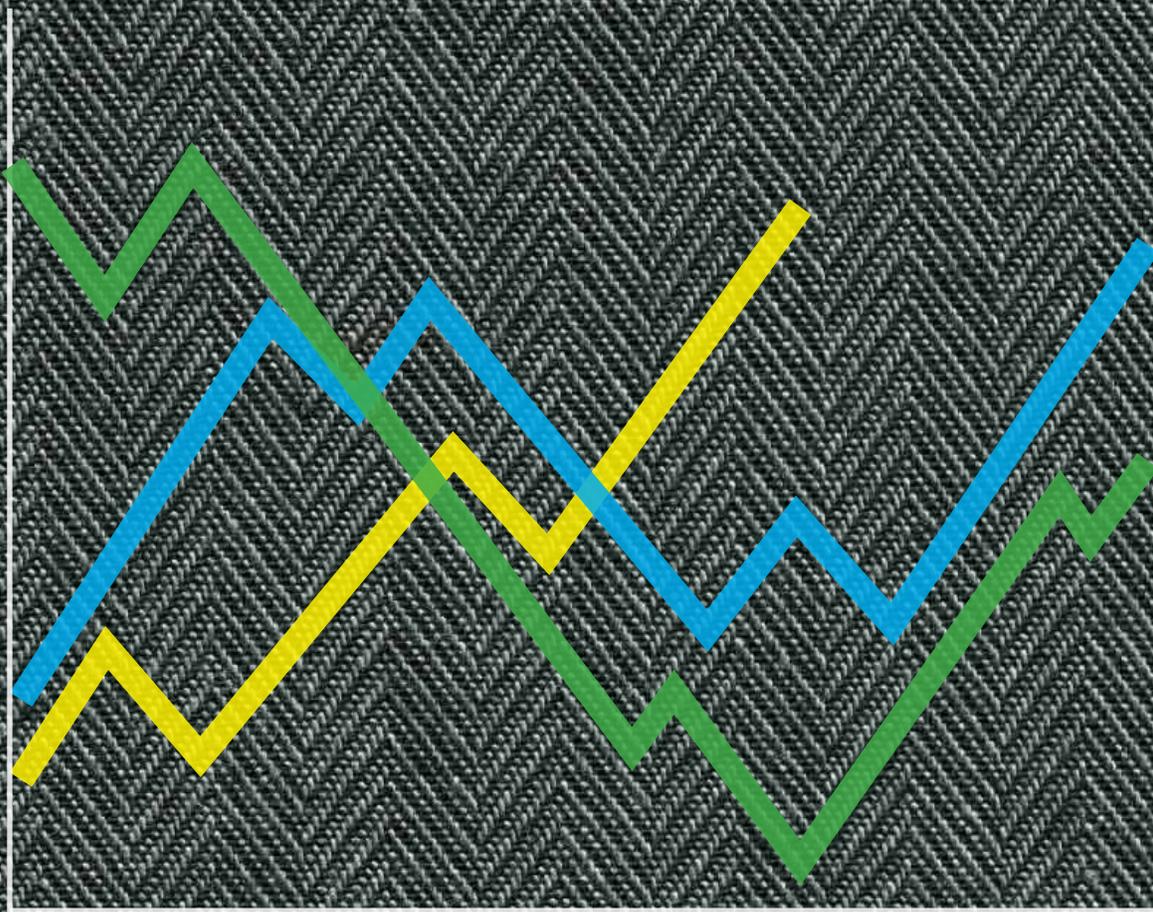


2012 IN-HOUSE CREATIVE SERVICES INDUSTRY REPORT



PRESENTED BY



About the Report

The BOSS Group, an interactive, creative and marketing staffing agency; InSource, the resource for creative in-house leadership; and Cella, a management consulting company exclusively serving the needs of in-house creative leaders, have teamed up to benchmark the in-house creative community. This is the second edition of the In-House Creative Services Industry Report.

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

About the Findings

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

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

Survey Respondents

More than 360 leaders from in-house creative departments responded to our survey conducted in January 2012. These leaders represent Fortune 500 companies, as well as middle market and other large companies, and span multiple industries including but not limited to retail, government contracting, financial services, pharmaceuticals, higher education, and consumer packaged goods and services.

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

Perspectives From the Field

We asked in-house creative leaders to share their stories as they relate to shared challenges and goals across the industry. Topics cover proving in-house value, working with and against agencies, developing career paths and affecting client behaviors. More stories like these, as well as a comprehensive article database, can be found at in-source.org, as well as at cellaconsulting.com/blog.

The opinions expressed in this report are those of the writers as well as at cellaconsulting.com/blog and do not necessarily reflect the views of The BOSS Group, Cella, or InSource.

Of Guts, Risk and Repeatable Results

When we launched the In-House Creative Services Industry Report last year, we did so with an assumption that the industry needed it. We simply had a gut feeling it would be a good idea to develop a business tool that in-house creative leaders could use for the purpose of research, planning and even selling organizational structure ideas to their leaders. Given that this report is about metrics, developing the survey and resulting report based solely on our gut telling us there was demand for it was a risky proposition.

Fortunately the response we received from the In-House Creative Services Industry Report after it was published proved our gut right. So much so that along with the praise the report received, the response rate to the second survey more than doubled. Now that's a reportable metric we are proud of and happy to use as confirmation that trusting our gut was the right thing to do.

Last year's report began validation and quantification of organizational and operational practices across the in-house creative industry. In addition to confirming many of the survey results established in the first edition, the 2012 In-House Creative Services Industry Report has grown to include additional benchmarks at the request of the in-house creative leadership community (e.g., chargeback rates, staffing strategies and value drivers). And as we continue to produce the In-House Creative Services Industry Report across the years, we will begin to see trends and cycles in our business that will hopefully allow creative leaders to manage more effectively.

The following pages are the repeated results of a collaborative effort by members of InSource, Cella and The BOSS Group. Our collective experience tells us that, among other things, in-house creative leaders benefit from good work for the creative staff to be engaged in and good information the leadership team can use to contemplate, validate and inform business decisions.

And even though we are all about useful metrics, we're going to keep listening to our gut for those big ideas; because we're all also innovative, risk-taking, *creative* leaders.

Enjoy!



Andy Brenits

President
InSource



Jackie Schaffer

VP & General Manager
Cella



Conor Smith

President
The BOSS Group

the survey

**The Who, What, Where
& How of In-House Creative
Services Operations**

WHERE IT GETS DONE

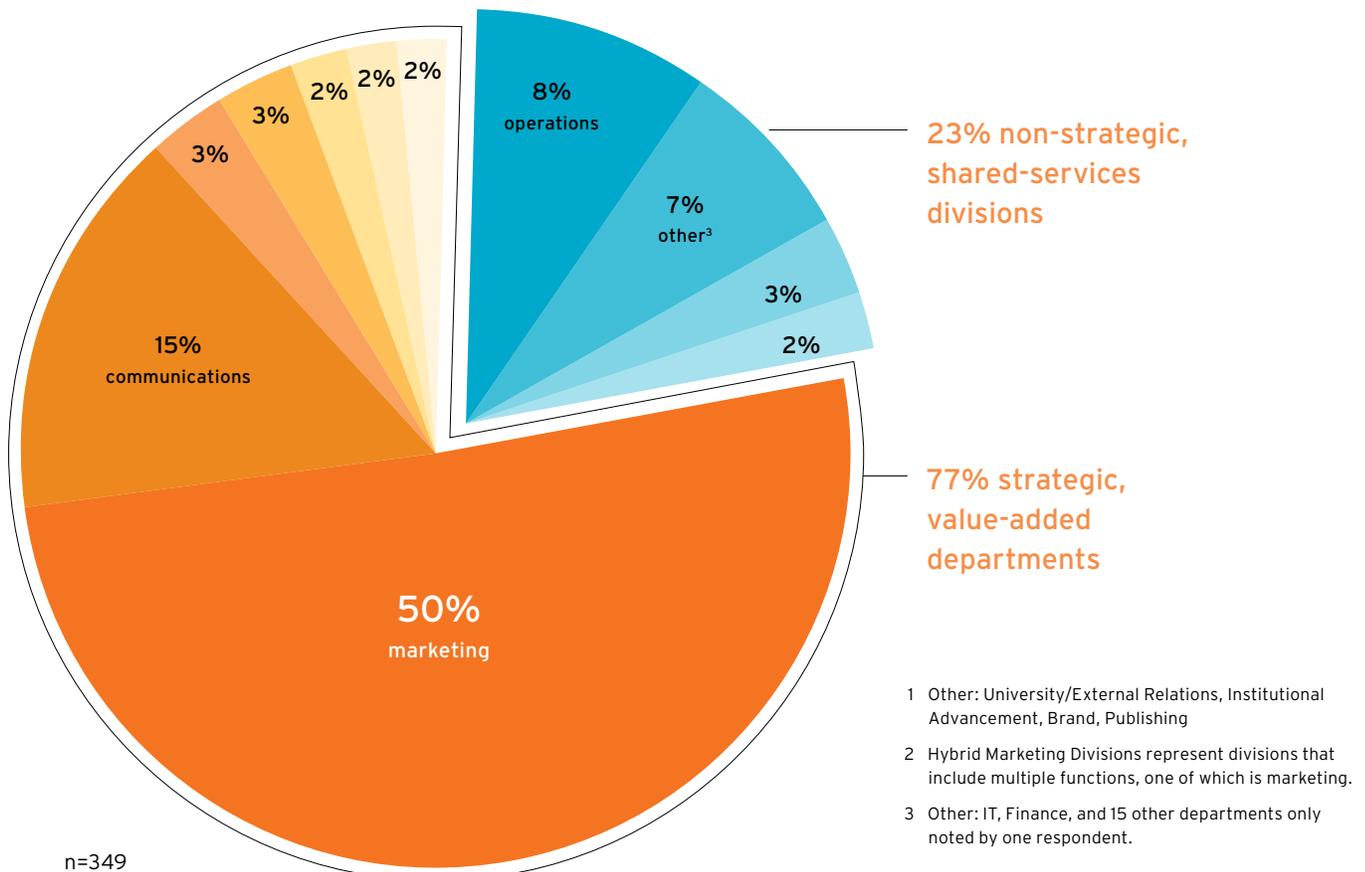
Reporting Structure

More than 75% of responding creative leaders indicated their department reported in through a strategic, value-adding department such as Marketing, Communications, Advertising, Brand or some combination of those divisions. When the creative team is positioned within one of these divisions, the organization is more likely to be considered strategic and value-adding. In contrast, when a creative team reports in 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 like) department; it just requires the creative team create a brand for itself outside of its "home."

RELATED RESOURCES

Location, Location, Location
cellaconsulting.com/blog/?p=1134

QUESTION What division does your creative services department report into?



3% independent/direct to CEO | 3% other¹ | 2% marketing communications
 2% advertising | 2% hybrid² | 3% sales | 2% public relations

Note: percentages may not add to 100 due to rounding.

- 1 Other: University/External Relations, Institutional Advancement, Brand, Publishing
- 2 Hybrid Marketing Divisions represent divisions that include multiple functions, one of which is marketing.
- 3 Other: IT, Finance, and 15 other departments only noted by one respondent.

WHO GETS IT DONE

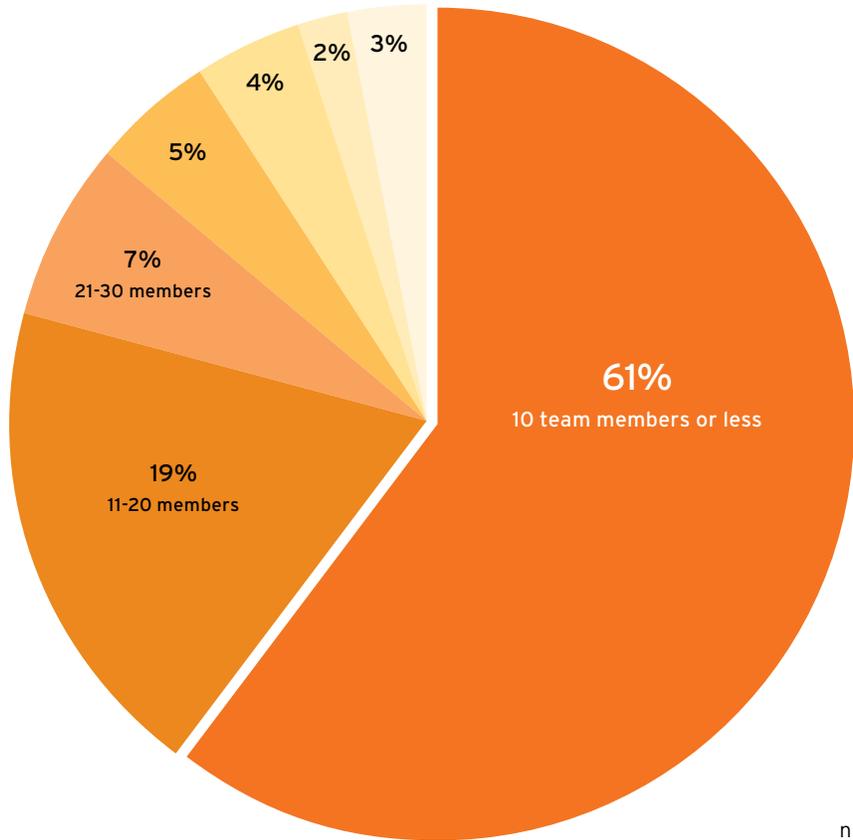
Staff Size

Creative leaders must be careful in demonstrating a desire to grow their team. Too often a desire to grow a team can be viewed as “empire building”—leaders must be prepared to substantiate headcount requests based on business need.

Even though the number of survey respondents has doubled this year, the staff size responses were very similar to last year’s responses. In fact, exactly 61% of in-house teams have 10 or less team members, which is consistent with our 2011 report findings. Just 9% of respondents have teams larger than 50 members.

QUESTION How large is your creative services team?

The majority of in-house creative teams have 10 or less team members; of the companies with large creative teams, all but two are from very large companies (those with an annual revenue greater than \$1 billion).



n=324

5% 31-50 | 4% 51-74 | 2% 75-100 | 3% 100+ members

Note: percentages may not add to 100 due to rounding.

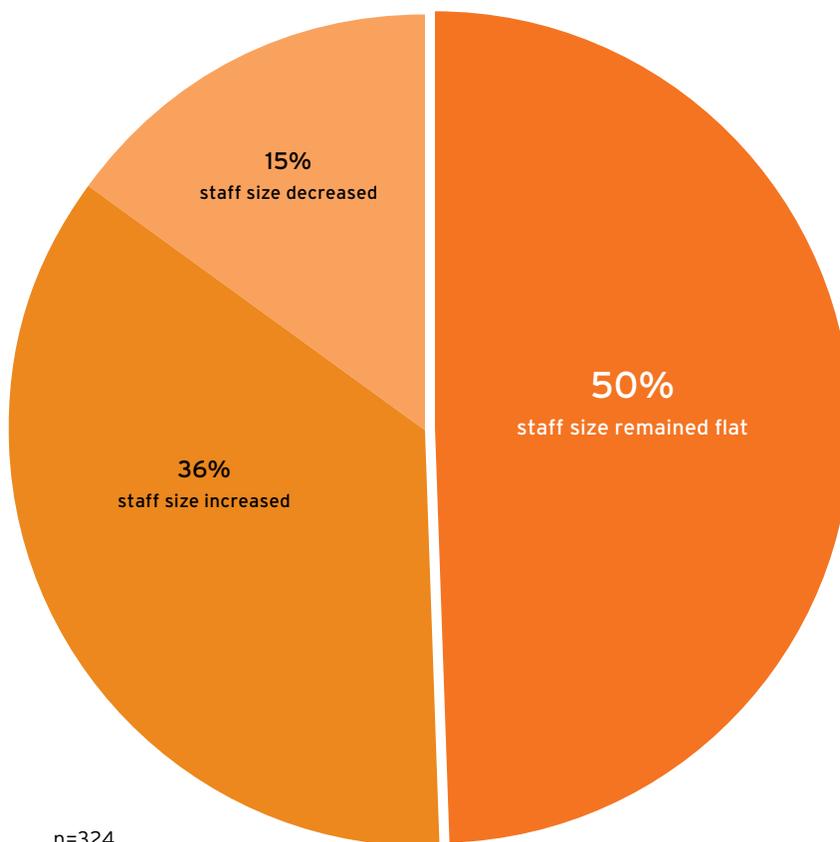
WHO GETS IT DONE

Staff Size

Consistent with our 2011 report, approximately 50% of creative teams did not lose or gain headcount in 2012. While more than a third of creative teams were able to increase in size, 15% of teams lost headcount. That said, both of these numbers represent an improvement over the previous period.

62% of creative leaders responded they felt their team was adequately staffed to meet client demand when considering full-time employees, as well as temporary resources. That number directly correlates to the percentage of creative leaders who are able to use flexible staff options during periods of peak demand. Including a budget that allows for flexible is critical—in fact, your budget may be better spent in not hiring an FTE and instead using the funds for the employee to pay several temporary workers during peak periods.

QUESTION How has your staff size changed between 2010 and 2011?



Note: percentages may not add to 100 due to rounding.

RELATED RESOURCES

Effectively Managing Just-In-Time Creative Resources:
cellaconsulting.com/blog/?p=990

The “New Normal” in Staffing Strategies—Contingent Workers:
cellaconsulting.com/blog/?p=982

Don’t Let MSP or VMS Programs Obstruct Your Access to Great Talent
cellaconsulting.com/blog/?p=1411

62% of creative leaders indicated their team was appropriately staffed when considering full-time and contingent staff—this is a dramatic improvement of 18 percentage points over last year.

More than 90% of creative leaders are able to bring in temporary staff during periods of peak demand.

PERSPECTIVES FROM THE FIELD

Sourcing as a Competitive Advantage...Really!

A common perspective of many managers is to assume organizational size and breadth equals strength, influence and stability. This is dangerous thinking in a business environment fixated on reducing expenses in every way possible!

So, as an in-house creative services manager, what should you do?

Move “Beyond the Curve”

While many leaders are trying to just get ahead of the curve, our challenge is to move well beyond the curve. The most exciting thing about our industry is the rapid rate of change in communication strategies, technologies, outlets, etc.

Reconciling the need to build an organization that supports the constant demand for change while aligning to expense control concerns can seem insurmountable. Being nimble is the name of the game, and developing staffing strategies that align with this dynamic can be a powerful advantage.

The Win-Win

Creative services organizations that effectively rely on freelance talent to augment a core internal talent pool are better positioned to meet continually shifting client demands and expense control expectations.

No doubt, an intelligent sourcing strategy cannot be effectively implemented without a skilled team of internal staff. You must maintain internal expertise that governs and protects your company’s brand,

understands business partner requirements and effectively on-boards external resources.

While many team members may be initially suspicious working regularly with external talent, the effect of rotating outside POVs (points of view) into an organization is undeniable, injecting new ideas and energy.

Developing a Custom Fit

Leveraging a flexible staffing strategy that is heavily weighted towards external freelance talent creates a wide variety of advantages, including:

- Flexibility to continuously calibrate your talent mix to meet your company’s newest strategic objectives (e.g., less print design, more mobile design).
- Flexibility to optimize your organization’s bandwidth by adjusting staffing to actual work-on-hand, thereby avoiding the impact of fixed expenses when requirements change or work levels decline.
- Confidence you are tapping into a highly-motivated, entrepreneurially-oriented talent pool to support your company’s strategic objectives.
- Confidence you are selecting the best possible long-term candidate when hiring opportunities arise because you have been working with a large pool of proven talent.

The Competitive Advantage

By leveraging this talent management strategy, you will blend your in-house team’s deep company and industry knowledge with the capabilities of a customizable creative talent pool. As a result, your in-house organization will effectively support your company’s demands every day.

Now, that’s a differentiating competitive advantage!

DAVID MILLENER

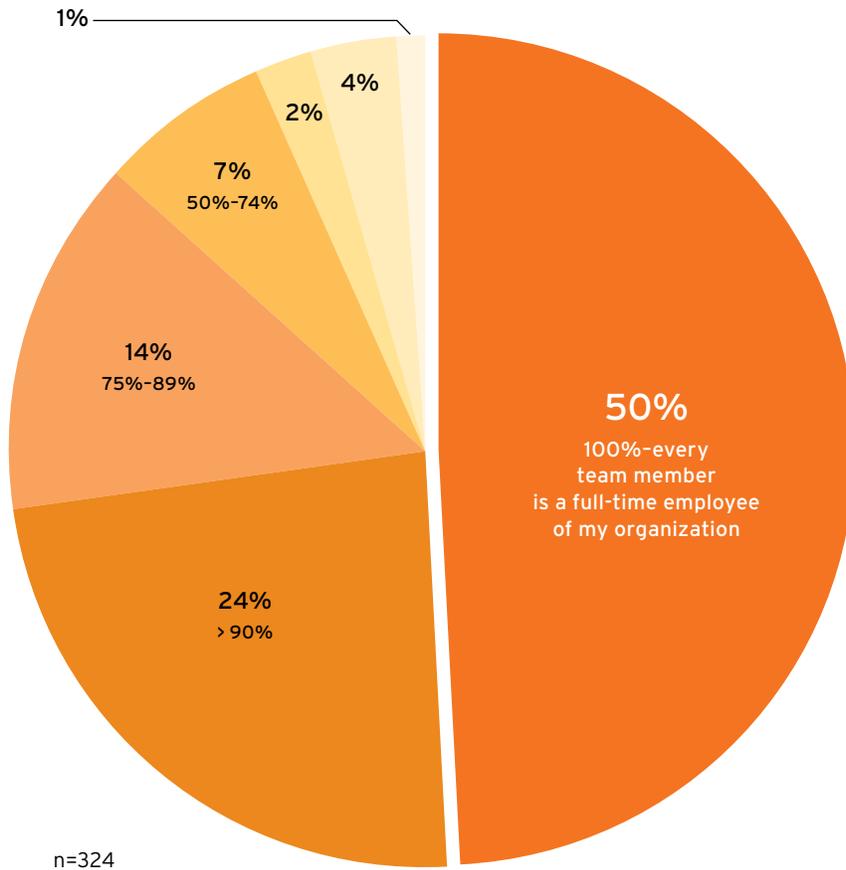
David is an AVP at MassMutual leading the company’s in-house team. Additionally, he develops and manages company-wide brand management and customer communication production strategies. Prior to his current assignment, he has held a variety of operational and strategic leadership positions in the financial services, health insurance, marketing and retail management industries.

WHO GETS IT DONE

Staffing Strategy

It is a clear reality that employing a mixed labor strategy that includes contingent workers (defined as freelancers, contractors and temporary employees—basically all non-permanent employees at an organization) in addition to FTEs is playing an increasingly larger role in a creative department’s success. With this in mind, leaders of in-house creative departments must consider the potential impact this may have on their department. While the creative industry has a long history of utilizing freelancers, the landscape is evolving rapidly—and co-employment risks are growing. Properly utilizing contingent labor may be a key driver in ensuring you have the right resources with the right talent in the right place at the right time.

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



2% 25%–49% | 3.5% 1%–24% | 1% 0%

Note: percentages may not add to 100 due to rounding.

Partner With Agencies on the Road to Greatness

The mere suggestion of an in-house design team partnering with agencies can send shockwaves through an in-house department. However, the real mark of maturity for individuals in an in-house department is to admit their shortcomings of not being experts at everything. It is probably the hardest thing for any of us to admit. But remember what your teacher or mother may have once told you: “you don’t know everything.”

I crossed this bridge many years back. It honestly was a eureka moment. For years my department prided itself that working in-house meant that we could do nearly everything, and for years we pretty much did that—print, web and advertising. We produced some amazing work. Yet, the gap we suffered was getting our message out to a larger swath of consumers that we currently were not reaching.

Faced with seeing my organization wanting to outsource a direct marketing campaign and an online branding campaign and wanting commercials, I confidently told my manager we could do this. As long as we determine who we partner with, we can create our own “virtual agency.” We developed partnerships with a web media company to help with our online presence, we hired companies with experience in data management, mail-services and fulfillment, warehousing and print production to help us manage traditional direct mail, and we partnered with production

companies to develop commercials and videos.

The key to remember is why your in-house creative department exists in the first place. You know the product or service, you know the buyers of that product or service and you know the competitors. You are an expert at what you do. Therefore, in order to protect your expertise, do work that’s a good fit for your skills while finding outside partners for the remainder. Partnering with agencies helped us not only with the quality of our work, but it also provided added nimbleness and quickness for our work, which made our in-house department look even more valuable as a corporate department.

The clearest advantage of our agency partnerships was our ability to unify our branding messages across all media. Our valued agency partner(s) provided the necessary execution for some of our most important projects, which provided our in-house staff the freedom to spend more time on quality work while stewarding our brand messages and designs with specialists more capable than ourselves.

The results can be rewarding. It can also provide you with additional skill sets to go along with the ones you’re already good at. To counter my teacher and mother saying “you don’t know everything,” my response was “I learned more than you think.”

MARK HAMILTON

Mark is Creative Director for The College of Saint Rose in Albany, NY. In 2009, he was named to Graphic Design USA magazine’s list “People to Watch.” His work can be found in numerous design books and magazines.

WHO GETS IT DONE

Agency Partnership

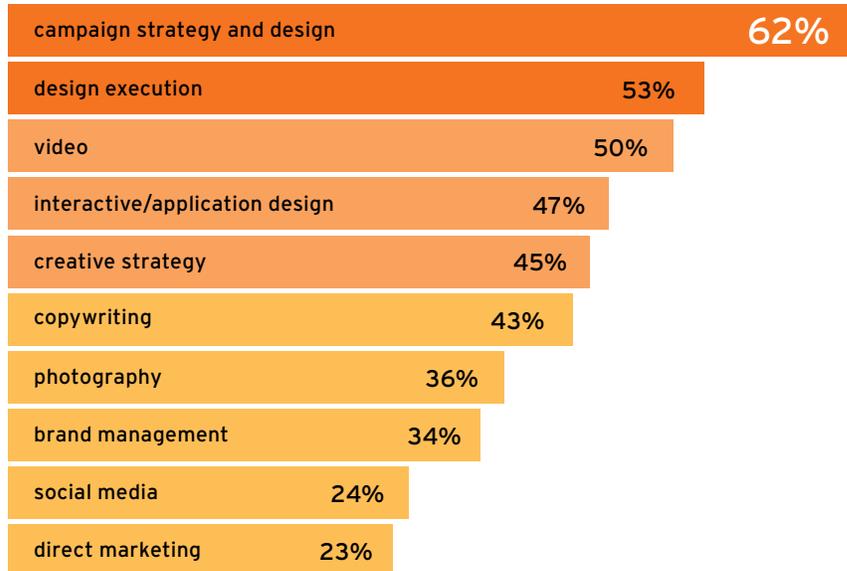
Partnering with agencies is often in the best interest of the business or organization and your internal team. So as a leader you must work to take away the fear of bringing in outside expertise and embrace the possibilities. It is difficult to do everything on your own. Beyond simply sharing the workload,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

(Taken from Jenni Heerink, Creative Director, NewellRubbermaid–DYMO brand. Read more at in-source.org/3037)

RELATED RESOURCES

Partner With Agencies to Provide Increased Value
in-source.org/3037

QUESTION What services does your agency partner provide?



65% of survey respondents indicated their department partners with agencies to accomplish creative goals for their clients.

n=209

WHO GETS IT DONE

Overtime

Typically creative team members don't have a lot of influence over when overtime is required, as they are often waiting on their client and, regardless of when content is received, the team has a hard deadline to meet (whether a production schedule or a live event). Creative leaders can provide the team support in a few key ways: (1) partner with clients to reduce surprises, (2) allow team members to flex their schedules to meet the client's needs, and (3) make overtime less painful by ensuring the team has dinner and beverages available.

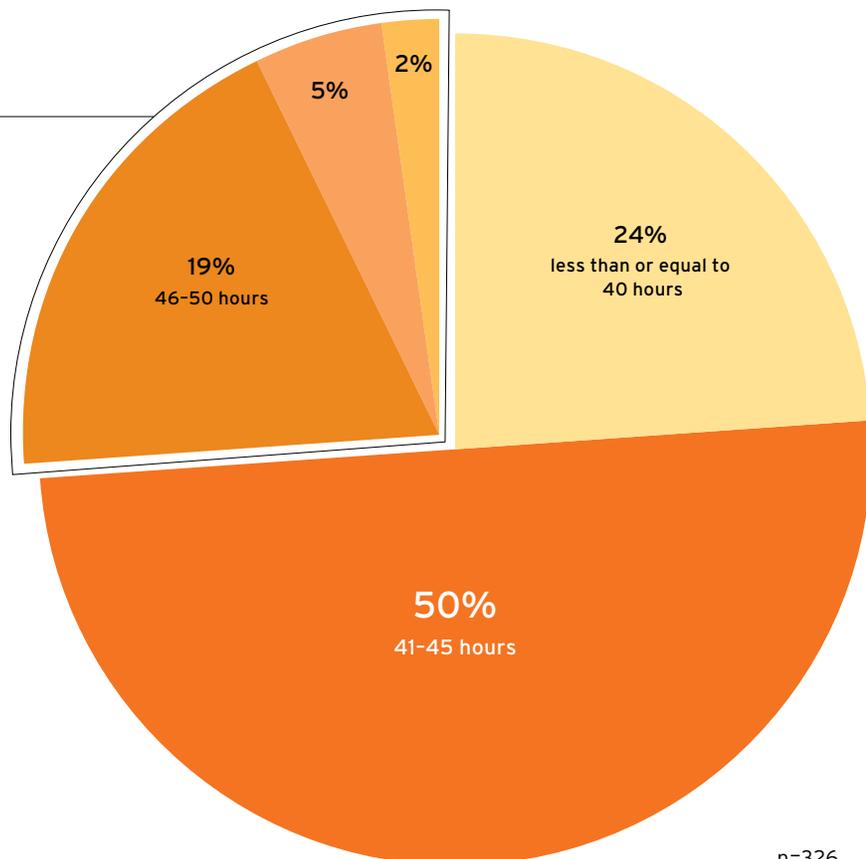
2011 brought reduced overtime for our creative services teams. In 2010, 33% creative leaders reported their teams worked more than 5 hours of overtime per week, and in 2011 this reduced by seven percentage points to 26%. This reduction in overtime, coupled with creative leaders feeling more optimistic about staffing levels, indicates many creative teams are experiencing improved work-life in 2011 versus 2010.

If reducing overtime is a goal for you and your creative team, the "low-hanging fruit" first step is to review whether flexible schedules will provide improved work-life balance for your team. For example, if a client won't be prepared to provide content until Friday, can a designer take off on Thursday and work Saturday instead?

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

Approximately 26% of teams average more than 5 hours of overtime each week—down from more than 33% in 2010.

Creative leaders attributed deadlines (38%), temporary spikes in demand (40%) and insufficient staffing (16%) as the primary causes of overtime.



n=326

5% 51-55 hours | 2% more than 55 hours

Note: percentages may not add to 100 due to rounding.

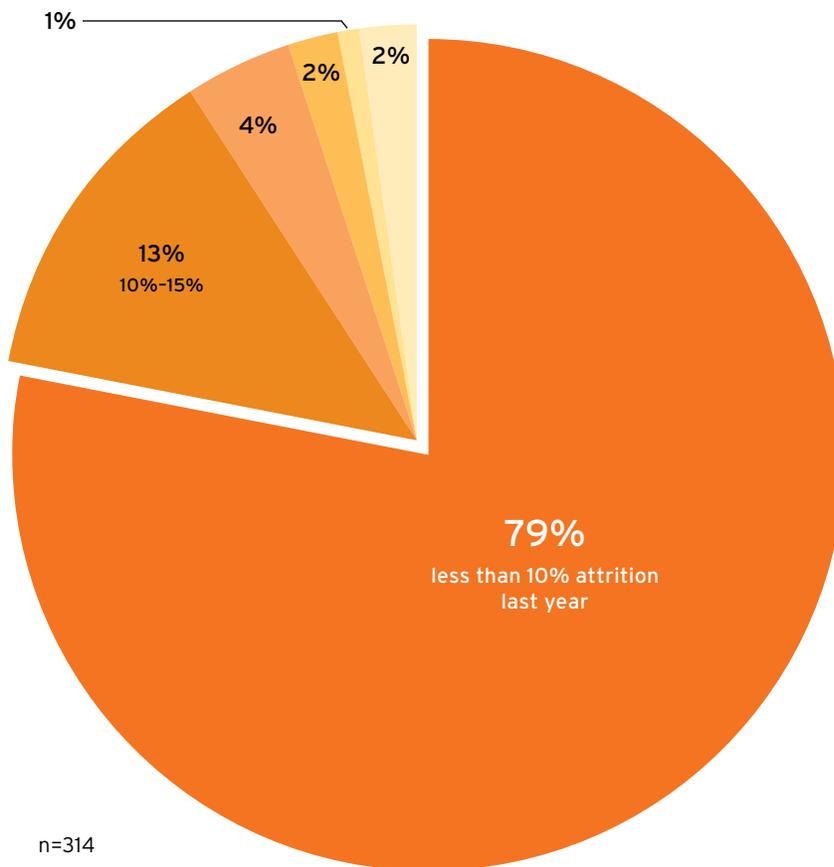
WHO GETS IT DONE

Attrition

For the majority of creative teams, attrition remained a non-issue in 2011. Attrition rates were slightly higher than in 2010, but not dramatically so, and most of the change occurred in the 11-15% bucket, which is still a manageable attrition rate. In fact, some attrition is good for your organization. Non-regretted attrition is healthy and should be encouraged—if a job is not a fit for the individual, both parties should be invested in making a change. In addition, attrition allows creative leaders the opportunity to bring in fresh thinking and increase the team’s capabilities by hiring staff with strengths that complement the in-place team.

Creative leaders need to define what level of attrition is acceptable to their organization and then design hiring and staffing strategies to support that rate. If a department is production-heavy, it may find that 2 to 3 years is the average tenure as its production artists may be seeking advancement opportunities that are not available in the organization. But if that same creative team experiences 30%+ attrition each year, the hiring practices may need to be evaluated as the turnover rate may be costing the business too much in terms of recruiting and onboarding efforts.

QUESTION What was your 2011 attrition rate?



4% 15%-20% | 2% 20%-25% | 1% 25%-30% | 2% >30%

Note: percentages may not add to 100 due to rounding.

RELATED RESOURCES

Increasing Your Quality Hires
cellaconsulting.com/blog/?p=1543

Attract Top-Tier Talent
thebossgroup.com/Attract_Top_Tier_Talent/

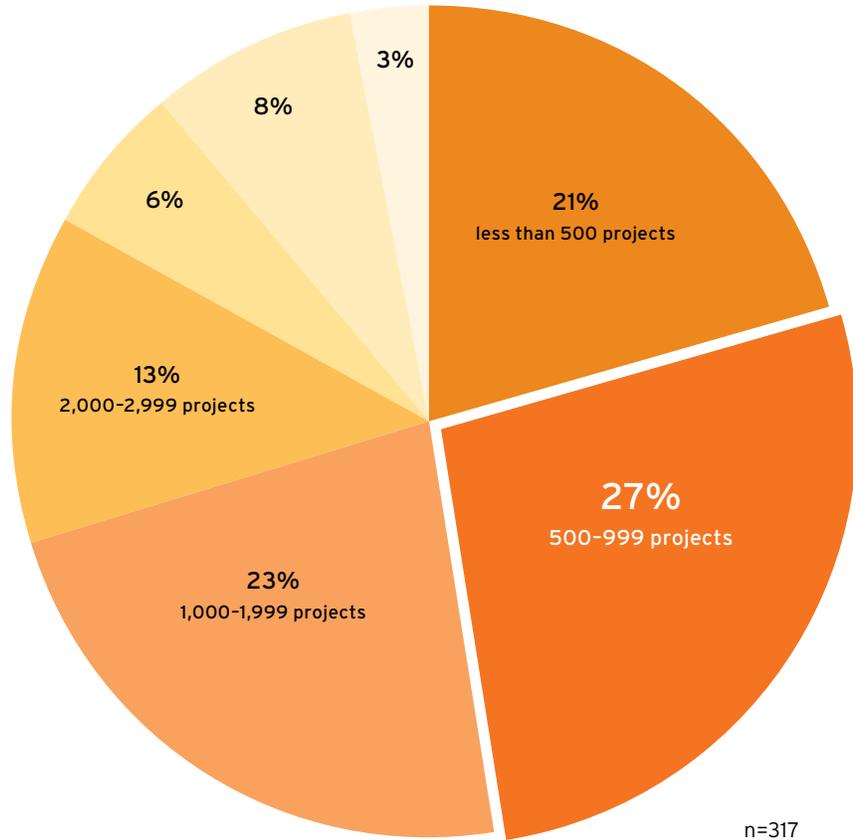
WHAT GETS DONE

Volume

While it's interesting to discuss volume in terms of number of projects, it's not an apples-to-apples comparison across organizations. Volume, in its truest form, should be discussed in terms of number of "billable" or "utilized" hours per year.

Creative leaders often discuss how many projects their teams create, and it's true that there is a general correlation between number of projects and team size. For example, 93% of teams producing less than 500 projects per year have less than 10 team members. But for the nine respondents whose teams produced more than 8,000 projects last year, team sizes varied from "11-20" through "100+". So while it's true that large teams (50+ people) rarely created less than 4,000 projects per year, and small and mid-size teams (less than 50 people) typically produced less than 4,000, it is not uncommon for the mid-sized teams (21-50) to create upwards of 8,000 projects per year.

QUESTION How many projects did your group complete in 2011?



6% 3,000-3,999 | 8% 4,000-7,999 | 3% more than 8,000 projects

Note: percentages may not add to 100 due to rounding.

WHAT GETS DONE

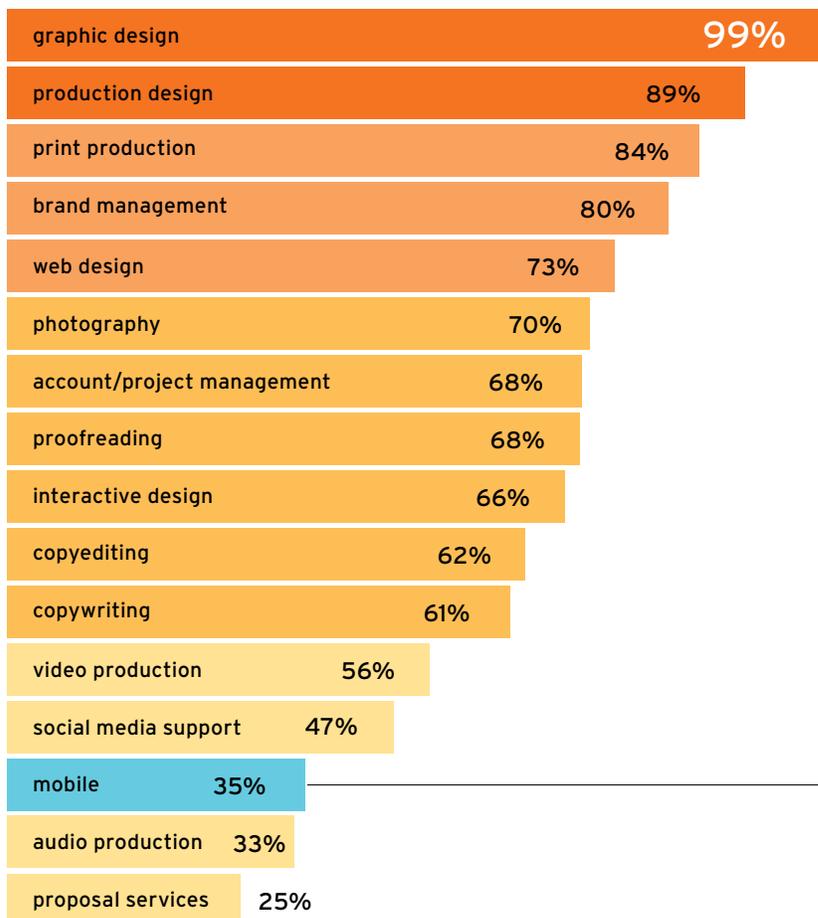
Service Offerings

Graphic design, production design and print production remain the top three services provided by in-house creative teams. Two service categories experienced noticeable gains in 2012: Video Production (8 percentage-point increase) and Mobile Services (100% increase from 2010). To complement growth in these services, 31% of creative leaders indicated their staffing mix has shifted such that the team increased its interactive/digital staff across the past year.

In addition, 85% of creative leaders indicated print spend remained relatively the same or decreased between 2010 and 2011. With print costs rising, this demonstrates a continued de-emphasis on printing products.

42% of respondents indicated that their in-house print options were restricted to standard printers and copiers alone. But almost 50% of respondents have access to color digital printers, and 30% have access to large format printers. Twenty-one organizations reported having an offset press in house.

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



n=323

RELATED RESOURCES

If Your Creative Team Isn't Supporting Your Company's Proposals...
cellaconsulting.com/blog/?p=1583

What Does Social Media Mean for Marketing Infrastructure?
in-source.org/1460

The Art of Socializing and Mobilizing: Best Practices and Talent Solutions for Creative Leaders
<http://bit.ly/artofsocializing>

An additional 37% of respondents indicate they anticipate offering mobile design services in the next 12 months.

Enforcing Time Tracking in Creative Services (How do you get your team to do it?)

“Busy” is a relative term. In this day and age we all move at lightening speed—and expectations are for immediate gratification. Not only are budgets crunched, but timelines as well. We need to do more with less and be efficient, strategic, creative and on-brand. How do you manage this if you have numerous projects, people and deadlines—without having a tracking system or knowing exactly how much time is spent on each project, task or line of business?

The advantages of time tracking are numerous, and once a team understands this, it actually feels very empowering to them. Tracking time is not meant to play “big brother,” but rather to put quantitative data around a creative process and build the big picture. Whether your team is large or small, you need a way to both manage the queue (deadlines) as well as manage the efficiency (and inefficiencies at times) of how projects go from kick-off through production and delivery. Time tracking allows you to manage the process and quantify each step to make informed decisions.

In a creative environment, it can be difficult to enforce business processes when the focus is on being creative. However, showing creative colleagues the pluses of tracking their time—and exactly

what that can relate to—is the key. For example, a designer who is tracking time can show exactly how much time was spent on a project and the tasks associated with the project (e.g., concepting versus designing). As well, it may be that you want to show management how much time the group has spent on a particular business line and match that to the strategic goals of the company (i.e., is time being spent supporting the top priorities of the company?). Time tracking also allows for showing any shifts in types of projects year-over-year (from print projects to more digital, for example). Once the team understands the big picture and how the tracking of time supports the key initiatives and decision making, they feel empowered, and it becomes second nature.

Time tracking is imperative to providing metrics and making informed decisions on many levels. The key to motivating a team and enforcing the process is to choose a time tracking system that will be easily adapted into your workflow process and not add to the busy day. Keep it simple, and build the big picture the team can all relate to for success.

NATALIE BAGLEY

Natalie is Vice President, Director of Creative Services & Brand Identity at Citizens Financial Group (Boston, MA). She manages the Creative Services area with a team of designers and account managers that produce 5,000+ projects per year. Natalie has more than 20 years in financial services, where her experience in both business and marketing has allowed her to have a unique perspective in managing a strategic creative team.

HOW IT GETS DONE

Creative Briefs

All projects should not be treated the same. Projects differ in complexity, creative leeway, timeline and impact. Projects with high amounts of those characteristics are considered “Tier 1” projects and require the most support and should receive “white glove” treatment—which includes a creative brief. Requiring a creative for non-Tier 1 projects may require too much effort on the part of your team or clients. Consider creating an abbreviated brief for your Tier 2 projects and simply an intake form for your Tier 3 projects.

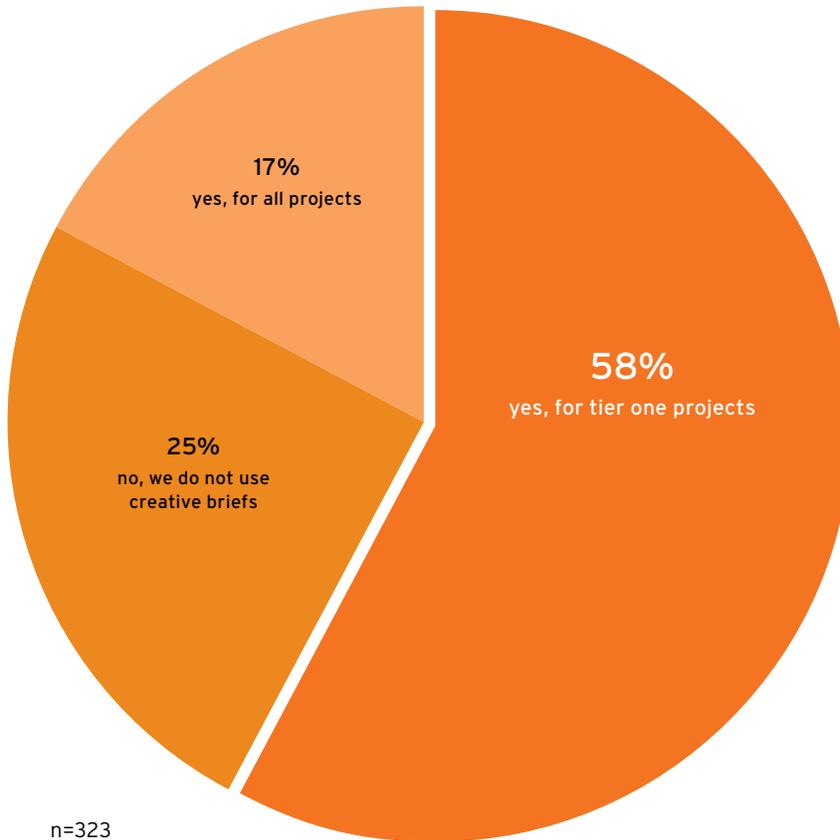
Creative briefs are best when created in partnership between the creative team and the client. While it may make sense to ask the client to take a first stab at the brief in advance of a meeting, be sure to always include an in-person review and collaboration to finalize the brief.

RELATED RESOURCES

Your Creative Brief Ambassador
cellaconsulting.com/blog/?p=1358

Tiering Matrix Example
tiny.cc/CellaTieringMatrix

QUESTION Does your team use creative briefs?



54% of creative teams provide clients with three concepts following the creative brief stage. It's a common practice to provide one comp that the client would expect, one that pushes the envelope and one in between the two.

Note: percentages may not add to 100 due to rounding.

HOW IT GETS DONE

Time Tracking

RELATED RESOURCES:

Tracking Hours Is Not Only for Chargeback Organizations
in-source.org/1596

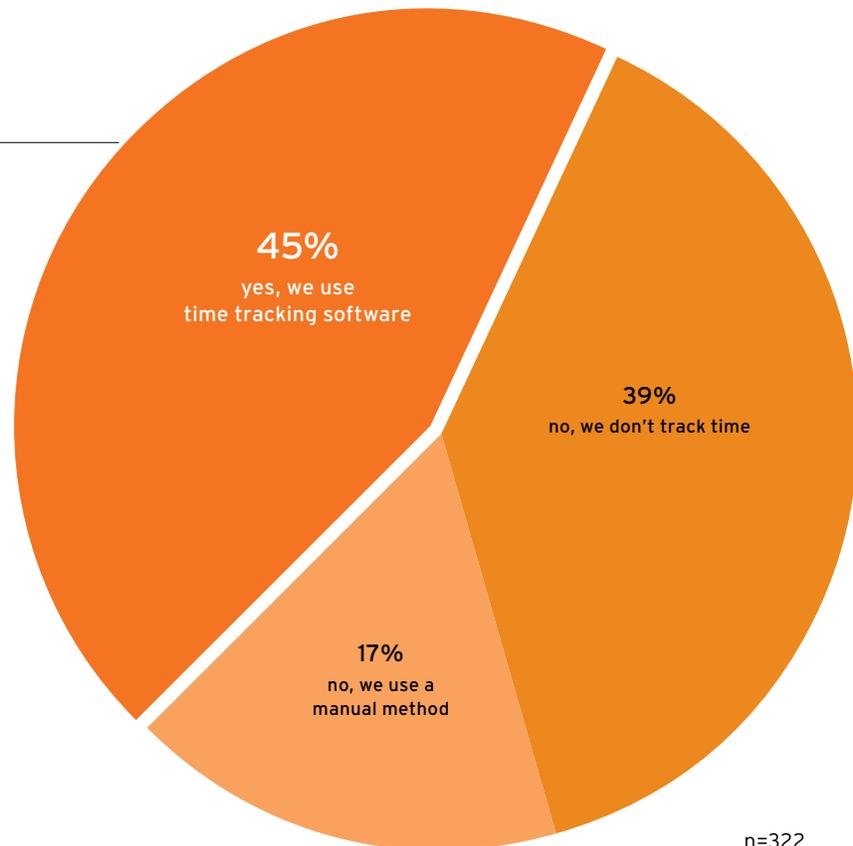
Implementing Creative-Friendly Time Tracking
cellaconsulting.com/blog/?p=537

More than 60% of in-house creative teams are tracking time, but it's the remaining teams that still need to be convinced of its benefits. While no one enjoys tracking time, most understand it's a necessary evil that provides creative leaders with the arsenal they need to make decisions and persuade senior management of necessary changes. When former agency staff come in-house and learn that time tracking is not required, they quietly celebrate but also wonder why time tracking is not used, as they understand the value and believe in its merits.

Many creative leaders feel tracking time and managing the related reporting can be onerous, but when the right tool is selected that meets the needs of the department, time tracking and reporting become natural activities of the department.

QUESTION Does your team use time tracking software?

Of teams with 20+ team members, time tracking software use increases to 70%.



Note: percentages may not add to 100 due to rounding.

PERSPECTIVES FROM THE FIELD

Embracing Project Management Systems

No more drawn-out status meetings. No more micro-managers barraging you for update after update. No more filing cabinets exploding with outdated docket bags. The ability to access and control your business from that shiny new iPad 3...sound like fantasy? Indeed, but really it's all achievable by implementing a project management system into your workflow. Before your life can change for the better, you need to decide where to start. Or better yet, whether you start at all.

First thing is, you must know your business. What are you hoping to change? What are you hoping to gain? Who will be using this system—will it just be your creative designers? Or will you be rolling out this system to the entire organization? What will they be using it for and how often? In addition, you have to consider how committed are you to driving the change and what resources are available to help you introduce this across your company. To learn what systems are available, do a Google search, ask your network for suggestions, review industry resources—there are more than 200+ project management systems ranging from no-cost, do-it-yourself to high-end, full-service offerings that provide consultancy and training, a handful of which are designed specifically for the creative community. Obviously, your budget will play a large part in the selection of your system.

Choosing your system is similar to searching for your next star employee; it's really another key member of your team. Part of the reason behind my decision to implement a system came from a lack of budget for a coordinator. Implementing a project management system allowed me to streamline a number of my processes and communication in an economical manner. Once you've decided on the system that's appropriate for you, you're got to become its champion—to help those who may be uneasy with change. It's important to remember that your new system is only as useful as the accuracy and completeness of the information it contains (“junk in, junk out”), so you'll need to educate your team on the benefits they and the department will experience, such as being more organized, automating tedious tasks and increasing collaboration and transparency across the department.

While it may seem like more work initially, to stay competitive in this age of multi-tasking, maximizing productivity, minimizing resources, a project management system can be your best defense to bring demonstrable ROI to your team's role. And suddenly your team's not the outcasts playing on the fancy computers all day; the ability to pull a real-time report in seconds that outlines your month's activities will put a smile on any bean counter's face.

CAREY IVISON

Carey is Senior Manager, Creative Services for Scotiabank Canadian Marketing, where he directs an 18-person in-house creative team. His studio provides copywriting and both print and digital design for Scotiabank's Retail, Commercial banking and Wealth Management lines. In addition, Carey and his team develop creative for Scotiabank's Sponsorship and Partnership portfolios, including: Cineplex Entertainment, the CFL and NHL. Prior to this Carey spent 5 years as Graphic Designer for Marketing Magazine, Canada's industry advertising/marketing trade publication.

HOW IT GETS DONE

Project Tracking

RELATED RESOURCES:

*Reflecting on 2011—
What I've Learned*
[cellaconsulting.com/
blog/?p=1421](http://cellaconsulting.com/blog/?p=1421)

*Tips for Evaluating
Workflow Tools*
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*Collecting Critical Data
Begins at Project Intake*
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blog/?p=1343](http://cellaconsulting.com/blog/?p=1343)

*Project Management &
Time Tracking Technology*
[cellaconsulting.com/
blog/?p=1261](http://cellaconsulting.com/blog/?p=1261)

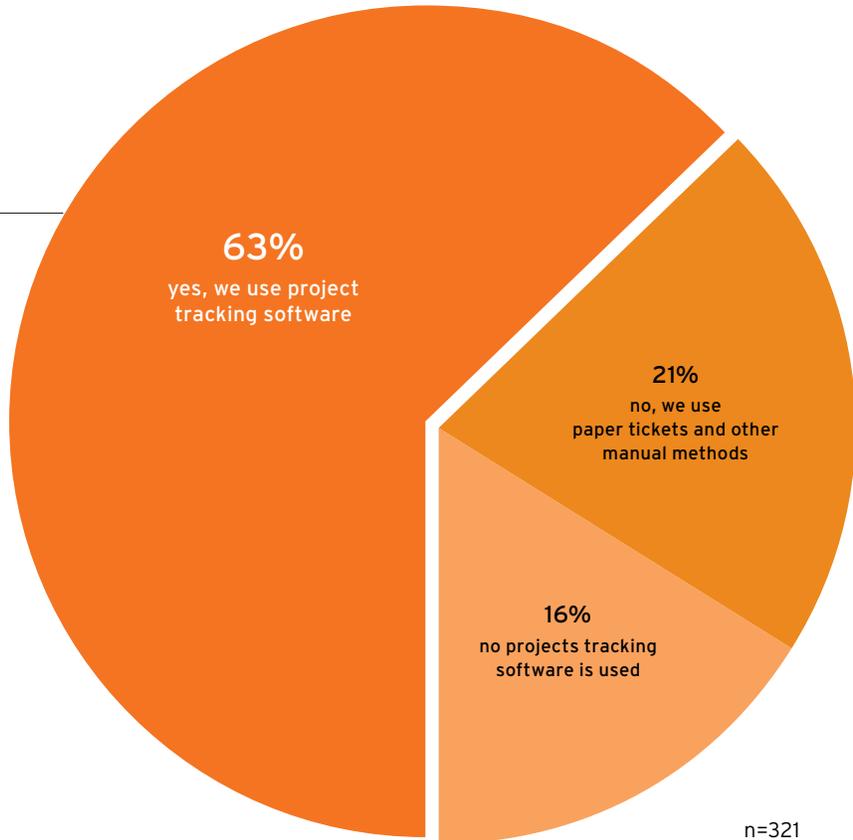
*The Importance of
Capturing and
Communicating Metrics*
[cellaconsulting.com/
blog/?p=1107](http://cellaconsulting.com/blog/?p=1107)

Tracking project data is a requirement for all creative teams. Regardless of whether you use an Excel spreadsheet, a database, a free online tool or a tool designed specifically for the creative community, every creative team needs to be tracking at the least the following data points in one central location: project name, project start and end date, project type, client name and business unit, and project tier.

Most creatives teams (63%) use an electronic solution to collect this data, which allows the creative leader and her team to more easily report on the data. When removing teams with 20 or less team members, this number improves to 87%.

QUESTION Does your team use project tracking software?

These respondents were asked to provide the name of the system their teams use; no single system was dominant in the responses as 20 different solutions were represented.



Note: percentages may not add to 100 due to rounding.

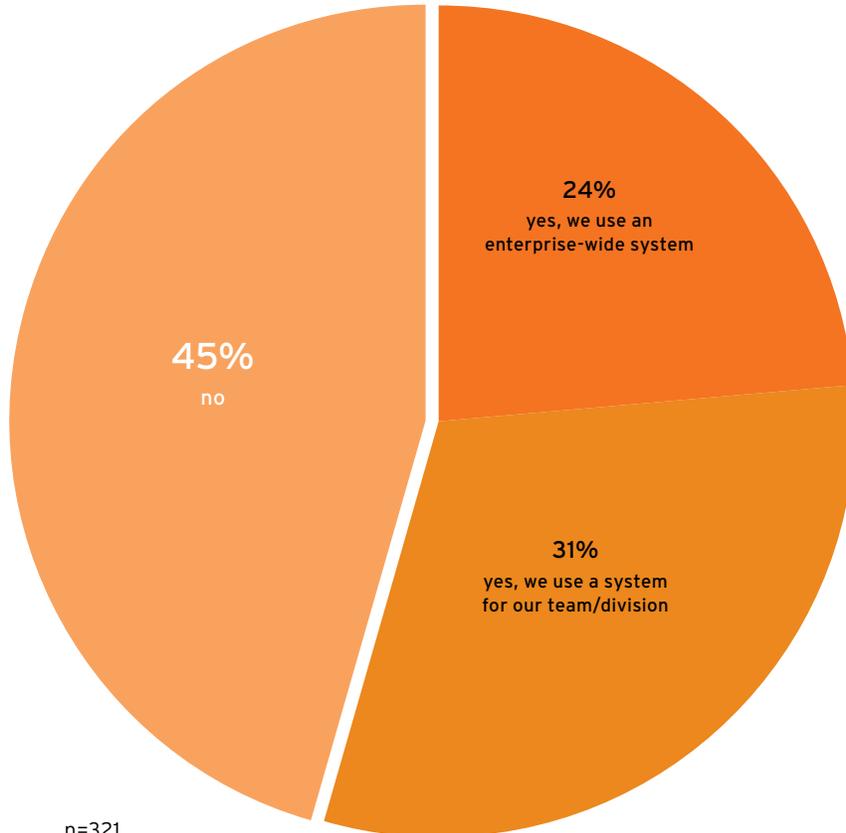
HOW IT GETS DONE

Digital Asset Management Systems

Creative services departments will always have colleagues from other departments contacting team members because they “just want to get a copy of that really cool graphic they saw.” Finding that graphic can require significant time, and even if it doesn’t take a lot of time, it still took time away from producing new creative. If a self-service option, such as a DAM (digital asset management) system, was in place, the requestor could have found the graphic independent of the creative department—and potentially faster as he would not have had to wait in a queue.

A DAM system also creates greater efficiency on the part of the creative team. The creative team needs to be able to store their work in a way in which files are easy to find and asset sharing with other team members is easy; in addition, they need to have complete control over the file types, versions and the relationship of files for particular projects.

QUESTION Does your team use a digital asset management system?



RELATED RESOURCES:

Do You Need a DAM (Digital Asset Management System)?:
cellaconsulting.com/blog/?p=1053

Take Control of Your Digital Assets:
cellaconsulting.com/blog/?p=883

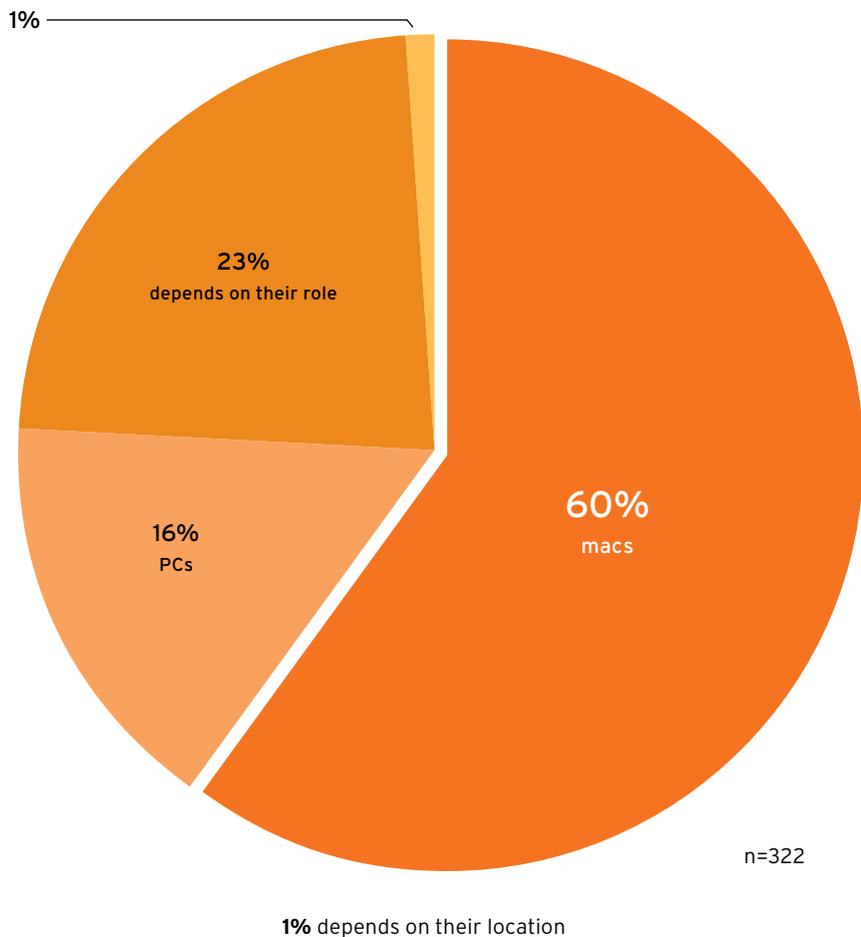
More than half of in-house creative departments utilize a DAM system.

HOW IT GETS DONE

PC Versus Mac

It's still predominantly a Mac-world at in-house creative departments, as just 16% of teams work exclusively on PCs. It's common for roles such as account managers and project managers to be PC-based as their roles may require software that is only available on the PC (e.g., Microsoft Project) or their roles don't require using the Creative Suite or other graphic software, and therefore there is not a business need to invest in a Mac when PCs are less expensive. That said, if you're considering moving your team to PCs (whether it's your choice or not), know that appropriate PCs cost just as much as Macs. The PCs the Finance or Sales teams use are not adequate to support creatives, who should be considered technology "power users." The Adobe Creative Suite requires a powerful machine with adequate memory to run its products efficiently.

QUESTION Does your staff work on Macs or PCs?



Note: percentages may not add to 100 due to rounding.

PERSPECTIVES FROM THE FIELD

The Appeal of a Hybrid Funding Model

While in-house creative teams do not have the same financial pressures as outside agencies, each group's funding model is still important to understand, considering your group's funding model is critical to making the case for additional staff or other needs such as temporary staff, new computers and upgraded software.

When creative departments are understaffed, many creative leaders contemplate switching to a chargeback model as a way to minimize pushback when it comes to increasing staff size. And while a chargeback model is extremely helpful in allowing creative leaders to own their financial outcomes, there are also possible challenges with chargeback models. First, let's take a step back and identify the three major funding models of in-house groups:

Chargeback Model: The creative department must recover all expenses through an hourly (more common) or project-based chargeback system so that when the fiscal year concludes the total expenses roughly (or in some cases, exactly) equal the total revenue (chargebacks). Clients (internal customers) are charged based on actual usage of the department's services.

Allocation Model: The creative department is funded centrally through a per FTE cost to all business units—this funding model is common to other non-revenue

generating shared services departments such as IT, mail services, facilities, procurement, etc.

Hybrid Model: Potentially the best of both worlds is the hybrid model in which the department must recover a portion of its expenses through a chargeback system and the remaining costs are allocated through a per FTE cost to all business units.

Some of the most significant pros of a chargeback system include:

- Increased resource flexibility
- Insulation from corporate performance swings
- Explicit innovation funding
- Foundation for a business-based metrics strategy
- Increased value recognition
- More efficient use of resources by clients
- Cost savings for the company
- Fair and balanced support for clients

Some of the most significant cons, some of which can be overcome, include:

- Uncertain/unsecured funding
- Increased administrative costs
- Increased scrutiny
- Time tracking is counter to creatives' nature
- Time tracking can stifle creativity
- Positions creative team as a vendor

If you are just setting up a creative department or are reviewing your funding model and have the opportunity to lobby for one over

another, the hybrid-funding model is the most appealing option:

- You are mostly insulated from the swings of corporate performance
- You are collecting data that demonstrates the business justification for additional staff
- You don't have to worry about the costs you can't control such as overhead

But if you can't have your cake and eat it too, we recommend selecting the chargeback model—so long as your team does enough volume that it makes good business sense. If your group is less than 10 people, it probably doesn't make sense to institute a chargeback system.

If you are in an allocation model and don't have trouble with justifying staffing increases—keep living the good life, and don't rock the boat. And enjoy knowing you're in the minority.

JACKIE SCHAFFER

Jackie formerly directed an international team of 80 in-house creatives. During her tenure, she spearheaded the launch and development of the group's India-based team, built an interactive media division and improved operating metrics across-the-board. She is now Cella's Vice President and General Manager.

HOW IT GETS DONE

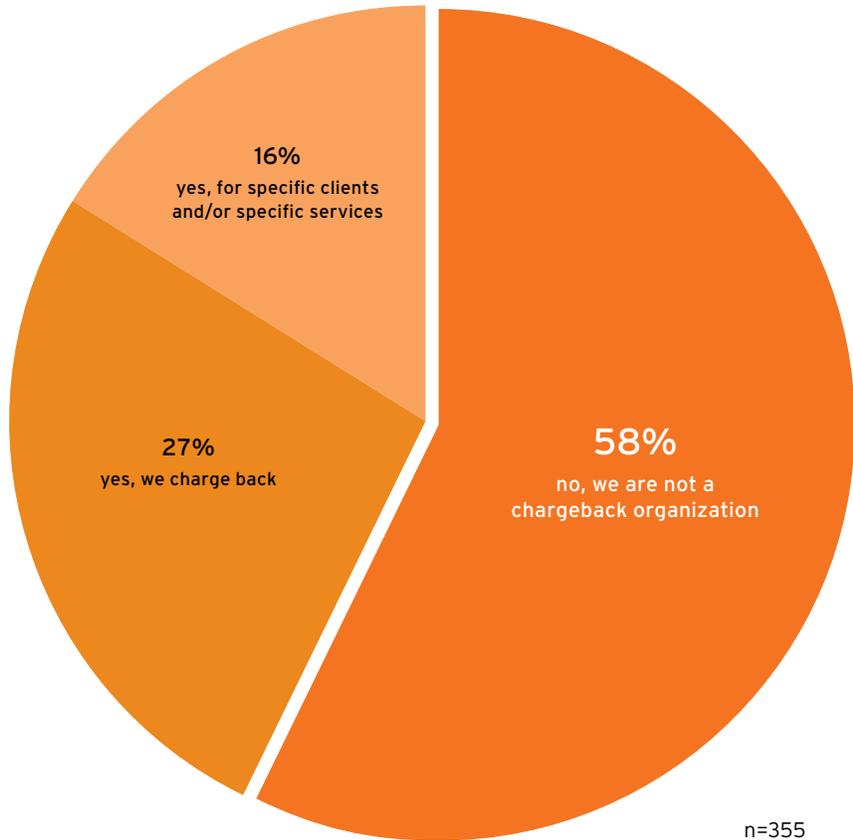
RELATED RESOURCES:

Building a Chargeback Model
in-source.org/1594

Chargeback Status

While only 40% of in-house creative teams are chargeback departments, the likelihood a department charges back increases with department size. When only reviewing teams with more than 30 team members, that number improves to almost 60%. This is likely because the executive or Finance team wants to create an environment in which use of the creative team is judicious and in line with company strategy—not that a chargeback model enforces that perfectly, but it does provide more structure than a “free” environment.

QUESTION Is your department a chargeback organization?



Note: percentages may not add to 100 due to rounding.

HOW IT GETS DONE

Benefits of a Chargeback System

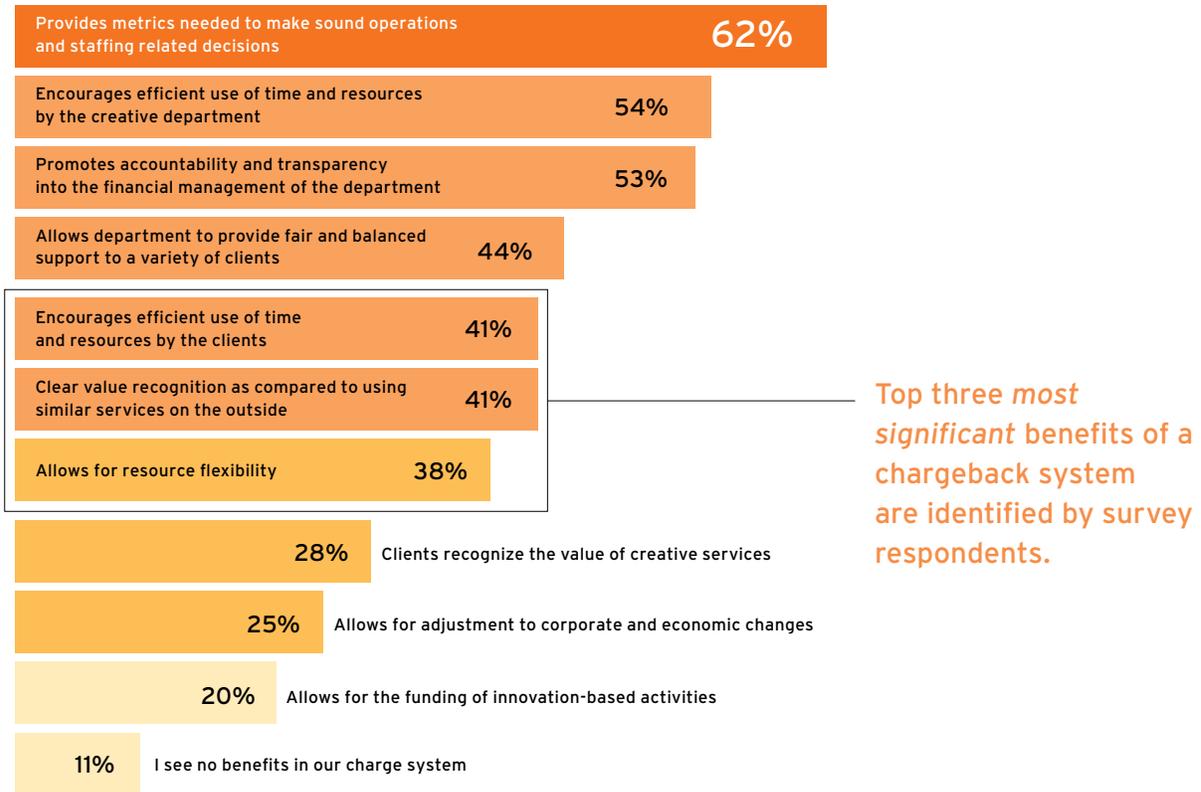
Instituting a chargeback funding model is a natural evolution of an internal creative services organization and an important step in eliminating a number of challenges common to “free” creative services. Moving to a chargeback model signals the team will operate more like a creative agency in both business operations and creative direction. 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. And it’s important to remember: a chargeback model is not a silver bullet to eliminating all of your funding and client challenges.

RELATED RESOURCES:

Chargebacks: A Double-Edged Sword
cellaconsulting.com/blog/?p=103

The Appeal of a Hybrid Funding Model
cellaconsulting.com/blog/?p=1125

QUESTION What are the key benefits your department experiences as a result of charging your clients for services? (select all that apply)



n=133

Note: percentages may not add to 100 due to rounding.

HOW IT GETS DONE

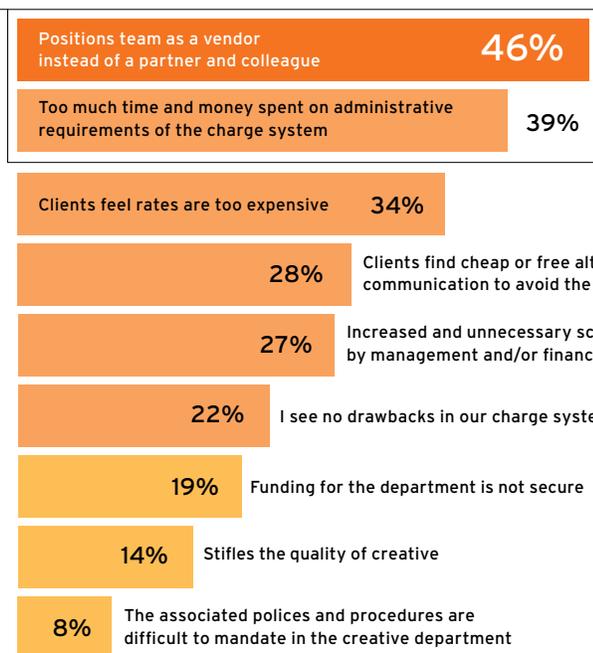
Drawbacks of a Chargeback System

It's extremely important the data associated with the department's performance not be shared without context. Often creative leaders in chargeback departments have access to more data about how their team operates than most other leaders in their company, which can be a double-edged sword—for example, a CFO might question why a department's utilization rate is just 80%, when, in fact, this rate is considered a good billable rate in most professional services environments and is likely higher than other departments' rates, but they are unaware of their rates.

Even in a chargeback system, creative leaders can struggle to add staff or have enough funds for investments they need to make (e.g., hardware, software, training, innovation). There can be a regular concern of “hitting budget,” instead of focusing on the quality of the creative. And if the creative leader is dedicated to running the operations of the creative team, this is OK and can help the greater organization manage corporate funds best. But if the creative leader is a hybrid creative leader-operations manager, a chargeback system can create pressures and administrative tasks that detract from the greater value a department provides. For this reason, it's important for chargeback groups to invest in automation to support billing.

QUESTION What are the key drawbacks that your department is experiencing as a result of charging your clients for services? *(select all that apply)*

Top two most significant drawbacks of a chargeback system are identified by survey respondents.



n=132

Note: percentages may not add to 100 due to rounding.

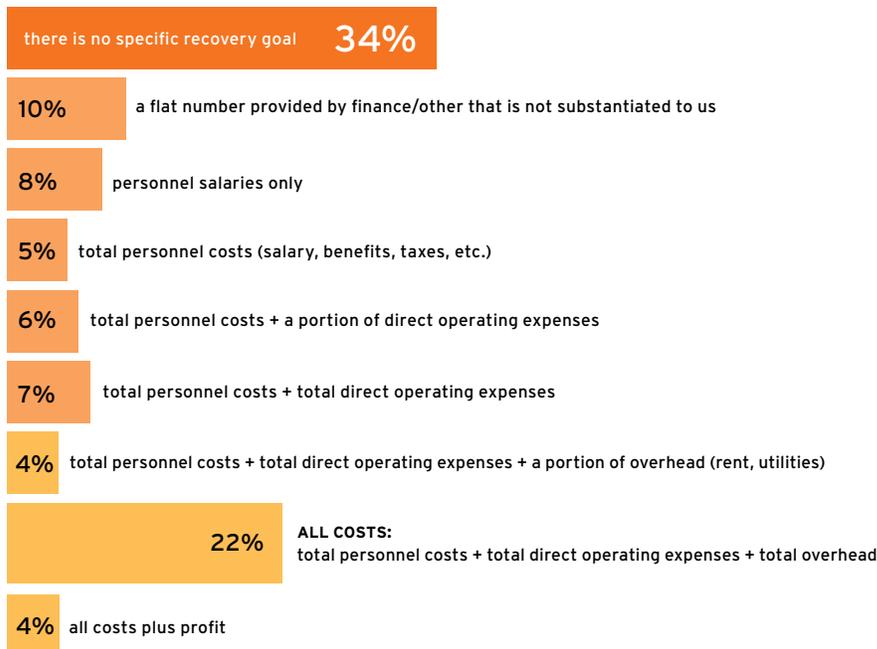
HOW IT GETS DONE

Chargeback System Cost Recovery Goals

Every creative leader in a chargeback system ought to understand the fiscal goals of their annual chargeback, i.e., how much “revenue” must the department earn. Ideally that revenue goal is founded on something the creative leader can control or is of an amount that the creative leader is not concerned with the goal. Fifty percent of creative teams are required to recover at least total personnel costs (salaries, benefits, taxes, etc.). And almost a quarter of all chargeback departments are required to recover all costs (total personnel costs + total direct operating expenses + total overhead), which is also known as “total cost recovery.” Overhead can be a challenging cost to recover as the creative leader has little control over this category—rent, corporate IT expenses, utilities and allocated costs such as HR and Finance department funding.

If you are just setting up a creative department or are reviewing your funding model and have the opportunity to lobby for one over another, a chargeback-funding model that requires personnel total costs, total direct operating expenses and potentially a fixed portion of overhead is the most fair compromise between the Finance department and Creative Services—it demonstrates fiscal independence, but alleviates the concerns of the creative leader in managing to costs he/she cannot control.

QUESTION What costs are you required to recover through your chargebacks? (select all that apply)



n=134

Note: percentages may not add to 100 due to rounding.

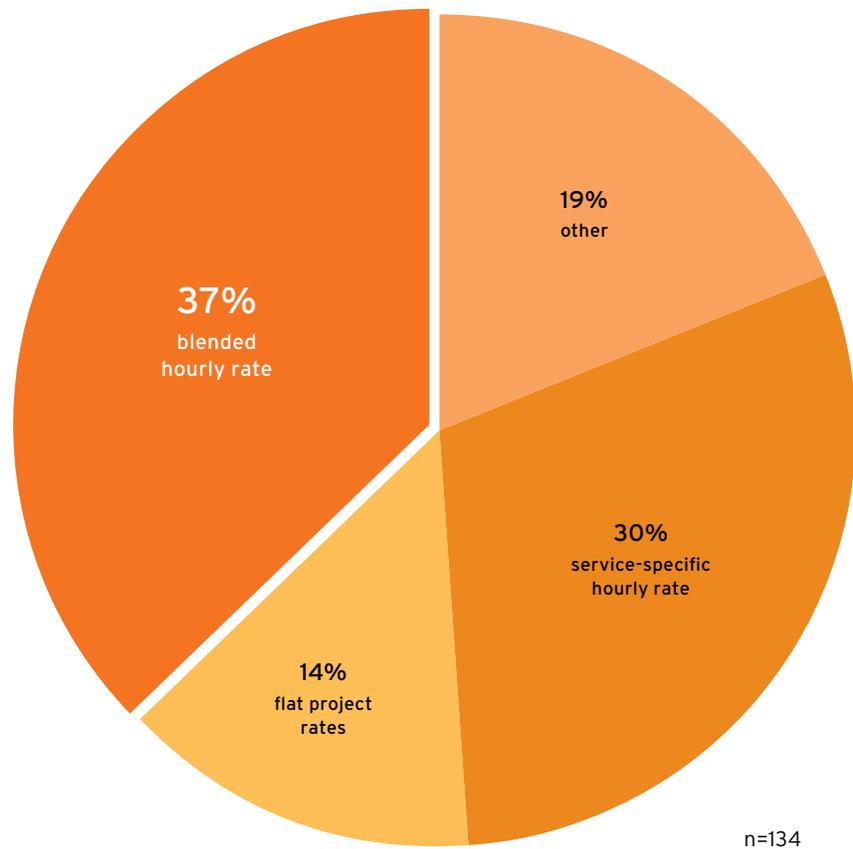
HOW IT GETS DONE

Groups that identify themselves as “chargeback groups within an allocation system” generally can also be called “prepay” or “retainer” groups. Based on prior year’s usage, business units are charged an upfront fee equal to their percentage of use as a portion of the creative department’s budget. Some groups in this funding model have true-up requirements, others do not.

Chargeback Rate Approaches

In-house creative teams who charge customers generally charge in one of three methods: hourly rates, project rates and an allocation method. Hourly rates are assessed in one of two methods: 1) a blended hourly rate in which all services are the same fee, or 2) service-specific hourly rates, where for example multimedia design is one price and copywriting is another. Flat project rates can be created based off a project estimate or, more commonly, based off historical data of common project types. Project rates should include standards for rounds of revision that are explicitly included in the rate—it must be clear that any additional rounds of revision, unless the direct result of staff error or misunderstanding, will be added to the original estimate. The allocation method, which we did not include as a response option, means different things to different people and is likely captured within the “other” category.

QUESTION How do you charge clients?



Note: percentages may not add to 100 due to rounding.

HOW IT GETS DONE

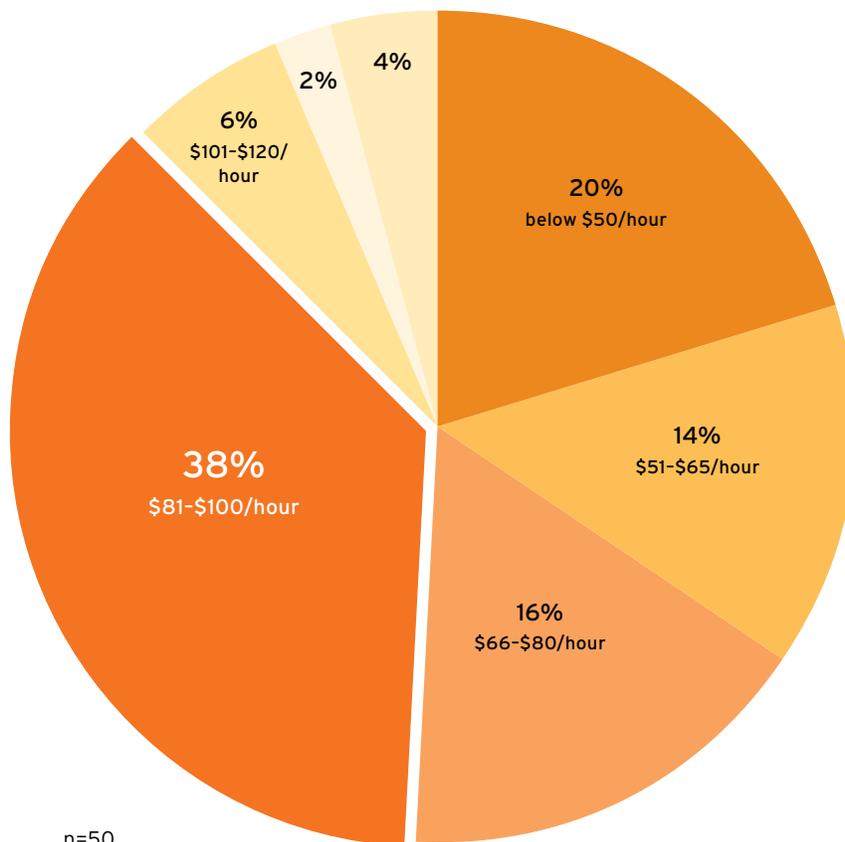
Blended Chargeback Rates

Of the 50 respondents who identified as a blended chargeback rate department, 88% charge \$100 or less per hour—which ensures cost competitiveness with external agencies. Most departments fell into the \$81-\$100/hour rate, with a sizable minority falling under the \$50/hour rate. 67% of creative leaders whose departments charge less than \$50/hour have no specific recovery goal, which may indicate their rate is arbitrary and solely exists to offset costs and promote good client behaviors. The majority of groups with chargeback rates higher than \$100/hour are required to recover personnel total costs, total direct operating expenses and at least a portion of overhead.

RELATED RESOURCES:

In-House Versus Agency Rates
cellaconsulting.com/blog/?p=1278

QUESTION What is your blended hourly rate for creative services?



6% \$101-\$120/hour | 2% \$121-\$140/hour | 4% \$141-\$160/hour

Note: percentages may not add to 100 due to rounding.

HOW IT GETS DONE

Service-Specific Chargeback Rates

The responses provided by service-specific chargeback teams point to three main conclusions:

- Account Management, Project Management and Creative Direction are often not charged for—at least not explicitly. Most likely the costs associated with providing those services are bundled into the cost of other services.
- Production Design, Copywriting, Copyediting and Proofreading are the lowest cost services. Production Design and Proofreading rates may be attributed to more entry-level/lower-paid team members performing these services. Potentially copywriting and copyediting may also follow that reasoning, but more likely those services may be discounted to encourage use as many in-house clients feel they are the experts at these skills.
- Production Design, Graphic Design and Web/Multimedia Design rates fall into the same rate as the average blended rate (\$81-\$100/hr).

QUESTION What is your hourly rate for the below services?

ANSWER OPTIONS	we don't charge for this	<\$50/hr	\$51-\$65/hr	\$66-\$80/hr	\$81-\$100/hr	\$101-\$120/hr	\$121-\$140/hr	\$141-\$160/hr	response count
account management	65%	10%	3%	10%	0%	10%	0%	3%	100%
project management	49%	17%	3%	6%	9%	11%	0%	6%	100%
production design	8%	24%	11%	14%	22%	11%	11%	0%	100%
graphic design	0%	24%	11%	13%	32%	11%	11%	0%	100%
web/multimedia design	18%	15%	6%	3%	29%	18%	9%	3%	100%
creative direction	32%	16%	0%	11%	5%	16%	14%	5%	100%
copywriting	15%	33%	7%	4%	22%	15%	4%	0%	100%
copyediting	23%	35%	8%	0%	23%	12%	0%	0%	100%
proofreading	38%	38%	7%	3%	7%	10%	0%	0%	100%

When responses within two rate categories were close, both responses were identified as a majority response.

n=40

Note: percentages may not add to 100 due to rounding.

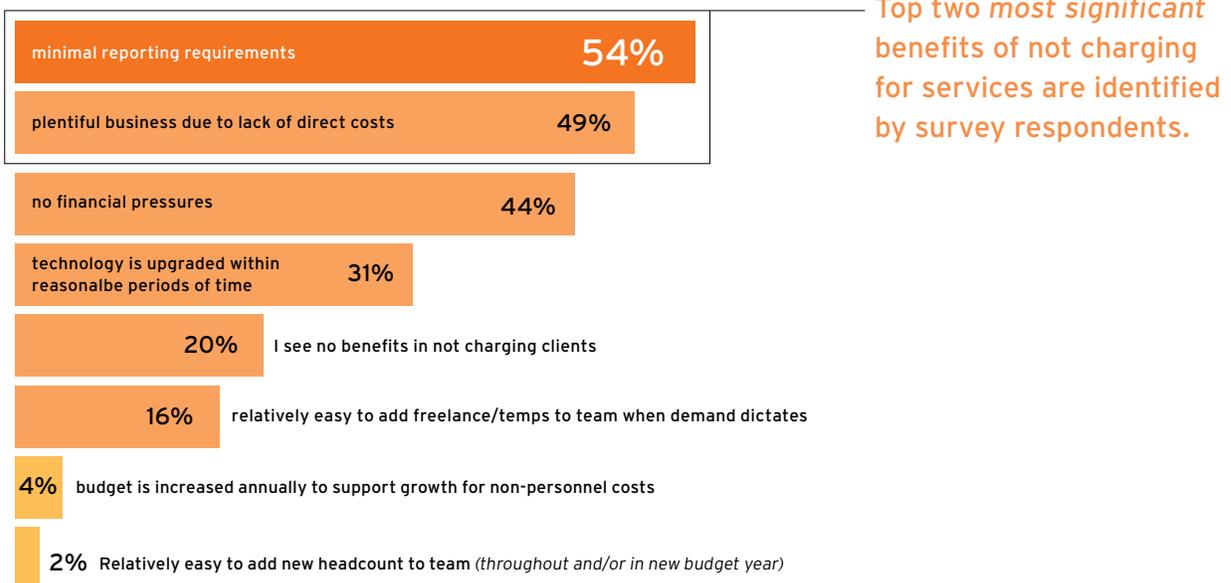
HOW IT GETS DONE

Benefits of Not Charging Customers

Being a cost center (non-chargeback department) can be a great thing—so long as challenges such as adding new headcount and the need to affect client behaviors don't exist. In a cost center, the creative leader can focus on the value of the creative his/her team is creating and is not burdened by financial pressures. In addition, few creative leaders are excited to talk about budgeting and funding models, and in a non-chargeback environment those creative leaders can focus on business priorities closer to their passions.

More than 50% of respondents indicated that “minimal reporting requirements” is a key benefit of not charging for services, and 30% of the respondents indicated this was the most significant benefit of not doing so, but the reporting requirement can actually be quite minimal when a project management solution is in place.

QUESTION What are the key benefits your department experiences as a result of not charging your clients for services? *(select all that apply)*



n=208

Note: percentages may not add to 100 due to rounding.

HOW IT GETS DONE

Key Challenges of Not Charging Customers

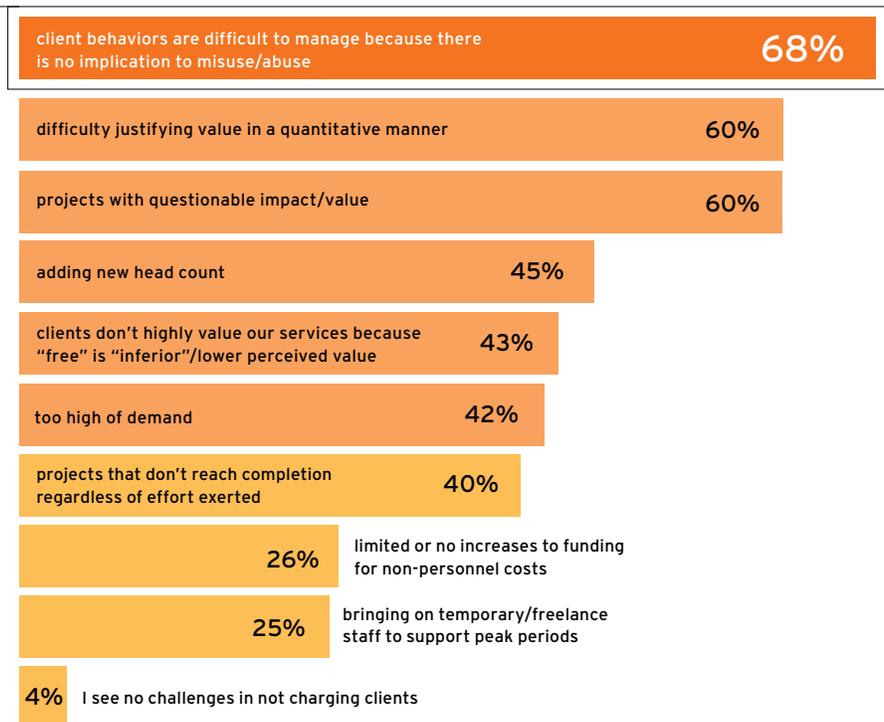
The challenges non-chargeback departments experience are predictable, and some are more easily overcome than others. In this survey, creative leaders indicated there were more challenges with not charging clients than with charging customers—it appears chargeback department leaders are more satisfied with their funding model.

The most significant challenge identified is the ability to impact client behaviors due to a lack of repercussion for misuse/abuse of creative services—68% identified this as a challenge and 32% indicated this was the most significant challenge with their funding model. But it must be pointed out that a chargeback model is not a guaranteed prescription for this challenge: some clients feel chargeback dollars are “funny money” or they aren’t held to a specific budget. A more effective way of affecting clients’ behavior is to encourage good stewardship of the organization’s funds and the department’s resources.

QUESTION What are the key challenges that your department experiences as a result of not charging your clients for services?

(select all that apply)

In addition to being selected most often as a challenge, affecting client behaviors was also indicated as the most significant challenge of not charging for services.



n=211

Note: percentages may not add to 100 due to rounding.

PERSPECTIVES FROM THE FIELD

Elevating the Team to Partner Status

Changing characters between the business and the designer environment provides me a unique perspective and point of view. When I sit comfortably with my team, I am a designer, a person who's been there and understands the joys and frustrations of our profession. But when I sit at the management table, I become keenly aware of the unique challenges facing our profession today.

I've always had a strong desire to elevate our team from the common perception of designers as a service group to equal partners. I am driven by the desire for my team to achieve and maintain the respect and regard as professional equals from our colleagues and clients...but this panacea is filled with compromises, and clearly it's not just a one-way street.

What We Need From Our Clients in Order to Become Partners

- *Include the designer from the planning stages of a project.*

Not only can we offer a different point of view, but also no one knows more about the design-production process and potential visual solutions. We need clients to share with us information that will potentially impact the project and that will help us understand the content and the purpose of the message.

- *Recognize that graphic designers are professionals in their own field.*

Clients need to realize that design is not simply a matter of taste, arbitrary color and image choices that anyone can make. Just as writers labor over creating well-composed stories by second-guessing individual word choices and sentences, so do designers labor over each design, image choice, color, white space and balance of elements. Recognizing and respecting each other's individual areas of expertise will result in an optimal work relationship.

How Our Team Must Evolve

Having walked in a designer's shoes for many years, I understand and support most design teams' irritations inherent in the creative process. However, in today's world, well-rounded in-house designers are called upon not just to turn out great design projects, but also to work in an integrated business environment filled with demands that might not necessarily be in their comfort zone.

A well-versed and respected designer team is not just one-dimensional. Our creative team is not only expected to design, but also to contribute to other business-related demands, such as collecting metrics, delivering expert informational presentations and helping prove our business value.

Great graphic designers don't just simply push buttons and click a few functions in Photoshop; they engage in a professional, strategic and creative process that combine art and technology to help provide the link between their client's needs and those of the intended audience. If we don't want to perpetuate the idea of a "service" group and only be regarded as those that "make something look good," then we must step up to the expectations of a competitive office environment and behave as equal and mature partners.

MARIA DUNGLER

Maria is Director of Creative Communications at The University of Texas MD Anderson Cancer Center in Houston, Texas—the top cancer hospital in the country by *US News and World Report*. Maria manages a team of six whose work is dedicated exclusively to the support of the Division of Public Affairs. She also manages MD Anderson's graphic standards and writes and edits brand-related content for an internal graphic design and photography blog.

CHALLENGES TO GETTING IT DONE

RELATED RESOURCES

Are You In Control of Your Creative Work?
cellaconsulting.com/blog/?p=1572

The #1 Challenge In Transitioning To Strategic Partner
cellaconsulting.com/blog/?p=1502

Being a Strategic Partner ≠ Working on Strategic Projects
cellaconsulting.com/blog/?p=1350

Market Your Team as If Your Job Depends on It
www.cellaconsulting.com/blog/?p=725

Positioning Your In-House Team as the Vendor of Choice
in-source.org/1730

Supporting the Career Growth of Designers
in-source.org/1727

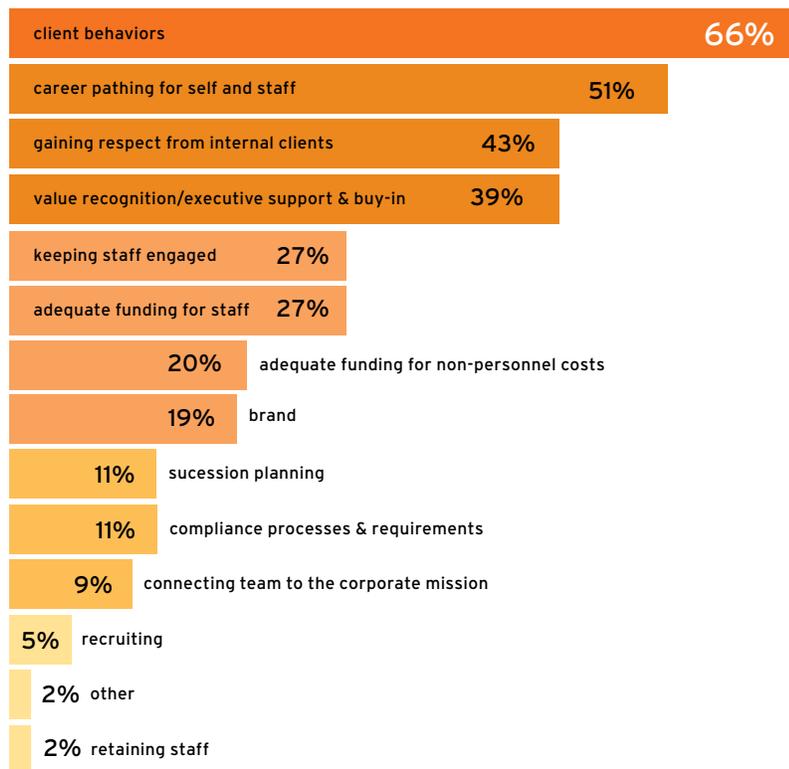
Other responses included:

- Creative inspiration within one brand
- Time & project management
- Approval protocols
- Adding/growing digital skill sets to the team
- Assessing ROI and impact of projects

Top Challenges for Creative Leaders

Almost regardless of industry, company size and team size, the challenges of creative leaders are very consistent. In our 2011 survey, we provided respondents with an increased number of choices as to their greatest challenges. Two out of every three creative leaders indicated one of their top three challenges was affecting client behaviors. Clients of in-house creative departments can be demanding—there are often too many revisions, not enough time to complete work in a quality manner and too many emails or phone calls that interrupt work. Affecting and, ultimately, changing these behaviors are imperative to the success (and happiness) of the in-house team, so it’s understandable why this may keep creative leaders up at night.

QUESTION Which of the below topics provide the greatest challenge for you as a creative leader? *(select three)*



n=324

Note: percentages may not add to 100 due to rounding.

CHALLENGES FOR GETTING IT DONE

Value Proposition

Large corporations accept certain beliefs at face value. Among them is the myth that in-house organizations can never be as good or as responsive as outside agencies/vendors, particularly creative services groups. It is a daily battle to overcome the built-in prejudice against internal creative organizations. In addition, a small subset of in-house creatives need to regularly justify their existence, as in most cases the department is not considered “core” to the company’s business, meaning we don’t produce or sell the cogs, we support the people that do.

In-house creative teams often have to satisfy all three aspects of service: time, cost and quality, which can be extremely challenging. Often our agencies’ competitors and partners only have to satisfy two: “yes, you can have it tomorrow, and yes, it will be amazing, BUT it will cost you.” In-house groups typically do not have this option and must deliver high-quality creative on a quick turnaround for a low cost. Many creative groups stand on the value proposition of being lower cost (whether that is free or a chargeback rate that is lower than agencies), and while that value will get you in the door, it will not retain business. It’s extremely important creative leaders identify and preach the team’s value outside of cost.

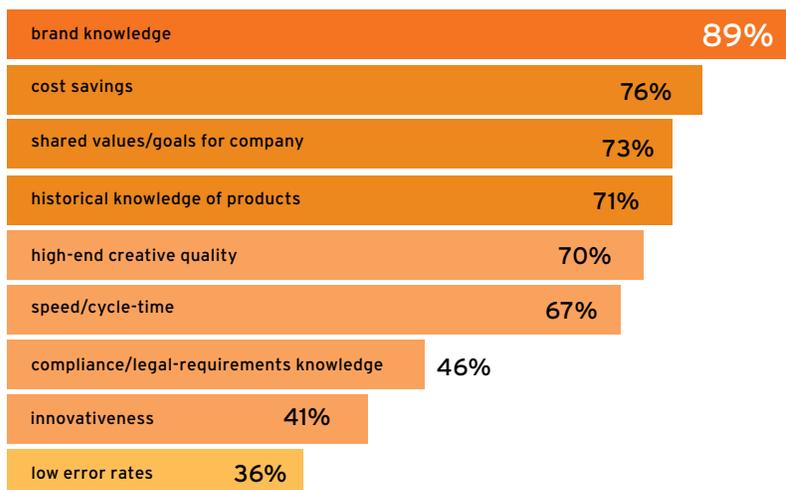
RELATED RESOURCES

Positioning Your In-House Team as the Vendor of Choice
cellaconsulting.com/blog/?p=572

Ten Value Propositions for In-House Creative Departments
cellaconsulting.com/blog/?p=308

Value Proposition of In-House Creative Groups
cellaconsulting.com/blog/?p=1071

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



n=355

Note: percentages may not add to 100 due to rounding.

CHALLENGES TO GETTING IT DONE

Non-Personnel Budgets

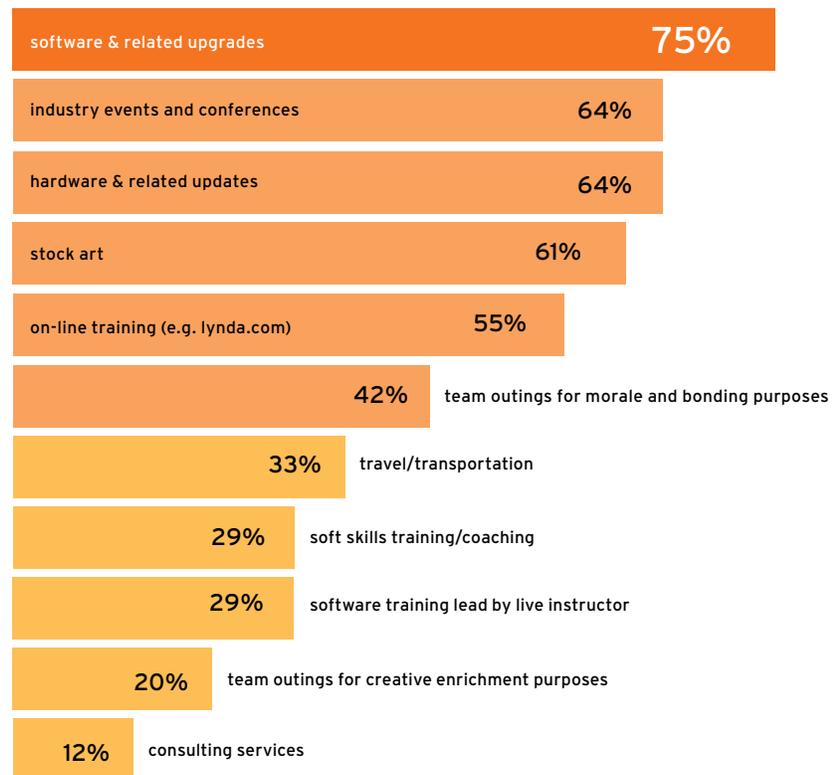
Creative leaders were split almost 50-50 on whether they felt their budget for non-personnel costs, such as training and team events, was adequate; nine respondents (<3%) indicated they either did not have a budget for these items or were not privy to that budget. The majority of a creative team’s direct operating budget is being allocated to hardware, software and related upgrades—which is understandable as these are big ticket items. Encouragingly, 64% of creative leaders are allocating funds for industry events and conferences and 55% toward online training. Investing in professional development activities such as these are critical to employee satisfaction.

RELATED RESOURCES

How to Transition Designers From Print to Interactive
cellaconsulting.com/blog/?p=1604

The Value of a Business Coach
cellaconsulting.com/blog/?p=1304

QUESTION How do you use your Non-Personnel/ Direct Operating budget? *(select all that apply)*



n=312

Note: percentages may not add to 100 due to rounding.

PERSPECTIVES FROM THE FIELD

In-House Creative S.W.A.T. Training

A solid foundation is essential for the growth and success of any in-house creative team. This essential foundation provides the structure for the team's unified front for strategically supporting their in-house clients and their company's services and goals. Inspired by the training used by elite forces to provide preparation and tactical solutions to successfully execute their operational objectives, the following "S.W.A.T. Training" program can enhance any creative team's attitude, and aptitude, in today's business climate.

Share Best Practices

- Maintain a library of past successes and "best-in-class" projects. Success can be based on the design alone, on the story behind how a tight deadline or budget was met, or on how a particularly difficult client was handled. This library will be an ever-expanding resource for the team to pull from come their next creative challenge
- Hold regular show-and-tell meetings. These meetings encourage conversation of past or existing challenges and may inform others in the group on how to better handle their current design dilemma, as well as providing pride and praise to often under-recognized team members

Walk the Walk

A company's brand begins and ends with its creative services and marketing teams. These teams must live and breathe the brand, and know the ins and outs of the graphic standards to present a consistent message across all company materials and messaging.

- Print and bind a hardcopy of the graphic standards manual for each member of the team and reference it constantly
- Formally revisit the manual once a year and update accordingly. Brands continually change, and formally documenting these adaptations will enforce their validity
- Give the occasional pop quiz. Every member of the team should know the company's PMS colors, typeface(s) and relative brand elements
- Change the perception of the team from "Brand Police" to Brand Stewards or Brand Ambassadors, giving the team a sense of ownership. Furthermore, in-house clients will respect the perception of expertise

Attend Conferences

In-house creative teams can become insular and self-contained without encouragement from management to explore professional development and design-specific training opportunities, whether national design conferences, local breakfast seminars or networking events.

Teach What You Know

- From communicating with clients, to the newest social media or marketing tool, everybody has something to learn from the interests and strengths of each member of the team
- Embracing different backgrounds, skill sets and learning styles encourages the team to continually share tips, tricks and trends, contributing to the team's collective abilities as well as confirming and strengthening their own

BENJAMIN BARSTROM

Benjamin is the Associate Creative Director of CBRE/New England, the largest full-service commercial real estate services firm in New England. In this role, he is the creative lead to a 12-member Marketing team, including five in-house designers. The Boston Marketing team was honored in 2009 by CBRE, Inc. with the "Awesome Affiliate Award" for providing superior service to their clients and for continually remaining at the forefront of marketing within the industry.

the survey

Appendix

Survey Participant Demographics

APPENDIX

Titles and Experience Levels of Respondents

Survey responses were filtered to represent only responses by in-house creative leaders. To identify leadership-level responses we filtered titles per the chart below. Leadership responses were further narrowed by limiting responses to respondents who indicated they worked for an in-house creative department for a corporation, education institution or non-profit organization. Almost half of the respondents indicated their role as a Creative/Marketing Services Manager or Creative Director.

Almost half the creative leaders responded they had more than 20 years of professional experience. An additional 40% indicated between 10 and 20 years of experience, with approximately 10% having less than 10 years of experience. As expected, the most-senior titles (Vice President, Director/Business Unit Head and Operations Manager/Director) were most often staffed by individuals with more than 15 years of experience. The majority (63%) of Creative Directors had more than 15 years of experience. While this information is interesting and expected, this does not discount the value less-tenured team members can provide in leadership roles. High-potential team members should be celebrated, promoted and empowered to support the growth of the team.

QUESTION Which of the following best describes your title?

creative director	24%
creative/marketing services manager	23%
director/business unit head	14%
art director	11%
design/production manager	10%
operations manager/director	8%
vice president	6%
other management role	3%

n=361

QUESTION Company size *(Please identify your company/organization annual revenue.)*

more than \$1 billion	38%
\$250M-\$999M	24%
less than \$250M	20%
education, government not-for-profit	19%

n=358

Approximately 50% of the survey respondents indicated their titles do not match their role.

For example, only 46% of respondents who indicated their title was Art Director or Creative Director actually have that title officially, which is not surprising as many companies are reluctant to use the title "Director" when the role is not at director-level within the firm's hierarchy. Similarly, only 50% of respondents in a Creative/Marketing Services Manager role have titles reflecting so.

APPENDIX

Industries Represented

accounting	0.3%
aerospace/defense	2.5%
agriculture	0.3%
automotive/airline/transportation	1.4%
banking/financial services	11.5%
construction	0.3%
consulting/professional services	5.6%
conglomerate	0.6%
consumer products	6.7%
education	8.1%
educational services	1.4%
energy	1.7%
government	2.0%
health care	11.2%
human resources	0.3%
insurance	5.3%
legal	0.8%
manufacturing	6.7%
marketing/advertising	1.4%
publishing	0.6%
not for profit/association	9.2%
pharmaceuticals	3.1%
real estate	2.0%
retail	2.0%
technology & software	2.5%
telecommunications	0.3%
travel & hospitality & leisure	2.2%
sports, media and entertainment	3.1%
utilities	0.8%
other	6.7%

n=358



Where talent and opportunity meet

The BOSS Group is an award-winning creative staffing agency that provides interactive, creative and marketing talent. We've been supplying temporary, temp-to-hire and direct hire professionals to leading organizations across virtually every industry sector for more than 20 years. Our clients attest to our expertise in creative staffing, the high caliber of our talent and our track record of service excellence. The BOSS Group has local offices in many major metropolitan areas and is a certified Women's Business Enterprise and a member of the BLR Holdings family of companies.

Learn more about The BOSS Group at thebossgroup.com



Optimizing the Business Side of Creative

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- Department-level Strategic Planning
- Organizational Design & Role Refinements
- Creative Process
- Project Management Technology
- Digital Asset Management Technology
- Talent Management
- Performance Metrics
- Rates & Funding Models
- Resourcing & Staffing
- Re-Orgs, Mergers & Change Management

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

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