

# Good practice in the procurement of video, film and branded content

Angela Law, Director, Every Sense

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## Introduction

**This Guide describes good practice in the procurement of brand film and video. It has advice for creative agencies, clients and procurement departments. The aim is to create a win-win situation with benefits for all.**

Every agency or production company has horror stories about pitches and procurement. But poor procurement is costly for agencies and clients in terms of wasted time, money and resources, lost opportunities and damaged relationships and reputations.

The Guide uses the generic term 'creative agency' to cover all the production companies and agencies that may be involved in creating brand film and video.

There are many procurement challenges in the visual and corporate communications industry.

- There are no industry-wide benchmarking or quality standards for brand film and video. This makes it difficult for clients and procurement departments to compare like with like. It leads to widely varying tendering practices by clients and procurement departments.

- Brand film and video is increasingly measurable based on views, shares, engagement and dwell times on social media. However, it can also be part of marketing and communications campaigns which are strategic investments with complex ROI models. The role of the brand film in effectiveness is not always clear.
- The tasks and processes involved are complex and involve buying creative talent. Skills-based or technology-based services are easier to measure and their quality control is not subjective. Talent-based services need to be nurtured to deliver best value. Better talent = better work = better ROI.
- The sector is very diverse, from sole traders to publicly quoted companies. While this may contribute to the richness of the sector and its ability to innovate, it also makes it challenging for clients to find the right suppliers at the right cost and quality.

Given these factors, it's not surprising that creative agencies, clients and procurement departments are sometimes confused about each others' roles and way of each others' motives!

Central to this Guide is the understanding that an open, professional relationship, where creative agencies, clients and procurement work together proactively for the benefit of the clients' business is key.

**The Guide recommends:**

- improving practices and increasing professionalism
- engaging with each other
- being open and honest
- discussing actions and activities in order to deliver the best value outcome and output
- challenging existing practices to change and learn

In this way, creative agencies, clients and procurement departments can form effective relationships that are commercially viable. They can work together strategically, intelligently and efficiently and so gain the best possible outcome for mutual benefit.

The Guide draws on experiences and contains ideas that will be equally valid for the public and private sectors. It was originally based on the views of the Procurement Group of EVCOM (then IVCA) knowledge and experiences, on interviews and discussions with clients, procurement professionals and creative agencies and on a wide range of reference material. The quotes in the Guide are taken from those conversations and represent individual views and experiences. Please note the Guide does not go into detail on law and other legislation affecting procurement or on potential sources of support and information. These areas are constantly changing and up to date information is better sourced online.

## Good practice guidelines for creative agencies

*“Every time procurement gets involved creative agencies act like rabbits in the headlights.”* Client

### 1. Be selective

Take a cold analytical look at tenders won and lost. Identify the critical success factors.

If you are not qualified for the specific project, if you do not have appropriate expertise, cannot articulate the value added or cite a relevant track record say ‘no’ and move on to a more productive activity for your business. No one forces you to tender.

Successful tenders take considerable time and effort and must be tailored at every stage. It pays to be selective.

Consider the size of the contract. Public authorities are unlikely to invest a high value contract with a company with relatively low value turnover<sup>2</sup>. Consider not tendering for contracts worth more than 25% of your annual turnover; although the duration of the contract may make it within your reach.

### 2. Be targeted

Market yourself to those companies and organisations where you can demonstrate track record, expertise, relevance and added value. The more of a generalist you are the harder this will be.

Develop a specialism, insight and a targeted value proposition. This will put you above the dog fights. Target your marketing so that you can develop understanding and build relationships outside of the tender process. This will stand you in good stead when tenders come up.

### 3. Get upstream

Build bridges with the procurement departments of existing clients and targeted prospects. Explain how you work. Find out what they are looking for and understand the challenges they face.

Offer seminars, open days and training for clients and procurement people. Explain the key drivers of your costs. This way you can work together to take out costs (not margin) and improve added value.

Procurement departments can play a useful role in suggesting clients look at other suppliers.

<sup>2</sup>Supply National SME Engagement Programme Guide to Winning Public Contracts

#### 4. Be expert

Get a naturally good negotiator on your senior team trained up in negotiation skills.

Being selective and targeted about when you pitch means you can afford to invest in training. This will increase your success rate and profitability. Procurement people are trained negotiators; you need to be their equal.

Learn the language of procurement and apply some best practice procurement principles across your business.

The tenders you invest in should be completed by the best and most experienced members of your team – rather than the most junior and inexperienced!

*“It’s a standing joke amongst procurement departments that creative agencies are so vague about what they do, how they deliver and what they charge.”*

Procurement professional

#### 5. Be commercial

Lack of commercialism is a key complaint about creative agencies by procurement departments. It also gives procurement huge leverage when negotiating.

Ensure you and the team know what profit and margin you have to make to remain viable as a business.

Do not set target margins for your team only to compromise these when it suits you.

Buyers must be willing to let you make margin but equally they want to know exactly what their money buys. Feedback from procurement professionals during the research for this Guide suggested 12% net profit would be considered as high and 4% would be considered low.

If you are delivering the same outcome and service then you should only be prepared to negotiate a few % points on the price. Generally, procurement is targeted to deliver 4-8% savings on total spend.

If you agree to deliver exactly the same outcome for a much reduced price then clients and procurement people will assume your costs were inflated to begin with.

If you deliver for nothing once then the client and procurement will expect you to do it again.

You must be prepared to walk away from a pitch if it becomes unprofitable. If you feel procurement is being unreasonable it is much better to explain this and stand your ground.

If you are negotiating with procurement the client is interested in what you have to offer. You do have leverage. Procurement rarely has the power alone to place or withdraw work. Reiterate your added value.

If you never say 'no' then procurement departments will assume you remain open to negotiation.

Saying 'no' may mean you do less business but the business you do will be profitable.

Run your business on a commercial basis and make this explicit in your approach to tendering and budgeting.

*"Price is never the only factor."* Procurement professional

## 6. Be open and transparent in budgets

Lack of transparency in budgets is a key complaint about creative agencies by procurement. It also gives procurement huge leverage when negotiating.

If you are open and transparent in budgets and state the profit you need to make it gives you a basis on which to push back to procurement. Good creative agencies are happy to supply line by line transparent budget breakdowns to aid understanding of how their figures have been reached. However, you must also be clear about where you add value and what clients are paying for. Far too many creative agencies 'give away' their real value – insight into the market-place, research, development of creative approaches – and hope to make money through a mark-up of bought in services. Under these circumstances don't be surprised if the client sees you as 'just another supplier' with little added value. Be clear about your added value and charge for it.

Procurement should be open to a discussion of a fair profit. But you must be able to explain what is required for a project to be profitable and to be able to make comparisons with other creative agencies.

Budgets based on mark ups are no longer seen as acceptable. Budgets that rely on mark ups as opposed to fees for time will be questioned. If you mark-up third party goods to cover the time it takes to source these goods or services then you should be happy give your rationale for this.

Be clear about what is included in the budget and what is not. Absolute clarity at this stage means it is much easier for you to change the budget if and when the project expands or changes.

Have clear processes such as PCN's (project change notices) for when the client asks for changes that have not been accounted for or when more work needs to be done than could have been allowed for.

Open book accounting is popular but quite time consuming for all concerned so should only be considered for larger projects and long term contracts or relationships.

*“What comes up time and time again is the reluctance for creative agencies to reveal at granular level what their costs are.”* Procurement professional

## 7. Understand the award criteria

Make sure you ask how the tender will be evaluated and scored and the award criteria and weightings that will be used. Answer the award criteria explicitly. The relevance of your track record, client list, sector, subject or purpose expertise and the CV's of the team to this particular client, project or tender should all be made explicit.

Procurement will be looking for processes and demonstrations of where you can add value and save costs. Some clients are reassured by working with creative agencies that have ISO 9001 as proof of process; but this does not suit everyone nor is it the only route to effective processes.

In an oversupplied market-place, where many suppliers can meet the technical requirement, price becomes increasingly important. When price is weighted at 25% or higher as a criteria it may be hard to win unless you are the lowest or close to lowest price<sup>2</sup>.

## 8. Build the relationship

Some tenders allow no meetings, telephone conversations or briefings. It's your choice whether you feel you can demonstrate your added value and give the most appropriate creative response in these circumstances.

Ask what contact is allowed at each stage of the tender; be clear, open and polite at each stage. Develop the relationship with client and procurement people within those parameters.

## 9. Have a tender tool-kit

Few tenders are the same or use the same format but they do often ask for the same information. Keep this information and the policies that are most frequently requested electronically and ready to compile to save time.

Many public authorities use Pre-Qualification Questionnaires. Having PQQ material on tap and tailoring it for each tender will save time and money. Revise your tool-kit regularly based on tender de-briefs.

## 10. Demonstrate effectiveness, measurement and ROI

The meteoric rise of digital is partly because it can be measured and measured instantly.

Procurement departments appreciate KPI's, ROI, numbers and measurement. They are actively looking for new approaches to the evaluation of creative.

Articulate your added value. Demonstrate how you deliver best value and save the client money. Put demonstrating effectiveness at the heart of what you do. Put a range of performance measures in place. Develop your own models, processes and tools to build in effectiveness and measure results.

As a fall back to measuring genuine effectiveness, create a formal feedback process on each project for each client and publish the results. This can be an effective way of demonstrating your commitment to added value and continuous improvement. Involve procurement and it will be even more effective.

Winning awards is a good way to reinforces effectiveness and your specialism.

*“It’s just business. Creative agencies take it all so personally. They need to learn to disengage.”*

Procurement professional

## Good practice guidelines for clients

### 1. Develop the relationship

Are you always tendering and changing suppliers? This may result in lower prices on tenders but will not develop the knowledge and partnership that will lead to innovation, insight, added value, longer term cost savings and genuine effectiveness. It will cost you time and money in setting up and evaluating the tenders and developing even a basic working relationship. Have you calculated how much time and money you spend on competitive pitching?

A creative pitch when you do not want to change creative agencies is a waste of the agencies’ money (which you will eventually have to pay for) of your time and money and that of your procurement people. Of course, EU law demands the review of public tenders on a regular basis and commercial contracts also tend to work on similar lines to minimise fraud.

If you are happy with the creativity and service from your creative agency but need to make savings, arrange a discussion between you, the creative agency and procurement. You may be able to take out time and money through tighter and more effective briefing, approval and sign off processes. Ensure the creative agency explains the risks involved in changes. Quantify the costs of non-compliance with the new processes. Communicate the changes and cost implications of non-compliance internally.

A discussion on effectiveness and evaluation is also likely to result in improvements and added value or cost savings.

Because of the complexity of marketing and communications tasks it is hard to see where E-auction tenders, where price is the driver, have a role to play in the purchasing of visual and corporate communications.

They may have relevance to the purchase of technology-based services such as webcasting.

*“I don’t want a creative agency that acts like a supplier – I want a partner. Someone who is my peer – reads the same magazines, goes to the same events, cares about the same issues and understands my challenges.”* Client

## 2. Have a clear brief

Being unclear about what is required is a key complaint about clients from procurement departments and creative agencies alike.

Failure to think through a plan and a brief wastes time and money. Although it takes time and effort to create a clear brief it saves time and money in the long term.

Explain what you want to do and why. Explain how success will be measured. If there are criteria that simply must be met make this explicit in the brief.

Provide as much information as possible about the target audience, market, or user. Have a very clear idea of what you want the outcomes and output to be, but be open about the creative required to deliver it. In this way you will get best value from your creative agency.

Look for guidance and training on how to write a brief. Good creative agencies will be able to provide this.

## 3. Disclose the budget

Refusal to disclose the budget is a key complaint about clients from creative agencies.

Some good creative agencies will refuse to pitch without an indicative budget. This potentially denies you access to the best and most effective creative agencies. Alternatively, you will get creative proposals for highly variable budgets and have to negotiate your way through them – another waste of time and money.

However, clients and procurement departments say it is frustrating and unhelpful that, when given a budget, creative agencies deliver just one creative response which is just under (or over) the given budget.

*“Most of the issues arise from three assumptions by procurement: people are paid too much, margins are too fat and it can’t possibly take that much time.”*

Procurement professional

Give a budget range, or specify a budget range and ask for 3 different levels of response. Request an explanation of the added value for the more expensive response. To avoid wasting time and resources, only do this with a short-list of companies. Good creative agencies are happy to give line by line breakdowns of budgets and to help you understand how those figures are reached.



Don't drop out at the end of the process and leave procurement to negotiate the price. You need to know that the creative agencies you want to work with can supply the quality and service you need at the price agreed. It will help if you articulate the quality of product and service you are looking for and why. Explain to procurement why you have chosen a higher cost supplier in terms of the added value they provide.

*"Clients get the best results when, instead of telling us what to do, they tell us what they want to achieve."*

Creative agency

#### 4. Be selective

Be selective both in the occasions you go out to pitch and the number of agencies you ask.

Ask agencies whose work you have seen and admired, agencies who have relevant experience, whose work has achieved a similar purpose or need, recommendations and referrals, or agencies who have approached you and demonstrated their potential relevance and added value.

Look at relevant award winners. Compare the quality and effectiveness of what you are currently getting with what is potentially available.

In credentials meetings ask the creative agencies to take you through examples of completed projects that meet similar needs to your own.

Ask for indicative budgets for those projects. Make sure you know what profit and margin the creative agency expects to make and what the main drivers of cost were in these projects.

Ask how they could make cost savings on a similar project.

Ask how the success of the project was measured and how they added value.

Ensure you get an explanation of key processes especially approval and sign off.

Make sure you understand the roles of each person and who will be working on your project.

Well structured credentials meetings can be a much more cost effective and informative use of your time than a competitive call for tenders.

If there are criteria for your choice of company that must be met make these explicit.

Many good creative agencies will refuse a creative pitch if you are asking more than 6 agencies to pitch.

*“Often internal clients don’t know what they want or what needs to be done to get there.”* Procurement professional

## 5. Choose the creators not the creative

An effective, open, relationship is the cornerstone of innovative, creative, added value work that delivers measureable results.

It is likely to be a complete waste of time for agencies to develop a detailed creative approach at arms length from the client. Asking agencies to develop creative approaches to imaginary projects that will never happen is a frustrating waste of time and money.

Credentials meetings, chemistry meetings and giving shortlisted companies the opportunity to pitch their solutions to decision-makers can all be important in helping you choose the creators, not the creative.

Joint briefing meetings, where all the creative agencies are gathered together for a mass briefing may seem like a good idea to save time and ensure an even playing field where all tendering companies are given the same information. But in terms of delivering a good outcome they have the downside of inhibiting questions which creative agencies may think give advantage to their competitors and they inhibit the development of the relationship. If you must consider joint briefings a compromise may be to give each creative agency a short period of time alone with the client team at the end of the briefing to ask questions if they so wish.

Ensure you understand the roles of the people from the creative agency. Meet the team that will actually be involved in delivering the work.

## 6. Build your relationship with procurement

Do you go through tender exercises only to go back to existing suppliers? Do you continue to work with suppliers even if they are not on the approved supplier list? This will create confusion and mistrust between you, the creative agency and procurement.

Is procurement only targeted to reduce costs? Does this always fit with your goals? Discuss what you can do to synchronise your objectives and develop mutual goals. Procurement may be tasked to reduce spend in favour of the bottom line but that is not always in line with what you need.

Get procurement involved from the beginning. If they come in at the end and feel their role it to negotiate hard they may do this at the expense of what you really want and the quality you need.

Find out about the skills in your procurement department. They can help at beginning of a project to clarify the scope and break it down as well as support you on effective processes, negotiations, contracts, budget discussions and third party purchasing, all of which can contribute to saving time and money or adding value.

## 7. Look for process improvement

One of the biggest complaints by creative agencies is that the clients' key decision makers are not involved early enough or effectively in the creative process. Decision-makers come in at the end, supposedly to sign off a project and want to make unplanned, unexpected and unbudgeted changes. It's not unknown for a project sign off meeting to turn into a project re-brief.

The expectation is of continuity of creative team from the creative agency. Continuity of client team is just as important.

As the representative of the client you must carry responsibility for changes that key decision makers want to make. Involving key decision makers in major stages such as sign off of the brief and sign off of the creative can save a lot of expense.

Poor and confused approval and sign off processes and poor management of the creative development process can be a significant time waster. It can also result in having to re-do work or spend far too much time doing it at huge expense.

Look for creative agencies with established and clear approval processes. Some clients are reassured by working with creative agencies that have ISO 9001 as proof of process; but this does not suit everyone nor is it the only route to effective processes. Plan your project well and communicate the approval requirements clearly to save time and costs.

*"Talking creativity to procurement is like talking poetry to the tax man."* Creative agency

## 8. Allocate money for evaluation

How will you measure the effectiveness of your video? What do you want the audience to know, to think, to feel and crucially to do as a result? If you have no idea of what success will look like it may be hard for your agency to help you. Being specific about objectives, target audience and outcomes will help effectiveness, the direction of the creative and planning. Viewing the video from the perspective of your audience (and if you don't understand the views of the audience in regard to your message, brand or product it will pay to find out) makes your content much more likely to succeed.

Types of evaluation will depend on the purpose of the video. One way to measure effectiveness is through likes, shares, comments, conversations and views. Platforms including Facebook, Twitter, LinkedIn and YouTube provide tools for seeing metrics such as video views, likes, reach, watch time, and engagement. Alternatively, can you use a clickable call-to-action on your video? These metrics help give you an idea of whether or not the video content is relevant to your audience. If your goal is to get viewers to visit your website to complete an action, then it is important to know whether or not your video has created an impact on website traffic. If website traffic has increased following a video, are people bouncing from the page or staying enough time to indicate interest in the subject, product or business? Length of viewership is also important as an indication of

engagement so track when viewership drops off. As well as using platform analytics, do not underestimate the power in anecdotal feedback. Focus groups, surveys, etc. can lead to valuable insight in to the effectiveness of your video content.

## 9. Respect IPR and copyright

Creative agencies cite examples of their creative ideas being given to other, cheaper companies to fulfil. Apart from legal and moral issues, this is likely to be counter productive and not to give you the quality you need. It's likely that the more expensive agency came up with the best idea because they have the best, most appropriate, skilled and trained talent. If you like the approach but have problems with the cost then talk to the creative agency to explore ways to make savings or develop alternatives.

Other examples include clients asking agencies to use particular music tracks without permission, fees or MCPRS and suggesting that other creative agencies have agreed to do this for nothing. Copyright on music and film footage are complex areas; agencies are unlikely to be able to achieve a worldwide buyout on all uses and media even if the funds are available.

Respect copyright, respect creative agencies' IPR. Do not ask your creative agency to do anything illegal.

## Good practice guidelines for procurement departments

### 1. Establish a common goal with clients

Work with your clients to establish overall goals for the procurement of creative and visual communications. Depending on your company scale, size and need it may be better to establish a preferred supplier list which is reviewed regularly.

A Pre Qualification Questionnaire (PQQ) is a good way to determine which companies may be most relevant to your needs and filtering out those that are not.

Most creative agencies would rather respond to a PQQ than work on speculative creative tenders.

Following a PQQ, a series of well run and well specified credentials meetings will tell you more about the relevance of a creative company's experience and the potential for them to have a sound working relationship with you and your client than a flawed creative tender process ever will. And it will cost you less time and money.

### 2. Choose the creators not the creative

An effective, open, relationship is the cornerstone of innovative, creative, added value work that delivers measureable results.

Asking creative agencies to deliver a detailed creative response without access to the client is a waste of time. Asking creative agencies to develop creative approaches to imaginary projects that will never happen is a frustrating waste of time and money.

Credentials meetings, chemistry meetings and giving a shortlist of companies the opportunity to develop and pitch creative solutions with the client and decision-makers can all be important in helping you choose the creators, not the creative.

*“The brief stated explicitly that the client wanted different ideas to the ones they’d had before. When we asked what those ideas were the procurement department said they weren’t allowed to tell us...”* Creative agency

### 3. Get involved early

Procurement can encourage all three parties to work together more strategically and to make better use of resources.

Procurement can help set up and attend well run credentials meetings, with clear success criteria and discussion of creative agencies profit and margin. This can add considerably to informed, early decisions that save everyone time and money.

**You can help in:**

- Looking at the scope of a project
- Helping to clarify it and break it down into deliverables
- Ensuring it is planned
- Ensuring that sign offs and processes by the client team are efficient
- Establishing contract terms, payment terms and service agreements up front so that they do not delay the project

### 4. Don’t just hammer away at profits

Price should never be the only criteria.

Think about which services require talent and which require a skill or technology. If the service is skills or technology-based their value is almost entirely measurable and quality control is not subjective.

However, talent needs nurturing for best value. If your client is the marketing department then most marketers understand that creative agencies’ success will aid their own success. Better talent = better work = better ROI.

If the creative agency can demonstrate outstanding effectiveness, added value, knowledge, insight, creativity, or quantifiably better quality standards than other suppliers then you would expect to pay more for the cost of the acquisition and nurturing of the talent involved.

*“An audience of procurement professionals was asked who would go to the cheapest hairdresser in town. Not one put their hand up.”* Client

## 5. Look for efficiency savings

Look to the scope of work or more efficient ways of working rather than hammering at profits.

Creative agencies know that huge amounts of time and money are wasted through clients having unclear or inefficient approval and sign off processes. Often there are too many people involved in sign offs. The relationship, hierarchy and ownership of the project are unclear.

All this wastes huge amounts of time and money and results in work having to be at best delayed or at worst re-done with consequent cost implications.

Significant time and cost savings can be made by improving briefings and sign offs.

The expectation is of continuity of creative team but continuity of client team is just as important.

But creative agencies are right to be sceptical about promises of improved sign offs and approvals.

If you make promises about sign offs and approval as a way of improving efficiency and reducing costs you and your client have to deliver or risk additional fees, breakdown in relationships and changes to the schedule and delivery.

## 6. Give a budget range

Revealing budgets is frowned upon but having no indication of budget or a budget range creates huge problems for creative agencies. No matter how clear the scope of the creative brief appears to be to you there may be many very different solutions to one brief. Unfortunately, the more prescriptive the brief in terms of the deliverables the less room there is for the creative thinking and solutions that creative agencies can bring.

The better informed you and your clients can be about what you want to achieve, what the quality standards should be and who the best potential suppliers and partners are, the easier it will be for you to give useful budget ranges.

Give a budget range and request 3 different levels of response. Request an explanation of the added value for the more expensive responses. To avoid wasting time and resources, only do this with a short-list of companies.

## 7. Respect the relationship

Procurement departments can play a useful role in suggesting clients look at other suitable suppliers.

No matter how much you may want to shop around and ensure your client is getting best value, most clients and creative agencies would say that the best work comes out of mutually respectful, informed and trusting relationships.

If your client turns to the same creative agencies again and again there is likely to be a reason for this. Many marketing and communications projects are high risk and

high profile and your client will not want to be exposed. They want to work with people they can trust to deliver – even if this has a higher cost attached. Many marketing and communications department are under resourced and simply do not have the time required to invest in a new relationship or to bring new suppliers up to the level of knowledge required to start to deliver value.

If your client insists on using the same supplier but you are concerned they are not getting best value or quality, visit the creative agencies to discuss these issues and to find out what improvements they suggest.

*“Creative agencies need to realise that until they say ‘no’ procurement will think they are still open to negotiation.”*

Procurement professional

## 8. Fair terms

As well as making cost savings, category managers are tasked with increasing length of payment terms and 60 days is now standard.

However, many procurement professionals accept that 60 or even 90 days is unreasonable for creative SMEs, particularly for projects which need considerable outlay upfront. Staged payments are more appropriate.

Ask the creative agency to provide a rationale for specific payment terms as a way of helping you demonstrate why long payment terms may not be appropriate.

A project that takes place over a period of 12 months and is being paid in foreign currency is at risk of currency fluctuation. An agreement where exchange rates are tied to key payment stages is helpful.

## 9. Make tender and contract requirements relevant

Make sure questions in tenders, budget templates and clauses in contracts are relevant to the sector and to what you are buying. It is frustrating and time wasting for creative agencies to be asked to respond to procurement documents designed for other industries/sectors and which are not relevant. Attend industry events, work with creative agencies and contact the IVCA in order to ensure you understand the main criteria by which suppliers put budgets together and what determines costs.

*“I see no room or point in online auctions in the procurement of marketing services. It’s insulting.”*

Procurement professional

## Every Sense

**Every Sense** is a specialist business consultancy. We help creative companies grow, prosper and achieve their potential.

**Every Sense** understands the specific challenges faced by owners and managers of production companies and creative agencies. We provide objective analysis, direction-setting and practical, relevant solutions. Above all we help create the clarity and focus to drive your business forward.

Film, video, digital media, live event, design and creative agencies all face similar business challenges. These sectors are highly competitive, volatile, relationship-driven and people-dependent.

If a creative company is to grow and prosper in a mature, overcrowded market-place, it needs to clarify what it is, where it wants to go, and how it is going to get there. A differentiated value proposition, a clear sense of direction, a thought-through business plan and a team focused on achieving the plan are vital for success.

If you want to improve operational performance, develop your services and brand, achieve growth, or realise the value of your company, then we can help.

## About the author

**Angela Law's** career spans more than 25 years in media, starting in marketing and marketing consultancy, with clients ranging from the BBC and the Open University to major publishers and government departments.

She became Managing Director of Hawkshead, developing it into one of the UK's leading video and digital media production companies. Working for blue chip clients and numerous government departments, the company developed a strong reputation for creative and effective programmes designed to change people's attitudes or behaviour. Hawkshead received numerous awards for creativity including IVCA Grand Prix and Effectiveness Awards and New York Festivals Grand Award. The company was consistently voted one of the top 5 'most admired' corporate production companies in Televisual magazine's peer poll.

Hawkshead was sold to a larger group, which in turn was developed and eventually bought by Endemol - one of Europe's most successful independent media groups. As a Board member during much of this process Angela experienced the full cycle of business growth, acquisition, assimilation of other business streams and value realisation.



Angela is a founding Director of Every Sense. Her particular areas of interest and expertise include strategy, value proposition development, brand, marketing, sales and business development and how creative companies can grow and improve performance through the effective recruitment, management, motivation and mentoring of their people.

Angela attended the Strategic Management Course at Ashridge Business School. She has been an elected board member of EVCOM (previously IVCA.) Angela has been a guest lecturer and mentored students at the University of Westminster and Brunel University. She is regularly asked to speak at conferences and seminars.

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