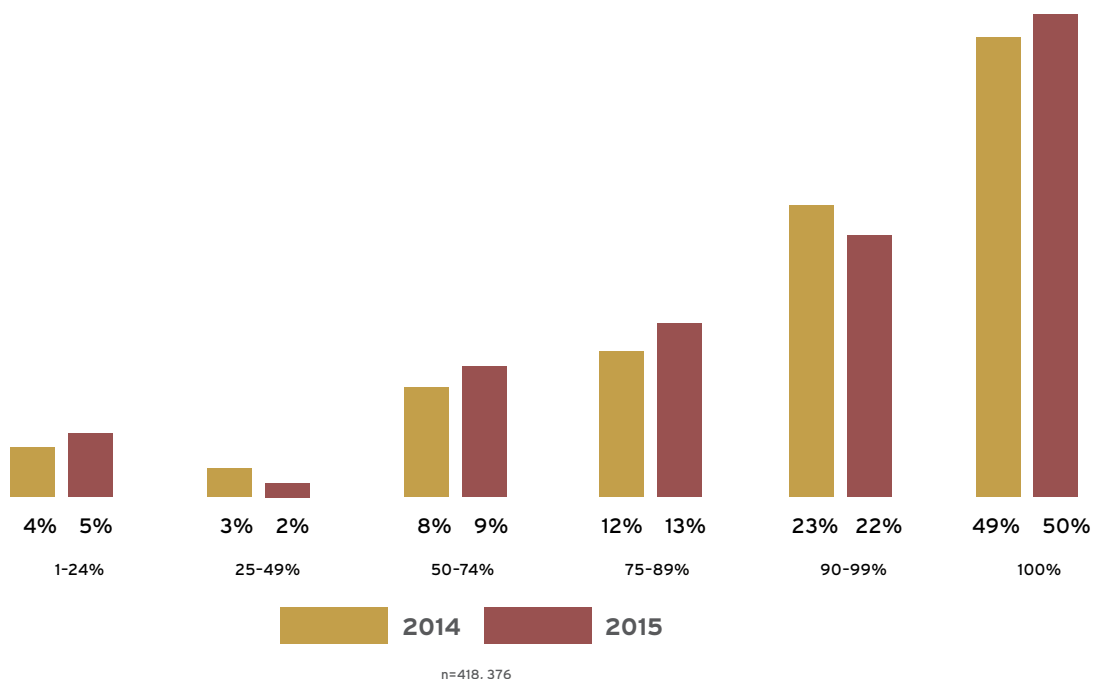


*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

DEPARTMENT RESOURCING

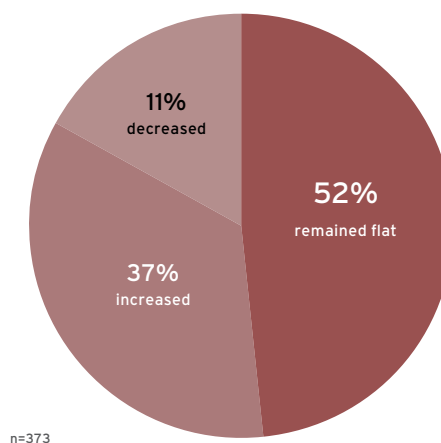
QUESTION What percentage of your full-time team members are FTEs of your company? (versus sourced staff)

→ 50% of teams utilize contingent workers to comprise their full-time team.



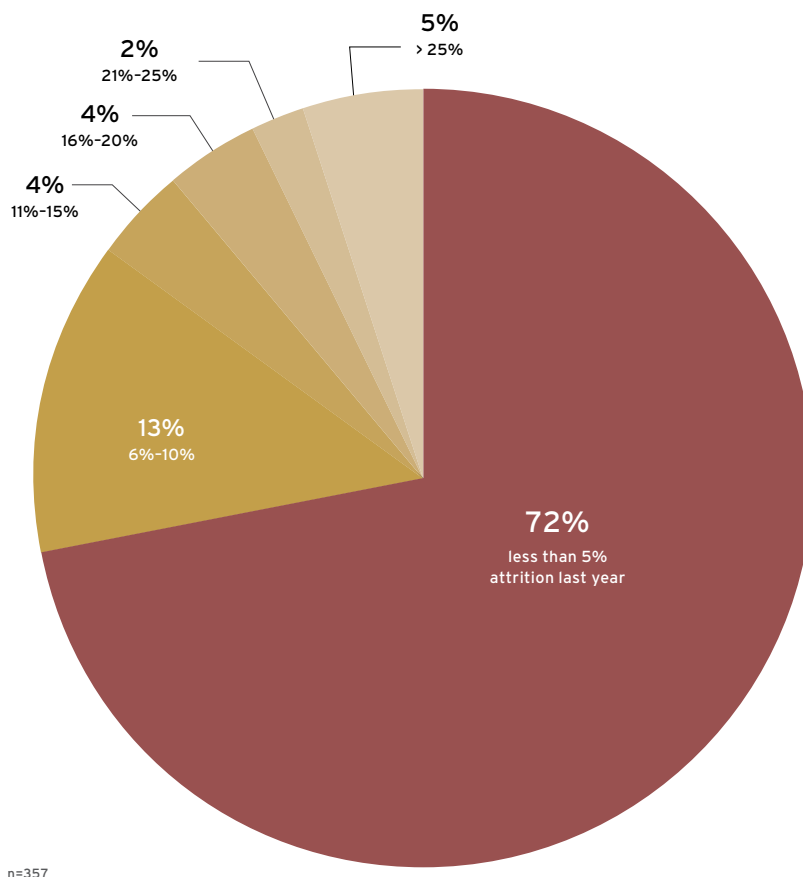
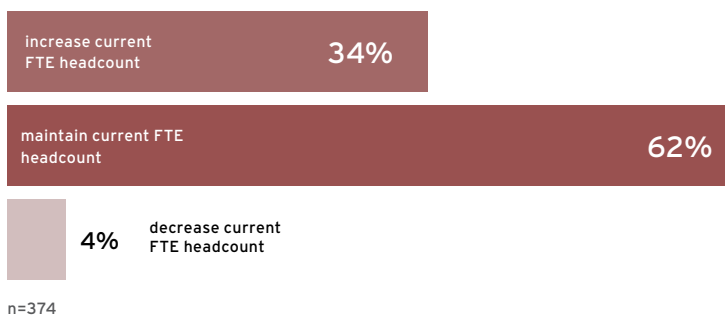
QUESTION How did your full-time team size change between 2013 and 2014?

→ While overall team sizes have increased, it has not been due to the growth in full-time employees. Team size growth has been accomplished by hiring contract/temporary staff members.



QUESTION What was your 2015 attrition rate?

→ Non-regretted attrition is healthy and should be encouraged—if a job is not a fit for the individual, both parties should be invested in making a change. In addition, attrition allows creative leaders the opportunity to bring in fresh thinking and increase the team's capabilities by hiring staff with strengths that complement the in-place team.

**QUESTION** What are your full-time hiring plans for 2015?

DEPARTMENT RESOURCING

QUESTION What is your perception of the available talent in the marketplace right now?

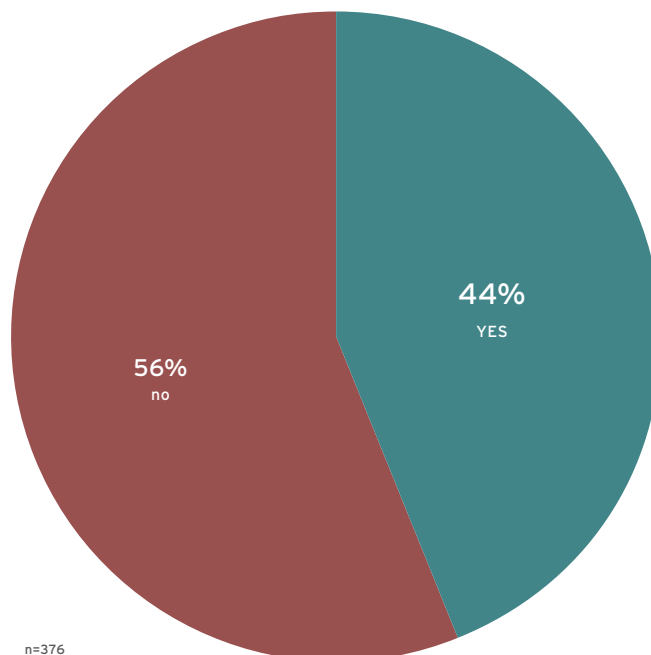
→ Interactive and mobile designers, copywriting, project managers and traffic coordinators are the most difficult roles for creative leaders to source.

Answer Options	There's an abundance of highly qualified talent	There's enough qualified talent to choose from	There's limited qualified talent	Having trouble identifying qualified talent	Response Count
Graphic Design	22%	52%	21%	5%	370
Web Design	16%	49%	26%	9%	346
Interactive/Mobile Design	9%	41%	37%	14%	338
Account Management	11%	55%	28%	6%	325
Copywriting	9%	46%	36%	8%	332
Editing/Proofreading	11%	51%	30%	7%	329
Project Management	10%	50%	34%	6%	335
Traffic Coordination	8%	49%	34%	8%	331

WHEN RESPONSES WITHIN MULTIPLE CATEGORIES WERE CLOSE, MULTIPLE RESPONSES WERE IDENTIFIED AS A MAJORITY RESPONSE.
n=373

QUESTION Is there a **DEDICATED** Operational role? (dedicated to focusing on the department's process, systems and technology, vendor management, financial management and reporting)

→ The larger a creative services team, the more likely they are to have a dedicated Operational role. Case in point: 70% of departments with more than 30 team members have this role.



DEPARTMENT RESOURCING

Surge Support

Ensuring you're appropriately staffed is a constant balancing act creative leaders face on a day-to-day basis. Flexible staffing models and principal partnership agencies continue to provide creative services teams support during peak periods without increasing staff size.

Including a budget that allows for flexibility is critical—in fact, your budget may be better spent in not hiring an FTE and instead using the same funds to pay several temporary workers during peak periods.

RELATED RESOURCES

Effectively Managing Just-In-Time Creative Resources
<http://bit.ly/10AiivY>

Creating Positive Permalancer Experiences
<http://bit.ly/17ZT6yF>

The “New Normal” in Staffing Strategies: Contingent Workers
<http://bit.ly/ZPct69>

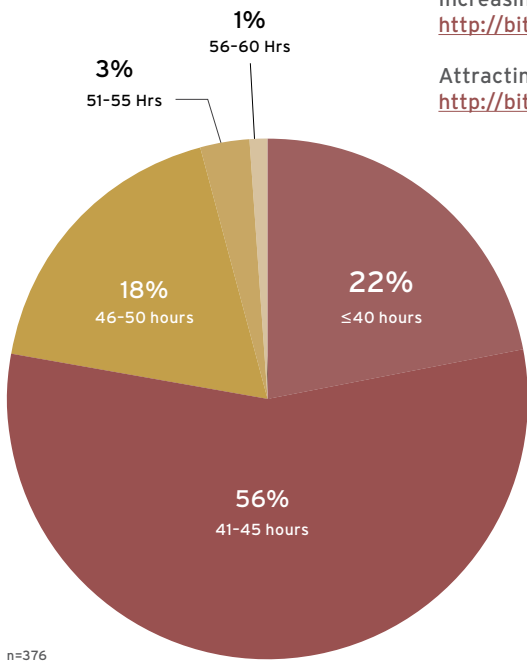
Don't Let MSP or VMS Programs Obstruct Your Access to Great Talent
<http://bit.ly/ZNrW0u>

Increasing Your Quality Hires
<http://bit.ly/17iPFBR>

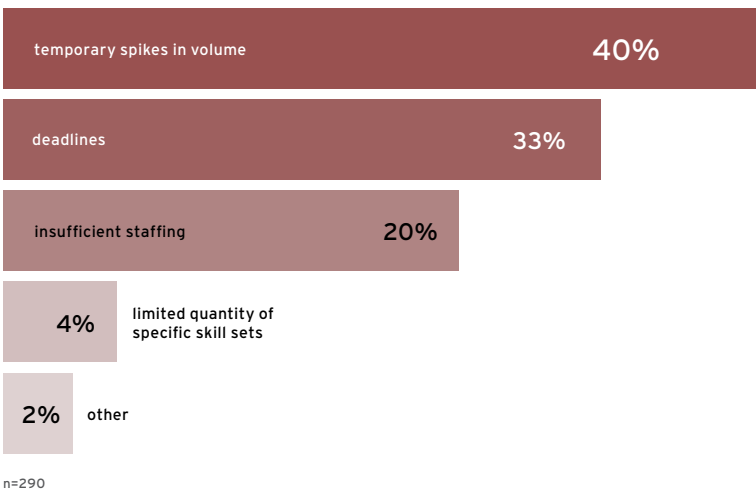
Attracting Top-Tier Talent
<http://bit.ly/17iRkYg>

QUESTION How many hours per week does your staff work on average?

→ While 78% of creative leaders estimated their team members work less than 45 hours per week, only 53% of creative leaders indicated their team was appropriately staffed when considering full-time and contingent staff.



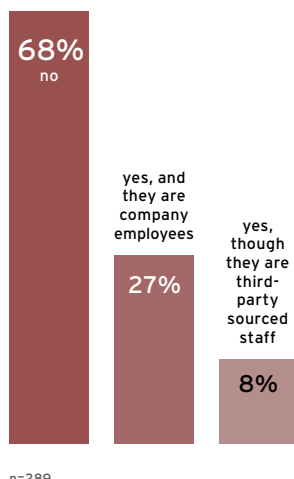
QUESTION What is the majority of overtime attributed to?



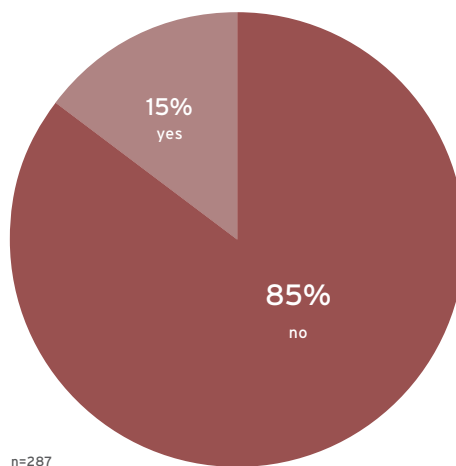
*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

DEPARTMENT RESOURCING

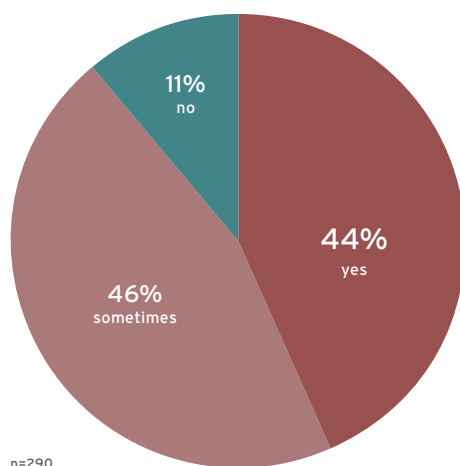
QUESTION Are any full-time employees paid an overtime rate for any hours above 40?



QUESTION Are any full-time team members paid an overtime rate for more than 8 hours in a single day?

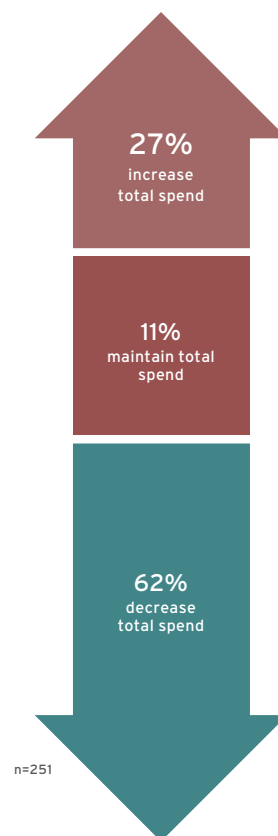


QUESTION Are you able to use flexible staffing options such as freelancers and temporary/contract workers during periods of peak demand?



→ 9 out of 10 creative leaders are able to use freelancers.

QUESTION What are the freelancer/temp hiring plans for 2015?



Service Offerings

SERVICE OFFERINGS

The number of projects creative services teams produce annually is loosely linked to their size. While it's interesting to discuss volume in terms of number of projects, it's not an apples-to-apples comparison across organizations. Service offerings continue to evolve and expand, providing growth for in-house creative teams. However, the new complexities require specific expertise and skill sets. Volume in its truest form should be discussed in terms of the number of "billable" or "utilized" hours per year. In addition, the various complexities in the work itself are not captured under project count and are better evaluated with hours in assessing the level of effort put into the project.

Taking on digital work without investing in team members with digital experience limits your team's potential. It's possible for print designers to support some digital requests, and even for some print designers to fully transition to digital designers, but the most success occurs when you invest in external talent to mentor those team members and to guide the department's foray into digital services.

RELATED RESOURCES

What Does Social Media Mean for Marketing Infrastructure?

<http://bit.ly/1mdfWgc>

Launch That New Service... Under the Radar

<http://bit.ly/ZnJifO>

Don't Undervalue Digital Expertise

<http://bit.ly/1kBboiO>

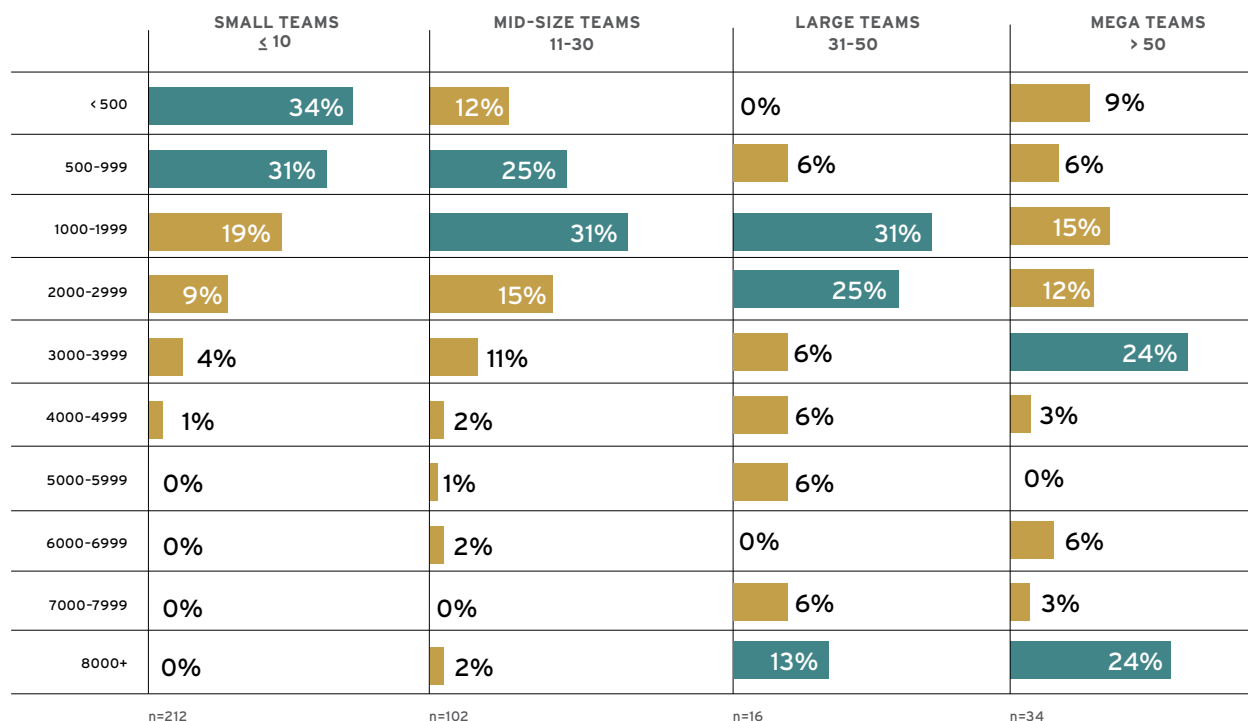
Don't Undervalue Digital Expertise—Part II

<http://bit.ly/1qS9cvb>

Your creative team is thriving...Now what?

<http://bit.ly/19exSlZ>

QUESTION How many projects did your team work on in 2014?

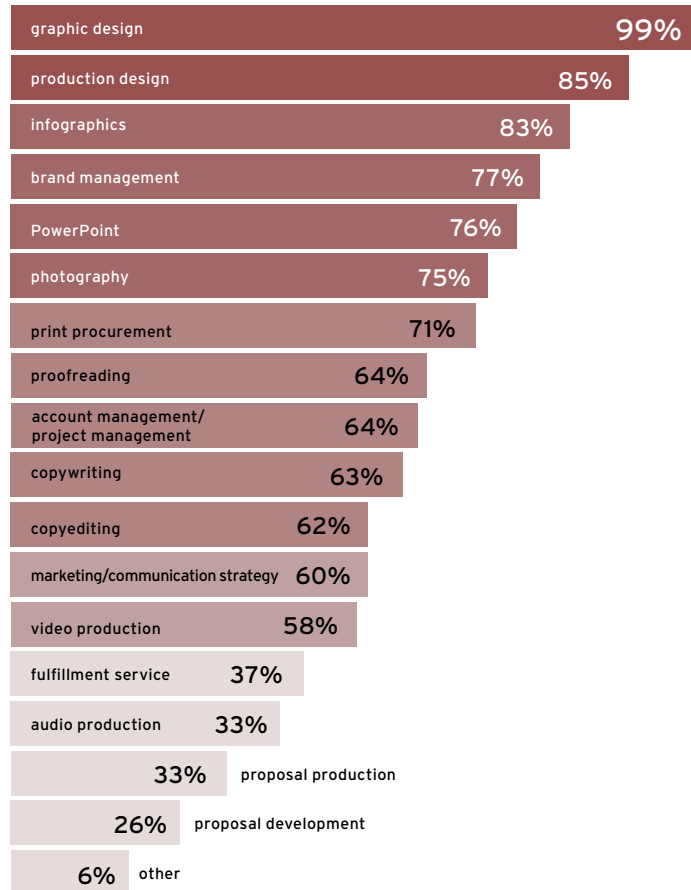


*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

SERVICE OFFERINGS

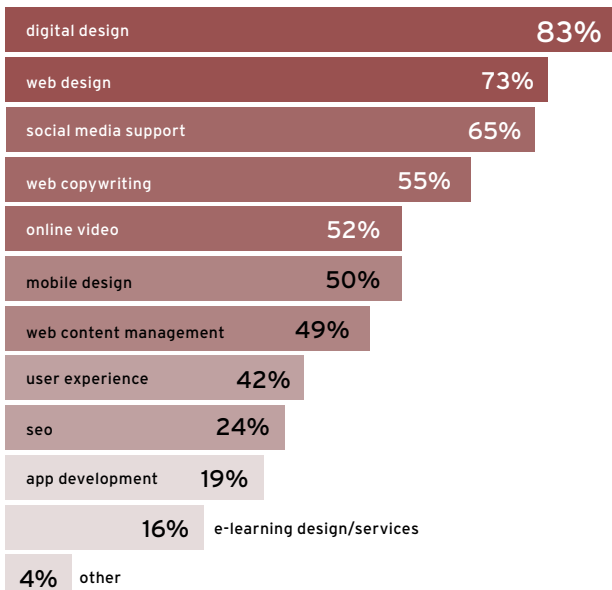
QUESTION Which of the following **TRADITIONAL** services does your department provide? (select all that apply)

→ Top 5 services provided by other departments (not within creative services) include digital design, social media support, video production, print design and editorial.



n=369

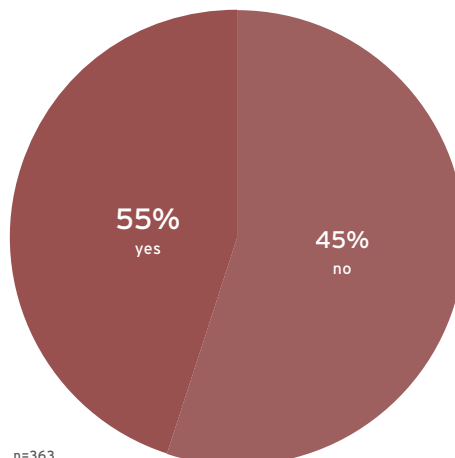
QUESTION Which of the following **DIGITAL**-specific services does your department provide? (select all that apply)



n=346

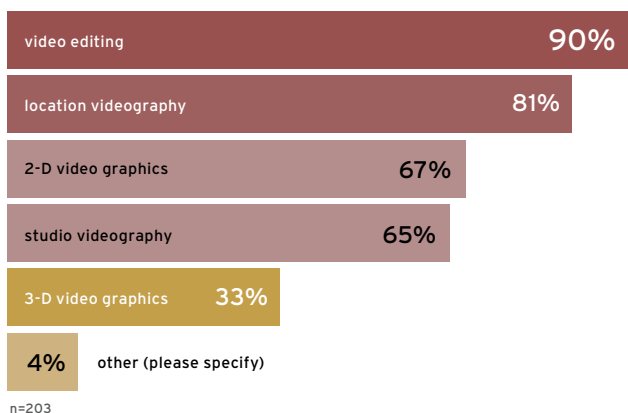
SERVICE OFFERINGS

QUESTION Do you provide Video Production Services?

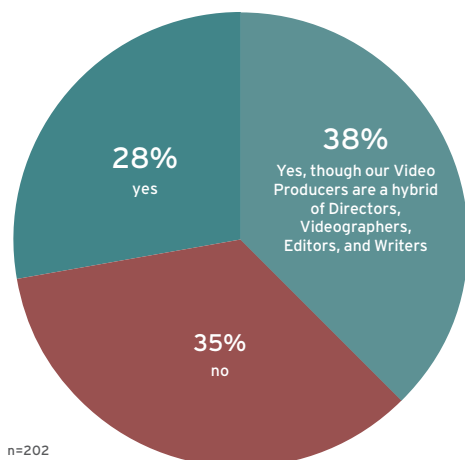


QUESTION Which of the following VIDEO PRODUCTION-specific services does your department provide?

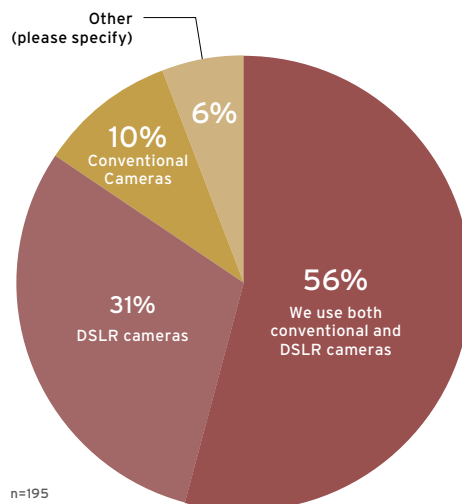
→ 85% of creative groups primarily use HD resolution to shoot and edit in.



QUESTION Do you have dedicated Video Producer roles?

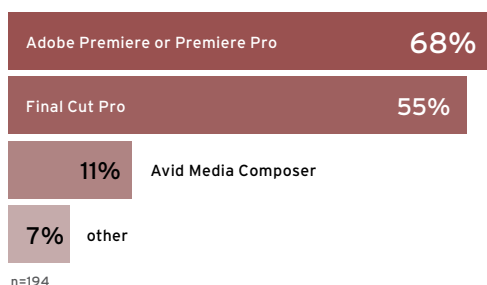


QUESTION Do you shoot video with conventional or DSLR cameras?



SERVICE OFFERINGS

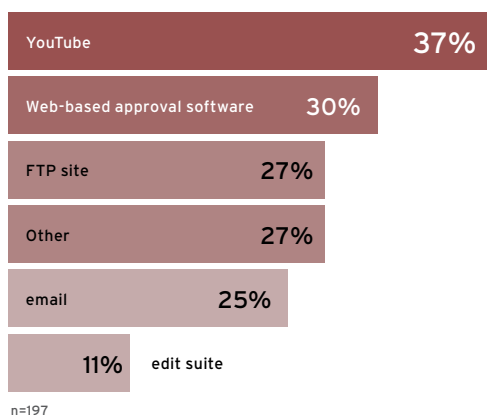
QUESTION What software solution do you use to edit video?



→ 88% of creative services groups use Macs to edit.

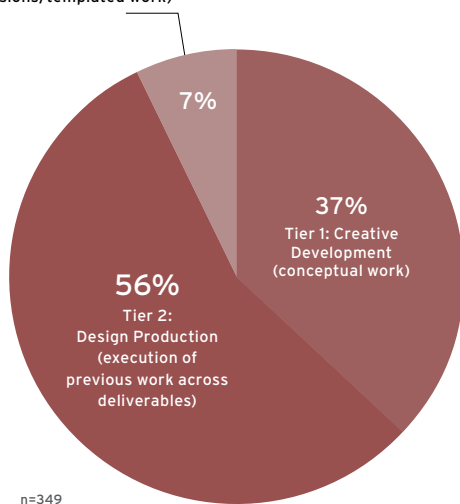
→ Other includes After Effects and iMovie.

QUESTION How do you distribute video for review?

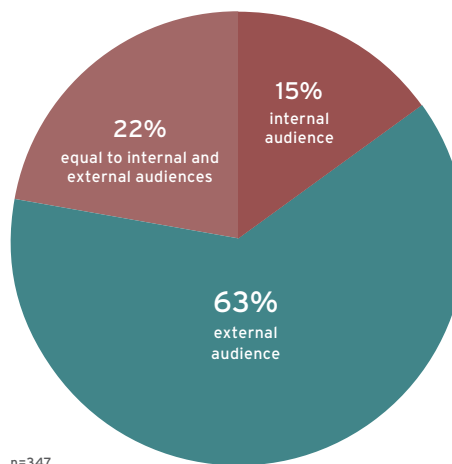


QUESTION What is your group's **PRIMARY** scope of work?

Tier 3: Pure Production
(edits/revisions/templated work)



QUESTION For which audience does your team create the **MAJORITY** of their work?



*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

SERVICE OFFERINGS

CORE COMPETENCIES

Staying current with, let alone ahead of, the growing complexities of our ever-evolving service offerings opportunities is no easy feat. Determining which service offerings to expand into is a process, and you shouldn't set your team's goal to "be everything to everyone." Be selective in your core competencies and stick to them, regularly reevaluate them and adjust as needed. Don't be afraid to identify work to be outsourced to third parties. There is still value in your team art directing and project managing projects; creative execution of all media types doesn't have to be within your core competencies.

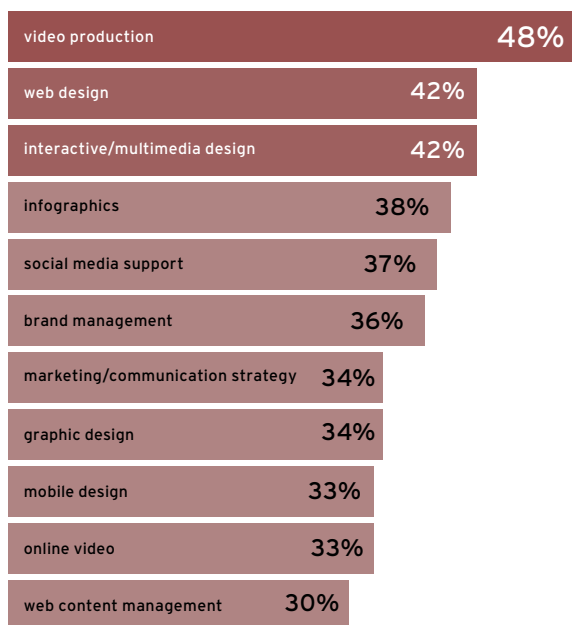
If your goal is to expand into increasingly complex digital or video production work, sourcing and hiring specialists and subject matter experts is critical to the success of your new service offering. As your team does more of this type of work, demand will quickly increase and complexities start to creep in. These complexities require specific expertise and skill sets. Taking on digital or video production work without investing in team members with specialized experience limits your team's potential.

RELATED RESOURCES

Evolving Your Department's Service Offerings—The Talent Question

<http://bit.ly/11FZgRb>

QUESTION Which of the following service offerings do you see greatly **INCREASING** in the future for your group?

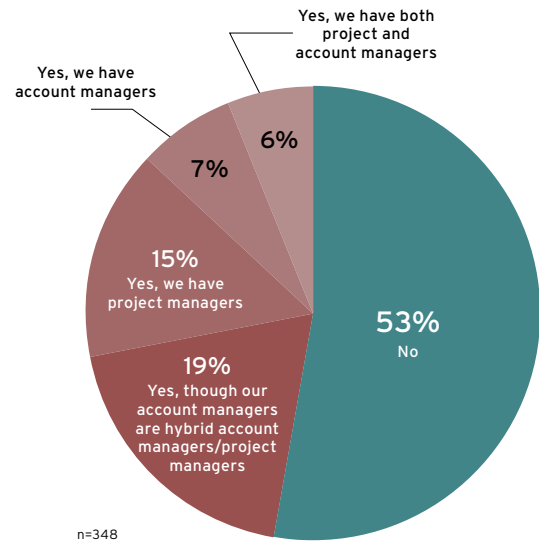


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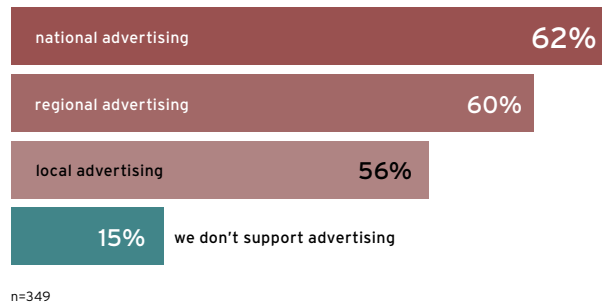
SERVICE OFFERINGS

QUESTION Does your team provide **DEDICATED** account management services to your clients?

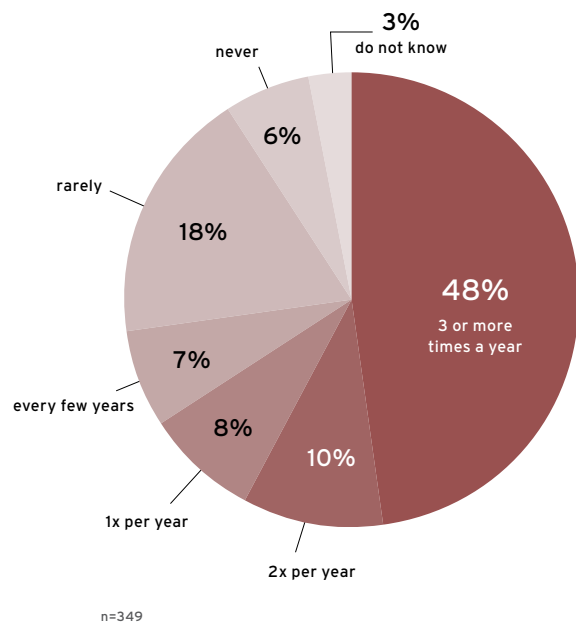
→ Only 18% of creative teams have dedicated digital/interactive project manager roles such as Web Producer.



QUESTION What type of advertising does your group support?



QUESTION How often does your company commission custom photography?



Partnerships

PARTNERSHIPS

Partnering with agencies is often in the best interest of the business or organization and your internal team. So as a leader you must work to take away the fear of bringing in outside expertise and embrace the possibilities. It is difficult to do everything on your own. Beyond simply sharing the workload, there are other key reasons to further agency relationships: keeping up with a dynamic business environment, “integrated” creative excellence, career development for your team and efficient delivery.

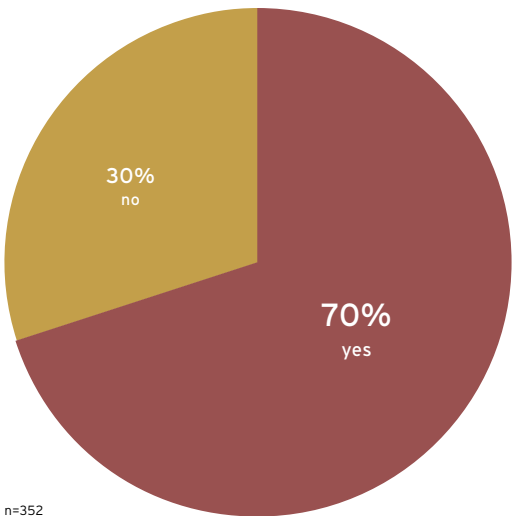
(Authored by Jenni Heerink, former Creative Director, Newell Rubbermaid–DYMO brand. Read the full article at in-source.org/3037)

RELATED RESOURCES

- Partner With Agencies to Provide Increased Value
<http://bit.ly/XXrTJ4>
- Cracking the Offshoring Nut
<http://bit.ly/1hGtsjG>

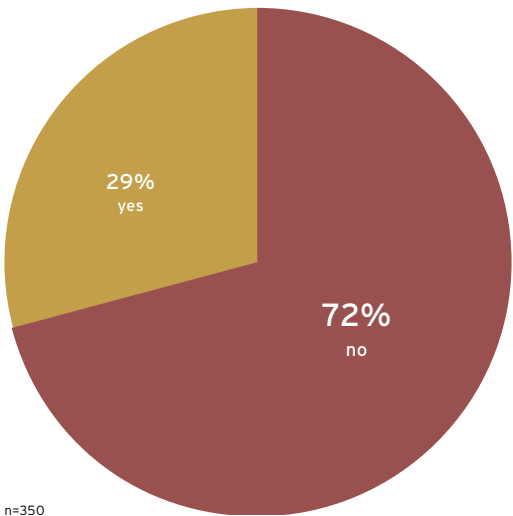
QUESTION Does your in-house creative team partner with external agencies?

→ The five most common services agencies provide are campaign strategy & design, creative strategy, design execution, copywriting and video.



QUESTION Does your group partner with offshore/offsite creative and production services providers?

→ These creative teams are leveraging offshore/offsite creative and production services providers for both digital and traditional services across the spectrum of production through conceptual work.



*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

Global Operations

GLOBAL OPERATIONS

Firms are taking two approaches with global operations. Some teams are choosing to use a global approach in low-cost markets to take advantage of cost savings and offer a more “24/5” approach, while others are serving global creative needs by positioning their teams in global offices close to their customer base.

For in-house groups with multiple locations, tactically evaluating the benefits and drawbacks of each location’s operations is critical. Most commonly you will find trends demonstrating a need for increased cost savings, which leads to shifting more capabilities and roles to a lower-cost labor market, either domestically or internationally.

Following are challenges to prepare for with global operations:

- **Technology:** Remote teams often experience slowness in the shared network, which is something that may not be able to be improved.
- **Process:** There is a critical need for effective and efficient project hand-offs across locations. Communication of project details and creative direction is a constant challenge.
- **The clock:** Depending on the global locations, short or nonexistent time zone overlaps create hurdles in connecting and clarifying, which in turn can negatively impact turnaround time.

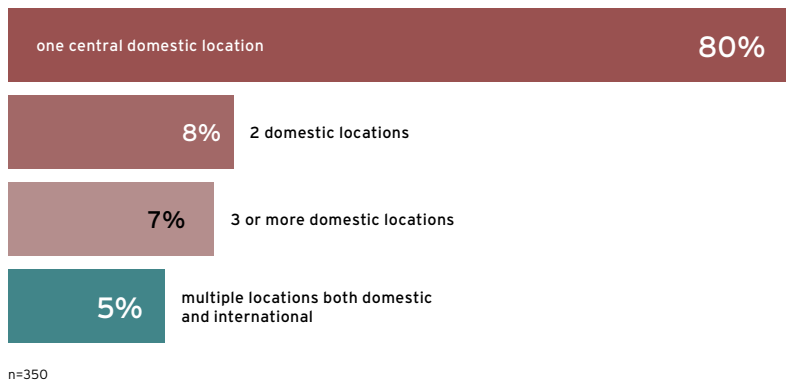
RELATED RESOURCES

Outsourcing Approaches
<http://bit.ly/1n1PKc>

Centralization of Creative Teams—It Doesn’t Happen Overnight
<http://bit.ly/1wz9Fky>

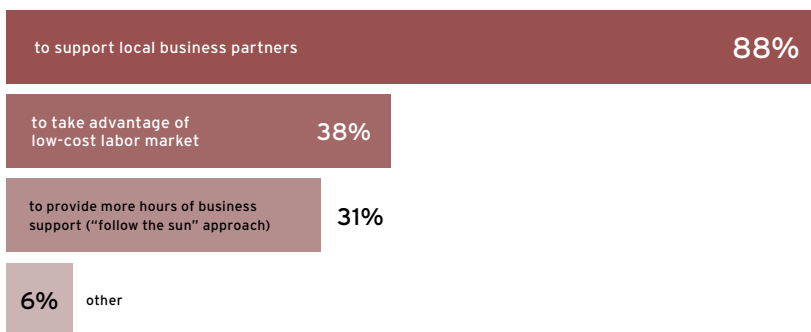
QUESTION At how many locations do your team members reside?

→ 81% of creative services teams represented in this report have a team based in the United States, with at least 20% of teams with multiple global locations indicating teams in Australia, Canada, Germany, India, and Spain; 56% in the United Kingdom.



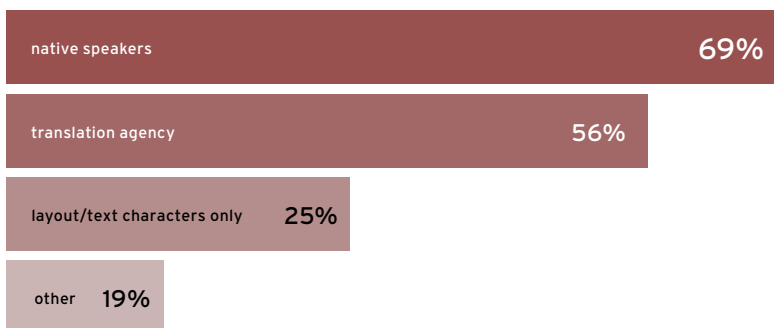
GLOBAL OPERATIONS

QUESTION What are the primary reasons for international creative services groups? (select all that apply)



n=16

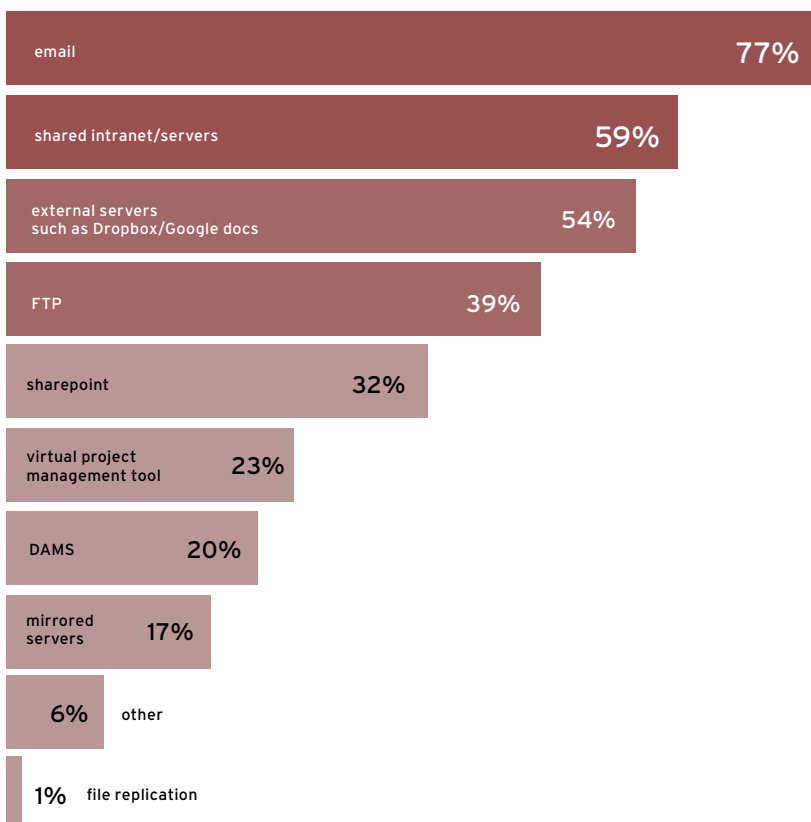
QUESTION How do you manage language support? (select all that apply)



n=16

→ Outside of English, the most commonly supported languages are Spanish (69%), Canadian French and German (63% each), Japanese and Portuguese (38% each).

QUESTION How do you share files between locations? (select all that apply)



n=388

Processes

PERSPECTIVE FROM THE FIELD:

A Solution to the Prioritization Problem

No matter what your company does, the right project management software is essential to completing jobs in a timely and efficient manner, especially when you have several in process at once—which we all do! Taking the time to select the right software features for your unique team is important, and it's crucial that it works with your processes and job roles in order for your team to be successful. But software alone isn't enough.

Teams struggle with conflict when multiple projects/deliverables have the same, or nearly the same, due dates. A tug-of-war begins between account managers/liaisons jockey for time and resources for their clients. Allocating resources is always a challenge, and this creates an environment where stakeholders are competing for resources by either going out of process, under the table, or most often—being the loudest.

Our challenge as project managers and creative teams becomes

prioritizing these competing projects in a non-emotional, non-biased way that puts clients and job requests on a level playing field.

There are a couple of very useful tools our team uses that have dramatically changed the way we approach our work. These tools also help us communicate with our customers in a more positive and proactive manner that sets expectations and helps us all stay on schedule and task.

Two of these tools are our Emergency Triage Decision Tree and our Prioritization Model. One helps us define and communicate outward an understanding of a “real” business emergency. The other helps us prioritize the work we do based on company and departmental goals, along with deadlines and audience for the deliverables.

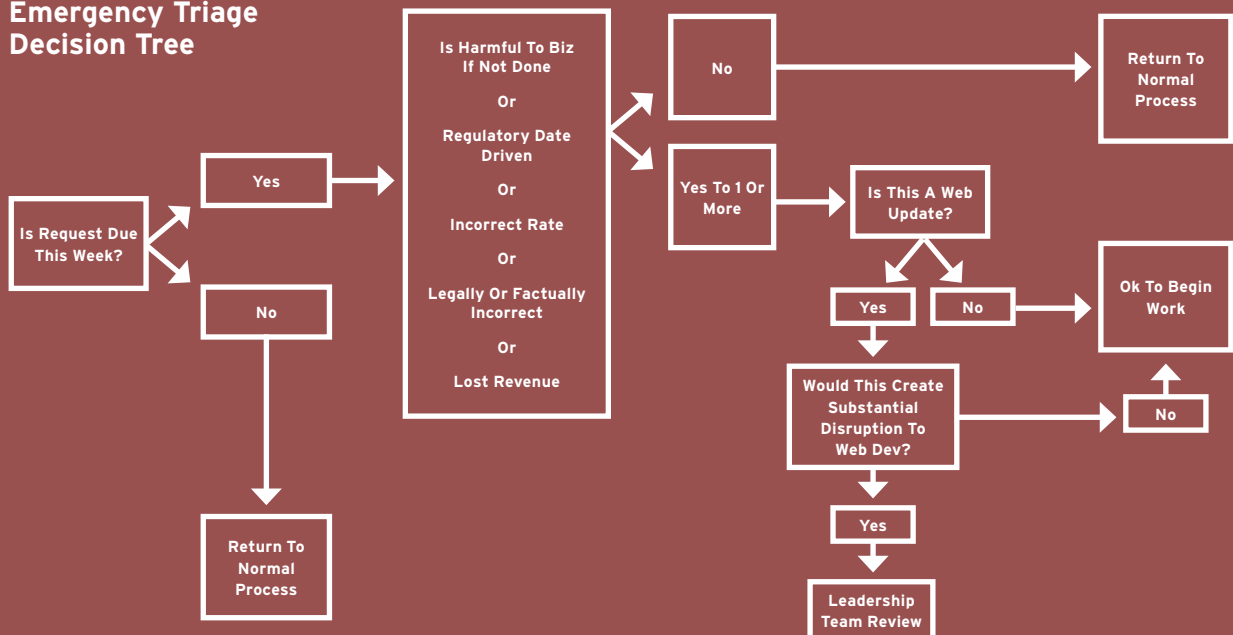
Emergency Triage

Everyone has a stake in representing their customers and their projects,

and thus everyone wants their projects done ASAP. Defining and understanding what's truly an emergency is crucial to prioritizing work. To be effective there must be a clear process, with full management support, for identifying an emergency and determining how it will be handled within the team. Using your business process and type of work, you can develop questions to accurately define what's “on fire” and how it compares to other projects by using a triage model. This lets us help our clients understand how we approach their requests and what defines our business needs.

Prioritization Scoring
Another way to make objective decisions about projects is to use a scoring system. Your system should define and weigh all of the project variables so that a job is scored based on objective variables and how they compare with other projects. Variables can include company goals, departmental goals, final due date, time until due date,

Emergency Triage Decision Tree



Prioritization Methodology

	1	2	3	4	5	6
	Importance to the business	Audience	Effort Required (Team Labor Hours)	Expected Duration (Business Days)	Deadline (Workdays until due)	Schedule Need
Weighting/Points	30%	25%	15%	10%	10%	10%
100	A	A	75-100+	25+	1-5	Emergency
75	B	B	50-75	19-25	5-10	Behind Normal Schedule - Limited Time
30	C	C	25-50	11-18	10-20	Normal Schedule
10	D	D	0-25	5-10	20+	Ahead of Normal Schedule

Scoring Factor Column In Matrix	Scoring Factor Description	Scoring Factor Value (Select cell for drop down)	Calculated Score for Each Factor
1	Importance to the Business	C	30
2	Audience	A	100
3	Effort Required	50-75	75
4	Expected Duration	5-10	10
5	Deadline	5-10	75
6	Schedule Need	Normal Schedule	30
Total Project Score			56.75

* Calculates the number of working days between two dates

**Net Workdays	Dates
Today	6/20/2014
Due Date	6/25/2014
Working Days	4

resource time required to complete project, urgency to the business and other factors that define your business. Each variable is given a weight, and those weights added together provide a score. Again, for this to work, leadership has to assist in defining the variables and their weights, along with supporting and adhering to it for it to be effective (or at least agree with your proposed methodology).

Those are just three ways to keep your business on track: selecting the right software to manage and track your projects and assignment; building a model to define emergencies; and developing an objective way to prioritize jobs. None of these are small undertakings, and each one requires a significant amount of time and effort to define, gain support and roll out. You must be serious about making changes to your processes and way of thinking, and you must have leadership support. It's critical

that you educate your clients (at least on a high level) about how you will address their projects.

What we've found after implementing these tools is that our clients feel better informed and have a better understanding of when their request will be complete. The team operates more smoothly because there are clear priorities based on business needs. Daily emergencies become a thing of the past, and true emergency work can be slotted in more effectively, with less disruption. No one tool or set of tools is a magic wand, but working together to have everyone following the same processes and expectations can lead to a more effective team for your company.

ANN BUICE

Ann is the Production and Fulfillment Manager at United Guaranty Corporation, an AIG company, where she manages the flow of projects through the company's Marketing and Communications division. Her extensive project management experience includes 21 years at Coca-Cola and eight years at The Compass Group (Foodbuy, LLC). Her experience includes implementing and training for new systems, account management and analysis and business and process improvements.

Ann studied Business Administration, Management, and Operations at Brenau University in Gainesville, Georgia, and resides with her family in Atlanta.

PROCESSES

Standard operating procedures, workflows and systems are usually an afterthought and come into play when a creative services group's volume of work is significantly increasing, and so is its size. But if implemented early, these tools provide transparency, clarity of roles and responsibilities, automated support and efficiencies, resulting in increased productivity—and a stronger foundation to support growth.

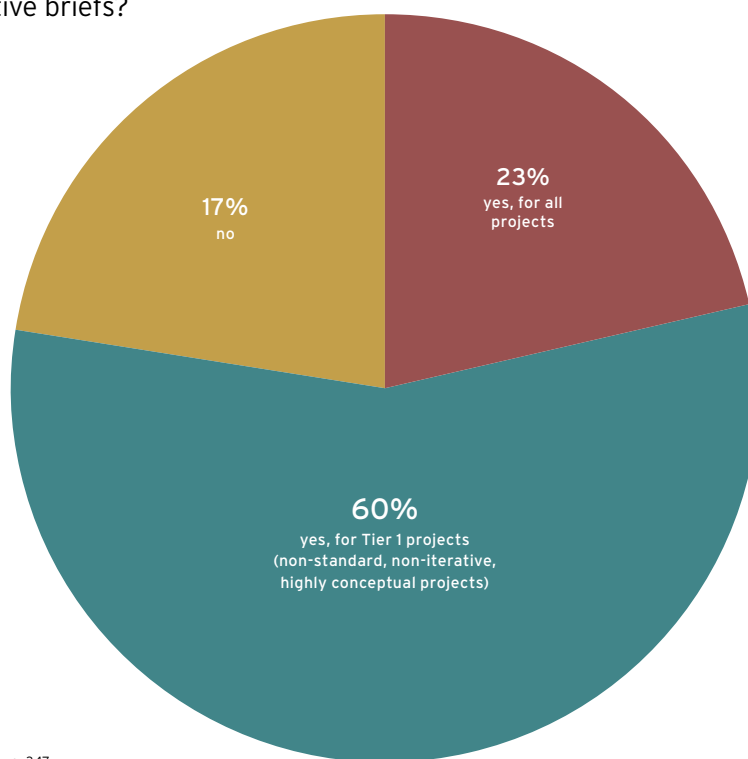
RELATED RESOURCES

Process Documentation—
More Than Just Pretty Pictures
<http://bit.ly/1i8zwpJ>

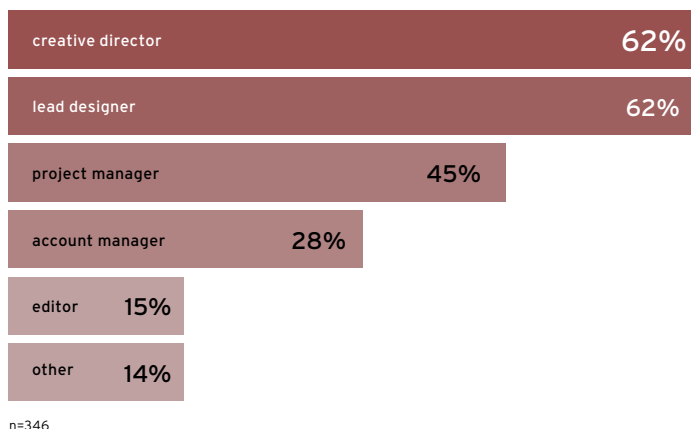
Getting Started With
Process Documentation
<http://bit.ly/1qi2VNA>

Big Deal About Tiering?
<http://bit.ly/1kQDJNO>

QUESTION Does your team use creative briefs?

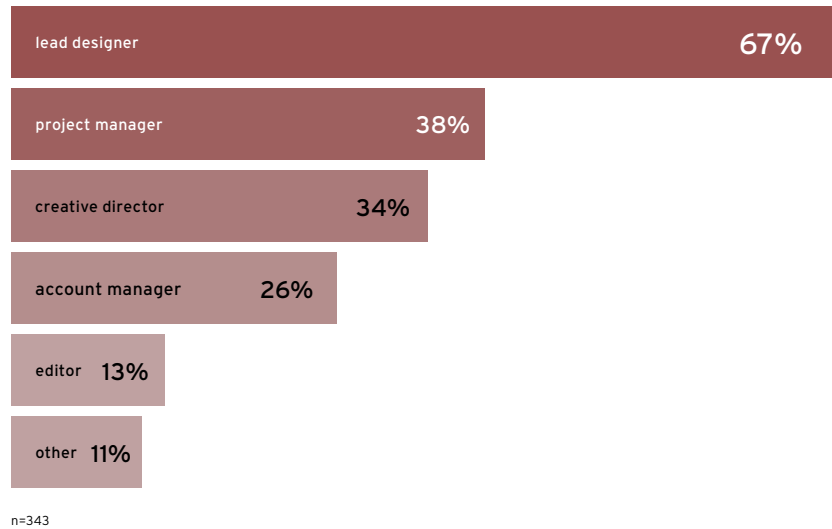


QUESTION Who meets with the client to scope a new project? (select all that apply)



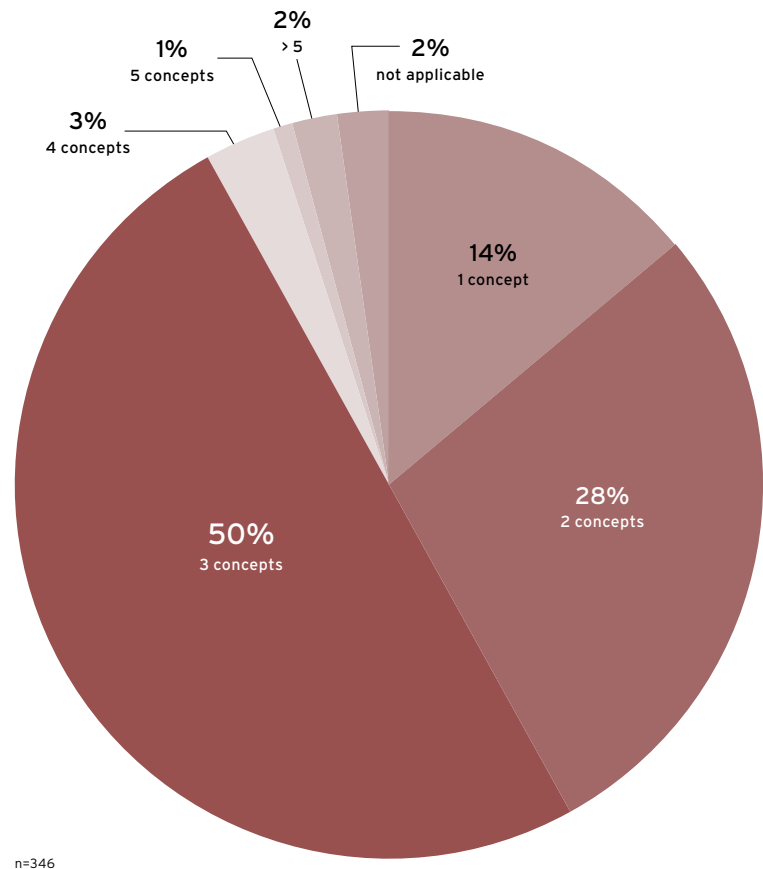
PROCESSES

QUESTION Who meets with the client to review iterations? (select all that apply)



QUESTION How many concepts do you generally propose?

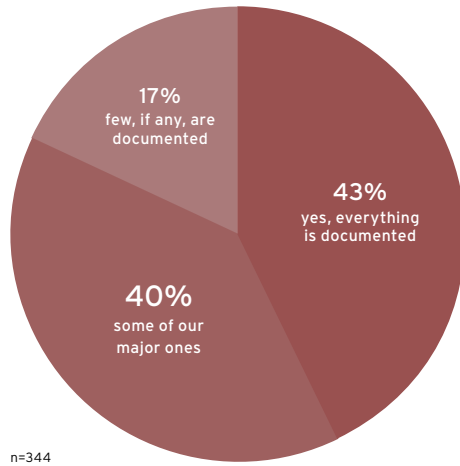
→ Most often one (72%) or two (18%) designers create comps for new projects.



PROCESSES

Approach to Workflow

QUESTION Are your workflow processes documented?



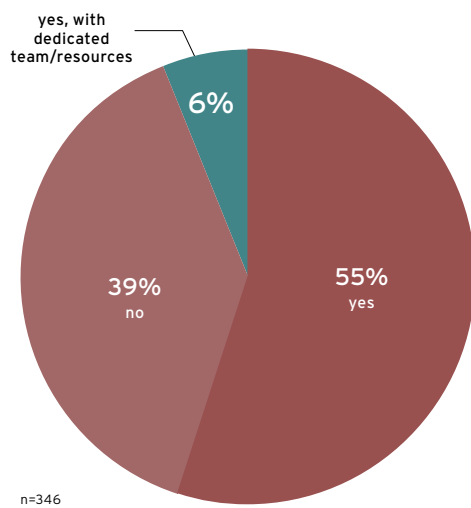
QUESTION What are the most important criteria considered to prioritize your group's assignments?

(average score on a 0-5 scale, in which 0 is not important, and 5 is extremely important)

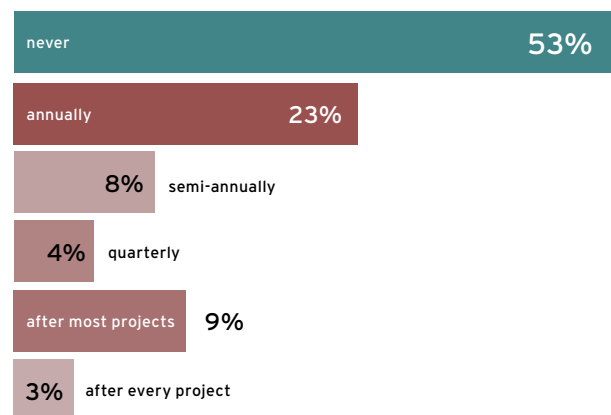
Deadline	3.96
Strategic Importance	3.93
Project Visibility	3.32
Client Status/Hierarchy	3.27
Project Budget	1.88

n=345

QUESTION Do you have a fast-track process in place to accommodate quick-turn projects?



QUESTION How often do you survey your clients?



n=342

Technology

PERSPECTIVE FROM THE FIELD:

A Creative Team. A Creative Approach to Adopting a New PM System.

Our staff had a love-hate relationship with our old project management system. They struggled with its lack of flexibility, but they knew how to use it and it served as the central hub of our business for almost 15 years. So when the time came to evaluate new software packages and make a clear but painful change, we brought our own in-house creative talent on board to drive the process through every step.

We started with a simple mantra: **Change is easier when it's expected, respected and fun.**

With this foundation, we started early and built buy-in from the start: a cross-functional team evaluated software packages, and we publicized that fact internally from the beginning, soliciting “must have” and “nice-to-have” features from Creative Network (CN) team members. Once the evaluation team chose the new system, a different team oversaw development. In each case, influencers within the team who understood our business and were respected by their peers led the process.

That respect goes both ways: when the initial development phase took longer than anticipated and we had to extend our milestones for completion, we did so openly and transparently, explaining, “Our business is just too important to risk changing until our new tool provides everything we need.” That built confidence that we were committed to giving the team the right tools. When we were ready for the next phase, we assembled a team from our talented group to create an internal awareness campaign that explained the new

software. Our “Lunch and Learns” and deeper training sessions used the talents of hand-picked instructors. By putting our own highly creative team on this internal project, we leveraged our own forces and brought nearly everyone on board in a meaningful way.

And of course it's important to have fun. To build awareness, we held a naming contest among our team for our new system, and C3 (Collaborate. Create. Connect.) emerged as the winner. Riffing off the imagery of birds in flight and using the tagline “Taking CN to new heights,” one of our team members created origami cranes and hung them as mobiles above team members' cubes as they were trained. One month before launch, we printed large posters with funny and entertaining “countdowns” to the new system's Launch Day.

Replacing the comfortable but antiquated project management system that our team relied on for so many years could have been—to put it bluntly—a train wreck. But we found a smoother way forward by assigning our own creative and key staff to the management team, fostering mutual respect and finding the fun in the process.

JOHN BRIGGS

John is Director of Creative Network, AbbVie's in-house agency, a 50+ person group that provides a full array of creative services, as well as meeting production, conference services and several shared services. In his diverse career, John has experience as an engineer and lighting consultant, Regional Director for a global nonprofit humanitarian organization and co-owner (with his wife) of a successful architectural design firm. These experiences, along with an MBA, help John manage Creative Network like his own business, housed within AbbVie.

TECHNOLOGY

Creatives, more than most of their corporate colleagues, crave to work on the newest technology and software packages. In fact, organizations that lag behind in these areas have at time found themselves with recruiting challenges.

While creative leaders do not have the same business need for the latest and greatest technology items, they do have a need for creative-specific project management systems. In addition to facilitating the department's workflow, these systems are key to providing creative leaders with tangible metrics they can leverage in their decision-making process and senior management communications.

RELATED RESOURCES

Tips for Evaluating Workflow Tools

<http://bit.ly/1ldG7B>

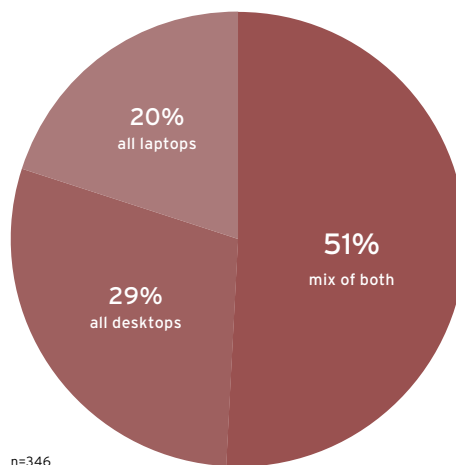
The Technology Eco-System for Creative Teams

<http://bit.ly/1CaIXSX>

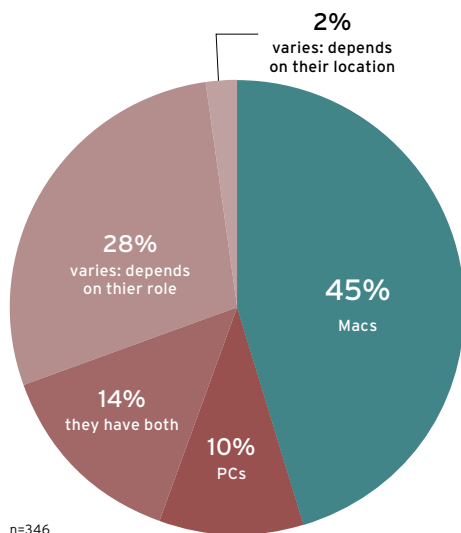
Hardware

QUESTION Are most team members on laptops or desktops?

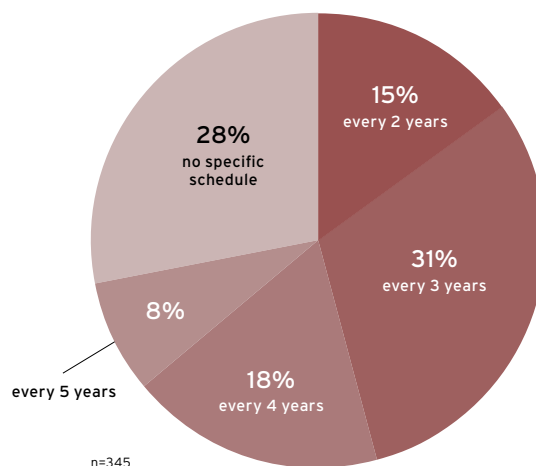
→ Assignment of a laptop or desktop is typically dependent on role, preference, telecommuting status, corporate policy and travel requirements.



QUESTION Does your staff work on Macs or PCs?



QUESTION How often are your team's computers upgraded?

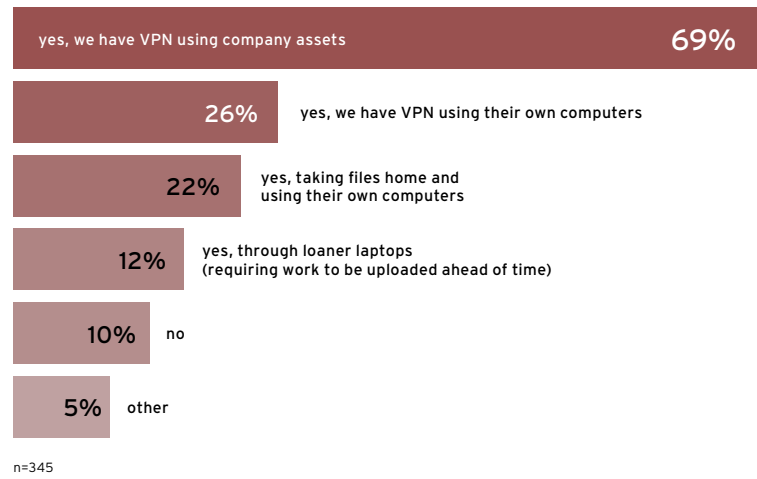


*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

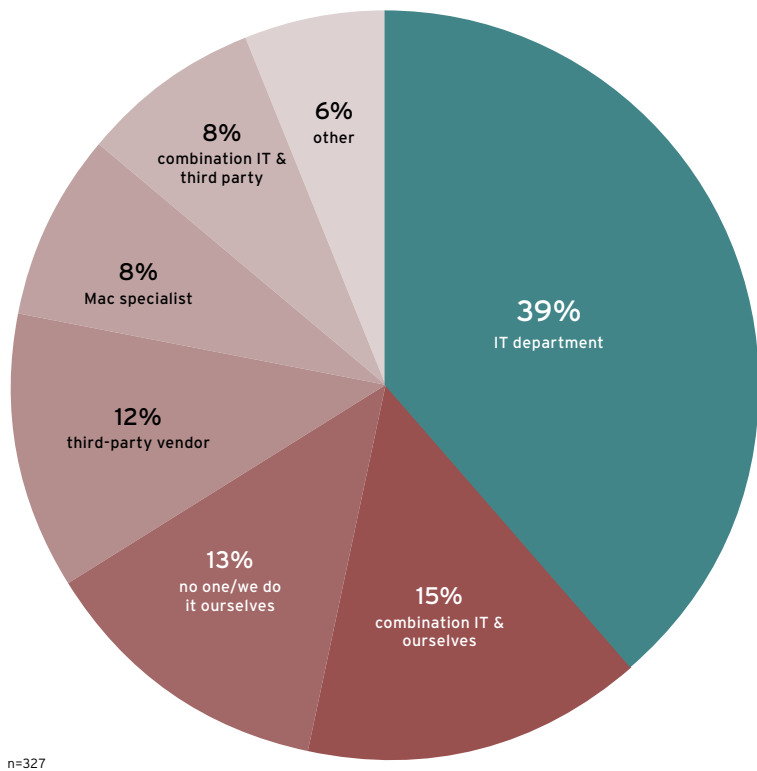
TECHNOLOGY

QUESTION Is technology available such that your team can work remotely?

→ Instituting remote working environments is not just for disaster recovery precautions anymore. Employees who are able to work remotely are said to have higher levels of productivity and job satisfaction.



QUESTION Who provides technical support for your Macs?



TECHNOLOGY

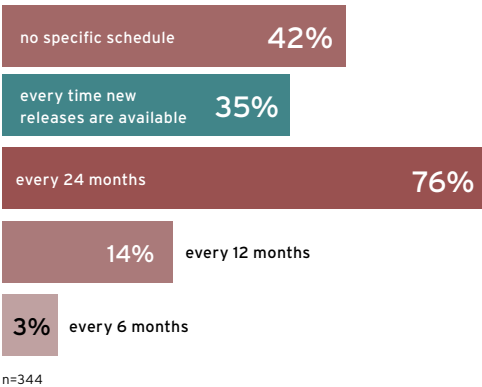
Software & Systems

RELATED RESOURCES

The Changing Landscape of Digital Asset Management
<http://bit.ly/11HNILO>

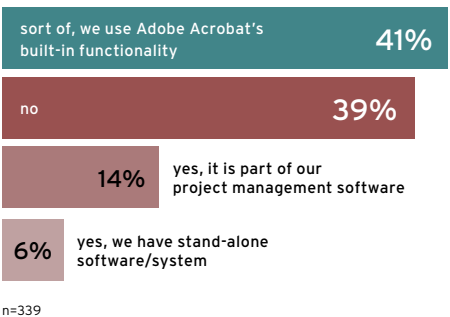
QUESTION How often is your software upgraded?

→ InDesign is the primary desktop publishing software for 95% of creative teams.

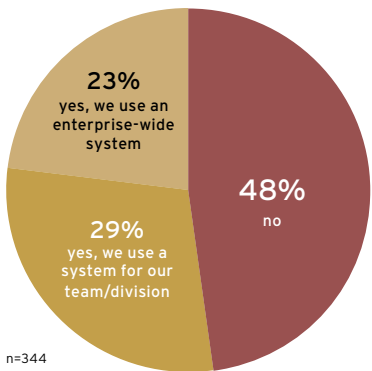


QUESTION Does your team use soft proofing software to collaborate with clients and collect/track feedback?

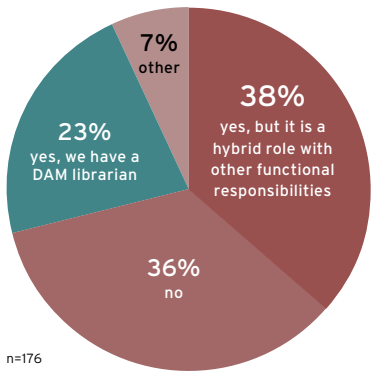
→ ProofHQ is the most commonly used soft proofing software, followed by InMotion.



QUESTION Does your team use a digital asset management system?



QUESTION Do you have a dedicated resource managing your DAM system?



→ The most commonly used DAM systems are Canto Cumulus, Extensis Portfolio, MediaBeacon and Widen Media.

*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

TECHNOLOGY

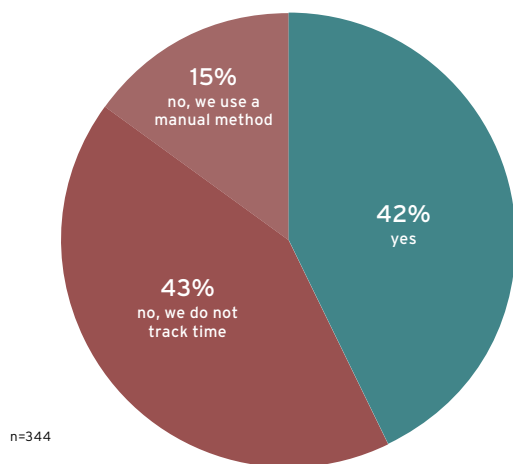
Software & Systems

RELATED RESOURCES

Can Workflow Systems Replace Project Management and Traffic Management?

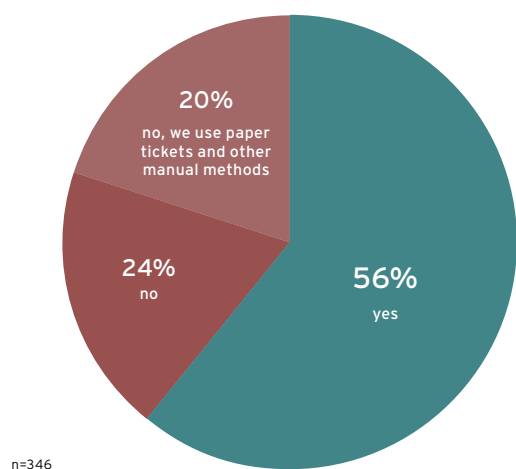
<http://bit.ly/1Cam3d5>

QUESTION Does your team use a time-tracking software?



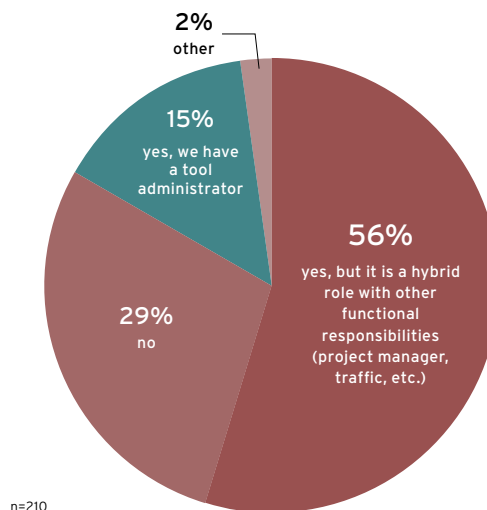
→ Tracking time—an industry best practice and a fundamental necessity to produce your department's KPIs.

QUESTION Does your team use project management software?



→ The most commonly used off-the-shelf project management systems include Workfront (formerly AtTask), Basecamp, and Workamajig.

QUESTION Do you have a dedicated resource managing your project management tool?



The most common approach remains home-grown solutions through FileMaker Pro, SharePoint or open source design.

Values & Challenges of In-House Teams

PERSPECTIVE FROM THE FIELD:

METRICS AND REPORTING

Using Data Analytics to Measure Risk/Reward

First and foremost, if there's one thing I've learned in my now 18 years in professional services, it's that you have to prove your relevant business value every day. Working inside a consulting firm, it's assumed that good infrastructure teams will manage themselves like a business inside the business, accounting for and recovering their time against services performed... not unlike a client engagement. As the assembly of those engagements develops into a body of work, it then becomes paramount for business process leaders to rely upon the accumulated data to refine and sharpen the value proposition.

Though it may seem straightforward, using data to guide our decisions over the years has allowed us to find optimal resolve regarding seasonal workforce scaling and load balancing. For instance, each year we make careful study of the previous year's peak period, including which client deliverables were finalized in which weeks to help construct our staffing schedules for local and national teams, contractors and even offshore team members.

Spotting trends is just as important. Our regular review of consumer behavior through metrics has sparked growth in our business and improved corporate outcomes in the past, including:

- reallocating existing staff to focus on new priorities like account management;
- placing bets with full-scale hiring for specialized creative skills; and
- developing and launching new self-serve digital tools.

In much broader-impacting scenarios, identifying multiyear

trends in our data set has aided in our evaluation of vendor proposals to support various operational investments. Knowing your precise volume of work and frequency of need certainly can lead to the better leverage of your spend when it comes to contract negotiations of course, but when we used metrics to assist in selecting the right automated bindery options for our production fleet, we immediately triggered deeper cost savings. In other circumstances, we have isolated variables around outsourced work to encourage investment in desktop publishing versus creative resources offshore. One of the smartest things we do is use data to support our assumptions around signals in the business that require greater attention, often creating pilots for new service offerings or allowing us to workshop new processes around these indicators.

Data analysis has even helped us to set course for dealing with market disruptions. Has your organization ever been asked to adapt to a business merger or acquisition? I can't tell you how very important the power of intelligence around your body of work can be when needing to quickly adapt service teams to new priorities based on an action of the parent organization. The availability of straightforward analytics around presumed capacity has proven to be critical for us in making necessary business cases for additional resources.

In other instances, the careful study of previous hours associated with a specific type of work, rather than the simple isolation of the volume in net units, has prevented us from considering unnecessary staff reductions when new government

regulations posed a significant threat to our model.

In wrap up, the looking back and looking forward at our business and the use of data has proven time and again to be a differentiator in our ability to succeed as an in-house provider. In fact, it's difficult for me to imagine how a data-poor organization can truly succeed in demonstrating stakeholder value.

CHRIS MOORE

Serving as an Executive Director at KPMG, an international professional services firm, Chris leads design and production support efforts for both business development and client delivery initiatives. In this capacity his responsibilities include the strategic direction of a shared-services organization that generates \$23M+ in cost recoveries annually. Chris is involved in the oversight of 250 team members dispersed in 60+ locations and also sponsors offshore workforces in Chennai and Manila.

VALUES & CHALLENGES OF IN-HOUSE TEAMS

Many creative groups stand on the value proposition of being lower cost (whether that is free or a chargeback rate that is lower than agencies), and while that value will open doors, it won't keep them open. It's extremely important that creative leaders identify and preach the team's value outside of cost. Institutional knowledge and shared company values and goals are other highly recognized values of an in-house group, with the greatest value being brand knowledge.

Almost regardless of industry, company size and team size, the challenges of creative leaders are very consistent. Year over year, affecting client behaviors remains the greatest principal challenge. Resourcing, innovation and keeping up with market trends are also top challenges. Ensure your group's value proposition by proactively creating a strategic plan with these challenges in mind.

RELATED RESOURCES

Considerations for Your 2014 Strategic Plan

<http://bit.ly/1qnWKL5>

Building a Successful Full-Service In-House Agency Requires Vision

<http://bit.ly/147dqr8>

Yes, We Can Be Great

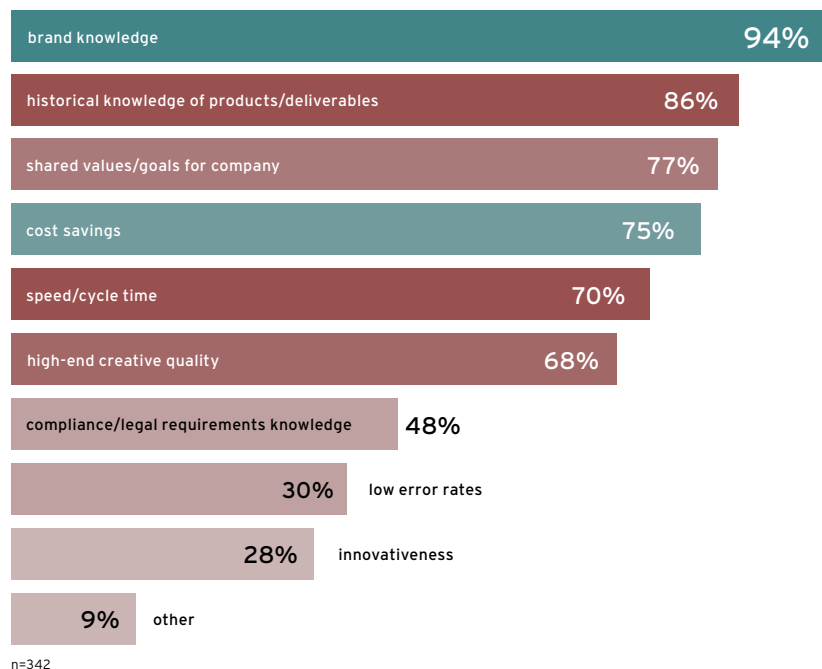
<http://bit.ly/1erRCnu>

Tips for Creative Leaders Looking for New Jobs

<http://bit.ly/1EeV9OY>

QUESTION Which of the following do your internal clients recognize as part of your value proposition?

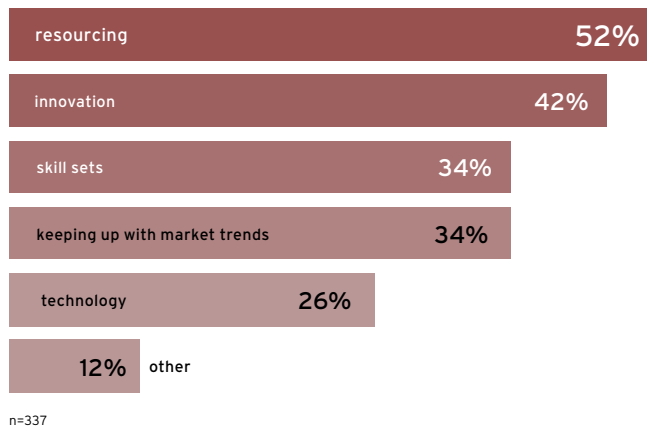
→ Creative leaders identified brand knowledge, high-end creative quality and speed/cycle time as the top three value drivers from the clients' perspective.



*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

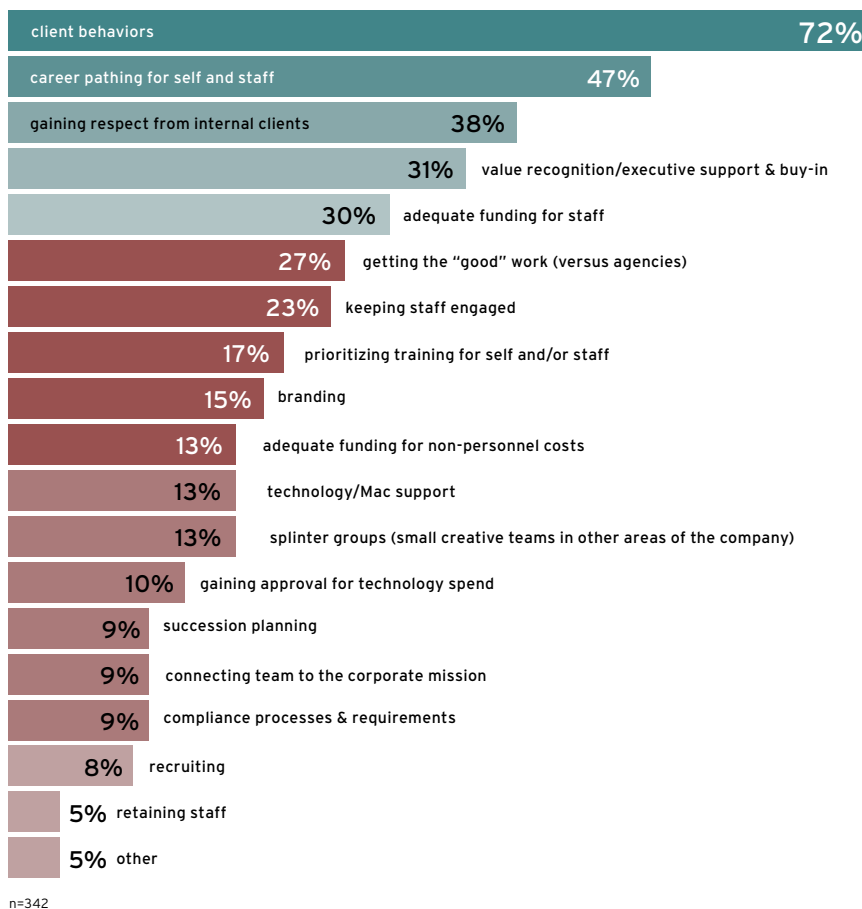
VALUES & CHALLENGES OF IN-HOUSE TEAMS

QUESTION Of the provided choices, which are your group's greatest challenges?



QUESTION Which of the following topics provide the greatest challenges for you as a creative leader?

→ The top five challenges remain the same for the third consecutive year.



Creative Leader Job Market

CREATIVE LEADER JOB MARKET

Though 66% of in-house creative leaders are mostly or extremely satisfied in their current roles, almost half responded that career pathing for themselves and their teams is one of their greatest challenges. It's not surprising to learn that almost half of creative leaders aren't confident in the job market for roles similar to the ones they are in.

Although in-house creative services groups are on the rise—both in size and number—there still aren't an abundance of them, let alone open senior roles. So for the 58% of leaders who responded that their next career move could most likely be another in-house creative services group, they may be looking at relocation or alternative options.

RELATED RESOURCES

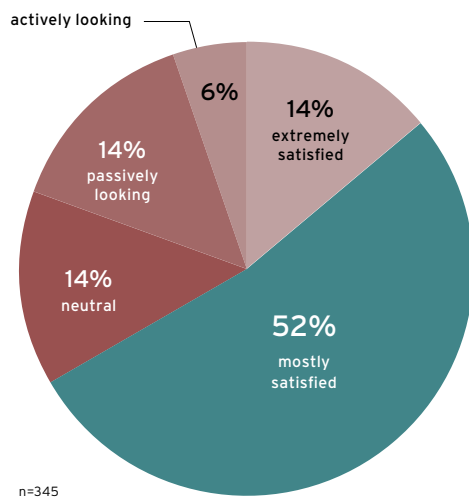
Career Pathing for Creatives – Is There Life After Corporate Creative?

<http://bit.ly/R9Aad5>

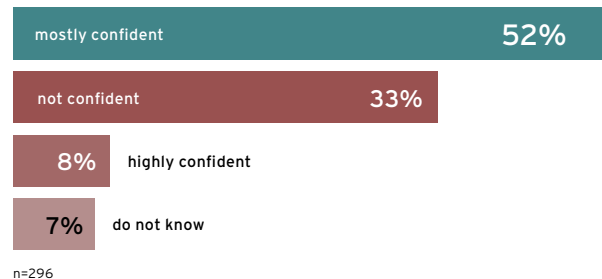
Tips for Creative Leaders Looking for New Jobs

<http://bit.ly/1EeV90Y>

QUESTION How satisfied are you in your current role?

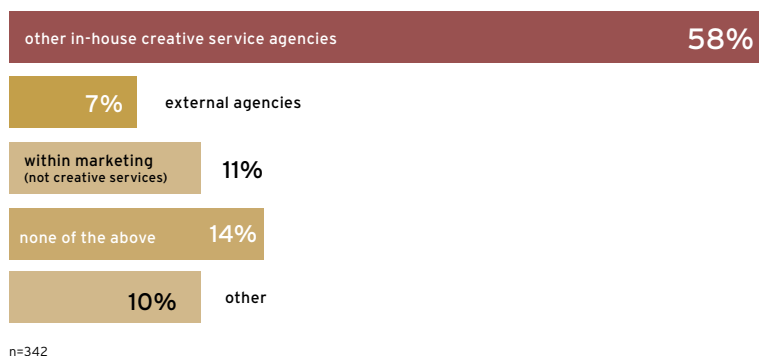


QUESTION How confident are you in the job market and opportunities available for someone in your role?



QUESTION Your next career move would most likely be? (select all that apply)

→ Self-employment was the most popular "other" response.



Appendix

Survey Participant Demographics

APPENDIX

SURVEY PARTICIPANT DEMOGRAPHICS

Survey responses were filtered to represent only responses by in-house creative leaders. To identify leadership-level responses we filtered titles per the chart below. Leadership responses were further narrowed by limiting responses to respondents who indicated they worked for an in-house creative department for a corporation, education institution or nonprofit organization.

QUESTION Which of the following best describes your title?

creative director	27%
creative/marketing services manager	22%
director/business unit head	13%
art director	11%
design/production manager	9%
operations manager/director	7%
other management role	6%
vice president	5%

n=457

QUESTION Please identify your company's/organization's annual revenue.

education, government, not-for-profit	21%
≤ \$250M	15%
\$250M-\$999M	20%
\$1B-\$5B	15%
\$5B-\$10B	5%
\$10B-\$30B	9%
> \$30B	12%
not specified	3%

n=457

→ 26% of the Fortune 500 is represented.

APPENDIX

INDUSTRIES REPRESENTED

Aerospace/Defense	2%
Automotive/Transportation	1%
Banking/Financial Services	10%
Construction	1%
Consulting/Professional Services	5%
Consumer Products	4%
Education	10%
Educational Services	1%
Energy	2%
Food/Food Services/Beverage Industry	2%
Government	2%
Health Care	9%
Insurance	3%
Legal	2%
Manufacturing	7%
Marketing/Advertising	1%
Media and Entertainment	5%
Not-for-Profit	9%
Pharmaceuticals	2%
Real Estate	2%
Retail	2%
Retail: Apparel	2%
Technology and Software	5%
Travel, Hospitality & Leisure	3%
Utilities	1%
Other	4%
Not Specified	3%

n=457

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