Cella™

2020 In-House Creative Industry Report
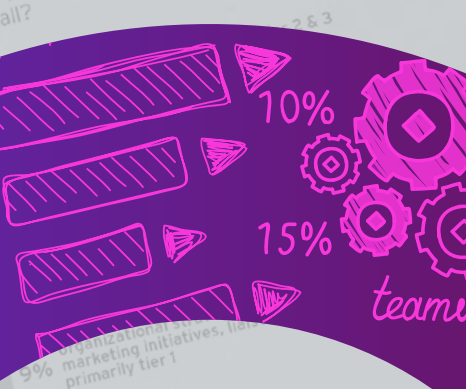
Celebrating the 10th annual edition
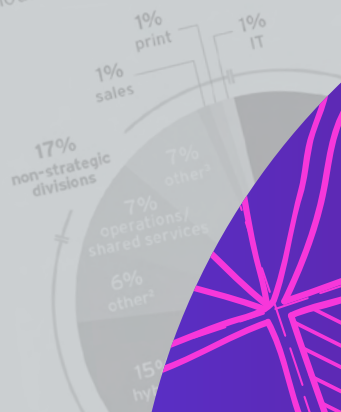
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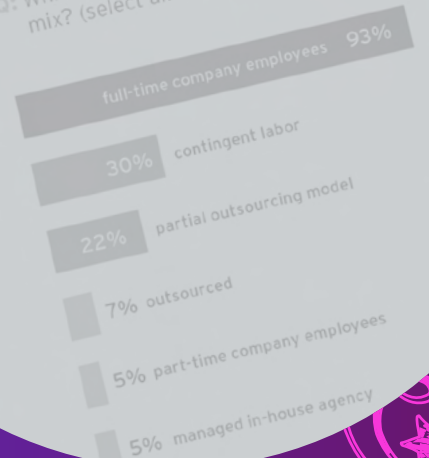
Putting Passion To Work™

Cella is an award-winning leader in staffing, consulting and managed solutions for creative, marketing, digital and proposal development teams. We help people build meaningful careers and partner with companies to help them win. Our secret sauce? The Cella Trifecta: we have the right people, we understand our clients and we deliver results. Success requires a partner who offers all three. **Together, we put passion to work.**

Cella is the only creative staffing firm to win the Best of Staffing® Client and Talent Awards for over 10 years running and is a Certified Women's Business Enterprise.

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Highlights from Cella's 2020 In-House Creative Industry Report.

MAXIMIZING YOUR FULL POTENTIAL

Increasing the power of people, technology and partnership.

Teams are doing **more**... **with less.**

Driving More Value

Higher-value services fuel higher-tiered projects for external audiences.

Video

79% into **motion graphics**

69% are doing **live action**

75% shoot for **social media**

Social Media

95% now support

f ⟶ in

Advertising
10% **more teams** create **local, regional, national** ads on avg.

Custom photography
~50% of teams commission **3 or more times a year**

Cross-disciplinary roles.

24% of teams have **hybrid PM/AM positions** (up 7%)

75% still rely on hybrid **video producer/camera operator/editor** function

>25% have **dedicated** Project Management/DAM systems **support roles**

Define your team's niche and transition from order-taker to strategic partner.

Balancing Resource Constraints

Staffing and resourcing are still big issues.
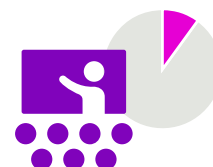
56% of teams name **resourcing top challenge**

87% plan to **maintain or increase freelance contract spend**

50% required to use HR or VMS systems - **adding time/effort**

Keeping talent trained remains a challenge.

10% increase expected in training budget

75% of teams have **less than $1000 per individual** for **training**

This year, every staffing opportunity is a critical one, so make sure you get the best of the best.

Maximize the resources you have.

Expanding Skillsets

Coaching and development are necessities.

NO TIME

70% still **lack enough** (or any) **time** for team **coaching and development**

65% say **client behaviors are #1 creative challenge**, developing soft skills are a priority

38% of in-house groups note that **keeping teams motivated** is a challenge

Focus on doing more with the people you have by broadening their skillsets.

Working More Efficiently

Technology is the bridge to working smarter and articulating greater value...if used correctly.

10% increase in DAM systems, however "DAM light" users may be missing out on the greatest efficiencies

>33% of teams **use key metrics to evaluate resource skills, confirm cost avoidance or provide transparency**

79% of mega-teams provide **competitive estimates**

yet

25% **do not track time** impacting accuracy of estimates

Technology is only as effective as your implementation. Get it right. And use available metrics to demonstrate your team's compelling value.

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Our goal is to benchmark the operations of creative teams and in-house agencies to gain insights into industry standards and best practices that will support you in driving your business decisions and validating 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 this source as:
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About the Report

Cella is excited to bring you the 2020 In-House Creative Industry Report, our 10th year in publication. This widely read report benchmarks the in-house creative community and provides insights that leaders can use to guide the path of their departments/agencies. Benchmarking will help identify gaps in an organization and generate potential solutions, but personal, innovative thinking and institutional knowledge should not be eliminated from the process.

This year, we also celebrate our newly aligned organization that brings our staffing, consulting and managed solutions companies under one brand, Cella. Together, we put passion to work through a combination of the right people, our deep expertise in the industry and our ability to deliver results for your organization.

The In-House Creative Industry Report was first published in 2011 and has evolved each year to stay current with trends in the industry that impact creative teams.

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.

Survey Respondents

Nearly 400 leaders from creative teams and in-house agencies responded to our survey conducted in January 2020. These leaders represent Fortune 500 companies, as well as middle-market and not-for-profit organizations spanning multiple industries including, but not limited to, banking/financial services, consumer products, education, health care, manufacturing, technology and software. More information about the demographics of our survey respondents is available in the Appendix.

Perspectives From The Field

Included in this report are five Perspectives From The Field articles, written by in-house creative leaders, on shared challenges and goals across the industry.* This year our stories cover building an in-house creative team, keeping your team motivated, discovering hidden talent on the team, partnering with external agencies and the importance of developing your team's soft skills.

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

Executive Summary

We're excited to celebrate 10 years of the In-House Creative Industry Report! It's interesting to see what has changed in our industry along with some of the things that remain constant.

Last year we did a five-year look back noting how tactics such as video were redefining creative roles and how creative roles were embracing an agile approach to manage priorities, increase speed to market and improve productivity. Some of last year's trends have leveled off or even shifted direction, while core attributes remain remarkably similar, including the reporting structure and agency value proposition.

Along with all of the trends impacting the type of work we do and the technology we use, this year we're taking a closer look at how the people on these teams are evolving to keep pace. Technology has amplified the need for speed to market. How can businesses continually seek greater efficiency, grow in value to their customers and still allow time for creatives to be, well, creative?

We believe that increased efficiency in the use of technology and systems, along with new ways of managing resources, will ensure that teams continue to provide outstanding creative value for their organizations.

Finding greater efficiency

Efficiency can be gained through smart implementation of creative tools such as project management systems and digital asset management (DAM) systems along with disciplined capture of metrics and reporting.

Technology best practices

80% of teams use project management systems

10% rise in the use of DAM systems

46% of teams are still using email to share files

Metrics help tell the story

Over two-thirds of teams capture and report on metrics—though when you break it down by team size it becomes clear that the larger a team is, the more likely it is that metrics are collected and reported, as 89% of large and mega-sized teams do so.

Increasing your team's value

Teams and individuals are becoming increasingly flexible in their roles, often embracing hybrid roles such as account/project manager or "preditors" on the video teams.

Teams are rising to the video challenge

79% of teams support motion graphics

69% live action

75% social media video

And growing their expertise

On average, over 60% of teams support local, regional and national advertising.

Teams are taking on more external-facing, tier 1 work. Finally, 95% of teams support social media and are growing content creation.
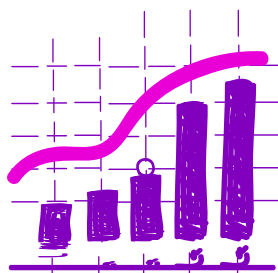
Underlying speed and growth are challenges

- One-third of senior leaders have more than seven direct reports, impacting their ability to develop and coach their teams.
- The number one issue for 56% of teams—staffing/resourcing—is up this year and the ability to find qualified talent becomes more difficult.
- Managing client behaviors continues to be the top creative challenge for 65% of teams, suggesting a need for improving soft skills.

What steps are you taking to keep your team operating as efficiently as possible and increase your creative value to the organization, while managing the challenges?

Now, let's take a closer look at how your peers and colleagues are rising to these challenges and the ever-expanding role of the in-house agency.

Starting Small, Growing Tall at Fresenius Medical Care

Peter Murphy - Senior Director, Marketing Planning & Operations, Fresenius Medical Care

In 2016, our dialysis division at Fresenius Medical Care undertook an extensive effort to strategically rebrand our organization. Our external agency led this exercise which included a significant cultural shift along with a new expression of our visual identity, including a new messaging platform, website and marketing collateral system.

Once our strategic direction had been set and initial deliverables were developed, there was a need to further operationalize the manifestation of the brand across the organization. Building upon the foundation our brand agency developed, the underlying marketing collateral needed to be updated, and adaptations and new templates developed. Further, we needed to establish a new library of materials to draw upon — a challenging proposition for large brand agencies.

We faced the question of how to tackle this effort — one that didn't require full agency support but rather a smaller-scale, nimble approach. Would an in-house agency be feasible? We intended to continue engaging with our agency while we simply began transitioning tier 2 and 3 work to an in-house team. There was, and typically exists, a need for both — the strategic brand vision and the day-to-day executions.

Through a series of discovery exercises with Cella, we decided the best approach was to start small — with a studio manager, designer, production artist, part-time copywriter and editor/proofreader.

Getting Started

Establishing our in-house agency didn't require the big boom of a corporate directive, parting ways with our external agency or a significant recruitment initiative. It did, however, require a more flexible approach than a larger agency-style organization provides. We recruited team members who are self-starters and comfortable wearing multiple hats — for example: a studio manager who could jump in and help with production; designers that didn't mind trafficking their work to clients; hybrid account/project managers who could provide stellar customer service and navigate our online project management system. When necessary, we used freelance help to supplement skills that were needed only on an occasional basis — presentations, illustration and coding, for example.

Working in our favor, the somewhat siloed structure of our company enabled the in-house team to naturally focus support on our dialysis division, a subset of the overall organization. This helped our team grow in capability, brand familiarity and bandwidth at a comfortable pace — all with a core level of support on retainer. As schedules allowed, we accepted assignments from other divisions. This additional work was charged back, fueling the growth and diversity of our service offering in a way that didn't impact the core budget. The work also helped spread awareness and appreciation of the value coming from our in-house team organically and at a measured pace.

As awareness grew, so did the volume of incoming work. By incrementally taking on work with new clients and adapting to individual expectations along the way, we built a customized service offering tailored to the needs of the greater company, rather than a one-size-fits-all agency model. Things were tried, tested and adapted quickly. Within a few weeks our first operations playbook was already out of date, and that's a good thing. Within the first two years our team added a new account manager and senior creative roles, adopted Workfront as a project management tool, and began supporting a company-wide brand consolidation.

Challenges as Opportunities

This growth didn't come without challenges, however. As work came in from new clients, prioritization became a greater challenge. Negotiating due dates with one client, relative to their own work, seems reasonable. But managing priorities across business lines required higher-level vision. As a result, we implemented weekly project reviews with our biggest client partners and developed an escalation process for higher-level decision making.

We also saw an increase in the tier of creative work being requested from our team. As a result, project durations increased — a simple consequence of tackling heftier creative projects. For clients accustomed to transacting quickly, it became apparent that we needed to better align expectations and provide guidance on process, tiers and SLAs. We also faced challenges in meeting growing expectations for design aesthetic, accuracy and brand compliance. Our solution was two-fold: instituting weekly project reviews along with quarterly brand reviews for primary clients, and establishing Quality Control reviews for design, accuracy and branding.

Another result of taking on higher-tier work was the need for more specialized talent — especially in the areas of video, digital and presentations. Taking advantage of our flexible staffing model let us bring in ad-hoc support as needed either for specialty or volume requirements. In many cases, one-off projects became regular service offerings from our team. This best practice helped guide future recruiting efforts to support the growing service offering.

Keys to Success

Two elements that have been essential to our success are reporting and metrics, captured in a project management tool, as a way to guide decision making by justifying organizational changes and identifying operational challenges. We started with FunctionFox, an affordable tool that fit our small team. As the needs and complexity of our team expanded and we became more integrated with other marketing channels, we scaled up to Workfront.

Equally essential to our adaptive approach has been a strong account support team — one not only familiar with the process of delivering great creative work but also one with an entrepreneurial mindset that finds new ways to meet expectations. This "can do" approach ensures that our creative team goals are aligned with those of the greater organization. And, as a result, we've enjoyed strong support from leadership who understand the brand, cost and efficiency advantages that come from an in-house team.

Our adaptive approach is fueling our growth to become the internal resource of choice for creative support, branding and consultation, based on the value we bring to clients. With every new client or business line, we proceed with a highly communicative period of adjustment, adapting to new working styles, personalities and expectations. Establishing any in-house agency can start small while still thinking big — identifying the need, creating a vision that delivers value, establishing partnerships and above all else, doing good work.

Now, two and a half years later, we're a team of 17 offering a broad range of creative support for approximately 1,000 projects annually. We find continued success in our hybrid funding model — having grown both the number of retainer accounts and the volume of off-retainer business. Of course, with growth come new challenges and opportunities — most recently the need to support a company-wide reorganization that's bringing new clients (business units) to our in-house team and pushing us to expand service offerings into digital, video and experiential design. But we've built an operational and organizational foundation that will allow us to adapt to this and other new developments as opportunities present themselves.

Peter Murphy is the Senior Director, Marketing Planning & Operations at Fresenius Medical Care. As a collaborative thought leader with over 20 years of industry experience, Pete has been the catalyst for building the in-house creative agency at Fresenius Medical Care, leading to greater brand empowerment and operational efficiencies.

Department Organization

Eighty-seven percent of responding creative leaders indicated their team reports into 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 and reputation 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 their in-house agency.

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

4%
other[3]

2%
IT

1%
HR

13%
Other Groups

6%
operations/
shared services

5%
other[2]

11%
communications

57%
marketing

14%
hybrid[1]

87%
Marketing and Communications Groups

n=330
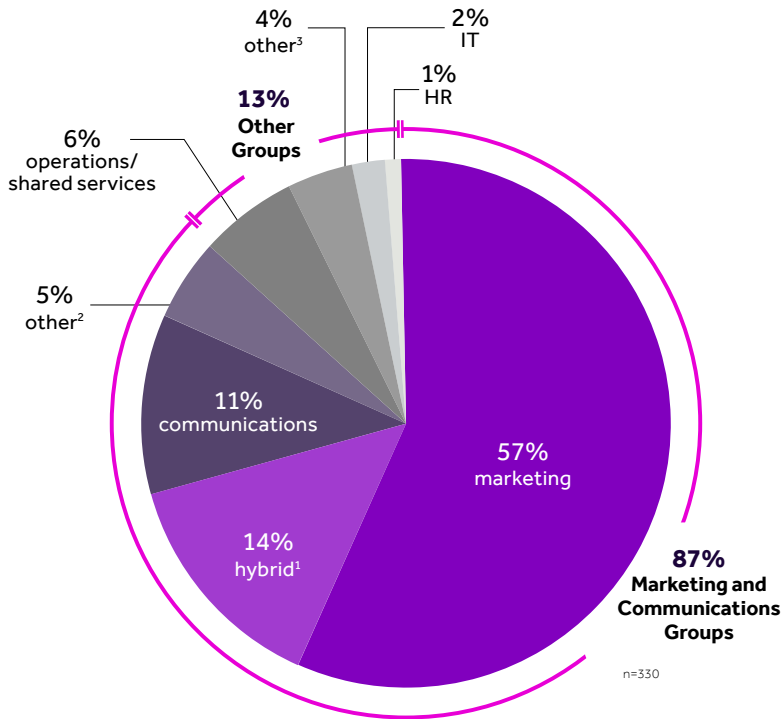
[1] Hybrid of two or more: advertising, brand, marketing, communications and sales
[2] Includes: advertising, brand, public affairs and HR
[3] Includes: product development, R&D and other stand-alone
  departments

Q: Which best describes your creative group's staffing mix? (select all that apply)

full-time company employees	95%
34%	contingent labor
24%	partial outsourced model
9%	part-time company-employed staff
9%	outsourced
6%	managed in-house agency
4%	partial managed services
3%	full-time staff managing outside agencies (no internal creative)

n=328
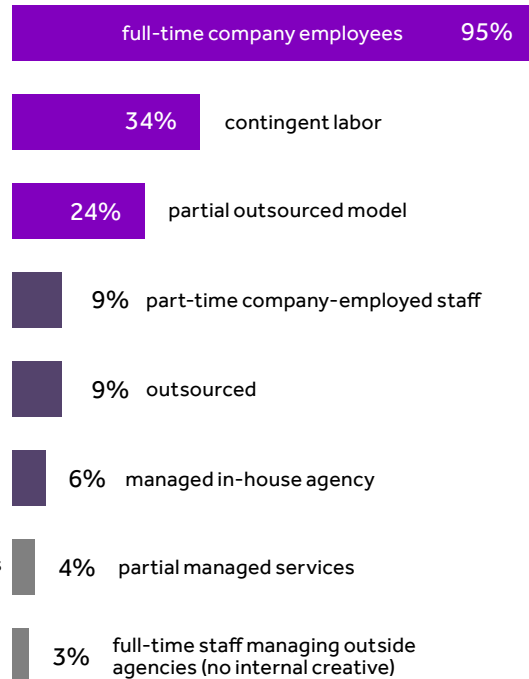
Q: How is your team organized?

12%
by line of business
(dedicated teams)

5%
other

17%
by functional area with
specific resources
aligned by line of
business

66%
by functional area
(account services, design,
copywriting, etc.)

n=327
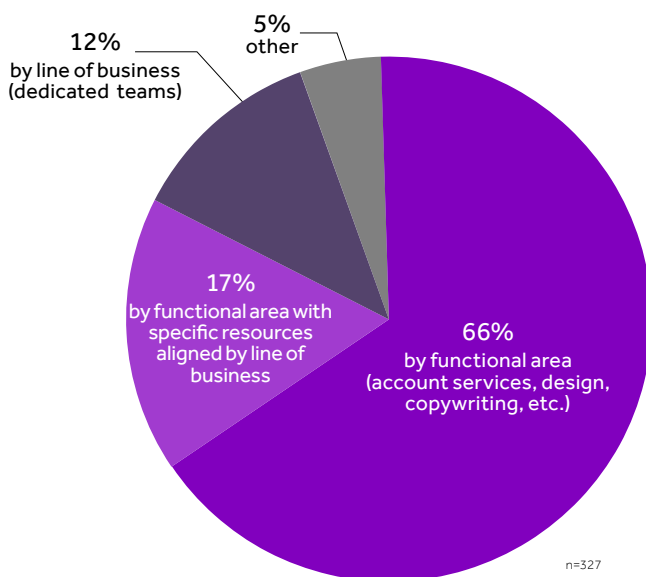
Q: How long has your team been in existence?

3%
I don't know

13%
<3 years

12%
4-5 years

35%
16+ years

20%
6-10 years

17%
11-15 years

n=328
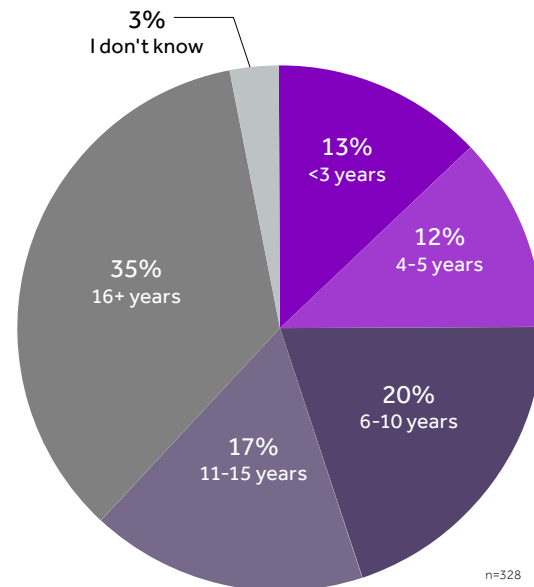
Teams showing the greatest diversity of offerings have generally been in existence for more than 15 years.

DEPARTMENT ORGANIZATION

Q: Are internal clients required to use your group?

3%
No, but they must go through us to use an agency

9%
No, and it causes us challenges

30%
yes

36%
no, but most come through us anyway

22%
for some projects/certain types of work

n=327
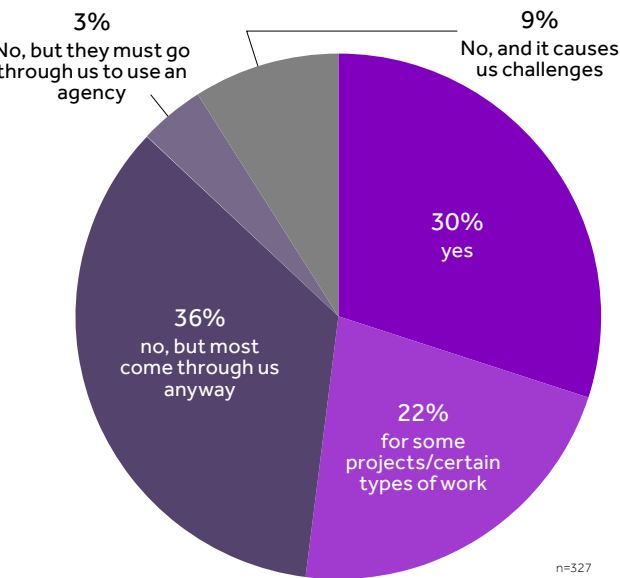
Q: What markets does your team support?
(select all that apply)

45% B2B

34% B2E

34% B2C

19% B2B2C

43% all of the above

n=326
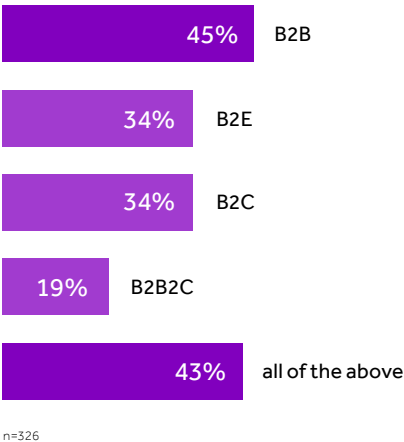
Q: Which of the following best describes your group's ability to work remotely?

5%
designated roles that are fully remote

8%
remote not allowed

57%
ad hoc basis with pre-approval

30%
regularly with predetermined schedule

92% work remotely

n=322
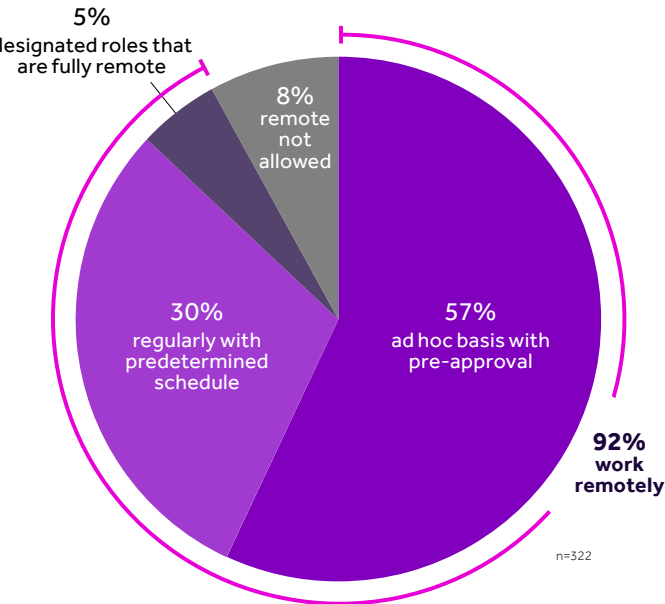
Q: How do you refer to your team?

16%
other[1]

7%
branded name

14%
in-house agency

37%
creative services

26%
creative team/ creative studio

n=345
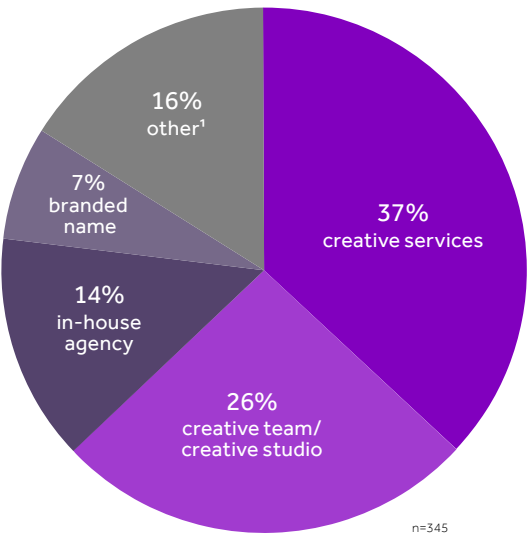
[1] Other: brand and creative, creative marketing, marketing/marcom services and integrated marketing
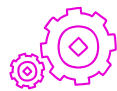
With just over 70% of teams reporting to marketing or hybrid marketing organizations, an opportunity exists for creative teams to take on a more strategic role and align more closely with marketing. And, new technologies like AI are also driving more robust partnerships between creative and marketing teams as in-house agencies get involved further upstream.

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

challenging number of direct reports

7%
1

19%
2-3

17%
> 10

16%
7-9

41%
4-6

n=322
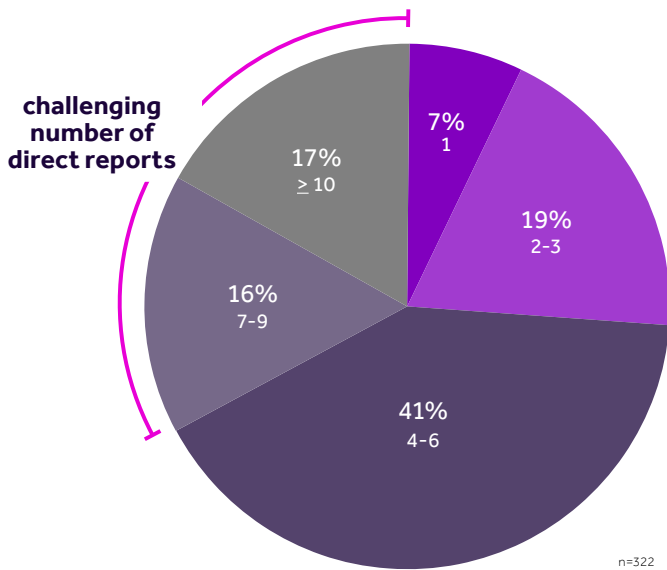
Q: Which one of the following describes how much time you have to provide your team with coaching and development?

5%
no time at all

30%
adequate time

65%
not enough time

n=320
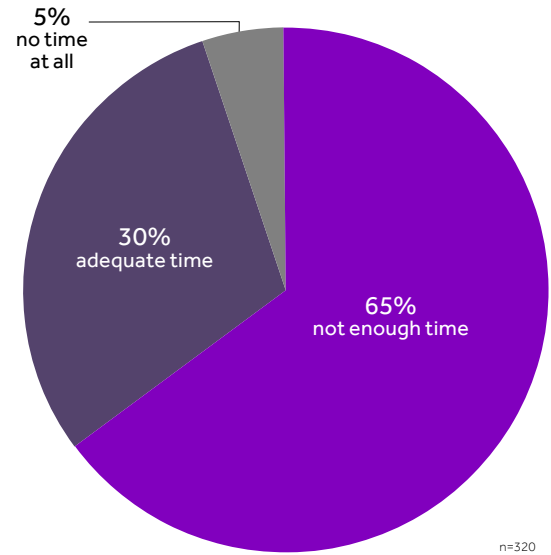
Q: On a scale ranging from order taker to strategic partner, objectively where does your creative services group fall?

5%   production studio – vast majority is tier 2 & 3

24%   evolving production studio —— some tier 1 and high-end tier 2

33%   developing strategic partner —— healthy mix of all three tiers with a growing base of tier 1

25%   strategic partner —— regularly included in planning and tier 1 work, includes some tier 2 & 3

13%   organizational strategic partner —— key stakeholder in marketing initiatives, liaison with external agencies, primarily tier 1

n=327

Q: What are the greatest challenges with remote/ co-located teams? (select top three)

62%   creating a collaborative environment

53%   creating strong team culture

39%   managing productivity

38%   avoiding a siloed approach to business

23%   managing time zone differences

16%   onboarding and training

n=306
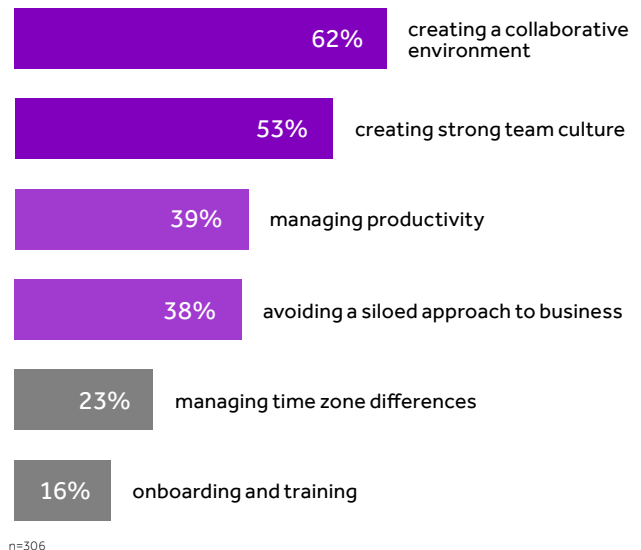
Others included challenges with technology, server access and connectivity

Remote teams are most effectively managed by fostering collaboration through easy-to-use technology, such as video conferencing. To avoid silos and incompatibility, teams should standardize on a singular communication platform such as Slack or instant messaging, rather than allowing individuals to choose their own platform.

Five Ingredients Essential to Serving Up Inspiration

Ed Roberts - Brand and Creative Director, Georgia Power

Being a creative — no, getting paid to be a corporate creative, is incredibly exhilarating and simultaneously draining. You are tasked with generating ideas that can inspire change. A change in perception. A change in behavior. Even a change that impacts your bottom line.

How does an in-house designer, writer, brand strategist, producer, web developer or even a project manager maintain a high level of creative productivity every single day? It can be daunting to stare at a blank page and create something out of nothing. If you're lucky, you have the basic tools and a strategic framework (outlined in a creative brief) to help build your ideas. Then there are those seemingly endless meetings and other distractions that can prevent you from delivering truly breakthrough solutions.

I was curious to learn what inspires my in-house agency team, especially when their creative juices aren't flowing as rapidly as they could be. Where do these professionals find the kind of inspiration that will spark their motivation, rev up ingenuity and push them through roadblocks to new creative heights?

To find out, I invited several of them to lunch and asked, "With all the demands on your time, what inspires you?" Their answers can be categorized into five key areas: problems, people, processes, perspectives and possibilities.

Problems

At lunch someone asked, "Where does the thinking time fit into the producing time?" Constant churn and burn can paralyze in-house creatives' abilities to simply think. At their core, corporate creatives are problem solvers. Presenting them with the resources needed to help them figure out complicated creative or organizational challenges can be a great source of inspiration and collaboration.

Advocate for building more time into your team's schedule for exploration. It will not only garner better results for your client and agency, but also advance the level of each creative's skills.

People

Your teammates are inspired by other creative people. They're intrigued by someone who produced a revolutionary solution by tackling a tough challenge. They admire a person who takes a different, artful approach to things. Expose your team to these highly innovative individuals—artists, designers, community builders, chefs, writers, comedians, baristas, CEOs and musicians, just to name a few.

Send one or more team members to a well-respected conference offering a good mix of inspiring keynote speakers and practical hands-on workshops. When they return, ask them to share their newly acquired insights and skills with others in a series of deep-dive lunch n' learns or 15-minute lightning talks. Above all, make this approach fun and informative.

If you don't have the budget to send staff to a conference, carve out time for them to watch a documentary together, visit a local art museum, attend improvisational theater or take the brainstorming session to a community garden or park. These low-to-no-cost locations are great places to

collaborate on a team-building exercise or toss some concepts around. Invite other leaders from different brands in your community to speak to your team. Ask them to share unique aspects of their professional journey and the key drivers to their success. Don't forget to include time for Q&A. This helps your team expand their network and inspires new and different ways of thinking.

Processes

One of our writers shared this favorite quote from poet Dorothy Parker, who declared, "Writing is the art of applying the ass to the seat." Touché, Dorothy! This kind of brutal honesty reminds us all that at some point we need to buckle down and get the job done. Chances are, one of your teammates can't begin their work until you complete yours.

When you join an in-house creative agency, you enter a culture where art and commerce are merged. There will be rare opportunities to create art for art's sake. When it comes to completing an assignment, the in-house creatives I lunched with unanimously agreed on one point: the creative and concepting process is different for everyone. For this reason, it's vitally important that in-house creative agencies establish a solid and predictable operational process for receiving, delivering and closing client projects.

If you recognize gaps in your processes, create a Process Evaluation Task Force comprised of staff who contribute to every aspect of a project's life cycle. Task them with creating a Project Journey Map and discuss how to fill any gaps they found. Encourage every participant to express themselves freely, while respecting how others receive and process information.

Once the project journey is mapped and potential fixes are identified, invite key clients to review and provide candid input. Suggestions might range from putting another strategy question in the creative brief, to changing the client review process, to asking everyone to be available for collaboration between 10 a.m. and 2 p.m. Whatever the results, the goal is to detect gaps and improve processes.

Perspectives

Research consistently shows that companies who encourage more diverse teams consistently outperform their competition. Diversity, equity and inclusion principles are far reaching and include more than race or gender. Diversity of thought also plays heavily in a company's ability to be more innovative and inspiring, within and outside their industry.

It's important to value the unique perspectives of each member contributing to your team. Get to know their individual idiosyncrasies. For example, one highly competitive member of our team hates staring at a blank page. She says, "I'd rather put something on that page so it's not blank." She then reworks the content until she arrives at a solution that "beats" her original. She essentially engages in a competition with herself and considers her final solution a win.

To inspire your team, embrace their unique perspectives. Encourage rigorous discussions that make people feel safe to express themselves and even disagree with you. The discourse, if respectful, can transform your culture.

Possibilities

As I listened, shared and laughed with the team, I appreciated their candor and collective brilliance. I learned that they need me to create a space large enough for them to explore and challenge themselves to be greater.

The team decided to meet regularly. They're planning an event that will educate clients on all the capabilities offered by our agency and how best to leverage them. I've even noticed a few group emails tossed around suggesting tools for capturing their collective ideas.

This team inspires me, and I will support all the possibilities that they are advancing to make a positive impact on our agency's problems, people, processes and perspectives. And just think, it all came out of a casual lunch and one simple question.

Georgia Power Brand and Creative Director Ed Roberts is a designer, writer, speaker and award-winning brand and creative strategist. He has worked on both the client and agency sides of the marketing and advertising business for more than 25 years. Currently Ed heads a team of 30+ incredibly talented professionals who are collectively responsible for leading Georgia Power's brand strategy, creative executions across multiple channels and sports marketing partnerships that support the company's customer-centric business objectives.

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 — in addition to providing on-time, high-quality creative.

Instituting a chargeback funding model is a natural evolution for larger internal creative organizations and an important step in eliminating a number of challenges common to "free" creative services that lead to unnecessary costs for the company.

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 to support efficient and effective use of the in-house agency.

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

2%
not privy to team's budget outside of headcount/other buckets of spending

1%
other

1%
not privy to budget outside of headcount

4%
manage team's budget but no influence on creation

8%
not privy to any of it

13%
create and manage team's budget

22%
manage team's budget and significant influence on creation

37%
influence but do not manage team's budget

47% have greater control

12%
manage team's budget and limited influence on creation

n=312

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

9%
I'm not sure

29%
yes

62%
no

n=313
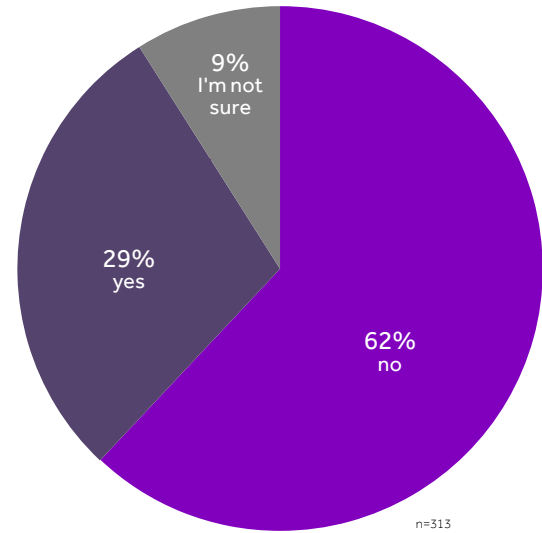
Q: Have you ever been asked to provide a cost comparison between your in-house team and comparable external agencies?

50%
yes

50%
no

n=313
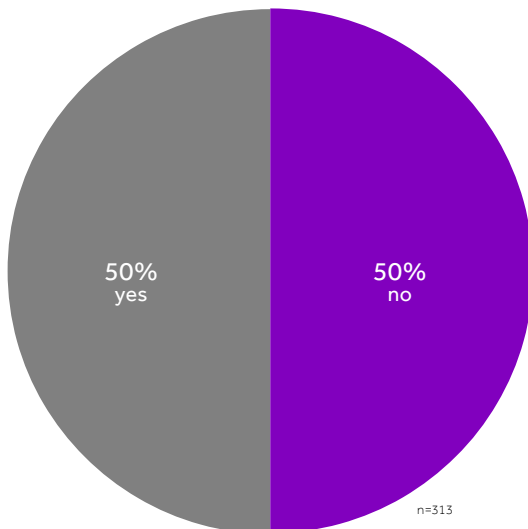
With the exception of small teams, many teams are asked to provide cost estimates to compare with external agencies, amplifying the need to have time tracking and metrics to support those estimates.

Q: What is your funding model for creative services projects (not including any pass-through costs)?

- 42% cost center
- 23% general allocation
- 14% chargeback for specific services/clients
- 10% chargeback
- 9% usage-based allocation
- 2% other

n=314
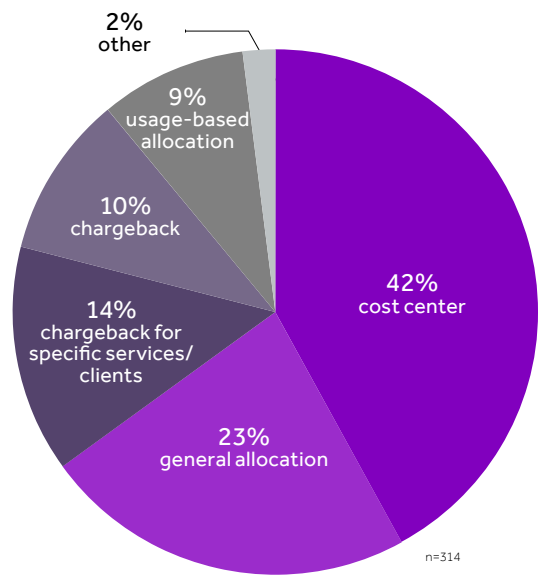
Q: What is your funding model by team size?

ANSWER OPTIONS	Small	Mid-size	Large	Mega-size
Chargeback	9%	5%	8%	16%
Chargeback for specific services/clients	13%	14%	0%	24%
Usage-based allocation	6%	11%	8%	8%
General allocation	20%	28%	16%	29%
Cost center	50%	41%	68%	24%
	n=127	n=97	n=25	n=38

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

- 69% recover through an hourly model
- 35% blended hourly rate
- 34% service-specific hourly rate
- 19% flat project rate
- 12% other

n=67
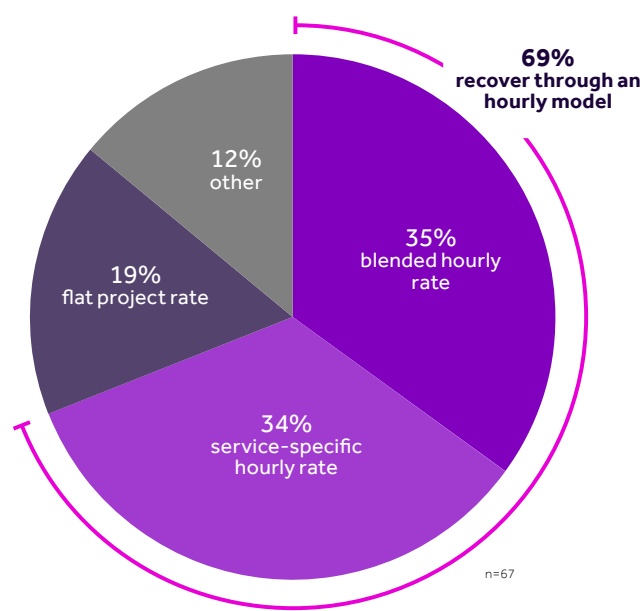
Q: Which most accurately describes your chargeback model?

- 4% profit requirement
- 21% full-cost recovery
- 75% subsidized chargeback

n=67
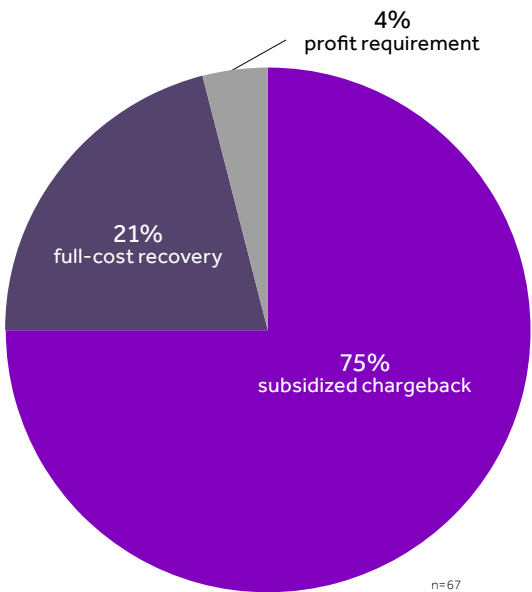
NOTE: the sample size for this specific demographic is small and should be taken into account when evaluating responses by percentages.

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	9%	23%	14%	44%	5%	0%	5%	0%	43

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	47%	6%	11%	11%	15%	6%	2%	2%	0%	53
Project management	39%	7%	9%	11%	23%	5%	4%	2%	0%	56
Production design	18%	10%	27%	17%	22%	5%	2%	0%	0%	60
Graphic design	11%	10%	25%	16%	27%	10%	2%	0%	0%	63
Web/Multimedia design	17%	5%	22%	16%	26%	12%	2%	0%	0%	58
Creative direction	25%	8%	15%	15%	20%	10%	5%	2%	0%	60
Copywriting	27%	6%	17%	13%	21%	12%	4%	0%	0%	52
Copyediting	25%	8%	16%	22%	18%	10%	2%	0%	0%	51
Proofreading	26%	12%	16%	18%	20%	6%	2%	0%	0%	50
Print procurement services	33%	10%	18%	16%	18%	4%	2%	0%	0%	51
Video production	15%	2%	21%	15%	29%	13%	4%	0%	2%	48

NOTE: Additional respondents chose "we do not provide this service;" those responses were eliminated to focus the results on rates.

DEPARTMENT FUNDING: USAGE-BASED ALLOCATION

Q: Which role is responsible for planning and negotiating the client allocation amount?

4%
operations
lead

12%
other

15%
account director
or manager

42%
head of the
in-house agency

27%
marketing director

n=26
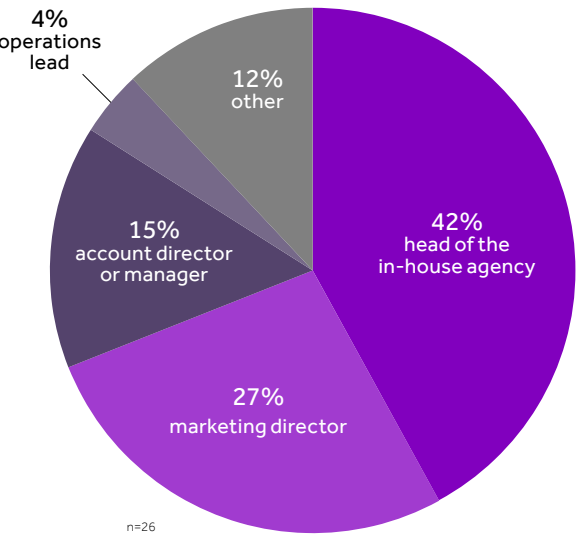
Q: Is your allocation for hours or dollars?

38%
dollars

62%
hours

n=26
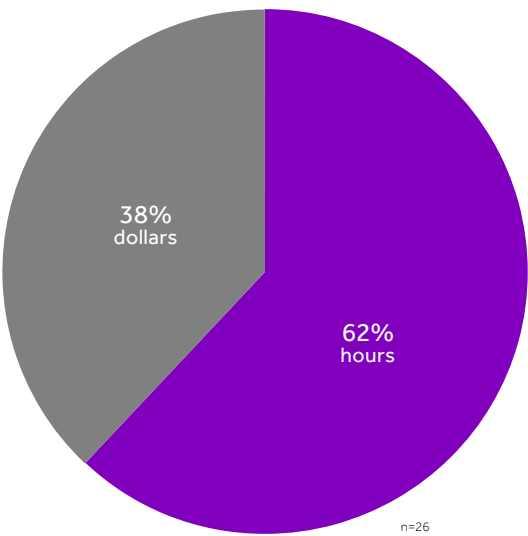
Q: How often do you track and report usage?

17%
annually

31%
monthly

26%
quarterly

26%
weekly

n=23
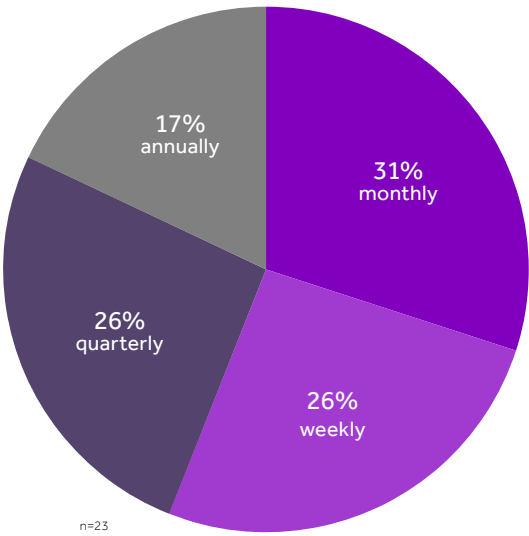
Q: How do you manage clients who want more services than the allocation allows?

4%
bring on contract labor
and charge the in-house
agency blended rate

12%
other

12%
work with an
agency partner
and pass costs
through to
client

32%
renegotiate
usage amongst
clients

16%
bring on contract
labor and pass
costs through
to client

24%
in-house agency
is expected to
absorb the cost

n=25
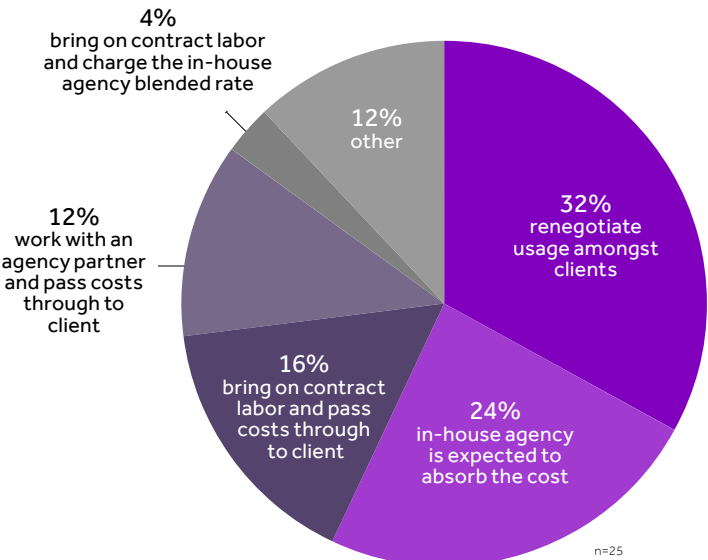
Each of the four charts on this page is specific to usage-based allocation teams. The sample size is small (23–26) and therefore the data should be considered informational, not directional.

Q: What are the BENEFITS of a **usage-based allocation model**? (select top three)

67%	allows for resource flexibility
63%	provides metrics needed to make operations and resource decisions
46%	encourages efficient use of time and resources by department
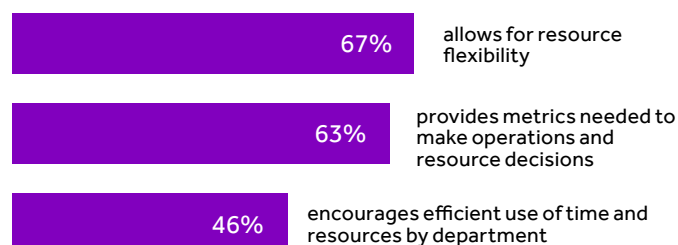
n=24

Q: What are the DRAWBACKS of a **usage-based allocation model?** (select top three)

50%	too much time spent by administration for reporting usage
38%	stifles the quality of creative
33%	too much time spent on planning allocation amounts
33%	positions the team as a vendor instead of colleague

n=24

Q: What are the key BENEFITS your department experiences in a **chargeback model**?

2019

48%	encourages efficient use of time/resources by clients
39%	promotes accountability/transparency of financial management
39%	provides metrics needed to make sound operations/staffing decisions
39%	clear value as compared to external services

n=135

Q: What are the key DRAWBACKS that your department experiences in a **chargeback model**?

2019

44%	too much time/money spent on administration
43%	positions team as a vendor instead of a partner/colleague
37%	clients find cheap/free alternatives to avoid charges

n=132

Q: What are the key BENEFITS your department experiences in a **non-chargeback model**?

2019

63%	minimal reporting requirements
58%	plentiful business due to lack of direct costs
57%	no financial pressures

n=245

Q: What are the key DRAWBACKS that your department experiences in a **non-chargeback model**?

2019

71%	clients behaviors — misuse/abuse "free" service
60%	projects with questionable impact/value
46%	clients believe "free" is inferior/lower perceived value

n=248

Many creative leaders do not have knowledge of, or a point of view on, the funding model of their department. By understanding and perhaps influencing the model, you have the opportunity to affect your team's productivity, impact on the business and resource utilization.

DEPARTMENT FUNDING

Q: If you had more money in your non-personnel/direct operating budget, which three things would you like to prioritize? (select top three)

- **76%** industry events and conferences
- **38%** team outings for creative enrichment purposes (museums, studio tours)
- **35%** soft skills training/coaching (leadership, project management, negotiation)
- **30%** team outings for morale/bonding (lunches, dinners)
- **24%** hardware and related upgrades
- **22%** software training led by live instructor
- **22%** consulting services
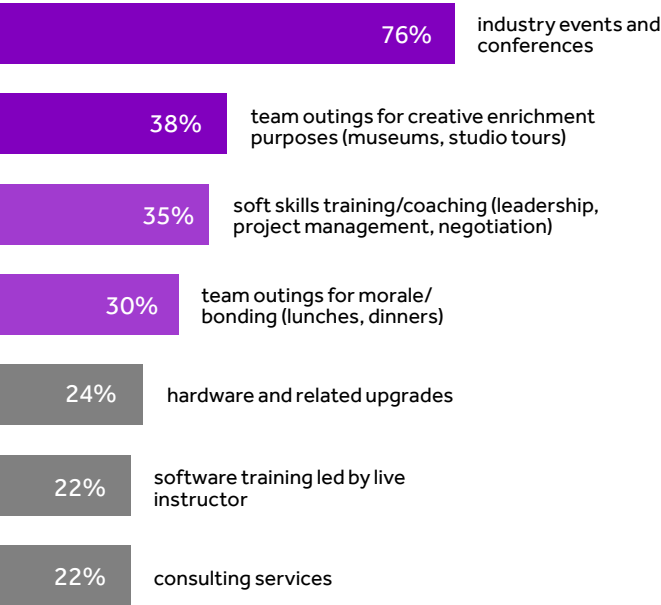
n=297

Q: What is your annual training budget per individual?

- **20%** < $200
- **22%** $201–$500
- **13%** $501-$750
- **20%** $751–$1,000
- **25%** > $1,000

55%
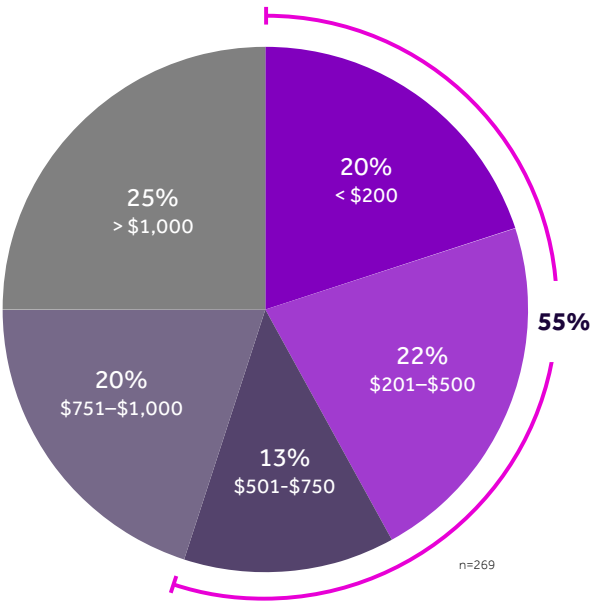
n=269

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

- **43%** yes
- **14%** yes, but I am not privy to the amount
- **16%** no, but most requests are approved
- **25%** no, funding for training is limited and approved individually
- **2%** other
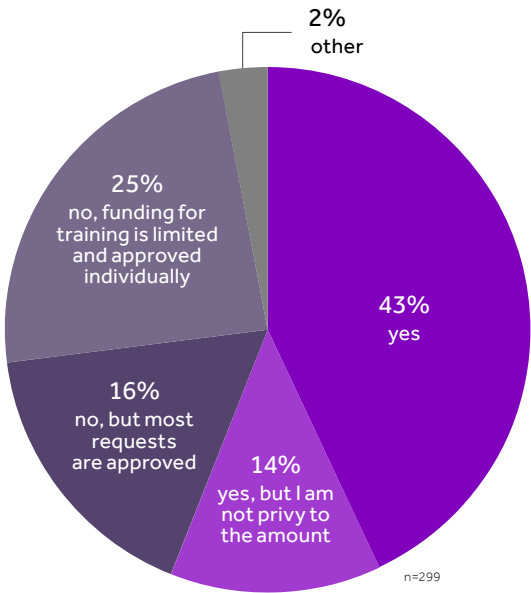
n=299

Q: For 2020, what changes do you expect in your training budget?

- **74%** budget remains flat
- **16%** decreased training budget
- **10%** increased training budget
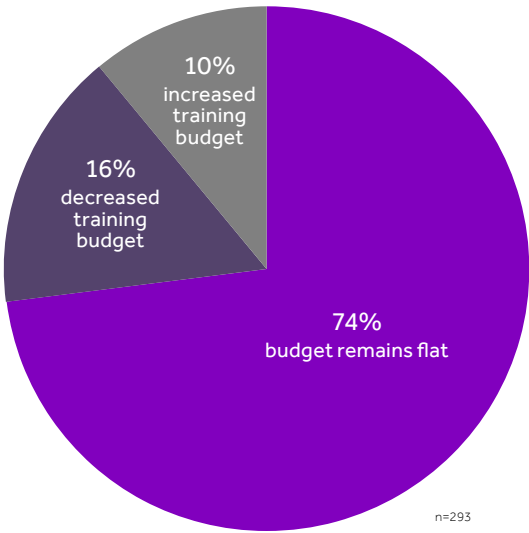
n=293

IHA leaders need to be creative and expand the definition of professional development to include real-time coaching, Lunch and Learns, low/no cost field trips and other resources to keep teams current and motivated.

Department Resourcing

Creative leaders must be careful in demonstrating a desire to grow their team. Too often this can be viewed as "empire building," so 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 teams and in-house agency 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 a full-time employee (FTE) and instead using the same funds to pay several temporary workers during peak periods.

DEPARTMENT RESOURCING

Q: How large is your creative team/in-house agency? (combined FTEs and contingent workers)

2019

SMALL TEAMS
50%

1	1%
2–5	21%
6–10	27%

MID-SIZE TEAMS
29%

11–20	20%
21–30	9%

LARGE TEAMS
8%

31–50	8%

MEGA TEAMS
13%

51–75	4%
76–100	3%
101+	6%

n=371

2020

SMALL TEAMS
44%

1	1%
2–5	18%
6–10	24%

MID-SIZE TEAMS
34%

11–20	24%
21–30	10%

LARGE TEAMS
9%

31–50	9%

MEGA TEAMS
13%

51–75	4%
76–100	3%
101+	6%
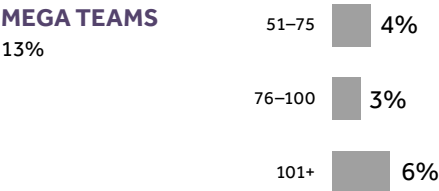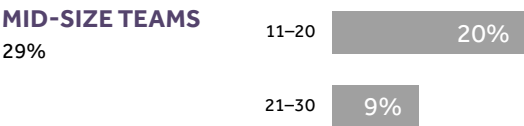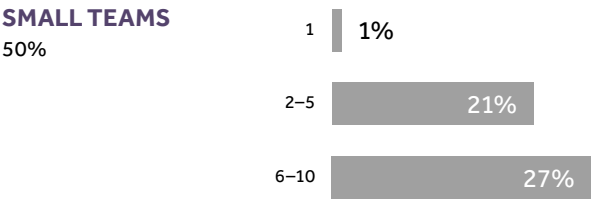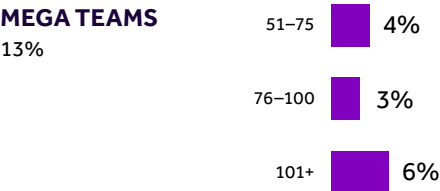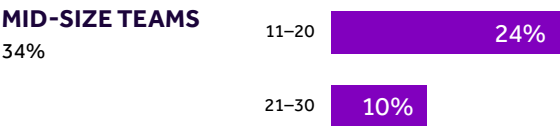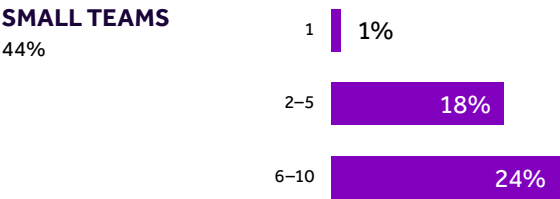
n=287

Q: What percentage of your full-time team members are employees of your company? Do not include freelance/"surge" support.

	0%	1-24%	25–49%	50–74%	75–89%	90–99%	100%
2019	1%	5%	5%	7%	12%	23%	47%
2020	0%	2%	2%	13%	13%	24%	46%

2019   **2020**

n=371   n=285
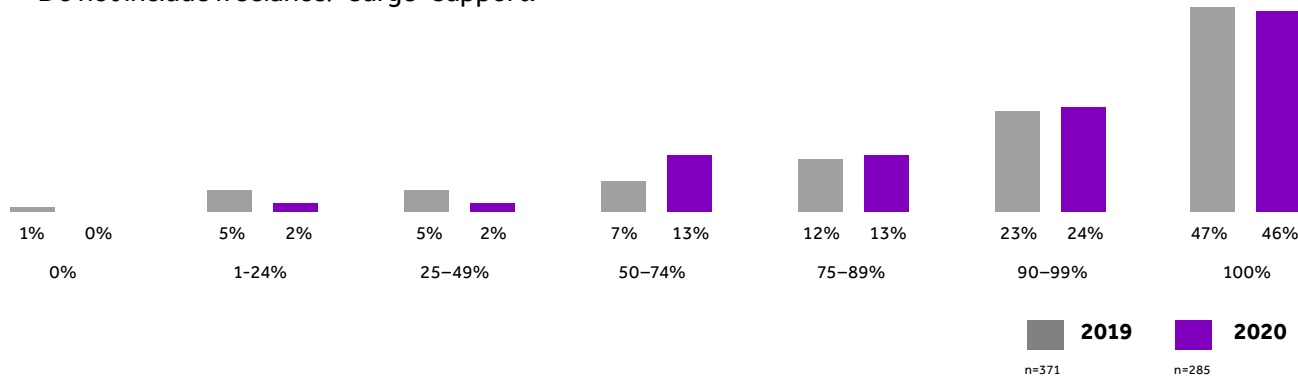
Q: How did your total team size change between 2018 and 2019?

41% increased

38% remained flat

21% decreased

n=286
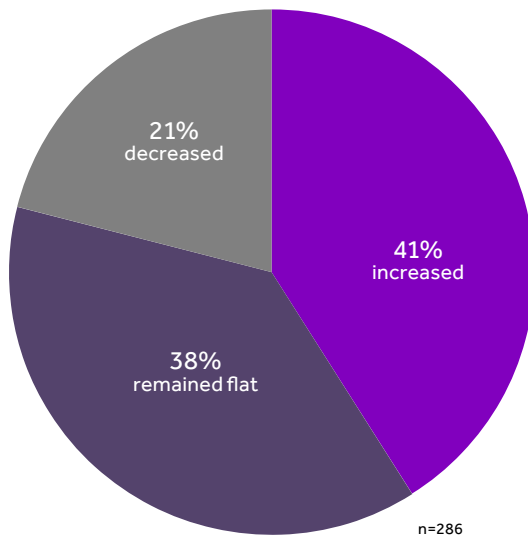
Q: What are your full-time hiring plans for 2020?

5% decrease current FTE headcount

33% increase current FTE headcount

62% maintain current FTE headcount

n=284
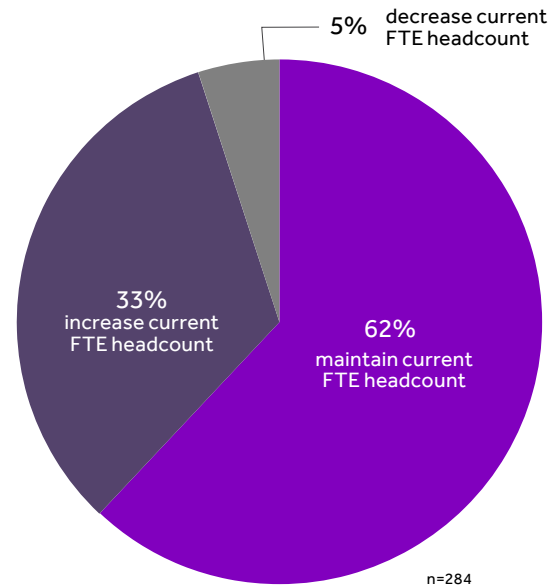
Q: What is your perception of the available talent in the marketplace right now?

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	I have not hired for this role in the past year
Graphic design	11%	44%	24%	7%	14%
Digital design	6%	36%	27%	10%	22%
Mobile design	2%	22%	28%	8%	40%
Technology development	3%	26%	22%	12%	36%
Account management	4%	29%	20%	6%	41%
Copywriting	5%	25%	26%	14%	29%
Editing/proofreading	5%	31%	18%	7%	39%
Project management	4%	33%	19%	8%	37%
Traffic coordination	3%	24%	22%	6%	44%

n=284

Prior to COVID-19, the talent market was very tight with creative leaders recognizing that the amount of qualified talent was fairly limited. That said, we expect many changes in the talent market as the economy recovers.

DEPARTMENT RESOURCING

Q: What was your total 2019 attrition rate?

- 2% 21-25%
- 3% 16-20%
- 6% >25%
- 10% 11-15%
- 16% 6-10%
- 63% ≤5%

n=277
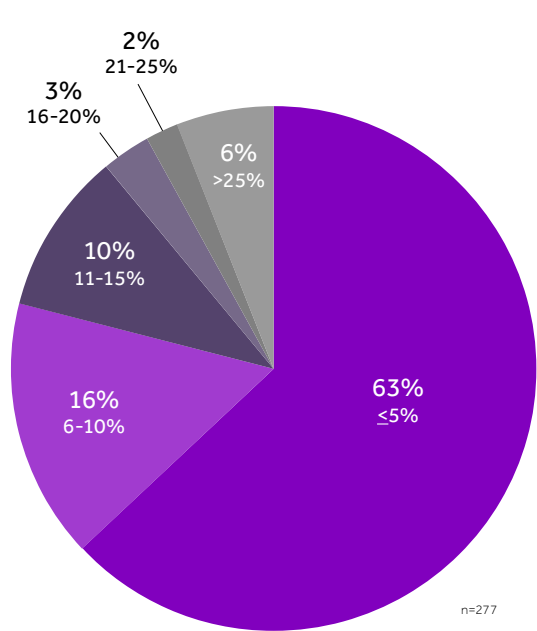
Q: How many hours per week does your staff work on average?

- 2% 51-55 hours
- 2% 56–60 hours
- 18% 46-50 hours
- 28% ≤40 hours
- 50% 41-45 hours

78% have a reasonable work-life balance

n=287
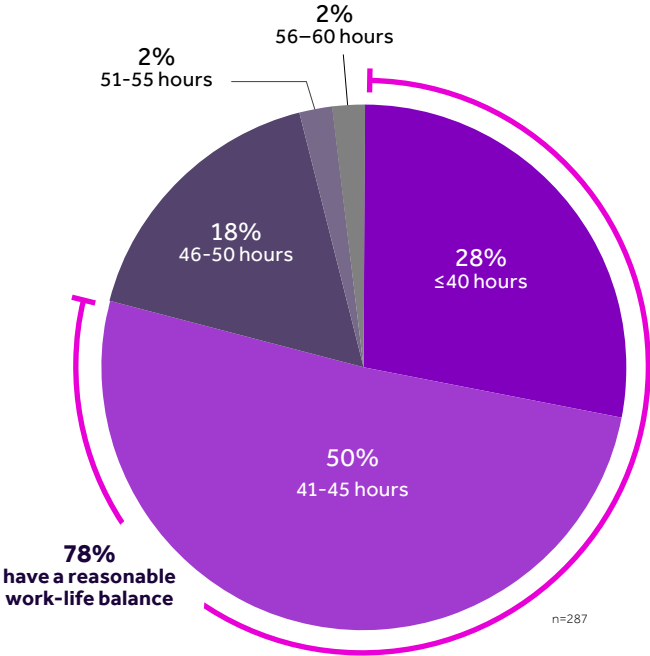
Q: Is there a DEDICATED operational role?

(dedicated to focusing on the department's processes, systems and technology, vendor management, financial management and reporting)

- 46% no
- 54% yes

n=286
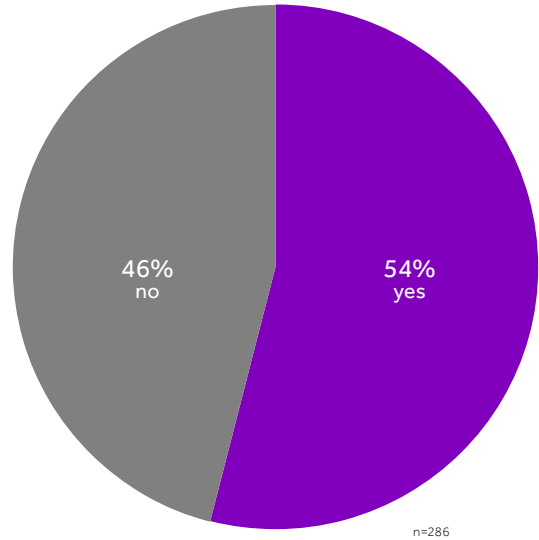
In-house agencies are focusing on getting their operational houses in order. This drives throughput — and even creativity — making a dedicated operations role a necessity, not a luxury.

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

10%
no

35%
sometimes

55%
yes

90%
of creative leaders
are able to use
freelancers

n=287
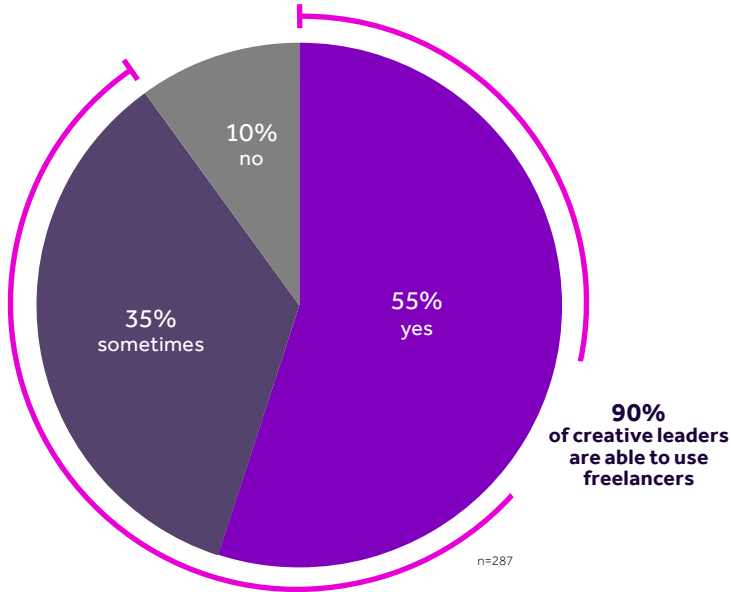
Q: What are your contingent staff, freelancer/temp spending plans for 2020?

13%
decrease
total spend

29%
increase
total spend

58%
maintain
total
spend

n=173
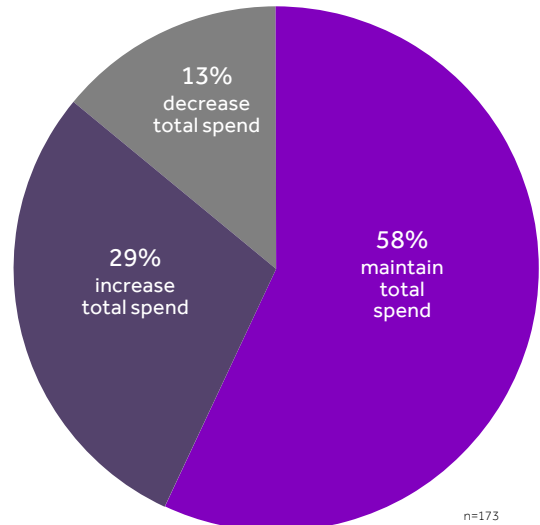
Q: Are you able to directly contact staffing firms for your creative staffing needs?

18%
no, I must use an enterprise technology tool such as a Vendor Management System (VMS)

5%
no

45%
yes

32%
no, I must go through my HR department

n=203
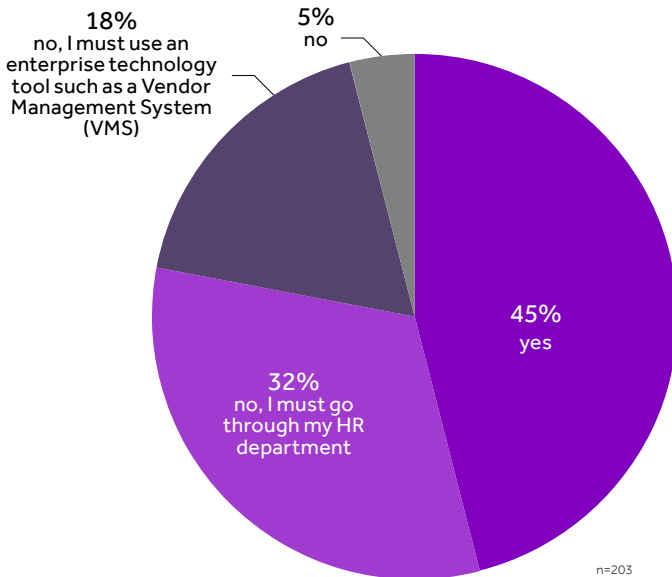
Q: What are your company's term limits for contractors?

5%
other

3%
>24 months

7%
19-24
months

8%
13-18
months

51%
there are no
term limits

26%
12 months or less

n=178
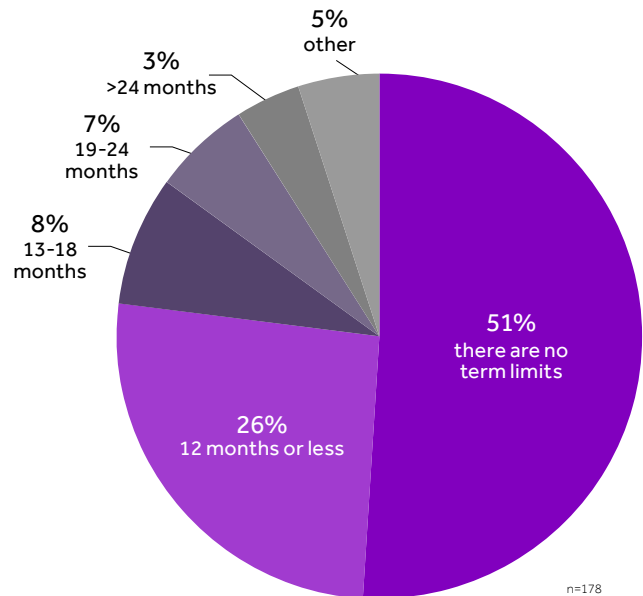
The use of contract workers to supplement staffing needs continues to be a trend and restrictions on term limits are loosening. As with permanent staffing, teams need to ensure these resources are versed in agency best practices and proficient in the organization's business to ensure teams deliver on the value proposition of an in-house agency.

Finding Hidden Talent Within Your Team

Michael Boasso -Production Services Team Lead, The Cella Studio at Merck Creative Studios

Does your in-house team have a hidden gem? Many do. They may show up as one member's undisclosed technical expertise in a specific area of knowledge. Or someone else who previously performed a role that no one else on your team has tackled. Maybe it's a person adept at using the obscure software that's required for a new project, or an individual with the skills to step up and help manage a complex, long-term task.

Discovering these hidden talents is like finding buried treasure But even better, what about discovering that someone has expertise that could add an entirely new revenue stream and value proposition for the agency? What's the best way to uncover and capitalize on this type of opportunity? When and how do you determine the right path going forward?

From Hidden Gem to a Real Offering

My role at Merck Creative Studios (MCS) is leading and managing the team supporting the R&D department. Initially, my background in science was seen as an asset for this position, but not a requirement. Yet, with an M.S. degree in medical illustration, I felt I could leverage my education and experience for a science-driven company like Merck, where potential clients would appreciate and benefit from the value and extent of expertise that our MCS team could bring to their scientific visualizations. Being passionate about the work and convinced that the service could mean an additional offering for our in-house agency, I believed that building out this capability was a win-win.

Three Steps to a Successful Launch

In creating the in-house Medical Illustration/Medical Animation group, we chose a growth path that was very organic in nature. First, we had to identify and confirm the need for the new service, as well as our ability to deliver it—at the same level of quality provided by external resources, AND at a lower cost. This was a simple task. Merck is a science-driven company with thousands of researchers and dozens of drugs. We knew that there's always a need to show patients a

new mechanism in action, or to explain how a particular medication works in the system. We also knew that, without the markups charged by outside agencies, our services would be a more cost-effective option for the clients.

Second, we needed to identify the team. My background proved to be an advantage, in that I was well connected with medical illustrators and could also provide this service myself. Early on, I was able to establish a core team that would be both cost effective and easy to work with.

Third, we started small and built slowly by selectively educating potential clients about our new capabilities. This approach ensured that we delivered initial assignments successfully and confirmed that our internal clients could trust us to provide this highly specialized service.

Education, Definitely Not to Be Neglected

Once we reached this milestone, we also needed to educate the broader in-house team about our new medical illustration and animation offering. We particularly wanted account services to have a full understanding of our capability so they could upsell and cross-sell this new service, thereby enabling us to expand our reach in the organization. This practice is critical to the success of delivering a niche service. Other team members might be concerned that they will also be required to develop some expertise in the new service offering. While this would be beneficial, the niche team's ability to demonstrate mastery of the subject is more than enough to ensure the offering's success and can help the greater team feel more confident in recommending the new service to their clients.

Strike Gold Inside

What valuable hidden talents reside in your in-house agency? Actively seek them out by talking with your team about their passions, prior experience and even hobbies. You might be surprised by the knowledge and expertise within your group, and the impact their skills can have on your team's offerings when you cultivate and strengthen those individual assets. When you find this type of hidden talent it is not only a benefit to you and your group, but to your clients and company. Your agency will be energized and will work with a newfound purpose. It is a win-win for everyone.

Michael Boasso, Production Services Team Lead, The Cella Studio at Merck Creative Studios, holds a master's of science degree, enabling him to understand the complexity of the pharmaceutical industry and leverage his talent in medical illustration and animation to contribute to high-science projects. Michael has over 18 years of experience in the pharmaceutical industry leading teams of various sizes. Motivation is a key aspect of his leadership style, as he believes happy teams are productive teams.

Service Offerings

The number of projects creative teams and in-house agencies 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 creative teams and in-house agencies. 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.

Staying current with, let alone ahead of, the growing complexities of our ever-evolving service-offering 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.

Q: How many projects did your team work on in 2019?

	SMALL TEAMS ≤ 10	MID–SIZE TEAMS 11–30	LARGE TEAMS 31–50	MEGA TEAMS > 50
< 500	21%	9%	0%	6%
500–999	38%	18%	9%	12%
1000–1999	24%	25%	18%	25%
2000–2999	8%	17%	23%	15%
3000–3999	5%	14%	22%	6%
4000–4999	0%	9%	9%	3%
5000–5999	2%	2%	14%	12%
6000–6999	1%	1%	0%	6%
7000–7999	0%	2%	0%	3%
8000+	1%	3%	5%	12%
	n=116	n=90	n=22	n=33
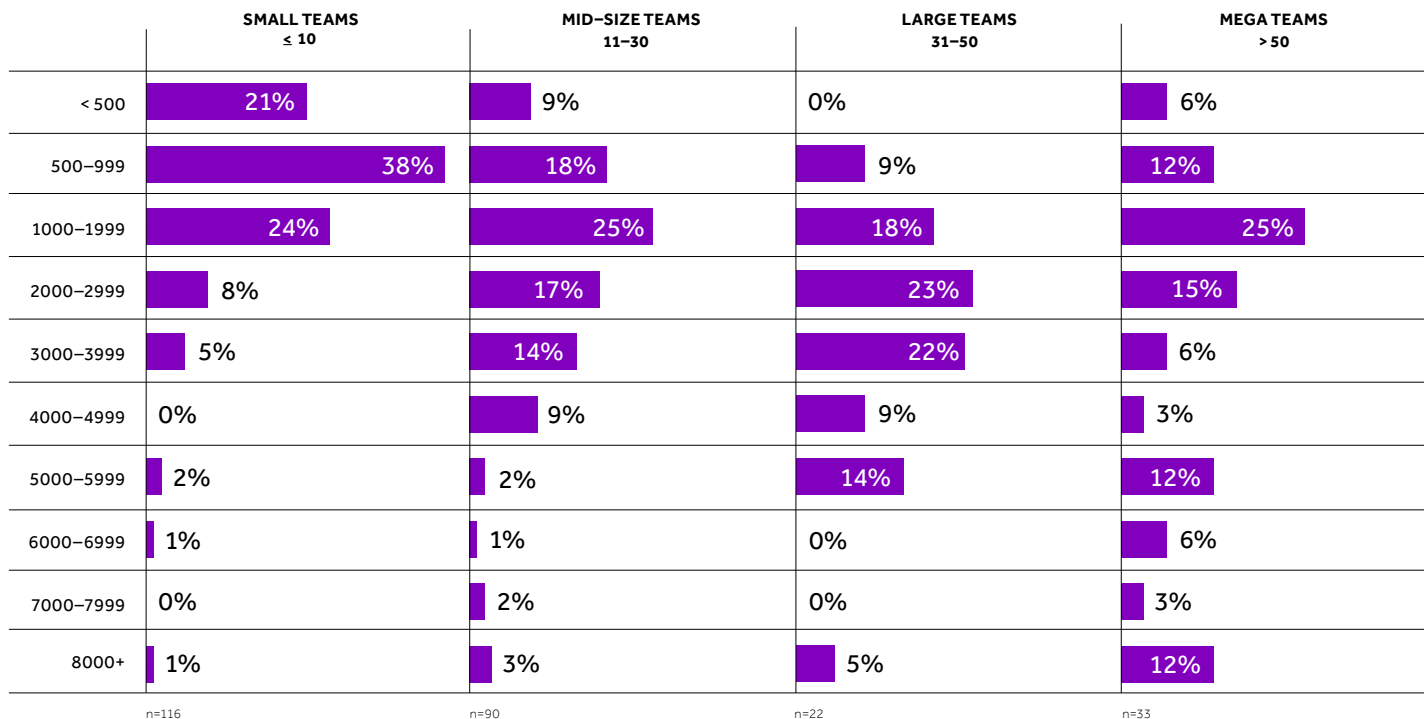
Q: For 2019, based on the total number of PROJECTS your team worked on, what percentage were tier 1, 2 and 3 work?

ANSWER OPTIONS	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
tier 1: creative concepting	26%	27%	20%	9%	5%	6%	4%	2%	1%	1%
tier 2: design adaptation	6%	19%	32%	17%	15%	6%	3%	1%	0%	1%
tier 3: pure production	11%	18%	18%	14%	19%	10%	7%	2%	1%	1%

n=261

Q: What percentage of your team's HOURS were spent on tier 1, 2 and 3 work?

ANSWER OPTIONS	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
tier 1: creative concepting	12%	26%	25%	10%	11%	8%	4%	4%	1%	0%
tier 2: design adaptation	6%	19%	33%	21%	11%	7%	2%	0%	0%	0%
tier 3: pure production	18%	20%	20%	15%	13%	7%	6%	1%	0%	0%

n=257

In-house teams are raising the bar by bringing in agency-level talent capable of concepting and providing creative strategy. Equally important is ensuring client service expectations are met. Sometimes supported by a hybrid role or not supported at all, time tracking can shed light on where client service tasks are being managed and their impact on your creative resources.

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

- 61% external audience
- 23% equally for internal and external audiences
- 16% internal audience

n=263
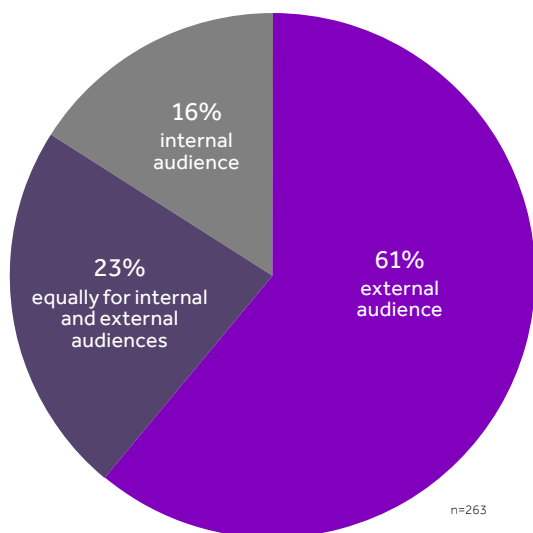
Q: Does your team provide a DEDICATED client service role?

- 39% no
- 24% hybrid account managers/project managers
- 15% yes, dedicated project managers
- 13% yes, dedicated account managers
- 9% yes, both dedicated account and project managers

37% have dedicated AM/PM roles

n=262
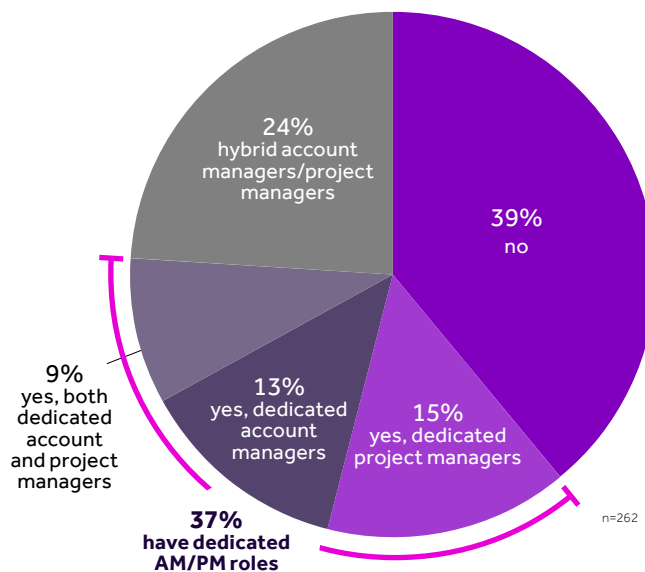
Along with other roles, the client service role is increasingly a hybrid role. For teams without this essential role, time tracking can provide some insight as to where client service tasks are being managed and their impact on your creative resources.

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

- 67% national advertising
- 63% regional advertising
- 60% local advertising
- 35% global advertising
- 12% we don't support advertising

n=260
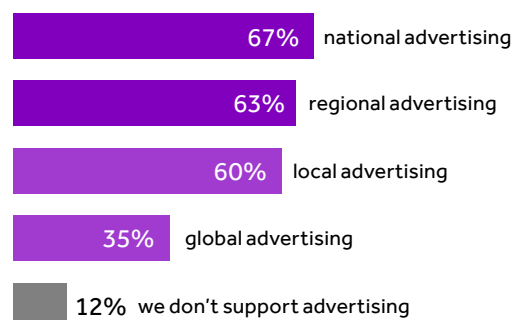
Q: How often does your company commission custom photography?

- 50% 3 or more times a year
- 13% 2 times per year
- 7% 1 time per year
- 6% every few years
- 17% rarely
- 5% never
- 2% do not know

n=338
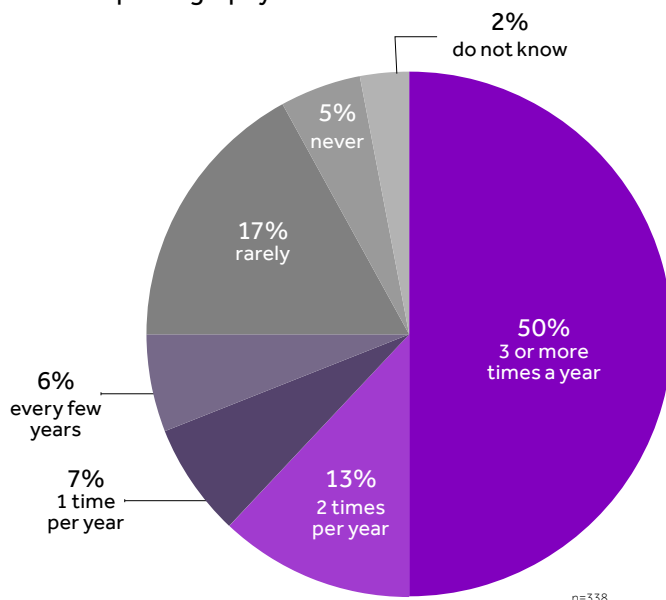
As In-house agencies mature and demonstrate their ability, they have and are continuing to position themselves as strategic partners capable of handling higher-tier projects previously assigned to external agencies.

SERVICE OFFERINGS

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

Service	%
graphic design	97%
infographics	86%
production design	83%
video production	73%
photography	72%
brand management	69%
presentation development	68%
copywriting	67%
account/project management	62%
print procurement	62%
copyediting	60%
proofreading	59%
marketing/communication strategy	56%
audio production	37%
fulfillment services	26%
proposal production	25%
proposal development	22%
broadcast TV	13%
other	3%

n=258

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

Service	%
digital design	88%
ad banners	79%
web design	66%
HTML edits	65%
online video	63%
web copywriting	55%
mobile design	53%
web content management	50%
user experience	43%
SEO	23%
eLearning design/services	18%
app development	12%
virtual reality	10%
360° video	10%
augmented reality	8%
other	3%
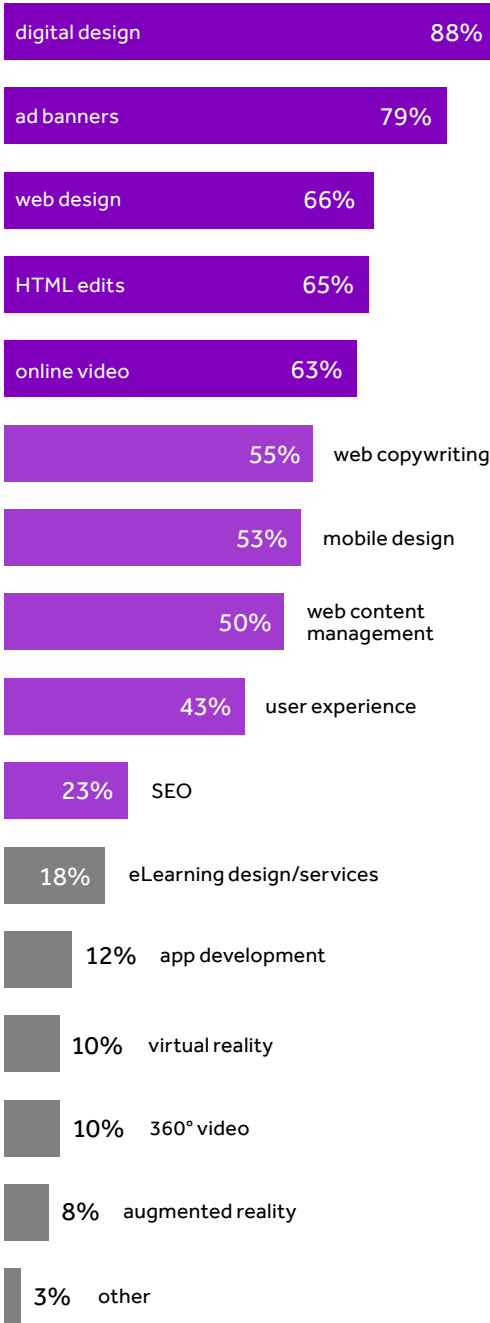
n=256

Teams need to balance being everything to everyone. Defining your niche, evolving as needed and leveraging specialization of internal resources or key partnerships will ensure long-term success.

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

10%
other

2%
external agency

2%
lines of business

15%
shared across several departments

16%
in-house creative team

23%
communications

32%
marketing

n=261
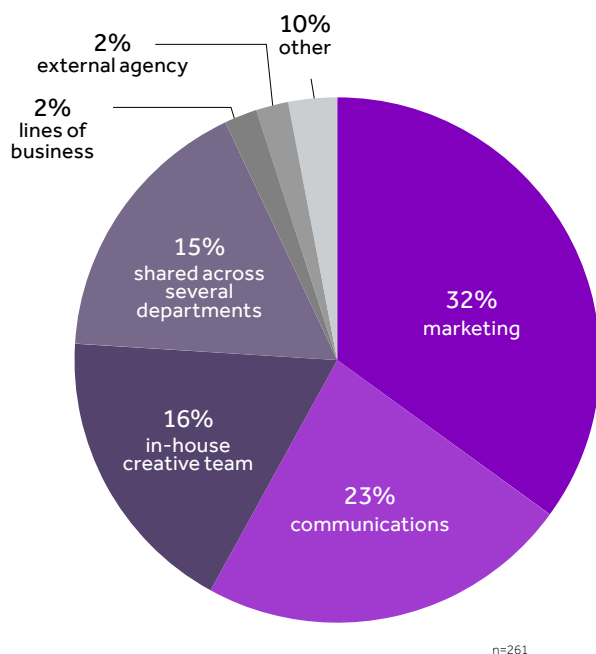
Q: What social media services does the creative team support? (select all that apply)

graphic content	89%
photography	68%
video	65%
verbal content (blog, tweets, etc.)	39%
publishing	27%
response	17%
listening	15%
our team does not support social media	5%
other	1%

n=259
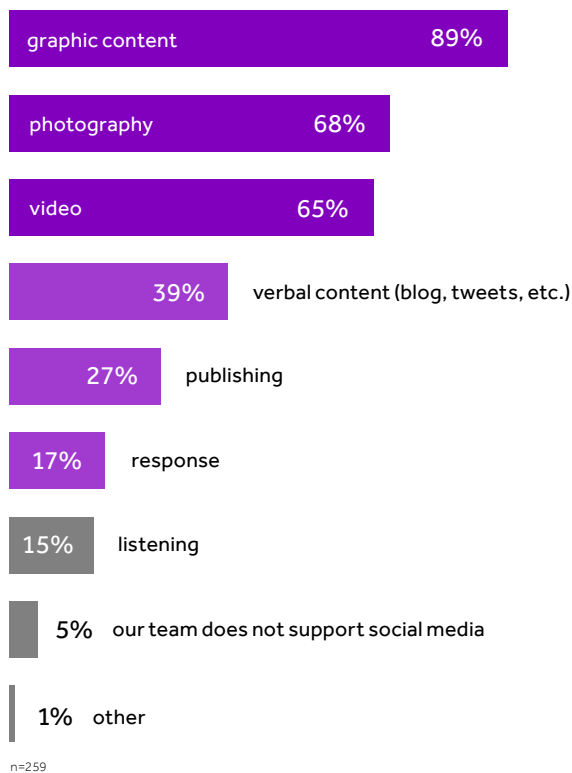
Social media strategy most often lives outside of the in-house agency — where virtually all of the execution is done. Closer alignment between marketing strategy and the in-house team should be a creative leader's key goal to increase effectiveness.

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

29%
more digital than print

32%
more print than digital

39%
somewhat equal print and digital

n=336
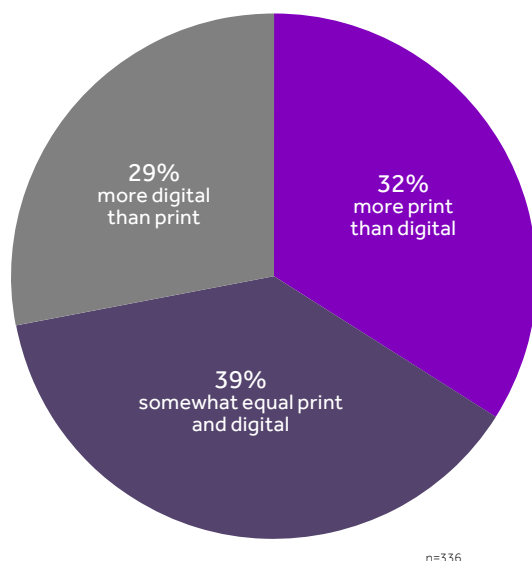
SERVICE OFFERINGS

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

62% video production	**16%** account/project management
36% marketing/communication strategy	**15%** presentation development
35% social media support	**12%** augmented reality
34% online video	**11%** audio production
30% web design	**10%** SEO
28% brand management	**8%** virtual reality
28% graphic design	**8%** 360° video
27% interactive/multimedia design	**7%** proofreading
26% copywriting	**7%** proposal development
24% user experience design	**6%** eLearning/instructional design services
22% web content management	**6%** proposal production
20% infographics	**5%** copyediting
20% photography	**4%** print procurement
18% web/digital copywriting	**3%** app development
17% production design	**2%** fulfillment services
17% mobile design	**3%** other

n=261

Technology advances drive new creative strategies and deliverables. Teams need to be able to advise clients on the appropriate use of technology to best support the strategy and avoid the "shiny new object" syndrome.

Q: Do you provide video production services?

- 27% no
- 73% yes

n=262

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

- 20% internal audience
- 29% more or less equal between internal and external audiences
- 51% external audience

n=187

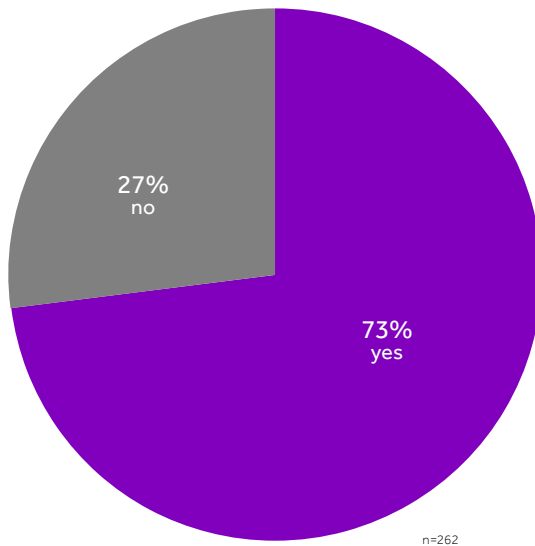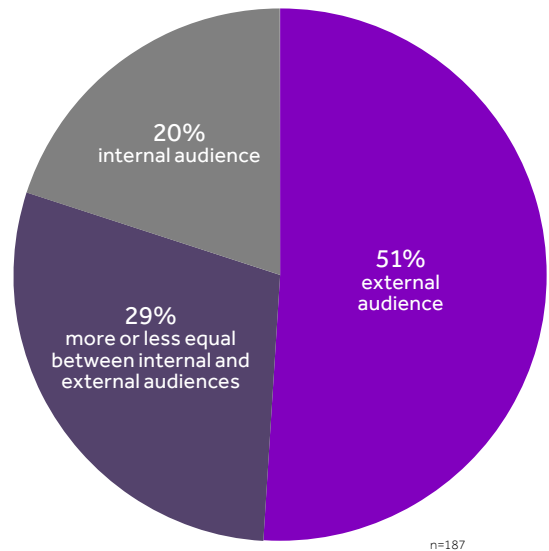As video teams increasingly take on work for external use, likely more strategic tier 1 projects, it's critical to ensure your resources have the right skills. Leaders should take the time to understand and/or develop capabilities that will enable the team to succeed.

Q: How many dedicated team members support video services?

- 6% 16+
- 4% 11-15
- 8% 6-10
- 10% 4-5
- 13% three
- 22% two
- 37% one

n=194
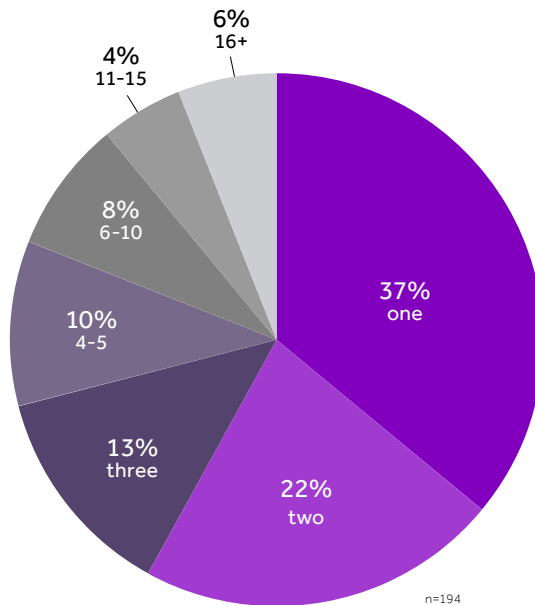
Q: If you have only one resource, what is that role?

- 8% other
- 3% editor
- 6% video art director
- 11% producer
- 15% combined producer/editor (preditor)
- 17% designer
- 40% hybrid of producer, editor or camera operator

n=71
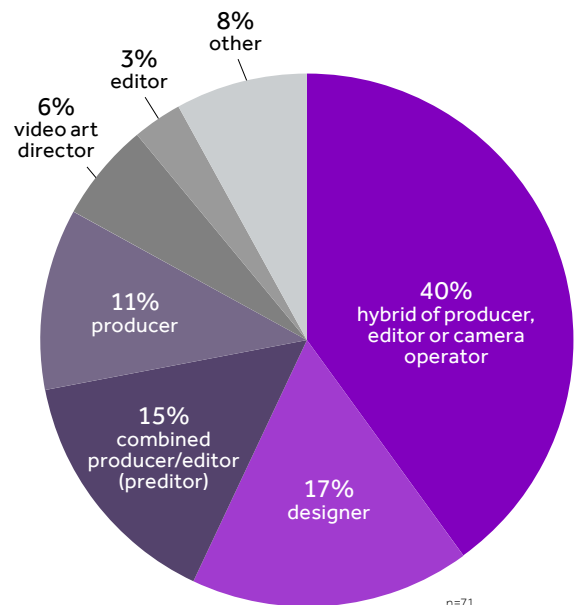
Most teams rely on hybrid roles to support video, making it essential that a careful analysis is done to assess the kind of work the team does, or should do, and then staff accordingly.

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

53%	hybrid of producer, editor or camera operator
41%	video graphic designer
35%	producer
32%	combined producer/editor (preditor)
26%	editor
22%	director
21%	video art director
18%	camera operator
12%	other
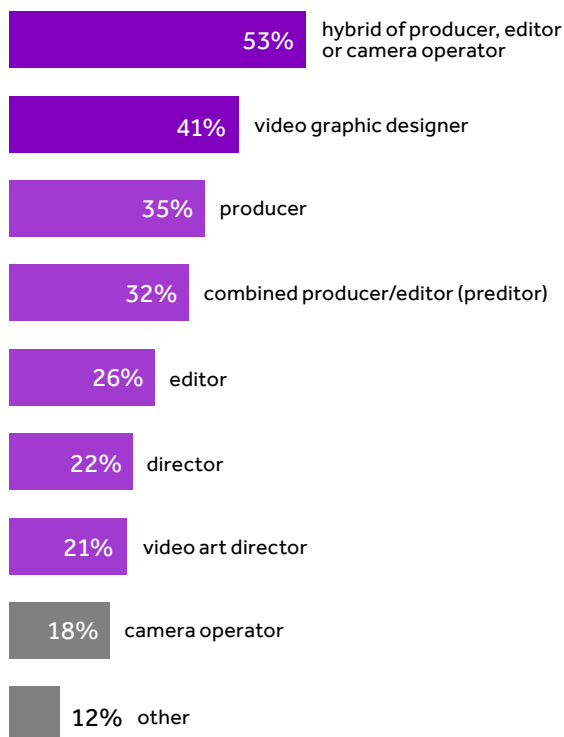
n=176

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

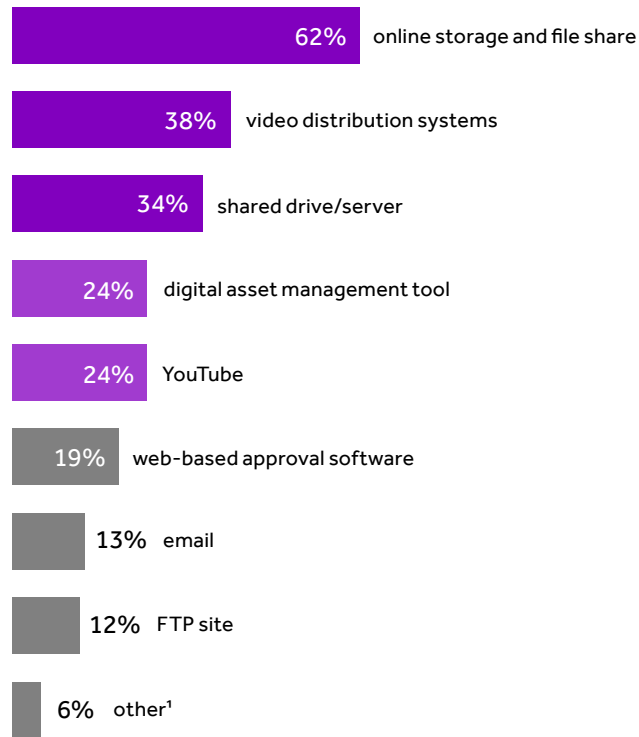|	
62%	online storage and file share
38%	video distribution systems
34%	shared drive/server
24%	digital asset management tool
24%	YouTube
19%	web-based approval software
13%	email
12%	FTP site
6%	other[1]

n=188

[1] Other consists of primarily workflow management tools - such as WorkFront and InMotionNow

Q: What hardware do you use to edit?
(select all that apply)

87%	Mac
26%	PC
3%	other

n=187

Other indications of the growing diversity of in-house teams are video capabilities such as motion design and live action. As with other trending service offerings, teams need to have the ability to understand the creative strategy and how best to use these applications to benefit the brand.

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

95%	video editing
79%	motion design/animation
75%	social media content
69%	live-action video recording
32%	podcasts
19%	360° video
1%	other

n=187

Stranger Things:
An Inside Out Success Story

Pam Orlando Zanni - Director of Solutions, Cella

Anyone leading an in-house agency is keenly aware that it can be like a journey into the Upside Down. You never know what is around the next corner, there always seems to be an unknown force at play and just about the time you think you have it figured out — something new is coming at you. This past year, rather than being in the Upside Down, my team and I found ourselves in the Inside Out and we had to adapt to meet new business needs.

A Great Gig, but Repetitive and Tactical

A little background…I have a talented team of remote designers and writers with project management and studio leadership onsite with our client, an international hotel chain. We aren't the agency of record (AOR), we are the in-house team that picks up the loose ends and ties things together when the outside agency is overloaded or when our clients are running short on turn time. Our value proposition is that we can expedite our process. Most often we take on work developed by the external agency and extend it across channels. It's a great gig, really — challenging, interesting and fast paced. We have fun and the work is interesting, but it is unpredictable.

As we all know, there are times our in-house teams get pigeonholed into production or execution. They're simply perceived as tactical rather than strategic. When clients hold onto that mindset, the projects can get repetitive. So I'm

always looking for ways to showcase our talents, such as taking on small video projects to demonstrate our animation or editing skills, in order to raise the level of our assignments.

The Pitch, The Win, The Perfect Storm

Not long ago, an unexpected opportunity showed up for our team. We pitched an internal communications campaign against an outside agency — and won! The work we developed for projects like this, and others, provided our client with enough confidence to seek our help when their AOR couldn't meet their needs.

Recently, we experienced a bit of a perfect storm. Our company's external agency had delivered a great national media campaign but at a much higher cost than our client had budgeted. Our in-house agency had been exceeding expectations in both quality and cost, which positioned us as the logical solution to the client's budget problem. This meant that the remaining work for the new campaign had to be cost-effective, and the in-house team was poised to deliver.

Passing the Test

Yes! These are the rare moments in-house agency teams dream of! Instead of lower-tier work coming from the external agency for us to mass produce, we were going to take over the campaign — from the initial creative development through placement.

We knew this was a test and we'd have to deliver. We also knew that we hadn't been appropriately briefed on the brand platform developed by the AOR. Fortunately, the client understood that we couldn't be fully effective until we had been briefed on the strategy and positioning. They decided that it was worth their investment to fly our in-house agency team to meet with the AOR at their home office.

We spent a full day together and were presented with the background and discovery details for the brand platform, including all of the testing and results. It was an invaluable session! The AOR leads graciously presented their work, and the day concluded with a deep dive into brand guidelines for the platform. Information was provided in the spirit of partnership and transparency. Never before in my 25+ year career had I experienced this degree of openness between an outside agency and any of my teams. We were truly in the realm of the Inside Out.

The in-house team, which is incredibly talented, was ready to step up to this challenge. And the results of the work? We nailed it — solidifying our reputation as a true strategic agency.

Since that day last fall, we've taken on social, emails and video projects — often delivering against seemingly impossible deadlines. Our team is growing to include developers, video producers, animators and editors. We continue to look at each project as an opportunity to demonstrate the outstanding talent on our team, and we've continued to be rewarded with amazing work. From where I sit, our year Inside Out is just the beginning of a long and successful journey.

Cella Director of Solutions Pam Orlando Zanni has worked in the in-house creative space for more than 25 years, leading design/process management for iconic retail brands including Walgreens, Wal-Mart/Sam's Club, The Home Depot and CVS Pharmacy. In addition to building award-winning creative teams, Pam especially enjoys bringing others along whether in one-to-one mentoring or providing thought leadership as an industry speaker.

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 creative team/in-house agency partner with external agencies?

- 25% no
- 75% yes

n=260
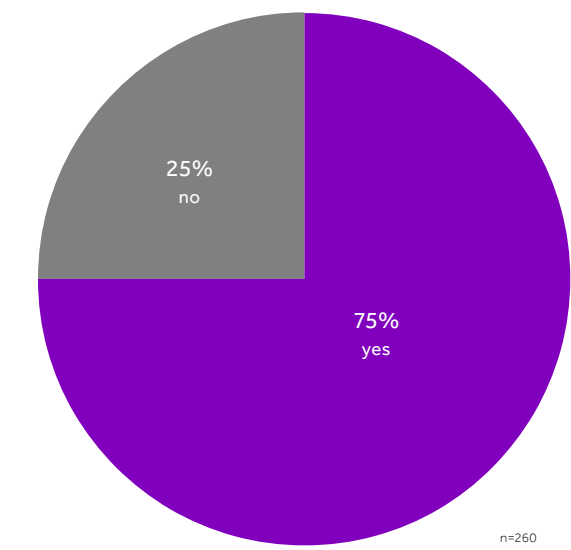
Q: What is the nature of your in-house team's working relationship with external agencies? (select all that apply)

- 52% new ideas, special projects and skill sets
- 52% overflow, extra capacity
- 49% provide niche expertise or on enterprise wide/large assignments
- 25% tier 1 strategy, we handle execution
- 22% clearly defined/complimentary scope
- 11% compete head-to-head

n=189
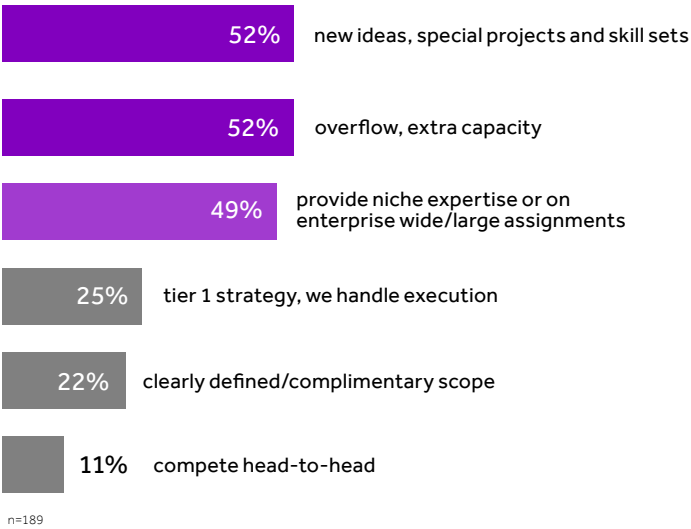
It is now common for teams to partner with external agencies. What is exciting is that the relationships have progressed to a collaborative nature. This approach is best of both worlds — in-house industry knowledge coupled with an external agency's specialty or niche expertise.

Q: What services does your agency partner provide? (select all that apply)

- 58% campaign strategy and design
- 57% creative strategy
- 53% design execution
- 53% video
- 49% copywriting
- 38% media buying
- 34% photography
- 33% web design/development
- 26% broadcast TV

n=189
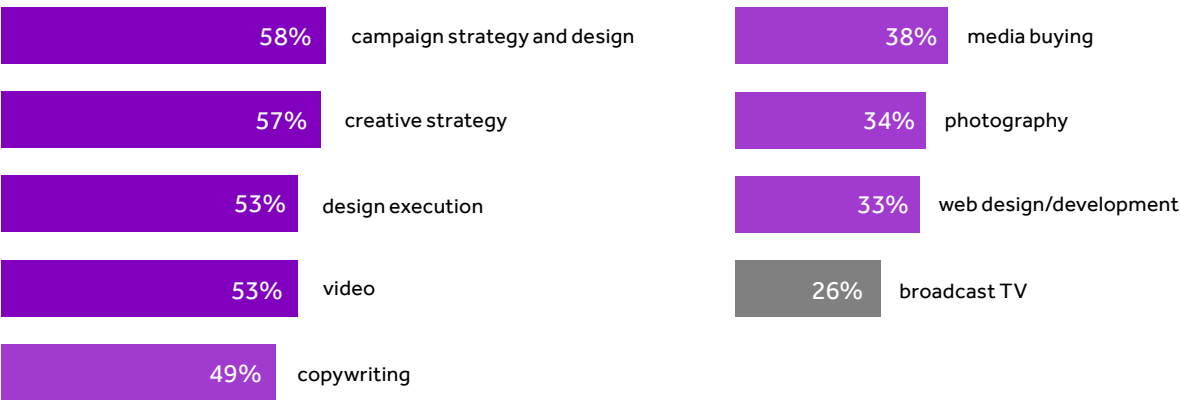
NOTE: Social media, brand management, direct marketing, interactive/app development, proposal production, proposal development and other were all under 25% each.

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

25%
yes

75%
no

n=253
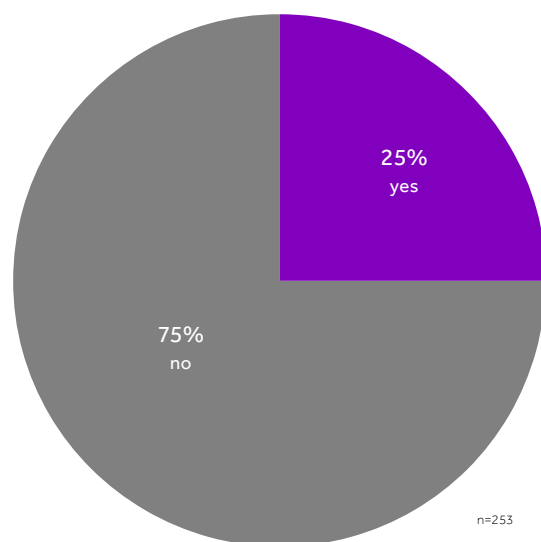
Q: How satisfied are you with the quality of work from your offshore/offsite partner?

6%
somewhat dissatisfied

21%
neutral

40%
very satisfied

33%
somewhat satisfied

n=63
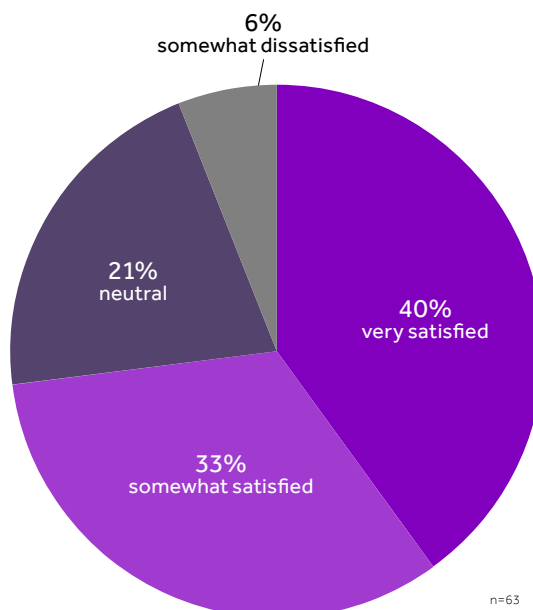
Q: What are the BENEFITS of working with your offshore/offsite partner? (select all that apply)

63% additional dedicated resources

44% more hours of business support ("follow the sun" approach)

44% reduced costs

33% specialized skill sets

17% brand knowledge continuity

5% other

n=63
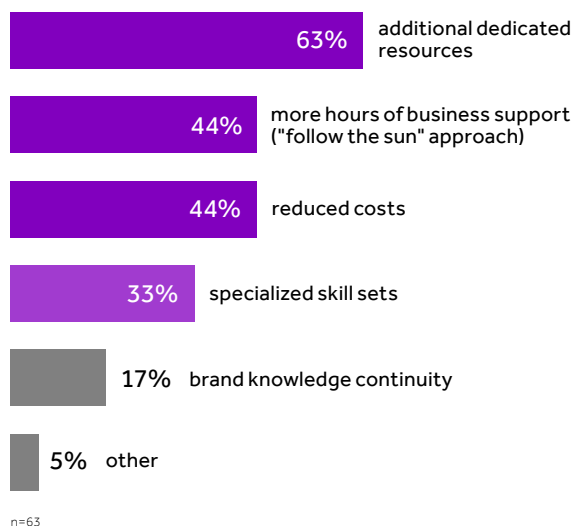
Q: What are the DRAWBACKS of working with your offshore/offsite partner? (select all that apply)

54% miscommunication

51% lack of brand knowledge

33% poor attention to detail

19% missed deadlines

14% other[1]

n=57
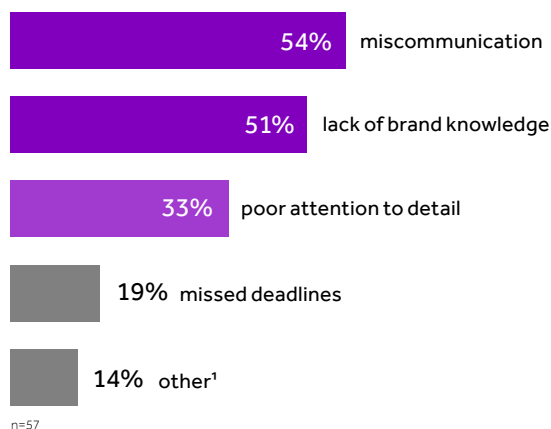
[1] Other includes: skillset, rights usage and taking creative license

Offshoring of digital services has dropped slightly, driven by the need for speed along with the higher level of concepting required for new technologies such as AI.

Global Operations

Firms are taking two approaches to 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 brand continuity and increased cost savings, which lead 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 handoffs 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?

12%
multiple locations both domestic and international

13%
three or more domestic locations

14%
two domestic locations

61%
one central domestic location

n=250

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

63%	support local business partners
40%	provide more hours of business support ("follow the sun" approach)
33%	low-cost labor market(s)
30%	ensure brand continuity
27%	localization/transportation requirements
17%	other

n=30

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

55%	shared intranet/servers
48%	external services such as Dropbox/Google Docs
46%	email
43%	SharePoint site
41%	DAMs
26%	virtual project management tool
19%	other

n=97

Q: What challenges arise when sharing files between locations? (select all that apply)

77%	file size
29%	security
27%	firewalls
23%	transfer reliability
20%	other
13%	file formats

n=90
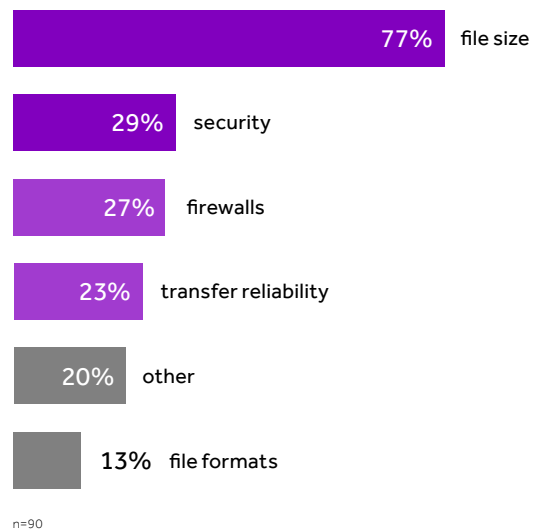
New collaborative digital asset management platforms have modern file transfer protocols that enable secure transfer of massive amounts of large files at speeds 100x faster than a traditional FTP. A remote collaboration best practice is to bring the people to files through a permissions-based central location, a fundamental principle in versioning tools.

Processes

Standard operating procedures, workflows and systems are usually an afterthought and come into play when a creative team and in-house agency 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?

14%
no

30%
yes, for all projects

56%
yes, for tier 1 projects (nonstandard, non iterative, highly conceptual projects)

n=336
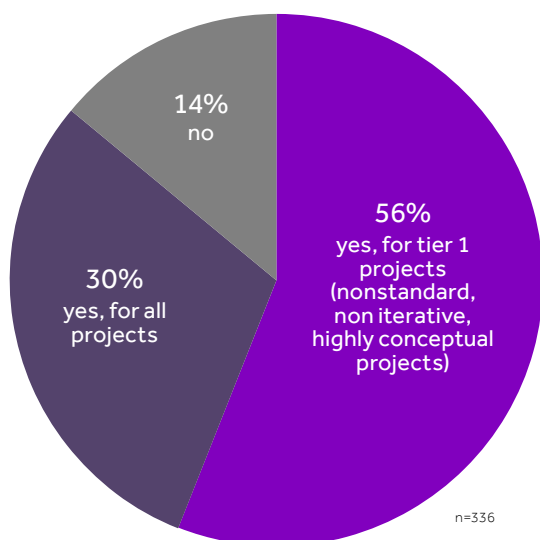
Q: What are the most important criteria considered to prioritize your group's assignments?

4.03	strategic importance
3.82	deadline
3.50	project visibility
3.35	client status/hierarchy
1.82	project budget

n=245
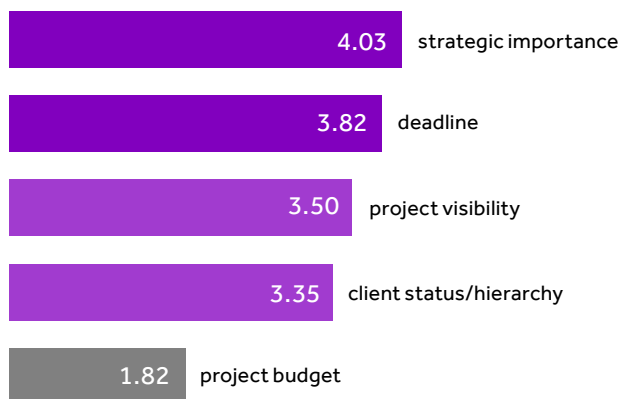
Average score on a 0–5 scale, in which 0 is not important and 5 is extremely important.

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

60%	creative director
55%	project manager
47%	lead designer
39%	account manager
11%	editor
14%	other

n=247
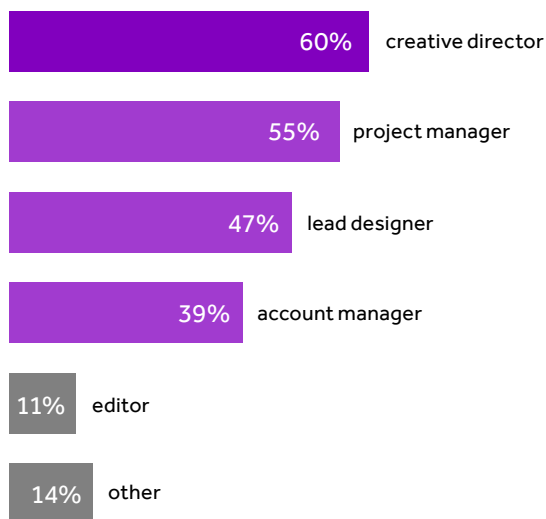
Q: Who meets with the client to review iterations?
(select all that apply)

67%	lead designer
50%	project manager
43%	creative director
28%	account manager
14%	editor
12%	other

n=246
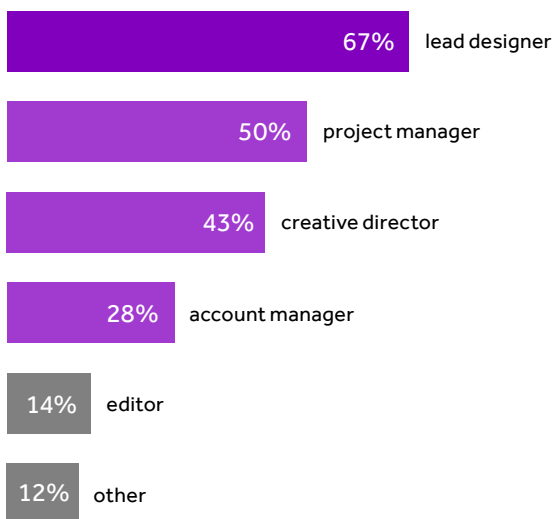
Project managers are increasingly involved in client meetings, which means added responsibility for this role and potentially new (soft) skills that need to be developed.

PROCESSES

Q: Are your workflow processes documented?

- 47% yes, everything is documented
- 37% some of our major ones
- 16% few, if any, are documented

n=247
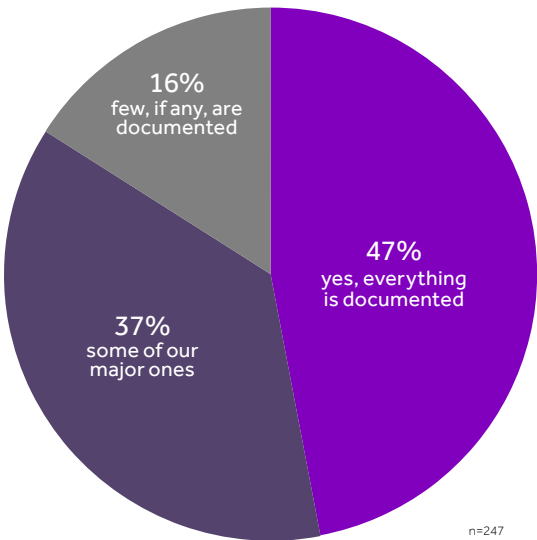
Q: Does your team have established/published service level agreements for creative deliverables?

- 21% yes, for all deliverables
- 32% yes, for some deliverables
- 47% no

n=247
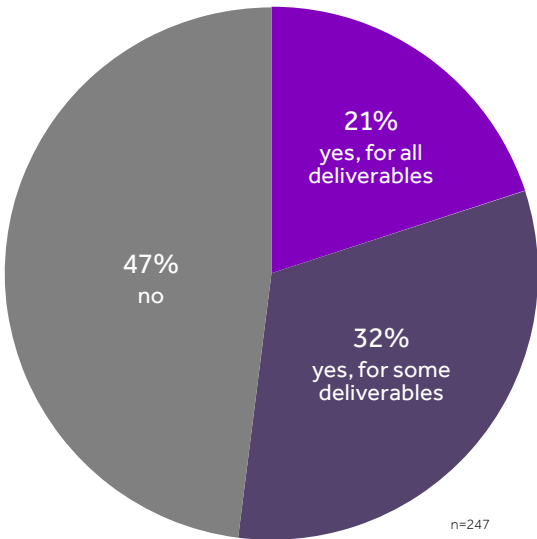
Q: Do you have a fast-track process in place to accommodate quick-turn projects?

- 48% yes
- 9% yes, with dedicated team/resources
- 43% no

n=247
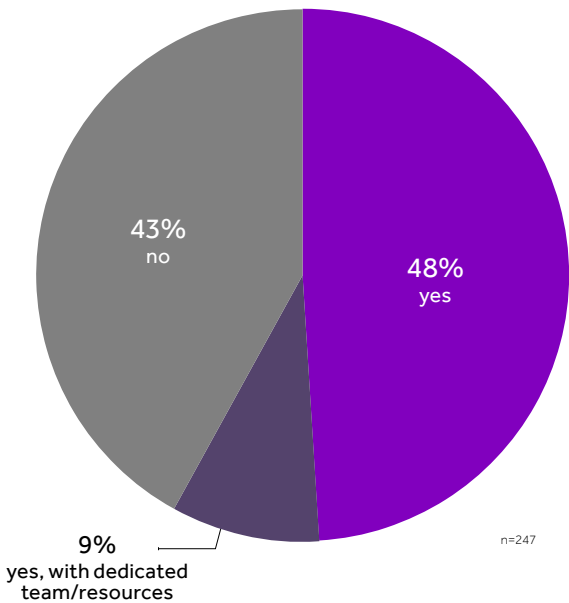
Q: How often do you survey your clients?

- 5% after every project
- 43% never
- 30% annually
- 8% semi-annually
- 9% quarterly
- 5% after most projects

n=244
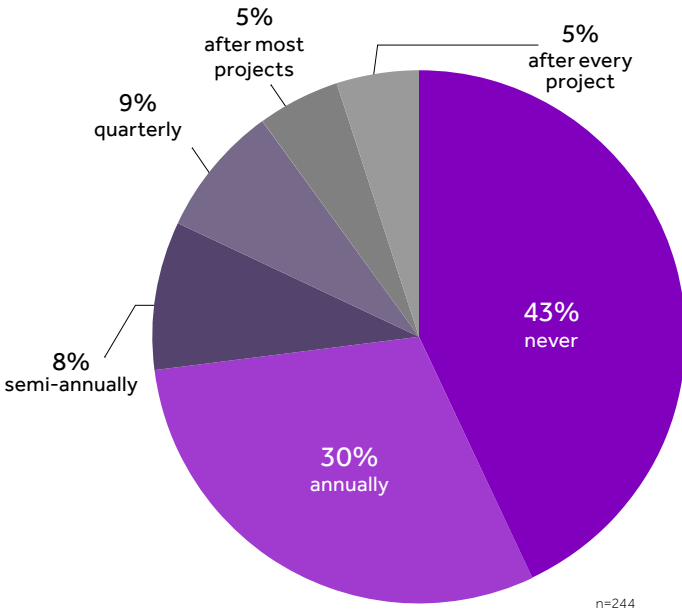
Teams who do not survey their clients may be missing opportunities to strengthen their relationships and overcome the top creative challenge of managing client behaviors.

Q: Does your team capture and report on metrics?

31%
no

69%
yes

n=248

Q: What type of financial metrics does your team capture? (select all that apply)

42%	cost avoidance/cost savings versus external cost
41%	external agency spend
40%	estimate versus actual hours/costs
14%	print cost avoidance
12%	other

n=141

In-house teams should carefully consider how the right metrics can promote their value. Operational metrics can support your business case for additional or different resources to deliver even higher-quality creative.

Q: What type of product/service metrics does your team capture? (select all that apply)

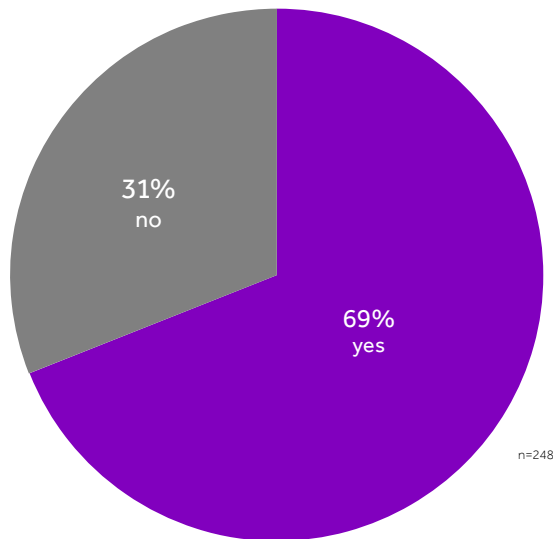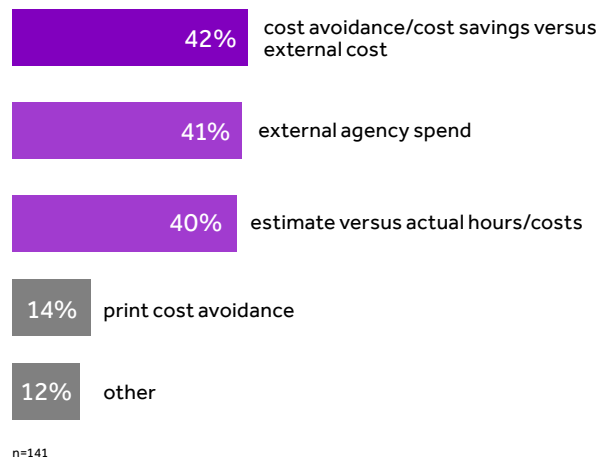| 62% | product mix by job category (number of projects) |
59%	product mix by job type (number of projects)
55%	project volume by job category (hours)
51%	resource usage by LOB (hours)
50%	project volume by job type (hours)
49%	resource usage by hours
48%	resource usage by client department (hours)
40%	project hours for each LOB: project category, job type, project tier
39%	client satisfaction
25%	print request volume
8%	other

n=170

Q: What type of process metrics does your team capture? (select all that apply)

78%	job status
52%	on-time delivery
48%	staff utilization
43%	volume of rush requests
39%	average rounds of revisions
37%	milestone schedule
26%	rounds of creative
24%	client review duration
19%	speed to market
12%	error rate
6%	other

n=160

PROCESSES: METRICS

Q: How are these metrics used?
(select all that apply)

- 72% managing team capacity
- 70% future planning
- 64% general staffing/resources
- 61% promoting the value of the team
- 59% identifying inefficiencies
- 56% evolving process
- 47% tracking trends/seasonability
- 35% demonstrating cost avoidance/savings versus external agencies
- 31% increasing transparency (cost) for business partners
- 25% evaluating resource skills against work type
- 18% benchmarking against industry standards
- 2% other

n=165

Q: How do you report on or present these metrics? (select all that apply)

- 60% within the creative/in-house leadership team
- 54% within the in-house team and marketing leadership
- 45% metrics are used ad hoc for departmental presentations
- 43% reports are distributed to senior leadership
- 20% dashboards are available to all for self-service review
- 11% business reviews are conducted in person with designated teams
- 4% other

n=167

Q: On average, how often are your reports distributed?

- 1% daily
- 9% weekly
- 12% other[1]
- 17% yearly
- 33% monthly
- 28% quarterly
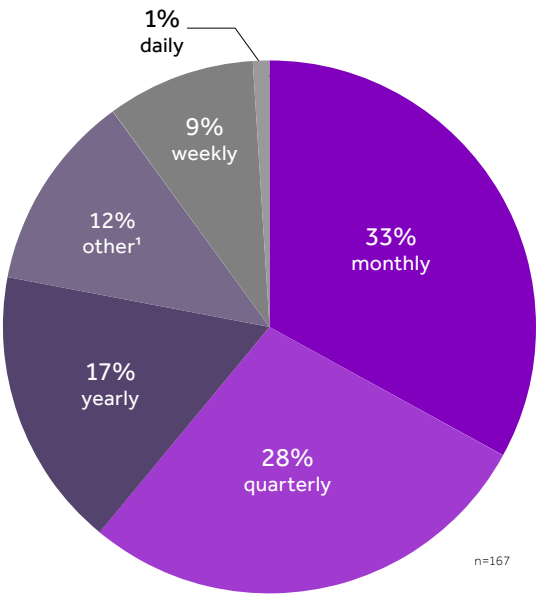
n=167

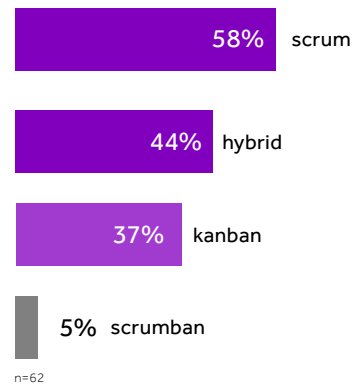[1] Other includes reports not distributed or on demand.

Q: Do you use Agile methodologies?
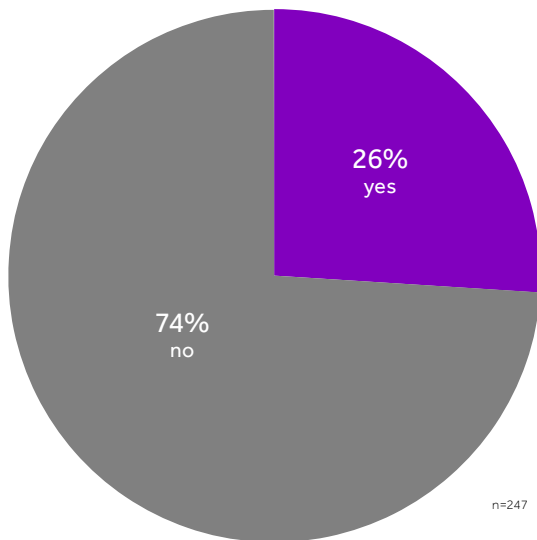
Q: What Agile methodologies do you use?
(select all that apply)

58% scrum

44% hybrid

37% kanban

5% scrumban

n=62

26%
yes

74%
no

n=247

Q: What percentage of work is done using
Agile methodologies?

2%
71-90%

13%
> 91%

10%
51-70%

23%
≤ 10%

26%
31-50%

26%
11-30%

n=62
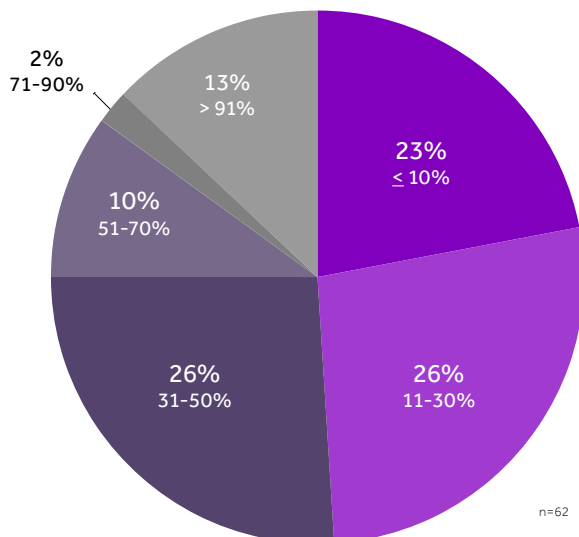
Despite predicted rapid adoption, in-house teams are looking to their peers for shared learning, generally taking a more conservative and deliberate approach to adopting Agile practices, as is the marketing industry in general. Fewer marketers labeled themselves agile, and roughly half of teams are planning to begin implementing these practices, versus the projected 60% in 2019.*

*Source: AgileSherpas.com, 2nd Annual State of Agile Marketing Report, 2019
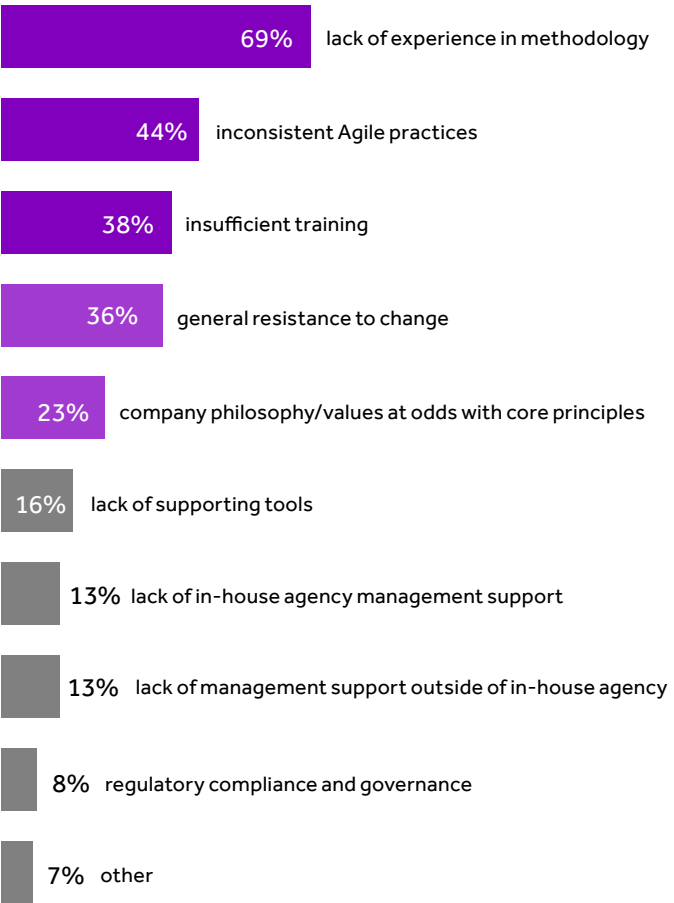
Q: What are your reasons for adopting Agile methodologies? (select all that apply)

63%	enhance ability to manage changing priorities
53%	accelerate product delivery
50%	increase productivity
35%	improve project visibility
27%	mandated by management
26%	improve business alignment
18%	reduce project risk
18%	improve morale
15%	reduce project costs
2%	other

n=62

Q: What are the challenges using Agile methodologies? (select all that apply)

69%	lack of experience in methodology
44%	inconsistent Agile practices
38%	insufficient training
36%	general resistance to change
23%	company philosophy/values at odds with core principles
16%	lack of supporting tools
13%	lack of in-house agency management support
13%	lack of management support outside of in-house agency
8%	regulatory compliance and governance
7%	other

n=61

The reasons teams adopt Agile practices indicates a better understanding of the benefits of Agile.

Priorities, yes:
Teams are using Agile to pivot, putting resources on the right project at the right time.

Product delivery, yes:
"93% of CMOs who employ Agile practices say their speed to market for ideas, campaigns and products has improved." (Forbes/CMG Partners)

Productivity, mixed:
Agile may not require much paperwork, but it absolutely requires discipline.

Monitoring utilization and adhering to the routine of stand-up meetings are areas where teams need to practice better discipline.

Soft Skills for Improved Client Engagement

Chee Wei Potter - Assistant Vice President, Art/Creative, Hobby Lobby

One of the biggest challenges we often face in our role of providing internal creative services is how to navigate our daily projects while intentionally positioning our teams as strategic partners to our clients.

As an established in-house agency, our department has developed pretty good rapport with both long-term and newer clients. Over the past few years we have proactively undergone organizational changes in a continuous drive to improve client services. While we anticipate that further adjustments will be needed as we maneuver our way through the evolving economics of the retail industry, the changes we've already made have put us in a sort of sweet spot for providing effective service to our clients.

Yet even with the "right" organization, manpower and rapport, we recognize that if we don't continually evaluate how to be even better partners to our clients, or pursue an even deeper understanding of the scope of their needs, communication and service delivery will suffer and client engagement will break down.

So how do we know if we are properly engaged? With the advent of global digitization, it seems we should all be experts in engagement. And yet, from time to time, we still find ourselves wrestling with understanding and relating to our clients.

As we strive for excellence, we may be delivering impressive-looking creative and meeting tight deadlines. But if we haven't

opened the door to hear constructive criticism from our clients in a while, we simply — and sometimes wrongly — assume that everything is going great. We may also find ourselves struggling to meet ever-changing expectations or feeling blindsided by our client's point of view, making it easy for us to default to the mentality that they just don't know what they want, even when they see it.

What we must learn is that we can speak the same language as our clients and become more strategic partners by utilizing soft skills such as self-awareness and emotional intelligence to create an atmosphere for more effective communication and engagement, both with our clients and among ourselves.

So How Exactly Do We Create This Atmosphere?

Positive Attitude: By maintaining a positive attitude, we show that we trust our clients, are on the same team and desire to grow together as partners. It's easy and tempting to believe that clients don't really know what they want — but if we change our assumptions and open our minds to their perspectives and needs (and stop playing the blame game), this shift could be a game changer. Taking the time to reflect on our own attitude toward our projects and clients, and showing even more in-depth enthusiasm and knowledge of our client's products or services, supply us with the confidence and tools needed to influence them without being

overbearing or seeming to be shoving our creativity down their throats.

Curiosity: We must ask more substantive questions about their industry and disciplines. We can go to Google and do market research on our own, but why not also schedule an hour to talk to our clients about their own vision for taking their products or services to the next level? We can eliminate so much unnecessary back-and-forth and build more solid trust by securing as much of our client's buy-in as possible right from the start. We should also be curious about visual and design history. Seeing where something has come from can help immensely in determining where it should go next. With this research in hand, we can ask pertinent questions that could help elevate their product or service, without increasing costs or turnaround time.

Listen: Actively and attentively listen, always expanding the limits of our filters. We tend to block out what we don't expect or don't want to hear. This applies especially to longtime clients with whom we've established familiar and comfortable ways of providing services. Watch out for the mindset that says, "Why fix it if it ain't broken?". It's possible to become complacent and think everything is going well, while missing powerful hints and insights that could actually improve how we work and what we create.

By implementing these soft skills, we have seen a positive ROI from our client relationships, as well as our team members. Team engagement becomes stronger as employees are encouraged to solve problems for clients in a more positive light. Quality of output increases as the staff is encouraged to continually seek a greater appreciation of industry and client needs and practices. Process efficiency improves and evolves as teams learn to listen for contextual clues and avoid habitual ruts. Most importantly, these positive, proactive approaches to self-reflection, -awareness and -understanding will engage our clients and prove to them that we are intentional, strategic partners who are not only confident and able to solve any problem, but also willing to do what it takes to always be improving.

"Complacency is the forerunner of mediocrity. You can never work too hard on attitudes, effort and technique."
– Don Meyer, basketball coach

Chee Wei Potter is the Assistant Vice President Art/Creative for Hobby Lobby, the Arts and Crafts retail chain. With over 20 years of experience with Hobby Lobby, Chee Wei mentors and develops the team throughout the process of developing of an extensive catalogue of exclusive designs for Hobby Lobby products, packaging, branding and creative content.
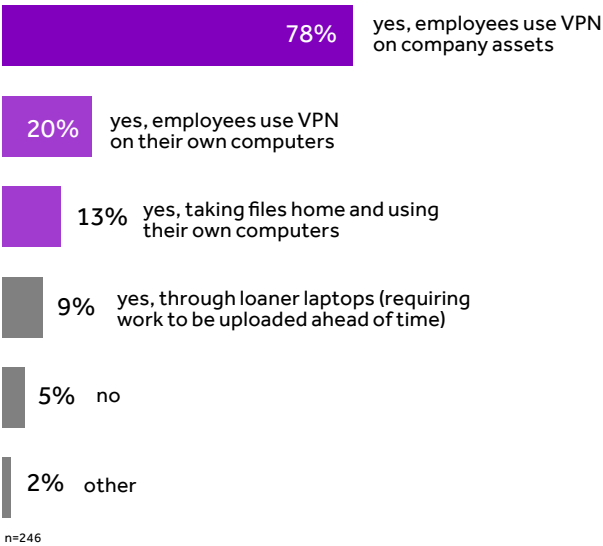
Technology

Across the last decade, there has been a revolution in supporting technology aimed at improving the efficiency and effectiveness of creative operations. As these systems continue to develop to meet our needs, they continue to add functionality. But in doing so, the complexity and the lines of distinction between these systems are blurring, making it more difficult to design the appropriate tech ecosystem for our teams.

Today, we have project management systems (PMS), content management systems (CMS), document management systems (DMS) and digital asset management (DAM) systems. To make it more confusing, much of the functionality of these systems overlap. Each of these systems manages creative assets and workflows but has a different purpose or focus. They all have unique functionality that can be used in conjunction with other systems to develop a comprehensive end-to-end solution. When looking for a new system, it can sometimes be difficult to know where to start if the primary focus or functionality is not clear.
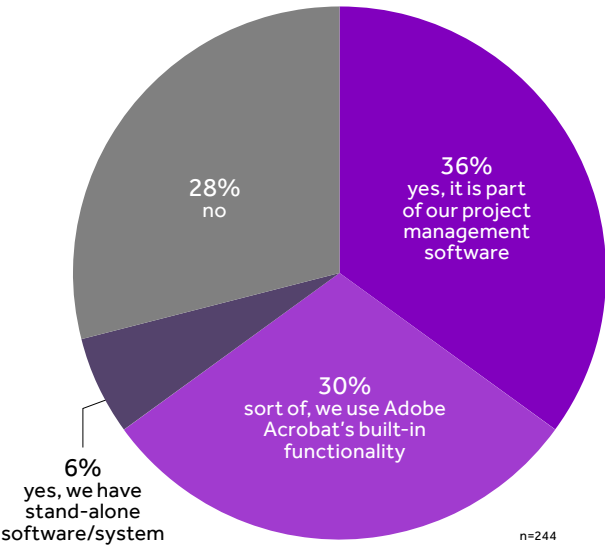
While technology complexity is increasing, creatives still desire simple, yet aesthetically pleasing, tools with which to work. In this ever-changing environment, creatives teams must learn to adapt and embrace this technological change or be left behind. It is no longer possible to concentrate only on creative output; we must also concentrate on the delivery of this output and how it impacts the success of the organization.
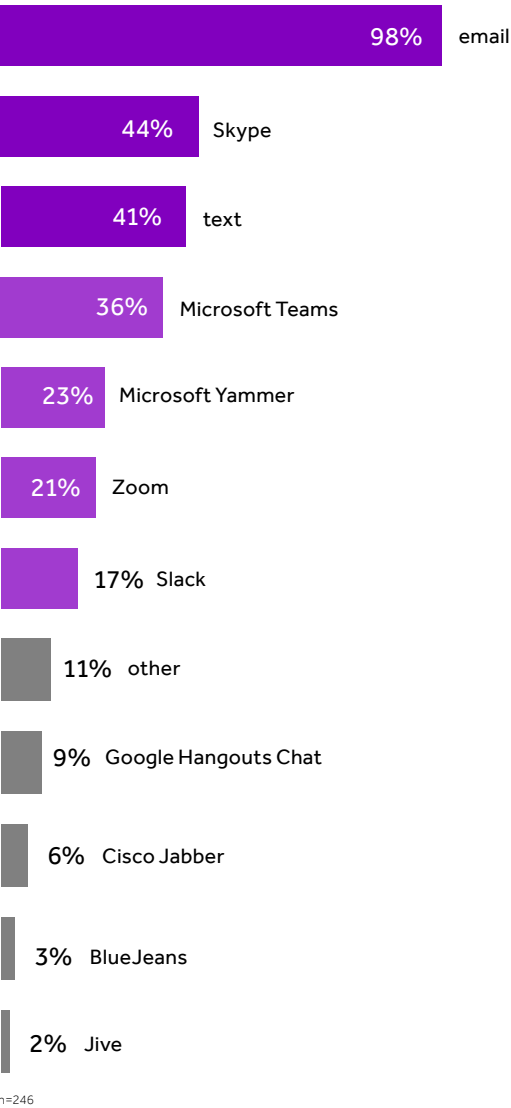
TECHNOLOGY

Q: Is technology available for your team to work remotely as needed? (select all that apply)

- 78% yes, employees use VPN on company assets
- 20% yes, employees use VPN on their own computers
- 13% yes, taking files home and using their own computers
- 9% yes, through loaner laptops (requiring work to be uploaded ahead of time)
- 5% no
- 2% other

n=246

Q: Which of these communication channels are used in your company? (select all that apply)

- 98% email
- 44% Skype
- 41% text
- 36% Microsoft Teams
- 23% Microsoft Yammer
- 21% Zoom
- 17% Slack
- 11% other
- 9% Google Hangouts Chat
- 6% Cisco Jabber
- 3% BlueJeans
- 2% Jive

n=246

Other includes: WebEx, Workfront and Workplace

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

- 36% yes, it is part of our project management software
- 30% sort of, we use Adobe Acrobat's built-in functionality
- 28% no
- 6% yes, we have stand-alone software/system

n=244

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

27%
yes, for our team/division

35%
yes, enterprise-wide system

38%
no

62%
are using DAM systems

n=246
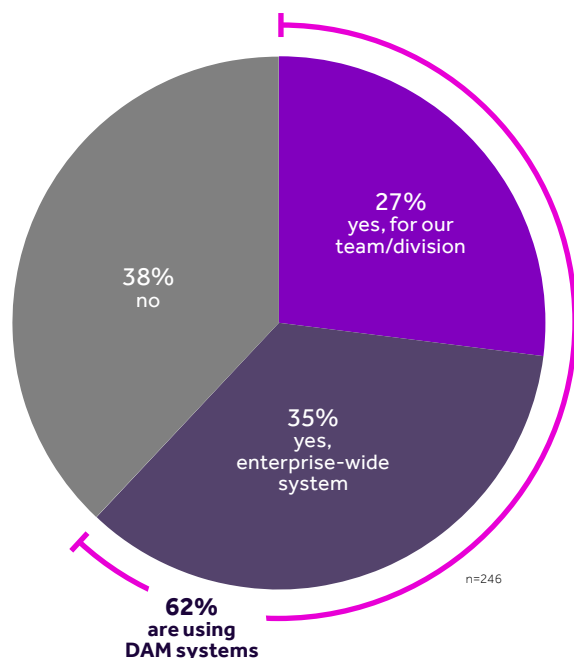
Q: Do you have a dedicated resource managing your DAM system?

6%
other

26%
no

47%
yes, but it is a hybrid role with other functional responsibilities

21%
yes, we have a DAM librarian

68%
have at least a part-time dedicated resource

n=150

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

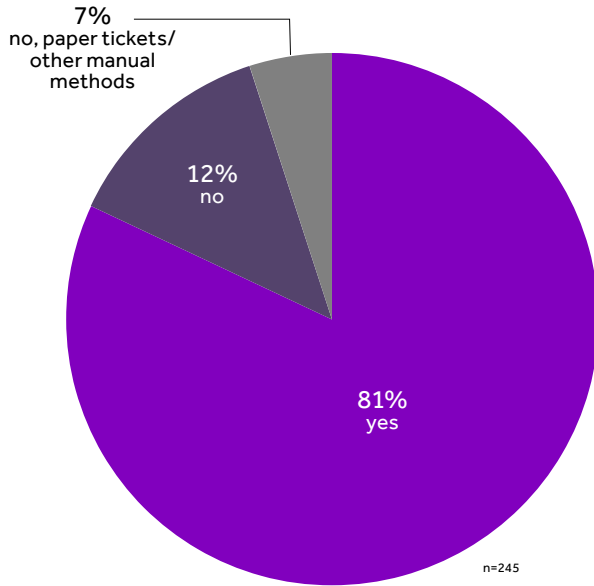|	
26%	Microsoft SharePoint
25%	Dropbox
22%	Adobe Experience Manager Assets
19%	Box
18%	Google Drive
13%	Workfront DAM
10%	Widen Collective

n=134
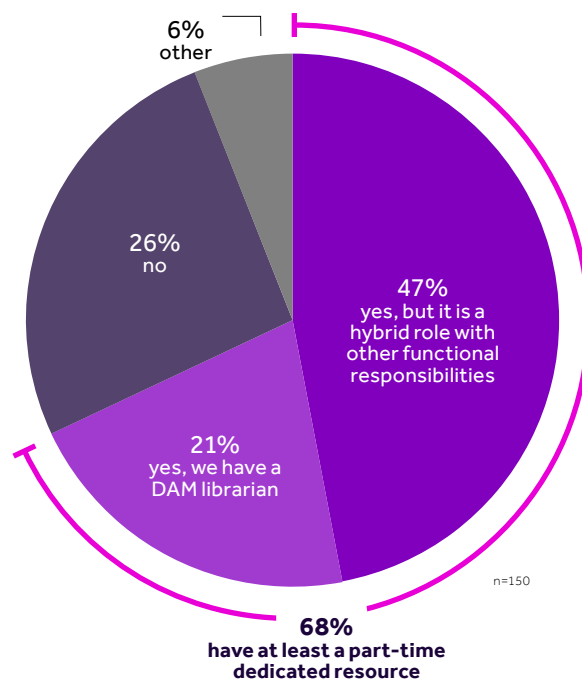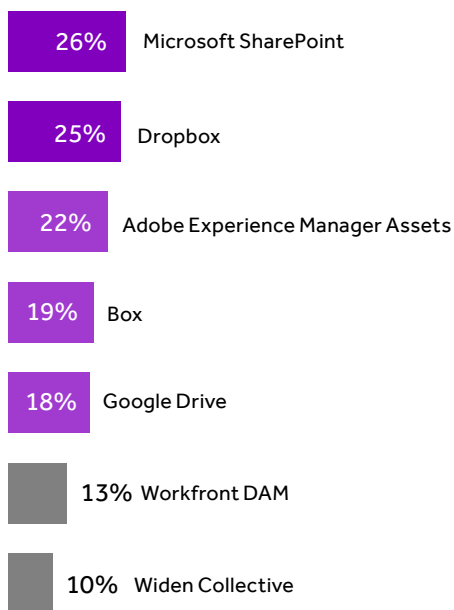
Tools such as Dropbox and Google Drive, although providing teams with massive distribution and collaborative benefit, are not true DAM systems, but rather glorified hard drives in the cloud.

Systems that depend on folder structure hierarchies to organize content are missing the benefits of a true DAM system that leverages robust tagging, search, sharing and versioning capabilities.
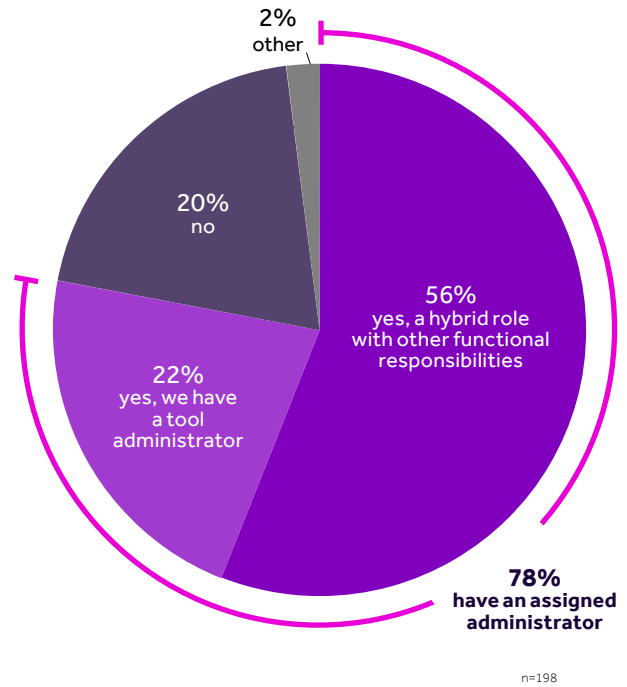
And, like the tools which enable automated metadata enrichment, management of an organization's taxonomy requires less manual effort, freeing up resources to focus on other/related activities.
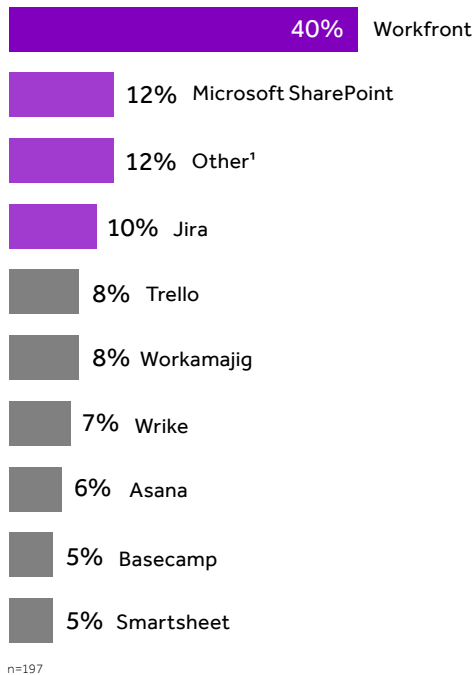
TECHNOLOGY

Q: Does your team use project management software?

- 7% no, paper tickets/other manual methods
- 12% no
- 81% yes

n=245

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

- 2% other
- 20% no
- 22% yes, we have a tool administrator
- 56% yes, a hybrid role with other functional responsibilities

78% have an assigned administrator

n=198

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

- 40% Workfront
- 12% Microsoft SharePoint
- 12% Other[1]
- 10% Jira
- 8% Trello
- 8% Workamajig
- 7% Wrike
- 6% Asana
- 5% Basecamp
- 5% Smartsheet

n=197

[1] Other systems varied widely with no clear trend/provider.

Q: Does your team track time?

- 36% no, we do not track time
- 54% yes, we use project management software to track time
- 10% yes, we use a manual method to track time

64% of teams track time

n=204
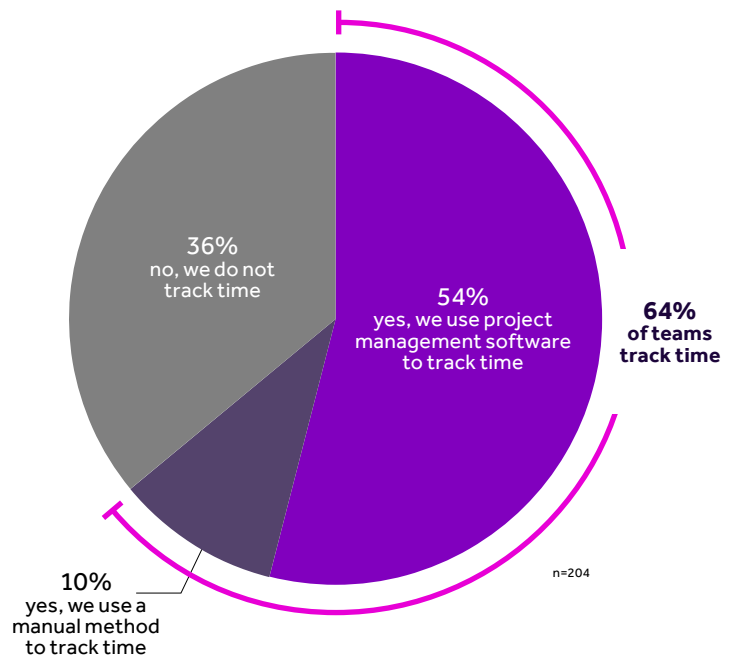
One quarter of mega-size teams do not track time, yet 80% need to provide competitive estimates. Time tracking is a best practice and essential for teams required to provide competitive estimates to ensure costs accurately reflect the time required to do the work.
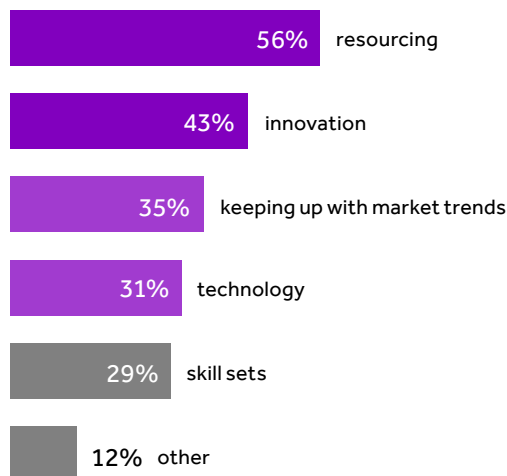
Values and Challenges of In-House Teams

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 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 along with shared company values and goals are other highly recognized aspects of an in-house group, with the greatest advantage 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 AND CHALLENGES OF IN-HOUSE TEAMS

Q: Which of the following are the greatest challenges within your group? (select all that apply)

- 56% resourcing
- 43% innovation
- 35% keeping up with market trends
- 31% technology
- 29% skill sets
- 12% other

n=241

Other: (1) time/capacity constraints, (2) not always having the right/needed resources - including administrative help, account/pm support or creative directors

Q: Which of the following topics provide the greatest challenge for you as a creative leader? (select top three)

- 65% client behaviors (revisions, insufficient time)
- 39% career pathing for self and staff
- 36% gaining respect from internal clients
- 33% adequate funding for staff
- 23% value recognition/executive support and buy-in
- 22% splinter groups (small creative teams in other areas of the company)
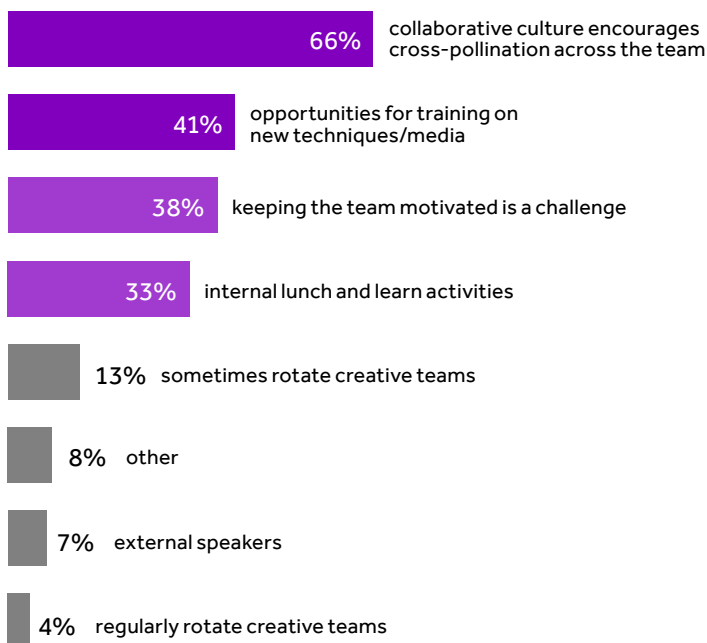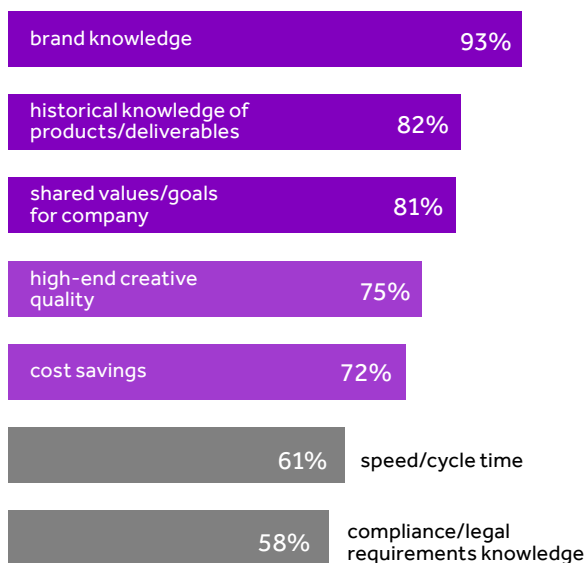- 22% technology/Mac support

n=240

> Perhaps not surprisingly, of teams that consider themselves a strategic partner, 57% report client behaviors as the top challenge compared with 73% for non-strategic teams, which suggests building stronger alignment with your clients should be an important strategy within your team.

Q: How do you motivate your team and keep thinking fresh for the brand? (select top three)

- 66% collaborative culture encourages cross-pollination across the team
- 41% opportunities for training on new techniques/media
- 38% keeping the team motivated is a challenge
- 33% internal lunch and learn activities
- 13% sometimes rotate creative teams
- 8% other
- 7% external speakers
- 4% regularly rotate creative teams

n=232

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

- brand knowledge 93%
- historical knowledge of products/deliverables 82%
- shared values/goals for company 81%
- high-end creative quality 75%
- cost savings 72%
- speed/cycle time 61%
- compliance/legal requirements knowledge 58%

n=243

Creative
Team Leader

Career pathing for in-house leaders and their teams remains one of the greatest challenges. Leaders are also slightly less satisfied in their current roles and more optimistic about the job market for roles similar to the one they're in today.
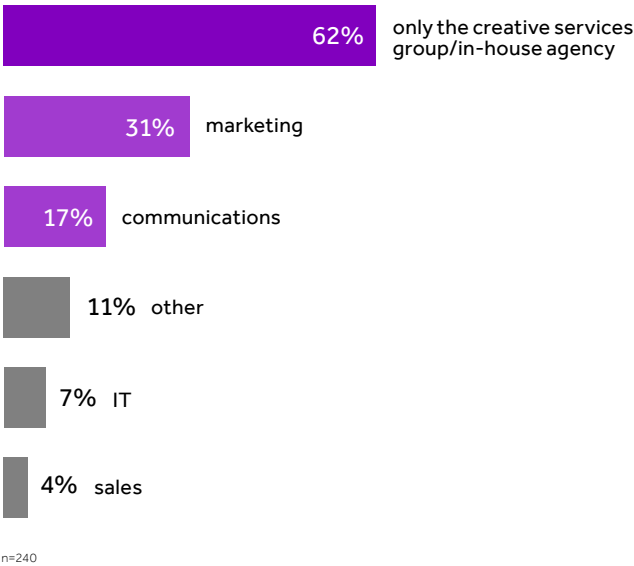
Although creative teams and in-house agencies are on the rise — both in size and number — there still isn't an abundance of them, let alone open senior roles. While the majority responded that their next career move could most likely be another in-house team, others expressed interest in freelance or consulting roles.
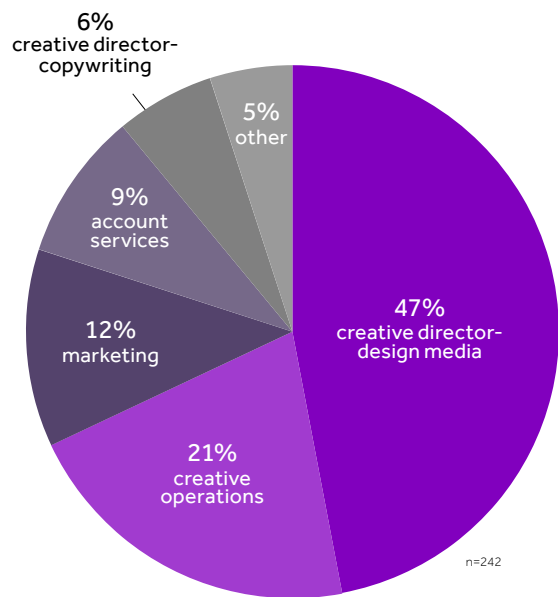
CREATIVE TEAM LEADER

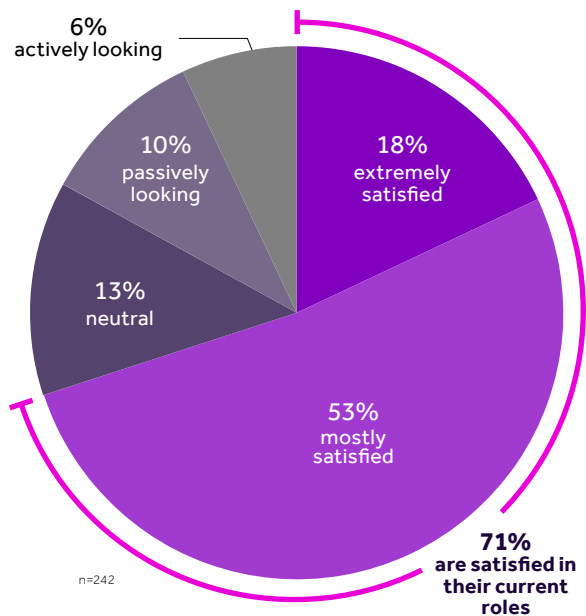**Q:** How long have you worked for your current employer?

7%
<1 year

12%
1-2 years

26%
3-5 years

21%
6-10 years

34%
10+ years

n=242
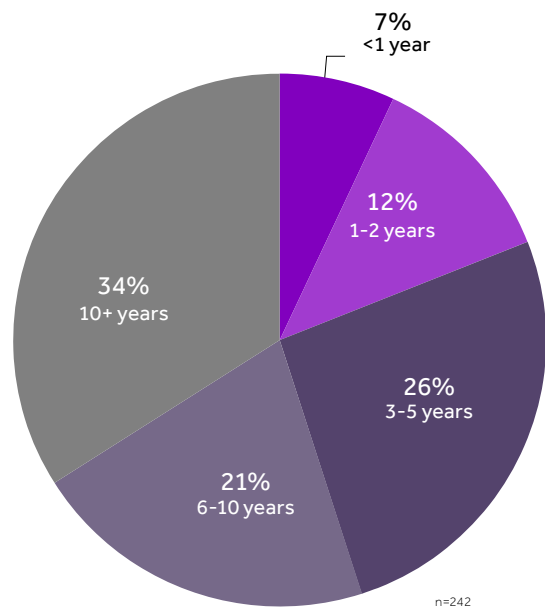
Q: What departments outside of the creative team/in-house agency have you worked within at your current company? (select all that apply)

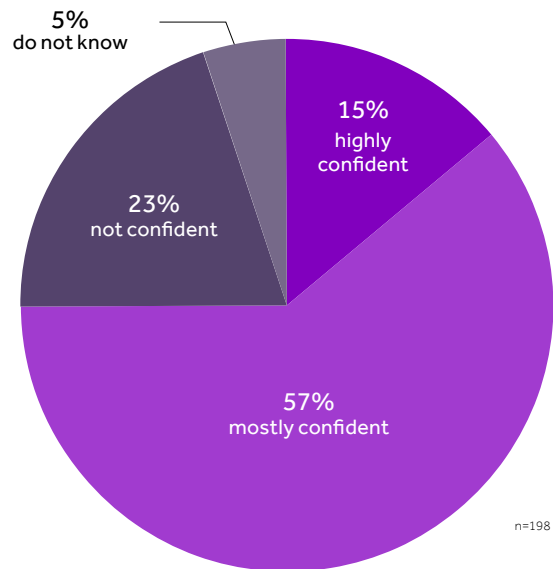62% only the creative services group/in-house agency

31% marketing

17% communications

11% other

7% IT

4% sales

n=240

Q: In what discipline is the majority of your background and experience?

6%
creative director-copywriting

5%
other

9%
account services

12%
marketing

21%
creative operations

47%
creative director-design media

n=242

Q: How satisfied are you in your current role?

6%
actively looking

10%
passively looking

13%
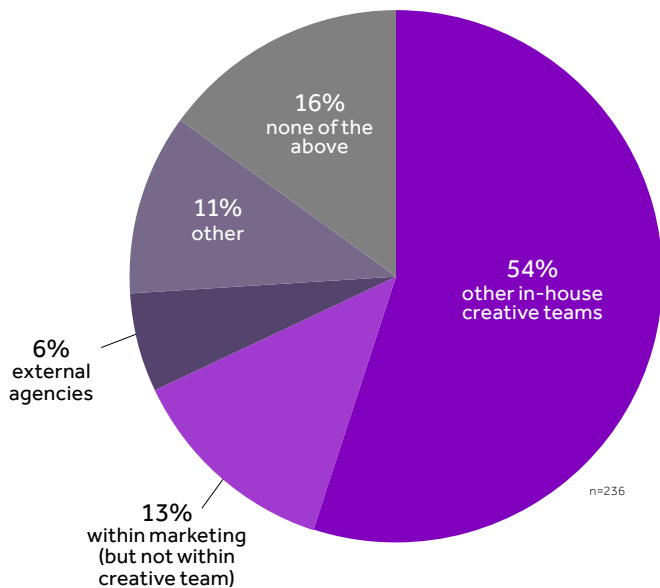neutral

18%
extremely satisfied

53%
mostly satisfied

71%
are satisfied in their current roles

n=242

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

5%
do not know

15%
highly confident

23%
not confident

57%
mostly confident

n=198

Q: Your next career move would most likely be?

16%
none of the above

11%
other

6%
external agencies

13%
within marketing (but not within creative team)

54%
other in-house creative teams

n=236

Leaders are relatively satisfied in their role and confident in the job market, however, maintaining a current resume/LinkedIn profile can help ensure a long-term career growth strategy.

Appendix
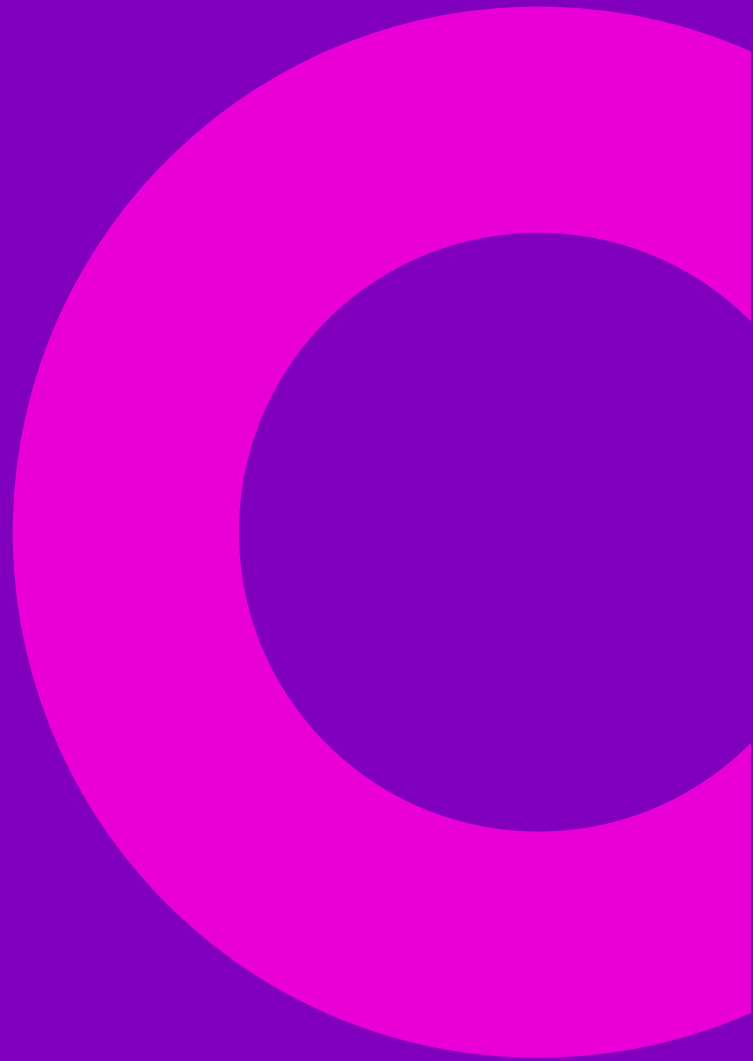
Survey Participant Demographics

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 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 Director	23%
Director/Business Unit Head	21%
Creative/Marketing Services Manager	21%
Operations Manager/Director	10%
Design/Production Manager	7%
Vice President	7%
Art Director	6%
Other Management Role	5%

n = 383

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

Education, Government, Not-for-profit	17%
< $250M	11%
$250M–$1B	17%
$1B–$5B	19%
$5B–$10B	7%
$10B–$30B	12%
> $30B	17%

n = 373

Industries Represented

Aerospace/Defense	2%
Associations, Events and Trade Shows	2%
Banking/Financial Services	7%
Biotech/Health Care Products/Medical Devices	3%
Construction	2%
Consulting/Professional Services	7%
Consumer Products	4%
Education	6%
Food/Food Services	3%
Government	2%
Health Care	10%
Insurance	6%
Manufacturing	5%
Marketing/Advertising	2%
Media and Entertainment	2%
Not-for-profit	7%
Pharmaceuticals	2%
Real Estate	1%
Retail	4%
Retail: Fashion/Apparel	2%
Technology and Software	8%
Travel, Hospitality and Leisure	3%

n = 373

Industries comprising less than 1% include Architecture, Automotive, Educational Services, Energy, Legal, Oil and Gas, Sports and Fitness, Telecommunications, Utilities

RESOURCES

Department Organization

10 Steps To Assign The Right Talent
To The Right Job
https://bit.ly/2wWIA1L

Account Managers: Look For The Ducks
https://bit.ly/2wX3PRd

The 5 Un-Teachable Attributes
Of A Project Manager (PM)
https://bit.ly/2VPkWNd

Think Locally, Act Globally
https://bit.ly/34SgDEU

Department Funding

Don't Let Your Funding Model
Run Your Creative Team
https://bit.ly/3a6E6mO

The Appeal Of A Hybrid Funding Model
https://bit.ly/2JZ10lq

The Challenges to Cost Savings Metrics
https://bit.ly/2wCkTMb

Department Resourcing

Adapting The Corporate
Performance Review For Creatives
https://bit.ly/2wT8KCu

Build A Cultural Safe House
For Your Team
https://bit.ly/3a5CSbl

Developing The Right Resourcing Strategy
To Support Your Organizational Model
https://bit.ly/34wGgee

How To Build A Solid Freelancer Pool
For Your In-House Agency
https://bit.ly/2VrmIoG

"It's Impossible To Fire Anyone Here"
https://bit.ly/2XwgrcJ

Onboarding Tips For In-House Agencies
https://bit.ly/3czyrqR

Overcoming Corporate Hiring Hurdles
https://bit.ly/2wy8CIq

What To Know About Attracting And
Retaining Creative Talent In 2020
https://bit.ly/2XVf47x

Service Offerings

Content Management And Automation
https://bit.ly/2zcgssa

The Power Of The Value Add: How To
Change Perception Of Your In-House Agency
https://bit.ly/2VobqSe

Speaking in Code
https://bit.ly/2XzRkFY

Why It's Better To Bring Social
Media Expertise In-House
https://bit.ly/2KkwJxt

Video

5 Video Shifts For 2019
https://bit.ly/2zk7QzX

Remote Video Production Strategies
https://bit.ly/2Kldzrg

Metrics

Metrics and Reporting: Using Data
Analytics To Measure Risk/Reward
https://bit.ly/3eDAWuj

Productivity And Efficiency – What Are
The Distinctions And Benefits?
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Agile

In-House Agencies Weigh In On
Plotting An Agile Course
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Partnerships

Cracking The Offshoring Nut
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External Agencies Are Not Your Enemy
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Principal Partnership Agencies (PPAs)
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Processes

4 Process Pitfalls And Ways To Avoid Them
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Garbage Into The House,
Garbage Out Of The House: 5 Critical
Account Services Best Practices
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Operations: The Secret Ingredient
In The Creative Sauce
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The Simple Truths About Project Complexity
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Remote Work

Remote Video Production Strategies
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Coping With The Coronavirus
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Talent In Remotely
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Technology

Data By Design: Optimizing Your
Creative Tech Ecosystem
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Future Proof With These Emerging
Technologies
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PM Solution Adoption: Build It And They
May Not Come
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Simplifying In-House Agency
Communications
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Values and Challenges of
In-House Teams

Brand Shepherds Ensure Brand Success
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Powerful Mission And Vision Statements:
The Why, What And How
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The In-House Opportunity:
Elevate, Enhance And Expand
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What's Next For In-House Agencies?
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Leading Creative Teams

Commit. Do. Assess. Measure.
Repeat. – Continuous Improvement
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In-House Leader Newbie Dos And Don'ts
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Steps To Successful Change Management
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Professional Development and Peer Collaboration for In-House Creative Leaders.

PEER ROUNDTABLE

CreativeExecs® by Cella

Cella brings together creative, marketing and digital executives for moderated peer discussions on topics tailored to the unique challenges facing leaders of in-house departments. Gain shared knowledge, a fresh perspective and actionable advice that you can immediately put into action.

PROFESSIONAL DEVELOPMENT

In-House Agency Leadership Summit by Cella

The must - attend event for in-house agency (IHA) leaders. Accelerated changes — in technology, process, partnerships and possibilities — are demanding strategic and powerful transformation within in-house agencies. IHA leaders are constantly facing new issues to address, along with the quickening need for world-class perspectives on topics that are sometimes unfamiliar. Join your IHA peers as our experts share tangible ideas and compelling data that will help you future-proof the way you run your agency.

Creative Manager Boot Camp by Cella

Take advantage of professional development training for in-house creative managers and team leads who are transitioning to a more operational and leadership-centric role. Learn the foundational skills necessary to be effective leaders of creative services teams and in-house agencies.

NETWORKING EVENTS

CreativeConnects® by Cella

Since 2006, CreativeConnects events have provided creative, marketing and digital professionals opportunities to gather in person and virtually to share ideas and expand their networks.

Learn more about Cella's events at cellainc.com/events

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We can't wait to talk to you.

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for creative, marketing, digital and proposal development teams.

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