

2017

IN-HOUSE CREATIVE INDUSTRY REPORT

Produced By



where talent and opportunity meet

cella®

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TABLE OF CONTENTS

INTRODUCTION

About the Report	2
Executive Summary.....	3

HIGHLIGHTS FROM THE 2017 REPORT

Perspective from the Field: Tectonic Shifts and the New Paradigm.....	6
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SURVEY RESULTS

Department Organization	8
Department Funding.....	13
Department Resourcing	21
Perspective from the Field: Becoming a Strategic Partner and AOR for a Line of Business	26
Service Offerings	27
Perspective from the Field: The Perpetual Evolution of a Digital Design Team	35
Partnerships.....	36
Global Operations	39
Perspective from the Field: The Impact of Process Improvement	41
Processes.....	42
Technology	45
Values & Challenges of In-House Teams.....	49
Creative Leader Job Market.....	52

APPENDIX

Survey Participant Demographics	56
Industries Represented	57

Our goal is to benchmark the operations of in-house creative services groups to gain insights into industry standards and 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 and Cella Consulting, LLC. *2017 In-House Creative Industry Report*, May 2017.

About the Report

The BOSS Group and Cella are thrilled to bring you the 2017 In-House Creative Industry Report, which benchmarks the in-house creative community and reports on strategies that leaders can use to guide the path of their departments/agencies. Benchmarking will help identify gaps in an organization and generate potential paths and solutions, but personal, innovative thinking and institutional knowledge should not be eliminated from the process.

We hope the data and insights included in this report continue to provide a source of validation and direction, contributing to a more effective and efficient operating model. The report is published annually, and we welcome your insights and ideas to help us continually improve the report.

The In-House Creative Industry Report was first published in 2010 following a collaboration between InSource and Cella based on the shared goals of providing in-house creative leaders with a resource to support and inform their decision making, as well as tracking and reporting industry trends.

Survey Respondents

More than 375 leaders from in-house creative departments responded to our survey conducted in January 2017. 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, banking/financial services, consumer products, education, health care, manufacturing and not-for-profit. More information about the demographics of our survey respondents is available in the Appendix.

Perspectives from the Field

Included in this report are four Perspectives from the Field articles written by in-house creative leaders on shared challenges and goals across the industry. We asked these leaders to share their stories across topics covering the new paradigm shift of in-house creative teams managing outside creative agencies, becoming a strategic partner and AOR, consolidating and evolving a large digital design team and the impact of process improvement.

www.cellaconsulting.com/Content-and-Community/Perspectives-From-the-Field/

Resource Links

■ [New Resource Links for 2017](#) ■ [Previous Resource Links](#)

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* The opinions expressed in these articles are those of the writers and do not necessarily reflect the views of The BOSS Group or Cella.

Executive Summary

Consistent Trends

Year over year, we see consistent trends across many of the subjects we survey. When consistent results occur several years running, we retire questions in favor of new ones—should we identify a need to bring a question back, we will. That said, some questions we retain as the results maintain importance even without year-over-year change. To that point for the fifth consecutive year, creative leaders' top five challenges have not changed. Client behaviors, career pathing, gaining respect, value recognition and staff funding are still top challenges for in-house creative teams.

The number of teams with just one location (70%) has remained fairly consistent, as has the number of teams with locations both domestically and internationally (8%). Managing a team across multiple locations and time zones introduces challenges other teams rarely need to consider: comparable staff appreciation events, meeting times convenient to all parties, multi-location server access and building a shared culture, to name a few. However, these teams also have advantages, including business continuity during weather-related closings, a longer business day to spread work across minimizing overtime and a larger geographical recruiting base.

Changes of Note

Unfortunately, there's been a small decline in the number of creative leaders who can utilize freelancers to support volume spikes. On a positive note, 98% of teams are expected to grow or remain the same size—a small increase over 2016 expectations. In addition, there has been a notable shift in team size: the percentage of mid-size teams (11-30) has increased by 5% at the expense of small teams (≥ 10). Also promising is the fact that more teams are utilizing digital asset and project management systems and slightly increasing the number of teams with dedicated account and/or project managers.

First-Time Results

As the talent market continued to tighten, we introduced two new questions to learn how many organizations were able to offer their team members flexibility in schedule and work location. We learned that 23% of teams' companies do not allow flexible schedules and 12% do not allow any remote work—even on an ad hoc basis. On the end of the spectrum, 12% afford their employees complete schedule autonomy so long as their responsibilities are met, and 20% regularly practice remote work—these organizations have a competitive advantage when it comes to attracting and retaining talent.

We also broadened our question set in the final section of the report, "Creative Leader Job Market," to include how long respondents have worked for their current employer and how much longer they anticipated staying with their current employer. Perhaps not so surprising is that senior team members tend to stay with an organization longer than their more junior counterparts. The most popular tenure response was 10+ years with the same organization (44%) with 6-10 years being the second-most popular response (24%). One-third of respondents indicated they expected to leave their current employer in less than three years. We also learned that 30% of creative leaders have worked in departments outside of their company's creative organization.

2017 Outlook

Beyond this survey, we see creative organizations continuing to gain momentum within their organizations. Some groups are investing significant time and money into becoming full-service in-house agencies, while others are chipping away at it and making progress in a more measured manner. Regardless of method, creative organizations are identifying ways to increase their value to the greater organization. Augment in team size, broader service capabilities, investment in tools and hiring of account management and project management resources are all signs of growth. It would also behoove our industry to see an increased investment in professional development, a decrease in senior leader to direct report ratios, a greater focus on internal partner/client feedback and improved budget knowledge by creative leaders. This will enable our teams to adapt to the increasingly fast pace of business and change within the creative industry.

HIGHLIGHTS FROM THE 2017 REPORT

OVER

25

INDUSTRIES
REPRESENTED



375

IN-HOUSE
CREATIVE TEAMS
ARE REPRESENTED

CREATIVE LEADERS



8

OUT OF

10

CAN UTILIZE
FREELANCERS

CREATIVE TEAM MEMBERS

98%

OF TEAMS
WILL GROW
OR STAY THE
SAME SIZE

79%

REGULARLY WORK
LESS THAN 45
HOURS PER WEEK



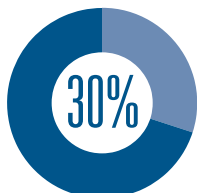
68%

of in-house teams partner with
external agencies

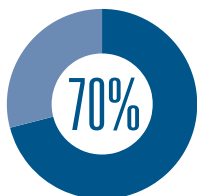
39%

HAVE HAD TO PROVIDE COST
COMPARISONS BETWEEN
EXTERNAL AGENCIES

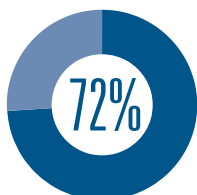
CREATIVE LEADERS



HAVE TEAM MEMBERS IN
MORE THAN ONE LOCATION



ARE SATISFIED IN THEIR
CURRENT ROLES



DO NOT HAVE ENOUGH TIME
TO DEVELOP TEAM MEMBERS

ONLY 11%

SPENT MORE
ON PRINTING
YEAR-OVER-YEAR

68%

COMMISSION
CUSTOM
PHOTOGRAPHY
AT LEAST ANNUALLY

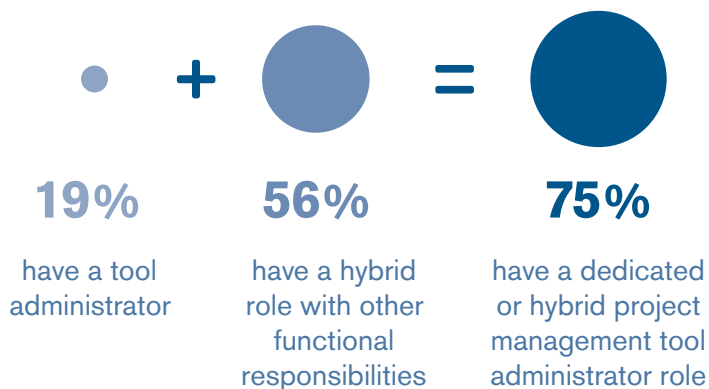


ALMOST 2/3

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

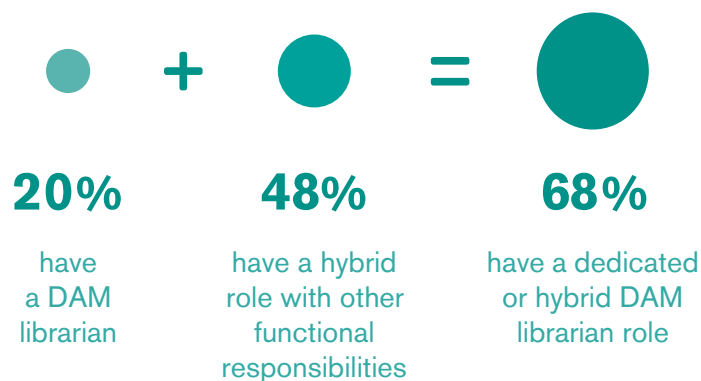
19% OF THE FORTUNE 500 PARTICIPATED

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



93% IDENTIFY BRAND KNOWLEDGE AS PART OF THEIR VALUE PROPOSITION

Do you have a dedicated resource managing your DAM system?



84% OF IN-HOUSE TEAMS SUPPORT ADVERTISING



99% PROVIDE GRAPHIC CONTENT FOR SOCIAL MEDIA

How many utilize management systems?



63% PROVIDE VIDEO PRODUCTION SERVICES



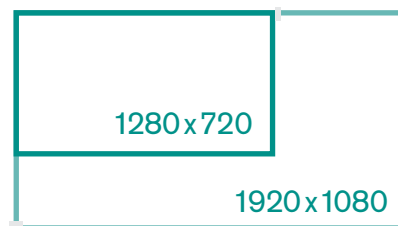
Video Editing
Location Videography
Webcasting
2-D Video Graphics
Studio Videography
3-D Video Graphics



51% have dedicated account and/or project managers

84% have some level of processes documented

87% PRIMARILY USE HD RESOLUTION TO SHOOT AND EDIT IN



\$81-100 MOST COMMON BLENDED CHARGEBACK RATE

PERSPECTIVE FROM THE FIELD

Tectonic Shifts and The New Paradigm

There is no more exciting time to be a creative professional than now. If you haven't noticed yet, we are in the midst of a paradigm shift in the creative industry. Some of the best creative work in design, advertising, photography and video has been coming from in-house teams for many years now. This has only escalated the shift of corporations leveraging in-house talent more than I can ever remember in my 25-year career. Those of us who are in-house, or serve the in-house community, have been saying it for longer than the seven years this report has been produced – in-house is growing. From my perspective, in-house is really just coming of age. We're finding our stride, and the rest of the industry is settling into a new operating model.

When we say "in-house is growing," we don't just mean that in-house teams are growing per-se. In fact, many teams are about the same size now as they have been for the last few years. No, when we say "in-house is growing" we mean to say that our accountability to the companies we work for, and the responsibility to the brands we serve, is greater now – and increasing – more than ever before. More accountability naturally means more projects of all kinds are coming our way, but without increased headcount, how is it going to get done? We're going to have to send it out.

That's not really new information to us, but the real shift we are seeing is this: Outside agencies were once managed by marketing without the involvement of

in-house creative counterparts. Now, thanks to years of sweat equity and proving themselves, in-house creative groups are tasked with managing those same outside agency relationships. The very same agencies we used to view as our competitors are now under our management. In this new era, we see the in-house creative leader partnering with the outside agency creative leader more often than they ever did in the past. And the work is better for it.

What's more, the shift in accountability to in-house teams also brings a shift in the division of labor. As more in-house teams increase their project management – or should we say creative operations – capabilities, they find that it is often more effective (and less costly) to assign work out to smaller, specialized, nimble studios and freelance resources. As such, agencies are finding the need to change their models too in order to better support and partner with their in-house counterpart/clients.

Yes, it's a brave new world. And any agency – in-house or outside – that isn't adapting to the new model our industry appears to be settling into is going to find themselves facing greater challenges. It's no longer us vs. them, in-house vs. outside agencies. No, the brands that win will have in-house and outside creative partnerships. And the work, and creative opportunities, will be better for it.

ABOUT THE AUTHOR

ANDY BRENITS

Andy is the President of InSource, the professional association for in-house creative leadership and management. He is an experienced branding and creative strategist with extensive in-house leadership experience. He has built and led several creative teams for major brands such as Banana Republic, The Gap, National Football League, KPMG, and Arizona Public Service. He is also an advisor to the HOW Design Live conference who speaks, writes and consults on creative management issues.

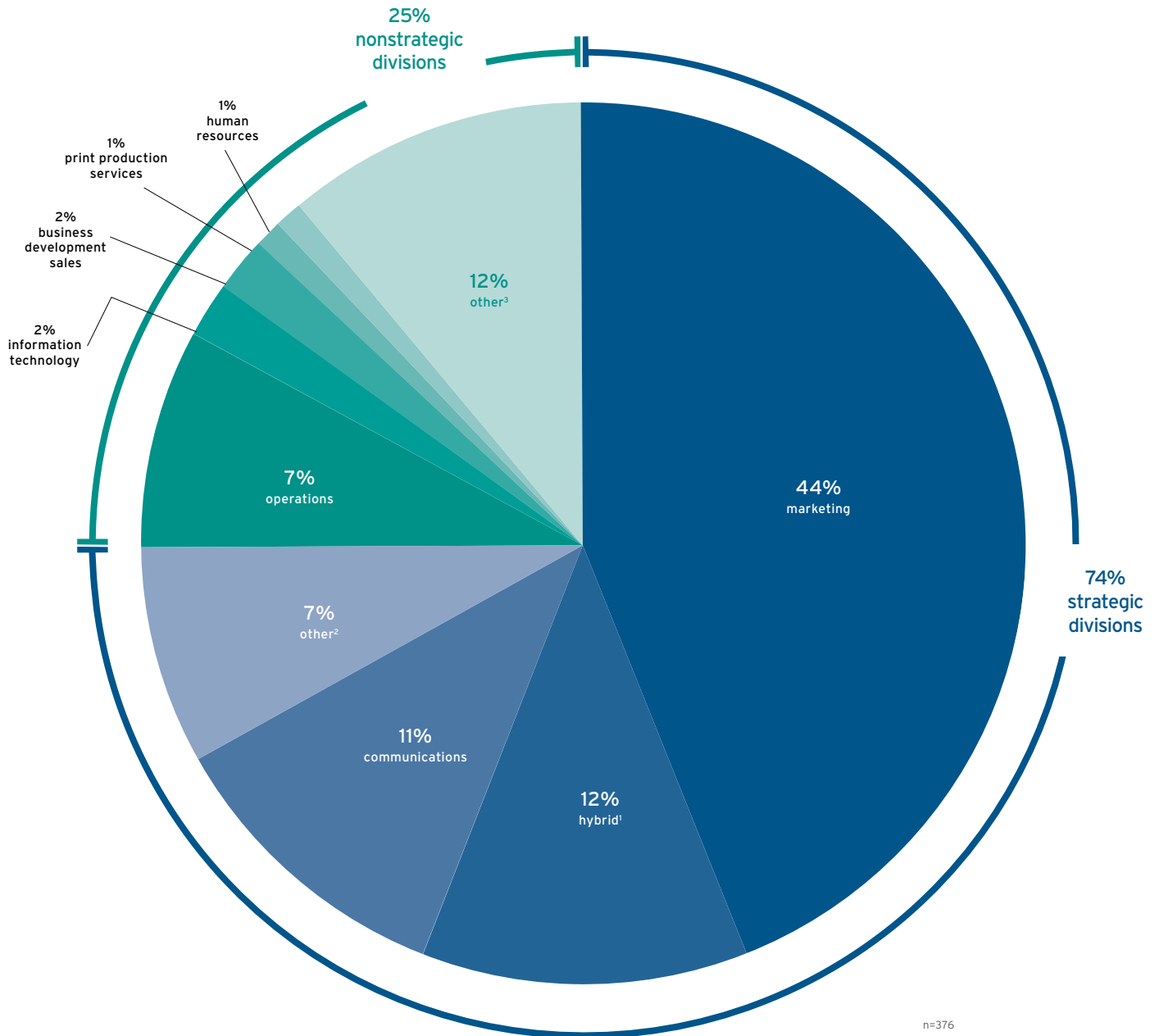
Survey Results

Department Organization

Seventy-four 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.

Q: Into which division does your creative services department report?



¹ Hybrid of two or more: Advertising, Brand, Marketing, Communications and/or Sales

² Other includes advertising, brand and public affairs

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

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

RELATED RESOURCES

The Missions of In-House Creative Teams
bit.ly/2p171PB

What it Means to be a Creative Center of Excellence
bit.ly/2p0XNJv

Where Should the Creative Department Reside?
bit.ly/ZwAaFR

Our Invisible and Sometimes Forgotten Clients
bit.ly/24rPcVe

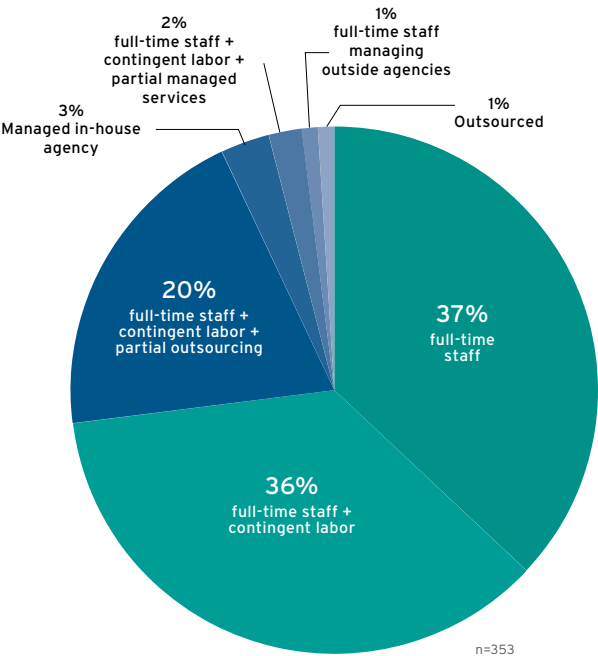
DEPARTMENT ORGANIZATION

Q: To which senior executive does your division report?



n=353

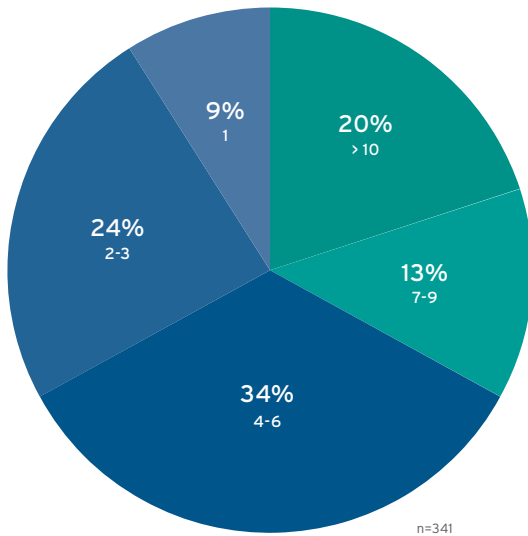
Q: Which best describes your in-house agency model?



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

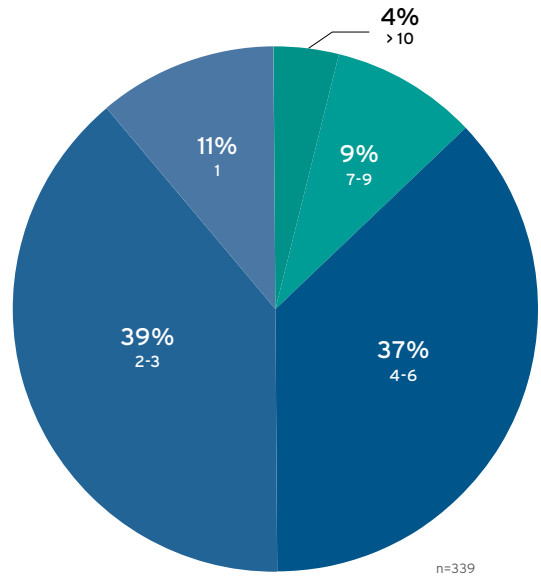
DEPARTMENT ORGANIZATION

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



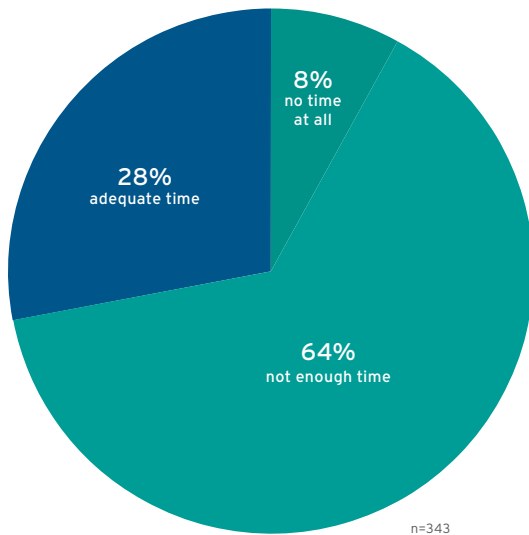
→ 7 or more direct reports is simply too many for the head of creative as his/her responsibilities are typically broad and strategic in nature; a high number of direct reports distracts from his/her core responsibilities.

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



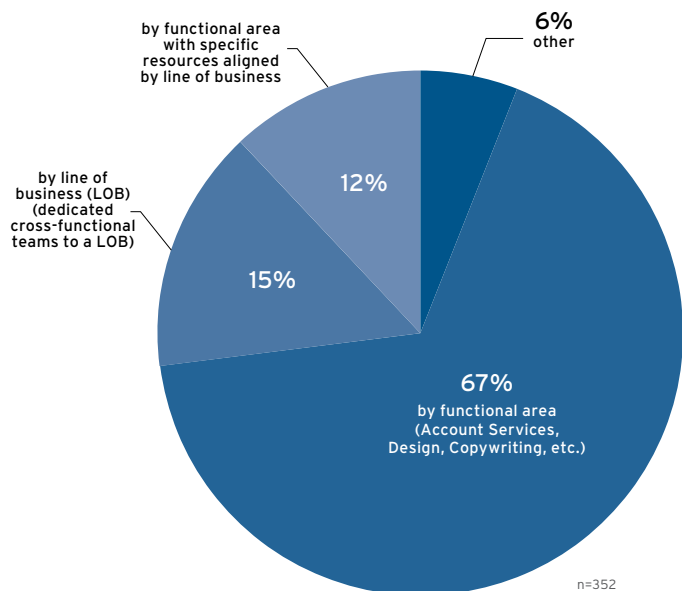
→ While there is not an overwhelming majority response to the number of direct reports per role, there is a strong correlation between seniority and number of direct reports.

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



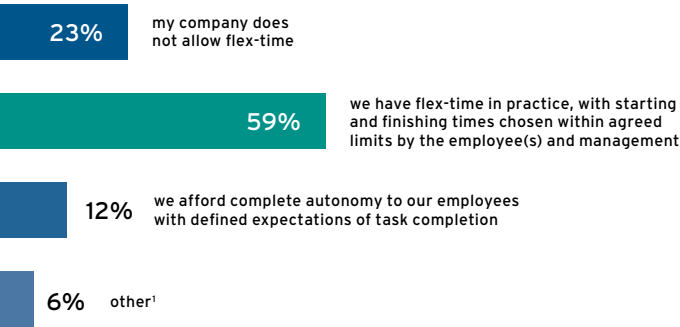
*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

Q: How is your team organized?



DEPARTMENT ORGANIZATION

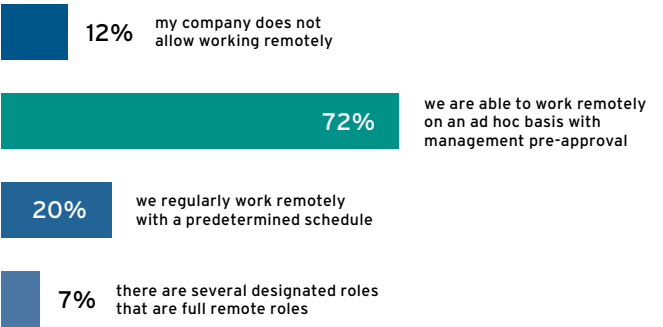
Q: Which of the following best describes your group’s ability to practice flex-time?



n=341

¹ Other includes exception and on an ad hoc basis

Q: Which of the following best describes your group’s ability to work remotely?



n=338

*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.

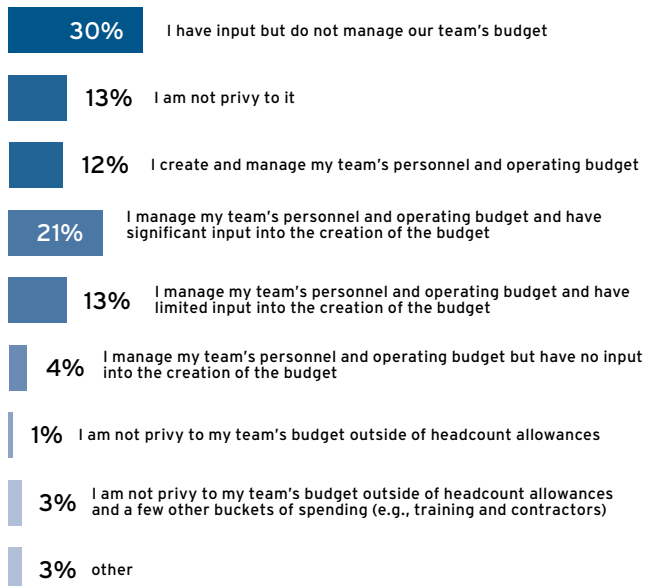
Being a cost center (non-chargeback department) can be a great thing – the creative leader can focus on the value of the creative that his or her team is creating and won't be burdened by financial pressures. However, the most significant challenges for non-chargeback departments still remains affecting 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, 35% 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.

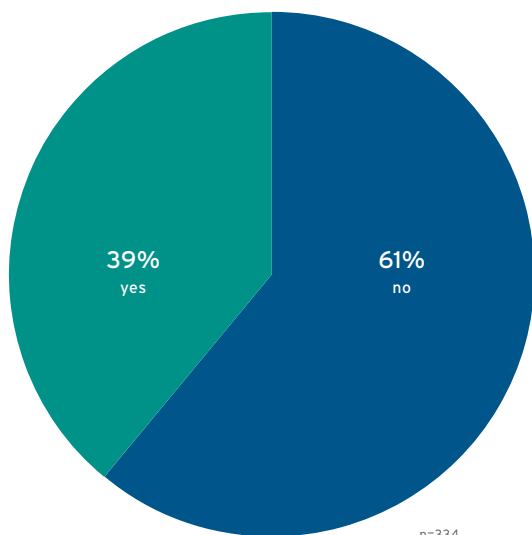
DEPARTMENT FUNDING

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



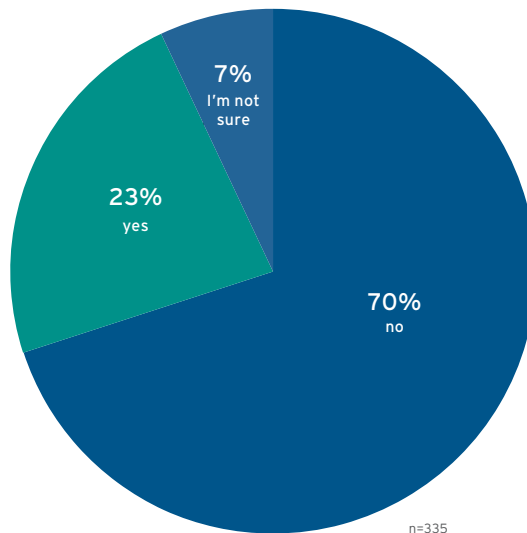
n=334

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



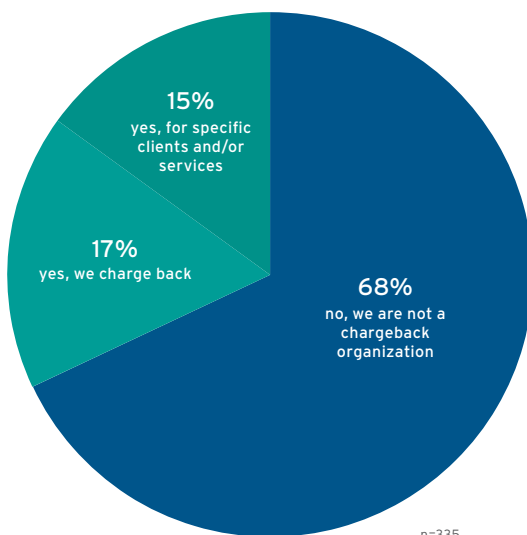
n=334

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



n=335

Q: Is your department a chargeback organization for creative services projects (not including any pass through costs)?



n=335

→ The smaller a creative services team, the more likely they are to not charge back. Case in point: only 26% of departments with fewer than 30 team members charge back, whereas 48% of teams with 30+ members do.

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

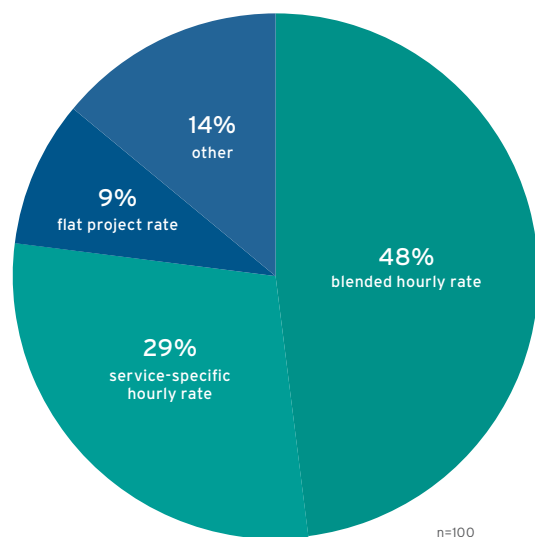
RELATED RESOURCES

How to Calculate Cost Savings
bit.ly/1n1kAzi

Challenges to Cost Savings
Metric
bit.ly/1QBAN5N

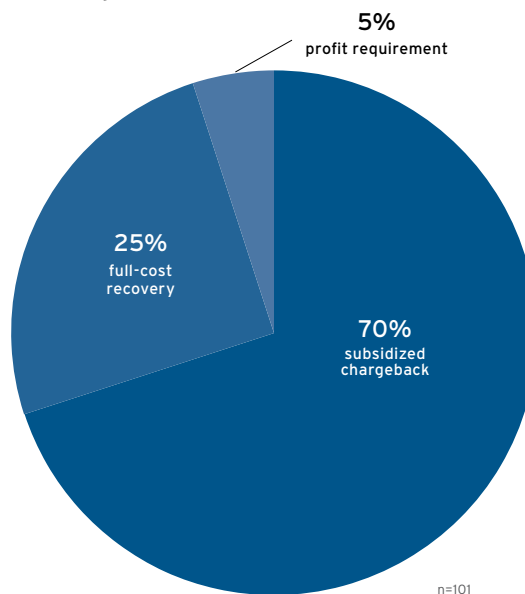
The Appeal of a Hybrid Funding
Model
bit.ly/15JDtfy

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



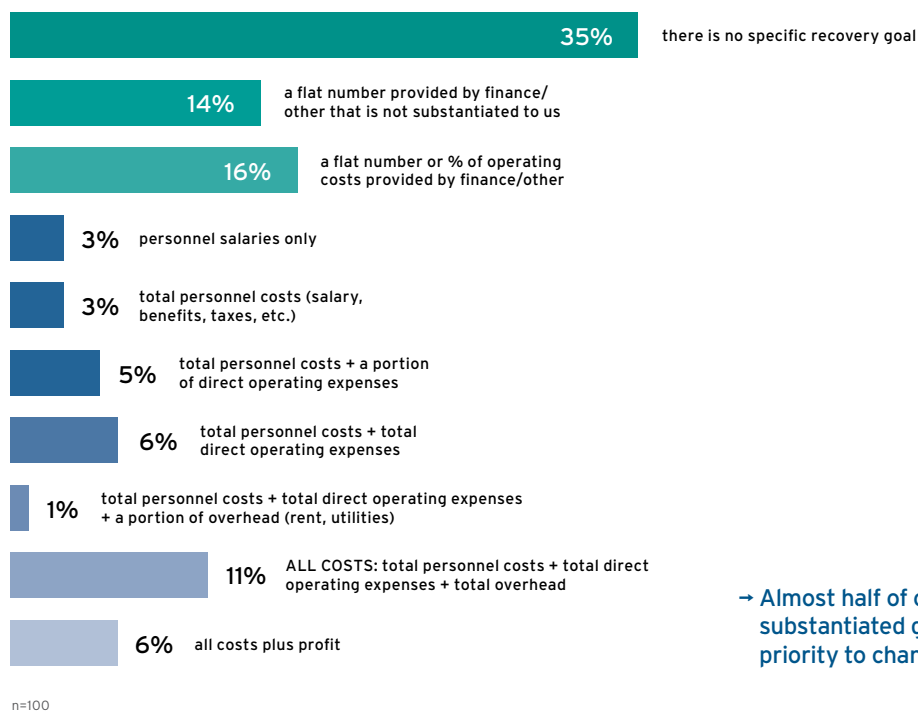
→ Three-quarters of chargeback teams recover through an hourly model.

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 2017.

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



→ 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.

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

RELATED RESOURCES

Building a Chargeback Model
bit.ly/2oikZPI

Determining Your Chargeback Rate
bit.ly/10DrrDy

DEPARTMENT FUNDING

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	n=
Blended Hourly Rate	23%	10%	15%	28%	8%	6%	8%	2%	48

→ While the \$81-\$100/hr was the most frequently selected response, almost half of respondents indicated a chargeback rate below that range. Of the teams charging less, almost 90% are subsidized chargeback teams.

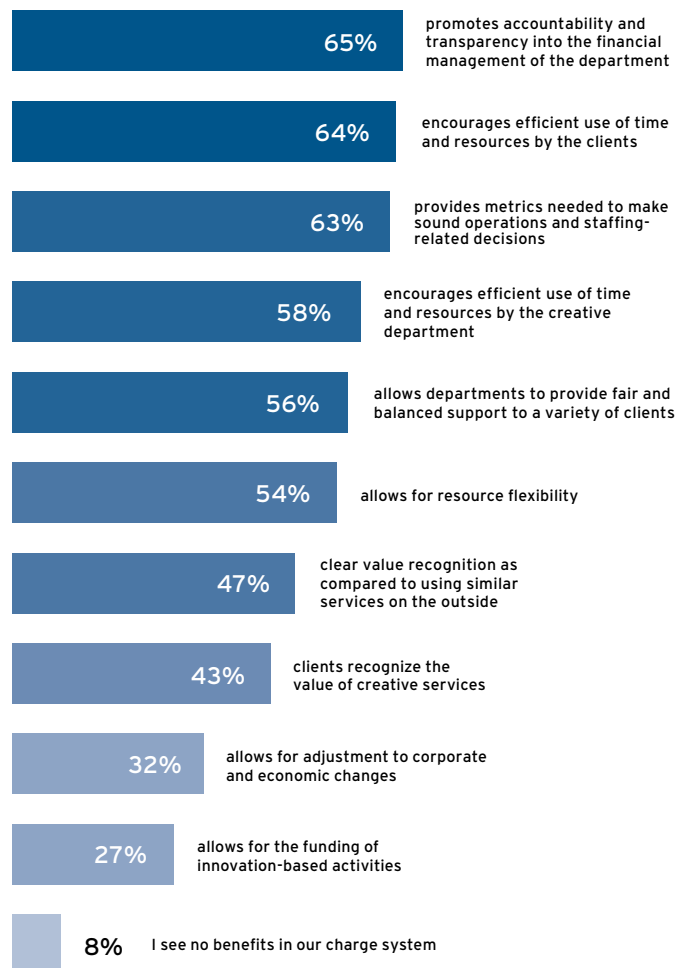
Q: What is your hourly rate for the following services?

ANSWER OPTIONS	We don't charge for this	<\$50	\$51-\$65	\$66-\$80	\$81-\$100	\$101-\$120	\$121-\$140	\$141-\$160	>\$160	n=
Account management	43%	21%	0%	21%	7%	0%	0%	7%	0%	14
Project management	36%	18%	9%	23%	9%	0%	5%	0%	0%	22
Production design	8%	28%	16%	32%	8%	0%	8%	0%	0%	25
Graphic design	4%	20%	20%	32%	12%	0%	12%	0%	0%	25
Web/Multimedia design	8%	13%	13%	29%	21%	8%	8%	0%	0%	24
Creative direction	28%	4%	12%	8%	12%	24%	12%	0%	0%	25
Copywriting	31%	13%	13%	19%	6%	13%	6%	0%	0%	16
Copyediting	28%	17%	11%	22%	17%	6%	0%	0%	0%	18
Proofreading	42%	11%	16%	26%	0%	5%	0%	0%	0%	19
Print procurement services	40%	5%	25%	20%	5%	5%	0%	0%	0%	20
Video production	13%	6%	6%	6%	31%	25%	13%	0%	0%	16

NOTE: ADDITIONAL RESPONDENTS CHOSE "WE DO NOT PROVIDE THIS SERVICE;" THOSE RESPONSES WERE ELIMINATED TO FOCUS THE RESULTS ON RATES.

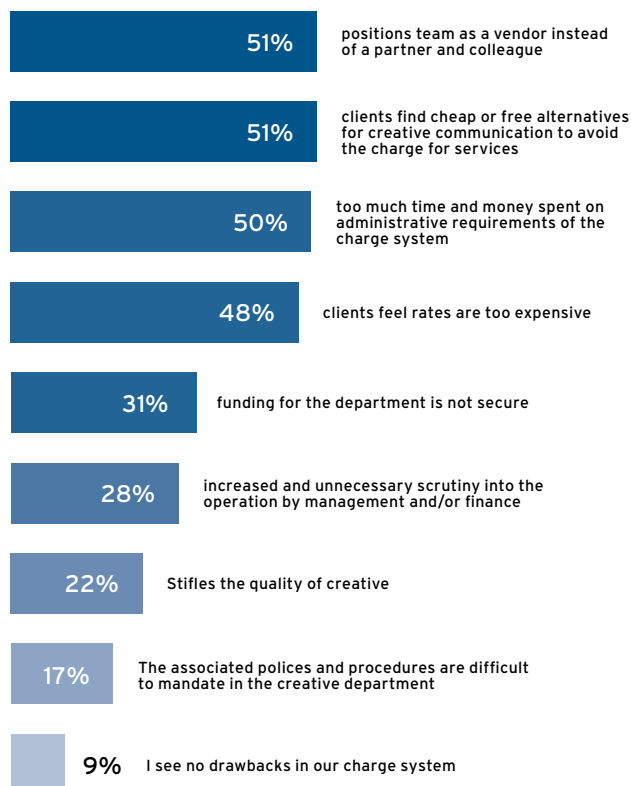
*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

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



n=89

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



n=88

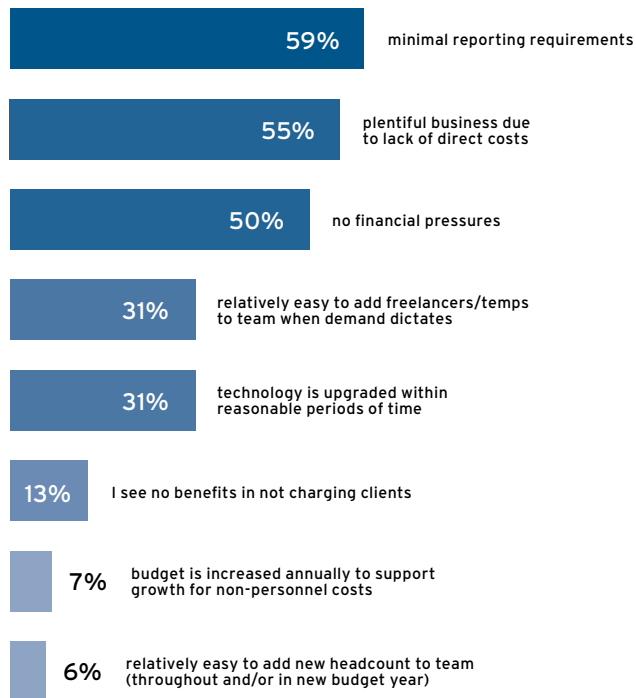
*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

RELATED RESOURCES

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

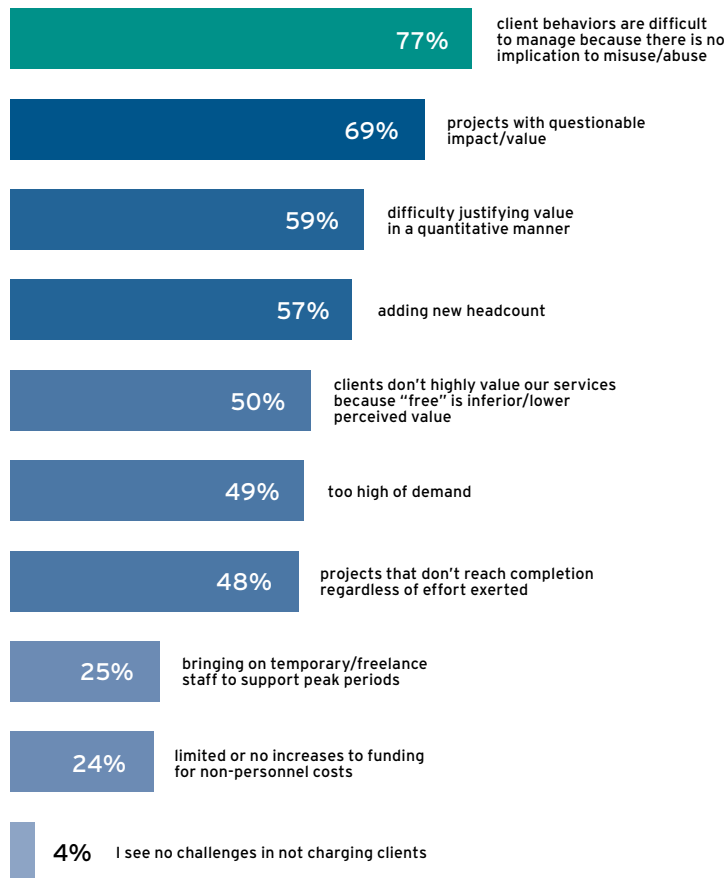
DEPARTMENT FUNDING: NON-CHARGEBACK MODEL

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



n=223

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

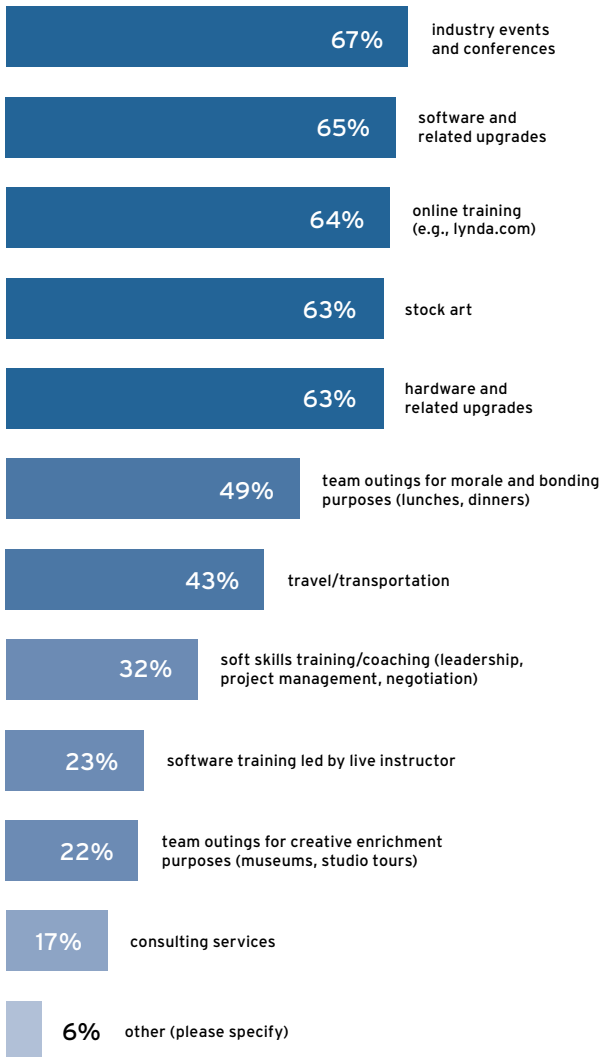


n=228

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

DEPARTMENT FUNDING: NON-PERSONNEL BUDGET

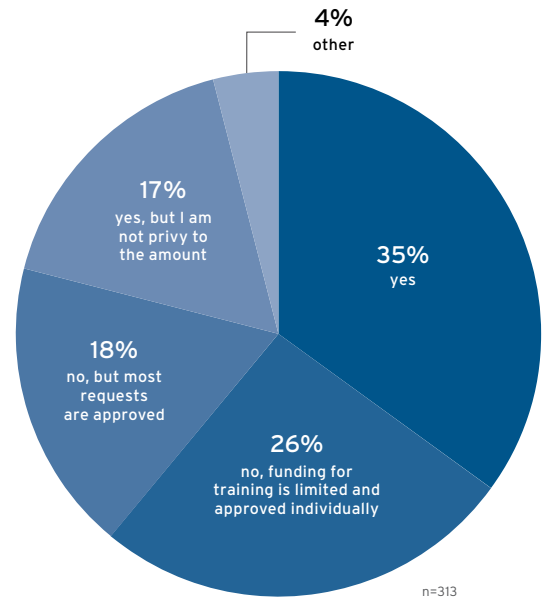
Q: How do you use your non-personnel/direct operating budget?



n=312

→ 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?

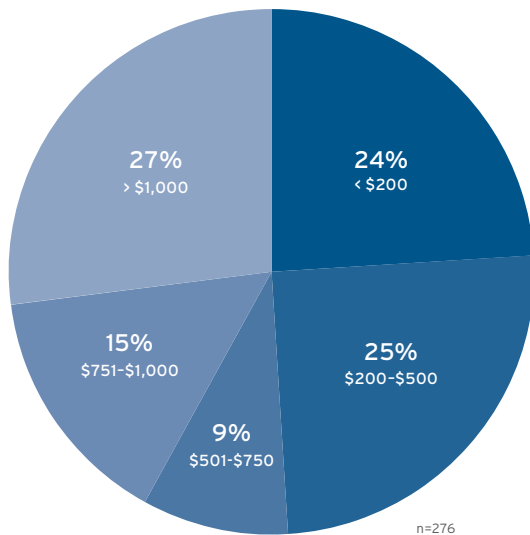


n=313

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

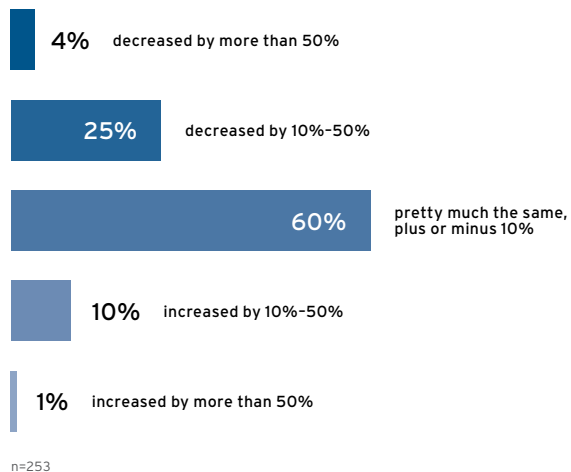
DEPARTMENT FUNDING: NON-PERSONNEL BUDGET

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?



→ 7% 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.

RELATED RESOURCES

Get Serious About Professional Development
bit.ly/1kdqXRO

Developing Your Professional Development Program
bit.ly/1C9b8Po

How To Learn Just-In-Time: Cultivating Talent and Bridging Skill Gaps
bit.ly/2nJp6b4

Avoid Extinction: Keep Your Skills and Your Team's Skills Sharp
bit.ly/avoidextinction

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.

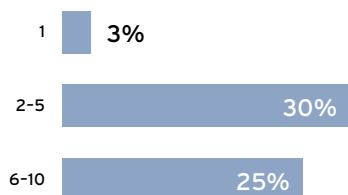
DEPARTMENT RESOURCING

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

2016

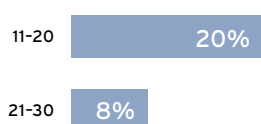
SMALL TEAMS

58%



MID-SIZE TEAMS

28%



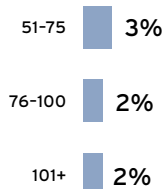
LARGE TEAMS

6%



MEGA TEAMS

7%

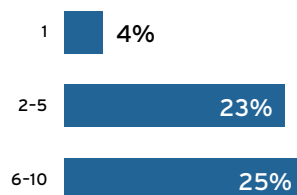


n=370

2017

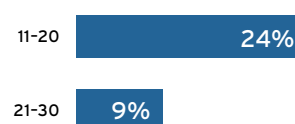
SMALL TEAMS

52%



MID-SIZE TEAMS

33%



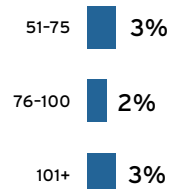
LARGE TEAMS

7%



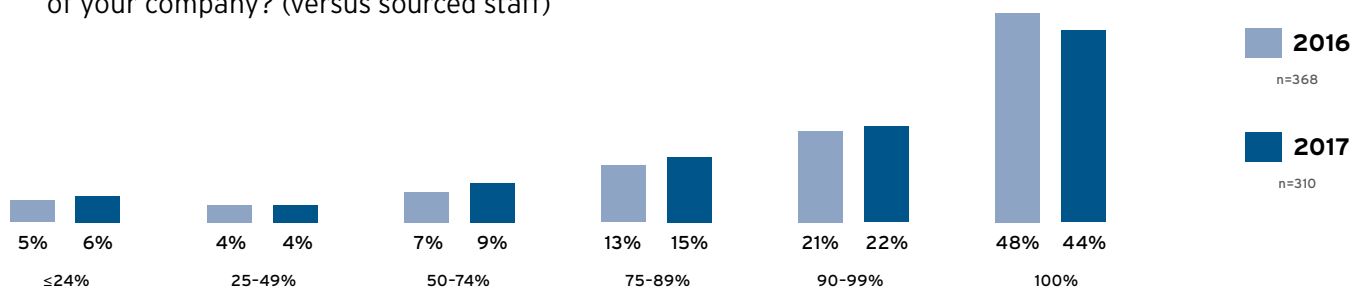
MEGA TEAMS

8%



n=310

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



→ 56% of teams utilize contingent workers to comprise their full-time team.

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

RELATED RESOURCES

Developing the Right Resourcing Strategy to Support your Organizational Model
bit.ly/2oDCWeq

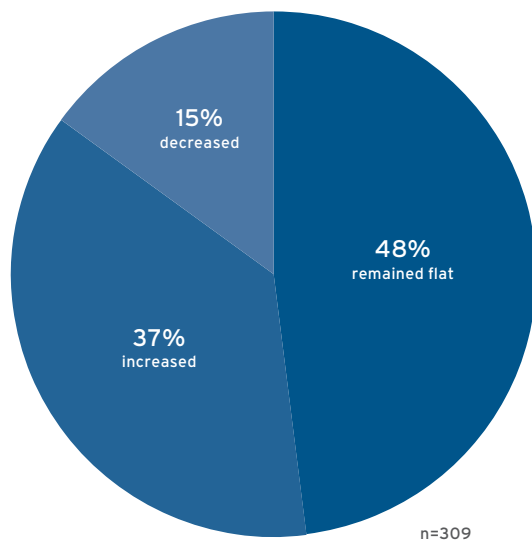
Drivers to Rethinking a Creative Team's Make-Up
bit.ly/1S5QQOB

Don't Let Growth Become Your Kryptonite
bit.ly/QdmCw6

The Practical Tactical Side of Growth
bit.ly/1hGtjwG

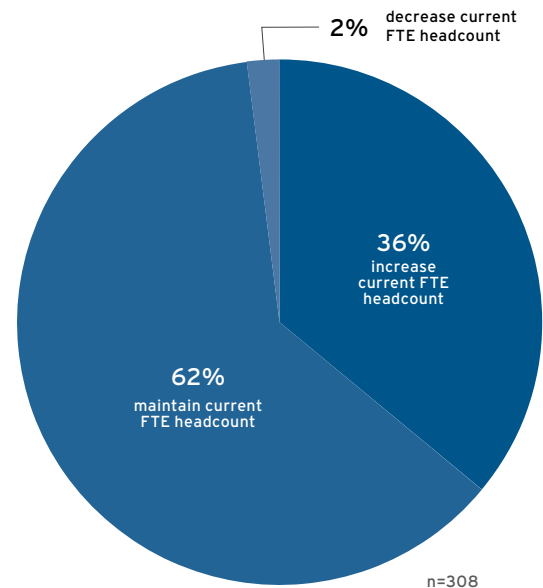
Managing People in a Growing Organization
bit.ly/1KQ7wbH

Q: How did your full-time team size change between 2015 and 2016?



→ Consistent with 2015, 85% of teams stayed flat or grew in size in 2016.

Q: What are your full-time hiring plans for 2017?



→ 63% of teams experienced an attrition rate of 5% or less; depending on team size this may be too low for teams hoping to bring in new skill sets, experience and/or styles.

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

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	23%	49%	23%	6%	301
Digital design	14%	48%	28%	9%	288
Mobile design	10%	34%	46%	11%	274
Developers	10%	42%	34%	15%	268
Account management	12%	53%	29%	6%	264
Copywriting	11%	46%	35%	7%	279
Editing/proofreading	11%	55%	29%	5%	274
Project management	13%	53%	30%	4%	272
Traffic coordination	9%	50%	36%	5%	273

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

n=301

→ 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.

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

RELATED RESOURCES

Make Your Group a Destination
bit.ly/1NP6E65

"It's Impossible to Fire Anyone Here"
bit.ly/1VILsA1

Creating Positive Permalancer Experiences
bit.ly/17ZT6yF

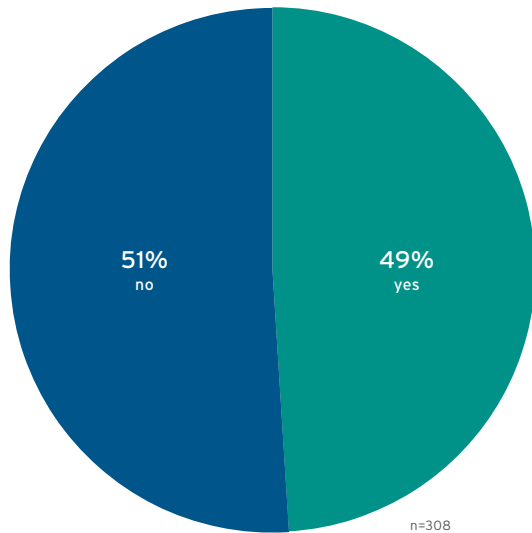
Increasing Your Quality Hires
bit.ly/17iPFBR

Attracting Top-Tier Talent
bit.ly/17iRkYg

DEPARTMENT RESOURCING

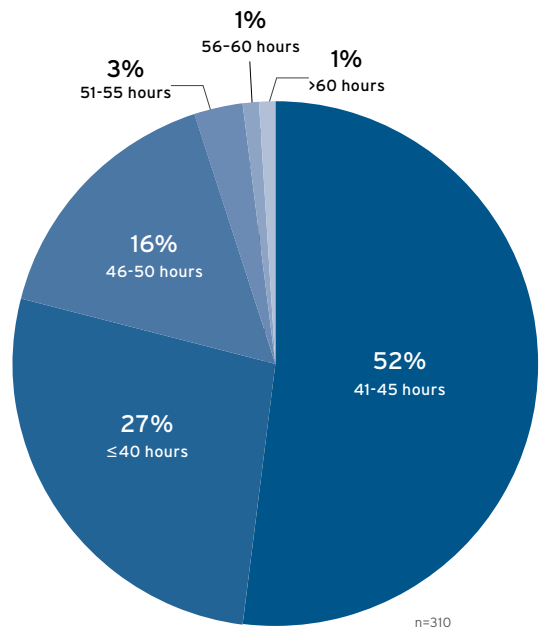
Q: Is there a **DEDICATED** operational role?

(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: 83% of departments with more than 30 team members have this role.

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

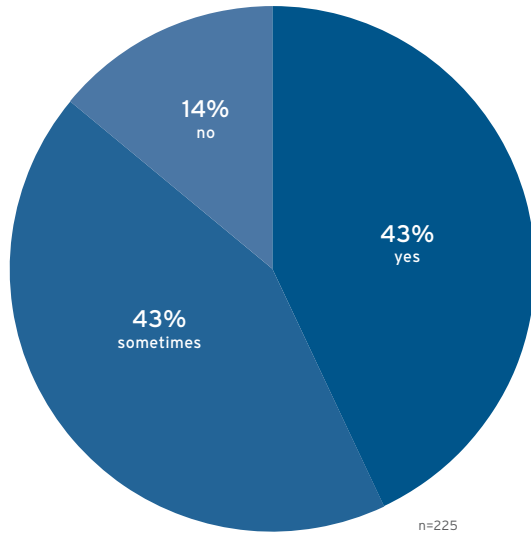


→ While approximately 80% of creative leaders estimated their team members work less than 45 hours per week, only 56% of creative leaders indicated their team was appropriately staffed when considering full-time and contingent staff.

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

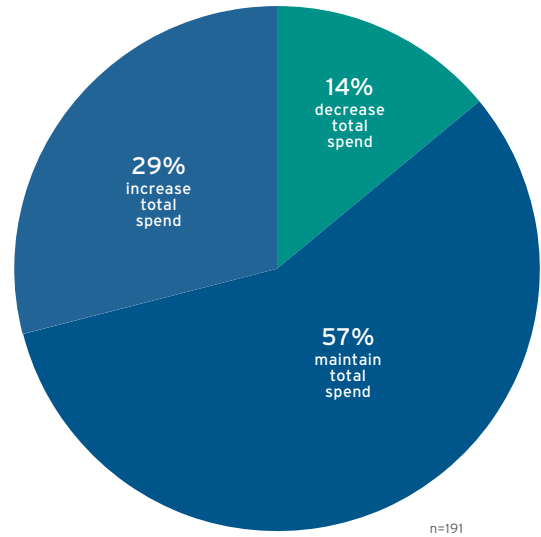
*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

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



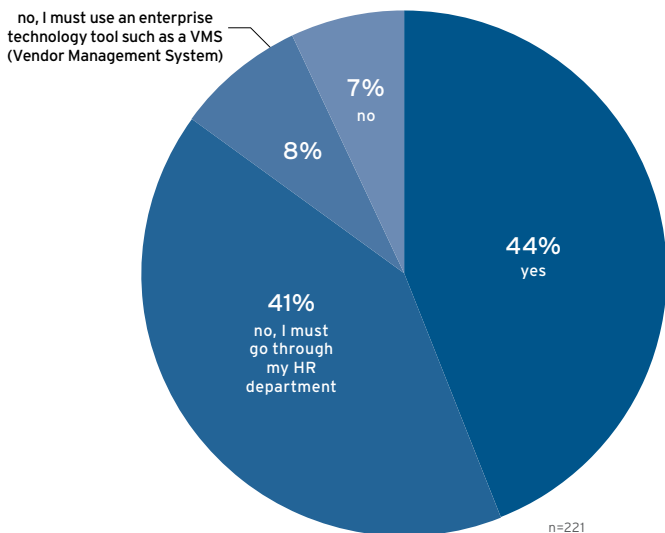
→ 86% of creative leaders are able to use freelancers.

Q: What are the freelancer/temp hiring plans for 2017?

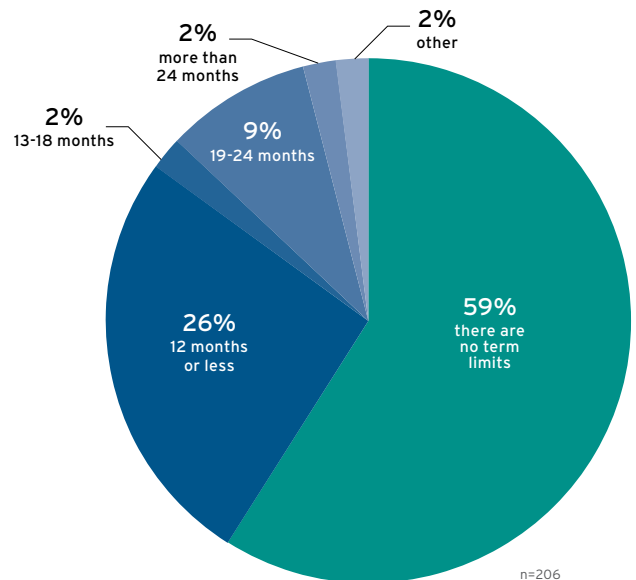


→ Typically we see wild swings in freelancer spending plans year-over-year; however 2017 plans are consistent with 2016 indicating that teams may have identified a steady state spend strategy for freelancers.

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



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



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

RELATED RESOURCES

Thank you Microsoft... Term Limits & the Creative Leader
bit.ly/1Q140Mj

The "New Normal" in Staffing Strategies: Contingent Workers
bit.ly/1WN0DGY

Effectively Managing Just-In-Time Creative Resources
bit.ly/10Aiivy

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

PERSPECTIVE FROM THE FIELD

Becoming a Strategic Partner and AOR for a Line of Business

As a 17-year veteran of account management for pharmaceutical advertising, I have learned that your ability to think strategically is key to being successful. The number of creative concepts presented, or the analysis and understanding of the science behind a brand, is what will secure the business. While these contribute to the success of the account and the team, the relationship and ability to connect on a personal level is what really seals the deal.

Having your team embedded in the business you support, fully understanding the company your clients work for and their mission and goals, living that mission and supporting those goals yourself are all invaluable to an in-house team. Being where your clients are when they need you is an essential advantage for an in-house team. After all, you are not a vendor, but a colleague.

Merck Creative Studios (MCS) was recently named “Lead Creative Agency” for a group of brands that are part of the Merck Animal Health division. Recently, colleagues have asked, “What did you do? How did you get the coveted ‘seat at the table?’ What ‘s the secret?”

This win came about through being on location and it took time, more than four years, to be honest. It has taken determination, hard work, time and being present. A little over a year ago, I was in the office and a client asked me to introduce myself to one of her colleagues. I stopped by his office and, to his amazement, said I was part of MCS, the in-house agency team. He said, “I knew it! There had to be an in-house team here!”

As he (and almost his entire team) was new to the organization, being there that day made something easier for him. I gave him the elevator speech about what MCS could do, scheduled a capabilities presentation for his team of 10 the following week and walked out of his office with our first job. Fast-forward 10 months or so, and we’ve provided flawless customer service and quality work, but more importantly, we’ve been there. The clients saw my face and those of my team regularly and stopped us in the hallway to chat, ask for help or request work.

Additionally, a client we had been working with on a limited basis had begun to realize the benefit of working with our team and requested a capabilities presentation. She had had a rough year with her AOR and wanted to know if MCS could take on the lead role. That conversation, which happened when I “stopped by,” led to MCS being appointed the new lead agency for her brands.

The ability to make their office your office and their business your business is where relationships start. Being a part of their everyday lives and seeing the faces of your team builds relationships. Never underestimate the power of “stopping by.”

ABOUT THE AUTHOR

JENNIFER MANS

Jennifer is an account lead for Merck Creative Studios and has been with the company for five years. Jennifer currently supports the Merck Animal Health division and leads a dedicated team of project managers and creatives. Prior to joining Merck, Jennifer spent 12 years in pharmaceutical advertising working at Torre Lazur McCann and Ogilvy CommonHealth.

Service Offerings

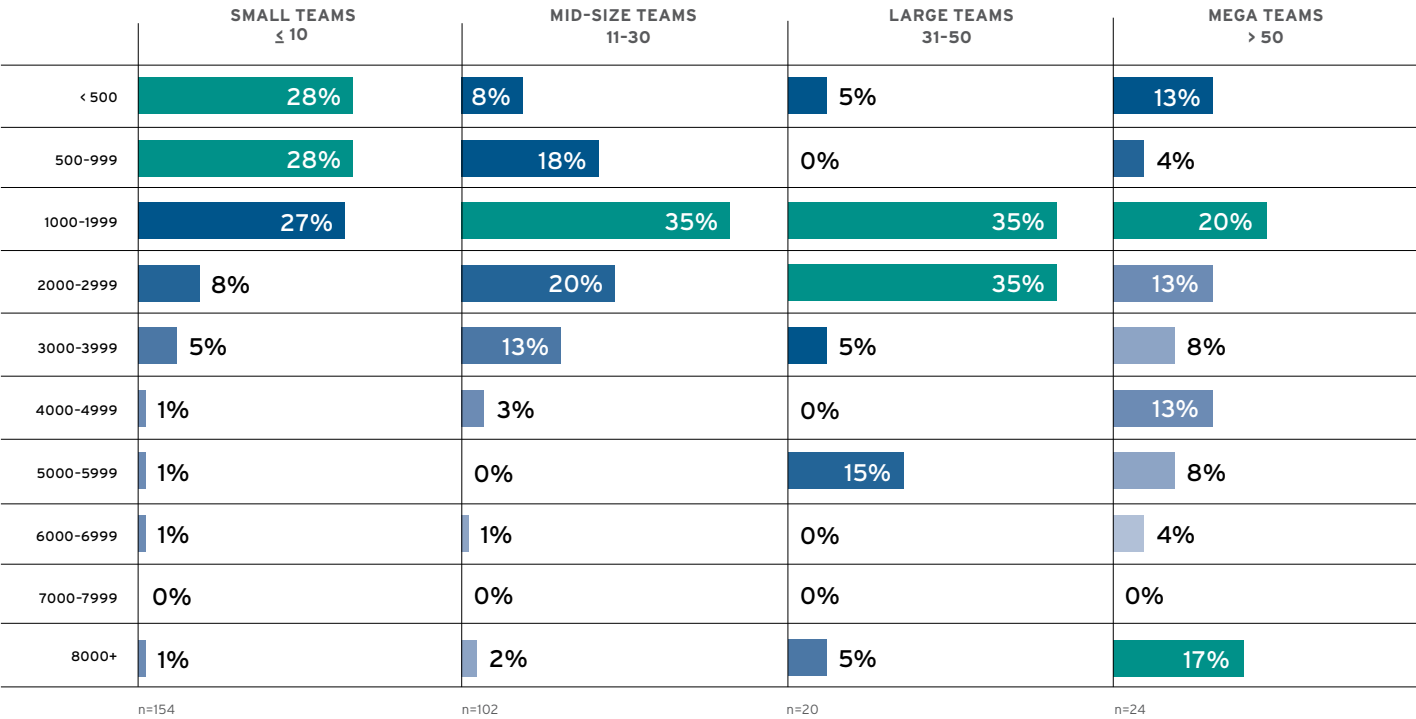
The number of projects creative services teams produce annually is loosely linked to their size. While it's interesting to discuss volume in terms of number of projects, it's not an apples-to-apples comparison across organizations. Service offerings continue to evolve and expand, providing growth for 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

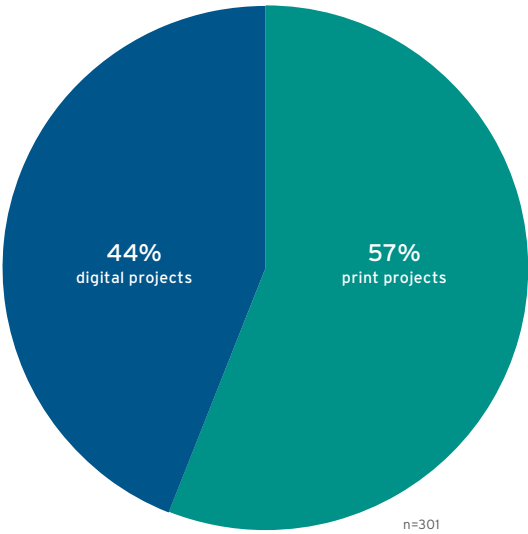
Staying current with, let alone ahead of, the growing complexities of our ever-evolving service offerings opportunities is no easy feat. Determining which service offerings to expand into is a process, and you shouldn't set your team's goal to "be everything to everyone." Be selective in your core competencies 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.

SERVICE OFFERINGS

Q: How many projects did your team work on in 2016?



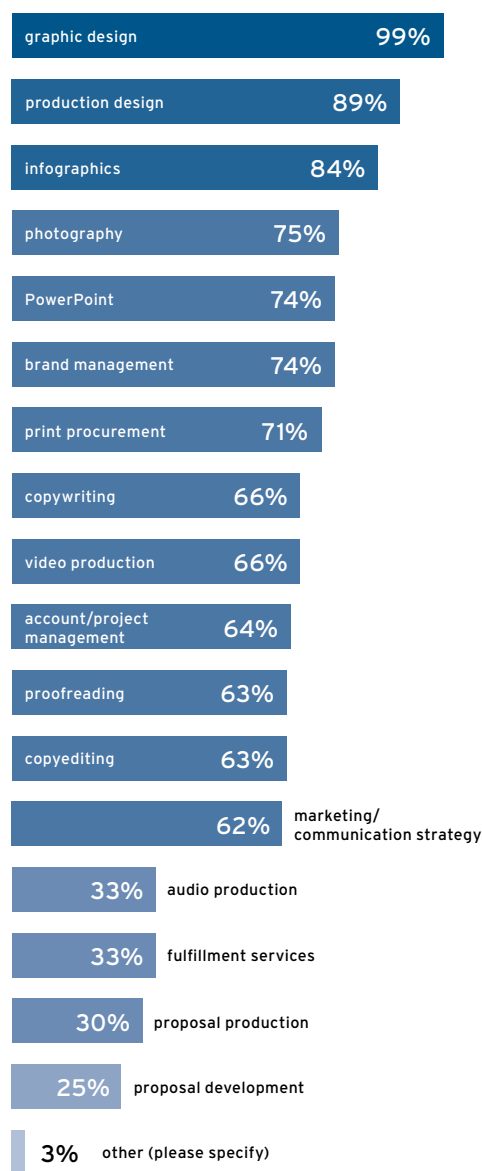
Q: What is the proportion of team hours spent on digital projects vs. print projects?



→ Responses to this question were broad with no prevailing trend. The key takeaway is that 80% of creative teams are spending at least 30% of their time on digital projects.

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

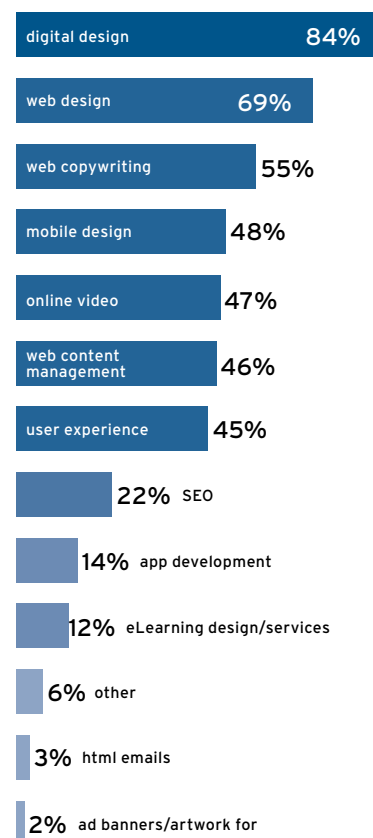
Q: Which of the following **TRADITIONAL** services does your department provide? (select all that apply)



n=306

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

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



n=292

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

RELATED RESOURCES

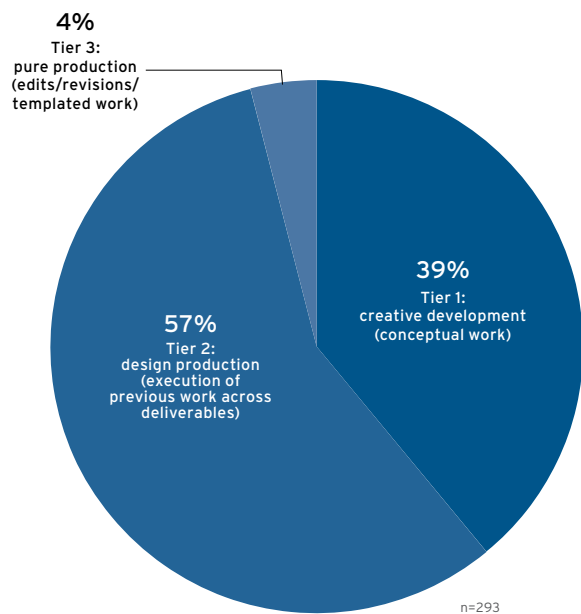
Speaking in Code
bit.ly/2paVQKv

Don't Undervalue
Digital Expertise
bit.ly/1kBBoiO

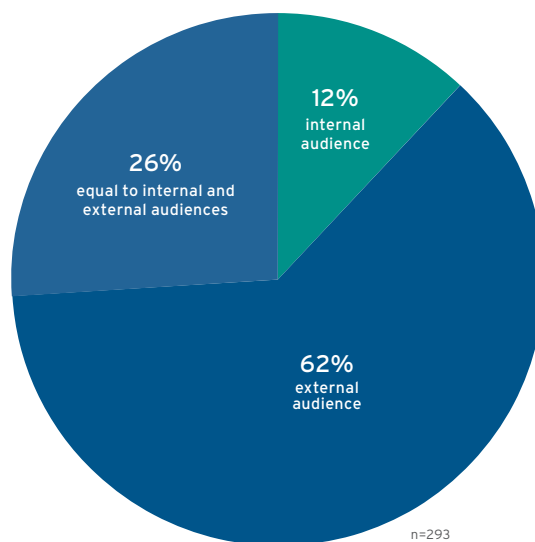
Top 10 Signs that You May
Need A QA Program
bit.ly/1LJNWIM

SERVICE OFFERINGS

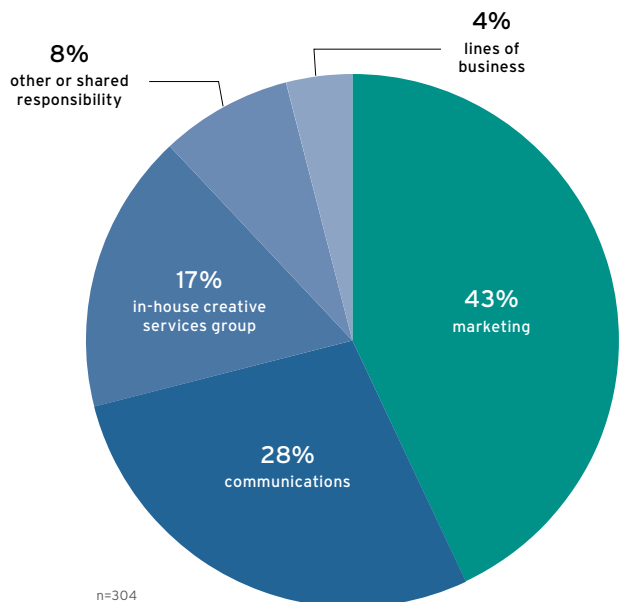
Q: What is your group's **PRIMARY** scope of work?



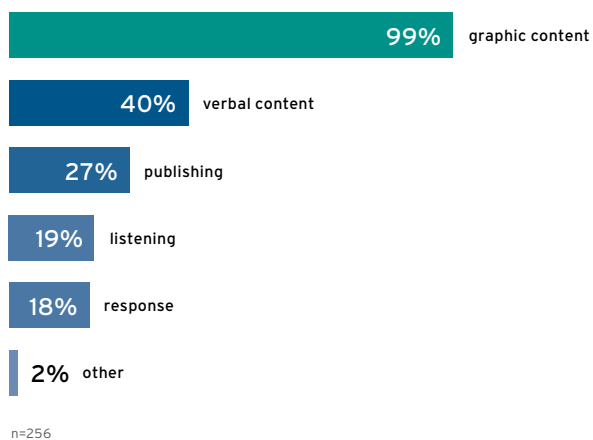
Q: For which audience does your team create the **MAJORITY** of their work?



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



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

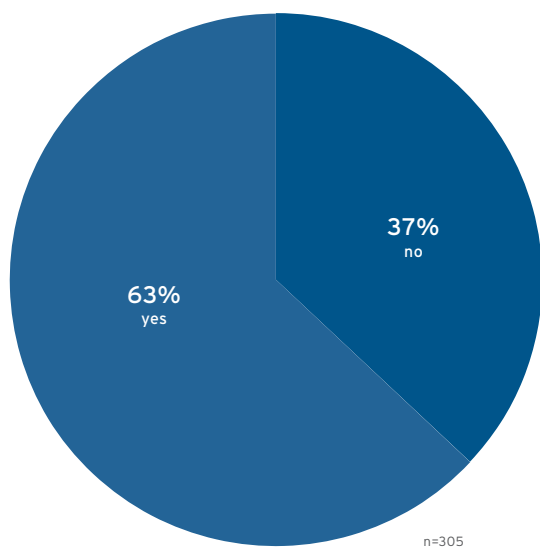


*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

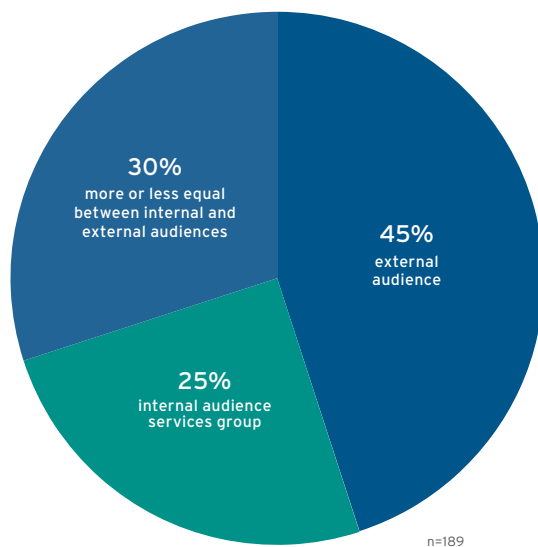
RELATED RESOURCES

What Does Social Media Mean for Marketing Infrastructure?
bit.ly/1mdfWgc

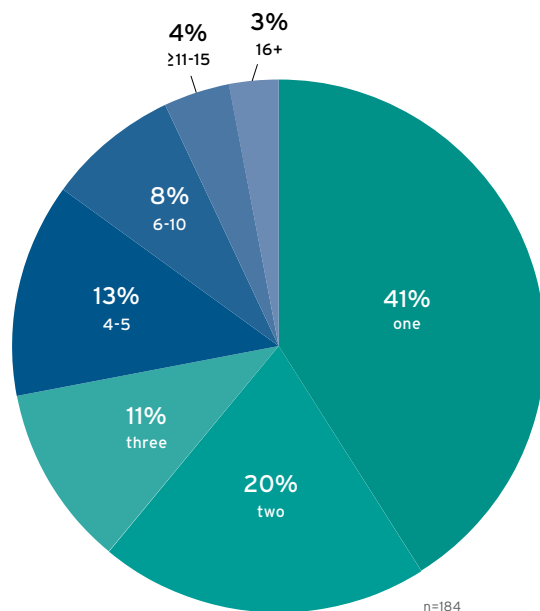
Q: Do you provide video production services?



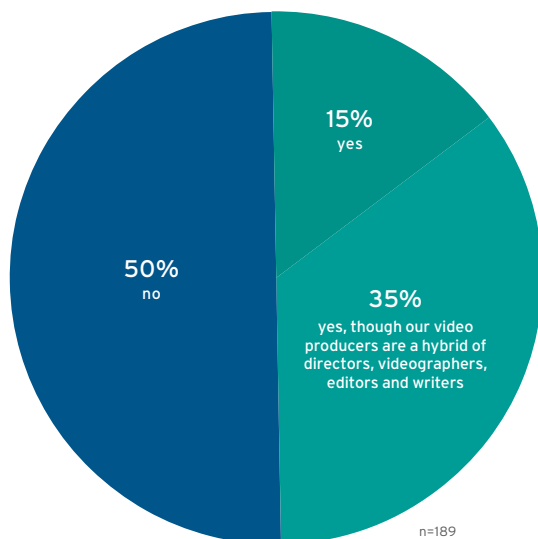
Q: For which audience does your team create the **MAJORITY** of their video work?



Q: How many dedicated team members support video services?



Q: Do you have dedicated video producer roles?



→ 39% of teams are supporting video with 3 or more team members.

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

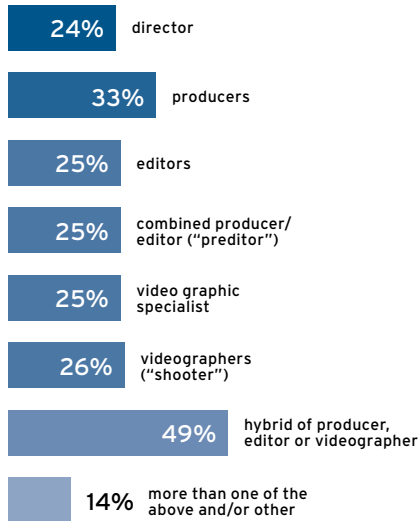
RELATED RESOURCES

Starting a Video Team
bit.ly/1QkJWk9

The Level of AWESOME
bit.ly/1QI9Vw3

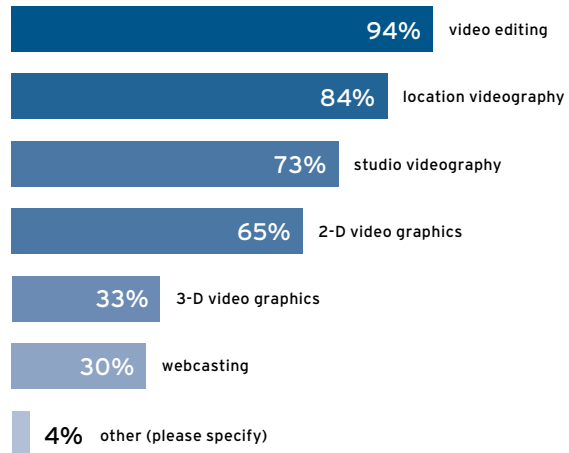
SERVICE OFFERINGS

Q: Which of the following are FTE roles? (select all that apply)



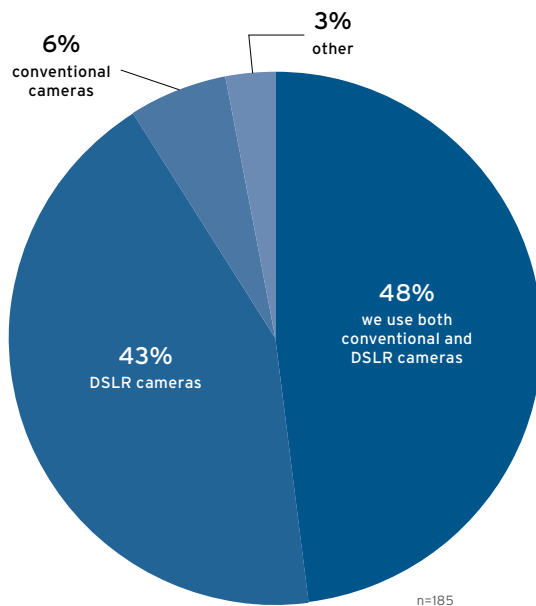
n=174

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



n=189

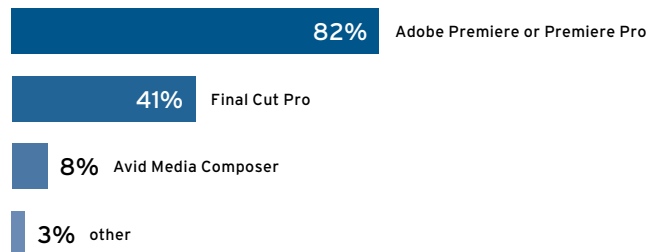
Q: Do you shoot video with conventional or DSLR cameras?



n=185

→ 87% of creative groups primarily use HD resolution to shoot and edit in.

Q: What software solutions do you use to edit video? (select all that apply)

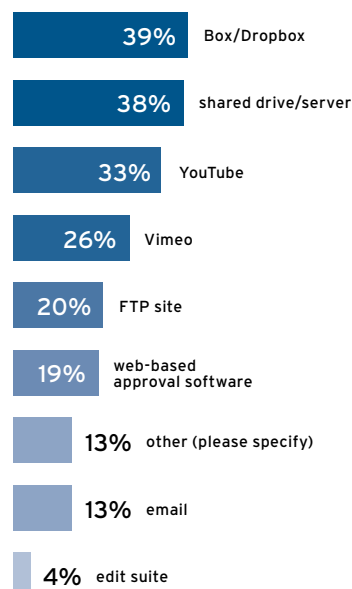


n=185

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

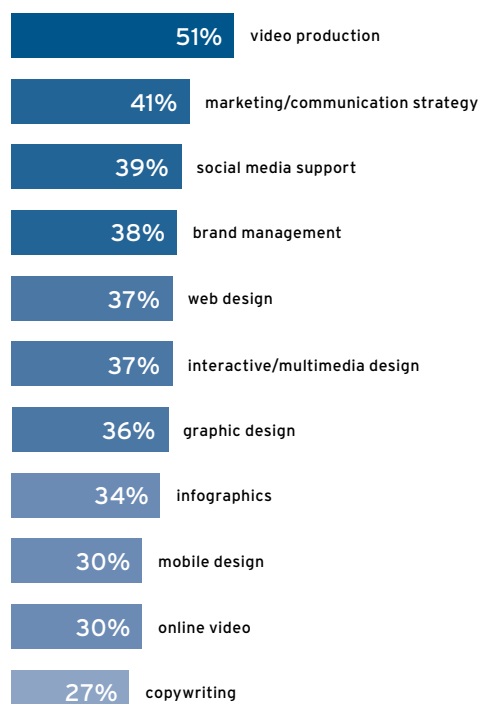
*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

Q: How do you most often distribute video for review? (select all that apply)



n=186

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



n=288

→ 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.

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

RELATED RESOURCES

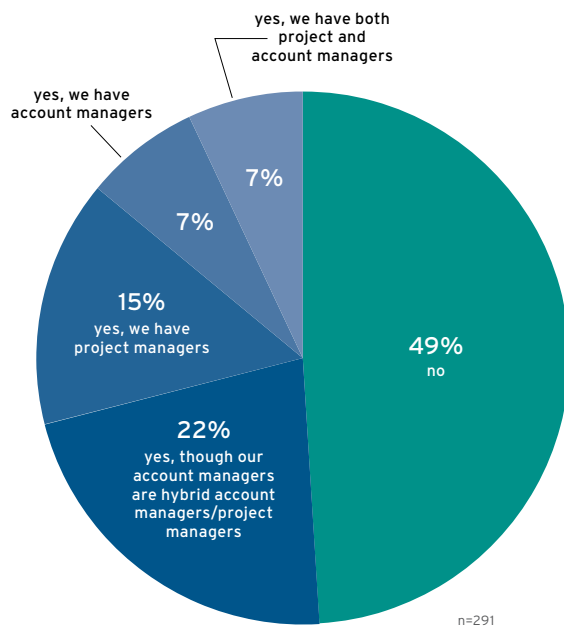
Evolving Your Department's Service Offerings—The Talent Question
bit.ly/11fZgRb

Launch That New Service... Under the Radar
bit.ly/ZnJifO

Content Strategy
bit.ly/CScontentstrategy

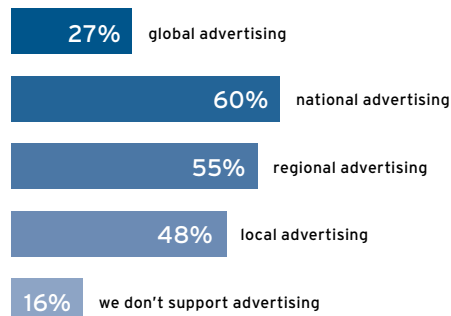
SERVICE OFFERINGS

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



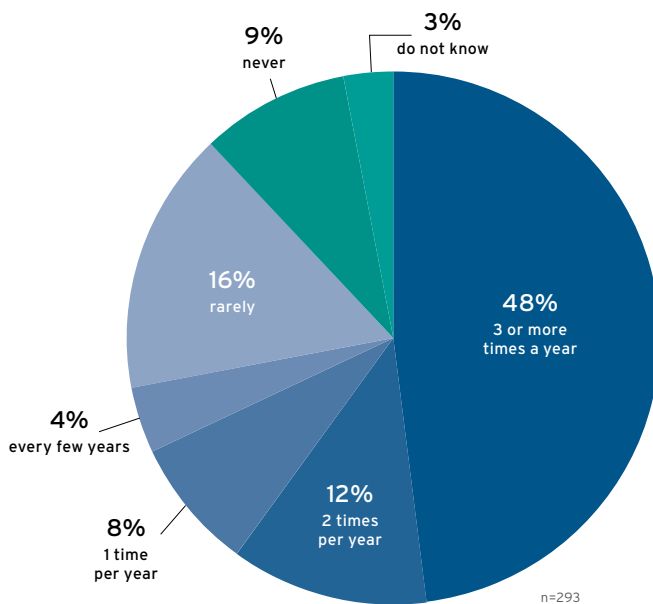
→ Only 14% of creative teams have dedicated digital project manager roles such as web producer.

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



→ 84% 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

Is PMP Certification Beneficial for In-House Creative Project Managers?
bit.ly/2o9RU8N

Benefits of Instituting Project Management
bit.ly/2ornUGk

World-Class Creative Services Teams Include Account Management
bit.ly/2p1sHq

PERSPECTIVE FROM THE FIELD

The Perpetual Evolution of a Digital Design Team

The digital media landscape is evolving at an incredibly rapid pace. It's more complex today than ever before with an endless stream of new platforms, devices and screen sizes, and new ways to consume content are being added every day. To keep up, you and your team need to evolve right along with it or be left in the digital dust.

Evolution Needs to be Part of the Culture

The digital media design team at A+E Networks has been rapidly transforming along with the industry over the past few years. We have changed our process, structure and tools. We are constantly building upon our skill sets and have transitioned to a (rapid and lean) product design mindset with the user at the core of it all.

Why change everything? Because everything around us was changing. To be successful, we needed to be able to respond to changing user behaviors, new consumption patterns (aka binge watching) and be able to iterate and improve upon our products based on new insights and data.

From Waterfall to Agile

In order to keep up with the pace of a rapidly changing landscape, as well as stakeholder and user needs, we changed our process to allow for constant feedback, assessment and iteration. We have introduced the Agile framework and use Scrum to deliver value across our portfolio of digital products to tens of millions of people. We are now launching minimal viable products and iterating on them versus launching two-year-old ideas that may or may not be useful to our users.

From Brand Teams to Product Teams

Gone are the days a designer was assigned to work on one thing (like designing a website) for one brand. We have created multi-disciplinary product teams consisting of a product owner, scrum master, UX/UI designers and developers who work across various brands.

Designers are embedded within the teams and collaborate directly with all team members on a daily basis. This allows them to be a part of every phase of the product lifecycle - from early research and discovery, to product release, to iteration.

From Comps to Prototypes

The days of using Photoshop to create a static comp seem like ancient history. I still love Photoshop, don't get me wrong, but the toolkit we are using has expanded drastically. We have moved to Creative Cloud which gives us access to Adobe's new Experience Design app, but we have also added a bunch of new tools to the mix.

Sketch seems to dominate every designer's monitor - I couldn't tear it away from the team if I tried. We have also incorporated prototyping and collaboration tools like InVision, Zeplin, Proto.io, Marvel, Framer, Atomic and a few others. The tool used depends on the designer's preference or problem they are trying to solve.

The bottom line is that the expanded tool set allows us to get quick versions of ideas or prototypes in front of people to test our assumptions. They also allow us to work seamlessly with our developers every step of the way. And perhaps my favorite...they make the design process highly visible to everyone involved.

From Designers to Product Designers

I am a huge supporter of professional development, and this fast-paced digital world we have chosen to design in requires everyone on the team to continuously evolve their skills. The entire team is becoming more well-rounded, and the lines between disciplines like UX designers and visual designers (or UI designers) are becoming increasingly blurred.

UX and UI designers are coding, UX designers are taking visual design classes, visual designers are taking UX classes, everyone is prototyping, everyone is involved in user testing, everyone is doing research and story mapping; it's totally amazing. The end result is the emergence of the product designer.

Don't Go It Alone

All of this change has been crazy to navigate and difficult to manage at times. In the beginning, we were not good at many of the things mentioned above. Thank God we got some help. We brought in an Agile coach and a Discovery coach to help us apply the practice, adopt the changes and get better at building products.

ABOUT THE AUTHOR

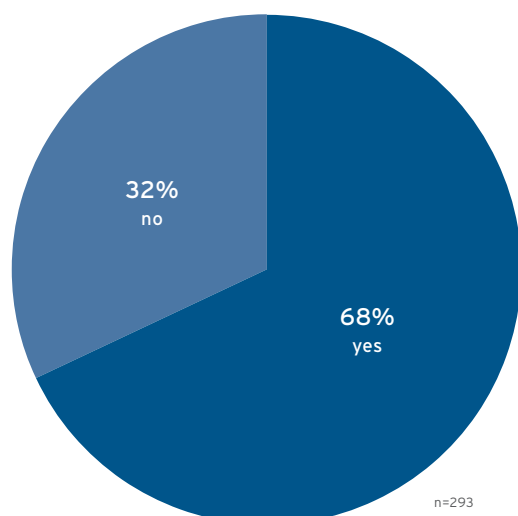
BOB CALVANO

Bob is currently the vice president of design at A+E Networks and oversees product design for A+E's portfolio of properties, including History, A&E, Lifetime, LMN, FYI and more. Bob's focus is on the digital media side of the business, which includes executions on desktop, tablet, smartphone and emerging platforms such as Apple TV, Roku, Amazon Fire TV and whatever comes next.

Partnerships

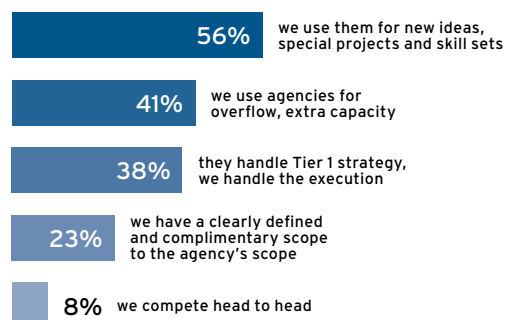
Partnering with agencies is often in the best interest of the business or organization and your internal team. So as a leader you must work to take away the fear of bringing in outside expertise and embrace the possibilities. It is difficult to do everything on your own. Beyond simply sharing the workload,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

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



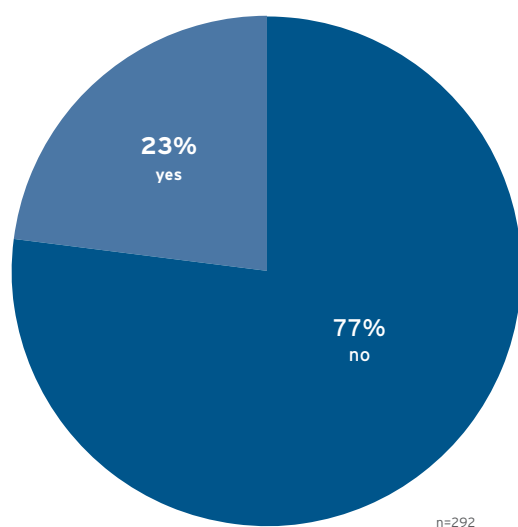
→ The five most common services agencies provide are campaign strategy & design, creative strategy, design execution, video and copywriting.

Q: What is the nature of your in-house team's working relationship with external agencies? (select all that apply)



n=199

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.

→ 61% 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

External Agencies Are Not Your Enemy
bit.ly/2or5qp0

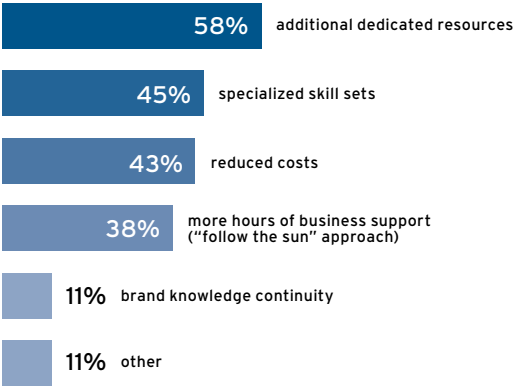
Principal Partnership Agencies ("PPAs")
bit.ly/2ow8Wk5

Cracking the Offshoring Nut
bit.ly/1hGtsjG

Outsourcing Approaches
bit.ly/1n1PKc

PARTNERSHIPS

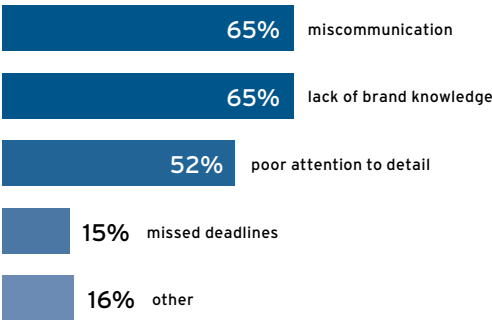
Q: What are the **BENEFITS** of working with your offshore/offsite partner? (select all that apply)



→ Other includes: close to local regional offices, cultural knowledge and language familiarity

n=65

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



n=62

*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.

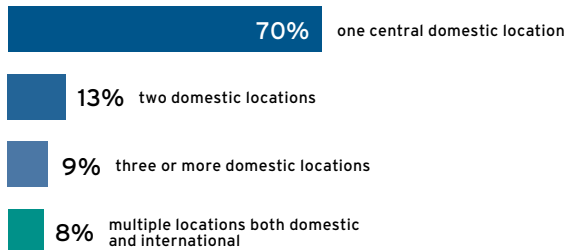
For in-house groups with multiple locations, tactically evaluating the benefits and drawbacks of each location's operations is critical. Most commonly you will find trends demonstrating a need for increased cost savings, which leads to shifting more capabilities and roles to a lower-cost labor market,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

GLOBAL OPERATIONS

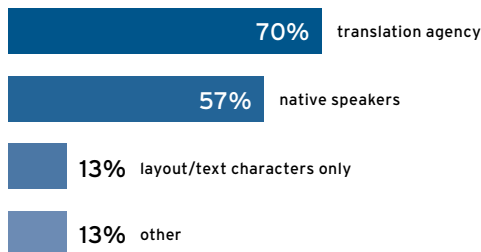
Q: At how many locations do your team members reside?



n=288

→ 86% of respondents indicated their team was primarily based in the U.S. Canada was the next largest creatives services headquarters location for respondents.

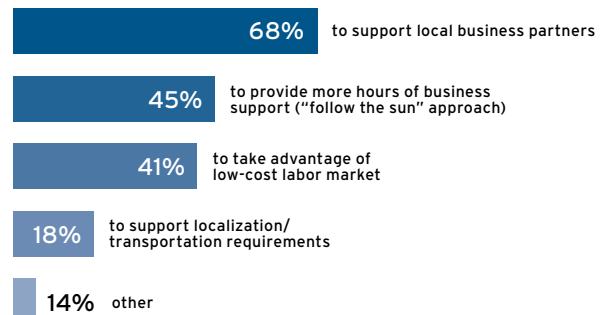
Q: How do you manage language support? (select all that apply)



n=23

→ Outside of English, the most commonly supported languages are Spanish (70%), French (48%) and German (43%).

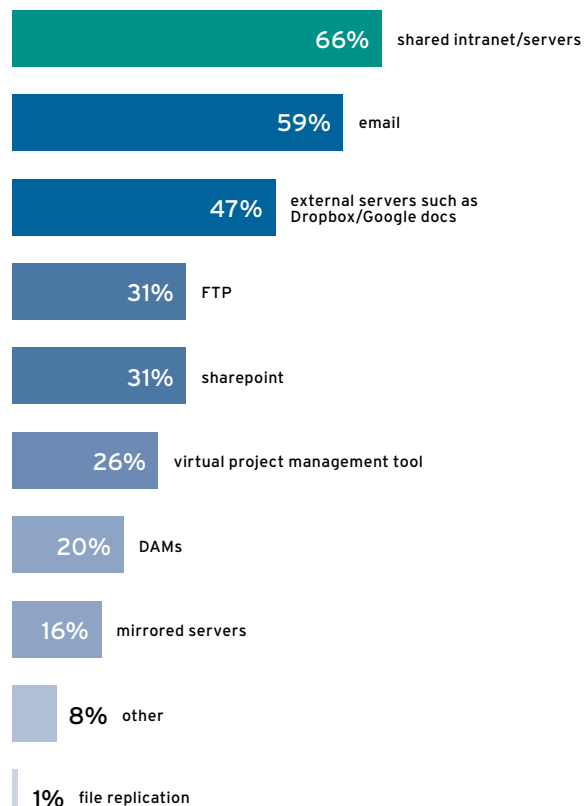
Q: What are the primary reasons for international creative services groups? (select all that apply)



n=22

→ (cont.) England and China are the most common non-U.S. locations when multiple locations of a team exist.

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



n=85

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

PERSPECTIVE FROM THE FIELD

The Impact of Process Improvement

Life is a process, and just like life, our work too is a series of continuous, repeatable and sensible actions. By practicing and improving upon our processes in our daily work, we can become more successful. Over the past few years, as we have progressed and grown to a healthy team of over 150, we have learned that we must continually evolve our processes. With multiple specialized teams comprising our in-house department, working collaboratively has sometimes been quite challenging.

For many years, we never focused on operations. As a creative team, we thought that making things look pretty was good enough, but this in fact wasn't the case. We needed to take a hard look at our systems and processes. After assessing the variety of projects we tackled every day, we realized that one defined process does not suit all. We engaged with Cella's team of in-house agency consulting experts to kick start and solidify our momentum for change. With their help, our one original process became the foundation of many.

We customized our processes according to categories, creative needs, deliverables, timelines, etc. We also assessed the availability of our resources, the needs of our clients, the capability of our people—especially our leadership, and the vision of our company to come up with a few different, fluid processes. By improving our processes not only did our team's morale increase, but we now produce more beautiful and higher quality end products.

Where did we see the biggest impact?

1. EFFICIENCY - We are no longer wasting time with redundancy. With new technological advancements and ever-changing trends and needs, we need not be stuck in the 1980s.

2. ACCOUNTABILITY - We are now more aware of expectations on every level. This limits frustrations and surprises on all sides and helps us know the quantity and capability of staff required to get the job done.

3. MORALE - We now take the time to stop and listen to what's circulating on the floor. By listening, working towards efficiency and holding everyone accountable, we are challenging people, and they are rising to the challenge.

4. BETTER RESULTS - We are a creative department, which means beautiful visuals are our bread and butter. A good team with a good process in place works better together and creates a higher quality product.

5. BETTER CLIENT RELATIONS - We eliminated redundancies and improved communication, which led to faster turnaround times. Making our designers happier has also led to better quality products for our clients.

Process improvement does need to have limits. We cannot make hasty changes whenever something goes wrong. Instead, we must assess and patiently work out the kinks. Listen to your team; they are the cogs in the machine and live in the process every day. Process can become a double-edged sword, and we should be careful not to become its slave. Especially in the creative world, processes should be workable and continuously reevaluated, not rigidly adhered to.

Overall, the greatest impact I have seen is that we have grown tremendously as a department. We are in a much better place today than we have been in years, and our leadership team has gained a better perspective on how we can continue to grow.

Process improvement wasn't an overnight fix. It has been a wonderful challenge for us, and we are so much stronger working as a whole rather than working individually. We continue to build trust and camaraderie each day.

ABOUT THE AUTHOR

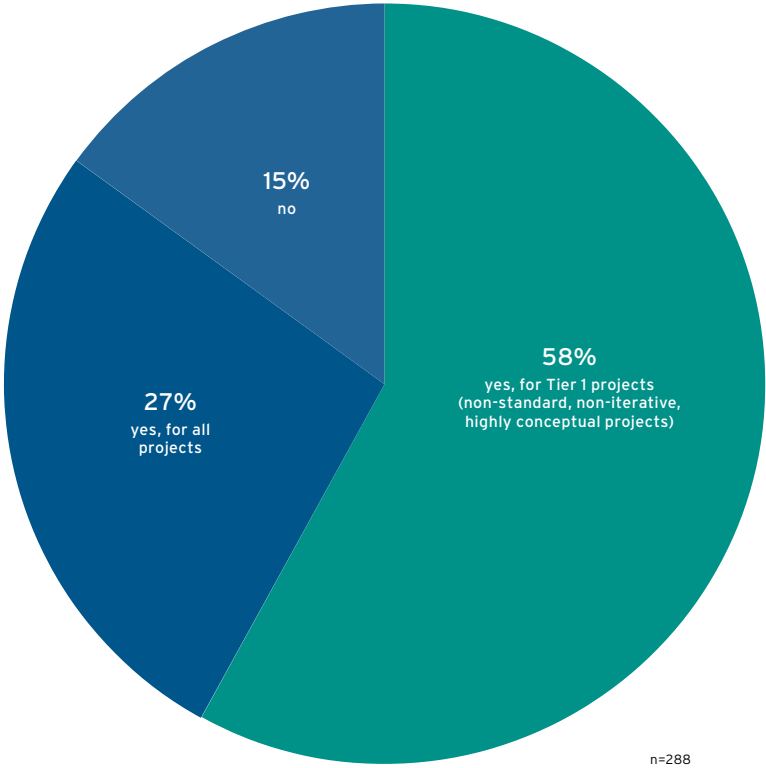
CHEE WEI POTTER

Chee Wei is the executive director of the art/creative department for Hobby Lobby, the arts and crafts retail chain. Her team consists of over 150 talented graphic designers, crafters, photographers, writers and various management and support staff. With over 20 years of experience with Hobby Lobby, Chee Wei mentors and develops the team throughout the process of cultivating an extensive catalogue of exclusive designs for Hobby Lobby products, packaging and branding. She also leads strategic design teams conceptualizing and producing customer inspiration across project sheets, video tutorials and inspirational photos for the web.

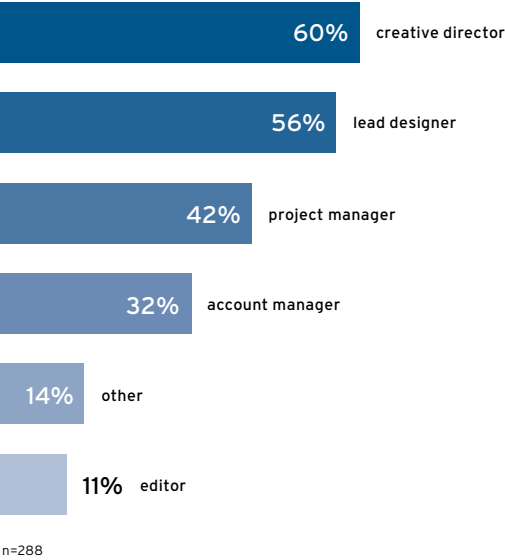
Processes

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.

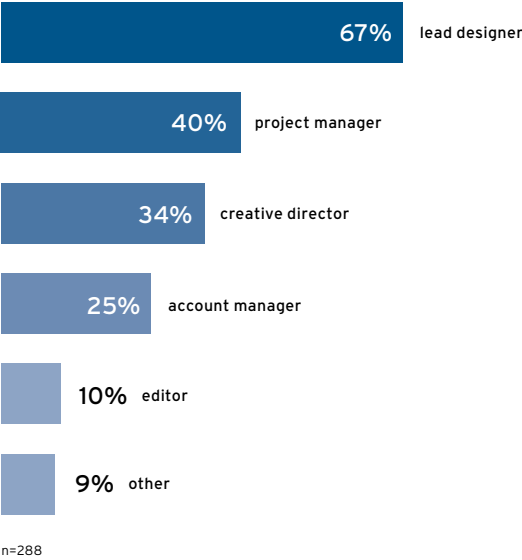
Q: Does your team use creative briefs?



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

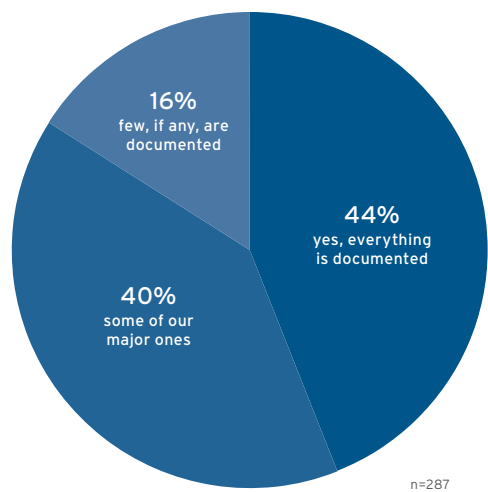
Use a Creative Brief or Risk Creative Grief
bit.ly/2oDnMpu

What's the Big Deal About Tiering?
bit.ly/1kQDJNO

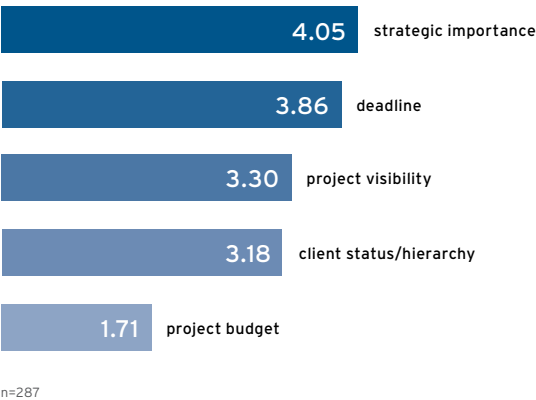
Getting From Process Definition to Efficient Process Execution
bit.ly/1R7oPBx

PROCESSES

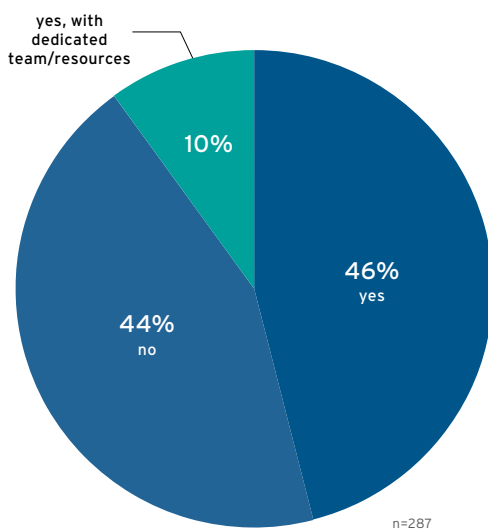
Q: Are your workflow processes documented?



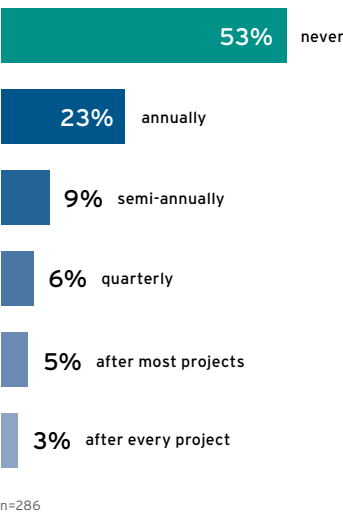
Q: What are the most important criteria considered to prioritize your group’s assignments?
(average score on a 0-5 scale, in which 0 is not important and 5 is extremely important)



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.

RELATED RESOURCES

Process Documentation—
More Than Just Pretty Pictures
bit.ly/1i8zwpJ

Getting Started With
Process Documentation
bit.ly/1qi2VNA

5 High Impact Hacks to
Immediately Increase
Efficiencies
bit.ly/2pdogjR

How do your clients really view
your in-house creative team?
bit.ly/2nJ9swq

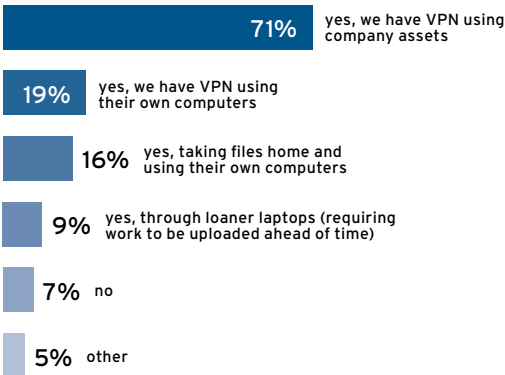
Technology

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

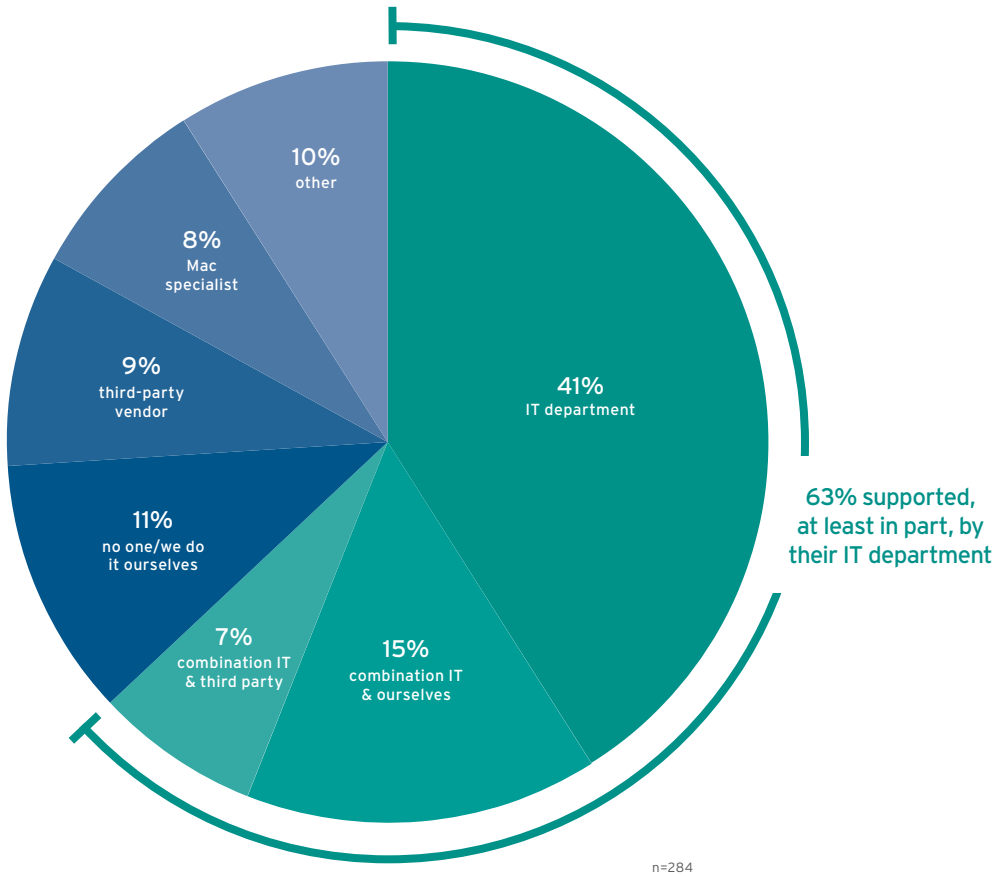
Q: Is technology available for your team to work remotely as needed?



→ 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.

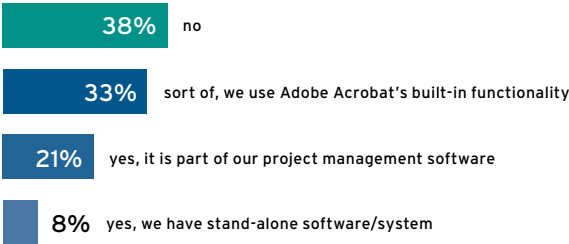
n=287

Q: Who provides technical support for your Macs?



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

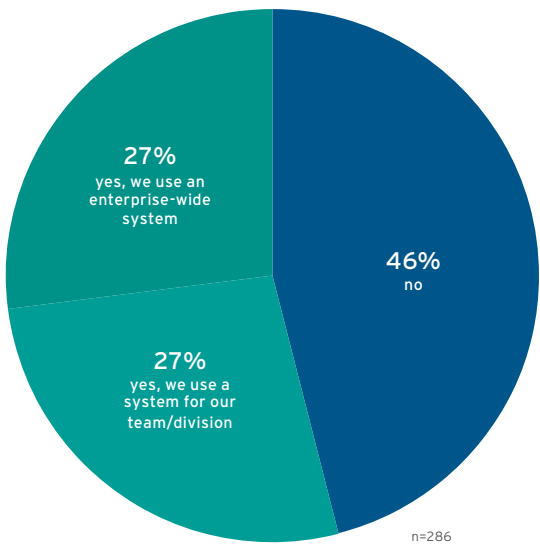
Q: Does your team use soft proofing software to collaborate with clients and collect/track feedback?



n=285

→ ProofHQ is the most commonly used soft proofing software, followed by Workfront (which bundles in ProofHQ) and InMotion.

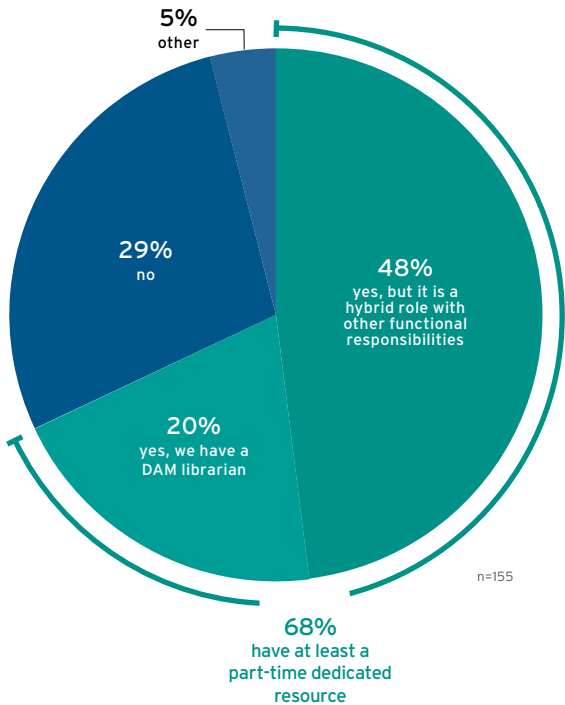
Q: Does your team use a digital asset management system?



n=286

→ The most commonly used DAM systems are Adobe Experience Manager Assets, Canto Cumulus, FileMaker Pro, Extensis Portfolio, SharePoint, Widen Media and Workfront.

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



n=155

68%
have at least a
part-time dedicated
resource

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

RELATED RESOURCES

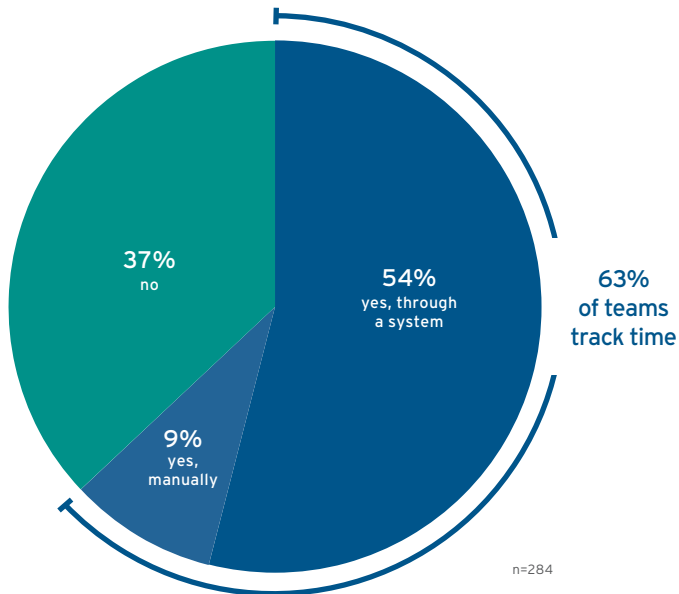
The Changing Landscape of Digital Asset Management
bit.ly/11HNILO

Digital Asset Management Systems: Benefits for In-House Creative Groups
bit.ly/1QTsjH9

DAM Systems: Before You Buy
bit.ly/2orrQHn

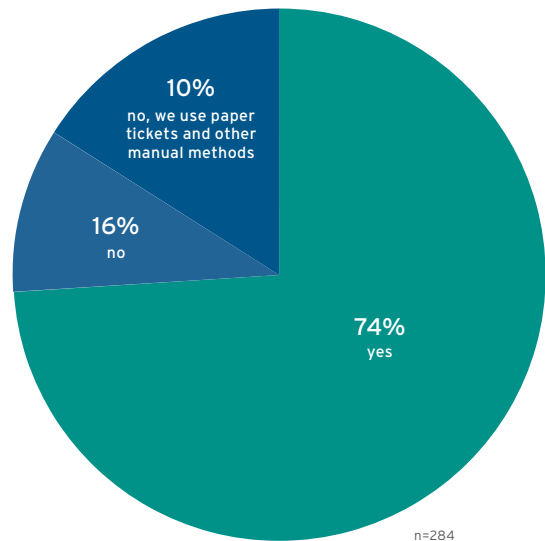
TECHNOLOGY: SOFTWARE & SYSTEMS

Q: Does your team track time?

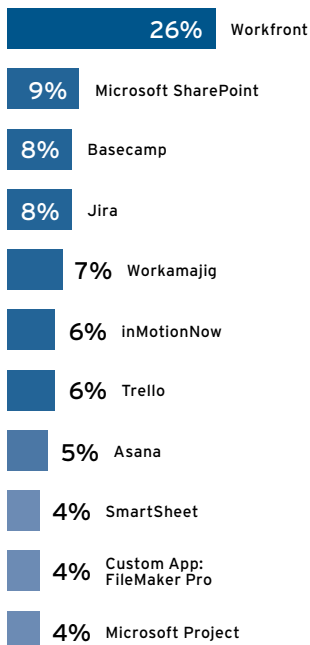


→ Tracking time is an industry best practice and a fundamental necessity to produce your department's KPIs.

Q: Does your team use project management software?



Q: Which, if any, of these systems does your team use? (select all that apply)

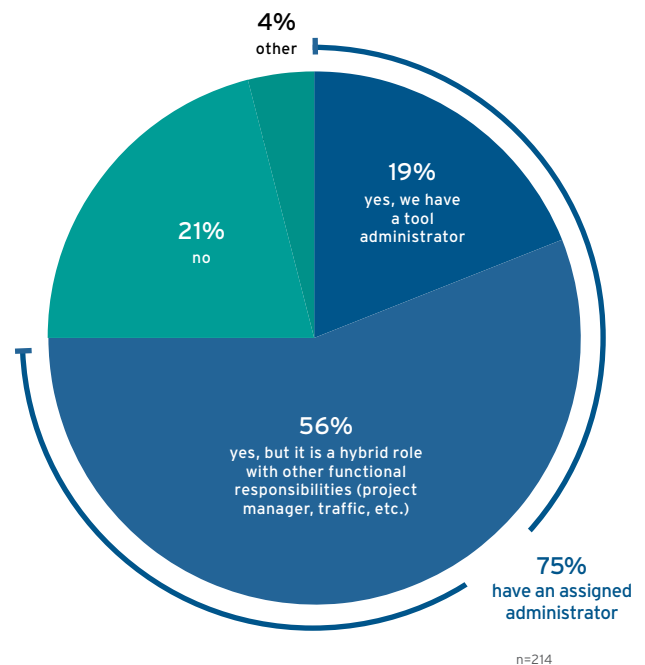


→ Functionfox and Robohead are being used by 3% of the respondents; Adobe/Neolane, Wrike, and Clients and Profits 2%.

n=212

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

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



RELATED RESOURCES

Can Workflow Systems Replace Project Management and Traffic Management?
bit.ly/1Cam3d5

The Technology Eco-System for Creative Teams
bit.ly/1CaIXSX

Project Management Systems: Setting Up For Success
bit.ly/1QBOPEp

Tips for Evaluating Workflow Tools
bit.ly/11ldG7B

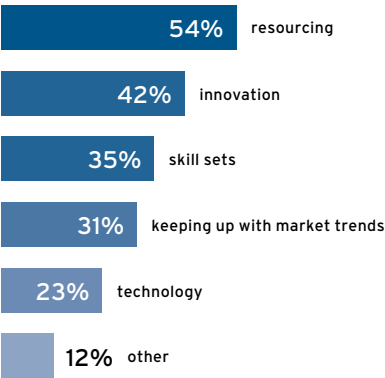
Values & Challenges of In-House Teams

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 skill sets are also top challenges. Ensure your group's value proposition by proactively creating a strategic plan with these challenges in mind.

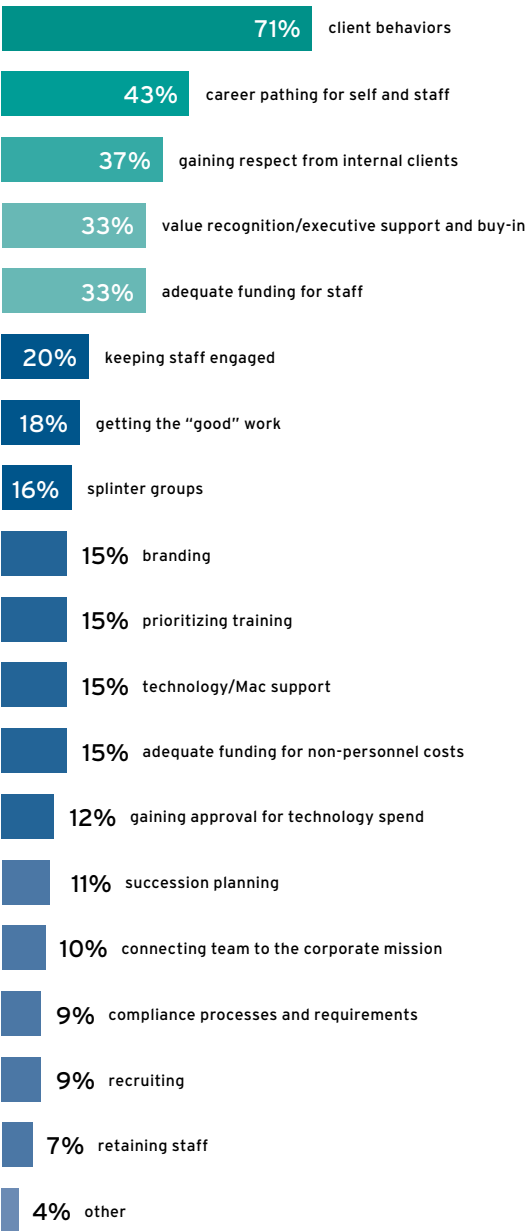
VALUES & CHALLENGES OF IN-HOUSE TEAMS

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



n=285

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



n=287

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

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

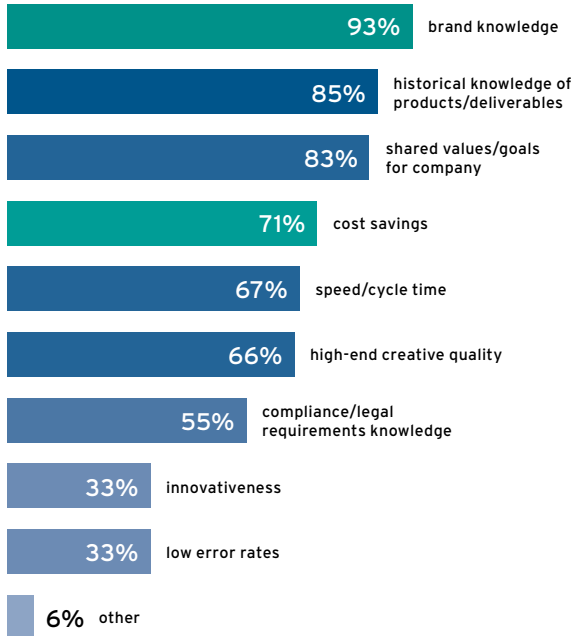
RELATED RESOURCES

Why Does Your In-House Agency Exist?
bit.ly/2o9Xnf0

Building a Successful Full-Service In-House Agency Requires Vision
bit.ly/147dgr8

Yes, We Can Be Great
bit.ly/1erRCnu

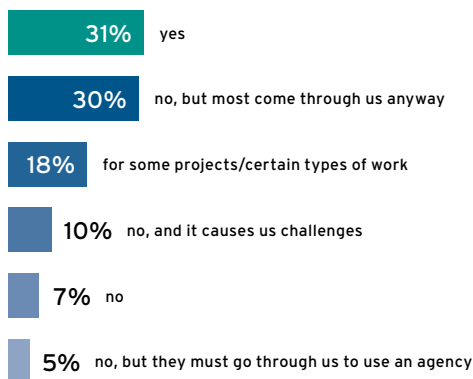
Q: Which of the following do your internal clients recognize as part of your value proposition? (select all that apply)



n=287

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

Q: Are internal clients required to use your group?



n=353

→ 35% 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.

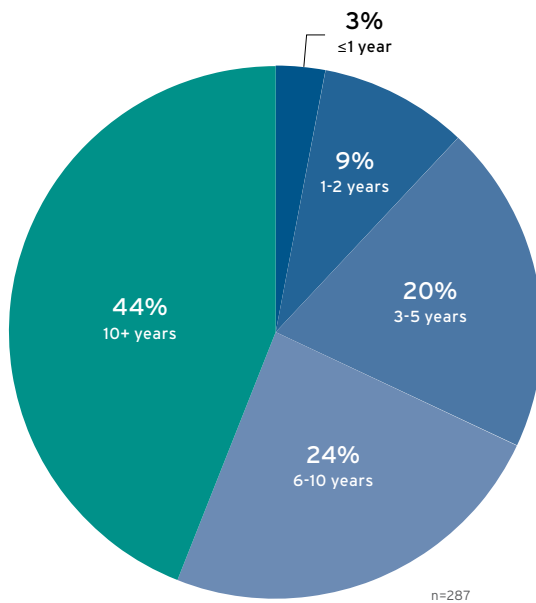
*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

Creative Leader Job Market

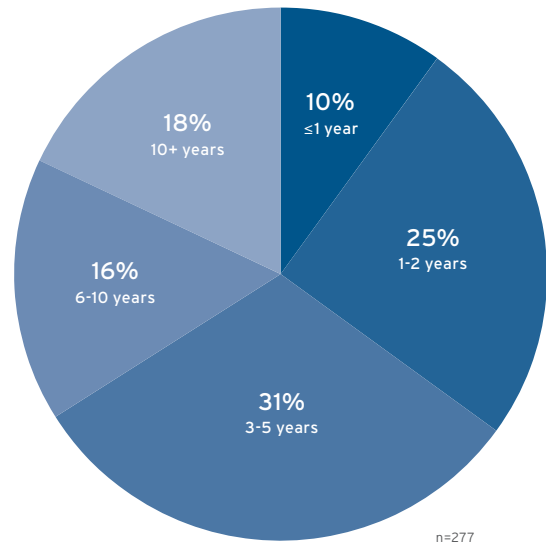
Though 70% of in-house creative leaders are mostly or extremely satisfied in their current roles, almost half responded that career pathing for themselves and their teams is one of their greatest challenges. It's not surprising to learn that almost half of creative leaders aren't confident in the job 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 54% 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.

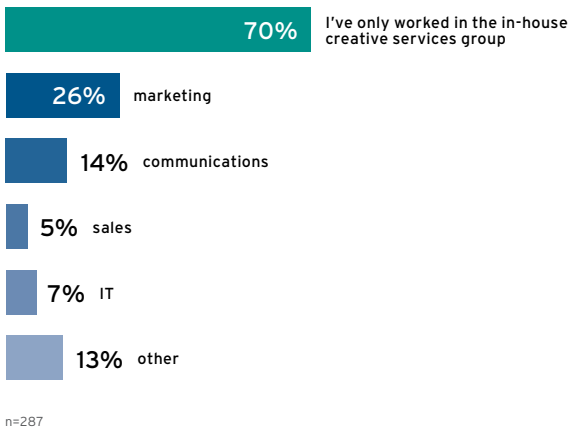
Q: How long have you worked for your current employer?



Q: How much longer do you expect to stay with your current employer?



Q: What departments outside of the creative services/ in-house agency have you worked within at your current company? (select all that apply)



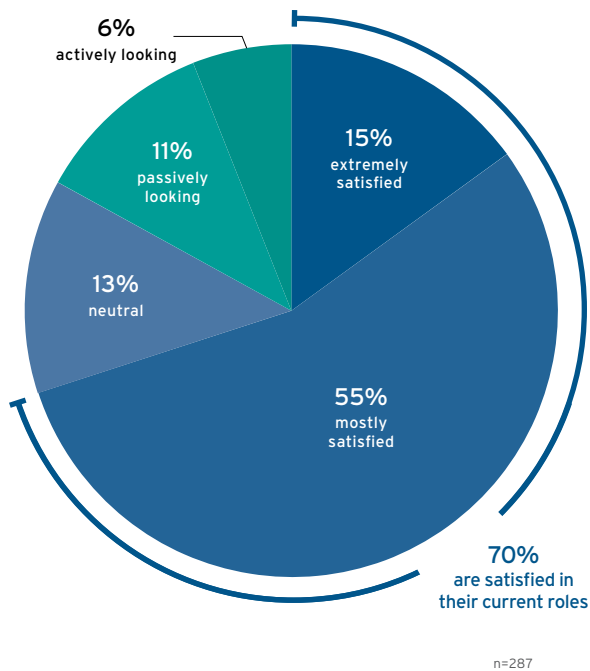
*NOTE: PERCENTAGES MAY NOT EQUAL 100% DUE TO ROUNDING.

RELATED RESOURCES

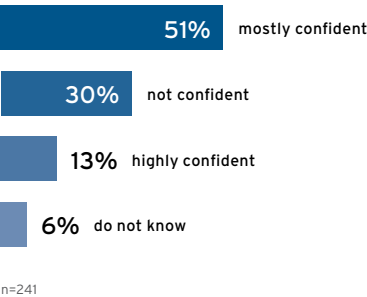
The In-House Employment Advantage
bit.ly/Y7pcqA

CREATIVE LEADER JOB MARKET

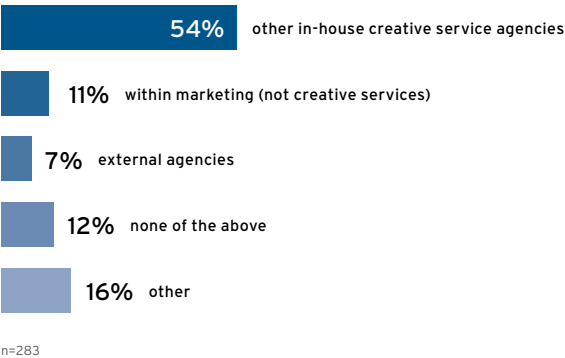
Q: How satisfied are you in your current role?



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)



→ Self-employment and retirement were the most popular “other” responses.

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

RELATED RESOURCES

Career Pathing for Creatives – Is There Life After Corporate Creative?
bit.ly/R9Aad5

Tips for Creative Leaders Looking for New Jobs
bit.ly/1EeV90Y

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. 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	26%
creative director	23%
director/business unit head	14%
art director	9%
design/production manager	9%
operations manager/director	9%
vice president	6%
other management role	5%

n=375

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

→ 19% of respondents are from the Fortune 500.

education, government, not-for-profit	17%
≤ \$250M	14%
\$250M-\$999M	20%
\$1B-\$5B	22%
\$5B-\$10B	8%
\$10B-\$30B	9%
> \$30B	10%

n=375

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

INDUSTRIES REPRESENTED

aerospace/defense	1%
architecture/construction/engineering	2%
automotive/transportation	1%
associations, events & tradeshow	1%
banking/financial services	9%
construction	1%
consulting/professional services	5%
consumer products	6%
education	8%
energy	1%
food/food services	3%
government	2%
health care	10%
insurance	4%
legal	3%
manufacturing	5%
marketing/advertising	2%
media and entertainment	2%
not-for-profit	7%
oil and gas	1%
pharmaceuticals	3%
real estate	1%
retail	4%
retail: fashion apparel	2%
sports and fitness	1%
technology and software	6%
telecommunications	2%
travel, hospitality & leisure	3%
utilities	1%
other	4%

n=375

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



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