



2021 CREATIVE MANAGEMENT REPORT

The background features several abstract geometric shapes in a vibrant color palette. In the top left, there is a solid orange circle. To its right is a semi-circle split vertically into pink and red. Further right is a solid dark blue square. Below the orange circle is a dark blue semi-circle. On the right side, there is an orange semi-circle. At the bottom left, there is a yellow semi-circle. At the bottom center, there is a red square. To its right is a semi-circle split vertically into dark blue and orange. On the far right, there is a red semi-circle. At the bottom right, there is a solid pink circle.

**“The creativity
that was needed in
the past is not the
creativity that is
needed today.”**

– Matthew Rayback
Creative Director, Adobe

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INTRODUCTION



2021 will be an industry-defining year for creative and marketing teams. Emerging from the challenges of 2020, teams are faced with reduced resources, increased demand for work, and the need to find new ways to engage their audience. However, **in 2021, creative teams will also have an unprecedented ability to position themselves as strategic partners, as their organizations increasingly rely on them to find creative solutions to new challenges.**

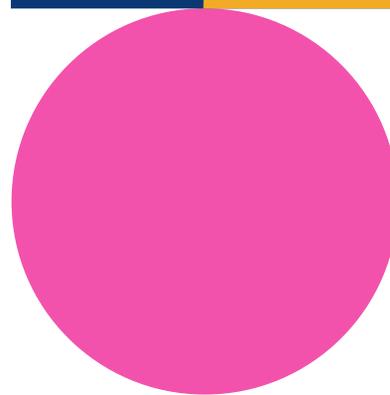
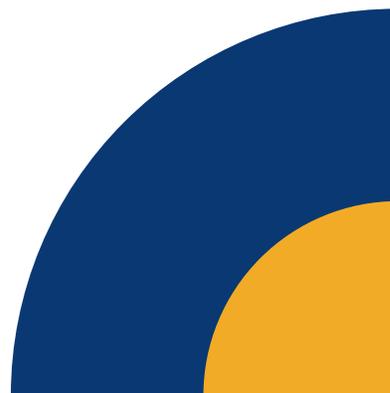
As report contributor Matthew Rayback, Creative Director at Adobe puts it, “The creativity that was needed in the past is not the creativity that is needed today.” This report will provide statistical insights and best practices from industry leaders to help inspire teams to identify a path forward.

Key findings in this year’s report signal big changes for creative teams. A whopping 93% of teams believe that creative content is considered important to driving business outcomes, the highest percentage we’ve seen in four years of publishing this report. Furthermore, “being seen as a strategic contributor” fell out of the top three challenges for the first time in four years. **Together, these findings tell us that creative teams are no longer seen simply as a set of hands.**

This year we will also see the end of the dichotomy of in-house v. agency. Many in-house creatives are going to be asked to

work on smaller teams and hone broader skill sets. This will lead to increased reliance on agency and freelance partnerships to flex resources and bring on specialized skills. This is why we dropped the “in-house” from our report title this year. **It’s clear the marketing and creative professionals who drive business outcomes make up a rich ecosystem of internal and external contributors. They must find ways to create content as partners and collaborators instead of as competitors.**

We hope that these findings and insights help fuel data-driven decisions about your teams and processes to drive better content outcomes for your brands.



EXECUTIVE SUMMARY



THE TOP THREE CHALLENGES FACING CREATIVE TEAMS ARE:



73%
speed at which they are expected to work



61%
having enough creative resources



59%
volume of demand for creative content



58% of creative teams faced **LARGER** workloads in 2020 than in 2019.

IN 2020 CREATIVE TEAMS HAD TO PIVOT ON:

72%

the priority of their projects

65%

the type of content they produced

60%

the tone of the content they produced

In 2021 **86%** of creative teams will occasionally bring in outside agencies and freelancers to help them:



access specialized skill sets



increase capacity



develop strategy



get work done faster

1/2 of creative teams **do not** have comprehensive, collaborative project kickoff.

More than 50% of creative teams **report on key metrics** to manage team capacity and resources, plan for future needs, and continually improve their process.

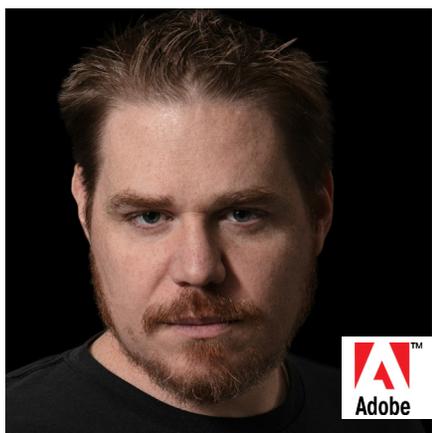
CONTRIBUTORS



Alex Blum

Founder, Blum Consulting Partners, Inc.

Blum Consulting Partners works with marketing leaders to get better business results and more satisfaction from their creative execution process by driving improved communication of creative goals and better management of creative partners, both internal and external. Our CMO System® (Creative Marketing Optimization) uncovers and eliminates obstacles to effective creative execution and drives improved creative decision-making. Throughout his 35+ plus years as a Production Company Owner, Industry Labor Negotiator, three-term AICP Chairman, and Feature Film Producer, (Behind Enemy Lines, Fox 2001 & Flight of the Phoenix, Fox 2004) Alex has amassed awards and honors for creative work from Cannes, The AICP Show, The One Show, The Sharks, The Andys, and The Clios. He was honored by his peers with a Lifetime Achievement Award for his service to the production industry and appeared as a Guest Lecturer at the Smithsonian. He has been profiled in Creativity Magazine and is frequently called upon as an industry expert. Alex is also a contributing writer to Ad Age and is on the ANA Faculty.



Matthew Rayback

Creative Director, Adobe

Matthew Rayback is a creative director in the Adobe Enterprise Studio, Adobe's in-house creative organization. His professional background is in publishing and content marketing. His personal background is in creative writing and Dungeons & Dragons. And somehow, those things all come together surprisingly well.



April Koenig

CEO, Founder of Creatives On Call

April Koenig is the founder and CEO of Creatives On Call. She's an entrepreneurial leader and recognized luminary on the gig economy. In addition to providing leadership to companies and corporations, she faithfully champions for the creative and marketing community by devoting her company's mission as the premier promoter of talent within the creative and marketing community. She believes in the power of advising, sponsoring, and encouraging individual creative and professional development as a meaningful and prosperous business model for successful creative and marketing departments.



Hank Lucas

Head of Creative Services,
MilliporeSigma

Hank Lucas currently oversees the global Creative Services Studio M design team including the video and photography studio capabilities within the Life Science sector of Merck KGaA, Darmstadt, Germany, which operates as MilliporeSigma in the U.S. and Canada. His daily focus is to fully support the strategic goals of the business by providing creative multi-media solutions, which meet customer needs and amplify the impact of the company brand. Hank brings 25+ years in communications, sales, and sales management positions in different roles related to Design, Project/Event Management, Print, and other Creative Services.

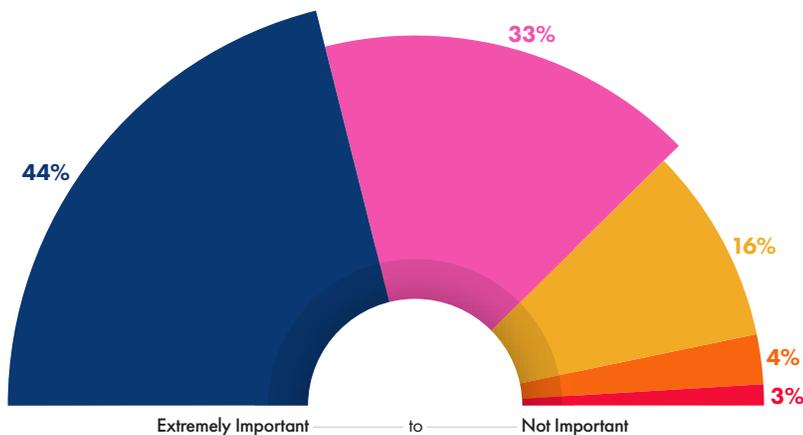


Jim Nicholas

Senior Creative, Florida Power and
Light Company

When Jim's not cooking up delicious Neapolitan-style pies in his home pizza oven, he's focused on crafting award-winning creative concepts and branding campaigns for NextEra Energy and its subsidiaries. Prior to joining the company's in-house creative team, he pitched account-winning campaigns for Madison Avenue Agencies and received nationally-recognized awards from the One Club and the Society of Publication Designers.

CREATIVE WORK IS CRUCIAL TO BUSINESS SUCCESS

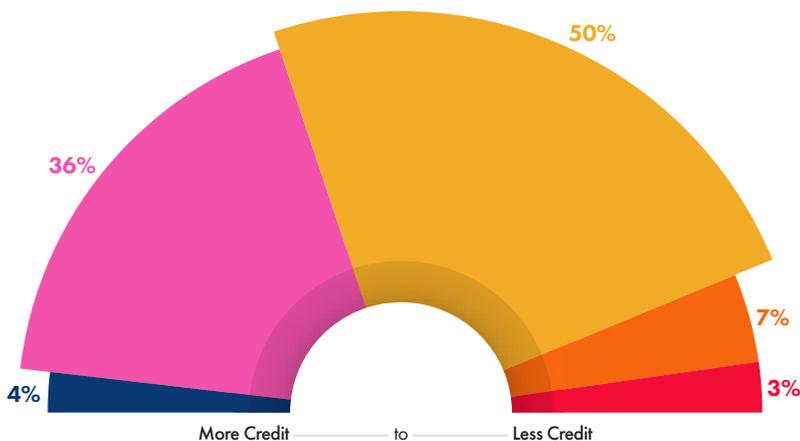


How important is creative content considered to the success of your organization?

93% of respondents say that **creative content is considered important** to the success of the organization's key objectives.

How much credit do you feel the creative team is given for organizational results compared to last year?

90% of creatives feel they are **getting the same or more credit** for driving content outcomes than they did last year.



"Companies that are going to come out of the pandemic successfully are going to be companies who doubled down on their creativity. Not just art or content execution, but creative thinking and creative problem solving. Those are going to be the organizations that ultimately thrive, rather than organizations that just focus on cutting costs. **Companies that don't have creative thinkers are going to die.** Companies that don't have creative thinkers helping the organization navigate not just the pandemic but everything that will come after will go out of business." – *Matthew Rayback*



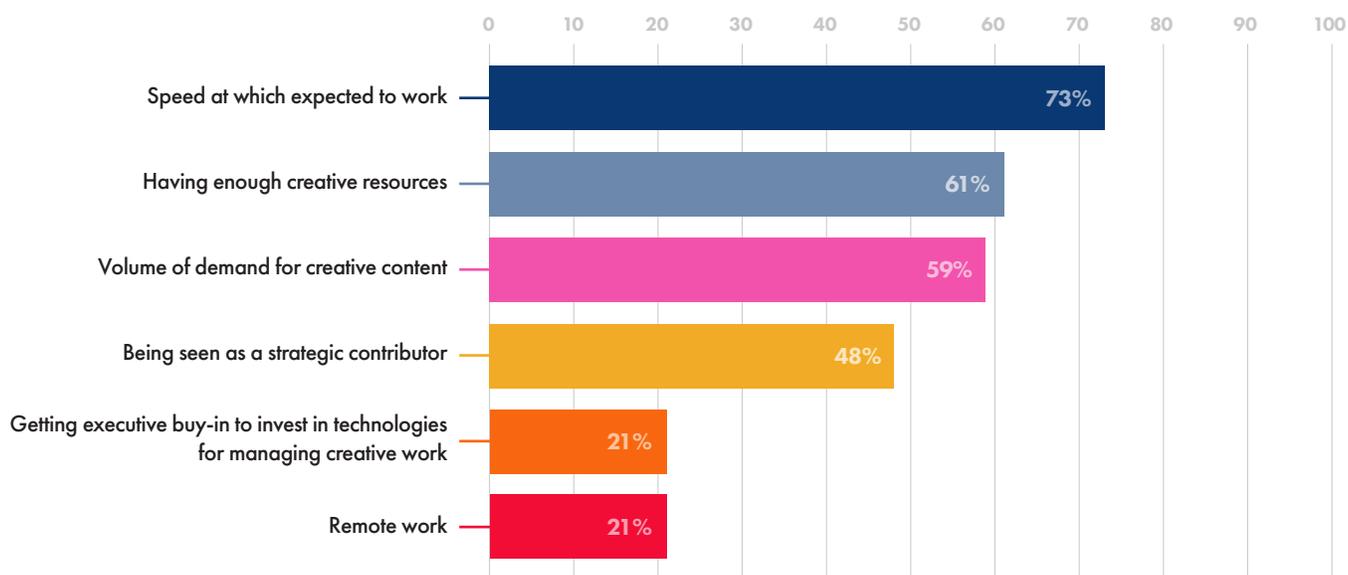
"The importance of creative work has always been there, 2020 just made it a bit more obvious to the average consumer, and more necessary than ever before to the business. **Those companies that focus on creative work will have real power behind them going into 2021.**" – *April Koenig*

A notable change in this year's survey is that "being seen as a strategic contributor" dropped out of the top three challenges for the first time in four years.

This year, only 48% of creative teams cite that as a challenge at all, compared to 63% last year. This tells us creative teams have made headway towards being seen as strategic partners.

In 2021, creative teams are more concerned with having the resources to meet the ever-increasing demand for content.

What are the top challenges facing your creative team today?



"The biggest challenge for creative teams in 2021 is going to be sustaining the momentum.

Last March the pandemic was new, and different, and we were all in it together. But now it's been a year, and a lot of the urgency is gone, and we have to find a way to sustain this new way of working for the long haul." – Jim Nicholas



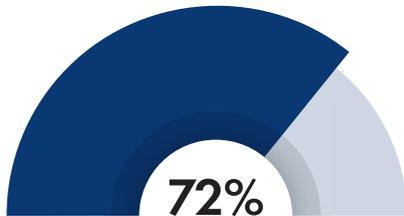
"The growth of marketing technology solutions over the last few years has been exponential, and the adoption of technology was super-charged by the pandemic. The reality is that only some of these solutions are valuable. **As creatives move into 2021 they need to be focused on finding technology solutions that move the needle,**

rather than just having lots of bells and whistles. Ask yourself, 'is this technology making us better?'" – Alex Blum

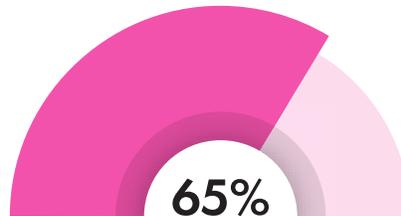
CREATIVE CHALLENGES IN 2020

Due to the COVID-19 pandemic, creative teams faced two main sets of challenges in 2020.

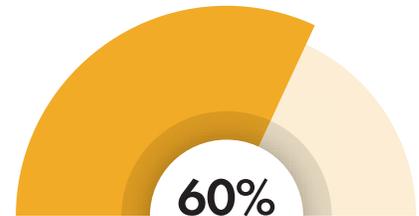
First, they had to pivot:



the priority of their projects

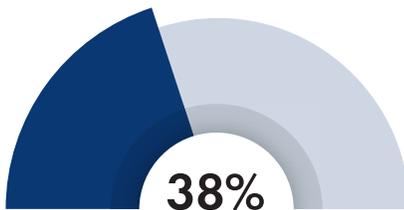


the type of content they produced

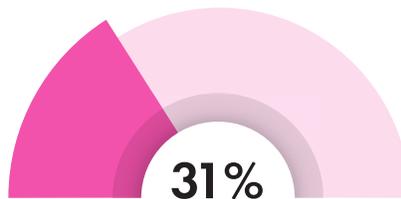


the tone of the content they produced

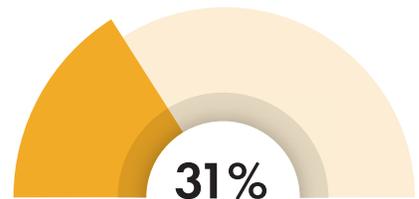
Then they faced reduced resources:



of teams were not able to make planned hires



of creative teams experienced layoffs or furloughs



of teams faced budget cuts that reduced their tech stack

even as **58%** of creative teams were still expected to complete larger workloads than in 2019!



"I think we did an amazing job in 2020 of pivoting. We've been figuring out how to continue to collaborate, how to keep providing deliverables to our clients from home. And certainly, those deliverables were different from what has been requested in the past, whether it was more focus on social media or virtual events, we've done a lot of different creative deliverables. **We've had to find ways to shift our focus because everyone is oversaturated, and the old tactics just aren't grabbing people.** Going into 2021, we're focused on multimedia designers. We're looking to create that digital 'wow factor' and raise our digital design skill set capabilities so that we're aligned on these new requests coming in." – Hank Lucas

If we've learned anything in 2020 it's that creative teams are resilient. They responded to unprecedented challenges by:

57% becoming more **productive** as a result of working remotely

32% **partnering with external resources** to flex and adapt to changes in demand

36% **investing time in cross-training** team members to be more versatile

26% **refining their reporting** to better understand key operational metrics

OTHER

- "We have become more organized and strategic."
- "We have developed new skillsets and learned new technology."
- "We're more focused on clear communication, strong collaboration, and teamwork."
- "Process and workflow has become increasingly more important since we are working asynchronously."



"Remote work really lends itself to productivity. You don't have the commute, you don't have the collision course conversations in the office that derail you. At the same time you want to keep an eye out for burnout. It's easy to sit down in the morning and then realize it's the middle of the afternoon and you've hardly moved. **For my team the focus has been on being smart with our calendars, not overbooking ourselves, and blocking off time for breaks.** We've also just made a lot of space for each other when it comes to real life – kids coming home, dogs barking, it's all ok. We're just focused on keeping the collaboration strong." – Hank Lucas



"For my team it's all about efficiency and putting a premium on the creative team's time. I want our creative resources focused on high-value work. To continue our group's transition from service provider to strategic partner, while further empowering our marketing teams, we are actively looking to implement a DAM solution to house a library of self-serve templates and provide additional capabilities such as cropping or resizing images. With common tasks like these no longer in the studio workflow, our creatives can focus on delivering creative solutions to business problems that deliver results." – Jim Nicholas

THE NEW NORMAL

As we move into 2021 it is clear that in the last year creative teams have experienced a permanent and profound change in how they work. This “new normal” will consist of three areas: working more with outside resources, like agencies and freelancers, refining key aspects of the creative process, especially request intake, and becoming more data and metrics focused in order to speak the language of the business.



“The creativity that was needed in the past is not the creativity that is needed today. Creativity used to operate around one ‘Big Idea.’ A single campaign that would run for months. If we use the metaphor of a car factory, creatives used to be the assembly line to make a single car. But now we’re asking creatives to produce huge volumes of cars, and we need them all personalized, and we need to keep iterating on the car, constantly making tweaks and adjustments. The assembly line we built can’t accommodate that speed or volume. **Today’s creativity is much more boots-on-the-ground. We need to ideate and get stuff out there fast, test it, and do it again.** The way my team has approached this paradigm shift is to stop trying to make cars, and instead to make a car factory. That means developing a design system, editorial guidelines, and strategic direction – all the things that will allow the execution to go faster because the framework is already there. We’re not designing cars, we’re designing a factory that can make multiple different kinds of cars at any given time. Are you a car builder or a factory builder? That is the shift that creatives need to make. **It’s not just about making beautiful art or writing beautiful words. That won’t get you a seat at the strategic table. You get to the table because you’re good at art, and you’re good at writing, but you’re also good at content strategy, and business strategy, and marketing, and you’re good at thinking about your customers and you’re good at developing user experience.** You’re good at all of these things that are absolutely crucial to businesses today. Creatives have to make this mindset shift, ‘My value does not lie in my creative output. My value lies in my creative mind and the creative problem solving approach that I bring to a company.’” – Matthew Rayback

2/3 of creatives report that they are being asked to learn new skills, with an emphasis on technical skills, like animation, and digital. This is because organizations need nimble in-house teams with broad skill sets who can develop strategic direction for the brand. In 2021 in-house teams will be focused on strategy and generalized skill sets that allow them to build a creative framework.

Do you feel that creatives in your organization are being asked to take on new responsibilities or to learn new skills as a result of the COVID-19 pandemic?

YES 2/3

NO 1/3

Some of these new skills:



- Digital interactive elements
- Animation
- Social media
- Web Design & development
- Video & live streaming
- Podcasting
- Socially conscious messaging
- User research



“Absolutely the pandemic has put a bit of pressure on everybody in the creative industry to expand their skill set. **Everything is moving so fast now, we need multi-talented people who can handle a range of work as needs continue to evolve.**” – April Koenig



“Going into 2021, everyone is going to need to learn to wear more hats. I don’t think the idea of in-house specialists held up to the pandemic test. We need people to be able to do a little bit of everything, because what we found from working remote is that when there is a need for a quick turn on something, or a large influx of work coming in, having a bunch of individual people who can only do specific, individual tasks is just going to cause backlogs. **So, having generalist designers that can do everything from photo retouching, graphic design, even going out to shoot images or video and doing some basic editing is going to take your team far.**” – Jim Nicholas

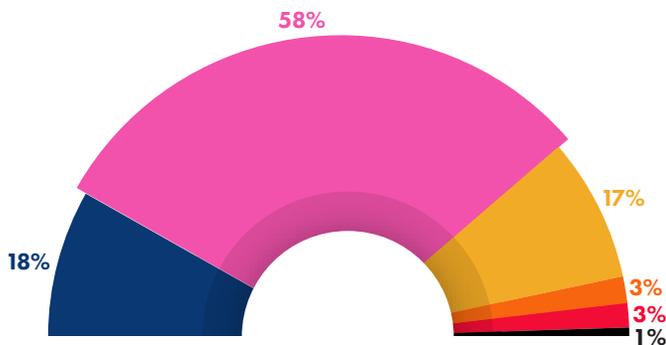
PARTNERING WITH OUTSIDE RESOURCES

As in-house creative teams focus on broader skill sets and strategy, they will form collaborative partnerships with agencies and freelancers to leverage the advantage of a blended approach.

In-house teams bring deep knowledge of their brand and the context surrounding each project. Agencies and freelancers offer specialized skill sets and the ability to expand or contract resources as needed.

What percentage of your organization's work is produced in-house?

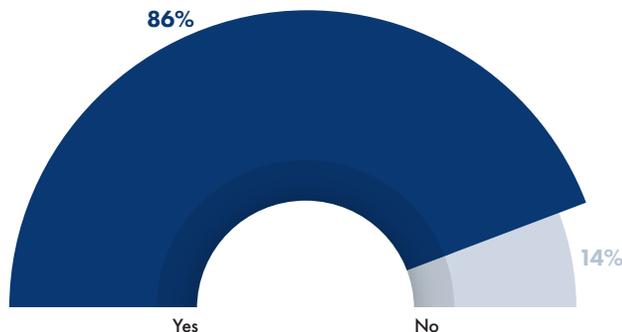
76% of organizations handle **75% or more** of their work in-house.



YET

Do you ever work with external partners?

86% of creative teams also occasionally bring in outside resources in the form of agencies and freelancers.



IN-HOUSE TEAMS BRING ON EXTERNAL PARTNERS BECAUSE THEY NEED:

60% Access to specialized skill sets

24% Help developing strategy

44% Increased capacity

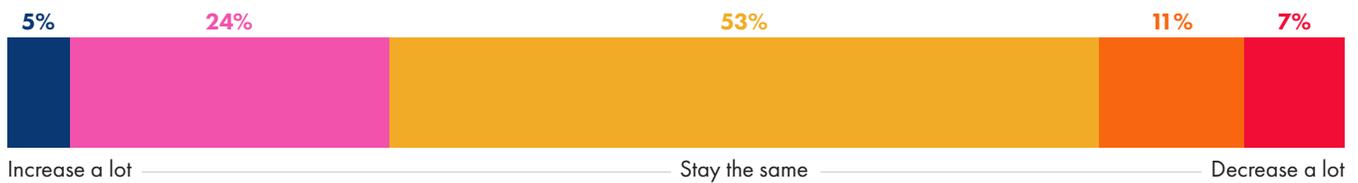
20% To get work done faster



“It is very unusual for an in-house team to have no outside resources that they lean on. We need to start thinking of in-house and agency/freelance creatives as all living together in one ecosystem. It’s not an ‘either/or’ situation. **There are two main ways that in-house creative teams can think about partnering with agencies. First, for overflow capacity. There is always a need for more creative resources, and agencies can offer that flexibility without the cost of maintaining larger teams. Second, in-house teams can divide areas of ownership with an agency based on the skill sets they have in-house.** For example, they might ask an agency to own digital, packaging, web, or other specialized skill sets. In-house teams should approach their relationship with agencies and freelancers like this: there is a universe of things that we need to do. What are the capabilities of the in-house team now, what would we like to add, and what would we like to outsource? The emphasis here is that in-house teams are making this decision. **They own their brand and are in charge of managing all their creative resources, including external partners.** Agencies should never be set up as competitors with in-house teams. In-house and agency teams work together to form an ecosystem built specifically for an organization’s needs and designed to drive the best possible content outcomes for the brand.” – Alex Blum



In 2021, how do you think your relationship with external partners, like agencies and freelancers, will change?



In 2021, almost **1/3** of teams are planning to **increase** the amount that they work with outside resources.



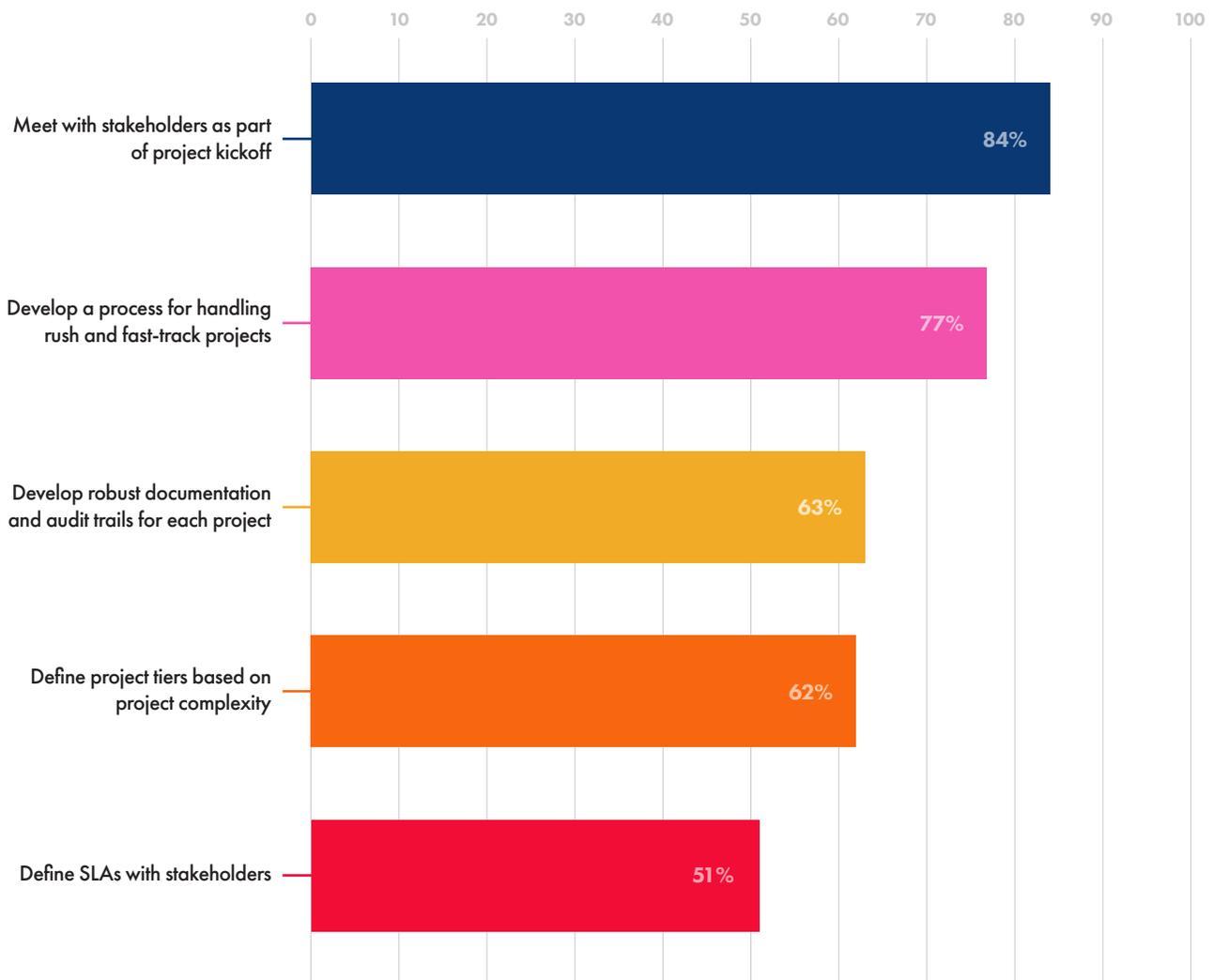
“The beauty of working with freelancers is that you don’t have to go through this whole hiring and onboarding process. **You can find people who have the targeted skill sets that you need and get them in and get the work done quickly. The efficiency saves time and money, and gets creative out to market faster.** I work with several organizations that have their in-house team focused on strategy and major things like a rebrand, and they bring in freelancers to help with production needs. This really helps alleviate some of the physical and emotional pressure that teams face when the organization is so reliant on them.” – April Koenig

BETTER PROJECT KICKOFF LEADS TO BETTER CONTENT OUTCOMES

The key to achieving better content outcomes, as well as meeting speed and volume demands from stakeholders, is a streamlined and efficient process. That begins with project kickoff, which is the biggest pain point in most creative teams' processes.

1/2 of creative teams report that they do not have comprehensive and collaborative project kickoff.

However, there are some tried and true strategies that help the other half of creative teams:



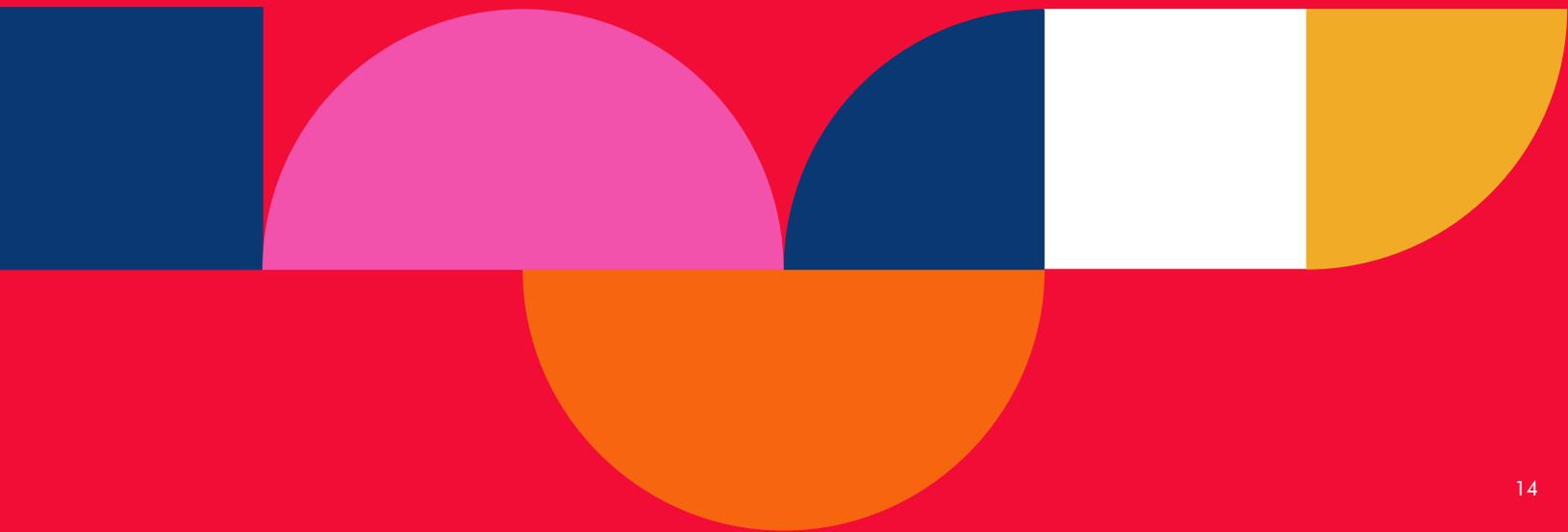


“One of the huge points we were going through was really just making sure that everybody understood how important it is to make sure that we have an effective creative brief. **Of course, what makes a good creative brief depends on what type of project you’re working on. We want to know things like ‘what are you trying to do? What channel is this for?’** If we don’t have these sorts of answers up front we’re going to end up going through many more rounds of review, which in the end is a waste of time, money, and resources because we simply didn’t have the correct information up front.” – *Hank Lucas*



“For years we invested in our process with our stakeholders, spending a lot of time at project kickoff trying to get to the root of what they were trying to solve with any given project. We always tried to provide a next-level option, the ‘wow’ option where we could. **We found over time that things that were unheard of three years ago were suddenly happening. As we showed them more of what we could do, they started coming with bigger ideas and bigger budgets.** Establishing that dynamic leading up to the pandemic put us in a position where our stakeholders trusted us to help guide the ship when it came to telling our story during the pandemic.

Of course, the pandemic still had an impact on our process. One of the things we found early on was that we weren’t getting requests through inMotion ignite anymore. When the world changed, people went back to what felt like the most comfortable and familiar option, and we started getting tons of emails. We did some digging to figure out why this was happening, and discovered that our forms were too complex for the type and speed of work that was needed in that environment. **So we created a new request form that was shorter so that our stakeholders could submit requests quickly and we could keep pace with all the fast-turnaround work that was happening. Since then, we’ve converted that form into something that can be used for any sort of quick turnaround work.** We are based in South Florida, with lots of hurricanes, so we need a mechanism to move quickly. Because of the process and trust that we had previously built with our stakeholders, we were able to bring them back to following the process, and even found a way to enhance our process.” – *Jim Nicholas*

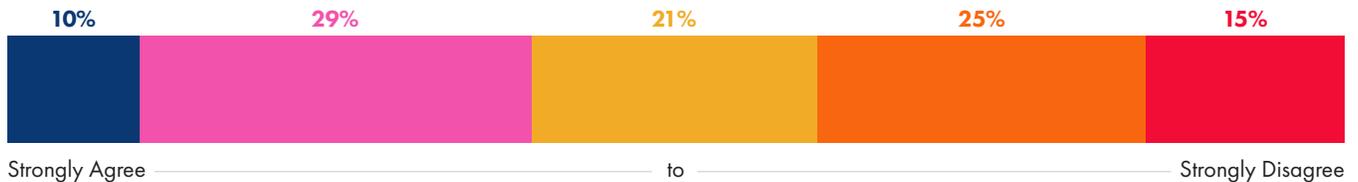


THE ANALYTICAL CREATIVE

In 2021 and beyond, successful creative teams will be the ones that master the metrics. Being data-driven is imperative for creative teams who wish to be strategic partners to their organizations.

Creative teams still have quite a way to go towards developing robust reporting on their operations. We've seen incremental change over the last four years, but creative teams should be chipping away at this reporting challenge more quickly.

"My creative team has robust reporting on creative production."



39%

of creative teams **do** have robust operations reporting
(39% in 2020, 36% in 2019)

21%

find themselves caught in the middle
(19% in 2020, 19% in 2019)

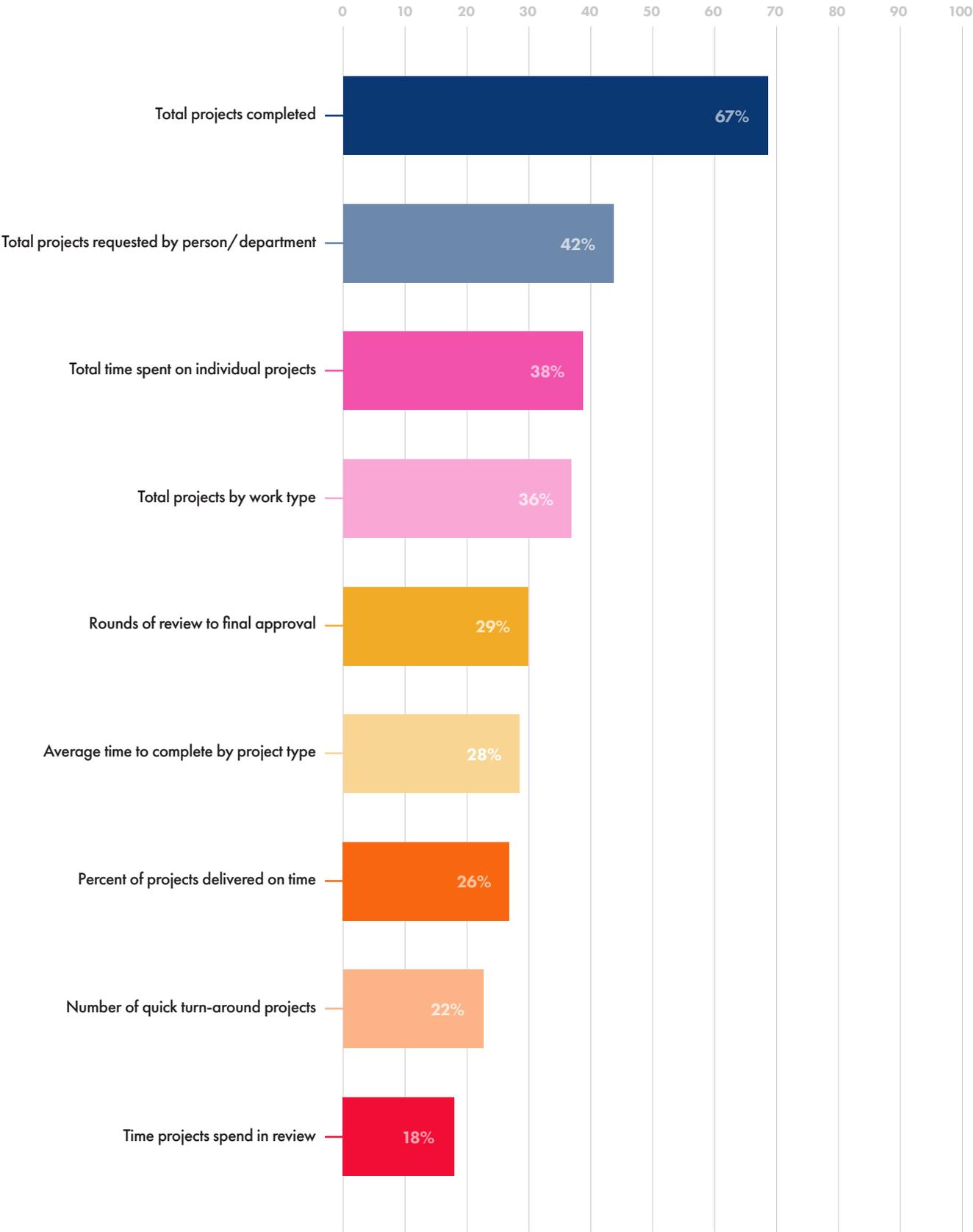
40%

of creative teams **do NOT** have robust operations reporting
(42% in 2020, 45% in 2019)



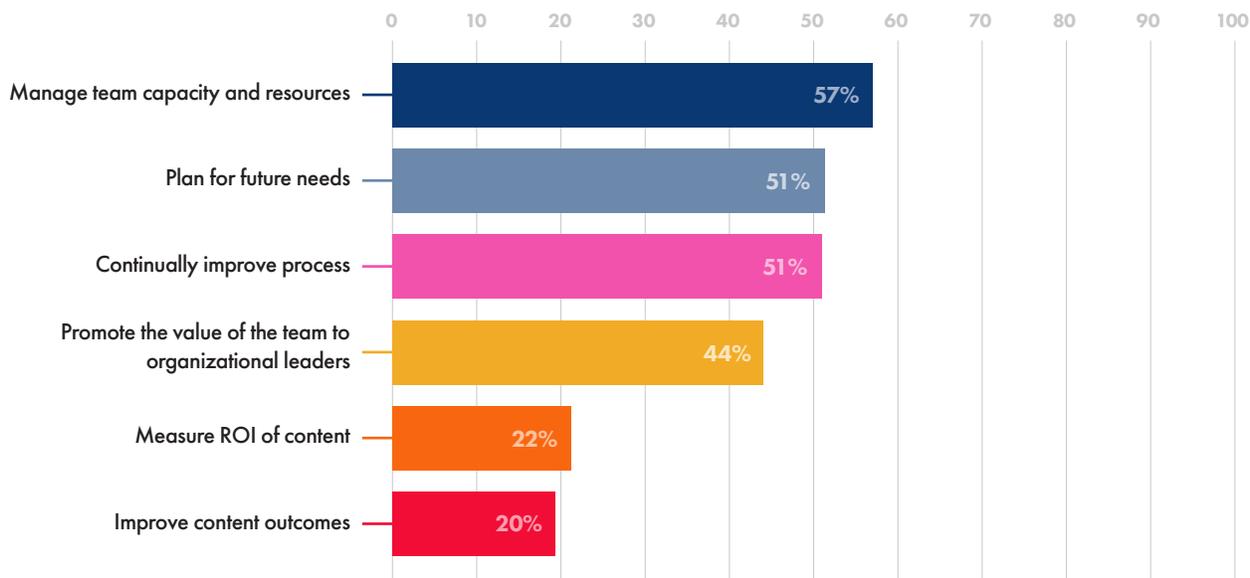
"I would never go into a meeting and ask for additional resources or present anything about my team without having the data to back it up. We're a vibrant science technology company; I would be laughed out of the meeting. **One approach I use is to create a value report for the creative team every year. The point of the report is to showcase what the exposure to the company would be if we weren't here.** My team helps me pull the work that we did all year and show what it would have cost to work entirely with an outside agency. Of course, it also has an emotional impact to remind the business of the quality of the work we've done and the less tangible benefit of having an in-house team who knows our brand so well. We have a seat at the strategic table, **but that's because we've earned it, and we continue to earn it every day and raise the bar on what we can contribute.** We're not just here to make some pretty stuff. Tell us what you're trying to achieve and let us help you move the needle." – Hank Lucas

If you find yourself outside of the 39% of creatives who have robust reporting on their operations, fear not! Learn from your peers. Here are the metrics tracked by teams who have it figured out:

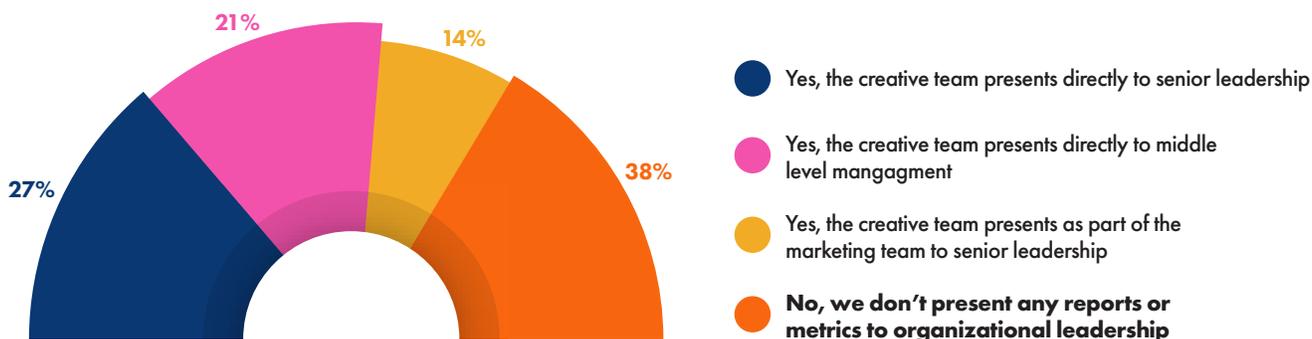


Once creative teams have access to data and metrics, it's time to tell the story. Successful teams understand the purpose behind tracking the data, and actively seek insights that they can then apply to future creative endeavors.

Why does your team track and report on these metrics?



Does your creative team present reports on key metrics to organizational leadership?



In the free response, respondents that said they didn't present reports acknowledged that their reporting was more reactionary than proactive: **"we rarely report on outcomes unless specifically asked to do so."** **"yes, but only when requested."**



“Creative teams have access to more data than ever before, but unfortunately there is a lot of garbage data out there. This leads to a lack of clarity, which is the opposite of what data is supposed to do for us. **Creative teams should focus on intelligent use of data to find real insights. Getting to those insights is not separate from the creative process, it is intrinsic to it.** Use the raw data and metrics to generate insights to develop a virtuous cycle that leads to more creative solutions. Building on that cycle over time is how you get to interesting and creative work.” – *Alex Blum*



“**The trick with data and metrics is figuring out what to do with it. It’s not enough to just count the widgets.** How many widgets did you create today? Maybe one day you make a lot of widgets, and the next you only make a few widgets. But that doesn’t really answer the interesting question, which is ‘why?’ Missing from the widget count is the context and the metrics of value, complexity, and creativity. You have to dig beyond the basic dashboard and ask why.” – *Jim Nicholas*



“When I hear creatives say they don’t know if a project or campaign did well or not, I always push back. Whether you’re in-house or an outside partner, you need to know what success looks like for the company you are a part of. **You should be paying attention and defining success metrics up front so that you can identify when things work or don’t, and why.** The first question you should ask during project kickoff is ‘what does success look like for this project?’ Then build your metrics based on what your stakeholder cares about. With all the technology we have available to us today, there is not a good reason that creative teams can’t be incorporating data in how they communicate with clients.” – *April Koenig*



“The key to creative teams being data driven is owning their work. **When creative teams are seen as strategic partners to the business and have accountability for the work that they are doing and the outcomes that work is driving, then creative teams can begin to set up the metrics that measure that accountability.** As long as a creative team is seen simply as a set of hands, they are going to struggle to be data-driven.” – *Matthew Rayback*

Of all the changes that your team has experienced in 2020, which ones do you think will be permanent?

"I'm an optimistic person, and I genuinely hope that companies do not go back to doing things the way they used to, that they have learned and set up an infrastructure for them to actually start listening to and understanding their customers as human beings." – *Matthew Rayback*

"Our in-house team will be smaller and we'll rely more on freelancers."

"We'll be focused on developing a process to support the highest quality content possible."

"More remote work and a higher volume of projects."

"Remote work" was the most popular answer to this question in the survey.

60% of respondents indicated that they think increased remote work will be a persistent trend.

One nice thing to come out of all this is that we've really placed a premium on the value of an individual's time. We used to spend so much time in meetings, we'd have meetings to prepare for meetings, and meetings to debrief from meetings. Now we've really streamlined that process to be more efficient and still do more." – *Jim Nicholas*

"We are now more resilient and able to pivot and adapt to changes."

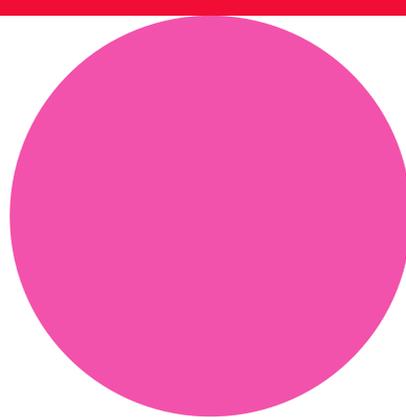
"We are going to be more reliant on project management and calendaring tools."

"The shift to digital has been a long time coming, and this year has been a hard hit for print."



"I'm seeing a lot of creatives shifting their skill sets to adapt to virtual. We're beefing up the virtual world, so we need creatives with skill sets around web, social media, and digital." – *Hank Lucas*

"Hopefully a greater deal of consideration to the time and effort required for creative work, and the value of creative work when it comes to generating revenue."



"We are much better at communicating and collaborating with our team and our stakeholders."

"I don't see our workload decreasing any time soon. If anything, we're going to continue to see volume increases into 2021."

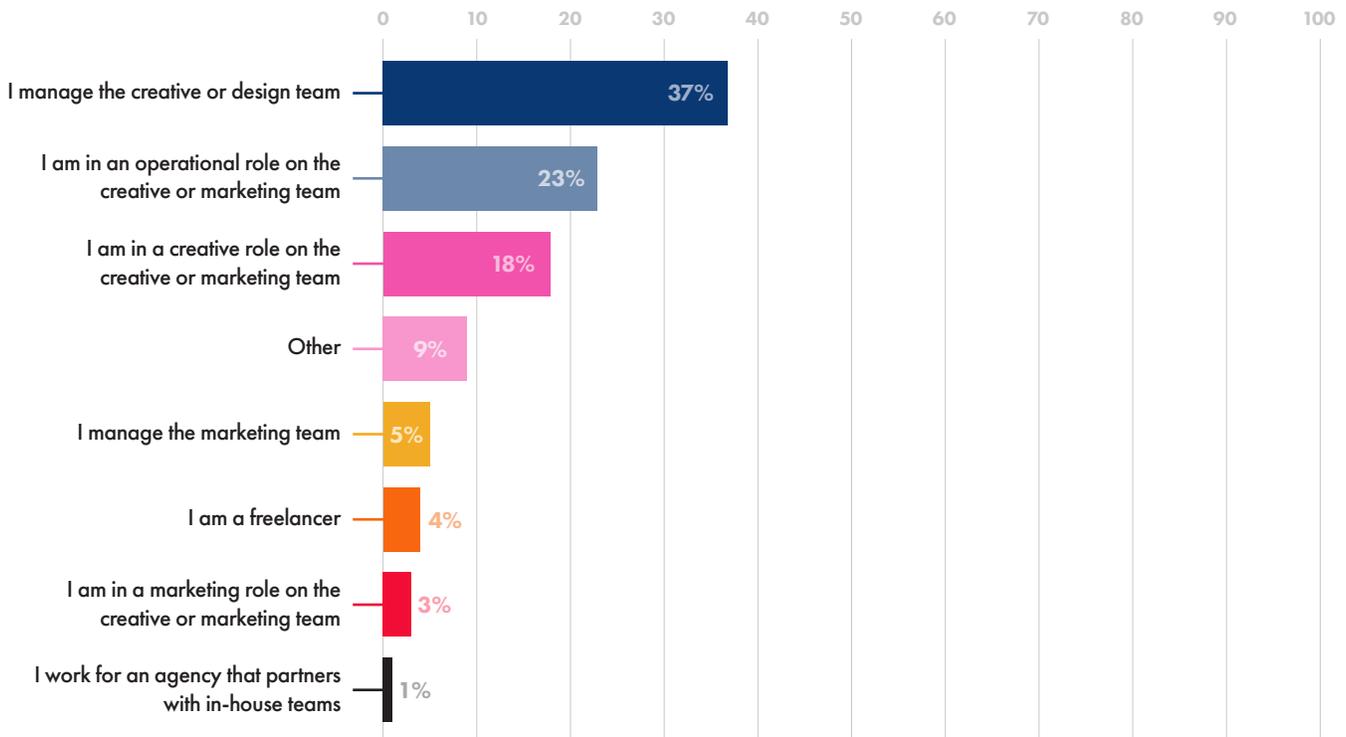
"More investment in web-based tools to help track workloads and predict upcoming needs."

"Enforcing much higher standards for the project submission process."

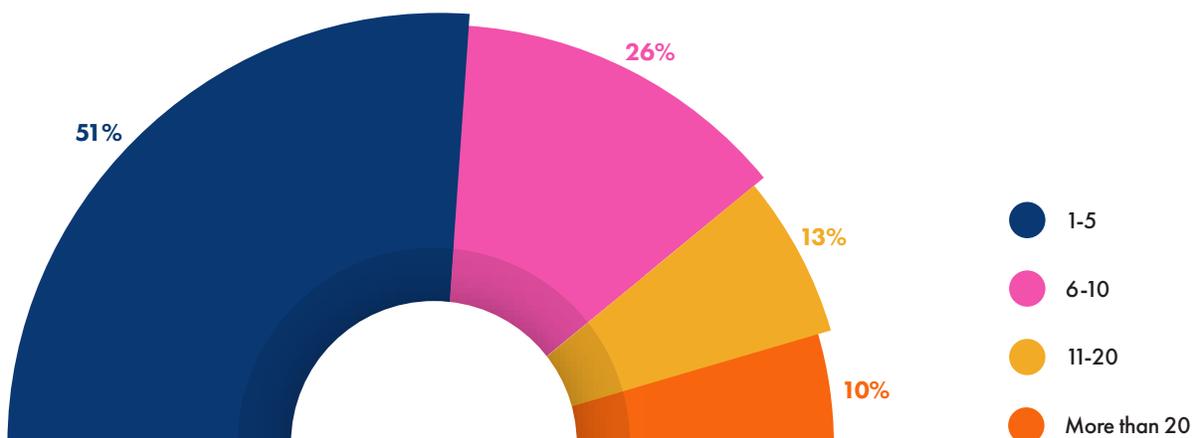
"The forced experiment of going virtual has probably advanced our organization forward by about 5 years, in terms of the type of work we are doing."

DEMOGRAPHICS

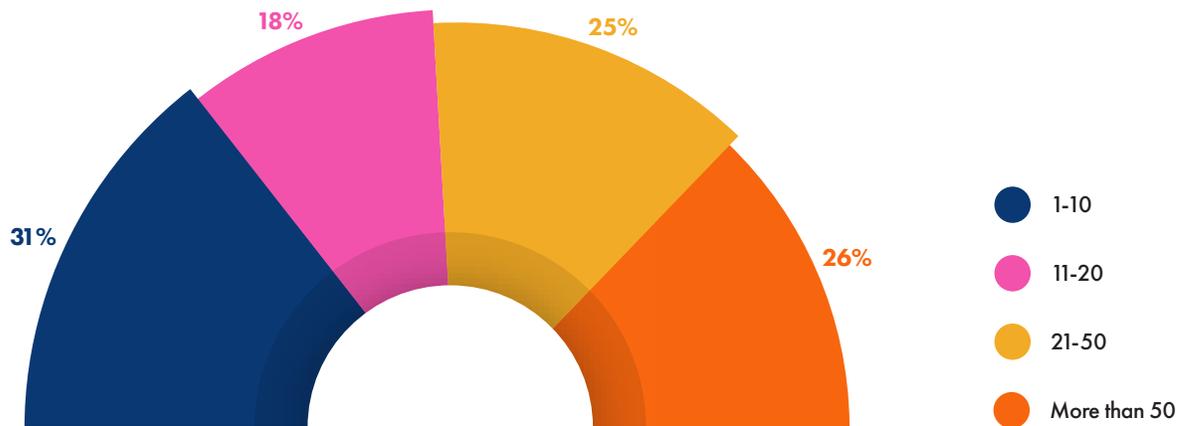
Which of the following best describes your primary responsibility as it relates to the creative/marketing team?



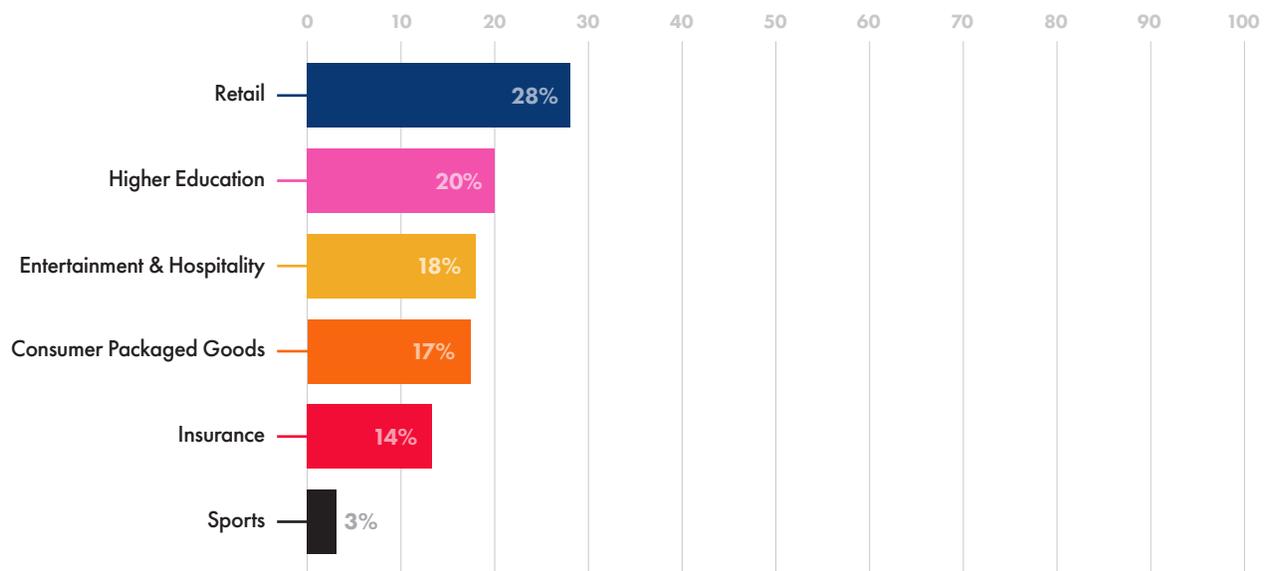
How many people are on the creative team (including creative leadership?)



On average, how many internal clients or stakeholders does your in-house team have? (Include all requesters, reviewers, and approvers of creative work)



What industry best describes your organization?



The 2021 Creative Management Survey ran in Q4 of 2020, collecting over 400 responses from creative and marketing professionals. 78% of respondents hold creative roles, with 42% being in managerial roles. Respondents work on teams of varying sizes and from a wide range of industries.

InSource

In-house. Creative. Connected.

InSource is a non-profit professional trade association with a mission to provide resources, support, professional development, and advocacy for those in creative leadership positions within corporate in-house creative departments. With over 8,000 members in the U.S. and across the world, InSource is the largest network of in-house creative leaders anywhere. Since 2002, InSource has been leveraging the shared experiences and perspectives of in-house leaders – through events, books, and content – to help creatives manage their creative departments, and careers, to be the best that they can be.



inMotionNow is a leading marketing resource management (MRM) platform that drives alignment, delivery, and accountability among relevant stakeholders to achieve better content outcomes. inMotion ignite, the company's flagship SaaS solution is a scalable, configurable, flexible platform intuitively designed specifically for the needs of marketing teams and content creation. inMotion ignite allows content teams to manage, track, and collaboratively review their print, video, and web projects in a centralized online environment that connects designers directly to Adobe with the inMotion Extension for Adobe Creative Cloud. With a user-friendly interface and dedicated customer success team, inMotionNow helps marketing and creative teams drive better content outcomes that contribute directly to topline business objectives.





Your mantra for 2021:

“My value does not lie in my creative output. My value lies in my creative mind and the creative problem solving approach that I bring to a company.”





2021 CREATIVE MANAGEMENT REPORT