



Building a Smarter Production Model for Creative Teams

“Creative teams don’t struggle with ideas. They struggle with execution at scale.”

— Jeff Drucker

Q: You’ve spent over 30 years in the graphic arts industry. What led you to launch Premedia Partners?

I’ve spent my career inside companies like RR Donnelley, InnerWorkings, and most recently Manipal Digital, working at the intersection of print, digital production, and global delivery. Over that time, I’ve seen the same problem repeat itself, just in different forms.

Creative teams come up with great ideas, but when it’s time to execute at scale, things break. Either they try to build internal production teams, which is expensive and hard to maintain, or they outsource overseas and deal with communication issues, quality inconsistency, and a lot of management overhead.

After working directly with offshore production models, I saw both the upside and the friction. Premedia Partners was built to solve that. It’s a better way to access global production without inheriting all the headaches.

Q: How would you describe Premedia Partners in simple terms?

We’re the production engine behind creative teams.

Our clients don’t come to us for ideas, they come to us when they’ve already sold the idea and need to deliver it. We step in and handle the technical execution so they can stay focused on strategy and creative.

We focus on two core areas: CGI production and high-volume image retouching. Those are the pressure points where most teams hit their limits.

Q: Let’s talk about CGI. Where do you see the biggest opportunity there?

The biggest opportunity is with mid-sized agencies.

Large agencies already have global production infrastructure. Smaller agencies don’t need it. But there’s a big middle where agencies are winning work that requires CGI: product rendering, 3D visualization, even virtual environments, but they don’t have the internal capacity to handle it.

I’ve seen this firsthand. An agency might have

one designer experimenting with 3D tools, but suddenly they win a project that requires 30 renders a day. That’s where things fall apart.

We come in as an extension of their team. They don’t need to hire, they don’t need to build a studio. We handle the production, and they deliver the work.

Q: And on the retouching side? What’s driving demand there?

Volume. It’s that simple.

With e-commerce and digital channels, the number of images companies need has exploded. You’re not dealing with a 100-page catalog anymore. You’re dealing with thousands of SKUs, multiple angles, multiple formats.

I worked on a project where we processed over 1,000 images for a single brand campaign. Internal teams just can’t keep up with that kind of volume, especially when timelines are tight and brand standards are strict.

That’s where we add value, with high-volume, consistent, production-grade retouching that can scale up quickly when needed.

Q: Your model combines U.S.-based management with global production. Why is that so important?

Because most companies don’t actually want to manage offshore production. They just want the cost benefits.

The reality is, there’s incredible technical talent overseas. The work can be excellent, and the economics are compelling. But the challenges are real regarding time zones, workflow communication gaps, cultural differences, even basic things like understanding market expectations here. I’ve been in meetings where those gaps cost us business.

So we built a hybrid model. We manage everything domestically with client communication, quality control, and project oversight, but leverage global production resources behind the scenes.

The client gets the best of both worlds: cost efficiency and reliability.

Q: Who is the ideal client for Premedia Partners?

Fast growing, mid-sized creative agencies are the sweet spot for us.

They’re big enough to win meaningful work today from large brands, but they don’t want to overbuild infrastructure. They need a partner they can plug into when volume spikes or when a project exceeds their internal capabilities.

We also work with these brands, especially in e-commerce and product-driven industries, where image volume and speed-to-market are critical.

But in both cases, it comes down to the same thing: they’ve hit a capacity limit, and they need a scalable solution. Fast.

Q: There are a lot of production vendors out there. What makes Premedia Partners different?

We’re not trying to be everything.

A lot of companies position themselves as full-service creative agencies. That’s not us. We’re very focused on production, specifically where production becomes a bottleneck.

The other difference is transparency. A lot of large catalog printers and premedia providers are using global production models, but they don’t talk about it. We do. That’s the foundation of our business.

And finally, it’s the way we engage. We typically start with a pilot project, something small, fast, low-risk, so clients can see how we work before scaling up.

Q: What’s your long-term vision for the company?

I’m not trying to build the biggest company in the space. I’m focused on building the right one.

There’s a clear gap in the market for a partner that sits between in-house teams and large-scale production providers. That’s where we operate.

If we can help creative teams deliver more work, more efficiently, without adding overhead, then that’s success to us.