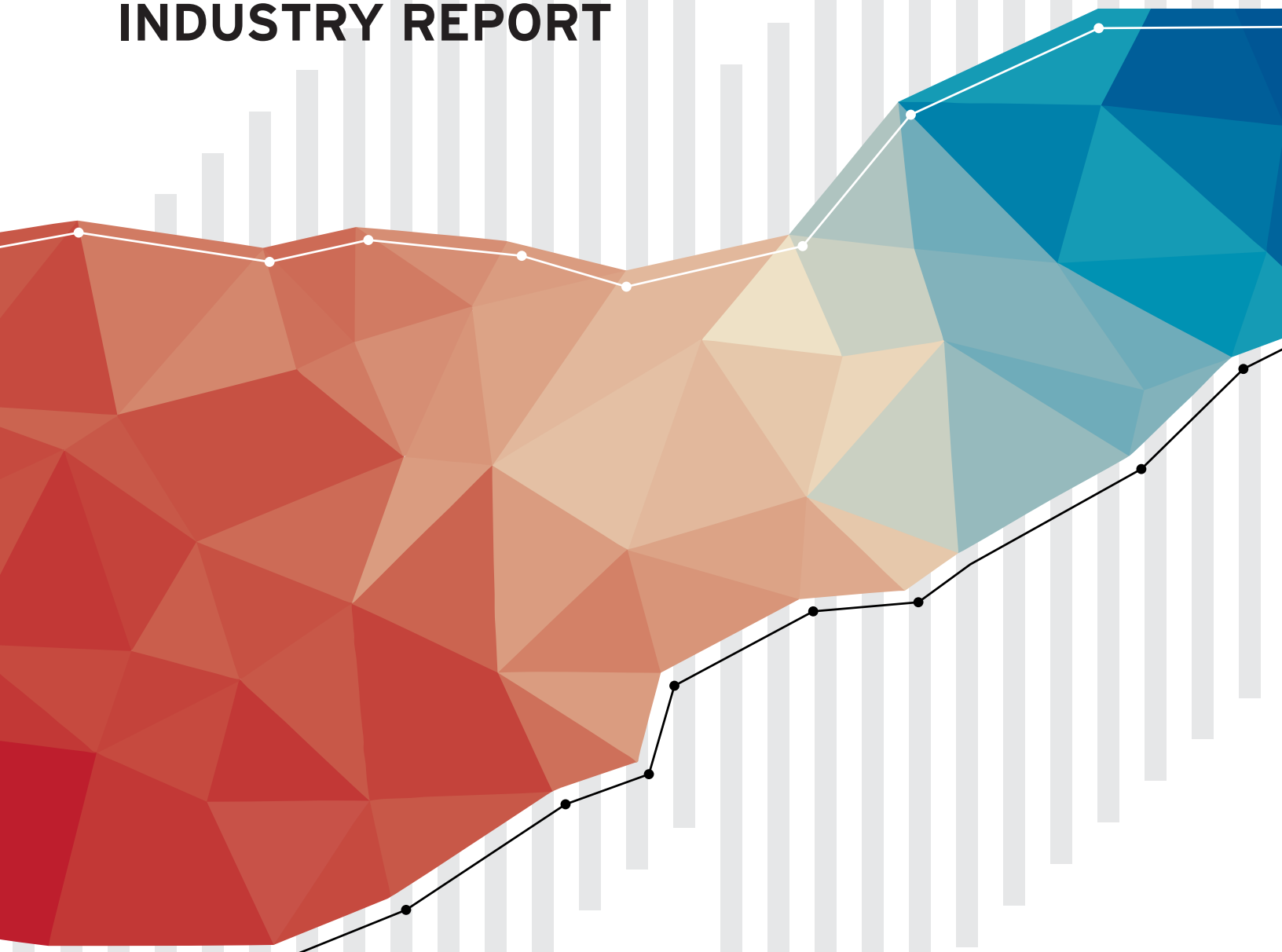


# 2016 IN-HOUSE CREATIVE SERVICES INDUSTRY REPORT




PRESENTED BY



**cella.**

**InSource**





Lead Analyst and Author: Cindy Ponce, Practice Lead, Cella  
Cover Design: Jerome Villaflor, Board Member, InSource  
Infographic Design: Eric Rhinehart and Ava Salazar, Board Members, InSource  
Copy Editor, Proofreader: Sarah Beck, The BOSS Group

---

Sponsor Relations: Robin Colangelo, Vice President, InSource  
Creative Influencer: Andy Brenits, President, InSource  
Editorial Director: Jackie Schaffer, Vice President, Cella



## TABLE OF CONTENTS

INTRODUCTION .....	2
About the Report	
Benchmarking	
Survey Respondents	
Perspectives from the Field	
Maturity, Growth and Ongoing Development	
HIGHLIGHTS FROM THE 2016 REPORT.....	4
SURVEY RESULTS	
Perspective from the Field: Opportunity in Unexpected Places.....	6
Department Organization .....	8
Perspective from the Field: Suffer Fools—A lesson learned the hard way .....	9
over the course of a creative career	
Department Funding.....	12
Department Resourcing.....	20
Perspective from the Field: Marrying Right-Brain and Left-Brain Thinking.....	21
Service Offerings .....	26
Perspective from the Field: Making the Case for Project Management .....	27
Partnerships .....	35
Global Operations .....	38
Processes.....	40
Technology.....	43
Values & Challenges of In-House Teams.....	47
Perspective from the Field: Drive Forward by Harnessing the Power of Your Data .....	48
Creative Leader Job Market .....	51
APPENDIX .....	53
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, *2016 In-House Creative Services Industry Report*, May 2016.



## About the Report

The BOSS Group (an interactive, creative and marketing staffing agency), InSource (the resource for creative in-house leadership) and Cella (the leading provider of consulting and managed services for in-house creative teams) have partnered for a sixth 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 social media, video production and partnerships.

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

## Benchmarking

In-house creative 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 435 leaders from in-house creative departments responded to our survey conducted in January 2016. 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, health care, 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 covering opportunities in unexpected places, advantages of a dedicated operational role, power of metrics and data, the case for project managers and the value of hiring experienced in-house agency resources can be found at [www.cellaconsulting.com/Content-and-Community/Perspectives-From-the-Field/](http://www.cellaconsulting.com/Content-and-Community/Perspectives-From-the-Field/).



## Maturity, Growth and Ongoing Development

We are proud to present you with the freshly redesigned 2016 In-House Creative Services Industry Report. This sixth edition of our annual benchmarking report on issues and trends affecting our industry is based on the survey responses of more than 400 in-house creative leaders like you, across more than 30 industries.

The redesign of the In-House Creative Services Industry Report reflects both the beginning of a new look-and-feel for our report, as much as it signifies the next era in maturity and growth of the in-house creative field. We've mentioned before how more and more of us now have a seat at the table, proving that in-house agencies of all sizes can compete with the creative and strategic consulting services of our outside partners... or at least be the most appropriate group responsible for managing the brand and partnering with outside agency partners. Whichever business model you employ, we think you'll agree that as our responsibilities, accountabilities and workloads have increased so does the need for us to remain competitive and nimble.

In 2015, 85% of in-house teams will either stay the same size or grow. That growth is expected to occur through a variety of resourcing models, like hiring FTEs, using freelancers, outsourcing (and managing) more to outside agencies, or bringing in on-site contract teams using a managed services model such as what is offered by companies like Cella and The BOSS Group. We're also seeing that not only is use of project management and digital asset management systems still on the rise, more organizations are dedicating roles to supporting those systems – a critical step to ensuring the success of and return on investment of these systems.

Of all the metrics we benchmark there is one we were really hoping to see substantial change: whether creative leaders have enough time to develop their team members. However, the needle barely moved on this metric. It still stands that only 27% of leaders feel they have enough time to develop their team members. This is a trend, while likely due to budgetary restrictions, that we can't afford for long as our teams become more depended upon to support improving the bottom line via taking on work traditionally outsourced to agencies.

There are a number of development opportunities that leaders can utilize to grow their teams, or even department capabilities, that include different training and learning activities. Training opportunities are abundant with a number of small and large conferences and events offered by HOW, InSource, Cella and others. There is also instructor-led training such as Lynda.com and Cella's Beyond the Creative and Boot Camp seminars. While these highly valuable training mediums have an outcome of learning, there is another – often overlooked and equally as valuable – development opportunity we as team leaders must utilize: learning by experience.

We creative professionals are naturally curious by nature, seeking out new and inventive ways to use our tools and flex our creative muscles. If you don't have the budget to send your team to a conference or class, let them learn a new skill by trying something they've never done before. Give someone a challenging assignment that will allow him or her to grow in ways you can't predict. For example, if someone has been designing collateral for a long time, shake it up by asking him or her to work on an in-house exhibit or display. If your video editor has been doing a lot of interview videos, assign him or her a project that requires a more story-telling approach. If someone on your team aspires to a leadership role, let him or her take the lead on organizing a creative pitch and client-facing creative reviews.

These kinds of learning opportunities can get your team members as excited about their jobs – and their careers – as much as anything else you can do to develop them. The ongoing success of any in-house creative team requires having excited and engaged creative people. In a time when we can't always reward staff with generous compensation increases, investing in their growth goes a very long way to promote loyalty while also evolving the department's service levels and capabilities.

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.

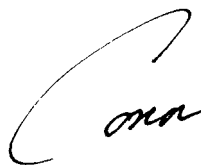
Enjoy!



**ANDY BRENITS**  
President, InSource



**JACKIE SCHAFFER**  
Vice President & General  
Manager, Cella



**CONOR SMITH**  
President, The BOSS Group



# HIGHLIGHTS FROM THE 2016 REPORT

OVER

25

INDUSTRIES  
REPRESENTED



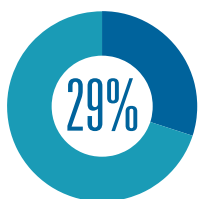
## CREATIVE TEAM MEMBERS

85%

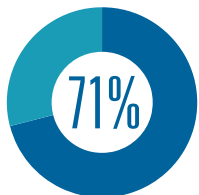
OF TEAMS  
WILL GROW  
OR STAY THE  
SAME SIZE

81%

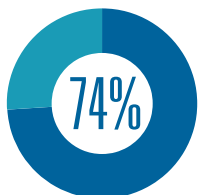
REGULARLY WORK  
LESS THAN 45  
HOURS PER WEEK



HAVE TEAM MEMBERS IN  
MORE THAN ONE LOCATION



ARE SATISFIED IN THEIR  
CURRENT ROLES

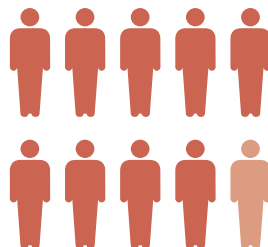


DO NOT HAVE ENOUGH TIME  
TO DEVELOP TEAM MEMBERS

438

IN-HOUSE  
CREATIVE TEAMS  
ARE REPRESENTED

## CREATIVE LEADERS



9 OUT OF 10  
CAN UTILIZE  
FREELANCERS



1 OUT OF 4

DO NOT KNOW THE DETAILS OF THEIR  
DEPARTMENT'S BUDGET

46%

HAVE HAD TO PROVIDE COST  
COMPARISONS BETWEEN  
EXTERNAL AGENCIES

ONLY 13%

SPENT MORE  
ON PRINTING  
YEAR-OVER-YEAR

65%

COMMISSION  
CUSTOM  
PHOTOGRAPHY  
AT LEAST ANNUALLY

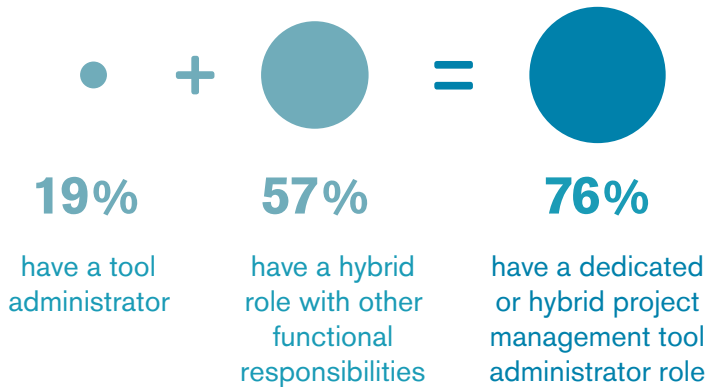


ALMOST 2/3  
ARE CONFIDENT IN THE  
JOB MARKET FOR  
JOBS SIMILAR TO  
THEIR OWN



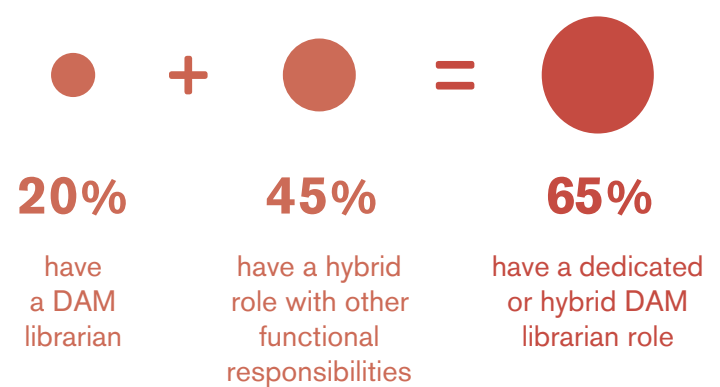
**29%** OF THE FORTUNE 500 PARTICIPATED

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



**92%** IDENTIFY BRAND KNOWLEDGE AS PART OF THEIR VALUE PROPOSITION

Do you have a dedicated resource managing your DAM system?



**85%** OF IN-HOUSE TEAMS SUPPORT ADVERTISING

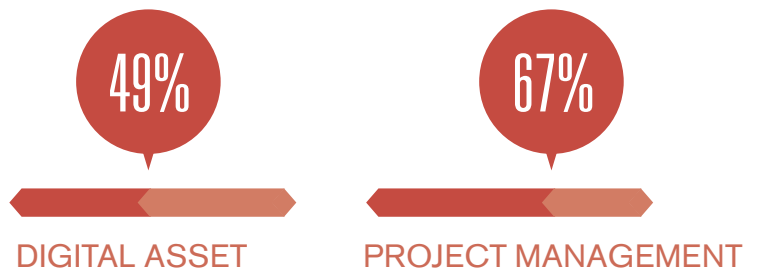


**98%** PROVIDE GRAPHIC CONTENT FOR SOCIAL MEDIA



**75%** of in-house teams partner with external agencies

How many utilize management systems?



**60%** PROVIDE VIDEO PRODUCTION SERVICES



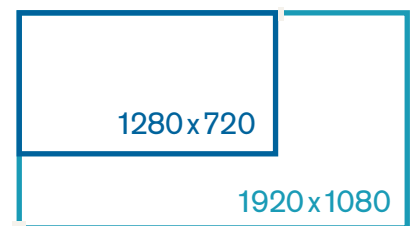
Video Editing  
Location Videography  
2-D Video Graphics  
Studio Videography  
3-D Video Graphics



**48%** have a dedicated account and/or project managers

**81%** have some level of processes documented

**88%** PRIMARILY USE HD RESOLUTION TO SHOOT AND EDIT IN



**\$81-100** MOST COMMON BLENDED CHARGEBACK RATE



## PERSPECTIVE FROM THE FIELD

# Opportunity in Unexpected Places

It's no secret that the demand for design is at an all-time high these days – in particular for the corporate creative. It's desirable for companies; they've learned that bringing the role in-house ensures a better understanding of their business, brand and culture. And it's equally desirable for the creative; corporations often offer flexible work environments, attractive compensation and professional development.

But it's really that the role of the creative has evolved; design thinking has helped solve many corporate strategic challenges and has presented new opportunities for in-house designers.

At Franklin Square, the design team was invited to collaborate with a workgroup that would ultimately shape what would become our new workspace. Last year, we were asked to share feedback on what a “best in class” work environment might look like and were given the opportunity to make recommendations on things as large as the building identification signage viewable from the highway and as small as the compostable utensils used in our cafe.

During the move weekend, our team oversaw the installation of all workstation and conference room identification, set up way-finding signage throughout the building, created digital imagery for our TV displays and (happily) sampled treats from the test kitchen. We even hand-delivered eco-friendly, branded water bottles and welcome brochures (that we conceptualized and designed) to each and every employee workstation

the night before their first day in our new space.

Was all of this within the scope/area of responsibility for our job descriptions? Not really. But we recognized the importance of making a positive first impression; this was a big move for many and we wanted our fellow employees to feel welcomed in their new home on their first day. To that end, we designed an engagement experience to support that vision.

This project became a gateway for our long-term partnership with a new big client: our building. Our involvement has afforded the team the opportunity to impact/advise on our building and employee brand over the long term. It's engaging to have to diversify within the challenges we solve – not only do we bring complex financial concepts into approachable and consumable design outputs, but we also inform brand adherence for things like food containers, clocks and kitchen scissors.

What we've learned from this experience is that opportunity is everywhere you turn. Work hard, make friends, have empathy but most importantly, love what you do. And if you can't, it may be time for your next adventure.

### CHRISTINE SELLER

Christine's first design project came in the form of a sixth grade cereal box branding + advertising campaign. Since then, she's spent 20+ years as an in-house creative for companies large and small. Christine currently serves as creative director for Franklin Square, a Philadelphia-based leading manager of alternative investment funds, where she leads a team of strategic design, production and video experts. She also serves as the vice president of the Philadelphia chapter of AIGA.





# Survey Results





# Department Organization

Seventy-eight 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 a 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.



## PERSPECTIVE FROM THE FIELD

# Suffer Fools: A lesson learned the hard way over the course of a creative career

I started working as a creative a couple of decades ago at a time when business felt very different. There was a different dynamic between clients and their agencies and technology meant something different entirely. But perhaps the most different aspect about creative work at that time was the way some people approached it. Ambitious designers and copywriters looking to move up the corporate ladder needed to show that they could think and act like serious business people rather than “flighty creatives.” In essence, this meant two things: not letting your freak flag fly quite so freely and buttoning up the way you did business.

The first was pretty easy for me (no questionable piercings or art-school hair), but the second was more complicated. I wasn’t sure what a “real” businessperson was or how s/he behaved, so I looked around for role models. What I found were brash, headstrong, results-driven people – tough, hard-driving managers who did what was necessary to turn out great work. Those same people could also be impatient, intolerant and dismissive, cutting down those with less experience or knowledge, or who simply lacked the skills to articulate a contrasting point of view.

In describing these managers, people would invariably say in a tone that was at once complimentary and derisive, “They don’t suffer fools lightly.” Over time, I became one of them and was rewarded for my take-no-prisoners approach.

But here’s the thing – I was wrong. I quashed good ideas because they didn’t align with my own. I muted

intelligent, professional discourse by filibustering or pulling rank. I missed out on learning from different people with different backgrounds and experiences. I failed to mentor, teach and guide people along in their careers as much as I should have.

It wasn’t malicious, just insensitive. The net effect, though, was chilling. In exchange for professional recognition, I sacrificed relationships and, to a certain extent, my professional reputation. It took me years to outgrow that former self and now that (I think) I have, I’m a better boss, a better colleague and a better person.

So whether you work in-house or externally; whether the apparent fools are within your own team, your account group or your client set; whether they’re misinformed or simply inexperienced, you’d do well to cut them a break. They’re a lot smarter than you think.

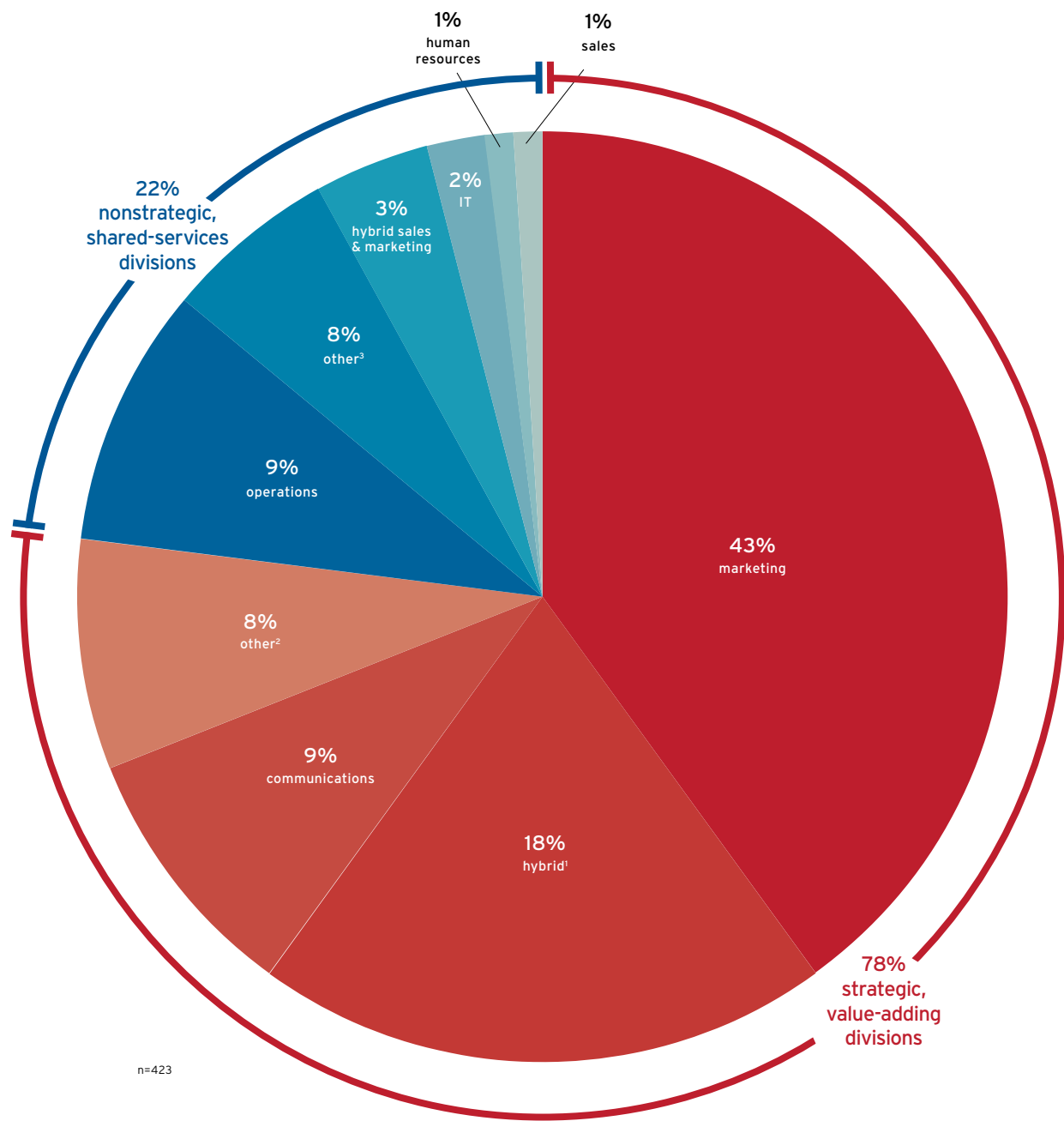
## PETER LEEDS

Peter is Director of Global Creative and Brand Activation at Pitney Bowes, a technology company that powers transactions across the borderless world of commerce. His in-house agency team consists of designers, writers and project managers in four countries working on creative solutions to marketing challenges.



DEPARTMENT ORGANIZATION

Q: Which division does your creative services department report into?



1 Hybrid marketing divisions represent divisions that include multiple functions, one of which is marketing  
2 Other includes public affairs, advertising, publications, 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.

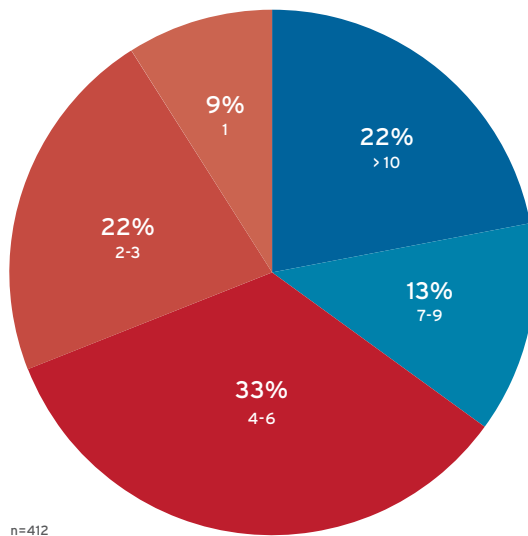
RELATED RESOURCES

- Where Should the Creative Department Reside?  
[bit.ly/ZwAaFR](https://bit.ly/ZwAaFR)
- The In-House Employment Advantage  
[bit.ly/Y7pcqA](https://bit.ly/Y7pcqA)
- Developing Your Professional Development Program  
[bit.ly/IC9b8Po](https://bit.ly/IC9b8Po)
- The Missions of In-House Creative Teams  
[bit.ly/1QAxc7Y](https://bit.ly/1QAxc7Y)
- Our Invisible and Sometimes Forgotten Clients  
[bit.ly/24rPcvE](https://bit.ly/24rPcvE)



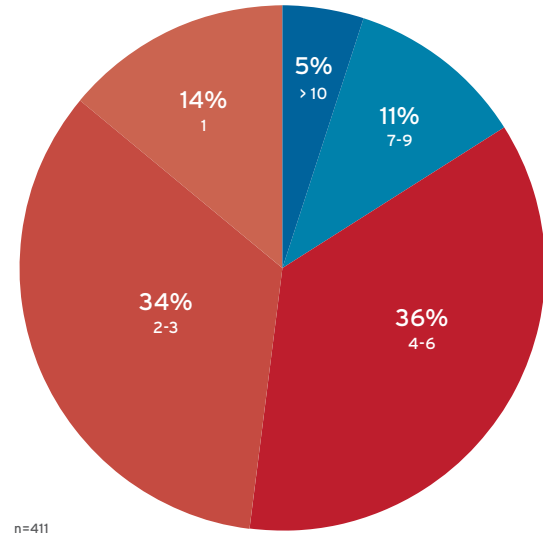
## DEPARTMENT ORGANIZATION

**Q:** How many direct reports does the senior-most creative leader have?

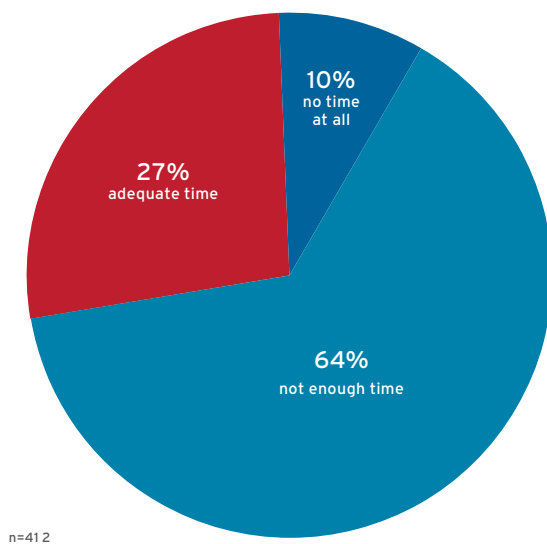


→ While there is not an overwhelming majority response to the number of direct reports per role, there is a strong correlation between seniority and number of direct reports.

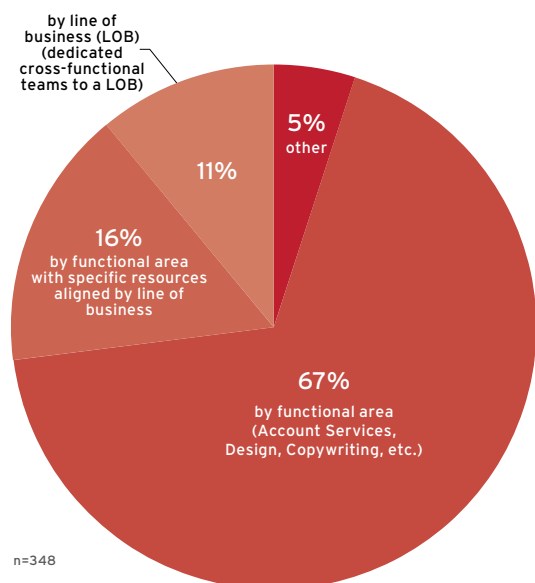
**Q:** On average, how many direct reports do first front-line managers have?



**Q:** Do you have adequate time to provide your team coaching and development?



**Q:** How is your team organized?



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



# Department Funding

Regardless of an in-house agency's financial model, proving the group's value is a constant expectation. Tangible results stem from managing your group's budget and demonstrating cost savings against external agencies.

## **Funding Models**

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.

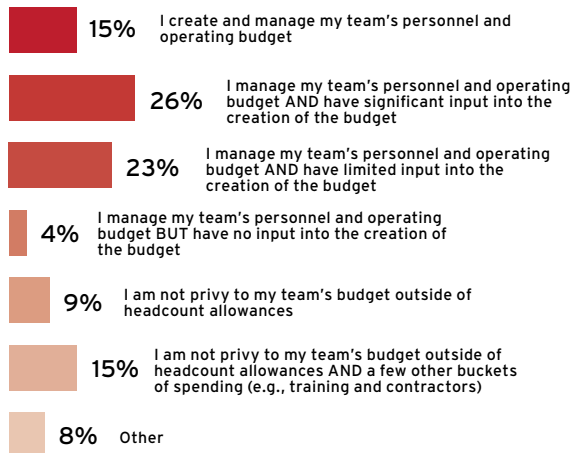
Being a cost center (non-chargeback department) can be a great thing – the creative leader can focus on the value of the creative that his or her team is creating and won't be burdened by financial pressures. However, the most significant challenges for non-chargeback departments still remains affecting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

## **Non-Personnel Budget**

Outside of labor, creative leaders' budget items typically fall into three main categories: technology, professional development and supplies. Most tellingly, 30% 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.

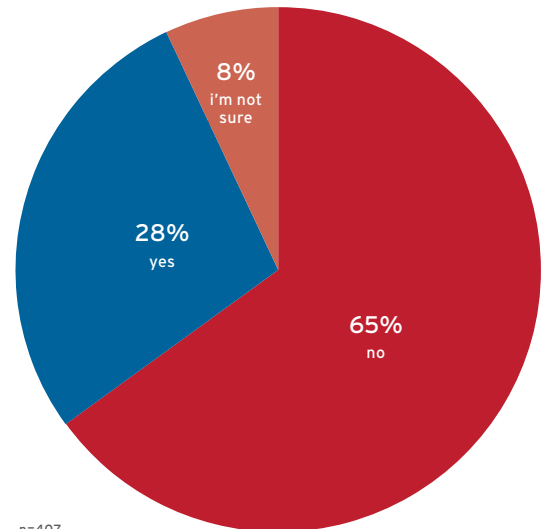


**Q:** Which of the following best describes ownership of your department's overall budget?



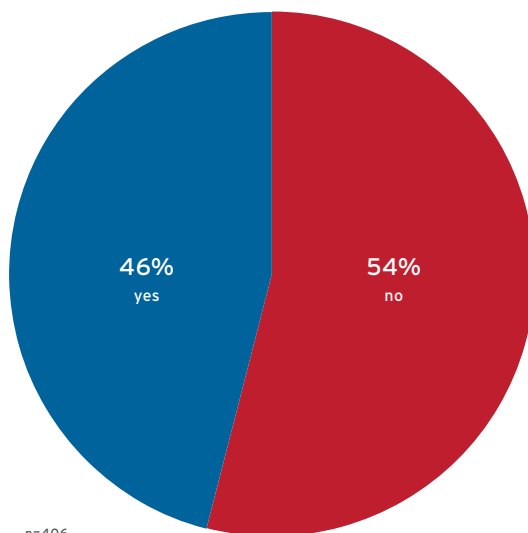
n=406

**Q:** Does your creative group work with an aligned procurement partner who specializes in optimizing your company's creative/marketing spend?



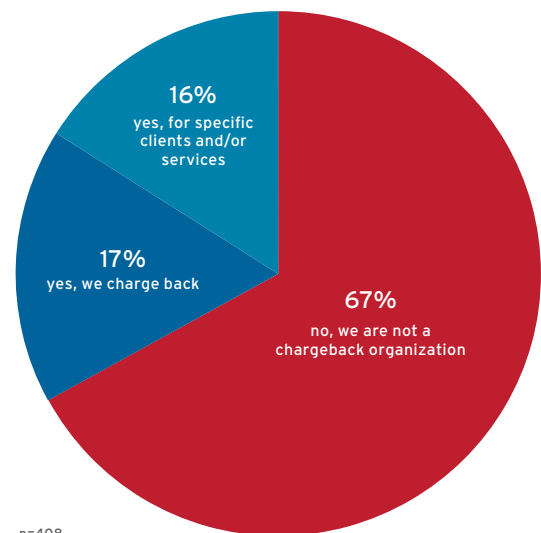
n=407

**Q:** Have you ever been asked to provide a cost comparison between your in-house team and comparable external agencies?



n=406

**Q:** Is your department a chargeback organization?



n=408

→ The smaller a creative services team, the more likely they are to not chargeback. Case in point: 74% of departments with fewer than 30 team members don't charge back, whereas only 36% of teams with 30+ members do not.

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

RELATED RESOURCES

Building a Chargeback Model  
[bit.ly/12KmQxp](https://bit.ly/12KmQxp)

Determining Your Chargeback Rate  
[bit.ly/10DrrDy](https://bit.ly/10DrrDy)

Chargebacks: A Double-Edged Sword  
[bit.ly/17Zf4C2](https://bit.ly/17Zf4C2)

The Appeal of a Hybrid Funding Model  
[bit.ly/15JDtFy](https://bit.ly/15JDtFy)

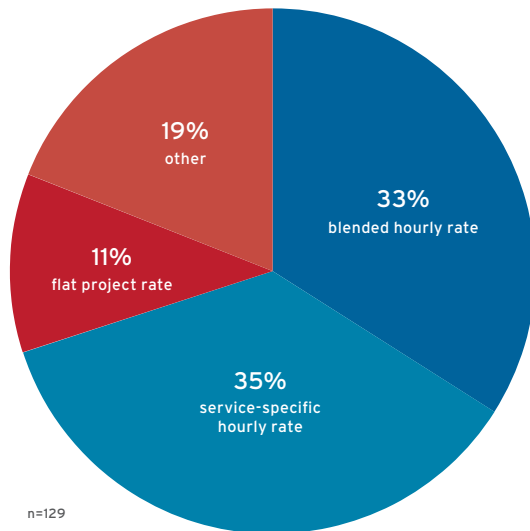
How to Calculate Cost Savings Metric  
[bit.ly/1n1kAzi](https://bit.ly/1n1kAzi)

Challenges to Cost Savings Metric  
[bit.ly/1QBAN5N](https://bit.ly/1QBAN5N)



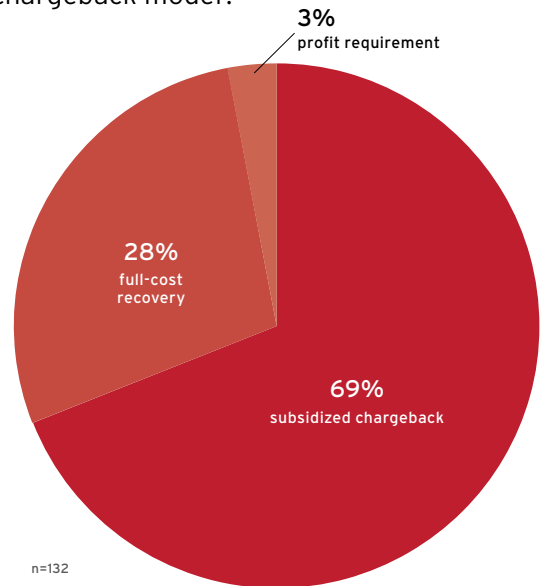
## DEPARTMENT FUNDING: CHARGEBACK MODEL

**Q:** What is the most common method used to charge clients?



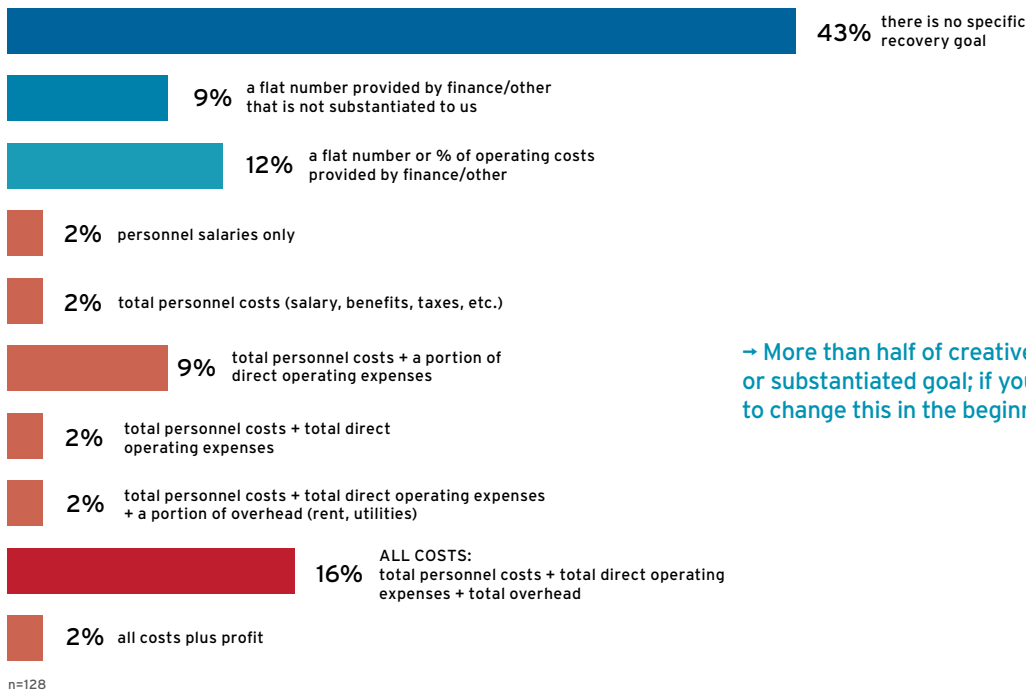
→ Two-thirds of chargeback teams recover through an hourly model.

**Q:** Which most accurately describes your chargeback model?



→ Cost savings is becoming one of the most prolific metrics in the industry. If not currently tracked, consider implementing in 2016.

**Q:** What costs are you required to recover through your chargebacks?



→ More than 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.

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



**Q:** What is your blended hourly rate for creative services?

ANSWER OPTIONS	<\$50	\$51-\$65	\$66-\$80	\$81-\$100	\$101-\$120	\$121-\$140	\$141-\$160	>\$160	Response count
Blended Hourly Rate	11%	18%	20%	27%	11%	9%	2%	0%	45

n=45

→ Almost half all chargeback teams charge \$66-\$100/hr. An additional 29% charge less.

**Q:** What is your hourly rate for the following services?

ANSWER OPTIONS	We don't charge for this	<\$50	\$51-\$65	\$66-\$80	\$81-\$100	\$101-\$120	\$121-\$140	\$141-\$160	>\$160	Response count
Account management	46%	6%	5%	13%	11%	10%	6%	2%	2%	63
Project management	33%	7%	8%	15%	19%	10%	7%	1%	0%	73
Production design	8%	11%	18%	23%	23%	9%	6%	1%	3%	80
Graphic design	4%	9%	16%	23%	27%	9%	6%	4%	2%	81
Web/Multimedia design	11%	7%	10%	18%	25%	15%	7%	3%	3%	71
Creative direction	21%	7%	10%	17%	19%	11%	9%	4%	3%	81
Copywriting	16%	9%	7%	16%	25%	14%	9%	5%	0%	57
Copyediting	15%	13%	12%	15%	22%	12%	8%	3%	0%	60
Proofreading	24%	14%	14%	16%	14%	10%	5%	3%	0%	63
Print procurement services	36%	6%	13%	14%	19%	6%	3%	2%	2%	64
Video production	9%	6%	8%	19%	25%	16%	9%	3%	5%	64

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

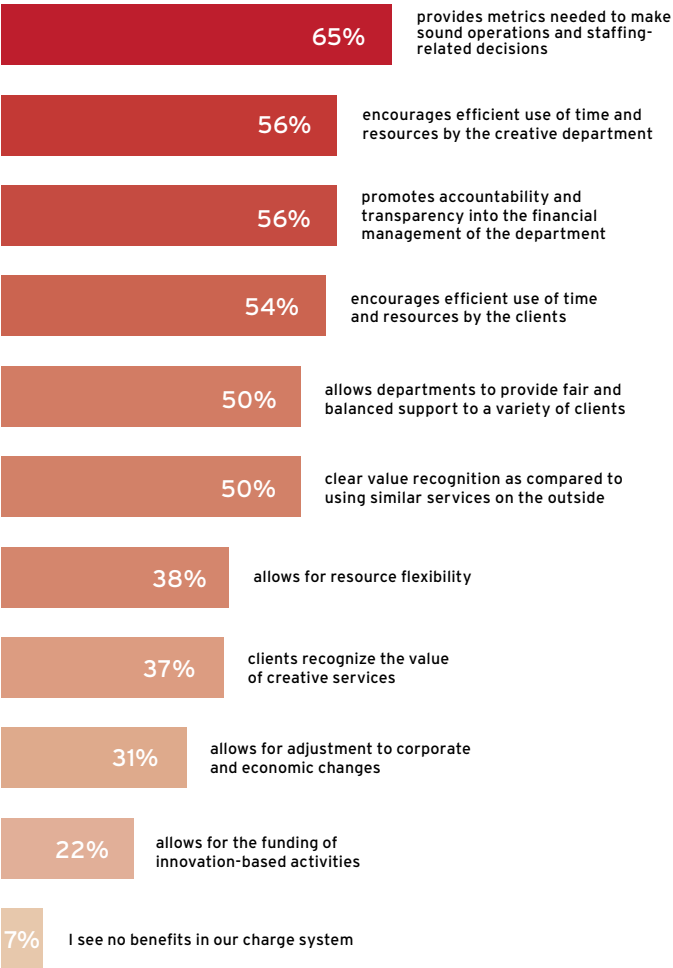
n=83

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



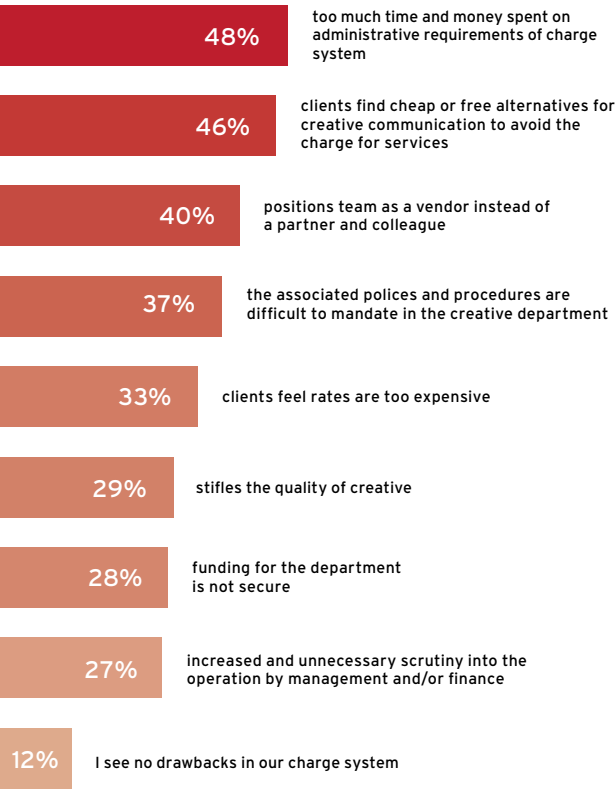
DEPARTMENT FUNDING: CHARGEBACK MODEL

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



n=114

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



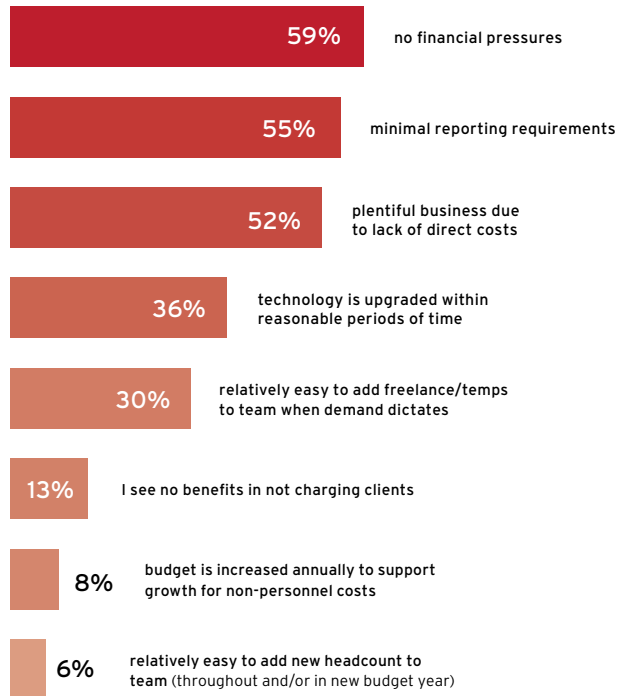
n=113

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



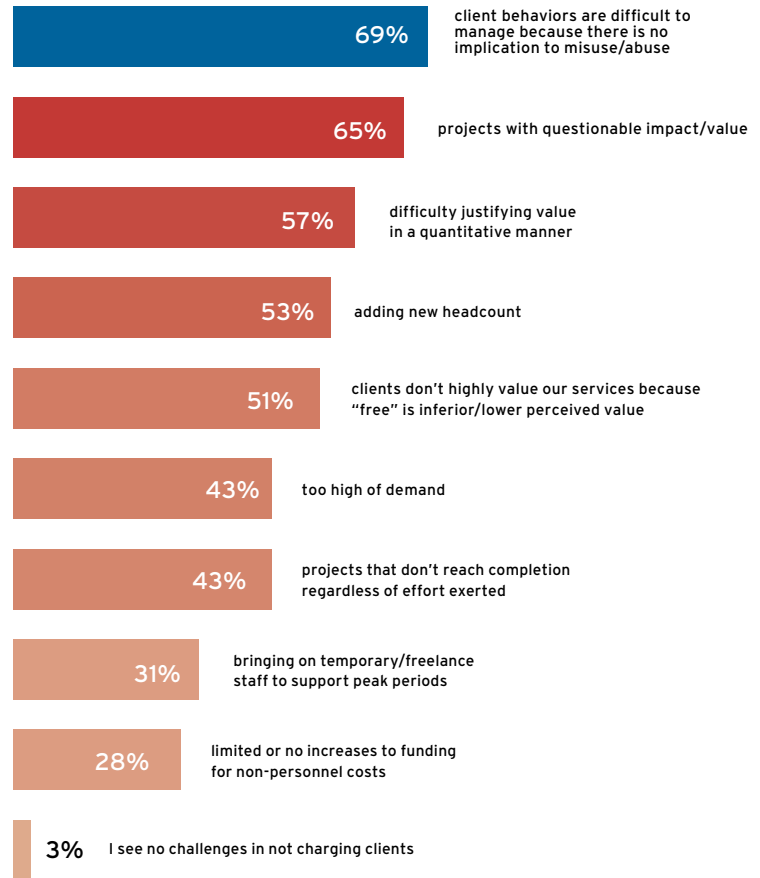
## DEPARTMENT FUNDING: NON-CHARGEBACK MODEL

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



n=256

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



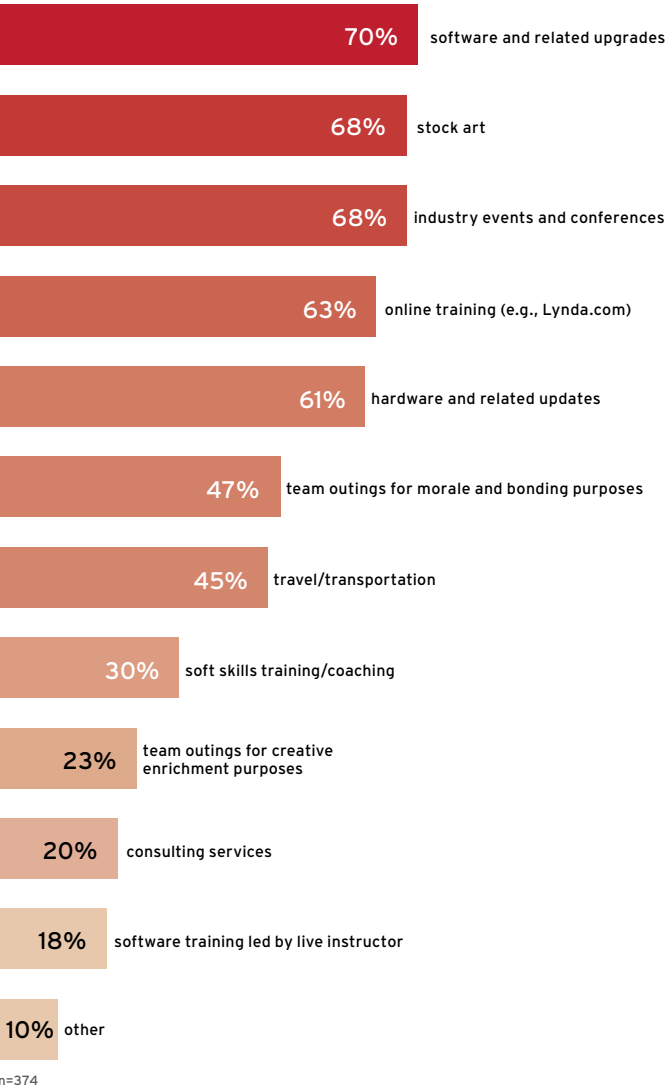
n=265

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



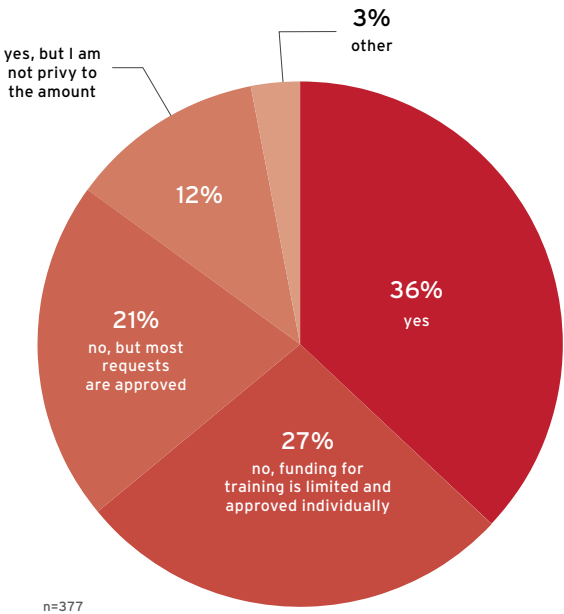
DEPARTMENT FUNDING: NON-PERSONNEL BUDGET

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



→ 4 out of 10 creative leaders find their non-personnel budgets to be inadequate.

Q: Does your team have an established training budget each year?



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

RELATED RESOURCES

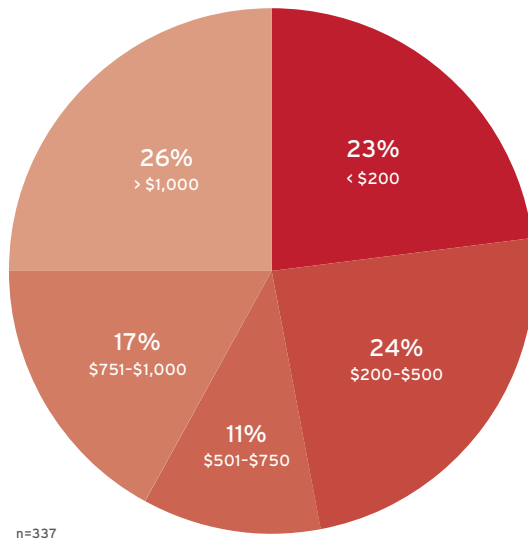
Avoid Extinction: Keep Your Skills and Your Team's Skills Sharp  
[bit.ly/avoidextinction](http://bit.ly/avoidextinction)

The Cella Slant: On Professional Development  
[bit.ly/onprofdev](http://bit.ly/onprofdev)

Get Serious About Professional Development  
[bit.ly/1kdqXRO](http://bit.ly/1kdqXRO)

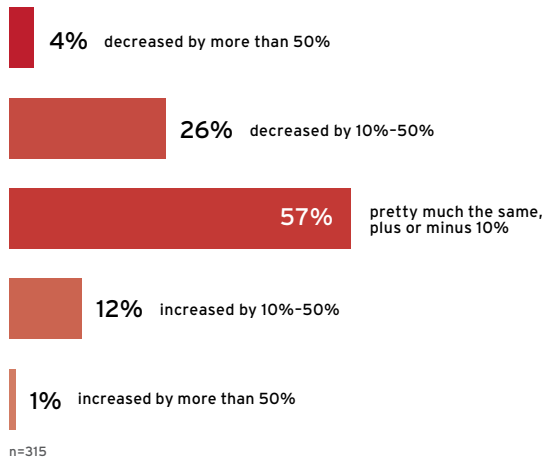


**Q:** What is your annual training budget per individual?



→ Training budgets do not vary greatly based on team size. However, on average, creative teams from the not-for-profit, government and education sectors have lower budgets.

**Q:** How has your total spend on printing changed in the past year?



→ 6% of teams have an offset press in house.

→ In line with the continued reduction of printing, 1/3 of creative leaders, again, reported an increase in the size of their digital staff.

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





# Department Resourcing

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.

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.



## PERSPECTIVE FROM THE FIELD

# Marrying Right-Brain and Left-Brain Thinking

As the regard for in-house creative has risen in recent years, so has the scrutiny. It is no longer enough to produce outstanding work that drives business goals – you need to do it in a way that shows the firm your team is smart about using the resources you’ve been given. In other words, your creative team needs to be a well-run business within a business – and you better be prepared to prove it.

Most of us got into this profession because we are decidedly right-brain dominant – which is all well and good. But if you don’t have some left-brain-dominant types on your team, you are missing out on analytical thinking that can lead to greater output, higher team and client satisfaction and a verifiable case for growth.

A few years ago, when we reorganized three regional teams into one global creative team, we hired a consultant to do an operations assessment. We knew there was a lot that we were doing well and a lot that would need to be improved.

When the consultant came back with recommendations, hiring a director of creative operations was near the top of the list. What the ops assessment helped us better understand was that many team members – creative directors, account managers, graphic designers – were spending time on tasks that were clearly operational, leaving less time for creative pursuits. While we certainly had an understanding of that before

the assessment, we always felt that in a resource-constrained environment using precious headcount for a non-creative role seemed a bit extravagant.

Once we brought on a creative operations director, we consolidated duties related to systems and technology, metrics and reporting, and financial and vendor management to one person and immediately saw the benefits of good left-brain thinking.

Those benefits included best-in-class reporting that really spoke the language of our global marketing COO; a dedicated focus on operations, standardization and consistency of process across three regional locations; and increased efficiency due to specialization of roles.

Designers today can produce outstanding creative and not have to worry about managing systems upgrades. Now when our COO wants to know last month’s utilization rates, project volume and other key performance metrics, the data is readily available.

Just a few years ago, hiring a director of creative operations seemed like a luxury we couldn’t afford. Today, we can’t afford to be without one.

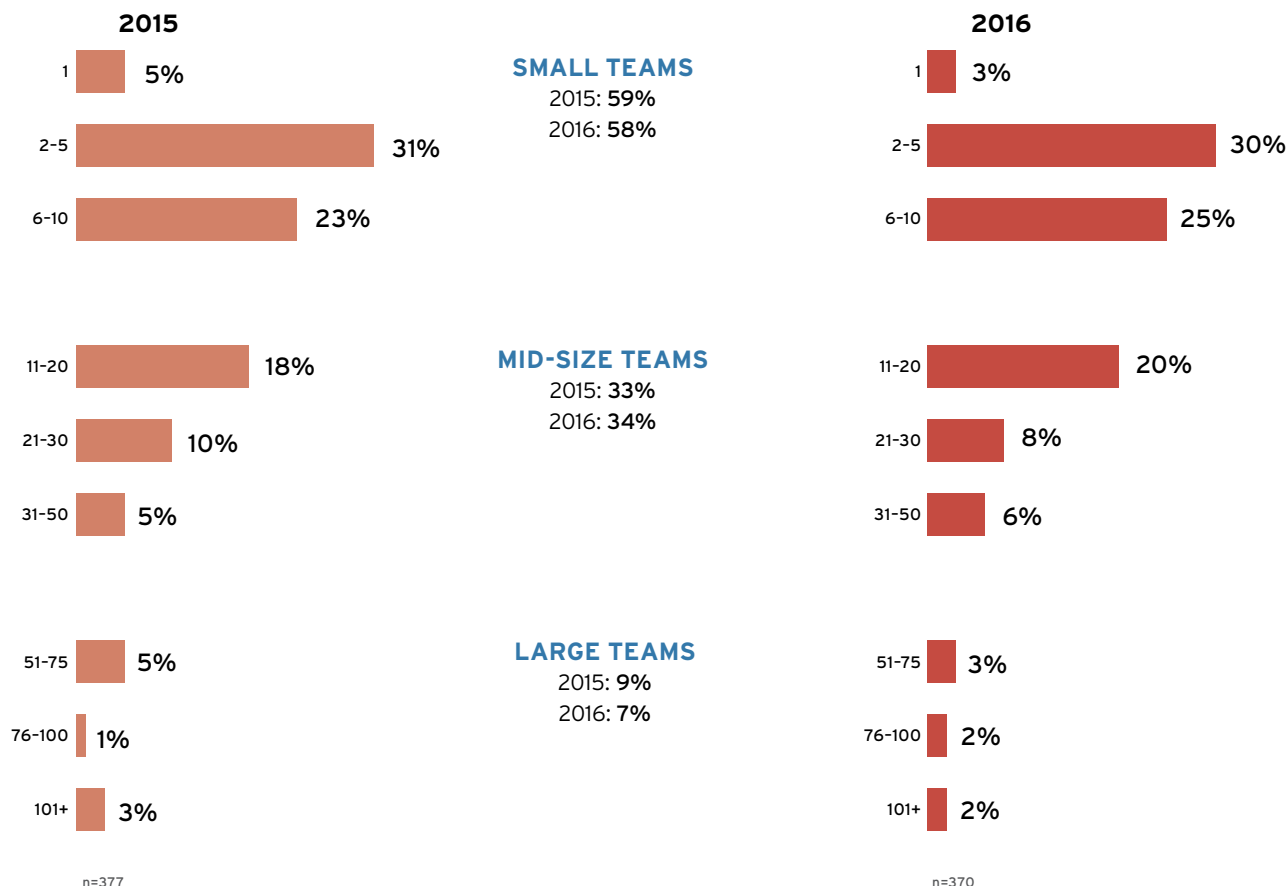
## CAROL CARTER

Carol is Global Head of the Creative Services team for BlackRock, the world’s largest asset management firm. Her team is the in-house creative agency for the firm – supporting a wide array of product collateral, thought leadership materials, event branding and digital assets to further BlackRock’s business goals. Carol has held a number of roles in marketing, publishing and public relations during her 30-year career.

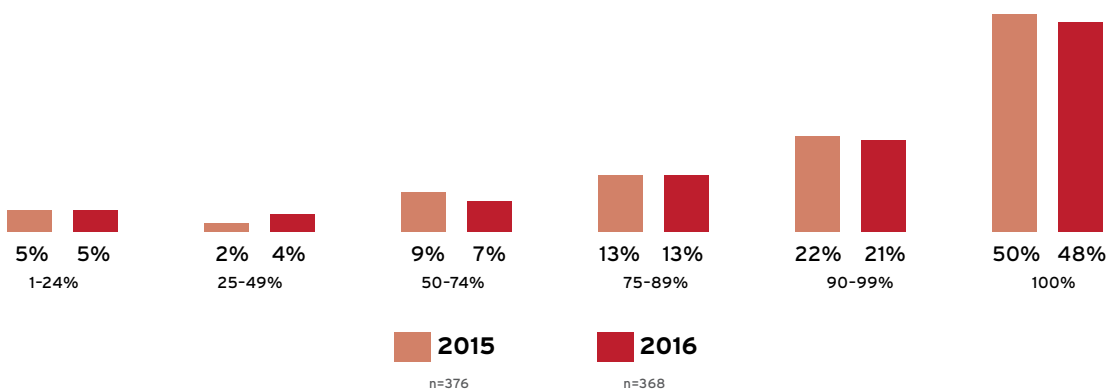


## DEPARTMENT RESOURCING

**Q:** How large is your creative services team? (combined FTEs and contingent workers)



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



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

→ Creative teams continue to rely on contingent workers to comprise their full-time staff, with 50%+ of teams doing so at varying degrees.

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

## RELATED RESOURCES

Don't Let Growth Become Your Kryptonite  
[bit.ly/QdmCw6](http://bit.ly/QdmCw6)

The Practical Tactical Side of Growth  
[bit.ly/1hGtjwG](http://bit.ly/1hGtjwG)

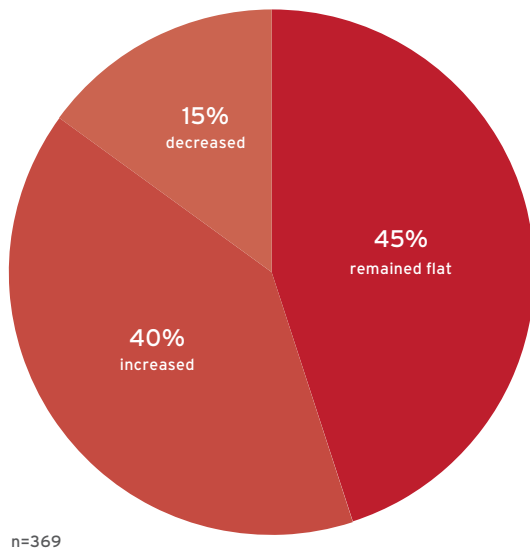
Make Your Group a Destination  
[bit.ly/1NPeE65](http://bit.ly/1NPeE65)

Hiring Creative Talent: The Difference 8 Years Makes  
[bit.ly/1Gwd8QV](http://bit.ly/1Gwd8QV)

Managing People in a Growing Organization  
[bit.ly/1KQ7wbH](http://bit.ly/1KQ7wbH)

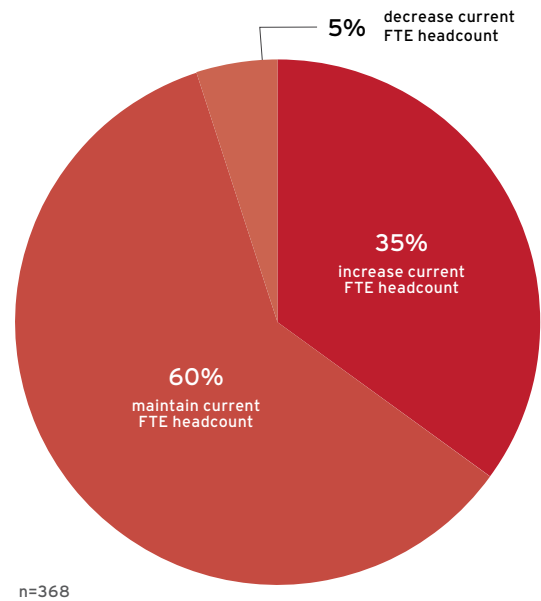


**Q:** How did your full-time team size change between 2014 and 2015?



→ Fewer teams remained flat in size in 2015, with an increased number either growing or shrinking in size.

**Q:** What are your full-time hiring plans for 2016?



→ In 2015, almost 70% of creative teams experienced 5% or less attrition—if continued this could become unhealthy for team evolution.

**Q:** What is your perception of the available talent in the marketplace right now?

→ Survey respondents have indicated that, across-the-board, there are qualified candidates available; this may be due to the low number of openings per the low attrition.

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	21%	52%	21%	5%	355
Web design	17%	51%	27%	5%	335
Digital/Mobile design	10%	41%	38%	10%	326
Developers	10%	48%	30%	12%	311
Account management	10%	65%	19%	6%	307
Copywriting	10%	46%	35%	9%	328
Editing/proofreading	13%	54%	27%	6%	324
Project management	11%	59%	25%	5%	323
Traffic coordination	8%	54%	29%	9%	321

n=359

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

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

#### RELATED RESOURCES

Drivers to Rethinking a Creative Team's Make-Up  
[bit.ly/1S5QQ0B](http://bit.ly/1S5QQ0B)

"It's Impossible to Fire Anyone Here"  
[bit.ly/1VILsA1](http://bit.ly/1VILsA1)

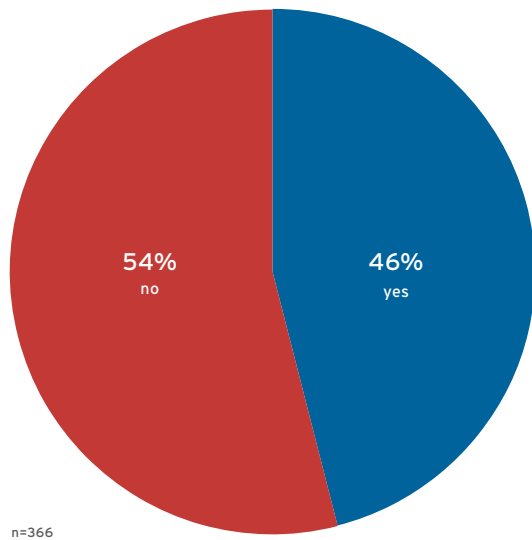
The Sun is Shining...  
[bit.ly/1LJKuOP](http://bit.ly/1LJKuOP)



## DEPARTMENT RESOURCING

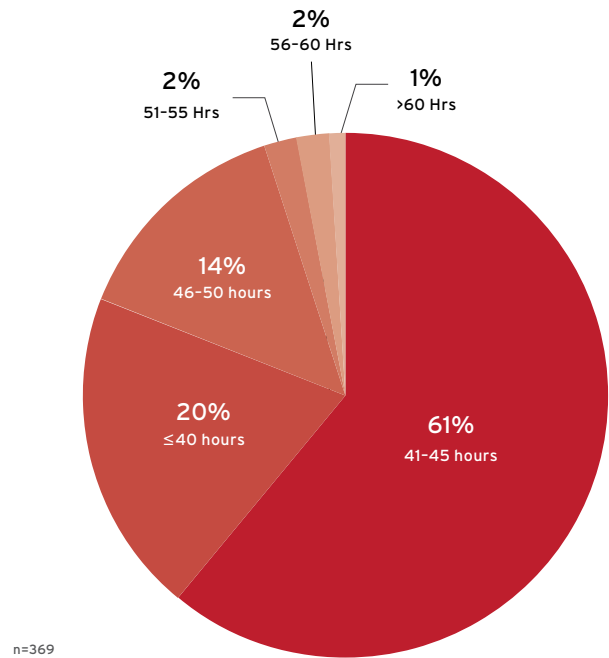
### Q: Is there a **DEDICATED** Operational role?

(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 it is to have a dedicated Operational role. Case in point: 78% of departments with more than 30 team members have this role.

### Q: How many hours per week does your staff work on average?



→ While 80% of creative leaders estimated their team members work less than 45 hours per week, only 58% of creative leaders indicated their team was appropriately staffed when considering full-time and contingent staff.

→ Overtime continues to be attributed to temporary spikes in volume and deadlines.

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

## RELATED RESOURCES

Effectively Managing Just-In-Time Creative Resources  
[bit.ly/10Ailvy](http://bit.ly/10Ailvy)

Creating Positive Permalancer Experiences  
[bit.ly/17ZT6yF](http://bit.ly/17ZT6yF)

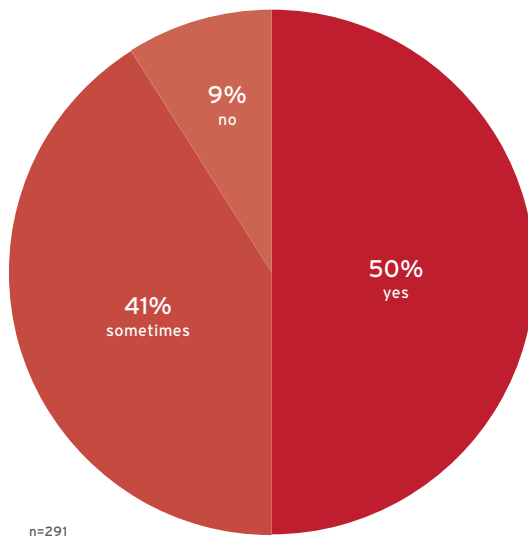
Don't Let MSP or VMS Programs Obstruct Your Access to Great Talent  
[bit.ly/ZNrWou](http://bit.ly/ZNrWou)

Increasing Your Quality Hires  
[bit.ly/17IPFBR](http://bit.ly/17IPFBR)

Attracting Top-Tier Talent  
[bit.ly/17iRkYg](http://bit.ly/17iRkYg)

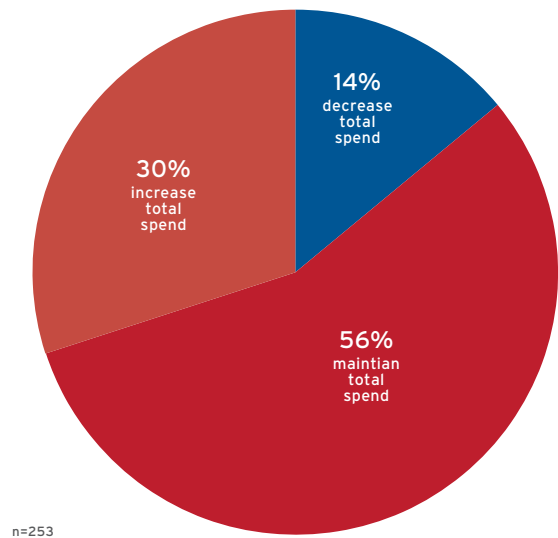


**Q:** Are you able to use flexible staffing options such as freelancers and temporary/contract workers during periods of peak demand?



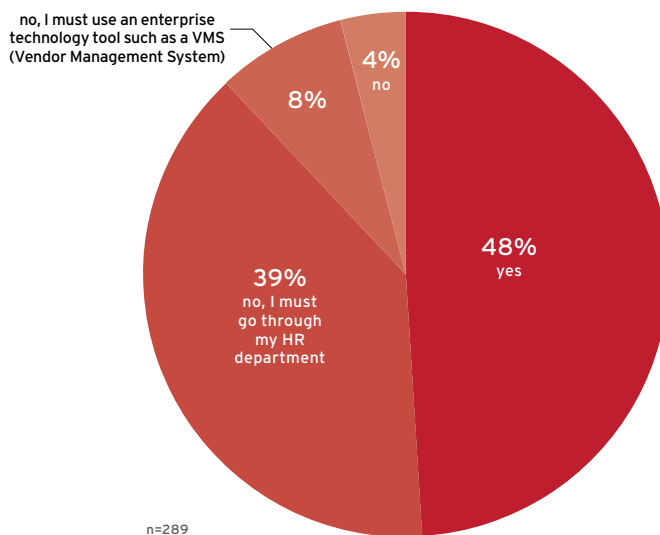
→ 9 out of 10 creative leaders are able to use freelancers.

**Q:** What are the freelancer/temp hiring plans for 2016?

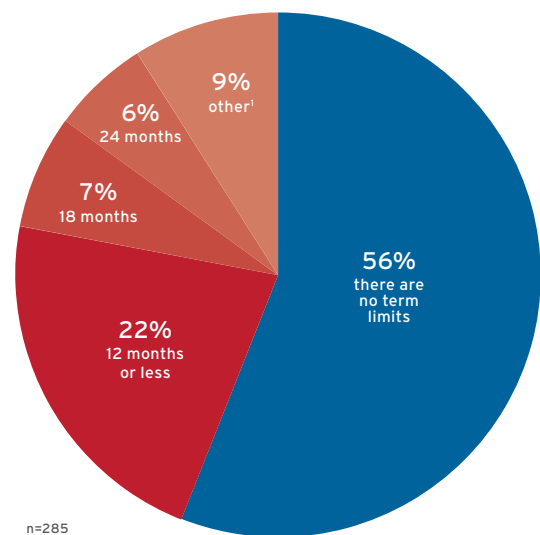


→ Year-over-year data demonstrates this is the greatest area of fluctuation for in-house creative services leaders.

**Q:** Are you able to directly contact staffing firms for your creative staffing needs?



**Q:** What are your company's term limits for contractors?



1 Other includes set number of hours and project based.

→ Term limit policies cap the length of a contractor's assignment to a company-predefined duration and are intended to help guard against legal risk around the use of a contingent labor and co-employment.

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





# 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.

## **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.



## PERSPECTIVE FROM THE FIELD

# Making the Case for Project Management

When our leadership team proposed additional growth and modest restructuring of our project management team, we knew we would need to back up our request with supporting data. Although our internal agency captures a lot of metrics, we had not created reporting specific to the PM function. We needed to ask key questions and think creatively to determine what data would best support our case.

### **Is the team aligned to the business needs? Are the right projects being assigned a PM?**

On our team PMs are assigned only to projects that involve new creative, are multifunction, or are high profile. Before asking for additional PMs or a change in the mix of positions on the team, we needed to show that our assignments were being made in alignment with expectations. To do so, we analyzed data from our project management system reports to validate that, with a few exceptions, the highest-tiered jobs all had a PM assigned.

### **Does the team growth match the complexity and volume of projects?**

To answer this question, we plotted the team expansion over time. Over that we plotted the volume of high-complexity projects across that same timespan. The two trend lines grew in direct positive correlation with each other – as we expected.

### **Was utilization maintained during growth?**

To counter potential concern that growth preceded need, we also looked at utilization (time allocated to billable projects as a percentage of total time), a metric we carefully

manage studio wide. Over the graph that showed team and job growth, we plotted the team's actual and target utilization, showing that the team remained consistently above target despite rapid growth.

### **Are we cost effective?**

Our project managers track all of their time for jobs, beginning with discovery through closeout, allowing us to report on the cost of project management at a project level. Using this data we benchmarked our studio's average PM cost per project against the industry by using survey results provided by Cella. We continue to track these costs to identify causes of outliers, or projects that require more or less PM time, and learn from these instances.

### **Do we have the right team in place? Are the most senior PMs managing the most complex projects?**

Our goal is to assign the most complex and highest-tiered projects to the most senior PMs. While we believed this was happening, we graphed our projects by both tier and position title to verify that our staffing matches up to the project mix in order to demonstrate an appropriate mix of senior versus non-senior PMs.

### **What business trends might require position shifts on the team?**

By showing the year-over-year change in project complexities and volume growth within a particular functional area (interactive/web development), we were able to demonstrate the need to slightly restructure our PM team to include more digital-focused project managers.

It's not unusual for growth to be challenged—in fact, it should be challenged. In my experience growth within the PM function is challenged more so than in creative functions as there is not a clear, tangible output of a PM in the same way there is a copywriter or designer. Building the business case for growth in this function requires looking at volume trends, work-mix trends, utilization and cost effectiveness. As we continue to grow, our teams must continue to evolve and change. Our experience will guide our decisions, but I anticipate that we will also need to continue to make the case with data.

### **PATRICE MARTURANA, PMP**

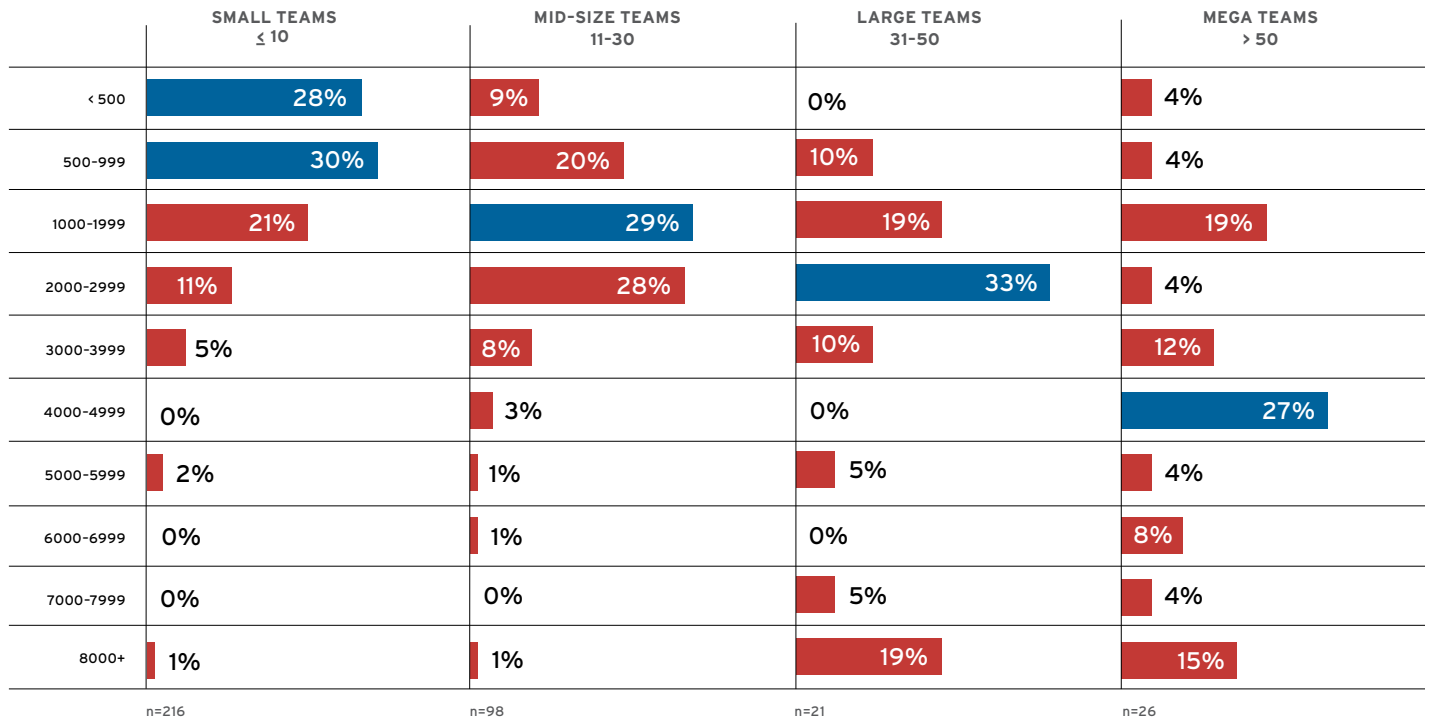
Associate Studio Manager at Merck Creative Studios, The BOSS Group

Patrice manages the design portion of Merck's in-house creative studio that includes both print design and interactive/web design and development. She has also had responsibility for the PM team at MCS that handles thousands of jobs per year. Her background in finance and business ownership along with solid collaboration with the leadership team at MCS allows her to work toward continual improvement of processes within project management and creative project delivery.



## SERVICE OFFERINGS

**Q:** How many projects did your team work on in 2015?



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

### RELATED RESOURCES

What Does Social Media Mean for  
Marketing Infrastructure?  
[bit.ly/1mdfWgc](http://bit.ly/1mdfWgc)

Launch That New Service...  
Under the Radar  
[bit.ly/ZnJifo](http://bit.ly/ZnJifo)

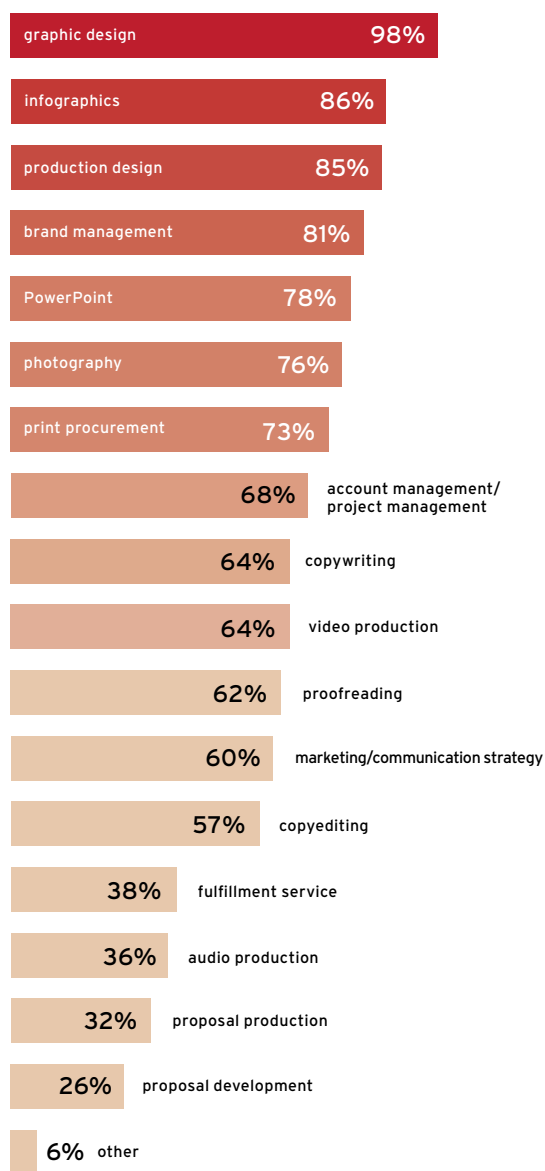
Don't Undervalue  
Digital Expertise  
[bit.ly/1kBboiO](http://bit.ly/1kBboiO)

Content Strategy  
[bit.ly/CScontentstrategy](http://bit.ly/CScontentstrategy)

Top 10 Signs that You May  
Need A QA Program  
[bit.ly/1LJNWIM](http://bit.ly/1LJNWIM)



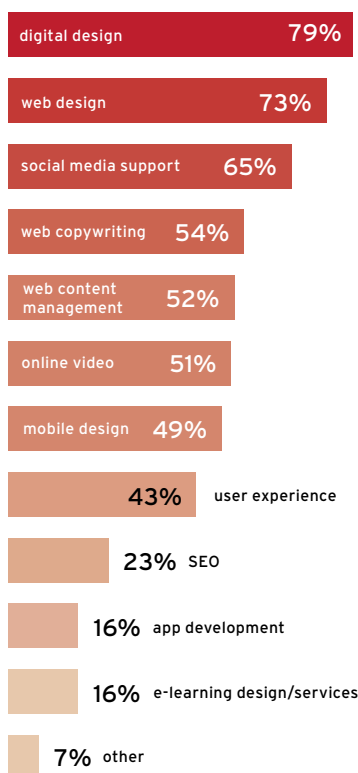
**Q:** Which of the following **TRADITIONAL** services does your department provide? (select all that apply)



n=360

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

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



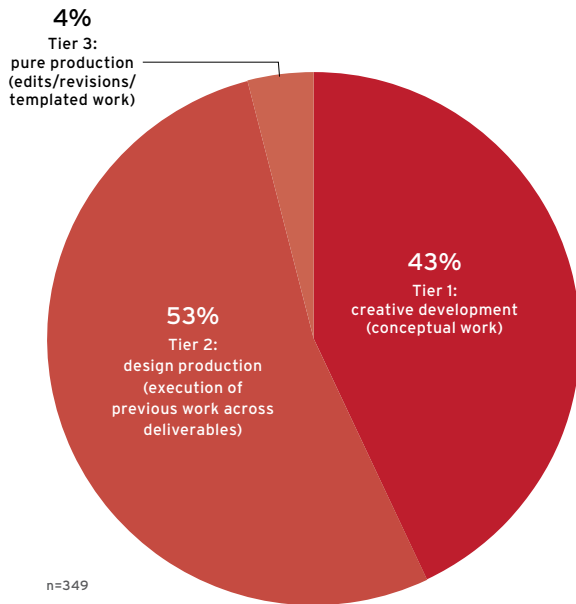
n=343

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

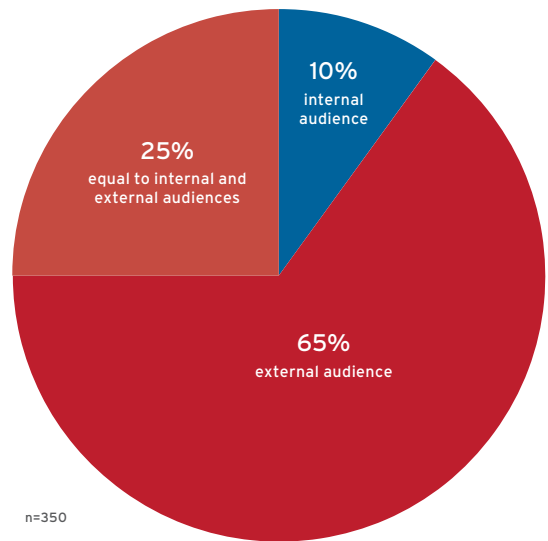


## SERVICE OFFERINGS

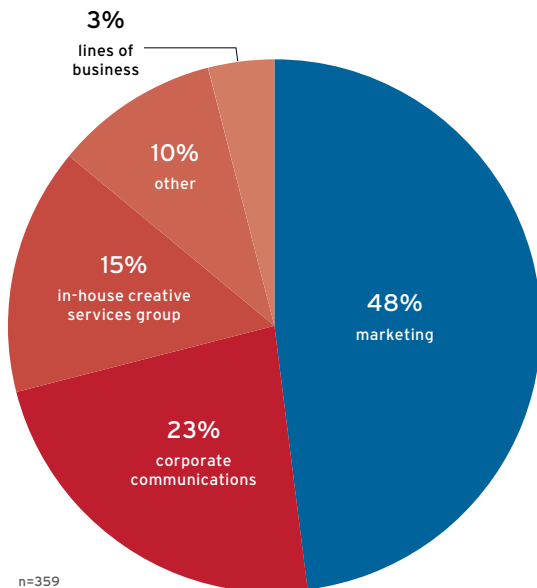
**Q:** What is your group's **PRIMARY** scope of work?



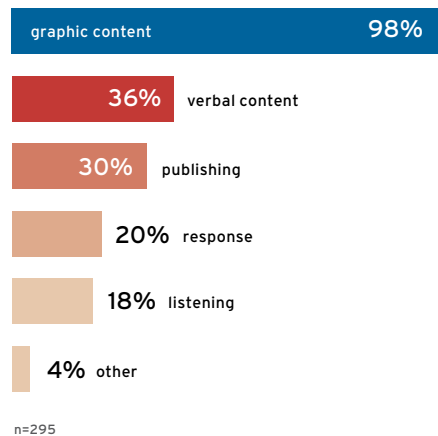
**Q:** For which audience does your team create the **MAJORITY** of their work?



**Q:** Where does social media reside within your company's organization?



**Q:** What social media services does the creative services team support? (select all that apply)

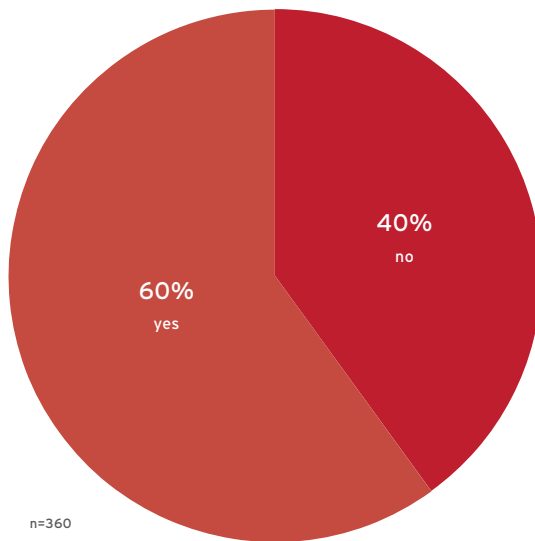


→ While social media does not typically fall within an in-house creative team's scope, 82% of teams support social media at some level.

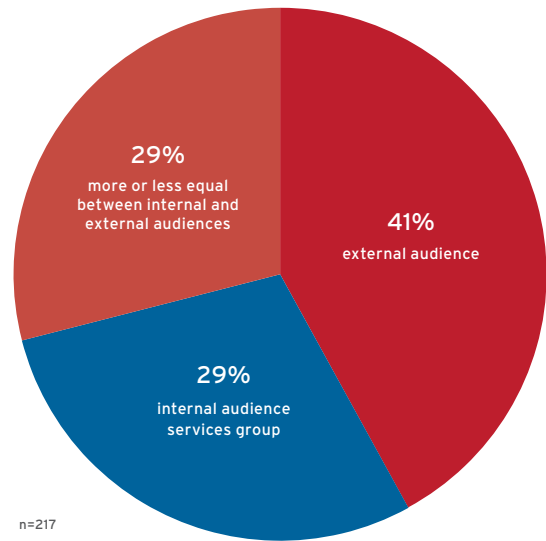
\*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.



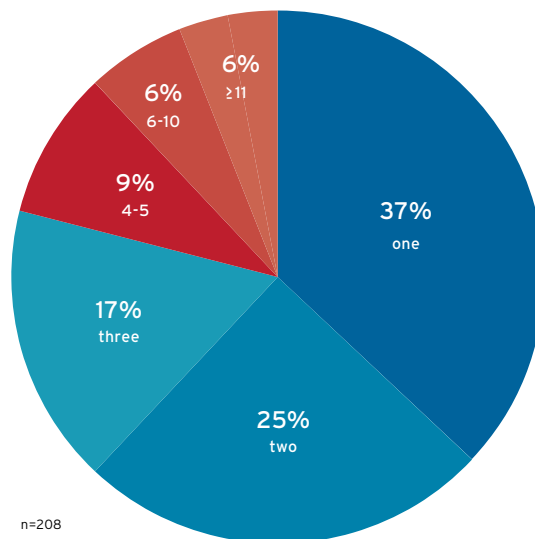
**Q:** Do you provide Video Production Services?



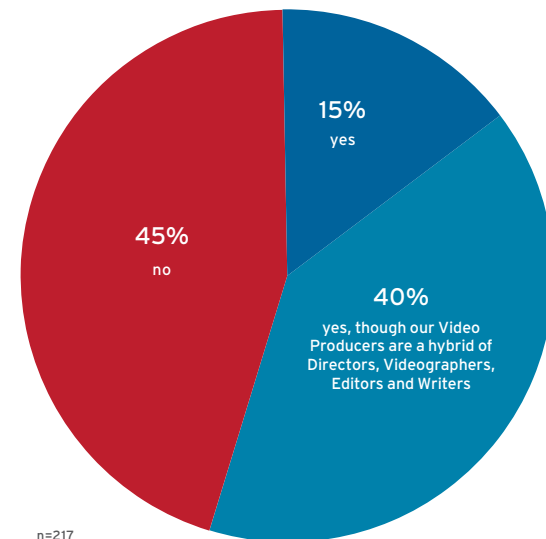
**Q:** For which audience does your team create the MAJORITY of their video work?



**Q:** How many dedicated team members support video services?



**Q:** Do you have dedicated Video Producer roles?

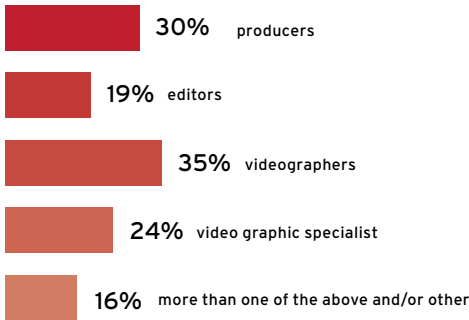


\*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.



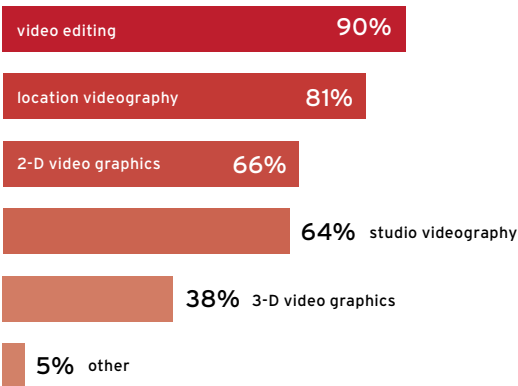
SERVICE OFFERINGS

Q: Which of the following are FTE roles?



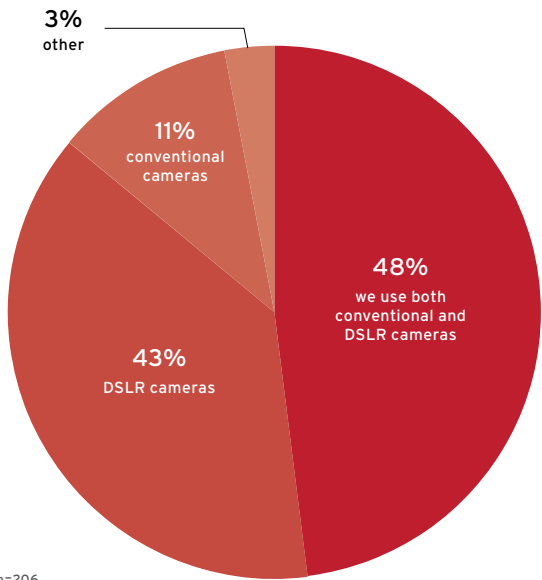
n=196

Q: Which of the following VIDEO PRODUCTION-specific services does your department provide? (select all that apply)



n=216

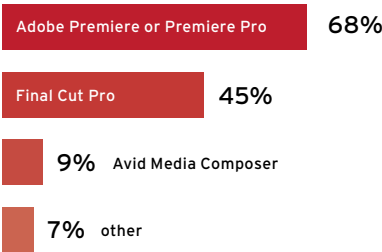
Q: Do you shoot video with conventional or DSLR cameras?



n=206

→ 88% of creative groups primarily use HD resolution to shoot and edit in.

Q: What software solution do you use to edit video?



n=206

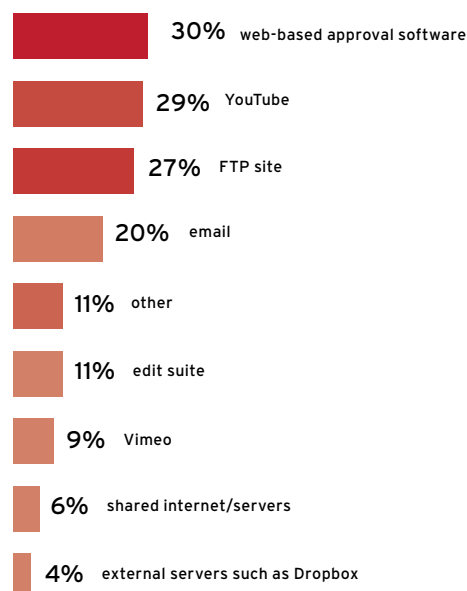
→87% of creative services groups use Macs to edit.

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

RELATED RESOURCES



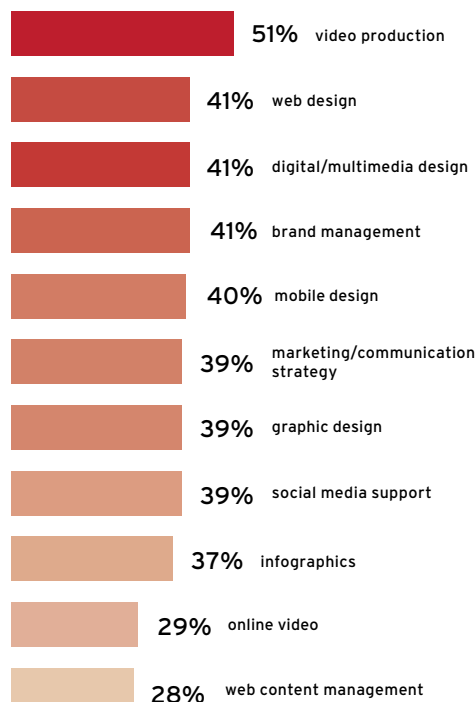
**Q:** How do you distribute video for review?



n=211

→ 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.

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



n=343

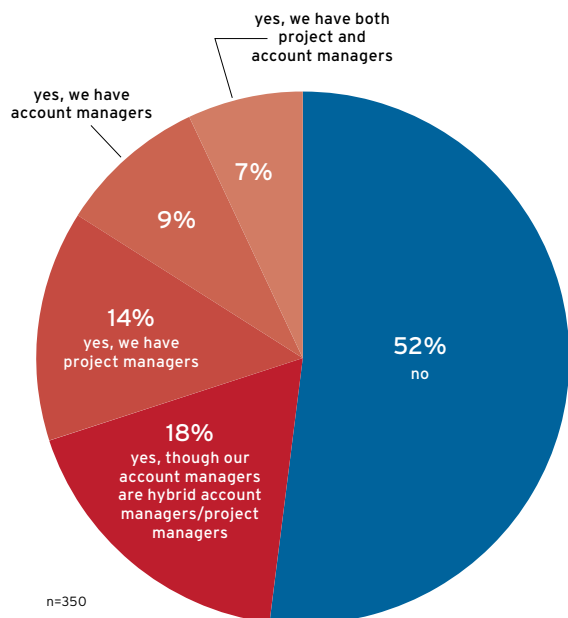
These complexities require specific expertise and skill sets. Taking on digital or video production work without investing in team members with specialized experience limits your team's potential.

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



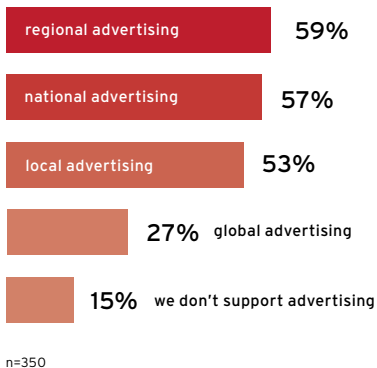
## SERVICE OFFERINGS

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



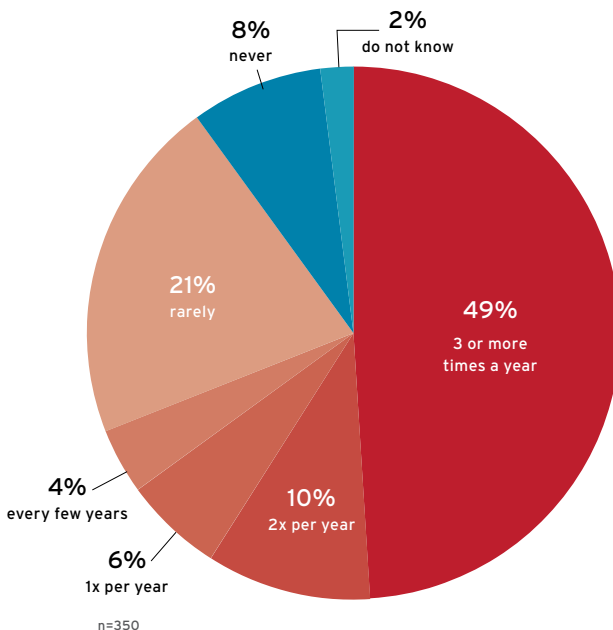
→ Only 13% of creative teams have dedicated digital project manager roles such as Web Producer.

**Q:** What type of advertising does your group support? (select all that apply)



→ 85% of creative teams support external advertising of some sort.

**Q:** How often does your company commission custom photography?



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

## RELATED RESOURCES





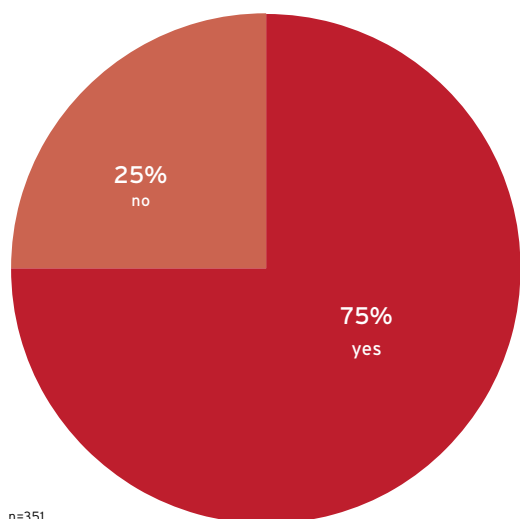
# Partnerships

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.



## PARTNERSHIPS

**Q:** Does your in-house creative team partner with external agencies?



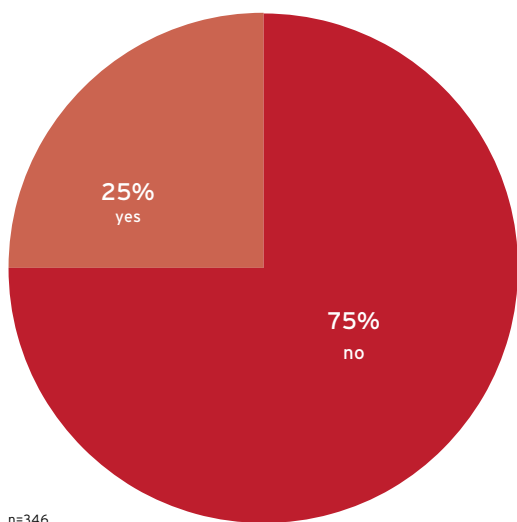
→ The five most common services agencies provide are campaign strategy & design, creative strategy, design execution, copywriting and video.

**Q:** What is the nature of your in-house team's working relationship with external agencies?



n=254

**Q:** 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.

→ 73% of in-house creative leaders are satisfied with the quality of work from their offshore/offsite partner.

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

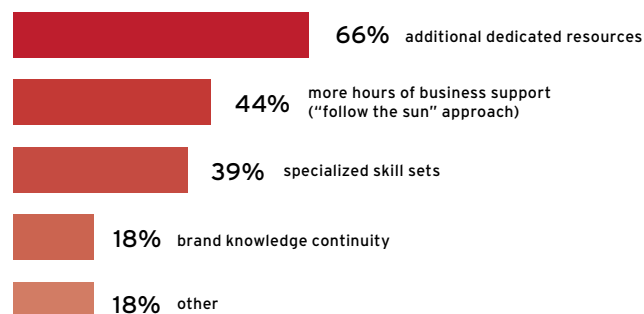
## RELATED RESOURCES

Partner With Agencies to Provide Increased Value  
[bit.ly/XXrTJ4](http://bit.ly/XXrTJ4)

Principal Partnership Agencies ("PPAs")  
[bit.ly/1XPMjjN](http://bit.ly/1XPMjjN)



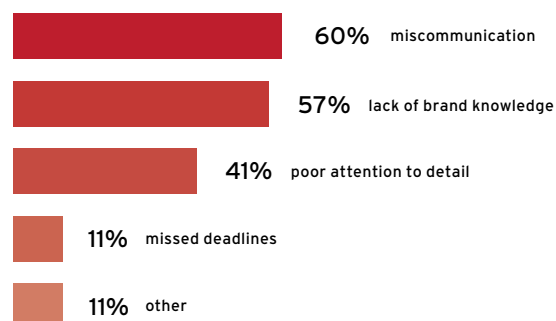
**Q:** What are the BENEFITS of working with your offshore/offsite partner? (select all that apply)



n=89

→ In-house creative leaders indicated cost savings is another benefit of working with offshore/offsite partners.

**Q:** What are the DRAWBACKS of working with your offshore/offsite partner? (select all that apply)



n=81

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





# 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.

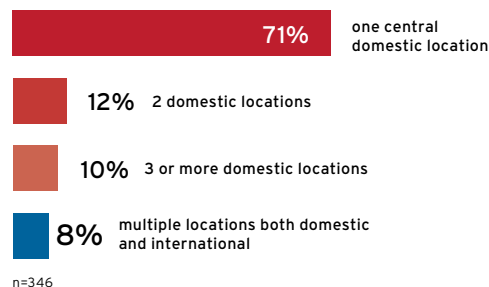
For in-house groups with multiple locations, tactically evaluating the benefits and drawbacks of each location’s operations is critical. Most commonly you will find trends demonstrating a need for increased cost savings, which leads to shifting more capabilities and roles to a lower-cost labor market,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

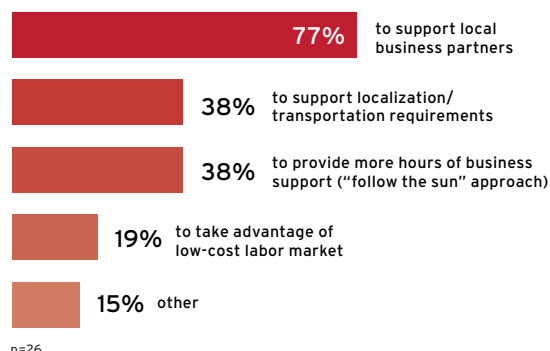


**Q:** At how many locations do your team members reside?

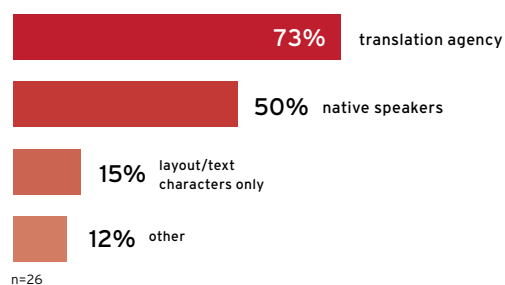


→ 85% of survey respondents have a team based in the U.S.; 37% have a team in the U.K.; 15% in India; 15% in Canada.

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

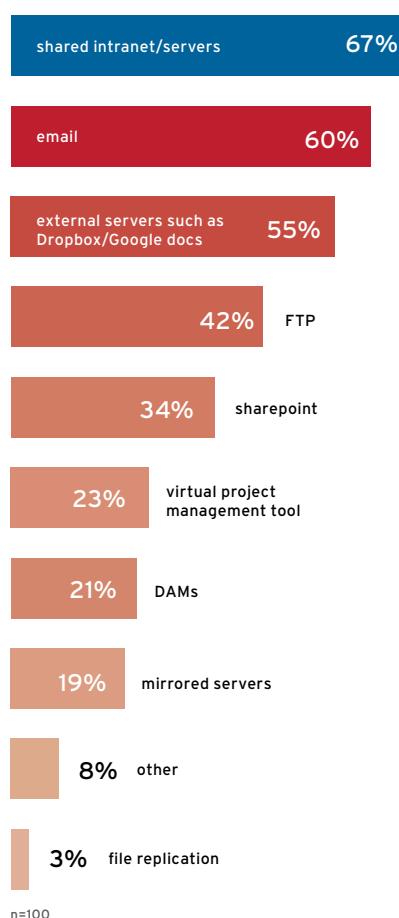


**Q:** How do you manage language support? (select all that apply)



→ Outside of English, the most commonly supported languages are Spanish and French (63%), German (56%), Italian and Portuguese (48%).

**Q:** How do you share files between locations? (select all that apply)



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

## RELATED RESOURCES

Outsourcing Approaches  
[bit.ly/1n1PKc](http://bit.ly/1n1PKc)

Centralization of Creative Teams  
–It Doesn't Happen Overnight  
[bit.ly/CreativeCentralization](http://bit.ly/CreativeCentralization)



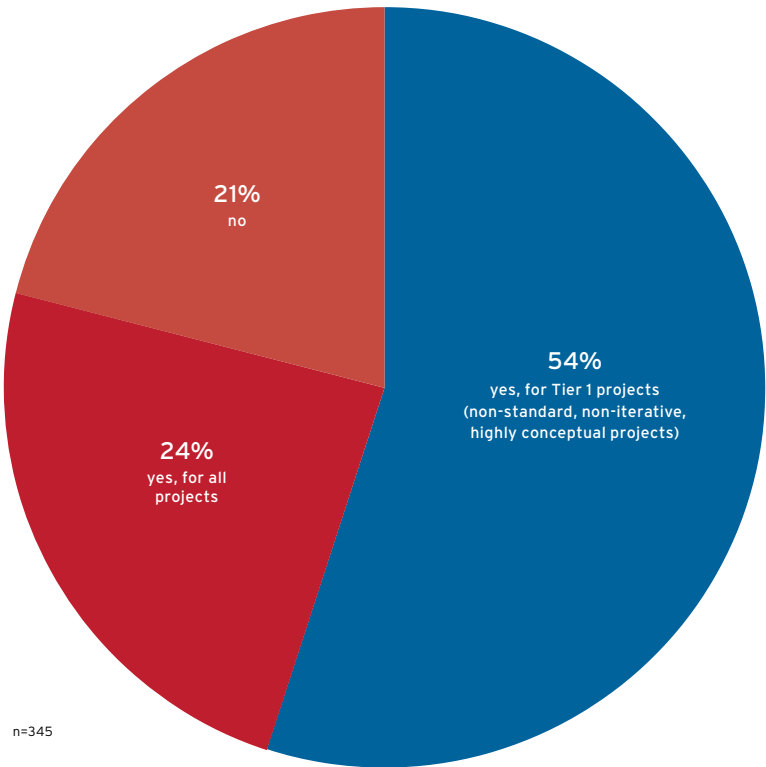


# Processes

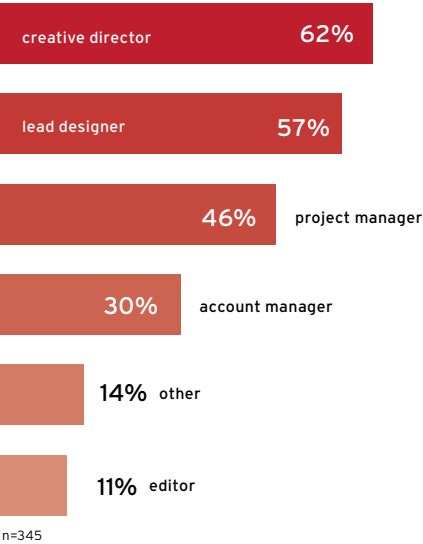
Standard operating procedures, workflows and systems are usually an afterthought and come into play when a creative services group's volume of work is significantly increasing, and so is its size. But if implemented early, these tools provide transparency, clarity of roles and responsibilities, automated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



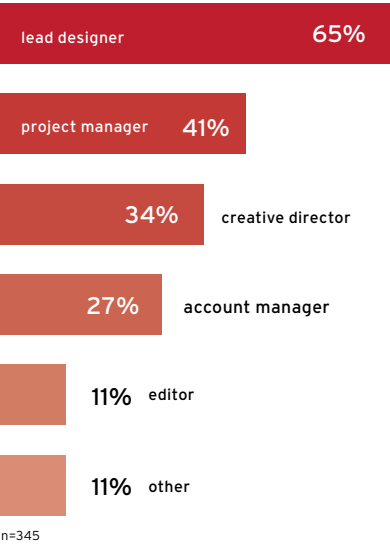
**Q:** Does your team use creative briefs?



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



**Q:** Who meets with the client to review iterations? (select all that apply)



→ Most often 2-3 concepts are shared with clients.

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

RELATED RESOURCES

Process Documentation—More Than Just Pretty Pictures  
[bit.ly/1i8zwpJ](http://bit.ly/1i8zwpJ)

Getting Started With Process Documentation  
[bit.ly/1gi2VNA](http://bit.ly/1gi2VNA)

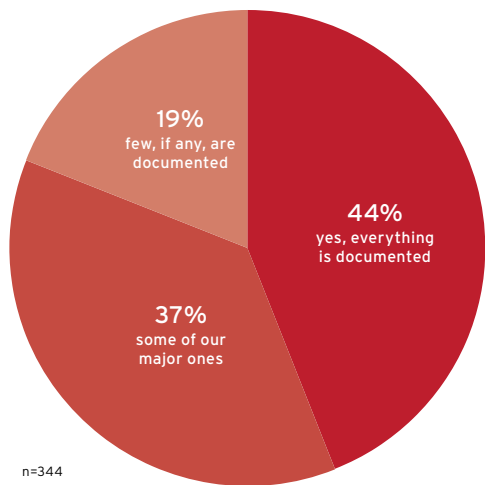
What's the Big Deal About Tiering?  
[bit.ly/1kQDJNO](http://bit.ly/1kQDJNO)

Getting From Process Definition to Efficient Process Execution  
[bit.ly/1R7oPBx](http://bit.ly/1R7oPBx)



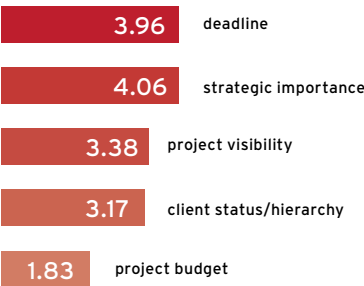
PROCESSES: APPROACH TO WORKFLOW

Q: Are your workflow processes documented?

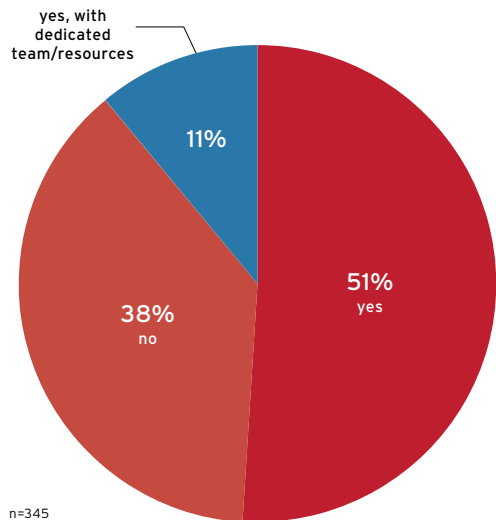


Q: What are the most important criteria considered to prioritize your group's assignments?

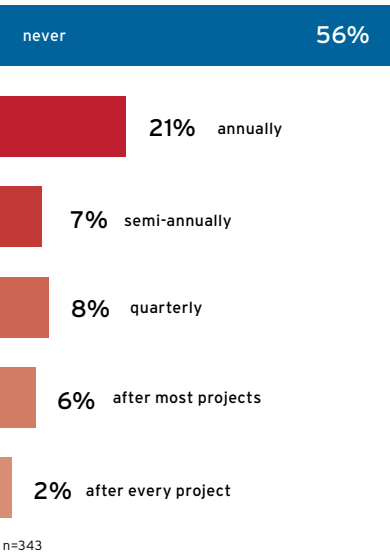
(average score on a 0-5 scale, in which 0 is not important and 5 is extremely important)



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



Q: How often do you survey your clients?



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





# Technology

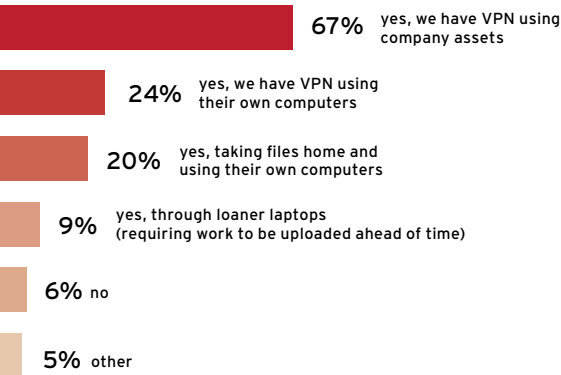
Creatives, more than most of their corporate colleagues, crave to work on the newest technology and software packages. In fact, organizations that lag behind in these areas have at times found themselves with recruiting challenges.

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.



TECHNOLOGY

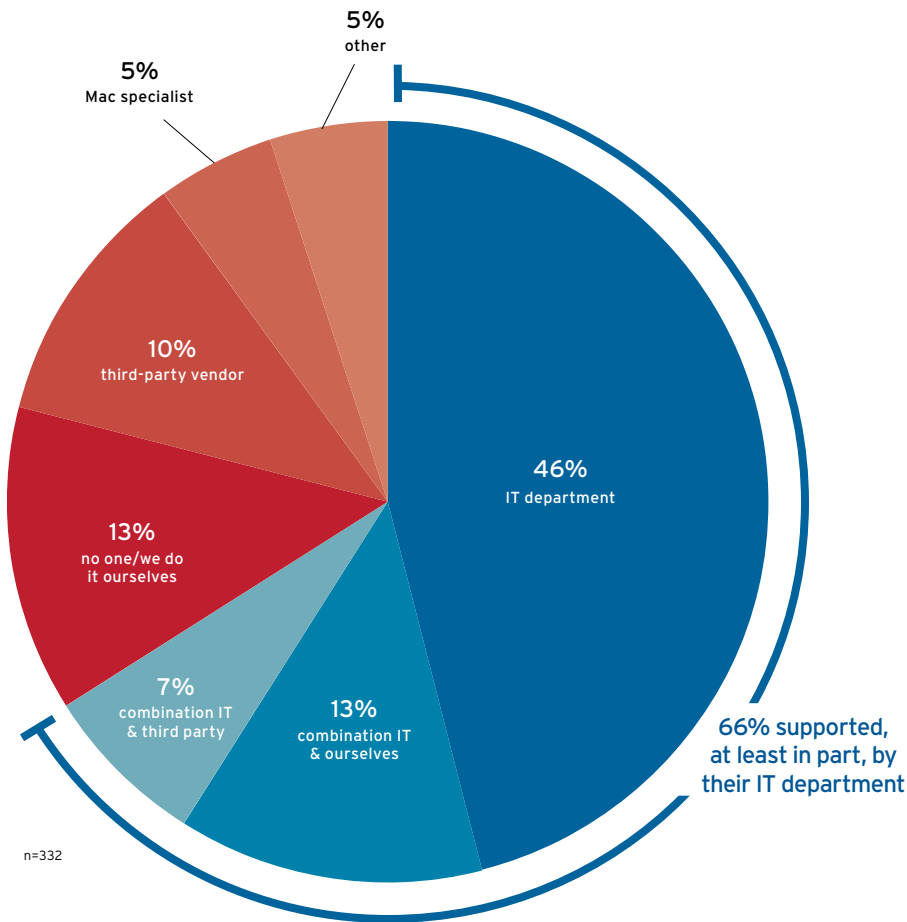
Q: Is technology available such that your team can work remotely?



→ 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.

n=343

Q: Who provides technical support for your Macs?



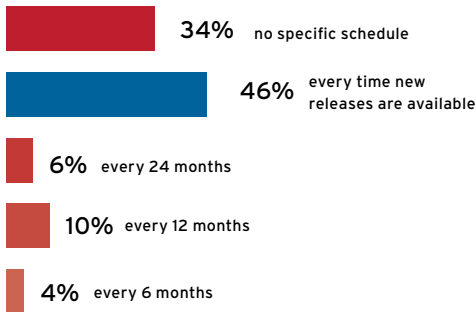
\*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

RELATED RESOURCES

Tips for Evaluating  
Workflow Tools  
[bit.ly/1IldG7B](https://bit.ly/1IldG7B)



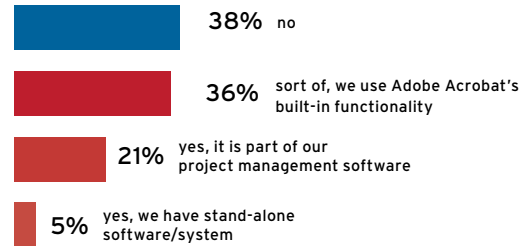
**Q:** How often is your software upgraded?



n=343

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

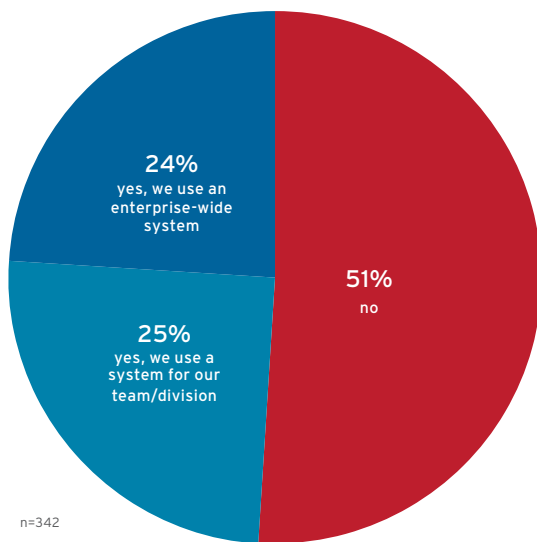
**Q:** Does your team use soft proofing software to collaborate with clients and collect/track feedback?



n=339

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

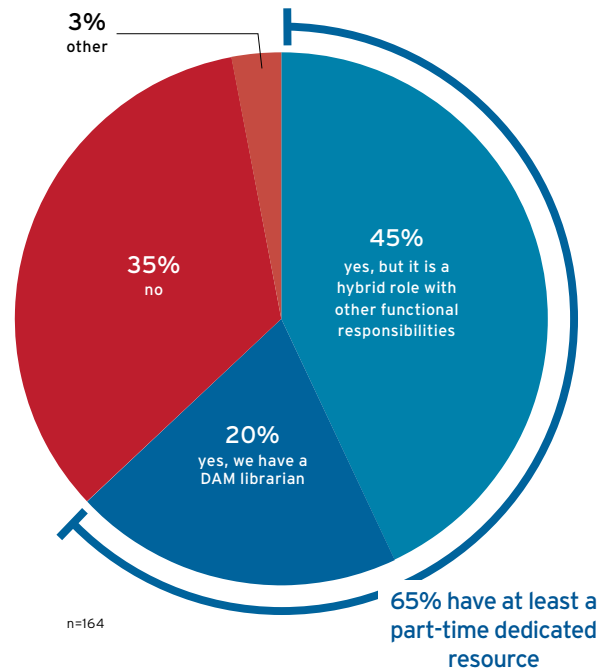
**Q:** Does your team use a digital asset management system?



n=342

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

**Q:** Do you have a dedicated resource managing your DAM system?



n=164

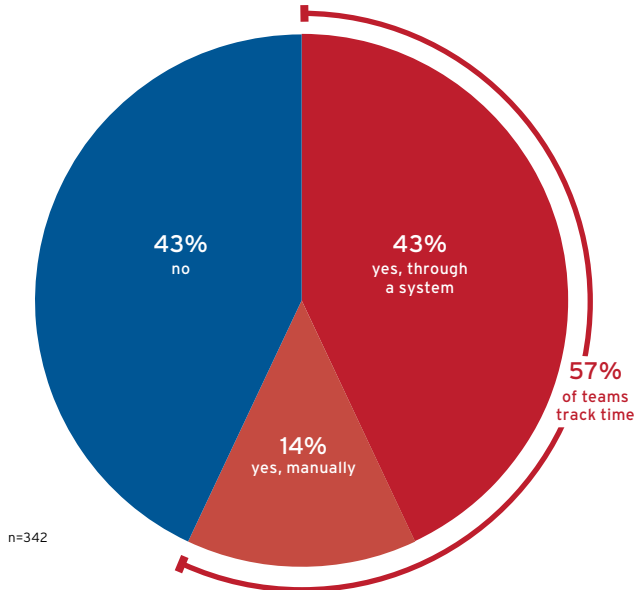
65% have at least a part-time dedicated resource

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



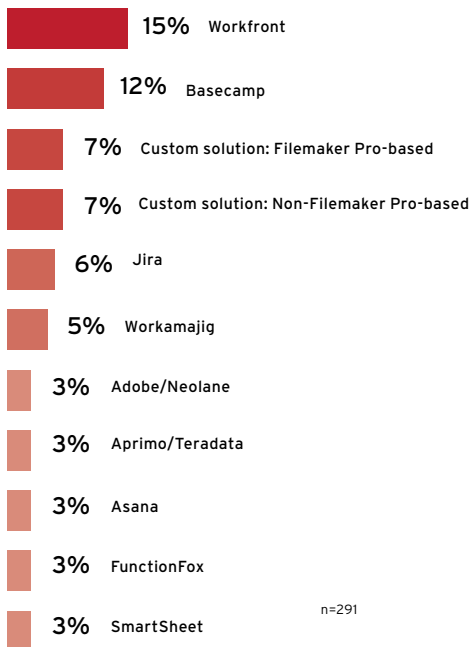
## TECHNOLOGY: SOFTWARE & SYSTEMS

**Q:** Does your team track time?



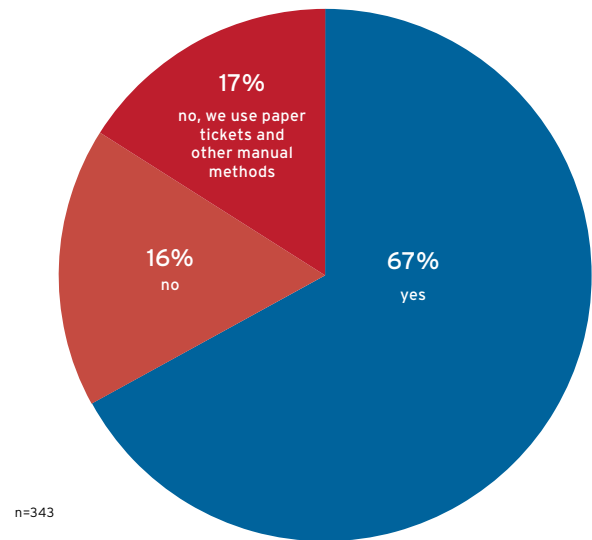
→ Tracking time—an industry best practice and a fundamental necessity to produce your department's KPIs.

**Q:** Which, if any, of these systems does your team use?

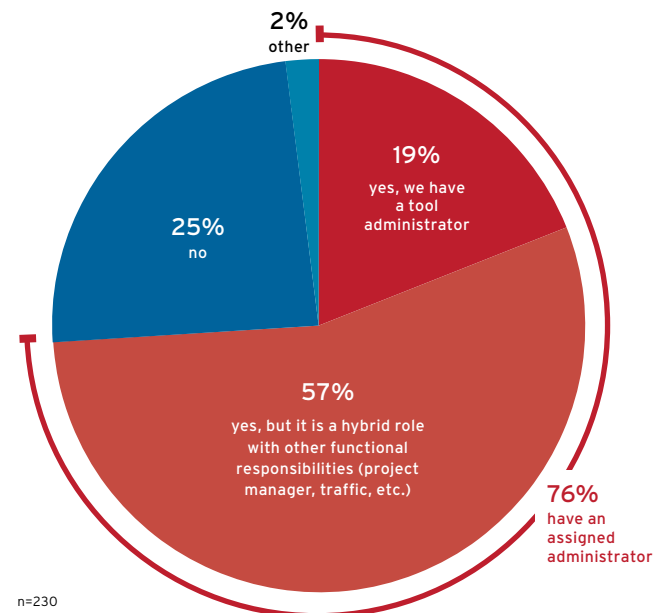


→ Eight additional tools are each being used by 2% of the respondents: inmotion by inMotionNow, MetaCommunications, Microsoft Project, RoboHead, Wrike, Clarizen, Custom Solution: SharePoint, IBM Marketing Operations on Demand. An additional 50 tools are being used by 1% or less of respondents.

**Q:** Does your team use project management software?



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



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

### RELATED RESOURCES


Can Workflow Systems Replace Project Management and Traffic Management?  
[bit.ly/1Cam3d5](http://bit.ly/1Cam3d5)

The Technology Eco-System for Creative Teams  
[bit.ly/1CaIXSX](http://bit.ly/1CaIXSX)

Project Management Systems: Setting Up For Success  
[bit.ly/1QBOPEp](http://bit.ly/1QBOPEp)

Tips for Evaluating Workflow Tools  
[bit.ly/11ldG7B](http://bit.ly/11ldG7B)





# 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.



## PERSPECTIVE FROM THE FIELD

# Drive Forward by Harnessing the Power of Your Data

As the creative organizations we lead continue to evolve, we can make better use of reporting to effectively inform our decisions and optimize our creative operations. Using the data we capture about our work and people, we can extract valuable insights that help us tell compelling stories about our creativity and efficiency. These stories can also garner attention from our c-suite leaders about the value we deliver so we can gain more support and continue to scale.

One of the most critical components for establishing or improving your reporting practice is to define the needs of your target audiences and answer their questions about your operation and the work it performs. In my experience, it's not uncommon to develop unique reporting and dashboard solutions for: 1) internal team members and their managers; 2) department leadership team members; 3) clients and business partners; and 4) executive management.

While our organizations are uniquely structured and take advantage of different project management platforms that capture most of our data, the most common questions a carefully constructed reporting platform can help explore include:

1. Is my organization properly staffed for the type and mix of work being performed? Based on work trends, where and when will functional shifts in staffing need to be made?
2. Are the work priorities of internal team members aligned with the priorities of clients and business

partners? (You'd be surprised how often this is not the case.)

3. Where and why are work bottlenecks occurring, and are they agency- or client-driven?
4. What does our pipeline of new work look like, and when will we have capacity to start each project?
5. How efficiently are we managing different project types, and how has this trended?
6. What cost savings and value is the agency delivering, and where is this trending?

With intent clearly defined, the team with ownership for reporting can partner across your organization to design and develop useful reporting solutions. Depending on the size and maturity of your organization, this responsibility may not be currently assigned or appropriately placed – and may require partnering with one of the analytics teams in your company or a professional BI consultant.

Our creative organizations have increasingly grown more complex. As a result, investing in a well-designed analytics platform can empower you and your team with the information and insights needed to effectively manage your creative organization and successfully drive it forward.

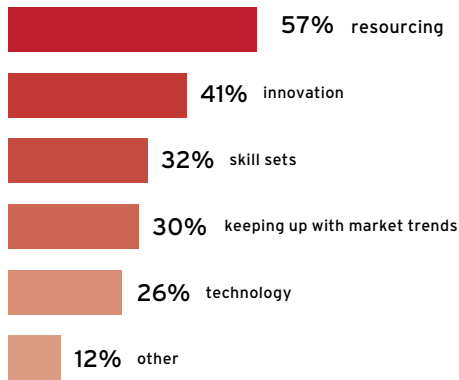
## DON MCADANG

Don McAdang is a Business Intelligence (BI) Consultant with a deep analytics and marketing operations background. For more than 10 years, he served in a managing director leadership role for Charles Schwab's internal creative center. In this role, he designed and implemented workflow and analytics platforms to deliver critical insights used to optimize resources and effectively manage agency growth. Don is passionate about helping leaders and their teams use data visualization technology to tell impactful stories about their businesses.



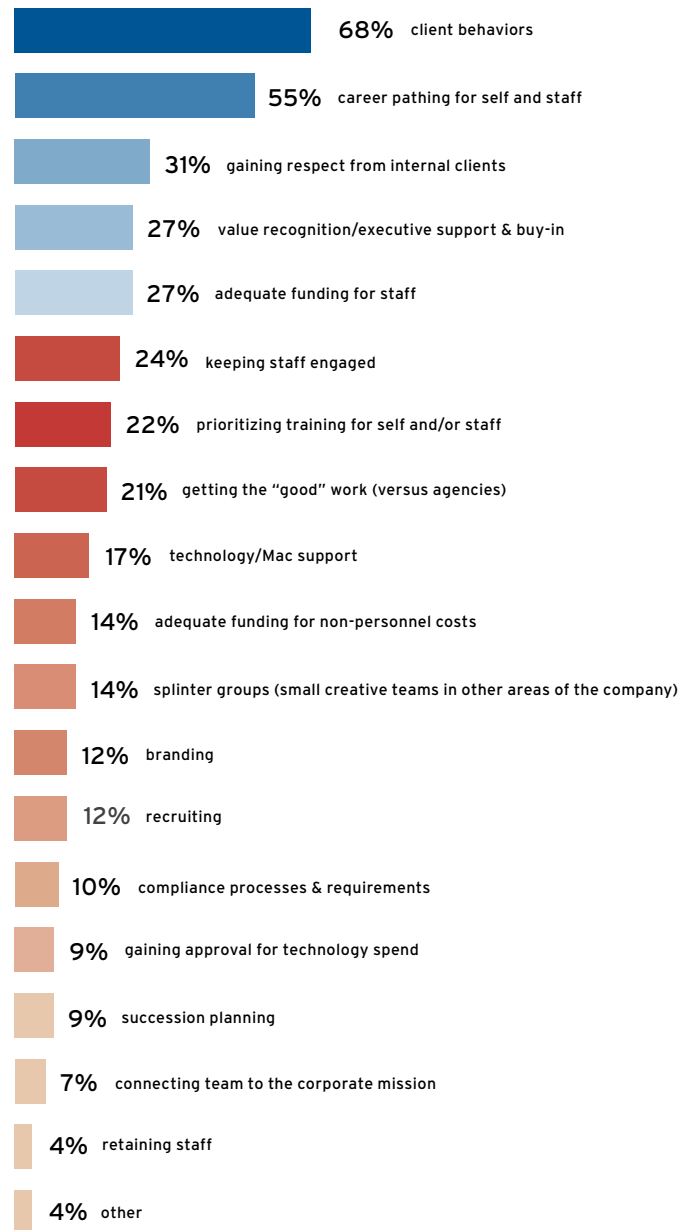
## VALUES & CHALLENGES OF IN-HOUSE TEAMS

**Q:** Of the provided choices, which are your group's greatest challenges?



n=336

**Q:** Which of the following topics provide the greatest challenges for you as a creative leader?



n=339

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

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

### RELATED RESOURCES

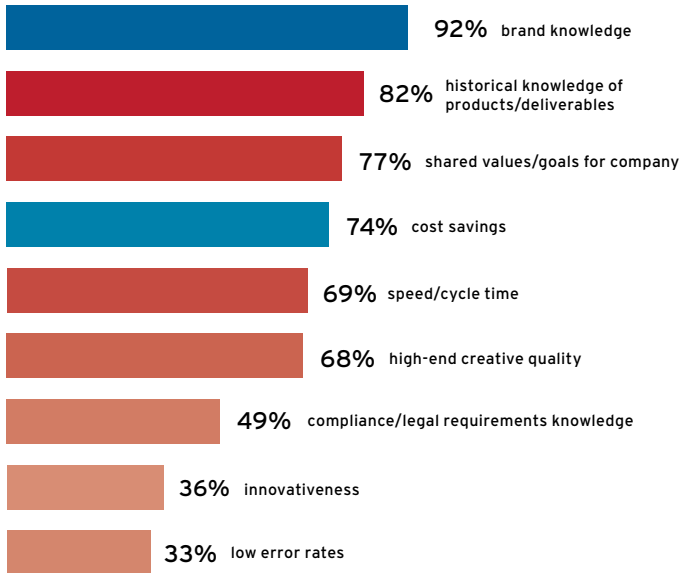
Building a Successful Full-Service  
In-House Agency Requires Vision  
[bit.ly/147dgr8](http://bit.ly/147dgr8)

Yes, We Can Be Great  
[bit.ly/1erRCnu](http://bit.ly/1erRCnu)



## VALUES & CHALLENGES OF IN-HOUSE TEAMS

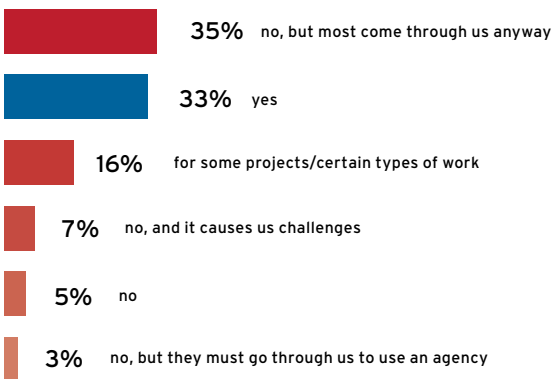
**Q:** Which of the following do your internal clients recognize as part of your value proposition?



n=337

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

**Q:** Are internal clients required to use your group?



n=421

→ 32% 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.

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





# Creative Leader Job Market

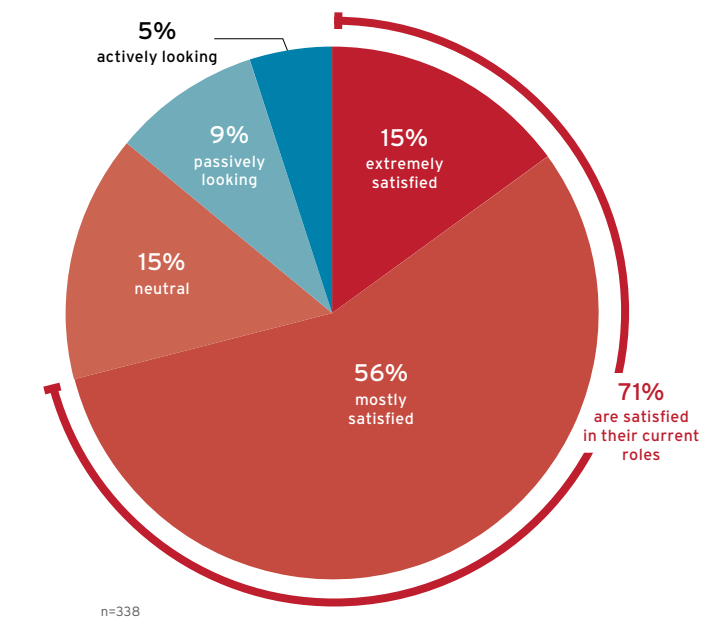
Though 71% of in-house creative leaders are mostly or extremely satisfied in their current roles, almost half responded that career pathing for themselves and their teams is one of their greatest challenges. It's not surprising to learn that almost half of creative leaders aren't confident in the job 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.

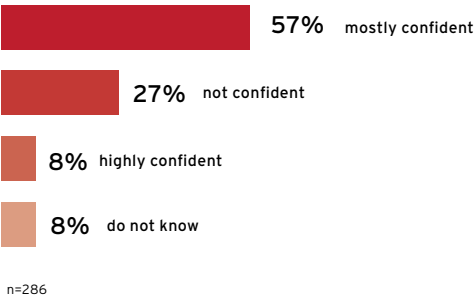


CREATIVE LEADER JOB MARKET

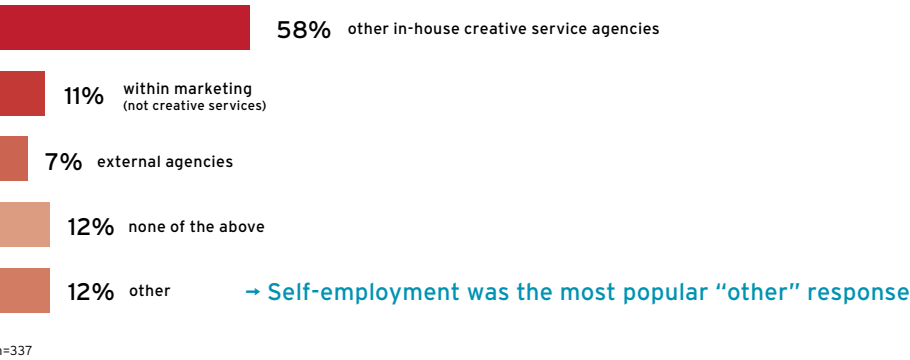
Q: How satisfied are you in your current role?



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



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



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

RELATED RESOURCES

Career Pathing for Creatives - Is There Life After Corporate Creative?  
[bit.ly/R9Aad5](http://bit.ly/R9Aad5)

Tips for Creative Leaders Looking for New Jobs  
[bit.ly/1EeV9OY](http://bit.ly/1EeV9OY)

The Hardest Transition of Our Careers  
[bit.ly/1TOHe97](http://bit.ly/1TOHe97)

Helping New Managers Succeed  
[bit.ly/1LJZv2B](http://bit.ly/1LJZv2B)





# Appendix

## Survey Participant Demographics



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. Responses were further narrowed down to eliminate duplicate responses and ensure one unique response per company and/or each in-house agency residing within an organization.

Q: Which of the following best describes your title?

creative/marketing services manager	27%
creative director	24%
director/business unit head	14%
design/production manager	9%
design/production manager	9%
art director	8%
vice president	6%
other management role	3%

n=438

Q: Please identify your company's/organization's annual revenue.

→ 29% of respondents are from the Fortune 500.

education, government, not-for-profit	17%
≤ \$250M	17%
\$250M-\$999M	19%
\$1B-\$5B	18%
\$5B-\$10B	7%
\$10B-\$30B	11%
> \$30B	11%

n=438




## INDUSTRIES REPRESENTED

Aerospace/Defense	1%
Automotive/Transportation	1%
Banking/Financial Services	11%
Construction	2%
Consulting/Professional Services	8%
Consumer Products	5%
Education	7%
Educational Services	1%
Energy	1%
Food/Food Services/Beverage Industry	3%
Government	1%
Health Care	10%
Insurance	5%
Legal	2%
Manufacturing	5%
Marketing/Advertising	1%
Media and Entertainment	5%
Not-for-Profit	8%
Pharmaceuticals	2%
Retail	4%
Retail: Fashion Apparel	3%
Technology and Software	5%
Telecommunications	1%
Travel, Hospitality & Leisure	4%
Utilities	2%
Not Specified	2%

---

n=438





# **BIOGAS.** IT'S THE WAY WE ROLL.

At Rolland, we produce our fine papers using biogas energy, a gas that results from the decomposition of waste buried in a landfill site. It's renewable, abundant and less harmful to the atmosphere.



See the full video here



 **ROLLAND**

[www.rollandinc.com](http://www.rollandinc.com)









where talent and opportunity meet

The BOSS Group is an award-winning staffing provider for creative, digital and marketing talent. We've been supplying temporary, direct hire and managed staffing solutions to leading organizations across nearly every industry sector for over 27 years. The BOSS Group is a seven-time national Best of Staffing® award winner and the only creative staffing firm to receive a Diamond Award for client and talent satisfaction. The company is a certified Women's Business Enterprise and a member of the BLR Holdings family of companies.

Learn more about The BOSS Group at [thebossgroup.com](http://thebossgroup.com).



OPTIMIZING THE BUSINESS SIDE OF CREATIVE

Cella is the leading expert and advocate for in-house agency operations. We optimize creative operations for large corporations through our end-to-end suite of managed services, consulting and training solutions. A recognized thought leader in the industry, our managed in-house agency teams and experienced management consultants have helped leading corporations maximize the value of their creative resources. Cella is a certified Women's Business Enterprise and a BLR Holdings company.

Learn more and read our blog at [cellaconsulting.com](http://cellaconsulting.com).



Inhouse. Creative. Connected.

InSource is an international nonprofit, volunteer-run organization established to motivate creative thinking, promote best practices and enhance the understanding of in-house design within the corporate environment.

Committed to design excellence and effective design management, InSource provides in-house creative managers and leaders with the resources and networking opportunities needed to manage their business and maximize the impact and value they provide to their organization.

Learn more about InSource at [in-source.org](http://in-source.org).

## Visit [creativeindustryreport.com](http://creativeindustryreport.com)

to download a PDF version of this report and find out more about The BOSS Group, Cella and InSource

Special thanks to our sponsors of the  
2016 In-House Creative Services Industry Report:



Brilliant Graphics

Printing provided by Brilliant Graphics  
[brilliant-graphics.com](http://brilliant-graphics.com)



Sponsorship provided by Rolland  
[rollandinc.com](http://rollandinc.com)



workfront

Sponsorship provided by  
[workfront.com](http://workfront.com)



WIDEN

Sponsorship provided by  
[widen.com](http://widen.com)



Sponsorship provided by  
[metacommunications.com](http://metacommunications.com)



FunctionFox

Sponsorship provided by  
[functionfox.com](http://functionfox.com)