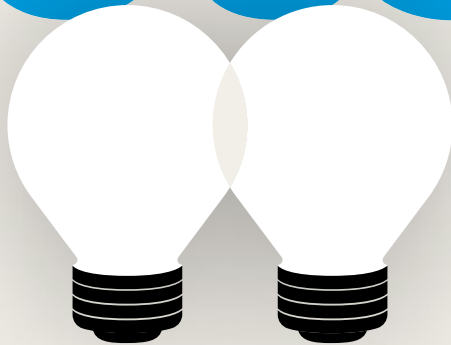


WIN- WIN- HOUSE



HOW TO MOVE MARKETING IN-HOUSE
AND HAVE THE BEST OF BOTH WORLDS

BY PEER BRÆNDHOLT AND KASPER SIERSLEV

FOREWORD BY STEVE WALKER, FORMER CMO OF SONY MOBILE

PRAISE FOR WIN-WIN-HOUSE

A super well-written, must-read book that shares practical approaches on how to unfold the full potential of a Win-Win-House.

Johan Bisgaard Larsen

SVP Sales and Marketing hos Norwegian

I am impressed with people who challenge conventional thinking and develop new approaches to known challenges in mature industries. Developing in-house agencies—as suggested in this book—builds on the notion, the agency, and the company redefining how they create value together. Building strong partnerships in this way is truly an impressive systemic change. This book explains the qualities that In-house agencies can create, and it teaches the operational practices that are required to succeed every step of the journey. It is a must read for CMOs and other C-levels involved in organizational changes like this.

Steen Buchreitz Jensen

CEO, Scandinavian Executive Institute

Building an agile and commercially savvy in-house agency and delivering top-notch creativity do not need to be a trade-off. Both can be achieved—if you know how. And as people who have done it a couple of times before, Peer and Kasper certainly know how. In their book, Win-Win-House, they offer more than just gray theory. They speak from experience and shares valuable insights on how to build a high-performing in-house setup that offers advantages from both worlds.

Marcel Kleiner

Head of Go To Markets, Saxo Bank

WIN-WIN-HOUSE

How to Move Marketing In-House
and Have the Best of Both Worlds

By Peer Brændholt and Kasper Sierslev

WIN-WIN-HOUSE:

How to Move Marketing In-House and Have the Best of Both Worlds

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For those who
desire the best of both worlds.

FOREWORD

Steve Walker, Former CMO of Sony Mobile

To in-house or to outsource is one of several perpetual dilemmas facing Chief Marketing Officers in businesses of all shapes and sizes across all sectors. Like another of those great dilemmas—to centralize or decentralize—the debate about in-housing or outsourcing has a tendency to oscillate back and forth with quite predictable frequency. But what if there was a way to achieve the best of both worlds? Sounds too good to be true, doesn't it? Well, perhaps not. Kasper and Peer, combining between them years of both client-side and agency-side experience, have written this book to explain exactly how that solution might be achieved.

When I first assumed the role of CMO in a large, global business, I was (like many in that position) concerned mostly about the efficiency and effectiveness of the resources at my disposal. Navigating the competing demands of stringent financial metrics, tight deadlines for campaigns to be ready, and a need for marketing cut-through to drive sales performance is a complex task. Faced with such complexity it's often easiest to follow a "division of labor" approach—everybody focuses on what they are good at. Clients drive the business and run the marketing programs while agencies create the impactful campaigns and produce assets to meet client timelines.

To that end, we worked hard to build great relationships with our agency partners, many of whom became closely aligned to our business goals. We often felt that the agencies' team members were almost part of our own organization. But back then we still hadn't really cracked the idea of true co-creation between client and agency teams.

Bear in mind that I was cutting my teeth as a CMO in the era where “digital marketing” was still just one of many channels to reach the audience as opposed to the entire organizing principle of marketing that it is today. The ability to create “content” was still very much the preserve of expert designers, editors, and producers with highly specialized and expensive tools at their disposal. The result was that most of the client-side team never got too deeply involved into the actual art of storytelling—that was very much the preserve of the agency creatives.

Consequently, they never really owned the story of their own products. Fast forward a decade and I found myself acting as the interim CMO of another global, high-growth business. By then the marketing landscape had evolved beyond recognition—as indeed had my marketing philosophy. To me, it seemed that every marketer now had the tools at their disposal to become a content creator, or, at the very least, to think like a content creator rather than just the project manager of an agency-delivered campaign. The capability and toolsets to craft and tell a story of your own were now within everyone’s grasp—as were the benefits.

I had become more and more convinced that the merits of bringing core creation capabilities in-house had started to outweigh the downsides. It was at this point that I met Kasper, a veteran of many in-housing projects, who brought me back down to earth with an approach that can be best described as “Not so fast, hotshot!” What I appreciated most about Kasper in those early interactions is that he thinks and behaves like a creative, like a marketer, and like a business person all at the same time—able to combine insights and recognize inter-dependencies between the various disciplines.

While being very much a proponent of in-housing, Kasper cautioned me against going too far too fast. As we all know, building a new cultural

mindset takes time. And that is especially true when the shift is from project management-led behavior towards more content creation-led behavior—from rational to emotional and from timeliness to creative impact. What Kasper taught me is that picking the right things to in-house is crucial, as is phasing their introduction. Backing all of this up with a robust workflow like that used by a creative agency is essential.

When I heard more recently that Kasper had teamed up with Peer, his alter ego from the agency world, I was really intrigued. The story of how they first met could easily have been titled “Clients Are from Mars, Agencies Are from Venus.” However, it’s clear when talking to them together that there’s a very natural balance between their complementary experiences and a symmetry in their approach. As Peer reminded me at our first meeting: “In many respects, the methodology and culture of how you come up with a good idea is truly the core product of our industry—and not the idea itself.” Not what you’d necessarily expect to hear from the former maestro of a large creative shop.

Finding a way to in-house marketing creation capabilities using external resources is not a new concept, but this hybrid model is still relatively under-penetrated today. What Kasper and Peer espouse in *The Win-Win-House* is a very nuanced approach to in-housing—it’s certainly not an all-or-nothing decision, nor is there a one-size-fits-all solution. They’ve laid out a clear methodology to deciding if, what, when, and how to insource as well as a step-by-step process to ensure successful execution. In short, it’s an A-to-Z of in-housing whilst retaining the benefits of having your creative team connected intimately with the outside world. All of this is based on Peer and Kasper’s combined experience of almost 50 years on both sides of the marketing industry. They’ve done this before, and they can help you to do it too.

If you are considering to in-house some or all the work your marketing agencies do today—or if you're weighing up a proposal from an external partner to in-house on your behalf—then this is the book for you. It will teach you how to build strong, network-style relationships with an external creative ecosystem, and how to create the right environment for internal creativity to flourish. It will guide you through all aspects of managing your people, your processes, and your partners as the in-housing journey proceeds. More than anything, it will give you the confidence to try something that even just a few years ago might have been unthinkable.

The best of both worlds? Why not?



Why This Book?

Kasper:

To be honest, I was quite skeptical when I first heard about the on-site model. Who's the employee going to be more loyal toward? The company whose offices in which he works or the far-away agency that employs him? Having said that, I've been building in-house agencies for about 15 years, so I know that they've got pitfalls too. That's why I was curious to hear what Peer had to say. And where better than a public debate?

Peer:

My approach was the exact opposite. Having been raised on classic advertising at a legendary agency like Ogilvy, I was immensely proud of our ability to expertly navigate the divide between strategy and creativity, improving our client's competitiveness with high-quality, relevant concepts. But I had also started to feel that the contract between the agency and customer was frayed. An agency struggles to retain both its long- and short-term relevance to the customer because it's too far removed from the business decisions, lacking the agility to contribute on a day-to-day basis. With that realization, I started exploring how agencies could reclaim their relevance and get close to their customers again. Kasper represented my greatest fear—that companies would just start in-housing everything, leaving agencies in the dust. Suffice to say, I looked forward to my debate with him at the seminar where we would meet for the first time.

Kasper:

It's obvious that there are upsides to using external agencies. You've got access to all the experts you need all the time—and if you're unhappy, you can just hire a new agency. But what you gain in scalability and expertise you often lose in proximity, speed, agility, and knowledge about

your company and your brand. The in-house model continually proves itself able to deliver better results when it comes to day-to-day operations and brand consistency. You'll probably save money also by in-housing—but that should never be the goal, mind you. The main reasons behind in-housing should always be to regain control and increase agility.

Peer:

Kasper did a great job of emphasizing the advantages of in-housing during the debate that day. To my surprise, Kasper made a point with which I completely agreed regarding the importance of creating methods, processes, and cultures. You see, agencies don't own creativity. Creativity is what happens when the right people are put through the right processes and systems. That is what agencies have taught themselves. This setup. But others can do that too. Agencies don't deal in ideas, you see—their core business is all about processes, systems, and cultures. Therefore, good ideas are not agency property—they appear if the right conditions are in place.

Kasper:

After Peer's presentation, I was hooked. On-site agencies are great—but combining the best of the agency world with the proximity and product knowledge of in-house agencies is a game-changer. Agencies are great at staying on top of trends, but they often lack deep knowledge of the customer's industry and products. In-house agencies, on the other hand, are fast, agile, and almost always know the product in advance—they don't need as detailed a brief to hit the nail on the head.

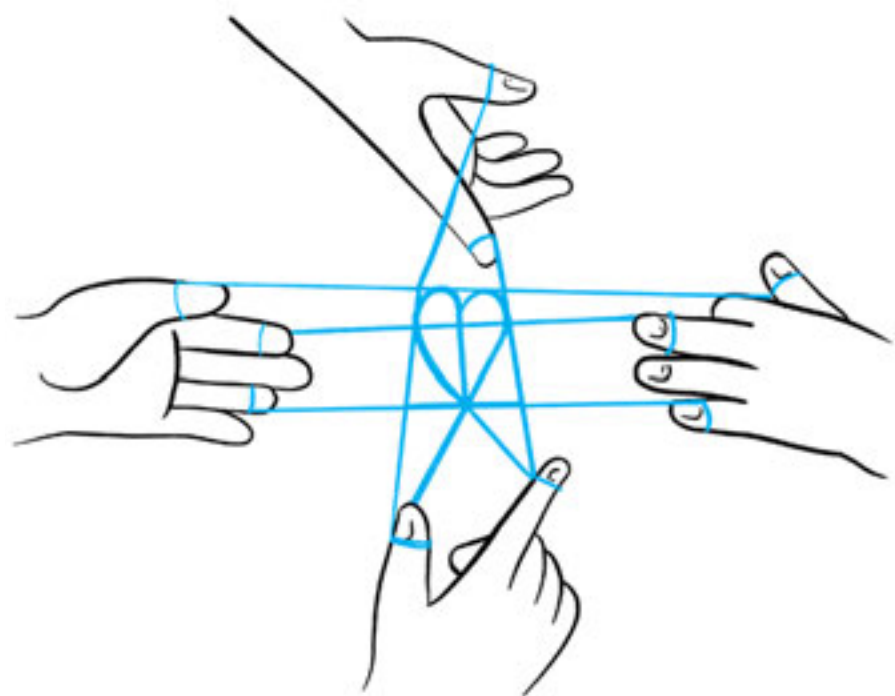
Peer:

Exactly. And if you take the best from both worlds, you get the Win-Win-House, which combines the external agency's outside-in perspective and

access to the mothership with additional experts, with the in-house agency's product knowledge. You have the advantage of your team sitting right next to you but also the safety of knowing that you can call in help when you need more hands-on deck or high-level creative thinking.

Kasper and Peer:

So, that's exactly what this book is about: Tips on how you can create and manage your own Win-Win-House through a tested process. We also throw in lots of inspiring stories and step-by-step guides that are easy to follow (despite being the result of more than a decade of experience and research). If you've ever wanted to build a new home for marketing within your company, this book is for you!



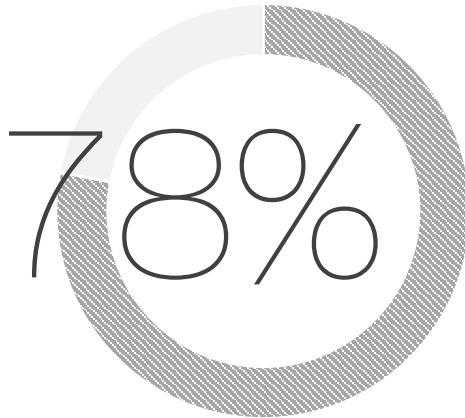
Introduction

Once upon a time, a company's marketing director or CEO would book a meeting and go see its external agency when it was time to launch a new campaign. If you've ever watched *Mad Men*, you know the drill. Actually (and thankfully), a lot of the disciplines we used to strictly associate with external agencies—from social media, marketing automation, and content creation to hardcore stuff like campaign development and media buying—are now being handled a lot closer to home for the company that used to be "the client". On-site, in fact—and with great success.

Over the last couple of years, interest in this great homecoming for marketing has rapidly risen—and with good reason. When we look at it purely in terms of award-winning creativity and efficiency, maintaining a close connection between core business and marketing activities should be a home run. However, we also see in-house agencies struggling to find the time for creative development, fresh thinking, and outside-in solutions during daily routines and meetings.

Some will say that the external agencies fell asleep at the wheel and lost their almost divine right to marketing and creativity. Others will say that in-house agencies have sold out on the basic principle that marketing should be driven by good creativity and good ideas. The truth is that both models have their distinct advantages. And the good news is that there's a way to make your marketing setup a Win-Win-House—a setup that offers both sets of advantages at the same time.

This book explains how to build an on-site agency in cooperation with an external partner. It goes through the pros and cons, the roles and competencies needed, and how to use external agencies to strengthen your marketing setup. In short, this book tells you how to move marketing in-house and have the best of both worlds.



IN 2018, 78% OF ANA MEMBERS
HAD AN IN-HOUSE AGENCY COMPARED TO 58% IN
2013, AND 42% IN 2008.

Source: The Continued Rise of the In-House Agency (ANA, 2018)

Out of the 22% of respondents whose companies currently do not have an in-house agency, 8% are considering opening one, 2% used to have an in-house agency but have since discontinued, and 12% have never had one and are not considering opening one.

In-house agencies come in all shapes and sizes with a range of capabilities. The complexity of those capabilities continues to evolve as more in-house agencies take on creative and digital strategy, media planning/buying, commercial production, and other additional roles. In 2018, an ANA study—The Continued Rise of the In-House Agency—concluded that 78% of their client-side members have an in-house agency.

In our opinion, there is a “right way” and a “wrong way” of building an in-house agency. However, we also acknowledge that there are various ways you can create your in-house setup. You can start out small and build from that, or you can dream big and launch everything at once with a big bang.

When it comes to the Win-Win-House, we have one tried and tested way of establishing it. Before we even begin, we always conduct an in-depth analysis of what to have sitting in-house within your organization, what to bring in when you need that creativity on top of everything, and what you can scale and build more effectively with an offshore setup.

There are several important things to consider before deciding to bring things inside your organization:

The first stage is the analysis phase. Here we will unpack some of the most critical factors to consider. Things like speed and agility, scalability, and creativity. The analysis phase is all about looking at the different components of content creation.

Start by making a list of all the tasks that you can think of that are needed. You are most likely already doing some of them yourself, with other people in your organization or through external agencies. List everything—even the most minor tasks like it-would-be-nice-to-have-someone-helping-out-with-my-presentations task. You get the idea. Maybe all these minor things will add up to a full FTE in the end.

When you get an idea of all the tasks you want completed by your Win-Win-House, it is time to look at who is responsible for doing what. How many people are required for the different tasks on your list? If you are producing regular videos for social media, for example, you obviously need a video creator. But could this role be also used to complete other tasks on the list?

The second stage is the design phase. Here we will look at how to assign roles and responsibilities. We will be looking at how to set up your workflows. How is your team going to work on campaigns, with assets or in day-to-day operations? You will then need to make allocations to external agencies, your in-house agency, specialists, and freelancers. Which roles would you imagine bringing in, and where would it make the most sense to use external experts or offshore teams that can scale up asset production overnight?

The third stage is the implementation phase. At this point, things get real. You will have to go from analyzing and designing your organization to building it. Who reports to whom? We will be looking at things like change management, tools, and how to hire and onboard your team.

The fourth stage is running your agency. This is all about the physicality of setting up your team. How to manage content production. Writing

effective briefs (and why they are essential for an efficient operation). How to build your Creative Authority and keep your team up to date. How to measure and report the impact your Win-Win-House is making on the organization. How to grow and stay relevant continually.

So, let's now look at each of these four stages in detail and get you and your organization on its way to building your Win-Win-House.

Stage 1:

ANALYZE



Let's face it: Marketing isn't what it used to be. Just a few years back, everything was built around campaigns. You made your plans, briefed the agency, and bought your media space. You knew what you were going to do months in advance—maybe even years. The agency had plenty of time to develop clever and creative ideas, and you had time to build your campaign around them. But things have changed.

Marketing is a moving target these days. Technologies evolve, and customer behavior seems to change almost every day. New touchpoints emerge, and new digital platforms rise and fall constantly. As a marketer, it's hard to keep up with the latest ever-evolving developments. The result is a longer journey. Customers interact with your brand numerous times before they even make a purchasing decision; this calls for an increase in deeper content. Trying to solve the new world of marketing with the old tools and ways isn't working. As a marketer, keeping the pace and adapting to new marketing technologies means that you need to be on your toes all the time. You don't have time to go back and forth with agencies for weeks before agreeing on a brief. By then, the world has changed—and you will need to start over.

With the emergence of social media and a diversified digital marketing world, the opportunities multiplied. Companies have been swift to realize how critical social media is when it comes to building brand awareness and generating revenue. As more customers are turning to social media to engage online, brands have had to follow suit. Something we always recommend to achieve company success is to go where your customers hang out and have a conversation with them. Well, that has been on social media for at least the last five to six years.

The dramatic increase in the possible user touchpoints means larger budgets—both to produce the content needed for all the channels and

for the media budget. This also includes hiring agencies to assist with content creation and paid advertising, as well as hiring more knowledgeable people to lead the direction of the company's digital component. The ways in which we can now engage with consumers have increased, leading to almost endless opportunities, but it comes at a cost. Quite literally—it costs money to explore these opportunities.

Today, your customers are in control. They start their journey when they are ready, and then they expect to be catered for on their terms. When they feel a need to dig deeper, when they want more content, and when they want to find information right away. Of course, you are still doing the very top-funnel things for people that don't know you at all or have you at the top of their minds. But the rest is very much out of your hands.

New content paradigm

Let us start by telling you how we think the marketing world has changed over the last couple of years. Just a few years ago, when you were running a marketing campaign, it was all your initiative. When you were ready, you created a film, print ads, and banners. You were in control. You and your agency spent time planning everything, and when you were ready, you pressed play. But this is not how it works anymore, right? We're sure you're nodding your head in agreement.

We can, of course, only talk from our own experience. But still, over the last fifteen years, we have both been on the agency side of things and have helped multiple companies develop their campaigns. We have sat within big brands and set up in-house SoMe, content, brand, and marketing teams. And we have seen how this new content paradigm has backed many companies into a corner; they simply don't have the time, money, or even the clarity, to do any of this.

Companies are struggling to keep up with the content needed for all the arising touchpoints. The problem with the new digital world and the old way of doing things is that they don't really match each other. You simply don't have five or six months to develop the next campaign anymore. But you don't have the budget for someone else to do it for you either. It's no longer enough to produce a TV spot and some ads. We now need to be ON all the time. And the way the current agency model is set up doesn't accommodate that.

To be honest, there are no off-the-shelf solutions. No one-size-fits-all solution. But there are better ways of doing things compared to others. And this is where it gets interesting. Because by mixing up things and bringing some of your marketing-creating activities closer to your company, you will experience many benefits.

The most significant ones are:

1. Speed and agility: being able to turn things around faster.
2. A greater control of your data: being able to analyze customer behavior and reactions to your marketing, allowing you and your company to adapt faster.
3. Proximity, product, and brand knowledge: being able to give the creative team a competitive edge. They don't need long briefs in order to understand the products. And they are available for you when you need them. The response time is reduced when the creative team sits right next to the product owners or marketing managers.

In addition to these benefits, some companies that have in-housed their marketing teams report that they experienced an increase in creative output. The study by Bannerflow and Digiday (2021) confirms this. In the study, companies were asked to name the most competitive advantage

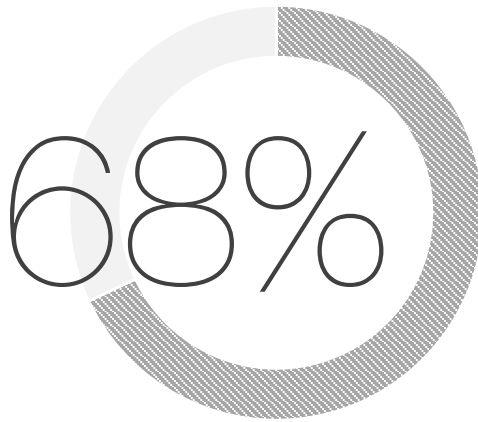
of in-housing. Thirty-seven percent of companies reported that quicker reactions to marketing trends is the most crucial thing, and 32% of companies said that greater control over internal data was the most competitive advantage. On top of that, 20% of companies reported that bringing marketing in-house boosted creativity levels.

However, there are still pitfalls when it comes to in-housing. Not everything is better just because the team sits next to you within the company. You are often stuck with the same people, and as a result, it's hard to develop talent since you only have so many options for them to grow professionally. And since the teams are often smaller than what they would be at a typical advertising agency, with less diverse tasks, your in-house team can often struggle a bit when it comes to developing their skills.

Scalability is another issue that we have navigated when we have helped companies strengthen their in-house teams. The in-house teams are often limited in their size and ability to scale up when needed. Of course, it's possible to bring in freelancers; most of the companies that we help resort to this solution. The problem is that freelancers don't often know the brand very well, and they usually don't challenge things or see bigger picture.

And that leads us to the last argument against in-house teams: They are too reactive. It's often the case that the in-house creative agency is more of a graphic design department than a real agency; they don't challenge the briefs or even suggests ideas without a brief.

Luckily, there is a way—a third way. The Win-Win-House approach. Because it's not about in-house versus external agencies. Or freelancers versus company workers.

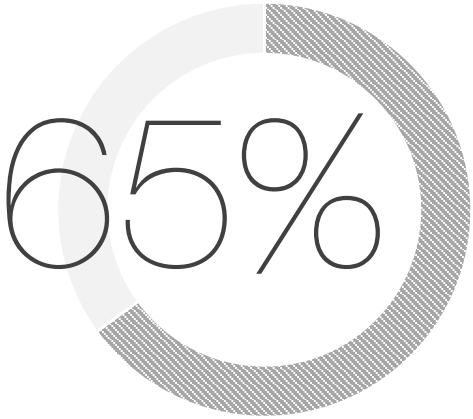


OF MARKETEERS ARE FRUSTRATED WITH THE TIME
IT TAKES AGENCIES TO MAKE DECISIONS OR TURN
AROUND BRIEFS.
(FOR IN-HOUSE AGENCIES, THIS DROPPED TO 8%.)

Source: Digital Advertising Agency Report (Instapage, 2018)

It is about looking at all the advantages of each model and building the best setup based on that. The best of both worlds. Both in-house and external. Both people who know the brand inside out and hired guns with great ideas. Both people working on company premises and a scalable setup. See it as your bespoke in-house agency solution, optimized and operated by an external agency partner supported by a mothership and offshore setups—with direct access to leading technology, methodology, and processes.

In stage 1, we will be looking at the things you will need to analyze in order to build your own Win-Win-House agency.

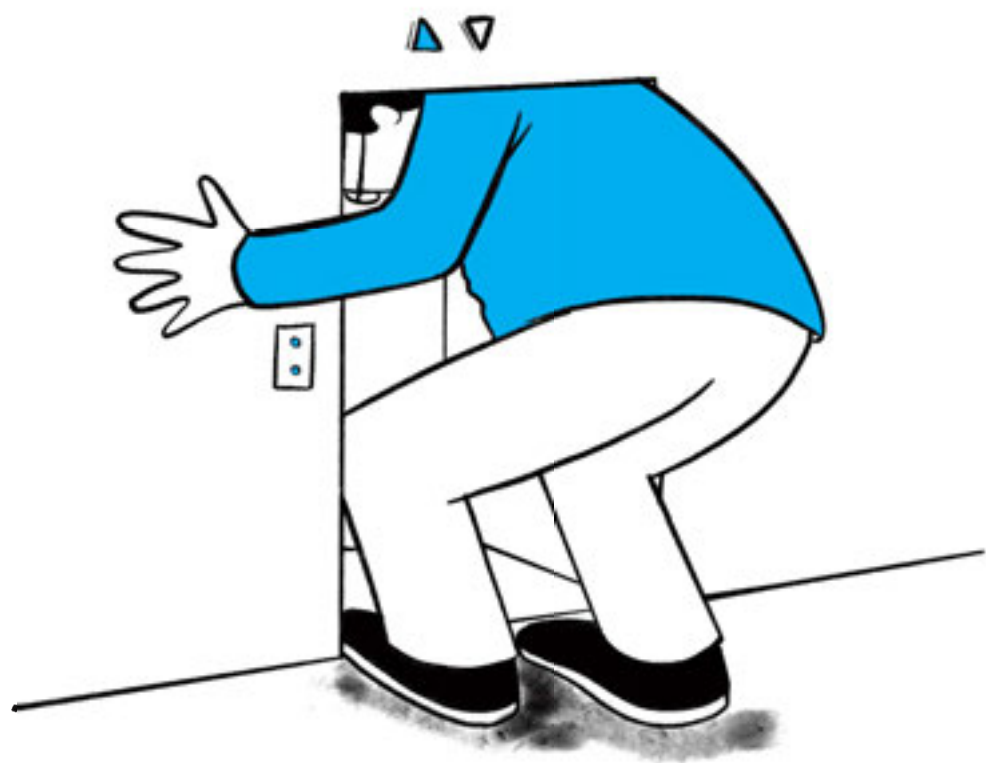


OF COMPANIES RECOGNIZE SPEED AND CYCLE TIME AS A KEY IN-HOUSE AGENCY VALUE.

Source: In-House Creative Industry Report (Cella, 2021)

It's not the big
that eat the small;
it's the fast
that eat the slow.

– Jason Jennings & Laurence Haughton





Speed and Agility

Speed is the first thing you will win by moving things closer to your business. Skipping all the steps and hurdles required to go from your project manager to your agency's project manager and then to the team of creatives and specialists by just simply walking over to a desk is, without doubt, a great benefit. We are not saying that you should skip the brief or the planning or not do your homework before you involve the creative team, but when things need to move quickly and your organization is screaming for creative deliverables "now", there is an inherent benefit of just sitting next to each other.

By breaking silos and consolidating business purposes, you can react faster when things change. And in business these days, things change frequently. With an agile team of experts devoted to only working with one company, you will have people who can promptly jump on a new project as the opportunity arises. And with fast feedback loops, your time to market gives you an edge.

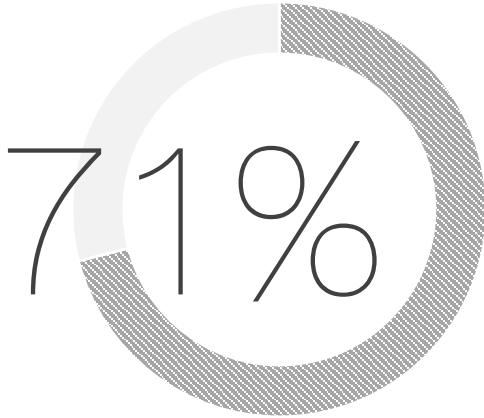
Speed and agility from in-housing give marketers a competitive advantage. In a 2020 study conducted by Bannerflow and Digiday, 37% of the respondents said that having quicker reactions to marketing trends gave them a competitive edge when they in-housed.

In addition, you want to make data-based decisions without relying on information that is interpreted by someone before you can look at it. You don't need reports—you've got dashboards with live data.

The benefit of having your team living and breathing your brand is that they can fully identify opportunities and present them in a reactive fashion. They can just pop over to each other; within an hour, rather than weeks, a solution is created. The model is always evolving to the business' changing needs. As the business changes, the in-house team changes with it in real time. It is a genuinely collaborative relationship and process. The in-house agency evolves with the brand it represents. That doesn't mean that you shouldn't have external partners involved in your creative development phase. We will get to this in a later chapter. For now, let us just say that when your own team is set up to act with speed and agility, it is easier to bring in experts for smaller tasks when you need it. When you have your workflows and processes in place, you can easily switch out a role or a position or bring in a creative team for one part of the journey.

The problem with most agency relationships is that they often have a hard time understanding your business. Please don't get us wrong; agencies are great at making complicated stuff understandable and easy to digest. But before doing that, they must understand what you are doing. And when it comes to something just slightly more advanced than selling chewing gum, it just takes a while to get there.

By having a dedicated team working only with one client, sitting at their location, the wins are obvious when it comes to speed and agility. Your team knows the brand, knows where to find the right assets, knows the processes, and knows how the client works.



OF COMPANIES RECOGNIZE EASE OF COLLABORATION
AS A KEY IN-HOUSE AGENCY VALUE.

Source: In-House Creative Industry Report (Cella, 2021)



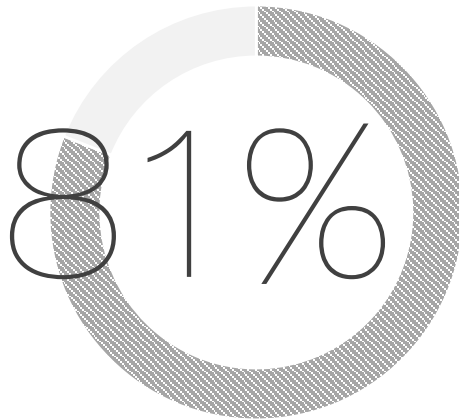
Scalability

Keeping pace with online consumers who expect new content each time they refresh their social media feeds comes with a price. Fast-paced, high-volume brand content creation, and agency production support mean high agency fees.

At the end of the day, you need content. As previously stated, you now need more and more content to keep your customers engaged with your brand and offerings. At the same time, the technology-driven fragmentation of the media landscape has caused a proliferation of digital brand touchpoints and digital screens through which brands can reach customers. This business environment change eventually triggers internal capability change or adjustment to new market conditions if companies want to thrive in current market conditions. Fast-paced digitization and digitalization of the marketing environment for global organizations creates an urgent need for incubation or acquisition of digital capabilities.

Even though digital brand and creative content capability gaps were initially bridged by extending agency rosters, this proved to be an economically and operationally unsustainable model for most global brands. While agencies were able to plug the capability hole for some time, they also made a couple of financial holes in corporate marketing budgets.

The change in technology as a result of social media triggered the shift in consumer behavior. And the cost of working with a long list of highly specialized agencies also came at a management price—and in some cases, discrepancies in brand consistency as well. We will get back to the



OF IN-HOUSE AGENCIES LIST VOLUME (PROJECT COUNT)
AS A TOP THREE MOST IMPORTANT OPERATIONAL METRIC.

Source: In-House Creative Industry Report (Cella, 2021)

consistency topic shortly, but first, let's look at how you can set up your team for success by factoring in scalability into everything you do. It's often the smaller in-house teams that are under pressure to complete a growing number of projects with the same number of resources and budget. Being so close to the business, being part of the company, and having go-to-market speed, brings another layer of challenges — perception of infinite internal resources, marketer's request, and last-minute changes that take a toll on both resources and morale.

Heavy workloads and poor planning lead to stressed teams, which is exacerbated by insufficient digital enablement, where heavy reliance on spreadsheets to manage projects and resources can result in more work for creative teams. This is something you need to factor in when you are setting up your Win-Win-House team. You need to have that list of "can-do" people you can call in for extra help. Being internal doesn't mean that you should do everything yourself. You need to build a scalable setup where you have specialized freelancers or offshore capabilities to bring in whenever the workload gets too heavy. Just like your agency does.

In a later section, we will get back to how you can manage these resources and keep track of everything from a Creative Management Platform, but for now, let's focus on how you need to think about your solutions and your day-to-day work.

The first thing that we always recommend in-house creative teams to do is to start "thinking scalable". What does that even mean? It means that whenever you run a campaign or even just a photoshoot, try to imagine how the content could be used in multiple ways.

It also means that you need a scalable setup. Your in-house team is phenomenal when it comes to proximity, but they will suffer when you roll-out extensive campaigns. It is not enough to have people close by—you will eventually need an offshore setup as well. As part of your everyday team sitting next to you, you will also need a team of specialists seated on the other side of the globe to support you when you need that extra muscle to scale. Whenever you have a campaign that you need to roll-out in 27 markets and 200 different formats, your in-house team will not be enough.

That is why you need to think about scalability in the concept development phase. You must ask your team how they will handle versioning, translation, and all the formats that they will eventually have to deliver.

There are a few ways to cater for scalability. One could be digital tools that help your team multiply their work by automatically creating banners in all the right formats with just a click of a button and handling the translation part with ease within the platform. Another could be aligning yourself with a partner or two. Offshore teams can quickly scale up things when you are in the marketing production phase. And they can do it overnight while you and your team are asleep. But they need quite an amount of guidance for them to understand what you want them to do.

Your team needs to think about how the various elements will be translated, versioned, and used in different markets as soon as they have the first initial idea. In our experience, it is crucial to build in this way of thinking in your processes. Teach your team to think about scalability early on. How will this campaign element work in other markets? How will it translate to other cultures? How will you handle versioning and

translation? And how will the idea work in other formats? It's about going back to pen and paper when they brainstorm campaign ideas. That way, the team will focus more on the concept than what it will look like in the final stage. And it will be easier for them to consider scalability possibilities and issues that come with the idea.



Consistency

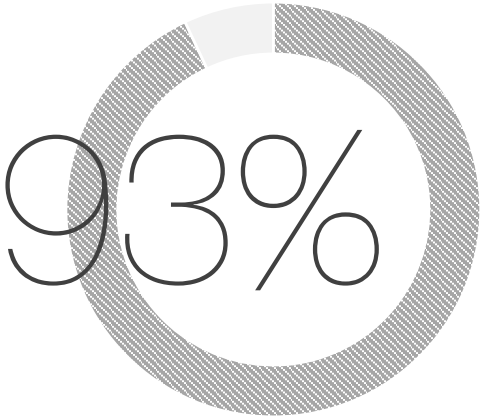
Consistency may be one of the least inspirational topics for most of us. It sounds boring and tedious, but it's all-powerful—especially at a time when the number of channels is increasing, along with consumer choice and empowerment.

Customers are more likely to purchase from a brand they recognize. This was demonstrated in a 2015 study by Nielsen, and that is the reason Fortune 500 companies make a serious effort to maintain brand consistency in their marketing campaigns. In fact, 87% of customers prefer brands that provide a consistent customer experience across all channels.

Competition for customers is tough within most industries these days. Branding is the key to differentiating from competitors, but if you don't build your brand around reality or consistently live up to it, your branding efforts are pointless. It is the consistent experience that builds trust around your brand, and trust is the foundation for loyalty. A brand name is proven to be one of the most valuable assets a company holds. It can lend credibility to product efficacy and assure quality. Ultimately, it lets consumers know what they can expect when they buy a product.

Nike continues to be one of the most recognizable brands in the world. Nike's "Just Do It" campaign has been so successful over the past few decades. They killed the competition—not only because of their simple yet strong slogan but because of their extraordinary consistency. Every ad, poster, and piece of marketing collateral scream, "Just Do It." Successful brands are built on authenticity, draw upon actual accomplishments, and maintain culture and values that are consistent all

levels in the organization. We think that too often, leaders hope that branding can cover up or distract from a flawed system—that they can convince the world of something that’s not true if they throw enough money at it. Consumers are more intelligent than that.



OF COMPANIES RECOGNIZE BRAND KNOWLEDGE
AS A KEY IN-HOUSE AGENCY VALUE.

Source: In-House Creative Industry Report (Cella, 2021)

It may not seem sexy, but consistency is the secret component to making customers happy and making your brand successful. Brands are built through the consistent delivery of the products and services promised through all stakeholder touchpoints. However, it may be challenging to get this right and requires focused attention and confident leadership. It is understandable when a brand deviates from its look and feel from

time to time. But maintaining a consistent customer experience will pay off. Since the customer journey can span all elements of a company and includes everything from buying a product to using it, having issues with it, and even writing and reviewing it, everything must be related.

Keeping that consistency requires a solution. In-housing your marketing activities might be the

answer. Instead of spreading your activities over several agencies, freelancers, and digital providers, your creative team sitting next to you will have control of what goes out. It is easy to lose sight of the brand's values as we focus on the day-to-day activities of our team. It happens more often than you might think, and it happens because of a false belief that branding is simply about creating a great tagline and a logo that millions of people will recognize and remember. We do a brand campaign, and then we go back to normal. But branding is in everything we do—intentionally or not. So, you might as well build the brand by making sales.

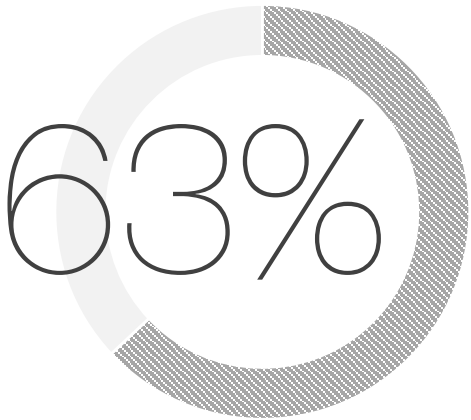
A brand is driven by more than the combination of promises made and promises kept; it is driven by ensuring customers recognize the delivery of those promises, which requires consistently high-quality delivery. Shopping around between various brand agencies, designers, advertising consultants, and freelancers will blur your brand. Everybody has their own way of interpreting your brand guidelines. So, if you don't have a firm grip on guidance and approval, the overall look and feel of your brand will become clouded and disjointed.

TOP THREE REASONS TO IN-HOUSE:

1. Efficiency of production
2. Time and attention given to brand
3. Greater control over brand messaging

Source: State of In-Housing (Bannerflow & Digiday, 2021)

In-house teams are experts at brand alignment. Your graphic designers know the brand inside out—they know which logos, colors, and fonts to use when and where. Your copywriters have your brand’s tone of voice running through their veins. That is probably why big brands like Airbnb, Nike, and Coca-Cola—brands that have become consistently big over time—all have strong in-house teams.



OF CMOS SAY THAT KEEPING A CONSISTENT BRAND
EXPRESSION IS A MAIN IN-HOUSING BENEFIT.

*Source: The 2021 IN-HOUSE Barometer (ZUPA ZITE & Lindberg
International, 2021)*

Out of the CMOs interviewed in our own In-House Barometer study from 2021, 63% say that keeping a consistent brand experience is among the top benefits of having the marketing development done internally. This number is significantly higher for people working within the marketing department than among top management and respondents working in finance and procurement.

Interesting fact: 59% of companies manufacturing physical products find the increased consistency delivered by in-house teams important versus only 45% for “service” companies.



Owner of Your Data

One of the most significant wins you will get by in-housing your creative team is that you will be the owner of your data. This means that you can use advanced data analytics to continuously optimize multiple channels. By collecting, storing, processing, and analyzing vast amounts of data from paid and non-paid platforms—including web, video, search, mobile, and social media—you will be able to match a vast number of different data types into valuable segments for targeting and assessing. And, of course, be able to provide robust evidence of your success.

But the main advantage of owning your own data is that you will be able to establish connections between various sources that your different agencies won't. Since you have access to all your data, you can take advantage of your information quickly. The most significant bonus of having all your data at hand is that it enables your team to be agile. Rather than waiting to respond to a brief when changes in the market happen, decisions can be made and rapidly put into action by your teams.

The world of technology has leaped ahead to help in-house marketing teams manage this large set of tasks. The marketing technology industry has made vital technical advances, which means that many of these are pretty much off-the-shelf solutions that offer end-to-end tools to automate much of the process for content and channels. By retaining command of your data, possibilities emerge. It means your in-house team can optimize and deliver personalized messages to the right people in

the most relevant manner. It's easy to quantify performance-based marketing, but by having all the cards in your hand, you will also be able to methodically analyze both successes and failures.

There are also more essential advantages of controlling first-party data. For starters, it means your customer data is secure, which is critical in a post-GDPR world. By having a clear and transparent understanding of your marketing performance—not influenced by the agency that created the content itself—you are likely to be able to compare your metrics with each other. People tend to forget that their agency could potentially work with a competitor down the line. You often pick an agency based on their experience with a particular type of client—usually clients that look like your business. Knowing that you typically choose an agency to get that outside-in view, you probably do not want to share your data outwardly.

We often find that companies' clients have a limited, filtered view of what is happening with their online marketing because they don't have ownership access to their accounts. Consultants and agencies typically provide periodic reports, but they control which pieces of data to include.

Of course, a good agency will identify this same trend in your impressions and clicks, but if you're not privy to raw data like this, you won't be able to tell them what to look for. Regardless of your agency's skill, a client's active participation in looking at and analyzing their marketing data is massively beneficial to both parties; ignoring your responsibility wastes their time and your money.

Let's say your online sales have been disappointing and you make the decision to move to a new agency. If you are the creator and owner of your marketing accounts, or if the agency created the account on your

behalf, this is a piece of cake—simply end your contract and add the new agency as a manager to your accounts.

However, if your previous agency created your accounts under their umbrella of other clients, all your data is their data. You will need to start over from scratch with totally new accounts. Unfortunately, valuable information about your company's online marketing will be lost.

The data transformation process cultivates your team's competitive content advantage. It moves you away from the reactive and restrictive content building and toward prescriptive and proactive marketing content that fuels success. Having easy access to trustworthy deeper data sets empowers your team to begin this process.



Media Buying Transparency

Advertising has changed remarkably over the past few years, mainly impacted by digital disruption and advertising technology. “Algorithm” is no longer a dirty word for many marketers, and “programmatic” is becoming part of their day-to-day jargon.

But the media landscape has never been more complex, and the necessary skills have never been broader. Yet, more and more, marketers acknowledge that marketing and advertising technology are essential to moving forward.

Digital media buying has become a black box that marketers don't dare to open; they prefer to outsource this fully to their agency. In fact, CMOs mention lack of transparency in media buying as the number two reason for bringing things in-house. And 96% of companies are somewhat or majorly concerned with media agencies' transparency.

The big question is really about media neutrality. There are extensive kickbacks within media agencies, which result in them earning money twice for the same piece of work. First, they are paid legitimately by the advertising client who uses their expertise and buying systems to purchase media on their behalf. Next, incentives are paid to the agency by the media seller or ad tech vendor who supplies the media.

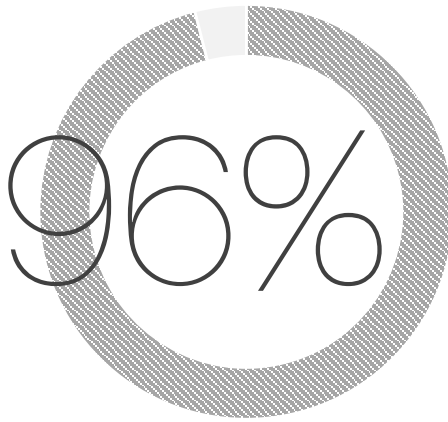
This is probably a tale as old as advertising itself. It has been around for as long as we can remember and comes with a multitude of different names.

Consulting fees, surcommissions, discounts, over-riders, black pools, volume deals, school fees—they all mean the same thing. The media supplier pays the media agency for using their platform or media. It's a bit dodgy, but it's not illegal. However, it does make you question the media agency's independence. If only they would reveal why they are making you the recommendations they are suggesting in the media plan. But very often, these kickbacks are hidden (and maybe not even visible) to the person in your agency buying placements for you. Sure, there are advantages of trade relations and scale buying. But what if the placements he or she selected were sub-optimal for your needs and picked purely because it offered the media agency a significantly better kickback? That is where the issue of media kickbacks becomes more complex and potentially divisive.

"I don't believe that media agencies have got the best interest of their clients at heart anymore."

Deborah Morrison, ISBA

Deborah Morrison, from ISBA (an advertisers' association), recently made headlines when she told the *Financial Times* that UK advertising was at a "tipping point". "I don't believe that [media agencies] have got the best interest of their clients at heart anymore." Morrison notes that the issue of kickbacks is hardly new. Still, the growth in digital spending has exacerbated the situation. "As that has developed, the whole thing has become more and more opaque, and right now marketers are really asking what they can do about this."



OF COMPANIES ARE SOMEWHAT OR MAJORLY CONCERNED WITH MEDIA AGENCIES' TRANSPARENCY.

Source: State of In-Housing (Bannerflow & Digiday, 2020)

Life has probably never been more complicated for marketers. There are too many choices, things are changing too quickly, and there are too many different measurement systems to keep up with. As a result, the need for media expertise has never been greater. But that expertise is now clearly compromised by yet more complexity in the form of kickbacks and incentives. And what does this say about the future of programmatic marketing?

In a world where everything is connected, it's expected that everything from your in-store posters to TV advertising adapts automatically to your newest campaign—that your Facebook ads change when something relevant to your customers happens in the “real world” or that your LinkedIn ads convey a different message to your top clients. Only then will your brand be connected and create a significant impact.

According to Google, more than 80% of all media will be digital and programmatic 10 years from now.

But will any of this be possible if you aren't running your media buying show yourself? How can you then combine the latest possibilities of ad tech in your marketing strategy? How can you ensure that you are asking the right questions to your tier-one agency? Or how can you be sure that your own team is sufficiently skilled to challenge your agency on their proposals if you don't get all the bits and pieces of programmatic buying or real time bidding?



Outside-In Perspective

One of the major pitfalls with having an in-house creative team doing your marketing activities is the apparent lack of outside-in perspective. Having your team within reach may have some notable advantages, but they also get too compliant sometimes; they may have a hard time challenging briefs from colleagues. Your in-house team understands your brand deeply, which is a great advantage in order to act quickly. Your own team can turn a campaign around in just a few hours if you need it. They hardly need to be briefed. They understand your product, people, and customers. They have an intimate understanding of your business and its industry. And this enables them to create tailor-made campaigns for your company.

Nevertheless, they are only working on one brand—yours. This limits the breadth and depth of their skills. Your in-house team may struggle to extricate themselves from the brand that employs them and see things in a new way. And that sometimes makes them miss out on industry trends since their exposure is limited, creating a lack of perspective that may affect the creative outcome.

On the other hand, using an external agency gives you precisely that—external. By being “external”, these agencies have the distance needed to understand your brand and its problems in a different way. And this may make for better judgment. They can do research, interview your employees, and survey your customers, but they will probably never really understand your business the way your team does. Their industry knowledge will always be second-hand.

When it comes to challenging things and seeing things in a new light, you will need to bring in a fresh pair of eyes from time to time. Let us give you an example:

Not that long ago, we were helping an in-house setup create a new campaign. The branding and insights team did a great job gathering information and background on the various aspects of the audience and defined two major target groups for the campaign. They worked on this for quite some time and everyone was looking forward to the result. People responded well to the presentation and started using the insights within their daily work.

The study and brand work divided the audience into two very distinctive groups with very different values, beliefs, and behaviors. Therefore, it was apparent that we needed to target them very differently and with different messages. To better work with these two audiences, the brand team had given the target groups two distinct names. As previously mentioned, this work was highly appreciated—the various teams in the company really took it in. The only problem was that since everybody in the company knew the origin of the audiences, they started referring to them as a natural thing when they talked to each other. And in external communication. And there was the problem. The marketing team forgot that this was just an

Top Five benefits of using an external agency

1. A need for more creative thinking
2. Need for change/new ways of thinking
3. Increased knowledge/qualifications within marketing
4. Cost savings
5. Access to technical skills/competencies

Source: The 2021 IN-HOUSE Barometer (ZUPA ZITE & Lindberg International, 2021)

internal thing—that the names of the audiences only made sense to people that were introduced to the background story and insights. They had already prepared campaign material when we got involved. It was only because we questioned what they meant in some campaign headlines that the marketing team realized that they had made an inside out campaign that no one outside of the company would probably understand.

That is why you need to have someone supply that outside-in perspective from time to time. You cannot see yourself from the outside. You will need a fresh pair of eyes to qualify your ideas and messaging. From our experience, this can easily be factored into your workflows with trusted people from the outside brought in at the right time in the process to assist on the idea- and concept-generation. But more on this in a later chapter.

You cannot see
yourself from the
outside.



Creativity

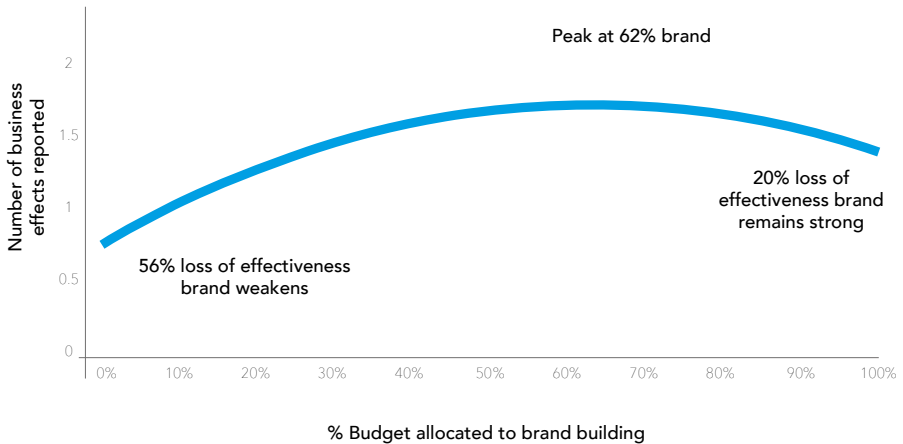
The Win-Win-House approach is about the most optimal setup of your marketing organization, processes, and systems. But here is a clarion call from one marketing professional to another: We come out of a creative industry because we believe in the effect of creativity. So, we must cherish creativity and dare to stand up for it in our organization. As marketing professionals, we are responsible for using budgets properly. And it's not just a matter of insourcing parts of the marketing tasks as well as ensuring a good relationship with a low-cost offshore production setup. It is also a matter of being able to build brands using strong and persistent creative ideas.

Ambitions, please!

You are in the creative business. Remember that. Whether it's your MarTech tools or your media buying strategy, it all comes down to what you put out there.

With an increased focus on efficiency with fast, measurable results, there is also a strong moving away from brand building and toward short-term sales activation tasks. Although we can almost immediately document our value as marketing professionals with these types of activities, the truth is that we also make less impact on our marketing ventures in the long run. We sprint tired and cannot run the marathon. It goes beyond long-term growth.

The sweet spot for effectiveness



Source: IPA Databank, 1998-2016 for-profit cases

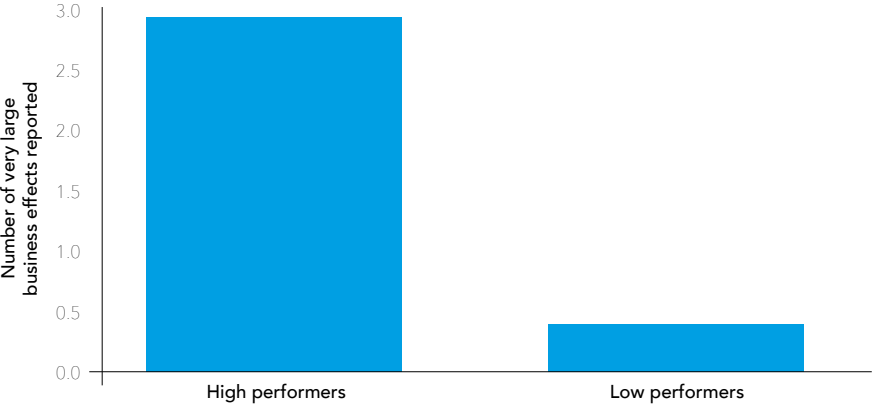
The latest report from IPA (The Crisis in Creative Effectiveness, 2021) shows a clear connection between this short-term focus and the lack of business effectiveness.

Understimulating your brand with strong idea-driven brand building activities is far more harmful than overstimulating it. This is because it is easier and cheaper to correct overstimulation through quick short-term activities afterward, thereby achieving the right balance in our overall marketing activities rather than going the other way and lifting the brand building from a low level.

At the same time, it does not matter whether we are ambitious about our work with strong ideas. Good creativity—strong ideas that move people, attitudes, and behaviors over time—deliver far more significant impact than marketing activities that are not based on good creativity.

IPA has even instructed how we should work with balance when it comes to our creative focus. Because, of course, we also need to win the sprints and deliver on short-term sales goals.

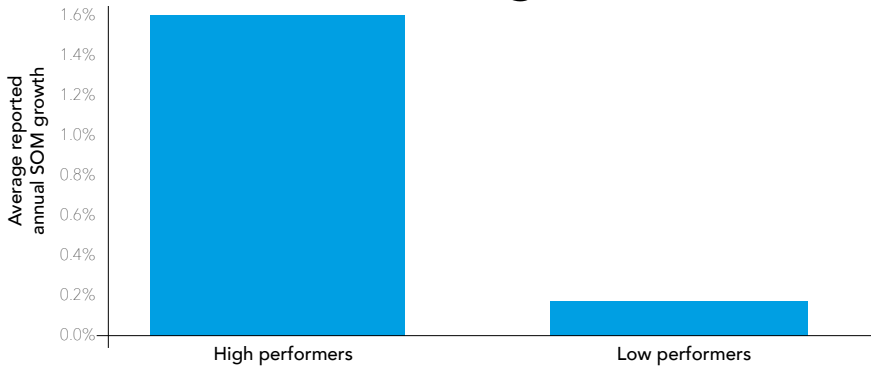
Creativity used wisely is 8X more effective



Source: IPA Databank, 1998-2018 creatively awarded cases

So, it's a question of balance when it comes to our focus. And a reminder that our success should not be measured by the number of elements we produce and implement and at what price; it's a question of what our customers notice, remember us for, and reward us for. Both in the short- and long-term.

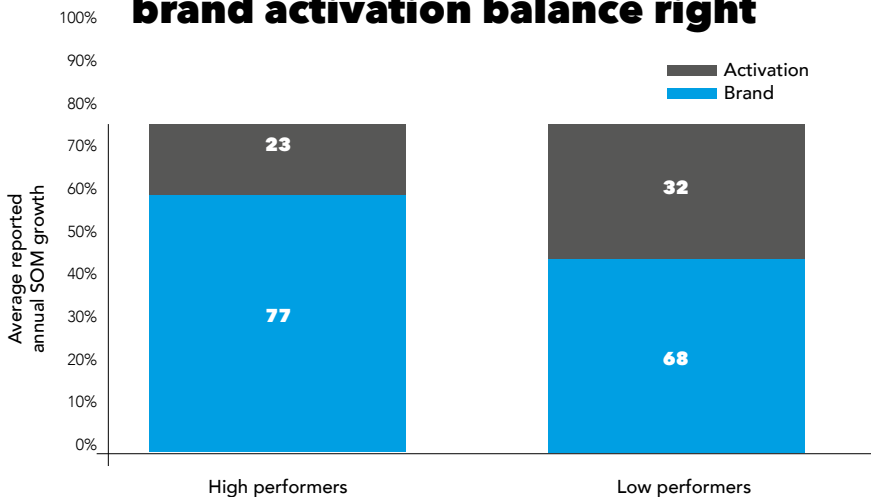
Creativity used wisely drives 5X more market share growth



Source: IPA Databank, 1998-2018 creatively awarded cases

If we look at creatively-awarded cases and brands, and how they are balanced in the relationship between brand-building activities and short-term activities, it looks like this according to the IPA studies:

High performers get the brand activation balance right



Source: IPA Databank, 1998-2018 creatively awarded cases

Believe in creativity

We have often been in situations in which the marketing organizations we have worked with have had tough internal battles when convincing others of these important issues such as underprioritizing long-term brand building. This is understandable as it is intangible initially. It requires faith, and some solid cases, to back up one's arguments for budget allocations.

This is another reason why it can be healthy to work with the Win-Win-House model. Your Win-Win-House can afford to have some distance from the rest of the company, thereby playing the challenger that must both cherish short-term and long-term marketing goals and advise the rest of the company on this. At the same time, your Win-Win-House will often be able to draw upon several external case, as well as creative extras. Therefore, you will be able to use it as a tool to build and lift your overall creative ambitions with the right balance for the company.

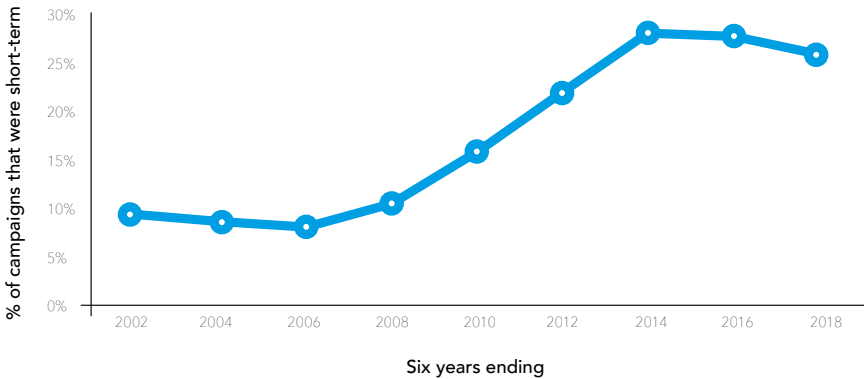
One brilliant ad
can do the work
of 100 mediocre
ones.

This is important because you must remember that the main output from your team should be creativity. The goal is to produce better execution and content cheaper and faster—and truly make a difference with what you are doing.

But what is creativity?

Creativity is the soul of advertising. Creativity is what gives life to otherwise dull or insignificant messages about products and services to the hearts and minds of target customers. Advertisers often turn to advertising agencies to design and develop ad campaigns and take a gamble on what will work best.

The rise of short-termism

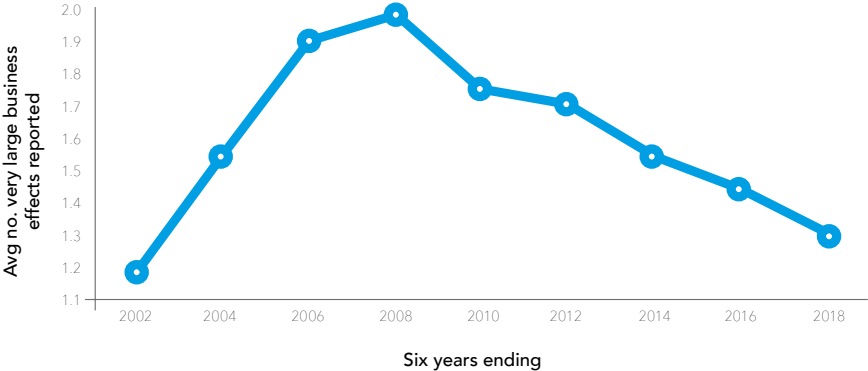


Source: IPA Databank, 1998-2018 creatively awarded cases

We're bombarded by advertising every time we pick up a phone or open a browser, so creative advertisements that can cut through this constant stream of content are essential for success.

Creative advertising requires less media spend because it is more likely to be shared organically—increasing the opportunities for audiences to see the ad. This is particularly true within social media, where a like or a share from a friend is far more valuable than paid promotion due to how algorithms prioritize content in the news feed. However, it is also true within offline channels, where disruptive formats can also get earned coverage online.

The declining effectiveness of all IPA campaigns



Source: IPA Databank, 1998-2018 creatively awarded cases

A 2018 study showed that internet users are now spending an average of two hours and 22 minutes per day on social networking and messaging platforms. If that seems like a lot of time to get through to them, you are wrong. On average, you have 4.2 seconds of that time to grab their attention. If your content doesn't immediately compel them to hang around, it's game over!

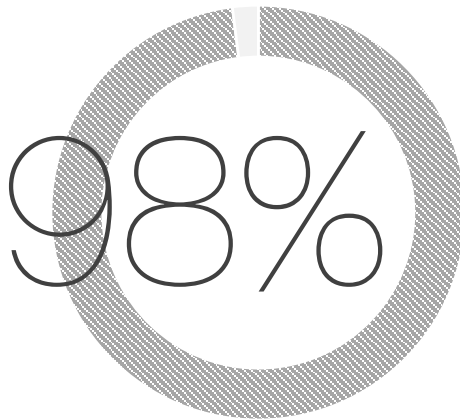
Over the last 20 years, we have seen an incredible increase in short-term activities in the advertising world. It is, of course, due to the introduction of online platforms and opportunities. This was a game changer for marketers because with new formats came new possibilities. For the first time ever, they were able to measure the effects of their efforts. And maybe even better—they could show that the things they did in “the department of fun and jokes” (as marketing has often been referred to) had a real effect on the company’s revenue and a direct result in sales. However, that also led to a usually more conservative approach in the marketing departments. Why take risks when you could just do more of what you are already doing? So, what we have seen in the last decade is a shift from creative advertising to a more tactical one. But as the numbers clearly show: You can’t just put more money behind your banners and SoMe posts. The effect will diminish. Over the last 10 to 12 years, we have seen a decline in the effectiveness of all campaigns since there are fewer creative campaigns but an intense increase in the amounts of tactical campaigns.

Source: 1998-2018 Creatively Awarded Cases (IPA Databank)

In 2016, a British market research company, Millward Brown, listed the 10 most significant reasons why ads are shared. What was numero uno? The ads are creative.

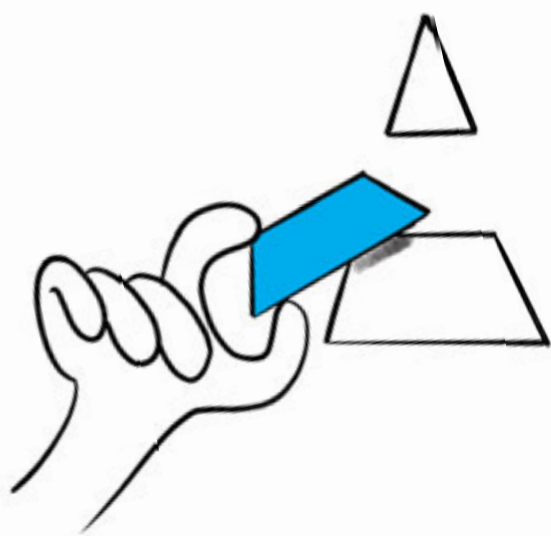
It seems that the best way to get noticed amid advertising “noise” is to be compelling. And the most compelling ads are the creative ones. The ones which grab and maintain the audience’s attention. The rest just get lost in the eternal abyss that is the Internet.

Creative ways of engaging with consumers rather than simply bombarding them with banners and ads are the way of the future. Companies that rely solely on traditional advertising methods will struggle in the digital age. More than ever before, creativity provides lifeblood to an organization.



OF IN-HOUSE EMPLOYEES WILL NOT CHOOSE AN EXTERNAL AGENCY ROLE AS THEIR NEXT CAREER MOVE.

Source: In-House Creative Industry Report (Cella, 2021)



Change the Agency Model Game

Fortunately, we are an industry with many agency types. No business can ever be in a position in which there are no agencies suitable for their company. There are many versions of different agency combinations to take care of companies' specific needs. Most companies have also learned how to match the competencies of the various agencies so that they complement each other instead of competing openly. However, it requires a great deal of administration and energy from companies to keep open lines between the different agencies and motivate the agencies to provide the optimal solutions for the companies while working in cooperation with each other. But this energy level is needed in order to secure proper focus and impact in the market.

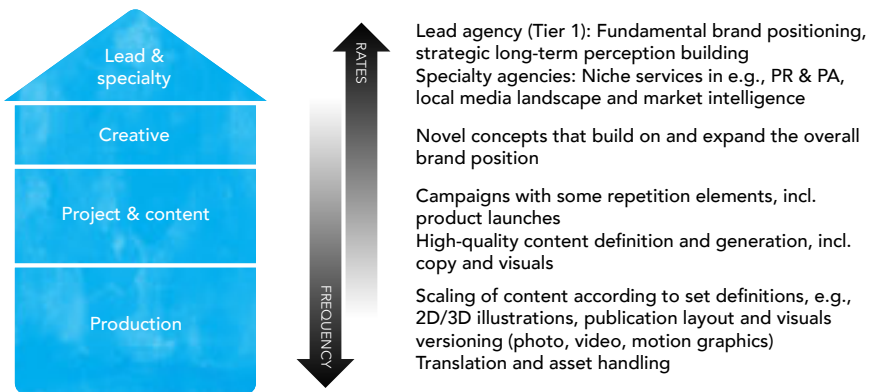
And in addition to the administration, there is the total cost management: How do you optimize a budget concerning the individual agencies' efforts and the order of these efforts across agencies? Should you start with the media plan from the media agency or the campaign idea from the advertising agency? When is the right time to brief the PR agency or your friends at the SoMe agency? Plus, there's the many questions when compiling the provider list of marketing services. Should you choose a so-called full-service agency or a design agency? A large media agency or smaller channel-specific agencies? An enterprise web agency or a smaller digital setup? Should the agency that provides the creative solution also complete the work? Can some of it be offshored?

Finally—how much of it all should be brought closer to home through in-housing it?

In our opinion, it is not a question of choosing between different types of agencies but choosing between the different layers of competencies that exist within all kinds of agencies. Not all agencies are equally knowledge-intensive or specialized all the way through their organization. And remember: companies pay for the overall setup of the agencies, whether it's media agencies, creative agencies, design agencies, marketing automation agencies, web agencies or whatever label they may have.

For each of the agencies you use, you need to break down the competencies and services they offer into four tiers:

Example: How to define the four tiers



1. Lead and specialty
2. Creative
3. Project and content
4. Production

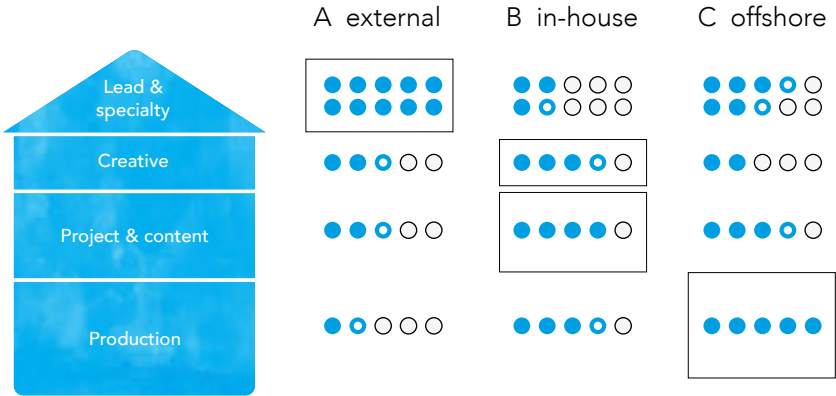
The same applies to the roles of the people at the individual agencies. Once you have done this exercise, you will have a clear overview of which services should be bought externally and which ones should be serviced out of your Win-Win-House. Knowing the latest trends in digital media, an outside-in perspective or being the specialist in a unique target audience falls under tier one. But that doesn't mean that that very same agency is the best, cheapest, or fastest in converting that knowledge or concept into usable content. We often see that tier two-level work is more efficient developed somewhere else.

In our opinion, it is healthy to have a humble attitude to the opportunity to acquire new knowledge, new inspiration, and important advice in difficult situations. Therefore, we always recommend tier one-level services to be purchased by specialists from your external agencies; these are the best strategists and creatives to connect with in these situations—use them as high-level advisers. These are the specialists outside the house that you build a close relationship with; use them to develop the strategies, positioning, and concepts. You can ask for the best, and you can make it clear that once these tasks are in place, then they are not necessarily meant to complete the project and roll it out. You only need the agency's tier one services. You do not have to pay for the rest of the machine if you have your win-win house in place. All you must do is receive the master plan or documents, and then your win-win house can take over the task, develop the various elements, and roll it out on the various platforms and channels. This happens at tiers two, three, and four. The skills within these levels are nurtured by proximity to the organization, easy access to input, discussions, and choices.

By building a Win-Win-House to provide competencies from tiers two and three, you get to put yourself in the driver's seat throughout the value chain from strategy, creativity, technology, and production. The result is greater agility, flexibility, speed, and efficiency.

For tier four, depending on the number of tasks at this level, it can be a great advantage if your Win-Win-House is linked up with a low-cost offshore setup, which can provide the services at this level. The best offshore setups are experts in the same way as your business partners at tier one. Just for the development, completion, and implementation of both analog and digital assets. A lot of money and time is saved by having them affiliated with your Win-Win-House. If your amount of tier four-level tasks is not of such a scope that it pays to acquire an offshore setup, then tier four must also clearly be in your Win-Win-House because you pay premium price for the external agencies that do not specialize in the discipline of completing and implementing marketing assets quickly and at low cost.

Example: Where agency types are the strongest



So, turning that one great idea into a campaign with multiple touchpoints appears to be easier for companies where the creative forces are closer to the business and where minor adaptations can be implemented with

greater agility and speed. Empirical evidence clearly shows that tier three-level work is often completed better in-house or by freelancers that know the business well. And when it comes to scalability, translation, and versioning, specialized offshore production agencies seem to be a better use of your time and money.

Interview with Thomas Heilskov

Global Head of The Barn,
In-house Media and Creative Agency, Arla Foods

We have witnessed an unprecedented change in the ways brands engage with consumers over the past five years. New digital channels and new user behaviors are constantly emerging. Media, content, and commerce have converged and have fundamentally changed the skill-sets brands need to break through the media noise and win the hearts and minds of consumers today.

Looking at the massive change in the media landscape, I find it surprising how stable the agency model has been. Until now. In today's world of algorithms—where the ability to test and adjust content in flight can make or break a campaign—brand owners are now re-thinking how they work with key partners. Challenged by the need to be more agile and data-driven, while caught in a content arms race to be relevant across an increased number of touchpoints, more and more brands realize that the old way of producing a campaign is broken.

We need to start organizing differently to meet the challenges of this new media reality.

I believe that for an increasing number of advertisers, part of the answer should be in-housing. For some, this includes building their internal creative studio or insourcing search or social media buying. For others, this could mean going further by taking full ownership of the production and execution of almost all creative and media tasks.

While the motivation behind in-housing often begins with cost-savings and a need to bring down content development costs, I think it is interesting to follow a shift in focus from efficiency towards effectiveness when brands, after a couple of years, highlight why they have chosen to embark on an in-housing journey. Brands with an established in-house model often mention better performance and quality, being closer to the business, and better access to data as the main drivers behind the decision.

I know it can indeed be a daunting challenge to take on the huge responsibility it is to build an in-house agency. In-housing does not necessarily mean a farewell to existing external agency partners. Personally, I find it is all about creating the right balance between the tasks that make sense to bring in-house and the tasks to keep with external partners. Last, but not least, it's about finding new ways to collaborate that are more aligned with building brands in a digital world.

Grundfos Case

Grundfos is the world-leading pump manufacturer with more than 100 companies in more than 60 countries.

Originally, Grundfos had its own in-house marketing agency, BrandBox, working closely with selected external advertising agencies and freelancers.

In 2017, while looking for a more efficient solution and a way to spend money smarter, Grundfos decided to rethink the setup and outsource BrandBox to a professional external agency partner. BrandBox then became the first Win-Win-House setup in Denmark: A 100% internal agency. And 100% externally run.

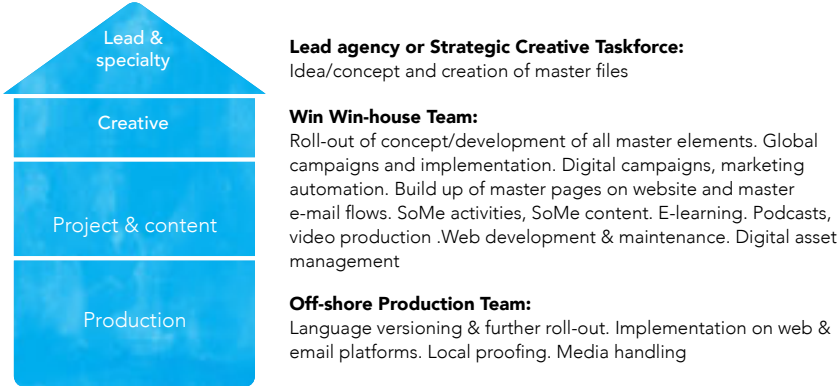
“Running an in-house marketing agency is not Grundfos’ core business. With the outsourcing of BrandBox, we’ve maintained the benefit of having a dedicated marketing supplier, who knows our DNA inside out, close to us, while saving time and money.

This way we have managed to optimize processes and improve time to market—without compromising quality. But the way we structure this Win-Win-House to meet the structure of our global organization is key to the everyday success. With committed account teams from the Win-Win-House proactively operating with our organization and driving the tasks through the creative process in the Win-Win-House proves to be a key decision for us in the design of the Win-Win-House.”

**Lars Skytte Poulsen,
Head of Brand Management (Group Marketing), Grundfos**

“We respect each other’s expertise. We involve each other a lot more than you do in a traditional agency set up—but our roles and responsibilities are clear. We are still an agency—we are just lucky enough to have the core experts from the client right by our side, which enables us to develop more relevant marketing and communication. It enables us to fail fast and create better solutions faster.

Organizational division of services in Grundfos



In a traditional agency collaboration, the client gives a brief to the agency. A Q&A session takes place, and then three weeks later, the agency pulls off a big theater show with options A, B or C. The client, having paid a lot of money for this show, feels forced to accept one of these options, resisting the urge to ask, “Could we have a mix of option A and C, please?” Hardly the best use of anyone’s time. And hardly the best way to create the most relevant marketing. When it comes to working with us, this way of working is non-existent.

We do have briefing and debriefing meetings, but we also have “stop/go” meetings along the way to include the client in our thought process. We show them sketches and share ideas with them on an initial basis. This transparency would not work if there wasn’t a high level of trust and respect for each other’s expertise. There is.

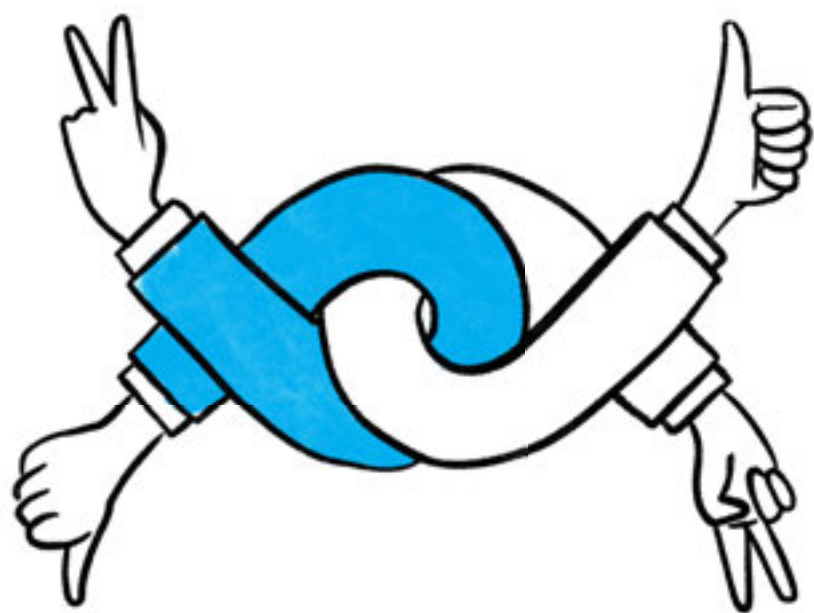
The Grundfos Agency handles more than 1,400 jobs every year.

The organizational structure of our agency is key to our success. The fact that we can pull in senior creatives and specialists from our mothership agency when needed provides depth and momentum. Rather than the client paying for a big agency to show up with a team of eight people, we simply pull in one or two from the mothership agency. This works much better (and faster and cheaper), as you ensure the relevance and agility of the Win-Win-House model and the highest level of creativity from the external creative agency model. The client keeps their one point of contact, but the team is strengthened exactly where it needs strength and remains consistent, which is key. Our client appreciates this a lot, but it’s also of benefit to BrandBox team members, as they appreciate and grow from being inspired and challenged creatively and professionally by colleagues from the mothership agency.

Our offshore low-cost production team gives us the scalability and the muscles needed to service Grundfos’ 60 markets as well as four global marketing organizations.

This is obviously beneficial to the client, but also gives our creative team members the benefit of being supported on routine jobs as they are solved by the production team. They are able to focus more on the creative and development jobs.”

Lotte Filskov Griffiths, Director, BrandBox Grundfos Agency



Look at the Tiers —Not at the Type of External Partner

You must review your organization's past marketing needs and how it was solved in order to decide which capabilities your Win-Win-House needs and what types of marketing tasks need to be completed close to home. A straightforward approach is to create an online questionnaire regarding current needs and expectations for future needs. Subsequently, you need to conduct supplementary internal interviews, where both specific criticisms and wishes can be unpacked further in an in-depth way.

Here are a few examples of the questions that your online questionnaire may contain:

Types of marketing tasks

- What types of marketing tasks are completed in the organization?
- How many tasks have been completed in the organization? Who were they for and who completed them?
- What type of content has been developed?
- Do any types of content present more challenges than others (e.g., to obtain, to specify, to handle etc.)?
- How will your organization measure the quality of the completed tasks in relation to market performance and marketing goals?
- How will your organization rate the process around the completion of the tasks?
- How much of your work is invented by your team vs adapted from elsewhere?

Frequency of tasks

- How often do you need to produce the different types of content?
- How much is currently produced in-house, and how much is produced by an external supplier?
- What are the expectations for the type of future content?
- What are the expectations for the frequency of future content?
- Through which channels and on which platforms do you imagine that you will activate your content in the future?
- What are you looking for in an external content provider? Rate 1–10: Business knowledge/industry knowledge/agility/creativity/quality/costs/other

Which companies are your primary external creative and content providers?

For each:

- What does the company provide?
- How were they selected?
- What are they good at? Where can they improve?
- How much do you approximately spend on them per month/year?

What are the benefits and challenges of the current external setup?

Do your external content providers lack any competencies that prevent you from doing a better job?

- Do you have an evaluation process in place for your current providers?

Yes:

- How often do you evaluate them?
- What criteria is used to measure them?
- What are the results to date?

No:

- Why not?
- If you were to have such a process, what criteria would you use to measure them?

Systems & processes

- Which systems are used for your daily operations (e.g., tasks, proofing, project management, file sharing, CRM etc.)?
- How do you currently store and share content (e.g., local PC, file system, upload (DAM) system)?
- How do you manage copyrighted or licensed content (e.g., who buys it, negotiates terms, what happens when licenses expire etc.)?
- Do you prevent using outdated or expired content? How?
- Do you share content assets between countries/regions/entities?
- How?
- How do you currently track performance? How do you register and share results?

After such an analysis, you will have a clear overview of your organization's current marketing needs measured by the volume of tasks, the types of tasks, and the content. You will know which channels and platforms you are expected to activate your marketing in the future, and which parts you are already responsible for and which parts you use external suppliers for. And finally, you will discern any attitudes in the organization regarding the quality and performance of the previous marketing activities.

The number of questions and follow-up interviews may vary, but it is important that there is solid data for you to use internally in order to support the change processes you will implement later in the process (more on this in the next chapters). At the same time, you need to use the patterns from this analysis to unearth financial data that you can use to build your business case when deciding on the implementation of a Win-Win-House.

You are ready for the spend cube analysis!

A spend cube analysis involves reviewing all external vendors or vendors that provide marketing services for the organization in order to determine how necessary they are for your brand and marketing tasks. These vendors can be anything from big media agencies to local photographers and freelancers who are only used once a year. A spend cube analysis also assesses what proportion of what they do for you and your business is at tiers two, three or four.

We often find that the total number of vendors in the marketing category is shockingly high. We have worked with companies where this number of reached 1,000 vendors globally, without the CMO having any idea as to who a fraction of these even were!

Even in SME companies, there are surprisingly many vendors who have come in because they know someone in the organization. Therefore, there is an overlap of services between several vendors. It goes without saying that there is more knowledge and cost waste; even worse, unfocused brand control is the result of having too many vendors involved.

We once heard a good rule of thumb from a successful CMO in a leading global B2B company with its HQ in Denmark: Tier one-level spend on vendors should not exceed 20% of your total spend. The rest should go to roll-out, implementation, and impact in the market. This rule of thumb has worked well in the places we have helped to optimize the marketing departments' setup, in-housing, and output.

With that rule of thumb comes the next question: How many vendors should you sanitize away in order to still keep the most important tier-one vendors, while reducing your spend on external vendors to 20%?

Think back to the previous section. Cutting down on a vendor to deliver its tier-one services is different from firing your business partner. Just ask them to provide only what you need, then take over the other tasks by adding them to your Win-Win-House.

When you challenge yourself with this calculation, do not count the actual media expenditure because the media expenditure would be a cost in any case. You should only focus on the handling/time spent, discounts, and other services from your media agency.

After this exercise, some of the spend you no longer think should be allocated to external vendors can be converted to building your own Win-Win-House. And most often, you will find that even after the investment of setting up the Win-Win-House, there will be a considerable long-term saving. An article published in 2018 by BCG shows that the expected savings are huge—in some cases above 50%—depending on the size of your current external vendor spend and types of marketing activities. We have seen everything from 10% savings to 60% savings.

Once you have your overview as a result of the analysis exercises outlined in this chapter, you will be ready for the design phase of your Win-Win-House!



Questions for Your Organization

1. Is your organization ready to bring in marketing disciplines closer to the business in order to let marketing play a greater role in driving the business?
2. Does your organization already have the necessary knowledge and experience to bring in marketing disciplines closer to the business or would it be good to team up with external agency professionals?
3. Does your organization have control over how services (tiers one, two, three, and four) are currently distributed to external partners and suppliers? How much of this takes place at each level?

Important tasks in this phase

1. Analyze your company's future needs for marketing services—the types and scope.
2. Review your suppliers for what they should deliver (tier one) and what you might be able to bring closer to the business
3. Get the Win-Win-House concept on the agenda of management and other important stakeholders.

Stage 2:

DESIGN



You have come this far. You have completed the analysis phase, and it seems that it might be a good idea to redesign your current agency setup. So, how do you get started?

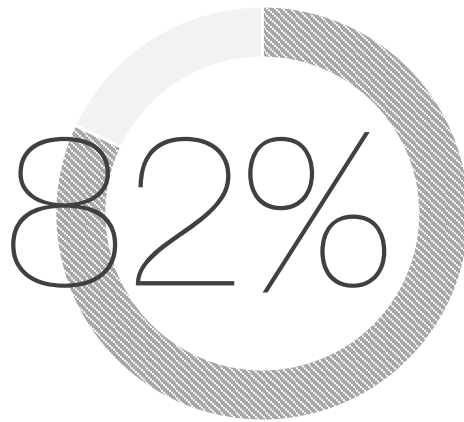
First, let us just state that bringing in things might not be for every business. But for some, it can result in greater speed and agility, more control, better results, and lower costs.

Many brands already share the load, spreading work across agencies and their own in-house teams. But the idea of the Win-Win-House is to define exactly who and where you get the best bang for your buck, and where creativity will thrive. Your production of marketing activities and assets will be smooth and scalable as a result.

For some brands, it will make a lot of sense to cut down on the in-house marketing team and only keep the bare minimum of resources within the organization. That might be highly flexible, and with the right two or three people positioned and capable of managing external contributors, you can scale things quickly when you need to without losing control. We would argue that this solution could get out of control rather quickly—you will end up creating a mirror-image of your agency setup with project managers and social media managers not really contributing to anything but pushing emails and project plans back and forth. But if you do your design phase well and factor in all the various types of marketing activities and the types of assets and elements you will need to produce, this could be the right solution for you.

Building a Win-Win-House team isn't an overnight process. But we know that you know that! You will have to invest considerably in finding, training, nurturing, and retaining talent. Some in-house agencies operate exactly as their external counterparts—fully independent and with substantial creative control.

In this chapter, we will walk you through the process of designing a Win-Win-House. We will share tips to help you with who to hire, how to manage and operate your setup, and why we believe that you should have high creative ambitions and not just build a graphic design production house.



OF IN-HOUSE AGENCIES PARTNER WITH EXTERNAL
CREATIVE AGENCIES MOSTLY FOR NEW IDEAS, SPECIAL
PROJECTS, AND SKILL SETS.

Source: In-House Creative Industry Report (Cella, 2021)



Setting Up Your Win-Win-House Agency

It can be a costly mistake to bring in a creative, content, or marketing team without fully understanding what it does and who does what. You can easily waste countless resources hiring people you neither need nor want or set up processes that won't help you gain the control, speed, or agility you set out for in the first place.

Firstly, you will probably need to understand the setup better. Why do you need one? What do they do exactly? Which roles do you want to in-house and which ones require an external agency? Finally, where do you need to build for scalability?

The case for building in-house competencies can basically be split into two overall needs: your business needs and your brand needs. Business and brand needs are different. Your business needs to save money, improve productivity, and have more control over the operations. Your brand, on the other hand, requires greater creativity and optimized campaigns.

It is often the case to have an external agency partner that is creative but fails to deliver on speed, agility, and control. Or you can find an external partner that meets your business needs but fails your brand. They might provide stellar communication and low costs, but their creative work

might be lacking. On the other hand, you can build an in-house setup that delivers on the business needs of proximity and speed but lacks that outside-in perspective and creativity.

It isn't merely a matter of creativity versus results. You can easily have a creative campaign that brings in significant returns in the short-term but irreversibly damages the brand in the long run. As we already discussed in the previous chapter, brands are built through the consistent delivery of the brand promise through all stakeholder touchpoints.

Understand your business needs

Try to get an understanding of your business needs. Find out how happy you are with your current agency setup. Imagine that you were to start this over from scratch and had to do the business case for this scenario. We know it's not easy, but it's essential to get an overview of the associated costs. If you are going to persuade your leadership about the benefits of in-housing some or all your marketing activities, you will need to be able to show numbers. What are the current costs? How much will you likely be able to save? Try to rate the communication, productivity, and compliance with the requirements of your existing agency setup. This is crucial since the primary arguments for in-housing are speed, agility, consistency, and business and industry knowledge. On the other hand, you also have the arguments for external agencies: creativity, scalability, and an outside-in perspective.

Understand your brand needs

The second part of this exercise is to understand your brand needs. Try to formulate how well the brand currently aligns with your brand vision. Do the same for the creative level of your current campaigns. On a scale of

1–10, evaluate how creative they are. This is one of the parameters that we see many in-house setups lose on compared to external agencies because creativity is the core competency upon which external agencies are built. But there are ways to cater to this. More on that later.

In terms of brand building, you will also need to make an evaluation: Does your current agency do a solid job of building your brand? Again, on a scale of 1–10, evaluate the level of building brand equity your current setup delivers. Are they building brand equity, or are they simply a vehicle for sales promotions?

Then run the numbers. Analyze your marketing spend. How much of your budget goes toward activation, and how much are you paying your agency partners? As we will come back to later, media buying is where you can save a lot, but also face challenges finding the right talent if you decide to bring it in. Look at the bigger picture in terms of your marketing spend—how much of it is spent on activation versus creation? The old rule of thumb said 70/30 or 80/20 for activation. But this is obviously very much dependent on the line of business you are in. And when you look at creative work, one brilliant ad can do the work of 100 mediocre ones. No matter how great your creativity is, it won't work unless you show it to people, right?

TOP FIVE SKILLS BROUGHT IN-HOUSE:

1. Content creation
2. Media buying
3. Design
4. Social media management
5. Paid search management (SEM)

Source: State of In-Housing (Bannerflow & Digiday, 2021)

The evaluation of your current agency setup is crucial but not an exact science. You will need to trust your gut when you are evaluating creativity and brand-building activities. Of course, you can do ad testing and brand

surveys, and you are hopefully already doing some of this. But at the end of the day, how you value these metrics will be subjective.

Essentially, your goal is to evaluate your external agency setup. Find out where they are great and where they are not.

The final part of the exercise is to value the importance of this. Do you need the agility and control you will undoubtedly gain from in-housing? Do you need creativity? (Yes, you do. Because creativity is not about a funny headline or clever ad, but that's an entirely different subject.)

How you set up the split between tier one, tier two, tier three, and tier four will depend a great deal on this analysis, so we recommend spending quite some time on this evaluation exercise and get to know the ins and outs of both your business needs and your brand needs.

When you compare your agency evaluation and your wish list, remember that it is not an either/or thing. If your agency is too costly, you may find ways to cut expenses by bringing in some of the more repetitive or easy-to-do work in-house. Or simply ask them only to do tier-one work. Only ideas and master files. If you feel that the right level of creativity is missing, but your agency is great at media placements, prioritize bringing in creatives for specific tasks or jobs. You don't need to bring in everything; simply start by looking at filling the gaps.



Defining the Roles

There is no right or wrong way of defining the roles of an in-house digital marketing team. Some functions are like what you would expect to find in a typical advertising or digital agency. Others are quite unique for the in-house line of business or may vary from the common understanding of the role.

Some roles are obvious—so excuse us if you know them already. But others may be new to you. Therefore, we will list the roles and functions that we, from our experience, have needed to hire for the teams we have built or have come across when talking to companies that have successfully in-housed their marketing efforts.

The roles you will need in order to run a capable in-house marketing team can be hard to pin down. But we will try to help you zero in on the essential functions and how to hire for them. While you might have clear departments—management, creative, digital, production, and insights—the specific roles within them can be surprisingly hard to pin down. If you are looking to build an in-house creative marketing team, you need to have clarity on all the functions that make up the team. You might choose different titles, but you should understand the scope of the duties and how to hire for them.

MARKETING DIRECTOR

The Marketing Director (CMO, Head of Marketing) manages the marketing team and sets the overall direction. It is his or her responsibility to lead the team and make difficult decisions when needed. The role of the marketing director is also responsible for the budget and for hiring and adapting the team when needed. This involves developing an

actionable plan that brings together relevant digital channels such as websites, content marketing, networking on social media, e-commerce, search and social advertising, SEO, marketing automation, apps, and media/blogger outreach.

SKILLS REQUIRED: Communication, personable, creative, marketing, strategy, negotiation, analytical, awareness of market trends, research, copywriting, editing, and leadership.

IN-HOUSE OPERATING OFFICER/HEAD OF AGENCY

The In-House Operating Officer connects with key stakeholders and business executives. He or she sets the overall direction with both the creative/content teams and line business to ensure solutions are delivered in a timely and successful manner. Their key responsibilities include being the primary point of contact for managers. They act as middleman, communicating on behalf of the customer and the agency, ensuring both parties are happy.

SKILLS REQUIRED: Communication, leadership, decisive, strategy, analytical, marketing awareness, aware of market trends, interest in social and cultural trends.

CREATIVE DIRECTOR

The Creative Director leads the creative or content team to create the concept and the direction: art directors, designers, copywriters, and brand managers, as well as social media teams and marketers. Responsibilities include formulating development strategies for campaigns or the design solutions, overseeing the creative and content process, and giving guidance to the creative people on their team.

SKILLS REQUIRED: Communication, leadership, creative, decisive, strategy, analytical, marketing awareness, interest in social and cultural trends, understanding of photography, typography, printing techniques, and creativity.

BRAND MANAGER

The role of the Brand Manager is to provide recommendations on the direction the brand should take. A Brand Manager will analyze current market research data and trends and use the information to advise on and develop practical solutions for marketing plans and define the brand elements and tone.

SKILLS REQUIRED: Communication, personable, creative, marketing, strategy, negotiation, analytical, aware of market trends, research, teamwork, writing, and presenting.

INSIGHTS MANAGER

The Insights Manager primarily works in market research, seeking to discover target areas that help drive the operational and creative strategies at a company. The Insights Manager uses research and analytical techniques to identify the insights that holistic solutions are built upon. He or she looks at social media and website data and provides the creative and content team with insights and feedback.

SKILLS REQUIRED: Knowledge of existing and emerging digital technologies, aware of market trends, research, communication, personable, creative thinking, marketing, strategy, analytical, and teamwork.

TRAFFIC MANAGER/WORKFLOW MANAGER

The Traffic or Workflow Manager is essentially the Project Manager, acting as a go-between to connect managers to relevant departments and personnel within the team. The Workflow Manager is responsible for coordinating and ensuring the orderly flow and time management of all projects from the start of the job initiation to its completion.

SKILLS REQUIRED: Project management, time management, organization, communication, negotiation, customer service, attention to detail, leadership, and problem-solving.

MEDIA PLANNER/BUYER

The role of a Media Planner/Buyer is to identify the most suitable media platforms to advertise the brand, product, or service, and achieve the objectives of the marketing campaign. The Media Buyer's role is to buy and place ads on social media and display networks.

SKILLS REQUIRED: Communication, financial acumen, analytical, organization, knowledge of media platforms, and negotiation.

ART DIRECTOR

The Art Director is responsible for defining the visual style of a product or a service campaign. This includes defining the style of images for magazines, newspapers, and product packaging, and the look and feel of graphics for ads, film, and television productions. They create the overall design and direct others who develop artwork or layouts.

SKILLS REQUIRED: Creative, understanding of photography, typography, and printing techniques, communication, leadership, expertise in relevant software, awareness of social and cultural trends, and decisive.

GRAPHIC DESIGNER/GRAPHIC ARTIST

The Graphic Designer produces visual concepts based on the Art Director's or Creative Director's direction. They find the most effective solutions to getting messages across print and electronic media using color, type, imagery, and format. The Graphic Designer develops the overall layout and production design for various applications such as social content, advertisements, brochures, magazines, corporate reports, digital graphics, and front-end web design.

SKILLS REQUIRED: Visual ideation/creative problem solving, typography, software, layout, print design, and time management.

COPYWRITER

The Copywriter writes the text used in social media, advertising, and other promotional campaigns or products such as brochures, print adverts, billboards, websites, emails, magazines, blog posts, and more.

SKILLS REQUIRED: Writing, editing, communication, research, investigative, and an eye for detail.

CONTENT PRODUCER/FILM EDITOR

The Content Producer or Film Editor creates visual motion content for digital applications such as social media, TV, and websites. The Film Editor's role is also to take existing film and video and repurpose it in new formats, e.g., for social media.

SKILLS REQUIRED: Editing, creative, software, research, awareness of social and cultural trends, communication, and an eye for detail.

ILLUSTRATOR/DIGITAL ILLUSTRATOR

The Illustrator produces 2D drawings that can be used in advertisements, books, magazines, packaging, greetings cards, newspapers, and more.

SKILLS REQUIRED: Hand and computer drawing, creativity, creative problem solving, eye for detail, understanding of print and digital production, communication, and time management.

IMAGE RETOUCHER/IMAGE MANIPULATOR

The Image Retoucher is responsible for enhancing or changing the appearance of a photo or other digital image to suit a project's requirements. The Image Retoucher can combine different images, add, or remove backgrounds, change colors, and more to create an entirely new image.

SKILLS REQUIRED: Creativity, communication, software, and an eye for detail.

SOCIAL MEDIA MANAGER

As we will argue in the next chapter, this role should be split between several functions. However, the Social Media Manager is usually responsible for managing social media marketing campaigns for the brand. His or her job is to attract and engage target audiences by creating, monitoring, and managing all published content such as text, images, and video.

SKILLS REQUIRED: Communication, knowledge of digital marketing trends, awareness of social and cultural trends, understanding how online media works, strategy planning, community management and engagement, organization, proactive, creative thinking, writing, editing, SEO and optimizing content, and photography (video knowledge is a bonus).

UX DESIGNER

The User Experience (UX) Designer is responsible for creating the way in which a product will function. This involves mapping out the flow and functionality of each screen or page that a user will interact with to make it enjoyable and effective to use. The UX Designer develops, implements, and manages the web presence architecture and online marketing strategy.

SKILLS REQUIRED: Creative, visual design, user experience, some HTML and CSS coding, design software, and optimization.

UI DESIGNER

The User Interface (UI) Designer creates the look and feel of a digital product like a website, which involves taking the mapped-out user experience and designing the visual elements.

SKILLS REQUIRED: Creative, visual design, user experience, some HTML and CSS coding, design software, and optimization.

WEB DEVELOPER

The Web Developer is a programmer who creates programs and applications for the Internet. A Web Developer can build a website from scratch, knows how to make custom code, and develops a website's layout, features, and functions.

SKILLS REQUIRED: Programming languages, HTML and CSS, wireframing, PSD, and other creative software.

WEB DESIGNER

A Web Designer has both creative and technical skills to build and redesign websites. A Web Designer's skills may not be as in-depth as those of a developer, however, with a mainly front-end focus, they can make websites aesthetically appealing and functional.

SKILLS REQUIRED: Creative, visual design, user experience, HTML and CSS coding, design software, and optimization.



Social Customer Service

Social media is a media—hence the name. Therefore, it should probably be treated that way. However, we often see the Social Media Manager handling everything regarding Facebook, Instagram, LinkedIn, Twitter, you name it. This is—if you think about it—a very strange role. You wouldn't have a Print Ad Manager or a TV Commercial Manager, would you? But for some reason, social media ended up this way. You have one role covering two—very different—aspects of marketing: content creation and media buying. And that is only if you split it in two. Optimally, you should divide the role into three or four different functions. You should still have a Social Media Buyer, but content creation is not a role that should be exclusive to social media. You don't have a creative that only does TV or display, do you? Your creative team should be able to think content across media and platforms.

The third role should be analytical. Someone whose role it is to look at the results of your ads and posts. Someone capable of looking at audiences and insights you are getting from all your touchpoints. Someone that can brief the creative team and the paid team with the knowledge and insights they are getting from all your data.

The fourth role should be in relation to customer service. Your customers are already on social media. They are probably already liking, sharing, commenting, and asking questions. A lot of the companies we talk to often have their social media and customer service teams as separate

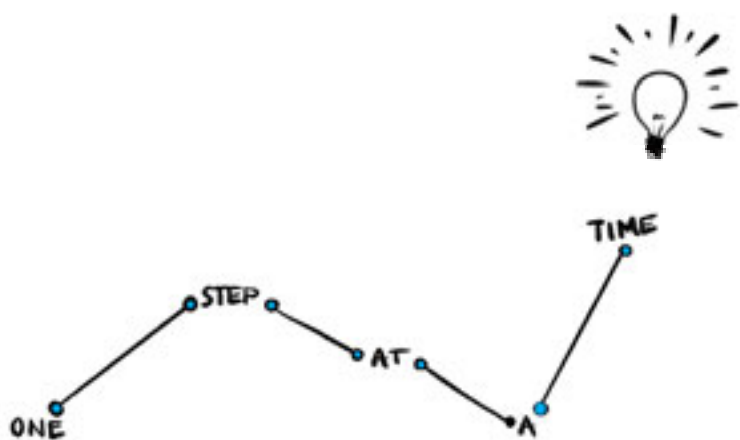
silos. Your customers are already asking questions on, for example, Twitter, so why not let customer service do what they do best and help answer those questions as well?

If you're able to treat your customers respectfully, confidently, and even solve the issues for them, you will probably find that this same customer may turn into a satisfied customer. And satisfied customers become your champions and are very likely to advocate on your behalf. As businesses look at social media as a critical aspect—as one of the tools to move effective customer service forward—we see a breakdown of silos and a more agile way of working. When customer service—and your entire organization—move into social media, an interesting dynamic is created.

A great deal of research into customer service is showing that the customers who are most likely to speak positively of a brand—even more than the ones who had a great experience with you—are the ones who had an issue but really felt you did an excellent job of resolving it for them. This is not a quick fix, but, it's not as difficult as you may think to put into action.

Your customer service employees are most likely on social media already. Since they are previously trained to provide customer service, give them access to your social media platforms! Pick one or two from your team to champion this new initiative. Provide some incentives for them to answer questions, even if this happens outside business hours.

As you can see, we strongly believe that Social Customer Service or Community Management is something that companies should build with competency and skills. They must consider how to use social media in combination with other tools to improve customer service and the entire customer experience. Social conversations are an essential way to solve and really benefit from customers' issues and service needs.



A Framework for Creativity

Businesses love predictability. However, creativity is—by definition—hard to predict. But while the creative part of coming up with ideas and developing your marketing campaigns is sometimes viewed as a black box, the production side shouldn't be. While crafting the overall concept and campaign headlines may be challenging to put into a formula, the process is relatively easy to produce. It may be complex but not complicated. And by having a transparent process throughout the campaign development phase, the production phase, and the activation phase, everyone knows what to do when and where.

So, how do you remove risk and establish a predictable production line? How do you get started on your framework?

First, what is a framework, and why do you need it? Your framework is all the steps you will need to get from a brief through the creative development phase and to the creation of all deliverables you will need in a final creative product (a campaign, social posts, print collateral, or a film).

Your framework should be designed to systematically help you and your team through all the phases. It helps your team determine what to create, write, or design when and where. A part of your Win-Win-House framework is the workflows, which are all the cogs and wheels in your in-house machine. We will get back to how to set up workflows later.

Businesses love
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However, creativity
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Your framework is the overall structure for everything you do in your team. It's your organizational structure, your if-this-then-that processes, and well, even down to a service level agreement with your stakeholders—for example, how much time your team will need to create certain aspects of a campaign.

The important thing is that once you have outlined your framework, you can easily switch out individual elements later or build add-ons or small circuits with external contributors.

Your framework should do four things:

1. Establish guardrails that keep your team on track and deliver early warnings when things are not going well.
2. Amplify creativity through empowering your team to take risks, knowing it has a safety net.
3. Establish a common language across teams and a standard operating procedure, enabling cross-team sharing, peer input, and institutional learning.
4. Enable agile ways of working. This might sound counterintuitive, but knowing that everything else is in place really frees up time for your team to act on what is important right now. The freedom of a tight brief.

A valuable framework doesn't guarantee success, but it removes some variability in outcomes by assuring best practices. It does so without stifling the team's creativity and agency. The framework frees your team to focus on high-value idea creation and delivery activities rather than low-value bureaucratic tasks; those are already factored into the process.

Like a factory that has assembly lines, so does an in-house marketing team. Your assembly line is the process by which you and your team move from briefs and planning to idea creation, and from asset production to delivery to validation. It doesn't matter the scale or size of the deliverables the team is working on; you should always aim for a consistent process through which your team works.

A well-designed framework is the cornerstone of the Win-Win-House because it clarifies roles and responsibilities, establishing a transparent approach to producing and distributing campaigns, assets, and content. It ensures that the right decisions are made at the right time, which secures the right insights into every brief. The framework enables room for creativity, allowing scalable content production and activation.

The big picture

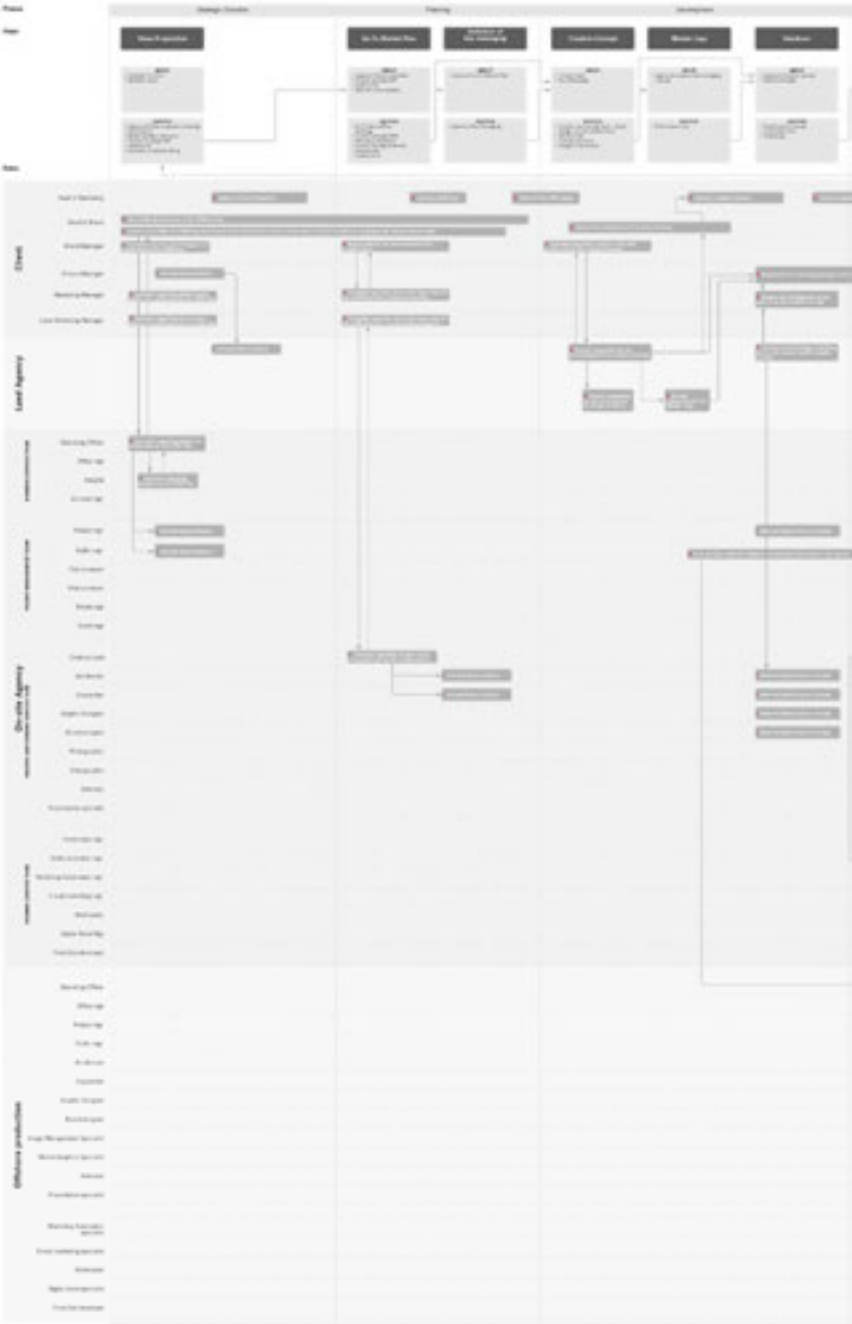
The overall framework is designed to create clarity and transparency throughout the entire process. It goes from being very top-level in terms of splitting responsibilities between the client or the marketing team, the tier-one or lead agency, the in-house agency, and the production tier setup (often offshore), all the way to defining roles and responsibilities for each individual team member in the Win-Win-House.

At the top level, the process is divided into six overall phases:

1. The Strategic Direction Phase
2. The Planning Phase
3. The Development Phase
4. The Creation and Production Phase
5. The Activation Phase
6. The Execution and Evaluation Phase

Each of these include steps with clearly defined gates in order to ensure that the right decisions are made at the right time, that no one moves on in the process, and that no one wastes time and resources before things have been properly signed off on.

Example of flow chart with roles and responsibilities





The Strategic Direction Phase

In this first phase, the company needs to define the very top-level strategic direction for the business needs: Why are you doing this initiative? What is the brand narrative relevance? Who is it for? When do you want to do it? What are the overall campaign objectives?

This part of the framework typically sits with the Head of Marketing and Product Marketing team because they are responsible for creating the Value Proposition for the product or service they want to advertise.

The output from the Strategic Direction Phase is an approved Value Proposition including prioritization of products and/or services, considerations of relevance to the overall brand narrative, overall campaign KPIs, audience(s), and an indication of optimal timing for rolling out the initiative.

The Planning Phase

The next phase in your Win-Win-House assembly line is to establish common deliverables. The deliverables will vary from company to company, but some common ones that we use are:

- Go-To-Market Plan
- Definition of Key Messaging

For the first deliverable, the marketing team creates the Go-To-Market Plan.

The goals are to:

Define the campaign objectives: What kind of goals are you aiming for in terms of leads, website visits, sign-ups, or sales? How will you know if the campaign is a success? What kind of budget are you willing to put behind the initiative?

Define the overall external message: What is the one thing that you want your audience to get out of the campaign? The golden rule is that you can only put one thing on paper. Of course, different audiences can require different messages, but leave the actual headline creation for the creative team; for now, you simply (simplicity is never simple) write down that one thing you want the receiver of your campaign to understand.

Determine channel prioritization: What channels do you think are relevant to activate the campaign? As with much of these early considerations, you may need to involve your channels or activation team for their input as well as the insights team in order to get an understanding of what worked last time you did a campaign like this one and what didn't work out that well.

Create a top-level Content Plan: Don't worry—this is only to indicate what you have in mind in terms of how long you want the campaign to run, how often you think it would make sense to run content on various channels such as social media and emails, and an overall idea of the user journey flow you imagine for the campaign elements.

Write up the Creative Brief: Briefings are one of the most important things to do. How you brief determines what you get back. More on the brief later!

The next deliverable is the definition of Key Messaging. It is often the case that the Product, R&D, or Legal department needs to approve—or at least sign-off on—some of the more top-level messages that you want to communicate. Therefore, the writing of Key Messaging must take place before your creative team starts cranking out ideas. Does that mean that this more conservative writing will be an essential part of the campaign elements? Maybe. It probably won't be headlines of ad copy,

but for assets such as brochures and web copy, these things need to be correct—why not make sure that everyone has noted and agreed before you move on?

The Development Phase

Now you are ready to start coming up with ideas! Way too often, we see that companies jump directly to this phase. But before your team moves from planning to a solution, it needs to frame the issue.

The framing exercise should always be the first gate in the Development Phase because it grounds the rest of the project. Your team can refer to it throughout the process to make sure they aren't deviating from the core problem they were trying to solve or communicate. It is also an excellent tool for management to gain confidence that your team is spending time on the most valuable business outcomes.

The Development Phase is divided into four steps with clear sign-off gates after each one in order to secure consensus regarding framing the issue you want to solve and the best possible workflow for all those involved.

The four steps are:

1. Briefing
2. Creative Concept
3. Master Copy
4. Handover

Briefing

The briefing is not just the brief itself; it is the entire process around the brief. From the briefing document written in the Go-To-Market plan to a brief presentation with the creative team and/or the external creative agency, to their debrief, and the final sign-off on an agreed brief.

The framing exercise should always be the first gate in the process because it grounds the rest of the project. Your team can refer to it throughout the process to make sure they aren't deviating from the core problem. It's also an excellent tool for management to gain confidence that your team is spending time on the most valuable business outcomes.

Clearly define the specific problem you need to communicate. What are you solving for the customer? Define the business objective that is served by solving the problem. Define success metrics. How will you know you've succeeded?

Creative Concept

Depending on the extent of how much your own Win-Win-House team is involved in generating the overall creative ideas for the campaign, this part of the process may vary. Some creative agencies prefer to do their part of the idea and concept creation themselves and not let too many people get involved. But for the most part, we see a high degree of collaboration as the best solution.

Brainstorming and the start-up meeting

The best results—in our opinion—are often achieved when the two or three teams come together during the first debrief and idea-generation process. From our experience, this is the best way to get started. We often recommend making this a semi-formal checkpoint beginning with the project managers, creatives, and designers.

Sometimes, in smaller companies, we like to make these meetings cross-team, including everybody. This gives every team member visibility and a sense of belonging. Plus, this is where you get valuable information and feedback on what worked well last time and what didn't. It also fosters knowledge sharing and problem buy-in before the creative team gets married to a solution. And it helps the production team members understand what problems the other teams are tackling. It might seem like a small thing to mention here. Still, these informal start-up meetings and knowledge-sharing sessions are crucial in developing a successful collaboration between the in-house team and external partners. This is where your analytics people will tell you something that they saw in your last campaign, or your media-buying team will suggest trying out a new format or platform.

During the initial brainstorming meeting, the Workflow Manager or the Project Manager will present the process and the teams and people involved. It is the team's job to challenge assumptions and brainstorm high-level solutions. The more, the better.

The start-up meeting is also a time for your team to discuss how they will prioritize and validate the potential solutions. The meeting becomes the launchpad for a more in-depth idea-creation phase and ensures everyone clearly understands the problem you are solving.

Establishing ownership is another critical component of a practical framework. Let's be clear: the creative team owns the solution. Feedback should be solicited during the discovery phase, but the result of the final campaign or deliverable falls on the creative team.

What a creative concept is—and what it is not

It is crucial to distinguish between the creative concept or idea AND a campaign. The creative concept is about the ideas. Not finalization and execution. To be honest, we usually try to keep these idea presentations on an ink-on-paper level. Meaning that the creative team—an external agency or your in-house team—should only present hand-drawn sketches, headlines, and rough storyboards and wireframes. Everything can look good on a computer. But a good idea shines through even the worst hand-drawn illustration.

So, whichever team, whether internal or external, that is responsible for the creative concept should really try to keep it at an idea-level. You can always take better pictures, write the full body copy, and shoot a beautiful TV commercial, but if the main idea sucks, there is no way to fix it afterward.

Of course, if you are working with a luxury brand or similar, you may want to deviate from this. If the core creative idea is a “look”, a logo, or a design, you will obviously need more from the creative team.

The main deliverables from the Creative Concept step are:

1. Creative concept (top-level and ideas)
2. Design concept (master files)
3. Delivery plan
4. Internal resources
5. Budget estimate of production

Master Copy

The next step in the process is the Master Copy. With an approved concept, the copywriters can get to work. Often, identical copy is used across various elements in the campaign, so it is better to make sure to

have that part taken care of before you begin to create all the different assets for your campaign. Since you already have your Key Messaging approved, writing the Master Copy is a manageable but essential task.

Handover

The final step in the Development Phase is the Handover. This might seem like an unnecessary thing to mention, but from our experience, this is where a lot of stuff goes wrong—misunderstandings happen, and things fall between the cracks.

Establish a sphere of focus

The entire idea of the Win-Win-House is collaboration. To break down the silos between in-house, on-site, and external agencies, enabling a new and better way of working together. The only way to establish that kind of collaboration is to see each other more as colleagues and to understand your own role within the big machine.

The various teams should be aligned around firm areas of ownership with a clear mandate. You will need to give teams a problem to solve, not a solution to implement. This, of course, requires establishing problem statements that your teams can rally around.

So, in order to create a smooth transition from creative development to creative production, the various teams need to meet up and hand over the different elements of the concept. This includes the ideas behind it, the main concept execution, master copy, final designs, and if needed, final master files.

The Creation and Production Phase

When the Handover is approved, the next stage is Core Creative Production, Creative Production, and Translation & Versioning.

Core Creative Production

These are the core elements that your team will need for all the assets they are going to create later. Since we kept the Creative Concept at an ink-on-paper level, we now need to develop all the creative elements for the variety of assets your team will produce for the campaign.

This includes:

1. Core creative elements
2. Visuals including films, photos, and renderings
3. Film production
4. Photo shoot
5. Key elements
6. Overall design principles

Although this looks like just another step in our process model, everyone that has ever worked with marketing knows that this is a huge task. Arranging filming and photo shoots, designing graphics, and creating animations are gigantic tasks in and of themselves. However, because the framework has cleared away a lot of the obstacles that a creative team would usually face, and because there is a clear and transparent distribution of roles and responsibilities, everyone knows what to do and has a clear job mandate. With things signed off on in the proper order, there is no unnecessary going back and forth with management to get approvals.

Creative Production

The next step is Creative Production. With all the core elements produced, the next cog in the wheel can turn. Finally, it is time to create the real campaign assets like websites and landing pages, POS materials, social media content, playbooks, videos, TVCs, email campaigns, banners, display, and so on.

Agile tempo

Being agile creates a steady tempo that becomes the beating heart of your Win-Win-House team. This covers the length of the daily standups, sprints, and retros. All these activities offer natural checkpoints throughout the project. The agile process will allow your team to focus on shipping essential assets and other deliverables that achieve desired outcomes.

Empowered teams need business context. That way, they know how to contribute to the greater whole. It requires an understanding of the why, the overall vision, and business objectives.

Common tools and processes

While each team is unique and will form its own standards, there is value in establishing a universal set of shared tools across teams. This helps develop a common language and makes it easier for organizations to share knowledge. Some basics include establishing shared feedback loops that are accessible to all teams. Use the same software to manage the various phases in your workflow and process, including project management tools, design workflow tools, etc..

Translation & Versioning

“Thinking scalable” is one of the first things that we usually recommend in-house creative teams to do. What does that even mean? It means that whenever you do a campaign, or even “just” a photo shoot, try to

imagine how the content could be used in other ways. Think in terms of translation and versioning. This is not a thing you should postpone thinking about until you reach the versioning stage in your process. By then, it is too late. Your team needs to factor in how the campaign is going to be translated and versioned already from the first idea. Are you going to have a spokesperson speaking directly to your audience in your TVC? And in that case, how are you going to do that in Spanish? Or are you going to have text on the screen to preempt the fact that most of your audience is going to watch your content with the sound off on their iPhone? Nevertheless, you need to prepare yourself for the translation process. Almost none of the brands that we have ever worked with can skip this step. Your content needs to work across borders.

The Activation Phase

Now that all your marketing assets are finally ready, you can move to the Activation Phase. It's time to get your campaign out there to the people you wanted to reach and influence in the first place.

With the world seemingly growing smaller, the idea of a global campaign may sound rational. And it certainly seems to be something that more brands and agencies are looking at. However, it is not something that necessarily works for all, and globally-integrated campaigns, and agencies for that matter, can face challenges when it comes to implementation. We usually start with a global approach and then scale the campaign to other markets. But from time to time, it makes sense to flip things around by starting local and then moving toward a global campaign. But for the sake of argument, let's just, in this case, say that the campaign you've recently developed is a global one that you now need to scale to other languages and markets.

This is not rocket science, but it makes a lot of sense to focus on building global assets such as landing pages and email flows first, and then translate them into local languages rather than starting on everything at once. The point here is that because your process was right and you had thought about how to scale the campaign elements before you made them, it shouldn't be hard to do this. It is probably more about keeping an eye on all your campaign bits and pieces, managing all your requests and versions, and following up on the local marketing managers from time to time to see if everything is in order. We always recommend using a content management system (CMS) and a proofing tool at this stage, but more on that later.

The Execution and Evaluation Phase

Lastly, there should be a formal checkpoint to validate the results after launch. The vehicle for this can vary. Regardless, the Evaluation Phase should reference the success metrics from the framing exercise in your Briefing step in the Development Phase and result in a set of learnings or next steps. You could use screens or dashboards to publicize learnings and results or conduct a formal debrief meeting to review the metrics like the initial start-up meeting.

There are only
26 letters; all you
have to do is
place them in the
correct order.

The same goes for setting up an agency or marketing department; there are only so many roles and tasks that your team needs to create great campaigns. But, the order of things means everything.





Workflows

Most people think of inspirational “Eureka!” moments and sparks of brilliance when thinking of creative work. Creative work requires a lot of structure, especially if you want to sustain, scale, and maintain a high degree of consistency.

If you want to build a successful Win-Win-House setup, you will need to complement your creativity and industry expertise with top-notch workflows.

We have already explored the framework of marketing campaign development. Those are the roles and responsibilities at the top level. In this chapter, we will discuss how to develop and set up the essential workflows for your Win-Win-House team in order to operate more effectively on a day-to-day level and within the structure of the overall framework. Understanding and developing transparent workflows are crucial. But what is a workflow activity?

Your workflows—also referred to as swim lanes—help you map the necessary steps to take a campaign from start to finish. It describes liabilities and responsibilities, the sequence of activities, and data that must be exchanged and completed between the various steps in the process to move a campaign forward. Instead of going about your project management in a haphazard fashion, having the correct workflows will change your approach and provide you with structure and order.

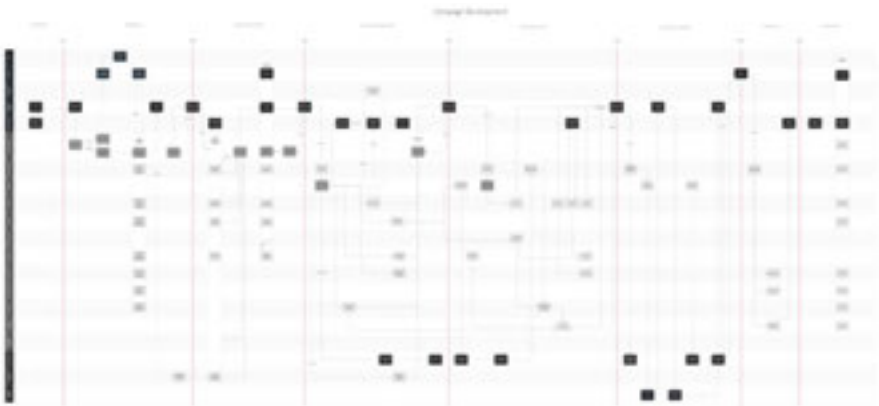
One way of thinking about it is to imagine it as a list of other checklists. Your workflow usually defines a set of repeatable, well-structured activities, containing multiple logic-based steps. It also factors in

complicated steps (if-this-then-that logic) and defines the right sequence of events.

For a sequence to qualify as a workflow, it must obtain some interplay or dependency between the steps. For instance, if your second step does not correlate with the first one, you can't really call it a workflow. At best, it's a checklist.

The framework described in the previous chapter captures the bigger and outlines all the decision-making necessary to execute a campaign. Workflows, however, are more task-oriented; they define the activities that need to be performed and in what order. It lists all the smaller subtasks and elements within a larger campaign. And most importantly, a workflow can be automated.

Let us give you an example. Let's say that you are doing a small social media campaign. Firstly, you need an initiator. Someone turns in the brief. She or he will answer some essential questions regarding objectives, target audience, KPIs, and so on. Secondly, someone on your team—the Workflow Manager—will approve or reject the brief. Or they may send it



back in order to acquire more information. This is an “IF-the-brief-is-good-THEN-approve-it” process. Finally, following this approval, the brief is split up into subtasks for the various members of your team: copywriters, graphic designers, social media managers, and so on.

As you can see, the workflows cover more of the day-to-day activities your team is doing, but also the sub-sections within the bigger campaign framework. Some of the tangible, concrete benefits of utilizing workflows in your project management strategy are obvious. Your workflow defines all the steps (including if-this-then-that logic) needed to create campaigns, assets, and other deliverables. Your workflow builds scalability and predictability into your marketing operations. This is, of course, not an easy task; it takes time to rethink the entire process of creating a campaign. However, once you have mapped out the workflow for one deliverable, every project can use it.

Your workflow will tell team members and managers precisely what needs to be done and in what order. It produces a logical structure for your project management, and, more importantly, workflows make it easier to get new hires up to speed with how you run your project execution. You don't have to hold their hand and show them what to do next; the project workflow will easily guide them.

Since you are less dependent on external creative agencies now and are running a lot of things yourself, you need to be good at estimating time spend and cost. A common pitfall of running an in-house setup is inaccurate costs and time estimates. Deliverables take longer than expected to produce, or your team needs more than the estimated resources. This can quickly derail your budget.

But since your workflows define every step in the process of producing your campaign and assets, they can help you better estimate your resource and time requirements. If you, for instance, are in a workflow for a social media post and it shows that you need a copywriter, a graphic designer, and a social media strategist, you can, based on your prior experience, quickly estimate how long each step of the process should take, and what kind of resources everyone needs to create their part of the deliverable.

Unless you map out your workflow with all the essential steps and paths, you won't know the most efficient path to create your campaigns. But once you have mapped out your workflow, you can spot inefficiencies, alter paths, or even remove them. This is just one part where workflows help you immensely in running your Win-Win-House setup.

You might discover that several steps in the process can be carried out simultaneously. For instance, you might find that setting up the target audience for the social media part of your campaign can be done at the same time as your copywriter and graphic designer are creating the content.

A common downfall of creating workflows is that everything can become bottlenecks; you can only move to the next step in your process when something else has been done. Workflows also help you identify potential risks. It is possible that once you have mapped your path, you realize that you are overdependent on a single contributor or an outside resource. Or maybe you rely too heavily on a poorly maintained third-party framework. By mapping and reviewing your workflows, you will often find faster and more streamlined ways of doing things, and you can then take remedial steps to avoid these risks.

In general, we believe that you can broadly divide workflows into two categories:

THE STEP-BY-STEP WORKFLOW

This first kind of workflow is defined by a set of tasks that are repetitive and predictable. Before someone starts the workflow, you know exactly what path it should take. The previous case regarding the brief for a social media post is a good example because you—based on your experience—already know what steps are needed for your team to create the post.

THE EXPLORATIONAL WORKFLOW

In this kind of workflow, you know where you want to end up, but you don't really know how to get there. You know what you need to create, but the path isn't always clear. You and your team need to conduct research, gather information, and understand requirements before you can map out the workflow. Doing something that you have never done before is an example of this kind of workflow.

You likely have an idea of what your product will look like, but you don't know which framework to use to get there and what resources you need to utilize. You and your team must step out of your comfort zone to find a solution. But the important thing is that even though you are not following your usual way of working, you should still rely on those processes that you can still use. You can still speed up the execution of assets by plugging into the normal workflow for the parts that fit—no need to create everything from scratch. A social media post is still a social media post.

You cannot jam if you don't know the song

Sometimes, when we talk to businesses about this, Kasper refers to when he was younger and played bass in a jazz club. In jazz, you jam on top of standards—well-known, simple tunes with which everyone is familiar. The thing is, you cannot jam if you don't know the song. You need to know the rules in order to break them (and to know when not to). You need to know when to step out of the normal process to find something different and when to step back in for you to be efficient.

Obviously, these Explorational Workflows are rare. That's the essence of them. Most of the time, you know what path you need to take to produce your campaign. You need your workflow set up to be able to cater to both. You will need the Step-by-Step Workflow to run your day-to-day activities—to scale your efforts and to make your in-house marketing machine run.

But occasionally, you need to shine. You will need to step out of the world of sales collaterals and social media posts and do something the world will notice; you can't bore people into buying your products. When you have your day-to-day workflows in place, you will have better clarity of your workload, and you will be able to find the time to step out of the daily work and do exceptional work.

Creating structure within your in-house operations helps you identify risks and improve the accuracy of your estimates. But how exactly do you set up workflows? And which step-by-step process is the best to follow if you want to create your own for your project management approach?

Here's a step-by-step process to help you get started:

Now that you're familiar with the two types of workflows, let's put them into use in your projects.

The best way to start creating your workflows is by imagining you have a concrete task at hand. Imagine that you need to turn in a brief to your team. Where would you start? They need a brief. What kind of information do they need for them to start working on the task? In the chapter about how to write a brief, you can find inspiration for your own brief.

Then make a list of all the services your team can provide and the tasks associated with them. Typically, you will need to create numerous subtasks before you can deliver the final campaign. Before you can create a film, you need to come up with an idea, develop a storyboard, and find a way to shoot it. And before you can shoot it, you need to gather requirements from the team that are going to activate it through a creative brief.

Typically, a marketing project will have some of these deliverables:

- Creative brief
- Activation brief
- Creative Concept
- Copy
- Design
- Film
- Social media post
- Banners
- Out-door
- Print material
- Brochure
- Sales Collateral
- E-mail(s)
- Landing page
- Re-targeting

As you can see, some of these deliverables are internal and are meant for your own teams to move forward. In contrast, others are final deliverables, or at least partly external deliverables, intended for customers. There will be dependencies between deliverables; the landing page needs copy and design, and copy and design need a creative brief—but we'll get to that in the next step. It is important that you only list deliverables and not the associated activities. One way to differentiate between "deliverables" and "activities" is to think of them in terms of verbs and nouns. If the task can be described as a noun, it is a deliverable. Otherwise, it's an activity. "Landing page" is a deliverable. "Gather requirements for landing page" is an activity.

You will need to prepare this for all the services your in-house team provides. This exercise will also help you better understand your own role and the part that your in-house team plays.

The next step is to map all the processes that occur when you and your team are creating each deliverable. For every single deliverable that you just identified above, you will need to outline the path you usually take to move them from one step to the next—all the way from start to finish.

For example, if you are to create a series of posts on Facebook, you might follow this path:

1. Collect requirements from the organization in a creative brief.
2. Utilize the creative brief and gather takeaways to brief your copywriter, your art director or graphic designer, and your social media activation manager.
3. Create an activation strategy based on the creative brief and the requirements you received from your activation manager.
4. Let your team brainstorm topics and ideas. Remember that the best ideas come from mixing things up and when your teams inspire each other. However, remember that people have their roles for a reason—everybody can write, but not everybody is a copywriter.
5. Create a content calendar based on your activation strategy.
6. Create and approve an outline for each post and the flow they should follow.
7. Send the approved outline to your team members: copywriter, designer, and social media manager.
8. Approve the first draft and send it to the activation team.
9. Review draft in the final format. This is important. We have seen endless examples of assets where the way a sentence or a word is divided across two lines changes the way you read the copy entirely.

10. Schedule publishing.
11. Share finished posts with the person who submitted the brief.

As you can see, the dependencies for each deliverable are either:

RELATING TO A DELIVERABLE: i.e., completing the task requires completing a previous step in the process. For example, before you can write the copy for a post, you need to create an outline for each post.

OR

RELATING TO THE OVERALL PROJECT: i.e., the deliverable depends on an item that is universal to all deliverables in the project. For example, you need a creative brief before you can create any content at all. In this example, you can map the entire process visually. The overall project-specific dependencies are highlighted separately. The good thing is that you only need to create them once, and they can be used for all the subtasks in the project afterward.

This exercise should give you a good idea of the path you need to follow to create a campaign or at least elements for a campaign. Think of it as a proto workflow. Because now you have a great starting point.

The next step is to map out all the paths the campaign might take from start to finish. What happens if the editor doesn't sign off on an outline? Or if someone does not approve the final post? Or if a graphic designer drops out at the last moment and you must find a replacement? All these "if-this-than-that" scenarios are part of the workflow.

In our experience, the best way to map out your workflows is to do it visually. And while there are some great tools out there, we prefer pen and paper. No matter how well you are planning this in your head, you

will quickly realize that you are missing something or need an additional step somewhere in between.

Well, Post-it notes and pencils are made for this kind of task.

As you start to map out these workflows visually, also make sure to identify the resources you'll need at each step in the workflow. Try to also include external support, time, and costs.

Try to manage risk. Picture a scenario where you must run two or more campaigns at the same time—this is not such a strange thing to imagine. At Maersk, my team was working on 65 campaigns a week. Workflows needed to run smoothly. Any bottlenecks would cause congestion. It helps you later if you can map out what resources you will need, but it's also a fantastic way to manage risk. What if an external contributor drops out or the quality they deliver doesn't live up to your standards? You should have a list of alternatives in the form of freelancers at your disposal.

Make sure that your workflows are easy to grasp. When you pick a tool—more on this later—make sure that it is one that allows you to keep all communication related to the project or campaign within the tool. You want to avoid emails flying back and forth. That way, you can always go back and find relevant information or decisions that were made along the way. And a newcomer to your team can use this workflow to get on board quickly.

The final step in the workflow creation process is to optimize everything for higher productivity.

You now need to take a closer look at your workflow. Is this the best path to create the deliverable? Are there steps or approvals you can remove? Or do you need to add some? Do you have tasks that can be worked on simultaneously? Look for actions that can be automated. Like IF the brief is handed in, THEN you get a notification, and THEN when you approve it, it is sent to the team members. You get the idea.

When you are preparing this optimization exercise, you should also think about how you can facilitate collaboration between and across your teams. If you can find a way to make workflows that enable collaboration, then make sure to prioritize it.

Don't overdo the optimization exercise. This might sound odd to you, but from our experience, you will often confuse your team members by clumping too many steps together. And if trying to complete multiple steps simultaneously, you might end up with people running around like headless chickens.

And then the sad part—sorry, things change

You may have created a world-class workflow, taking everything into consideration. Then arrives new management. Then comes new tools, new social media platforms, new insights. You need to keep up.

Therefore, you must regularly revisit your workflows. If you are not the day-to-day workflow manager, you will need to get feedback from him or her to find out what works and what should be optimized. You will need to ask if there is anything you can do to improve efficiency. Are there steps that have become excessive and need to be eliminated or automated?

And remember—employees are not the same. You might have one setup that runs smoothly with the team it was developed for, but as time passes and you grow your team, the flows may not suit the new talents you bring in.



Think Like an Agency

We dare to contend that contrary to what most of the advertising industry would claim, those agencies don't sell campaigns, ideas, or even creativity; they sell the process of creating ideas. What is the difference, you may ask? Well, there is an enormous difference. Because it is not the end-product (the campaign) that they specialize in creating; it is how to get there. We believe that anyone can come up with a great idea for an advertisement, but few can do it consistently.

Since the birth of modern advertising dating back to the days of *Mad Men* during the fifties, agencies have continuously refined the ways they work. They have cultivated the processes, the roles within the agency, and the structure of workflows and responsibilities. This is what you will need to copy and learn from them in order to build a sustainable and prosperous Win-Win-House.

The success of your Win-Win-House is very much dependent on your ability to think like an agency. You will have to adapt the agency ways of working when it comes to processes and people. The agencies don't involve too many creative people until the brief is ready. They don't push it. And though Kasper always jokingly says that "diamonds are made under pressure", you should allow time for creativity.

One of the biggest pitfalls with in-house agencies and where they most often struggle is when it comes to freeing up time for creative work. In a survey that we conducted prior to writing this book, 84% of respondents

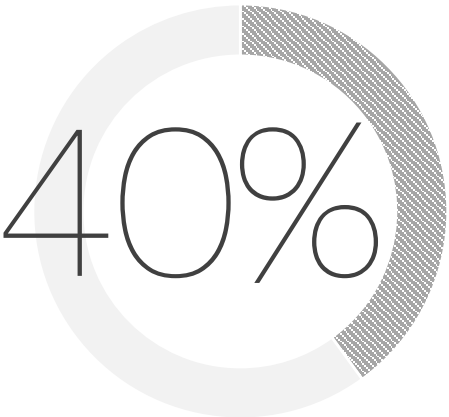
who had an in-house setup said that getting time to do creative work is their biggest problem. In-house teams often get swamped by meetings, internal procedures, and day-to-day work. Escaping that bubble to come up with original ideas can be difficult. If you want your Win-Win-House to flourish, you will need to figure this part out. You will need to set aside time and space for your creative teams to get off the hamster wheel and work creatively.

Legendary American advertising creative director, William (Bill) Bernbach, put it like this: “However much we would like advertising to be a science—because life would be simpler that way—the fact is that it is not. It is a subtle, ever-changing art, defying formularization, flowering on freshness and withering on imitation; where what was effective one day, for that very reason, will not be effective the next, because it has lost the maximum impact of originality.”

We agree and disagree with this at the same time. Because creativity is not science. It can hardly be formularized. But the process, the workflows, and the ways of working can be. And they need to be. As workloads and expectations continue to grow, deadlines are getting shorter and shorter; you will have to optimize the procedures and processes to make things run smoothly. You must have people doing what they do best and not overlapping each other.

One of the biggest mistakes we see out there when we are helping companies setting up Win-Win-House teams is that they try to hire “jack-of-all-trade” types. They are looking for a social media copywriter that can do a bit of design as well. Someone who has the skills of a creative and is also an analyst. We don’t claim that they don’t exist, but these unicorns are hard to find—and they most often have their skills and the passion to fulfill one of the roles.

No matter how tempting it might be to decrease the number of FTEs, we would strongly recommend against it. Suppose you don't have the budget or resources to build the right team; find alternatives instead. Maybe the solution is not to have the team employed; maybe external specialists or freelancers are sufficient. Perhaps you can ally with a smaller agency to assist you with some of the tasks. If you are in control and know who is doing what, when, and where, you can easily replace specific roles with externals. That is what your typical advertising agency would do. They don't have all the specialists sitting on their premises. They hire freelancers and specialists for the jobs they might have. And they let their specialists and creative people do what they do best.



OF IN-HOUSE AGENCIES HAVE MORE THAN ONE LOCATION.

Source: *In-House Creative Industry Report (Cella, 2021)*

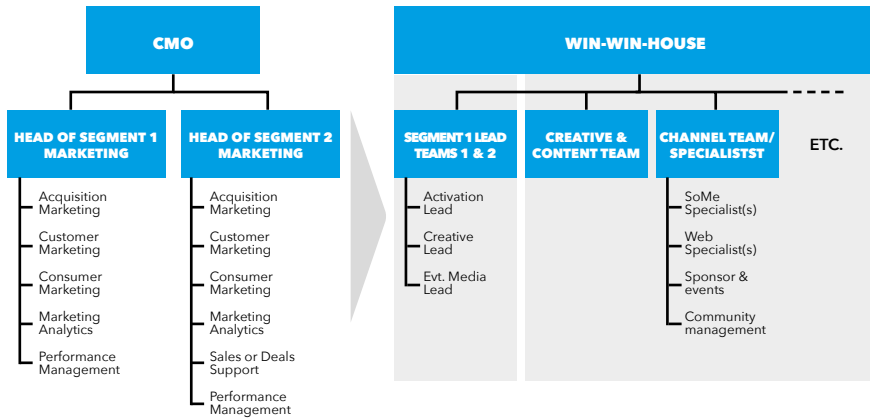


Design Your Win-Win-House to Reflect Your Organization

When designing a Win-Win-House, you must take into account the entire organization—its vision and mission. What is the organizational structure for the rest of your organization? It is essential that the structure of your Win-Win-House serves and meets the requirements of the rest of the organization. It is often necessary to assess how much emphasis is to be placed on proximity in relation to certain parts of the organization such as other marketing disciplines, sales, product development, or product lines and geographical markets. It is important to establish how much of an advisory role the Win-Win-House should have within different parts of the organization, and how the tasks are best handed over from the organization to the Win-Win-House creative team.

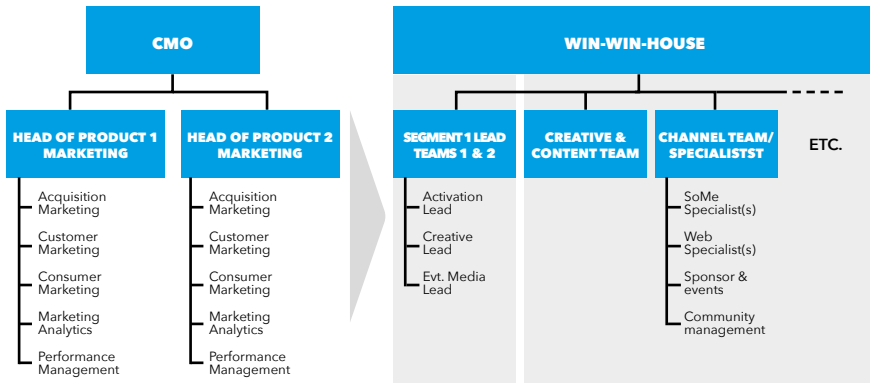
Based on inspiration from BCG, and added some upgrades that take brand-tech, community management and agility considerations into the equation, here are some typical considerations that stem from typical marketing organization charts, which must also be compared with the tasks you assign to Tier-one partners and what should be part of your Win-Win-House:

A simplified example of a segment-centric organization



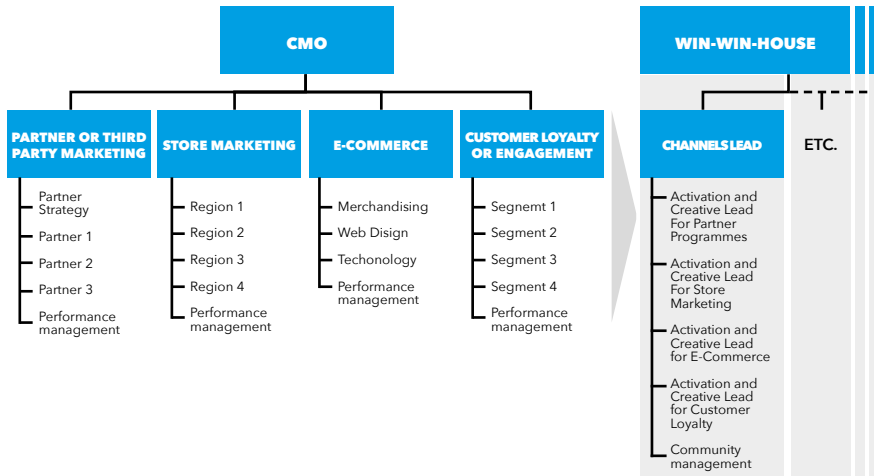
Segment-centric organization: This setup is often used when customer segments have distinctly different needs, and the individual segment managers are end-to-end managers of their own segment. For your Win-Win-House to work within such an organization, there must be some degree of segment specialization in Win-Win-House as well. With a segment and creative lead per segment. Possibly also one channel and/or media responsible per segment. The rest of the win-win house can work across segments on a large scale, as they must to a greater extent be more task specialists than segment specialists.

A simplified example of a product-centric organization



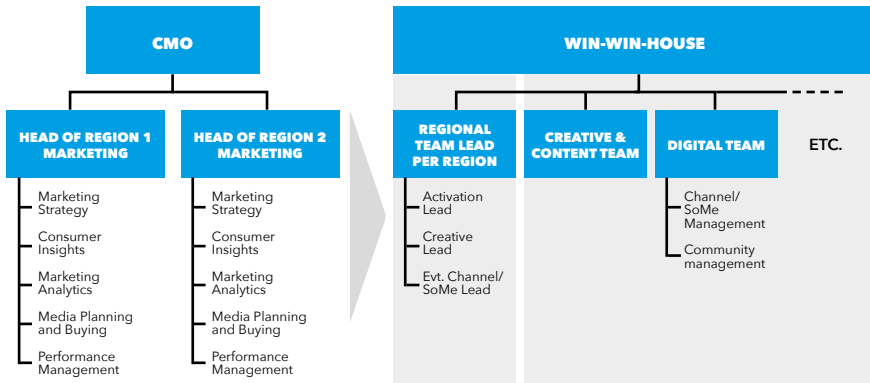
Product-centric organization: This setup is often used when organizations are heavily product-focused, and the individual product managers are end-to-end responsible for their own product area. For your win-win house to work within such an organization, there must be some degree of product specialization, while at the same time, an increased requirement for understanding the go-to-market mechanisms for the individual products in the Win-Win-House. With a channel and creative lead per product, to be able to give the right advice. Possibly also one media responsible per segment. The rest of the win-win house can work across segments on a large scale, as they must to a greater extent be more task specialists than segment specialists.

A simplified example of a channel-centric organization



Channel-centric organization: This setup is often used when the business is organized according to purchasing channels and need to create deep experiences. For your win-win house to work within such an organization, you will often need to design your competencies so that some competencies work specifically as channel experts and managers. In contrast, others will work with content and brand and campaign expression across channels because they need to be more task specialists than channel specialists.

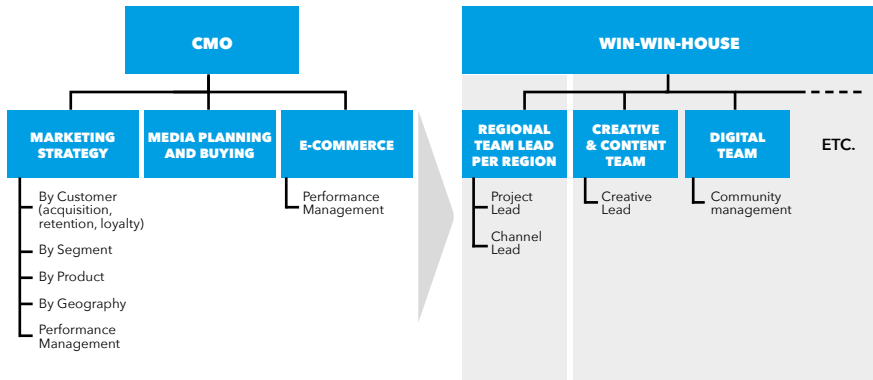
A simplified example of a geography-centric organization



Geography-centric organization: This setup is often used when customers value local responsiveness and speed. For your win-win house to work within such an organization, you will repeatedly need to design your organization so that it meets and delivers the proximity to market and local business that the rest of the organization is set up for. Therefore, you will often have to work with remote management and collaboration in your win-win house across borders and time zones. The trick is to make it as simple as possible and only have the necessary competencies in the individual geographical locations.

It will often be the people who can pick up the tasks, provide good local advice, and ensure creative and cultural anchoring and implementation locally. But it often does not have to be more than a single person per role. The rest can be centralized or laid offshore at your production company. However, we always recommend that everything is stored and collected centrally so that brand consistency is ensured, that we are on-brand with the local activities, and that good ideas can be shared and inspired across markets.

A simplified example of a function-centric organization



Function-centric organization: This setup is often used when companies have a single brand or want deep expertise in marketing disciplines. For your Win-Win-House to work within such an organization, you will often need to design your organization so that it is both able to take on the tasks project by project from the individual function managers in the organization, while at the same time gathering the knowledge about projects and possible synergies across projects. The marketing activities of the organization will often lie in the Win-Win-House. The Win-Win-House team must therefore ensure the synergies.

It is a difficult task, which requires channel managers and project managers in the Win-Win-House who are aware of all the activities and have the authority to advise across functions and projects. The creative manager will often be involved from project to project and sit more centrally and across the organization, like with external agencies. Therefore, he or she will also work with a cross-project overview and have the responsibility to optimize the creative ideas across projects.

These are just some typical examples of marketing organizations and what it immediately means for the design considerations of the Win-Win-House. Most importantly, the two organizations must immediately reinforce the opportunities to succeed together. There can be no overlap between the two organizations, where, for example, a project manager is leading another project manager. It is also important that the functions that you place in your win-win house, which work together to complete tasks, sit together, or are otherwise ensured a strong working community.

Another important point in the effective operation of creative processes is that the interface between the rest of the company's organization and the creative and craft-specific functions such as ADs, graphic designers, programmers, and the like must go through people who understand these functions and understand the way to brief them and involve them. Otherwise, efficiency is drastically reduced. That is why there must be lead people who take responsibility for sharpening and protecting the creative process.

We generally measure the greatest satisfaction of employees on both sides—at the company and in the Win-Win-House—when an account team is placed in the Win-Win-House, which ensures the counterpart in the company stable, insightful, and developing access to the creative team in the Win-Win-House.

“Most clients want something completely new—and three proofs of where it worked before.”

Lee Clow,
chairman and global director of TBWA\Worldwide



Questions for Your Organization

1. Are you able to consider both the amount of work and what kind of tasks your team can handle?
2. Can you design an organizational plan where you have mapped out all the roles and responsibilities—all the way from the value proposition to the translation, versioning, and evaluation phase?
3. Are you ready to take the next step? Can you appoint a leader of the in-house organization? And start building and implementing your Win-Win-House?

Important tasks in this phase

1. Design your organizational chart. What should your team structure look like? Who reports to whom?
2. Map out the tasks and types of jobs that you want your Win-Win-House to complete.
3. Design your workflows. Now that you know what kind of tasks and jobs you want in your Win-Win-House, you should—at least for the most important ones—design your workflows. Who is doing what and when?

Stage 3:

IMPLEMENT



Your Win-Win-House is now becoming a reality. We go from roles and Post-its, drawings, and sketches to people.

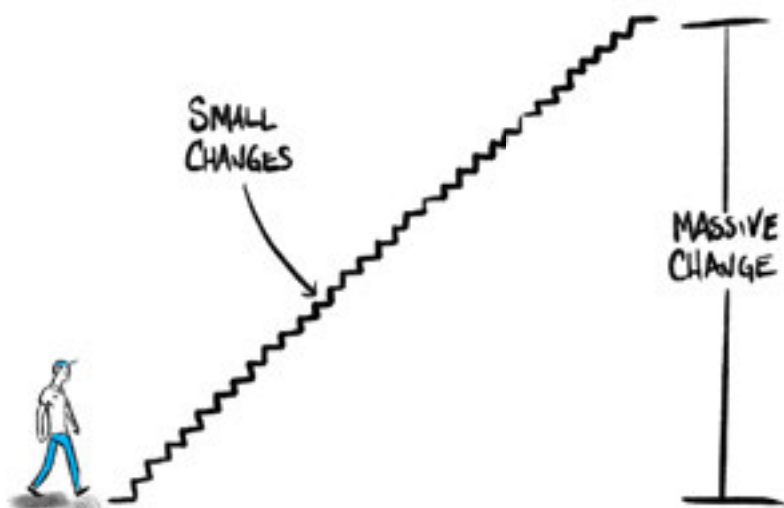
You now know what roles and competencies you would like to have close to your business. You know what types of tasks you still want provided by your external specialists. Now you need to attract the right people to your Win-Win-House as well as ensure a proper implementation of programs and processes to run your Win-Win-House.

At the same time, you need to decide if there are existing people in your current marketing team who need to transition to the new win-win house. These people need to be taken care of; they need to understand and be involved in the changes that need to be made to their roles, their relationships with existing colleagues, and their new references with new management and processes. You need to ensure the best possible change management course for them as well.

In addition, a new organization within the organization must be established. It will require a compelling introduction to the rest of the organization to ensure effective implementation and integration with all relevant stakeholders.

Finally, the Win-Win-House must be set up properly with other external partners, with a clear interface, and clear transfers of tasks and responsibilities. This also requires an effective introduction and examples of ways of working and system integrations between all parties.

This chapter provides tips on how to navigate this phase—where there are pitfalls and how to best ensure a successful implementation of people, systems, tools, and internal and external stakeholders around your win-win house.



Manage the Change

It is a myth that employees and organizations are only ready for change when there's a total crisis. If the change doesn't mean deterioration, then the motivation to implement change successfully is often a matter of riding on the right wave of motivation and building a new context in which the change can take place.

We will discuss culture and creativity in a later chapter, including how they are part of a management task. From the beginning of the implementation process, it is important to be aware of how the management around the organizational changes affects the outcome.

You will face worries and resistance, especially from middle managers who are in doubt about how the changes in the organization will affect their everyday lives, authority, and influence. This is different from them not wanting to participate in the change process and build a new organization and structure. It is often more a sign that they have knowledge and concerns that are worth highlighting and considering during implementation.

Psychological safety

Individuals within an organization are at different levels of maturity in relation to change in the organization and may be motivated by different things. This may be because the level of information is different, that the opportunities for influence and involvement they can see themselves in

are different. Therefore, you cannot expect all employees to go through the change process at the same pace. Therefore, always start with the most motivated ones and build from there. Focus on creating the psychological safety around the change process that embraces doubt and allows for trial and error—define it as learning that will be used to improve the process and further strengthen the desire to be part of the change. Psychological safety is about respecting the different positions and motivations of individual employees. Respect that seemingly negative reactions from an individual may not be entirely selfish. Often there are valid concerns or simply a lack of insight behind the reaction. Fortunately, you can do something about that.

From our experience, psychological safety is the primary factor for the successful change needed to implement a Win-Win-House, especially if the structure also includes the relocation of employees to the new organization within the organization. Being taken out of the company's own organization and being placed in the new Win-Win-House can initially be perceived as an opt-out for the individual employee. However, this new context could be the very environment that enables that employee to fulfill their potential.

Use the resistance that may arise to get all the concerns on the table. Be tactfully empathetic and ask questions—seek to truly understand the concerns. Perhaps there is essential input that will help you revisit the design of the Win-Win-House. An additional role may need to be entered or relocated. A branch of the organization or a market may feel underestimated in relation to expected needs. Part of the design may

need to be made simpler. Perhaps not enough slack or optionality have been built into the design. Allow employees to share where things may look good on paper but not work well in reality. Finally, you will need to accept that there will always be some people (hopefully not too many!) that will never get on board. And you'll need to take that as it comes.

The popcorn principle

There is a principle called the popcorn principle. It's a good one to know before you start. It explains what you may experience when you start implementing your Win-Win-House. When you make popcorn, some of the kernels pop quickly. Soon after, the rest do too. But there's always some un-popped kernels left at the bottom. And if you keep trying to make them pop, what usually happens? You got it—they end up in smoke, causing the rest of the popcorn to also burn! The point is this: accept that not all the kernels will pop. Celebrate the majority of kernels that do!



Working Together

Collaborating across divisions

A common challenge of digital marketing is collaborating across the different divisions of your organization. This is partly because of our relationship to companies as customers affect multiple parts of the organization.

Of course, they affect marketers. Marketers are obviously key since they create customer-facing communication. But customer service, sales, PR, and finance also share an interest in the customers' digital behaviors. Anyone within a business who is focusing on that customer relationship has an interest in customer's digital behaviors. Although these same digital behaviors are changing marketing, social media, and PR, they're also affecting crisis communications, internal communications, and human resources. But data and knowledge of your customers' digital behaviors should also be affecting sales, distribution, and client service. All kinds of analytics within the organization may be formed by the same things that you're thinking about as a digital marketer. This can lead to some internal tension.

However, input from observing your customers' behaviors on your website may lead to new innovations. An example of this comes from Kasper's time as Head of Brand and Content at Georg Jensen, a Danish luxury jewelry brand. At Georg Jensen, they heavily relied on influencers—actually, micro-influencers—and their customer service was run entirely through Facebook and Messenger. Almost all the marketing spend was focused around social media. But not just paid posts. They also sponsored influencers and micro-influencers and enabled them with

products, images, and videos. They supported them and liked and commented on their posts. Most importantly, Georg Jensen tried not to be too controlling of how they styled their products and how they told their story.

The company was founded in 1904, and they still have the silver smithy at the Copenhagen flagship store. Therefore, they often invited people in to see the iconic products. That is some of their best-performing pieces of content—visitors talking about their experiences at the iconic silver smithy and the craftsmanship that takes place.

Therefore, customer networks were essential for the brand. Customers needed to be able to share their stories and experiences because at Georg Jensen, they simply didn't have the budget to reach the same number of impressions with paid advertising. Because they ran most of the advertising, the influencer marketing, and the customer service on the same social media channels (Facebook, Instagram, and a bit on Pinterest), they interacted with and influenced each other greatly. When customers saw a paid ad or a post by one of the influencers Georg Jensen supported, they often asked questions on price, where to buy, or product details. The Georg Jensen customer service team could answer them quickly—either directly in a private message or in the post thread. The effectiveness of this way of working has been proven time and time again.

Kasper explains why Georg Jensen launched its own ring-sizer app: "When I looked at the website data, a significant number of our customers (mostly men) disappeared from our funnel/site when they tried buying a ring for their significant other. Basically, picking the right ring for your loved one is hard. Finding the correct ring size is close to impossible. That is why we developed the Georg Jensen RingSizer—a

small web app that easily lets you decide which size to pick when you want to buy a ring. All you had to do was “steal” a ring from your loved one and place it on the screen of your phone.”

Georg Jensen didn’t really have a marketing budget to put behind this initiative. Fortunately, their customers helped them out. They shared their stores about how they had struggled to find the right ring size earlier. They tagged their husbands and fiancés. They sent links to their loved ones (hint, hint). And the customer service team helped them and answered questions.



The Georg Jensen Ring-Size app

A potential struggle between marketing and other aspects within the company is, of course, who owns something or gets to decide on a strategic response. A typical example we see is in relation to a significant social media presence. Large brands have a Facebook page with a massive following—therefore, marketing sees it as their tool. They want

to use this to build the brand and talk about promotions. But then another department, like corporate communications, wants to enlist the Facebook fans and followers to support the business side of things. This kind of tug of war can ensue between different parties because there is no clarity around who owns a digital channel and gets to decide how it's used.

All of this boils down to a fundamental shift in thinking. It's not about who owns which digital channel; it's about who owns the business' digital voice. Who owns the data that you're accumulating as you're getting this holistic view of your market and your customers? Who owns the core customer relationship? You can observe this tension at times between the CMO and CIO. And you can see it play out between marketing and sales as they squabble over who gets which bit of the turf. Different companies handle it in different ways, but who owns that customer relationship is very often the defining question of who's going to take leadership in terms of defining the digital journey. This will probably always be a battle, so you will have to be ready to work closely with other leaders from other divisions.

Collaborating across business units

How do you manage digital change and the need to adapt and develop new skills when you have different kinds of business units in different parts of the world? How do you drive change toward a digital orientation of marketing across this kind of diverse and distributed organization? You may have differences between the markets that have a different customer relationship. In some cases, it's a trade relationship versus consumers. In other cases, some business units are selling primarily through e-tail, while others are selling through retail direct.

This results in different kinds of digital strategies. Maybe the consumer experience is very different. In some of your business areas, it's a single purchase, while for others it's repeated purchases. Or perhaps it's a more functional decision versus an emotional one. You have customers who are seeking a lot of information versus parts of your business that are driven by impulse decisions. Again, that leads to very different approaches to digital marketing.

Branding can be different or something that must be managed. Do you know what the corporate master brand is? What are the sub-brands within your organization? Do you have stand-alone brands? Are they lifestyle brands, business brands, or functional brands?

And then, of course, there's geography. If you are in various markets, when do you take a single market approach and localize? What do you do globally? And what different regions do you have to balance? These are the kinds of difficulties that marketing wrestles with when a large organization is across markets or complex businesses. It's enough to give anyone gray hair. So, how do effectively drive digital marketing throughout an organization?

The digital center of excellence is an effective broad approach that we have seen in several large companies. The point here is not to centralize digital marketing. It's not to have one team running it for the whole business or all the different markets. Rather, it's about each business unit—whether it's geographic or a different industry—having their own digital team. Having their own digital marketers. With a center of excellence that is supporting them and pushing out new learning and capabilities. This is a model we've seen that's been applied to a variety of organizations of global brands.

If you want a center of excellence model, then you must be clear about the responsibilities of each business unit, their digital marketing team, and the role of the center of excellence within the organization's context. Coordination is paramount. A center of excellence should share best practices. So, if something is discovered in one market or one business unit that works well, you apply look-alike modeling on digital advertising and see a high return on investment. Great. So, let's capture the best practices from that and make sure that the other business units aren't reinventing the wheel.

Another coordinating role can be assessing new marketing technology. With new technologies and modern tools going online all the time, every single business unit shouldn't have the job of meeting with all these vendors and figuring out which ones are appropriate for the firm. That's a great role for the center of excellence: Vendor evaluation. Who do we want to partner with? Giving that stamp of approval on figuring out brand integration, along with determining the right agencies, partners, or technology vendors to use. A center of excellence can work out how to integrate the brand so that the voice of the brand in digital media is effectively coordinated, across the different aspects of the business.

The other key area for the center of excellence is skills—maintaining and advancing skills throughout the organization within these different teams. The center of excellence can do that in two ways:

They can be a resource for training employees in different business units or retraining them as the needs and duties change. In some cases, the center of excellence could act as an in-house agency for gap skills.

Suppose you're starting to invest in new technology or a platform. You don't need a full-time person focused on it yet. In comes somebody from the center of excellence to fill that gap for now.

They are hired out to handle a specific technical skill for different parts of the business.

Overall, the goal of skills is to push ownership out to the units. As a new skill comes on, you may take the lead in the center of excellence, but you're training employees. As it becomes a day-to-day part of the work of digital marketing within the business units, you push ownership out, letting them get up to skill level; they then take ownership of it, and that's no longer something that the center of excellence can use. So, this is a model we can use if you are in a business that has different business units, various industries, and different geographies to manage; you can really coordinate and share the best knowledge throughout the organization.

Agency relationship

The trend of moving in-house will differently change the traditional agency model. It will not fix it nor destroy it, but it will hopefully make agencies better.

Transparency in media buying, agency fees, and overhead are still issues being faced by many of the brands we speak to. With brands listing transparency as a critical benefit of in-housing (as previously discussed), agencies are having to react and adapt to hybrid in-housing models. A lot of brands are using in-house teams to buy media and control various advertising channels. At the same time, agencies are being asked to do

what they do best—to produce remarkable creatives and formulate potential campaign strategies. Agencies will once again seek to benefit the customer rather than complicate production processes for kickbacks and rebates.

Building your Win-Win-House will unmistakably involve a lot of change for your regular agency and your relationship with them. Some will choose not to work with you, and some will put you on another shelf in terms of client service. We have experienced companies intentionally de-selecting in-house because the marketing management doesn't want to lose the wine-and-dine service they are used to. The old *Mad Men* world still lives and breathes. And for some CMOs, that whole sucking up and being catered for is an essential part of their job. Fortunately, most companies acknowledge that there is a better way than the old one.

Building that relationship with your tier-one agency often takes a bit of work. You will have to put in a great deal of effort to make your agency understand that you are not letting them go but are asking them to work in a new way—that you still want their service (especially their creativity and specialized knowledge) and are willing to pay for it.

Your relationship with your tier-one agency is essential to your Win-Win-House blossoming. You will eventually need to bring in some top guns to come up with exceptionally new and fresh ideas; they won't, in most cases, come from your in-house team alone. That is why you need to, in advance, establish ways of working with your agency or creative team so that when you need to bring them in, you know when and where and at what cost.



Creating Culture

Great teams are nurtured, not constructed. You can't throw a band of creative people together into a room and call it a day. You must give them the right conditions and direction to bring out their best.

Prioritize cultural fit when hiring

In our opinion, focusing only on skills during the hiring process is a common mistake companies make. While skills and experience are unquestionably necessary, they are secondary to cultural fit in the long run. You can, after all, learn new skills. But molding an experienced person to fit your culture is way harder.

That is why focusing on cultural fit when you're hiring is crucial. Look for employees who share your values or who have worked in organizations with a culture like yours.

Focus on asking questions like these:

- What do you like most about working on a team?
- What are your core beliefs?
- What do you value most at work?

Instead of being too focused on expertise and skills, look for a can-do attitude and a willingness to be part of your team.

Get organizational buy-in

Diverse teams can't thrive unless there is broader organizational support for them. Therefore, before you start building your setup and hire in people, make sure there is substantial buy-in, primarily from senior leadership. This is a consensus-building exercise. From our experience, almost every stakeholder will have their own beliefs and biases, particularly when it comes to something as subjective as creativity. You need to understand all these beliefs and work with them to build consensus. In many companies, creativity and marketing can appear like a circus to C-suite people; they probably know by now that they need it, but they don't quite get it. So, ask your stakeholders the following:

- Do you support creating an in-house setup? Why? Why not?
- What does a successful in-house creative team look like to you? What would an unsuccessful one look like?
- What are your main worries or thoughts regarding an internal creative team?
- What kind of resources would you be willing to pledge to make this team successful?
- Do you believe that the impact of the in-house team should be measured? How?

Clarify your hierarchies

From our experience, one of the most consequential reasons for creative team failures is a lack of direction. In-house creative teams tend to fall apart when there is no clear reporting structure, organizational hierarchy, and clear decision-making authority. Contrary to other types of work, creativity often relies on gut feelings and experience. So, before you start the implementation process, figure out where the creative team fits in

with the rest of your organization. And make sure that there is a clear line of reporting. To clarify this, you can ask your stakeholders these types of questions:

- Which department should the team belong to?
- Should the team exist as an independent entity?
- Who will the team report to?
- How will the team be internally organized?
- Will there be an internal head of the team? If yes, who will he/she report to?

From our experience, the best internal creative agencies are structured like their external counterparts and have a wide mandate with the ability to work across departments and stakeholders.

Offer leadership and direction

Without clear direction, creative teams often fall into the trap of producing risk-free, subpar collateral and campaigns. In addition, they often lack the organizational support for more creative campaigns. And even when they do have sufficient support, there is no one to give them visionary and creative leadership.

So, when you're building your creative team, make this one of your top priorities. Don't just bring creative people together; give them clear leadership and guidance. Ideally, you should have someone leading the team who can champion it across the organization—a person who can build strong relationships with senior stakeholders. She or he should also understand the concerns of creatives and help them do better work. Strong leadership is particularly crucial for getting the best out of diverse, conflict-prone teams. Creativity needs to be channeled; without direction,

things can easily turn into chaos or stagnate into safety. This role—let's call it the Creative Head of the Win-Win-House for now—is someone who can bring the team together and ensure that it is working toward a common goal.

This role is also essential for the team for another reason. This is the person who always has the bigger picture in mind when they receive insights from the analytics team. They need to articulate the details considering the bigger picture when advising the Win-Win-House. Remember, one of the main reasons to move things in-house is to have this agility to see things and respond quickly. That won't happen if everybody is running around and doing their own thing.

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loading...



Skills and Training

In this chapter, we discuss the organizational challenges of digital marketing. How do you take these digital marketing ideas, plans, and strategies and make them work within an existing marketing department and organization that may have done marketing differently in the past? This can pose some very interesting challenges.

From our own work with advising companies from different industries, we have seen a recurring set of organizational challenges. Companies often face difficulties when trying to bring their marketing function into the digital era. One of the common kinds of challenges—or areas of difficulty—is around skills and training. How do you acquire or develop the skills that you need to upgrade your team for marketing in the digital fashion?

There are different types of skills that this may include. Perhaps it's social media skills that a company or marketing department has not learned previously. How do you engage people, provide customer service, and nurture a community within a social media network? Sometimes, it's the content creation that requires a different set of editorial skills specifically for social media and mobile-first content. New ways of thinking are needed in terms of the kinds of content that works best in a digital context as opposed to traditional publications.

Perhaps there is a back end technical side to the digital content—skills that are different from what you normally have in a marketing team. How do you perform search engine optimization, making sure that your terms, language, and design are published in a way that they'll show up well in search results across different channels? There are skills related to digital media buying from a displayed page search displayed and retargeting; digital advertising requires practical technical skills.

Measuring ROI from these digital channels may be rather different than the practices that you've used and the skills you've had within other types of marketing. Data analytics—the ability to take your customer relationship management to the next level, the ability to interpret customer data, and the ability to derive insights to inform future strategies—is an area in which marketing departments realize they need to upgrade their skills for the digital era.

Lastly, there are the technical and product development skills. This includes custom development for websites and apps or designing digital tools for a store—things that you simply never had to deal with previously in a marketing department. As you consider these different skills, you will need to identify which of them are a challenge and which of them need to be solved. You also need to think about the best way to bridge the gaps. When it comes to hiring, which skills are the most important and will be ongoing? How will you hire the right talent for that?

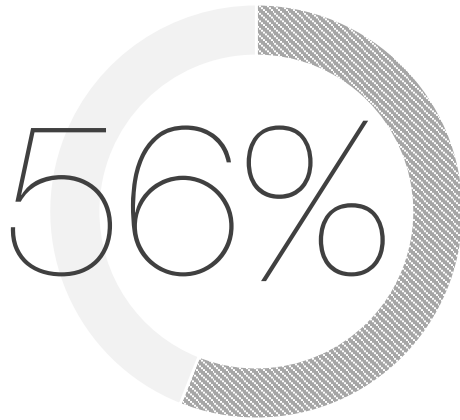
In terms of training, how do you assess what your people are currently good at and suggest complementary skills that they could acquire? How will you then enable them to take on these new digital responsibilities? Outsourcing partners can at least get you started or get you up to speed with a new area. That way you can tackle the problems you need to quickly solve for your business needs.

When it comes to hiring and retaining staff, we're seeing many CMOs looking for people who are both savvy with the latest digital skills and have in-depth knowledge about the business. But these can be hard to find. Sometimes, the best option is to hire that new young digital native who's great on social media but may be lacking a bit on business understanding. And then train them in the latter.

Creative and analytical skills

Can you find marketeers who can think big picture about the customer and ideas that matter to them while knowing what's driving markets today? Can you find marketeers that have the analytical skills to look at the data, validate tasks, and measure what's happening?

In addition, when considering the skills and knowledge within the organization, you must think about senior leadership. This is a journey; you're not going to hire a whole new board or something drastic like that. Within your senior leadership, you'll probably find (like many businesses) that there are some people who are further along—they really see where digital technology is going and how they're impacting your brand, your business, and your marketing. Others will be less familiar; you'll need to take that into account and plan how they can acquire a deeper understanding of how these things really relate to the core issues that they're responsible for leading within your business.



OF COMPANIES SAY RESOURCING (FINDING THE
RIGHT PEOPLE AND SKILLS IN THE JOB MARKET) IS THE
GREATEST CHALLENGE.

Source: In-House Creative Industry Report (Cella, 2021)



Talent Acquisition

Building a Win-Win-House agency is like building any other business. The entire process is fundamentally entrepreneurial—find talented people, give them the resources to succeed, and manage them just enough so that they can do their best work. While all the traditional advice about hiring still applies, you also must address it from the perspective of a start-up agency. Anyone you hire would be an employee of this agency first, your business second. With this in mind, let's look at some of the most significant issues you need to address when you hire talent for your Win-Win-House agency.

Figure out your organizational structure

Before you start your hiring spree, map out, at least tentatively, the organizational structure of your in-house agency; this will help you understand who to hire and in what order. It will also help you zero in on the executives and managers responsible for day-to-day operations. Most in-house agencies follow the same structure as their external counterparts. Thus, you must separate talent according to “creative”, “production”, and “management” functions. You can change this depending on the kind of work you do. For example, if your business does a lot of web-focused work, you might want to keep it as a separate department within the agency. Others can simply include it within their creative function.

While you're at it, think of the resources you already have.

Specifically, ask:

- How will your existing creative talent fit into this new agency hierarchy?
- In which departments will they work?
- Will you need to hire new managers, or will your current managers fit into agency roles?
- Will you need a new executive to oversee the agency operations?
- If not, do you have a shortlist of existing executives who can take on these duties?

In large companies, you will also have several internal clients.

Think about how you will handle requests from all these clients.

- Will you separate the clients into separate groups?
- Will you have different account managers for each group?

Of course, you don't have to stick with this organizational structure, but it helps to zero in on a tentative structure before you start hiring.

Optimize your hiring strategy

When you build a Win-Win-House, you aren't just competing against your traditional competitors for creative talent; you're also competing with external creative agencies. This can make the entire hiring process a massive challenge. External agencies have finely tuned pipelines to bring in exemplary candidates, attracting them with the luster of working where, say, David Ogilvy once worked.

Why should a young creative choose to work with you instead? It's crucial that you develop a clear hiring strategy before you start the hiring process. Where will you find talent? This is a question so many businesses struggle with. Where exactly do you find great creative talent?

Top agencies typically have extensive quality talent. They'll have established relationships with leading design schools, employee referrals, industry outreach, and PR campaigns. A job posting on LinkedIn isn't enough for agencies to win talent.

Although it will take time and resources, creating your talent pipeline can give you access to a steady stream of high-quality creative talent.

Here are some ways to do it:

- Establish relationships with top schools that focus on capabilities you need: design, engineering, etc. These schools can be a great source of high-quality fresh talent.
- Participate in recruitment fairs at a few targeted schools. Clean up your online presence. Make sure that your listings on Glassdoor, LinkedIn, etc. give a positive impression of your business. On that note, try creating content that puts you in a positive light. A well-populated blog, a strong Instagram presence, etc. improve employee perception of your business.
- Run a PR campaign, focusing on how you are a great workplace. Landing on a few "best places to work in..." lists can do wonders for your brand.
- Go beyond traditional job sites when posting open listings. Develop an employee referral program with a focus on incentivizing employees who bring in quality talent.

Your goal should be to develop a large pool of talented creatives. You shouldn't have to hunt around on LinkedIn whenever a new position opens; you should be able to tap into this pool and get high-quality leads right away.

Focus on the right values

One of the pitfalls of building an in-house agency is diversity. Or rather, the lack thereof. External agencies tend to develop diverse skills because they deal with a range of clients. When a creative works on everything from a SaaS product to a children's toy brand—all within the same week—they quickly pick up new perspectives. But when you have just one "client", your skills and experiences can easily stagnate. Instead of pushing the limits, you turn out safe, tepid creative work.

Therefore, it's essential to focus on the right values when hiring. Consider the following:

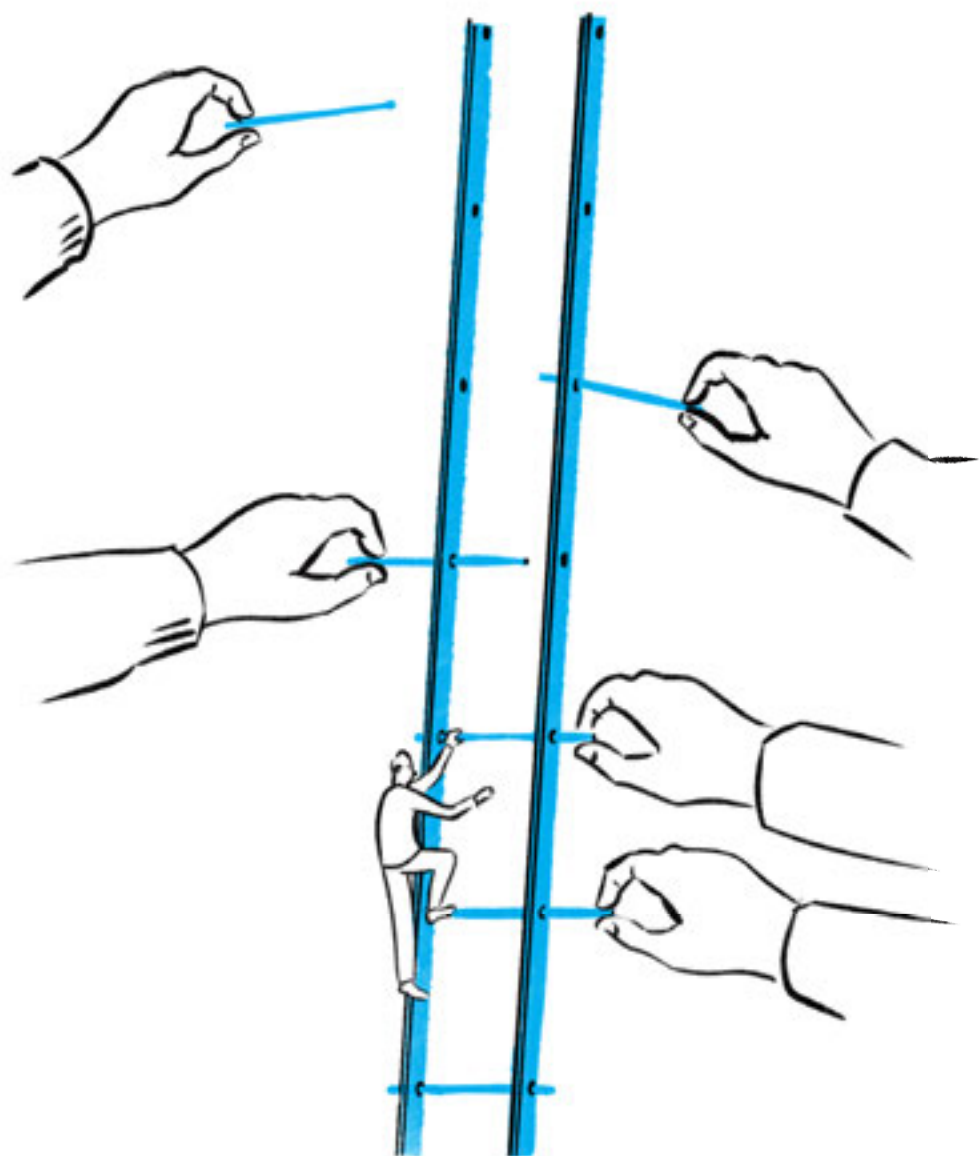
DIVERSITY: This includes both "implicit diversity" (gender, race, background, etc.) and "acquired diversity" (education, work experience, life experience). You want people who can bring a range of experiences to the table, rather than people with similar backgrounds and experiences.

LEARNING: External agency pros tend to learn a great deal from a range of clients. Since you can't replicate that at in-house agencies, you must look for people who have a history of self-learning.

INSPIRATION: Inspiration comes naturally when you work in an external creative agency—you work with dozens of clients, after all. Replicate the same in your internal agency by hiring people who have a diverse range of interests.

COLLABORATION: Collaboration is a key value for any employee in modern business, but creative work depends on it more than most. Find people who value collaboration or have worked in organizations that prized it.





Onboarding

Onboarding several new employees in a new creative agency within a company is like starting a small new business. Even with any existing employees who have been transferred to the new agency, the addition of more external capabilities to complete the agency will also mean a whole new culture.

At the same time, you will need to deal with a Win-Win-House Operating Officer who not only refers to you or one of your colleagues but also refers to his or her own parent organization. Honest and transparent relationships are essential. The onboarding process is therefore important. It creates the first impression for all the new hires. It's the first framework and clarification of expectations for the mutual relations and ambitions for the agency and the company.

Focus on inclusion and diversity

We work with creativity, and as previously mentioned, this requires the right methods, processes, and culture. Let's say it as it is: excessively homogeneous groups of employees rarely promote the right creative culture. In fact, there are several studies that suggest that diversity in the employee group increases the effectiveness of creative organizations. A 2018 study from Living Institute shows that diverse teams add 3.7% more to the bottom line than non-diverse teams. This also reflects our own experience.

Therefore, work intentionally with diversity and establish a clear framework to foster trust and space for the exchange of creative ideas within your onboarding procedure. Diversity is not just about gender,

age, religion, or sexual orientation. It also includes experiences and interests. Diversity is not worth more than skills but strengthens the overall creative output.

Inclusion is also essential. Expect your business partner to run your win-win house in the onboarding process with a plan for how both existing and new employees will be involved in the onboarding and start-up process. They will come from different positions and with different prior knowledge. They, therefore, need to be onboarded both jointly for the sake of culture and differentiated for the sake of professional needs. An onboarding plan should at least include the following:

- A thorough introduction to the company that the Win-Win-House works for and represents.
- Company history and DNA.
- The company's culture and traditions.
- The company's products/services, customers, and markets/channels.
- The organization of the company.
- The expectations for collaboration and the working framework for the Win-Win-House.
- How marketing is organized.
- The stakeholders.
- The customers in the company.
- The partners.
- Expectations of ways of working.
- Expectations for joint development and inclusion.
- Expectations for governance structure and joint development discussed by the Operating Officer.
- A thorough introduction to and training in the company's brand/s, including CVI and tonality—what is and isn't allowed.

- A thorough introduction and training in systems and tools that control processes and flows.
- A thorough introduction to the company's own marketing platforms such as websites and apps.

An onboarding process is an immediate process and must not take too long. Once you have reached this point in the process, expectations of future deliveries and collaborations would have been set. It is beneficial for the individual employee to already have tasks assigned to them so that they can be part of the professional community as soon as possible.

This means that there should be a plan from the first day that an employee enters the organization until the employee has reviewed all onboarding elements. It is, therefore, a good idea to prepare an onboarding manual, which outlines all the areas to be addressed and who is responsible for which parts of the onboarding. When we carry out these types of tasks, we usually appoint our own onboarding colleagues as drivers of training and setting up profiles/users in systems and tools, just as we have appointed employees at the companies who are responsible for the introduction to the company and training in the brand etc.

During the onboarding process, there must be a high level of information and communication. Low levels of information tend to create stories, expectations, and assumptions out of the blue. And it uses up unnecessary energy to have to correct false stories, expectations, and assumptions. This does not happen because the employees are too impatient or do not understand the complexity of the process, but because the management in the process is too invisible or not inclusive enough. It is, therefore, a management problem and not an employee problem. On the other hand, a level of communication should primarily be around tangible tasks ahead and results achieved so far. Even mistakes that you made in the process

and corrections to those are good to communicate. The point is to communicate that there is a plan and where you are in it.

Focus on belonging

A Win-Win-House must balance the relationship between being an in-house agency and staying up to date with the latest trends and tendencies of an external agency. At the same time, it often must break away from the previous ways of working internally within the company in order to optimize the processes and workflows in the same way as it would be run at an external agency. Therefore, it is difficult to define the affiliation and how close the relationships must be between the employees in the Win-Win-House and the rest of your company. And that is a question we are often asked. Where does the loyalty lie?

For us, the answer is simple, but not so simple to put into practice. Loyalty and belonging must lie with the Win-Win-House. They need to feel loyalty toward the Win-Win-House and the mothership behind it. And then they must know that their responsibility is to work for the good of your company. They must be at “hand’s length” to the company rather than being kept at arm’s length! Otherwise, they lose the ability to challenge and develop with the company—and you and your business lose the value that a win-win house should deliver. In other words, you will not have the best of both worlds; you might as well just set up a classic in-house agency.

At the same time, the individual employees in the Win-Win-House must feel that the company and the brand or brands are the only essential thing to work for, and thus also feel a co-ownership and responsibility on an equal footing with the company’s other employees. This is what builds insights, interests, critical internal relationships, and knowledge that

cannot be obtained outside the company's doors at an external agency. So, you and your company can consider the agency as your own bespoke agency and experience the same loyalty and dedication as in a classic in-house agency.

Therefore, there is an exercise in building this belongingness between the company—especially the marketing department—and the employees in the Win-Win-House. There are many effective ways to do this. We have seen good examples of joint events involving a meal. During joint training on products and brands, along with co-creating exercises, everyone brings national dishes or regional dishes for a lunch buffet, which positively highlights diversity.

First impression for existing employees to be transferred

There is a special exercise in ensuring the motivation and well-being of the employees who may be transferred from functions in the company to functions in the Win-Win-House. It is important that the narrative is not a narrative about being deselected but about being chosen. These individuals are particularly interesting to include in the onboarding of new employees as they carry valuable knowledge of the company and the company brands—knowledge that must be passed on to the new onboarded generation of colleagues.

However, the reaction may well be unpredictable when the message of business transfer is conveyed. A good tip is to prepare an informative takeaway for the breaking-the-news-meeting—preferably in print—that can be taken home from work on the day the message is delivered. The takeaway must contain all the specific information employees were given on the day and an elaboration of what a Win-Win-House is so that they

will be able to recall the information at home and pass it on to those with whom they would like to share the news. From our experience, it is vital that the person they will refer to in the future is present on the day so they can be a human face associated with the Win-Win-House to which the employee has been transferred.



Tools

One of the most significant differences you will experience in transitioning from a traditional agency-based setup to your Win-Win-House is the sudden need to access and control your assets, messaging, and resource planning.

Depending on how much and which parts of your marketing you are moving in-house, you will need some tools—your Marketing Technology (MarTech) Stack. This is the group of technologies that you will use to analyze, execute, and improve your marketing across your customer life cycle.

The focus of your MarTech stack should always be to improve internal collaboration, measure the impact of marketing activities, and reach customers in new ways. Not to mention how you structure your workflows. This is a significant part of why you have been paying your agencies. You will need two tools immediately when you start out: your time-tracking tool and planning tool.

Time-tracking may seem old-fashioned and a bit like a 1984-big-brother-is-watching-you-kind-of-tool. But it is essential—99% of all advertising agencies and freelancers track their time in order to plan resources correctly. Working in the advertising industry for more than 25 years, we know that tracking and registration is one of the most hated tasks of employees. And when we build in-house or on-site agency setups, it is also one of the things our employees find most annoying. But that is usually only until they understand why we are doing it—to protect them.

Your employees shouldn't be booked for more than 70–80% of their time. If you book them for more than that, there is no time left for urgent matters and creativity. An old rule of thumb says that it takes approximately 15 minutes to switch mindsets from one task to another and re-gain focus. If your team is booked 95% of the time, they will just do routine work and never challenge things. They won't have time to go that extra mile that makes an idea go from good to great. And they won't have time to have a cup of coffee and look with a fresh pair of eyes at what they have just created.

In fact, we have seen more than once that fully-booked teams make significantly more mistakes and errors than the teams with more time on their hands. That is a no-brainer; when you are busy, you make more mistakes. But what people frequently seem to forget is that these mistakes take up more time to fix, causing additional stress. Small things like misspelled words that could have been caught earlier during the copywriting stage before ending up on several assets after hours of work by designers will eventually take up a lot of time to fix. Not to mention the frustration for both your team and the people higher up in the organization. The point is: track your time. Know what people are working on and make sure that they understand why you follow their time.

Outlook is the most prominent marketing tool—unfortunately. In fact, we would dare to say that Outlook is the most prominent tool in the entire marketing world. Unfortunately. Because it doesn't really work as a workflow tool. It doesn't allow people to comment on specific things in a film at a particular time stamp. And it doesn't allow back-and-forth comments on more than one topic. If you think about it, email communication hasn't really changed much since we got the first emails back in the early nineties. And it is still pretty much a mirror of old-fashioned letter writing; I-send-something-to-you-and-you-send-me-

something-back. But for some reason, most marketing people are still obviously overusing emails for everything. On top of that, keeping things in spreadsheets on a server and then emailing them back and forth is destined for duplicates and errors.

For a campaign to be executed, your Win-Win-House team needs to work jointly with your colleagues at headquarters but also those across regions and countries. It is within these upstream and downstream (from headquarter to countries and vice versa) communications during time-bound campaign launches that most of the mistakes happens, as it is done either through email chains or through the different types of project management tools that weren't designed with in-house teams or creative work in mind.

When we started out building agencies and in-housing, there were no tools available for this phase of the work. Yes, you had publishing and planning tools for social media and planning tools and processes for IT projects. But both types are "only" designed for a specific part of the workflow. The collaboration and proofing tools were not there yet. You basically need one tool that can handle everything from management of briefs, splitting it up into tasks for your various teams and individuals, trackers and tickets for proofing and approval flows, and an asset management tool where your organization can search and find the content they need. You also need a data platform where you can see the workload of each of your teams and seamlessly hand over sub-parts of a campaign between different contributors, external production, and creative agencies. And something that can show your management and coworkers how your team is doing.

Imagine you were building a computer game. You should be able to zoom in and out of a map—from being a first-person copywriter to a

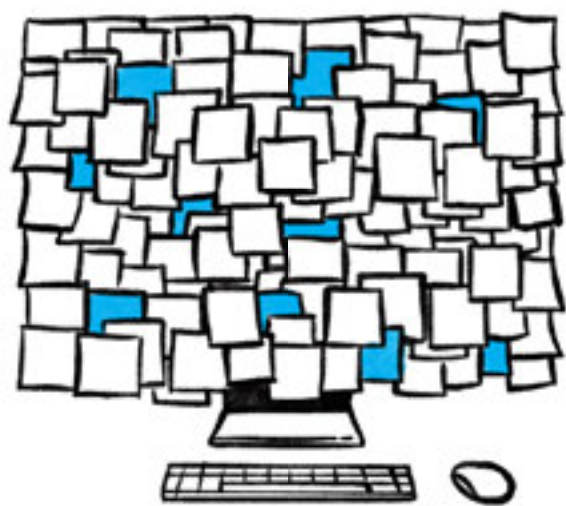
map-viewing CEO. On a management level, you can get an overview of how things are going; you can look at the various campaigns from a top-down perspective. Then you can double-click on a campaign and see the strategy behind it, zooming in on messaging and artwork, and examining the audience and channel strategy. Once the campaign is live, you can then see the results on the dashboard. Well, unfortunately, this didn't exist. So, we built it ourselves. Today, there are great tools out there that you can buy off the shelves.

We usually start out by setting up a briefing and workflow tool—a simple form asking the project owners a few questions for the team to understand the task. The form is then reviewed for approval and sent to a workflow manager who—within the tool—splits it up into separate tasks for graphic designers, copywriters, social media managers, and email specialists.

All individual contributors uploaded their work within the platform and work together to align thoughts and ideas. This is possible through a chat function or video calls—all operated through and stored in the platform if we ever need to go back or if new members join the project. Once a campaign or project is done, it's uploaded and shared with the person who submitted the brief.

This example shows that having a tool to manage workflows and processes is essential. Organizational complexity is now more present than ever in global organizations with global brands as a marketing strategy and with a headquarter leading global-to-local execution models.

So, let's look at some of the tools you will need for your Win-Win-House setup to succeed.



The MarTech Stack

What do we mean when we talk about a MarTech Stack? We mentioned it briefly in the previous chapter, but basically, this is marketing jargon for Marketing Technology Stack—all the tools used in digital marketing to analyze, produce, and target your customers, along with collaborating with your team and other internal stakeholders. But it's more complicated than merely using a bunch of tools for their own siloed purposes. Instead, marketing technologies and tools are “stacked” to create an integrated series that allows you to build more seamless customer journeys across touchpoints and channels. The right MarTech Stack will not only iron out your processes, but will also help you focus on the impact of your in-house marketing projects and drive more productive marketing spend.

So, why should you invest in a Marketing Technology Stack? The immense MarTech space comprises of thousands of vendors offering the latest and greatest in marketing innovations; the sheer number of tools and technologies can be quite overwhelming. With thousands of solutions to choose from, you need to know which technologies will be fundamental for reaching your goals. Picking the right tech stack can reshape your and your team's workload.

What makes a great MarTech Stack?

Like other elements of building the Win-Win-House team, one size does not fit all. The tools you will need to choose are obviously impacted by factors like your budget and the type of business you are. One thing to

consider, of course, is your target market. For example, B2C companies will likely require somewhat different technologies than a B2B company since they each typically use different channels and techniques to acquire their customers and engage with them. The market for tools and technologies is everchanging, and it is challenging to keep up with the latest development. New companies pop up every day with their solution for a specific area of the journey. Let's dive in and look at the technologies we consider fundamental when it comes to choosing the right MarTech Stack for your Win-Win-House team, regardless of your business and customer type.

Analysis and reporting

You can't improve what you can't measure. That's why today's enterprises rely on analytics solutions more than ever before. The competitive landscape is tough in many industries, forcing marketers to constantly step up their game to outpace the competition. Analytics tools provide a quantifiable means of measuring the effectiveness of marketing messaging, campaigns, channels, and more.

Let's start by looking at the technologies that can give you insights into what your team should be focusing on. Despite the tools you choose to combine within your tech stack, you must always be able to measure your marketing efforts. We don't think that's news to you. You will need to have basic website analytics tracking in place (we guess everybody has this these days). You need to access your data from websites, social media, emails, and other sales and customer touchpoints. But depending on your circumstances, you could explore building a full data warehouse to pull together all your data from your different systems to make your reporting more accessible and rounded. We always insist on building dashboards and showing them on TVs placed on the walls for the team to

get an understanding of what they are doing and the impact they are making on the business.

Customer Relationship Management (CRM)

B2B companies will need a CRM tool to track all customer relationships and marketing attribution for you and your sales force. It is essential for you and your team to gain in-depth insights into how your marketing efforts impact your sales pipeline. Your CRM is where you track and manage your interactions with your customers. It plays a central role in both lead nurturing and customer retention, and it should ideally grow and evolve as your business grows. Depending on which CRM you use, it may encompass or integrate with several other MarTech needs, such as your email marketing and sales software. There are dozens (and dozens) of excellent CRM platforms available, from small to mid-sized business solutions like HubSpot and Pipedrive to enterprise-level behemoths like Salesforce.

Content Management System (CMS)

Your CMS is your central control station for content publishing. A CMS is the technology that powers your website, blog, landing pages etc. These web properties are often where you want to engage your customers. Your CMS is where you upload, schedule, edit, and make sure your web content is meeting your marketing strategy's needs. WordPress will probably be good for you; it's the most used content management system. By now, for most of you, this is the basic element of your tech stack that you're familiar with.

Marketing automation technology

Marketing automation plays a major role in any strategy. Automation tools will help you streamline your processes and improve customer experience through personalization. In a multi-channel marketing world, you'll need a solid automation platform—and the ability to use it well—to navigate hyper-personalization and deliver what customers want across the board. From our experience, this is one of the easiest wins when considering bringing competencies in-house. With the right marketing automation tools, this is a discipline a Win-Win-House can easily handle, and one of the areas where we traditionally see the biggest cost savings and efficiency gains in comparison to using external vendors/suppliers.



How to Manage Your Assets

What are the things that prevent your team from getting through the items on their to-do list during a typical workday? From our experience, the roadblocks to productivity are the small unexpected things. Simple requests from other teams or the organization that end up taking far too much of your team's valuable time. It is time-consuming and complicated to get the correct imagery (with specific dimensions and formatting) to the right people for a unique last-minute opportunity.

Without an agency to handle all these issues, you will have to find a way to do it yourself. What used to work just a few years back—having files on a server—will very quickly get you in trouble these days. Your team will have multiple copies of the same file and will struggle to keep some sort of version control. Then there is the damage control they must perform when they accidentally allow someone access to outdated—or completed incorrect—files. Finally, there's everything that goes into taking your brand in a new direction including making sure the changes are reflected everywhere.

Bottom line: recreating the wheel is frustrating in today's hyper-digital world in which it feels like you should be able to complete so much with the simple click of a virtual button. The good news is, with a Digital Asset Management (DAM) solution, there are quick and simple ways to manage all the assets that go into making your brand what it is.

A DAM is one of the first things that we usually establish when we start up new in-house agencies. It is the means of controlling all the digital assets representing the business and brand—files like images, videos, documents, logos, audio files, and more. In other words, it is how we store these digital assets and work with them through annotating, cataloging, retrieving, and ultimately distributing them to audiences across multiple channels.

Content creation is expensive and difficult; with the right tool, your team can manage the process so that they are able to create quality content and ensure appropriate processes are followed, e.g., ensuring all content is proofread, adheres to brand guidelines, is checked by legal, and approved by all the right stakeholders.

It helps you manage rights information so that your employees know what content they can use, when, where, and how. It manages licensing agreements associated with your content, model, and property releases, and lets you know when a license expires. It tracks where content is used so you can take action when your licensing agreements change.



Selling the Win-Win-House to the Organization

A sadly overlooked aspect is the sale of the new win-win house. Here, many good intentions can go awry from the start. But as in everything else in communication, it is essential that the implementation of a new organization is also put in the proper context and with the right narrative. Expectations for the new organization must be high but realistic.

Align expectations for roll-out and scope

Accept that there must be time for adjustments and learning—time for listening and understanding the organization. This will help the Win-Win-House be the success that the whole organization needs. It does not happen from day one; but the first important step is taken from day one. If you aim to make things better by 1% every day, the many small improvements from day one quickly creates an exponential learning curve and a highly integrated win-win house. So, be patient in the beginning—it's quite ambitious!

Prioritize who will be onboarded as the first internal customers and in what order and pace the rest of the internal stakeholders/customers should come. The more clear this part is, the fewer disappointments you'll have in the implementation phase. The aim is for the Win-Win-House to leave a good first impression during roll-out.

Here's some things to consider:

- Timing of onboarding of the various internal customers or stakeholders
- Clarification of capabilities and services that can be expected of the Win-Win-House and what the external specialists still required
- If capabilities and services are expected to evolve over time, state the expectations for when new capabilities can be offered
- Who are the key people in the Win-Win-House that the organization can go to if there are questions or input that could further benefit the implementation, roll-out, and development of the Win-Win-House?
- Prepare the introduction of the Win-Win-House so that it is clear what types of tasks can be placed in the agency and how it will take place. What can they expect to get out of the collaboration, and just as importantly, what do they miss out on by not using the Win-Win-House?
- Present the Win-Win-House with conviction; it's too big to be presented as an experiment!

Consider the rest of your organization as you would consider the company's customers. You cannot bore them into buying into the new organization within the organization. Prepare the sales material so that it is understandable and engaging. Did we say engaging? We prepare for the sale of a Win-Win-House by creating inspiring information material and platforms that introduce stakeholders to how to best approach a Win-Win-House. We then help the organization put faces to the key people in the Win-Win-House by sending them around the organization introduce themselves, making them accessible and approachable.

The inherent need

From our experience, the latent need within an organization often exceeds the defined and planned need. Suddenly, the resources are accessible and easy to access. And then there are many tasks that come out of the blue, which have previously been under-prioritized, as they were too cumbersome to take to external partners, or the assessment was that the existing creative setup would be insufficient.

By defining and communicating clearly what the pace of roll-out is from the start, you can better control how much capacity the latent need pulls out of the Win-Win-House, which may prevent you from delivering the promised onboarding and roll-out. However, make sure that the Win-Win-House registers the latent need—it tells you what the development opportunities are. It can therefore be used in the next phase when the operation of the Win-Win-House really starts.



Selling the Win-Win-House to the External Marketing Partners

The variety of external partners and specialists that the various companies we have worked with use is vast. There are also differences from country to country and region to region. In general, companies use more than one external specialist or lead agency.

These external partners must also be considered by your Win-Win-House as their own external partners that operate on behalf of your company. Therefore, it is important that they are set up properly to meet each other and each other's teams. All external partners are already written into the flows and ways of working—now they need to be onboarded and understand these flows, their role, and what you expect from them in relation to solving future branding and marketing tasks. Your management tool is, therefore, your defined flows and ways of working. They should be informally reassessed on an ongoing basis and formally through an annual review.

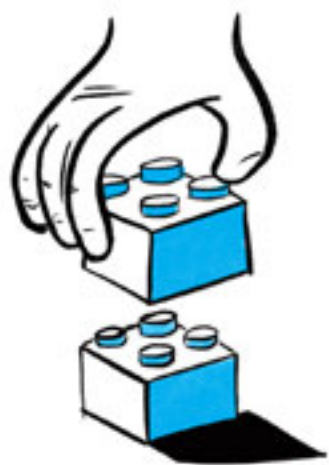
Ask questions such as:

- Are all tasks equally current, or have the tasks changed in nature?
- Are the competencies to solve them in the same places, or has the Win-Win-House achieved learning that changes where the sub-elements of the solutions should lie in the future?

Tip: Our best experiences come from companies that hold an annual social event, bringing their own marketing organization, their Win-Win-House, and the external partners together. Everyone gets the opportunity to meet and discuss the near-future collaboration and put a face to an email address.

Be aware that your Win-Win-House can develop the skills to work above tier two and take on new competencies over time. This will eat into some of your external partners' budgets. You need to be ready to manage this conflict and clarify to both parties where you expect the interfaces to go and when it's time to challenge those interfaces.

Finally, be aware that if your Win-Win-House becomes the success of your business that we believe it can be, you will more often challenge your other external partners and replace them than you will do with your Win-Win-House. However, it's our belief that you will always need to be challenged from the outside from time to time. Therefore, you should never replace all your external partners.



How Do You Implement It in Your Own Organization?

Implementing a new organization within an existing organization is not like putting extra LEGO bricks on a current building set, especially if the organization is to be experienced as internal but managed by external agency professionals. It is a new culture, which in many cases must be composed of people from the existing corporate culture mixed with completely fresh people with their own culture and experiences. It is challenging, exciting, and difficult—but possible.

As mentioned before, it is a myth that there must be a burning platform before employees and organizations are ready for change.

Create the necessary psychological safety. Be engaging. Let it be a learning process as much as a process of change for the organization. You never get a better chance to build a new dynamic and improved organization where roles and competencies can be combined in an optimized way—both in relation to the internal workflows, as well as in relation to the collaboration with the external agencies and marketing specialists.

Start with the existing people in your organization who are directly affected by the new organization. Create the context in which positive motivation can become a driver. Accept concerns and constructive

feedback—they can contain invaluable insights and knowledge that can be used to make the future setup and future workflows even better for the company and the future organization. Define who in your current organization should rightly sit in the future Win-Win-House, and make sure they understand it is not a demotion but an opportunity to release their competencies in a creative agency culture.

The next focus is on the people brought in from the outside to complete your future Win-Win-House. They must bring new skills with them, but also be able to adapt to your company's culture. They share the values of your company and they will work to develop the company together with the rest of your organization. Can they do so while positively challenging strategies, creativity, and ways of working?

Get control of the hierarchies. Clearly set up the governance structure so everyone knows where to go with questions, concerns, and input. Get control of the internal lines—specifically the entire C-suite of the organization. They must know what is going to happen and why, and they must feel that the interests they have in the project have also been taken into account. Not everyone will necessarily be happy with the initiative, but they need to know the why behind it and buy into the project.

Define what skills and what training is needed to prepare for starting your Win-Win-House. It varies from company to company, but it is likely that most of the competencies that will be onboarded in the Win-Win-House are vastly different from the experiences and skills the organization has worked with before. This is precisely why you need to have external agency professionals to run it. Define who in your organization can contribute knowledge and training and which of your external partners should contribute.

When you start onboarding the external employees, they often come with knowledge from subject areas that have previously been outside of your company. Involve them and let them be a part of the optimization and learning process. The person who will run the win-win agency must be quickly onboarded so they can help onboard the rest of the team. Set expectations and frameworks for the collaboration, and allow improvements and learning to come over time.

Some of the changes Win-Win-House will bring are ways of working in general, especially in the creative process and content development. This is due to both the method but also the processes, the systems, and the software i.e., your MarTech Stack. It is important that the organization learns to utilize these tools properly to get the most out of the new organization.

Finally, when you are ready to present the Win-Win-House and the new ways of working with marketing, you and the Win-Win-House team will have to go on a sales tour throughout the rest of the organization that will work with your marketing organization and your Win-Win-House. Make it clear that your overall marketing organization is ready to learn and that mistakes and feedback are welcomed.



Questions for Your Organization

1. Is your organization—from the C-suite all the way to the stakeholders—ready to implement an organization within the organization with a renewed creative culture?
2. Is your organization ready to upgrade the digital development in terms of training, skills, tools, and MarTech?

Important tasks in this phase

1. Work to create the right culture and psychological safety for the new win-win house.
2. Work with a high level of information and a structure for gathering questions, concerns, and feedback.
3. Define and implement the tools and MarTech Stack that will support your Win-Win-House.
4. Secure buy-in and understanding of the new ways of working and interfaces across all stakeholders and partners, both internally and externally.

Stage 4:

RUN



Let's face it. You will not magically get three months to focus purely on building your Win-Win-House setup. You will have to hit the ground running. Build as you go along. Of course, you will need time to plan the analysis, design, and implement phases, but you cannot plan for everything. No matter how hard you try to plan for every little detail and map out every step of the journey, there will always be surprises—sometimes you simply need to act instead of plan.

We often find that people without former experience in building in-house setups get the task to do so by a manager. Building something as complicated as this is a terrifying thing without outside help. When we talk to people who have done it or have been part of building in-house agencies, they always say that they had no idea what they were doing. Obviously, they had talked to peers and read everything they could come across, but they still felt that they were thrown in the deep end—it was sink or swim.

Our (a bit biased) suggestion is this: invite an external partner to share the journey and the tasks ahead.

We have never come across an organization where people would just stop everything and wait until they were ready to run with the new marketing team. You will have to work with what you've got. Build on the team you have, find the essential talent that's still needed next, and just start doing great stuff! Learn fast and move on—the team's confidence will grow over time. This is not to discourage you in any way but simply to give the project a dose of reality. People will still be expecting you and your team to run marketing campaigns and social media content. You cannot pause the world as you build another one. Start small; try to get some easy wins as fast as you can to show your new team can and will deliver.

The best advice we can possibly give is to set expectations and then slightly over-perform them. Say your team will be back with an idea within five days, but set your internal deadline for three. Promise to come back with two ideas, and then give them four. Find a way to do this where it's not a big deal for your team to deliver it, but from the receiving end, it feels that they are getting greater value than expected.

Balancing the ideal with the possible will always be a challenge. In a perfect world, you would do personalized content for everyone. That would take up all your effort—there would be no time to do anything else. Ask yourself the question: does this really bring enough value to the brand, product, or service? You can always do more, but you will also have to think of your team's workload. And be realistic.

You rarely start from scratch when you build a Win-Win-House setup. In every case in which we have been involved, there was always some existing talent in the team. Maybe they were doing other things, and maybe they were acting more as marketing managers or project managers, handling the outsourced tasks to an agency. But there was always someone in the team to begin with and we have always had talents in our pipeline we could add to the team bringing it to total setup faster. Your external partner should be able to do just that. That is part of the win-win and having the best of both worlds.

One way to build your setup while also doing the day-to-day tasks is to let the old structure run for a few more weeks while your new people are establishing the framework for the future. But you will need to involve the existing team in your plans otherwise they will feel that they are being left behind and that the new people are the new stars. You will need everyone involved right from the beginning.

Building a Win-Win-House is like building a brand-new business. The good thing is that the entrepreneurship you will need for building your Win-Win-House team is contagious and will spark enthusiasm within your existing team and marketing organization.



Physicality

Your Win-Win-House must have its own space. A place from where your other organization can expect something but also a place where there is space and time. Although integrated into the company, the expectations for the output of the Win-Win-House employees must be at least on par with what you would expect for similar services from external agencies. Therefore, it is an advantage if your Win-Win-House is a space that differs from the rest of the company in the sense that it is experienced as a creative and inspiring part of the company upon arrival. Here your colleagues can expect to be challenged and inspired by your courage and will to succeed—even with difficult projects.

The space from which the Win-Win-House works must be able to function as the base and workshop for creativity, process, and flow, while at the same time be the marketing organization's informal training and immersion space. For this to happen, it cannot look like the rest of the business (unless your business already looks like LEGO's headquarters).

We are not talking about a foosball table and loud music. The creative process must be visible and inspire everyone who encounters the Win-Win-House. So, please, do not give in to any request that your Win-Win-House should flow in with the rest of the company to ensure uniformity. It will not benefit the company and is a misunderstood form of discrimination. Your Win-Win-House must make a positive difference. You and your other employees should be allowed to expect a higher ambition—service wise and creatively—from the employees sitting in the “agency”.

Build an energized workspace

Remember the cubicle farms that developed during the nineties?

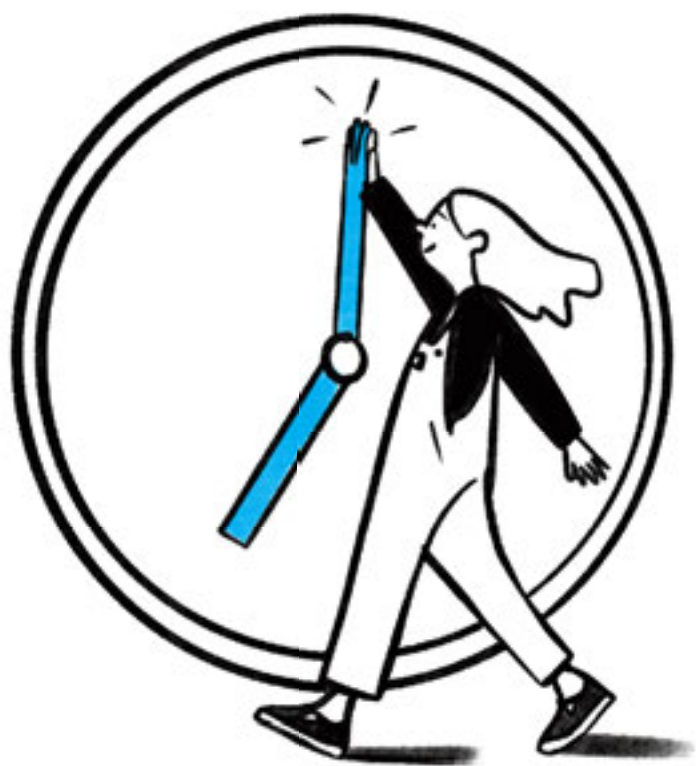
Hopefully not. There is a reason they are quickly becoming obsolete. In today's design-centric, user-focused world, companies must move quickly and innovate constantly; that certainly won't happen from behind a taupe cubicle wall and dull office light.

Large open spaces, cozy living room setups, big windows, inviting kitchens, and convenient facilities like showers and bicycle parking are fashionable. But even if you aren't building an office from scratch, adding a lot of whiteboards and markers, as well as providing your team with beautiful computers and other technology products, will help make a space that fosters creativity.

The very practical

In addition to the obligatory workstations, a Win-Win-House will need spaces for meetings, collaboration, and immersion. They will also need a separate tech room and printer facilities. In the companies we work for, it is typically the external partner who runs the Win-Win-House that is also responsible for the operation, maintenance, and upgrades of the workstation hardware and software.





Report Like a Pro

Measuring the impact

The role of a Win-Win-House operating as an internal creative and content marketing team is different from a typical marketing team since you now wear two hats: the creator of content and marketing materials and the buyer of it. This sometimes causes confusion and conflicts within the organization. Therefore, it is important to know the impact of what you are doing, the cost of everything from creation to activation, and how to prepare and present the results of your campaigns to your organization.

How do you, as a marketer who's trying a lot of new and continuously changing things in the digital world, figure out how you can model, measure, and estimate the impact that your work is having on your business objectives?

The challenge is not new; trying to figure out and measure what's really working and making a difference to your business in your role as a marketer. In fact, there's a well-known quote among marketers: "Half the money I spend on advertising is wasted. The trouble is, I don't know which half." The quote originated back in the 19th century by John Wanamaker. He was a department store manager and probably the father of advertising as we know it.

So, figuring out if your marketing efforts are doing something, if the business is booming or growing, if you are reaching your customers, or which of your activities are making an impact and which isn't is an age-old

problem for marketing.

As to be expected, there are new kinds of challenges regarding the measurement of marketing in the digital era. However, there are also some new approaches that we're starting to learn to make use of to simply make better-informed decisions, even if we don't know everything that's going on in the minds of our consumers.

In addition to reporting marketing performance measurements, you will need to measure your Win-Win-House team's efficiency. But for now, let us focus on how to measure the impact of your activities.

Setting up KPIs and PIs

In an analysis from June 2019, McKinsey stated that the CFO's respect for the marketing organization's ability to demonstrate value to the company was minimal. The study showed that 45% of CFOs thought that marketing organizations had become inferior in documenting and substantiating their value, and 40% did not believe marketing investments should be protected through hard times in companies. And these stats are from a period where we have access to systems that can track customer journeys—especially the digital ones.

There is a wide range of literature on this. The following is more practical tips on how to prioritize and ensure collaboration with your Win-Win-House in this area. How should you measure a Win-Win-House? We believe that it should be measured in such a way that strengthens the collaboration and possibly changes behavior in the processes or relationships on both sides of the collaboration.

The important thing is to have ongoing follow-up, which promotes effective reporting back within the organization on the overall results of

the investment in a win-win house and the progress of the collaboration. Normally, KPIs meet the following requirements:

- Measurable
- Informative (empowering decision-making and actions)
- Aligned with the strategies and goals of the company and the marketing organization
- Quantitative

The set KPIs must be both a tool to ensure you reach concrete goals and a bridge-builder between the individual work and the overall purpose of the company. KPIs must also be understandable to everyone who works with them. However, the challenge of looking too categorically at hard KPIs is that learning and development most often occur through trust and the exchange of experiences and ideas for improvement. So, we cannot omit setting up a system to collect soft metrics:

- Qualitative input (anecdotal illustrations)
- Interpretations and extrapolations
- Feedback from the organization

The purpose of both hard KPIs and soft metrics is to act as a catalyst for learning, which leads to new thinking and innovation.

The hard KPIs should be systematized, automated, and set up on a dashboard so that they do not become a manual exercise that takes time. Instead, take the time to analyze and act on the KPIs. Therefore, invest in a KPI reporting tool and media tool. These are tools that can help manage the measurements, collect data, and communicate results to you and the organization. It takes time to set up right, but our experience shows that it is time well spent when you must assess marketing efforts. Define with your Win-Win-House what makes sense to measure. Focus

the measurements on marketing-critical areas only. In addition, prioritize which marketing objectives take precedence over others.

The soft metrics relate to collaboration, creativity, quality, ways of working, relationships, and the development of anti-fragility and optionality. In our opinion, these are just as valuable to the Marketing Return on Investment (MROI) as the hard KPIs.

While you cannot set up a dashboard for soft metrics, the win-win house can set up processes and build a co-creation culture in which you also build on the learning along the way and expand the overall marketing

Winning aspirations house framework



strength. These processes are fantastic to experience and live out, and the entire organization will be able to experience the energy it gives to work actively in this area.

The challenge is documenting and reporting the progress. One way to do that is to work on a common aspiration for what your marketing organization and Win-Win-House should achieve together. And then set up scenarios in which you must together develop creativity, quality, skills, capacities, activities, ways of working, and total time to market etc. This becomes the progress that is reported, as well as their estimated impact on the company's goals.

It is also relevant to measure the satisfaction of the collaboration between the Win-Win-House and the rest of the stakeholders in the organization who are in direct collaboration with each other. This is easily done with a customer satisfaction score system. Most of the companies we work with measure satisfaction once a month and score on both advice/ understanding parameters and delivery parameters. It provides a great tool to quickly pick up on any issues in ways of working, relationships, and quality rather than allowing them to escalate.

Overall, you and your Win-Win-House measure the following areas:

- How and how much the Win-Win-House contributes to achieving the overall marketing objectives
- How and how much the Win-Win-House contributes to achieving the objectives set for the individual marketing activities
- How and how much the Win-Win-House contributes to developing and improving the efficiency of the overall marketing efforts and marketing operations

How to build your creative authority as part of your reporting

Persuading the company's directors to trust the creative team to deliver the work is one of the things that the Win-Win-House team could struggle with. The creative work is, for some people, shrouded in mystery. We know of creative agencies where clients are not even allowed to visit the creative department because they want to create that enigma.

So, how do you persuade management in your company to trust and keep creative work in-house now that your C-suite sees the Win-Win-House team every day in the canteen or in the halls?

Apart from the satisfaction score we mentioned earlier, three factors that are often highlighted when evaluating whether the new creative team you have brought into the organization are effective enough are timeliness, cost, and effectiveness. If you can focus on those three factors, you should be able to build your creative authority within the company. You will gain trust to do your work and make the right choices and be able to persuade leaders to trust your Win-Win-House to deliver the work.

So, what evidence do you need?

Timeliness

How long does it take to get a job done from concept, through commissioning, to delivery? This is one of the most important things to

factor in. When you're planning projects, you should measure two data points: Your estimated project time: How much time will different types of creative projects take from start to finish in the Win-Win-House? The estimated versus actual time: What was the variance between your original time/resource forecast and what it really took to get the job done?

Bill Bernbach, one of the great *Mad Men* copywriters and the founder of the modern marketing philosophy, states:

"However, much we would like advertising to be a science—because life would be simpler that way—the fact is that it is not. It is a subtle, ever-changing art, defying formularization, flowering on freshness and withering on imitation; where what was effective one day, for that very reason, will not be effective the next, because it has lost the maximum impact of originality."

Understanding the variance between your estimates and actual performance will help identify strengths and weaknesses in your Win-Win-House. You'll start to see where they are efficient and where they need to tighten operations. By keeping track of how long different projects take, they can improve the accuracy of the forecasting and ability to commit to realistic deadlines.

Cost

How many campaigns or creative projects fall short of their objectives because too much of the budget has been taken by content production, leaving too little for dissemination and promotion? If you want credibility among C-suite decision-makers, budget control is vital. The answer is to track data on your initial financial projection versus final project costs: Estimated versus Actual budget.

Over time, the estimated-vs-actual data you collect will help identify where cost overruns tend to happen in the production process. Again, you'll be able to generate more accurate forecasts and, ideally, end up with efficiency savings through the process.

Looking from the outside and at headline costs, the C-suite won't know how tight a ship Win-Win-House is running. But if you can demonstrate strong financial management and budgetary control, you're a long way toward winning the argument for keeping work in-house at the Win-Win-House.

Effectiveness

Every creative team can showcase their flair and originality, but not every creative team can demonstrate that what they've done has worked. Every project needs to clarify what success looks like. What are your hoped-for project goals, and how will you know if they have been reached?

Setting clear objectives always helps to manage internal expectations about the performance of a project or campaign—from engagement to lead generation. Ensure you have clear metrics in place to monitor campaign progress and final performance against your initial objectives.

Benchmarking: Gather available engagement data about the performance of competitor activity to demonstrate what outcomes are typical in your market segment. Use your cost modeling to estimate competitor spend on production. When someone asks, "Why hasn't this gone viral?", you've got the basis of sound evidence to show what counts as success versus the competition.

You can't
improve what
you can't
measure.

But you can't
measure
what is yet to
be created.

Having clearly-stated activity goals—and a measured view of the success of competitor activity in the marketplace—has a transformative effect on internal perceptions of your new creative Win-Win-House. They're no longer the "nice-to-have" team that makes pretty things. They're shaping customer perceptions and engagement with the business and helping drive commercial growth.

There's an old cliché in business: people buy people. It's true ... with an important caveat: people buy smart people.

Be indispensable

Sure, body language, charm, and soft skills play a part in persuasion. But being smart means speaking with authority and clarity. If you're armed with factual data, a clear purpose, and direction, and can demonstrate a track-record of efficiency with your new combined organization—marketing organization and Win-Win-House—you're well-positioned to win any argument. In a commercial world, no one is indispensable, but you're getting close.



GDPR and Data Processing

Whether you handle it on your own or leave it to an external agency, you need to have a firm grasp of data processing. In the EU, you must seriously consider how Personal Identifiable Information (PII) is handled in order to achieve full compliance with the EU General Data Protection Regulation (GDPR).

Throughout the European Union and associated nations, fines and penalties imposed under the EU General Data Protection Regulation and derivative legislation are increasing in frequency as data protection laws are brought into effect and precedence is established.

To comply with these relatively recent data protection laws, there are a host of issues you need to be aware of and act on. Your company must be able to document individual work processes, the IT systems used, the types of data processed, and which individuals the processed data belongs to.

To keep your data registry up to date, all changes to workflows, IT systems and/or databases must be documented. To that end, you should ensure that both your own company and your win-win house have all necessary protocols in place within the following areas:

Work process

The initiation of projects that cannot be subsumed under the company's existing work processes: debriefs, internal project initiation, marketing, contracting with suppliers, kick-off meetings, project work, and sales.

Data usage

The collection and use of data: information source (external system, file in company folder/system etc.), data owner (if other individuals than those involved in the project at the company, supplier, or partner, such as models, focus group participants or survey participants), processing agreement (particularly relevant if data owner is not involved in the project).

IT systems

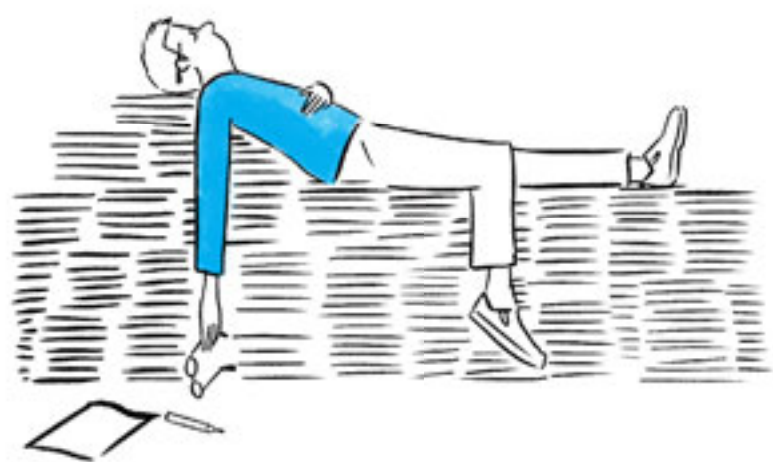
Use of new systems: all systems used in the processing of PII must be documented, including external systems and those used exclusively for data storage.

Data recipients

You must also document all processes that relate to the sharing of data with your Win-Win-House, as well as any other external suppliers and partners.

Data protection is a highly complex field, which is undergoing constant development. For this reason alone, you should consider working closely with a GDPR or data adviser.

However, you must be aware that data legislation around Personal Identifiable Information is under constant review on every continent. You and your Win-Win-House must understand how to navigate this; you will need a data processing agreement between your company and the Win-Win-House regarding these issues.



Manage Content Production

Content is the soul of most Win-Win-House setups. And when it comes to creating high-quality content, there are no shortcuts or quick fixes. But there are ways to plan and manage how you create it and set your team up for success.

Whether you are the head of content marketing in a larger company, part of a distributed team, a solo entrepreneur, or somewhere in between, scaling up is essential to brand building. With limited knowledge on successful scalability, many marketers make the mistake of equating scaling content with simply expanding the volume of production—without regard to quality.

High-quality content is more relevant than ever. With each refresh of its algorithms, Google is constantly updating its search algorithms to prioritize quality—and it's only improving. In this age of content oversaturation, people are savvier about what they consume and from whom.

When quantity becomes the central focus, marketers encounter pitfalls like:

- A lack of authentic, on-topic, on-brand messaging
- Diminishing ROI as shares, comments, and interactions decrease
- Lagging, overly-optimistic KPIs that are no longer calibrated to production
- Overworked teams that can't keep up with the increased workload

But there is no way around it: scaling content while maintaining high standards is challenging. Indeed, many content creators continuously defer expanding scope due to a lack of resources, time, and energy. The good news is that by recalibrating your team and content marketing strategy, leveraging key advantages, and optimizing your processes, you can produce more premium content more efficiently than you thought possible. Expanding content means expanding your bandwidth first. Whether you're recalibrating your existing team or assembling your in-house team from scratch, you will need a team in place to handle the increased workload.

To accelerate production, save time, and reduce costs, consider outsourcing content writing. Simultaneously, you should maintain an internal editor or content manager who knows and represents your brand's distinct voice, understands brand-building techniques, and can make it a leading authority in the space. They're the gatekeeper for outsourced content, ensuring that it meets the brand's high standards. The key to any successful model is a balanced editor-to-writer ratio.

Here are three models that work:

Internal brand editors, outsourced Subject-Matter Expert copywriters

Consider contracting out content projects to Subject-Matter Expert (SME) copywriters. Think of independent contractors as an extension of your team—the constellations orbiting your core players. Develop lasting relationships with top-quality copywriters and they'll become one of your most valuable assets.

This frees up time for your editor to ideate, develop promotional opportunities, and think big on behalf of your brand.

Limited budget? Even a single copywriter can double your output. Another cost-effective content marketing tip is to invite guest bloggers to share their knowledge, build their reputation, and gain backlinks, which is a win-win for both parties.

Placing a submission portal on your website (like we do at Single Grain) and a “write for us” page on your menu are easy and effective ways to invite qualified writers, marketers, and entrepreneurs to share their knowledge with your brand.

Internal Subject-Matter Expert editor, outsourced content marketing agency

If you've already hired an intra-organization Subject-Matter Expert editor, but they're often time-constrained to write promotional content, consider partnering with a content agency.

Where they may lack the knowledge of a particular niche industry, agency writers excel in crafting strategic marketing articles. Your SME editor can propose pitches and agency authors will compose pieces to be reviewed and approved before publication.

Seek an agency that specializes in content creation (not just distribution) and vertical publications, and has its own in-house writers (versus contracting out). These are signs of a high-caliber agency that is dedicated to quality copy, invests in talented writers, and pays them well (because you do get what you pay for).

Repurpose your most successful existing content

Your most trafficked, most engaging content is successful for a reason. To get more ROI out of your best content, re-package ideas for a different channel, platform, or media format.

The 2019 Content Management & Strategy Survey found that 72% of organizations fail to consistently repurpose their content without “a lot of manual labor,” of which 27% rarely or never do.

Many marketing organizations repurpose and reuse content—also called the omnichannel method—but many lack a systematic process to ensure that content recycling is efficiently optimized. Suppose you’re strategic and purposeful about conducting an in-depth content audit of your top-notch pieces. In that case, you’ll find that several thematic blog posts are viable for transformation into a podcast or webinar series.

Here are a few ideas for repurposing:

- Amplify your best work by zeroing in on a granular subject or zooming out for a big-picture overview. Divvy up a long, analytical article or listicle and focus narrowly on smaller sound bites. Combine a collection of thematically or topically consistent content for a broader take.
- Turn a podcast into an article, video, or infographic and vice versa. Create a photo for an Instagram post with a catchy quote from your blog or podcast. Post a 60-second video to Instagram Stories with a swipe-up link to the blog post. Use sound bites from your video or blog for the text for a Facebook post.
- Treat your content as a living body of work, continuously updating older posts so they remain relevant and valuable to readers. Perhaps there are newer data sets to replace last year’s sets or a new tech

development has added nuance to an older debate.

- Revamp distribution methods by spotlighting your top articles in a weekly or monthly newsletter, and re-sharing evergreen content to different social media channels.

Beyond scalability and time efficiency, there are many advantages to repurposing content. It maximizes SEO as several pieces of content centered around a given topic provides added opportunities to target preferred keywords and generate backlinks from external sites. It also extends your reach to new, more diverse audiences: multi-channel marketing means you can deliver the right message to the right segment. Ideate with user-generated content, influencer marketing, and crowdsourcing

To provide customers, clients, and prospects with the most value, use your most direct line of feedback and communication for content ideation—harvest ideas from the users themselves.

Crowdsourced, user-generated content (UGC) saves time and revenue, providing all-important authenticity that builds goodwill with audiences. As influencer marketing continues to grow, there is an abundance of creators to choose from and collaborate with.

Authentic content is high-quality content. According to Stackla, 90% of consumers say that authenticity is important in selecting brands they like and support; they're also 2.4 times more likely to say user-generated content is authentic compared to brand-created content.

Nobody counts
the number of
ads you run;
they just
remember the
impression you
make.

Bill Bernbach

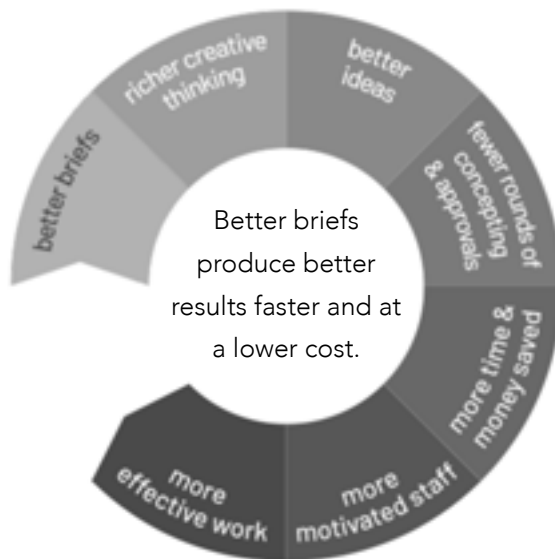


The Good Brief

Whether you work with an external agency or are building your own in-house team, briefings are one of the most important things to do. But it is by far one of the things we most often see lacking.

A common misconception is that when you have an in-house team, you don't need to brief them because they already understand the brand and the marketing plan. But how you brief determines what you get back. We have worked at agencies for years, and we often say, "Clients get the work they deserve."

You may ask: Do all great communication campaigns come from great briefs? No, definitely not. As we have already demonstrated earlier in this book, one of the most amazing things about moving things in-house is



Example from BetterBriefs

the ability to discover things yourself, in your data, or in the way that you interact with your customers. But the chances of producing great work increases significantly by investing time and thought into a brief.

Any marketing disciplines, be that advertising, digital, PR, direct, or social media, can change a business—for better or for worse. And knowing what you want to get out of a campaign or an initiative makes it easier for everybody to know what to do and to determine if your campaign was a success.

Just because it involves ideas and creativity does not imply that these traits are needed less; indeed, they are required more because of the degree of necessary subjectivity. Briefing your in-house team demands the same level of attention, professionalism, and considerations as any other area of business activity.

Whether it is a top-creative film, a small-sales collateral, a major strategic initiative across multiple disciplines, or a specialized low-value project, the same core principles of a good briefing should be applied. It is basically about working out what you want and communicating this in a way that gets the correct result. What is the one thing you want your customers or clients to get out of this piece of communication?

The apparent result of a better brief is that the correct work is delivered faster. And it can have a dramatic effect on efficiency and costs.

If, on average, it takes your team three revision rounds of work to get to the right solution, just imagine the saving in time and cost of reducing that to an average of two or even getting it right the first time. Better briefings will produce better results faster and at a lower cost. It is as simple as that.

Alice: "Would you tell me, please, which way I ought to go from here?"

The Cheshire Cat: "That depends a good deal on where you want to get to."

Alice: "I don't much care where."

The Cheshire Cat: "Then it doesn't much matter which way you go."

The most common "Creative Management" software for the majority of global brand organizations is their "Microsoft Outlook" inbox.



Keeping Your Team Updated

Some people think that creative culture is all about the hustle. Shows like *Mad Men*—where you see the creative teams working late into the night, fine-tuning designs and copy for client presentations—have probably provided this perception. But the truth is, creative culture is all about your people—both the people in the Win-Win-House and the people in the rest of the marketing organization.

In fact, the aspects that make up your company culture are probably more about how those people cooperate and work together, how you treat your employees, and the relationship and integration of the Win-Win-House. And while all companies should care about creativity, if you're in a creative industry, guaranteeing that your people have all they need to be their most innovative and creative selves is also a crucial part of nurturing a healthy corporate culture.

But why is company culture important? Well, ask yourself this question: Would you rather work for a business that cares about its employees and invests in their success and wellbeing, or one that treats its employees like crap? Easy choice, right? When employees trust their managers, feel satisfied with what they do, and get along with their coworkers, they're happier, more productive and engaged, and much more likely to stick around for the long haul.

Good for you, your business, and your employees.
A healthy creative culture boosts your brand.

An independent study of the 100 Best Companies found that the workplaces with the best company culture experienced a higher operating income per employee, operating margin, growth rate, and return on assets.

So, how do you create a culture of creativity and innovation? Here are a few tips on how you can build a great one.

Stop micromanaging

If you feel the need to micromanage your Win-Win-House, it means you either need to brush up on your leadership skills or your Win-Win-House isn't very good at their jobs. Either way, something's not working. The idea is to hire great people with an experienced agency manager (or operating officer as we prefer to call them) and mentor them. And then, at some point, you let them do their jobs. Grant autonomy and inspire responsibility from your Win-Win-House.

Even at a small creative team with a big vision, the most junior employees bear many burdens. Hold people accountable to enormous expectations, plus give them the autonomy to make their own decisions (maybe with a bit of guidance). That way, you create an atmosphere of resourcefulness that strongly supports creativity.

Remember the fun factor

The expression "work hard, play hard" may be cliché, but it's vital to building a great creative culture. A playful work environment creates a level of trust where creativity flows more freely. How you integrate fun

into your culture can look different for different companies. For instance, some creative teams or organizations participate in a recreational soccer league for advertising agencies. If your Win-Win-House and the rest of the marketing organization in your company has a shared passion, such as a favorite sports team, video games, or TV show, this could be a good starting point for making your workplace a little more fun.

Forget all the rules. Host fun happy hours, give thoughtful gifts and experiences, and pull office pranks. A playful work environment between the Win-Win-House and the rest of the marketing organization creates a level of trust where creativity flows more freely. Plus, a fun job gives your employees immense bragging rights. And lo and behold, you may attract more great talent to join your team.

Unless you're trying to recreate a Ford factory model, more carbon copies aren't the key to creating an innovative company.

Oz Alon, CEO and Co-founder, HoneyBook

Give credit where credit is due

Always give credit where credit is due and, wherever possible, integrate your marketing organization and the Win-Win-House in co-creating during the creative process, rather than waiting until the end of the job to bring them together just for judging the output of the process.

To have a genuinely creative company culture, the creative working relationship between the marketing organization and your Win-Win-House must be your biggest priority. While you may think that your customers should always come first, take a cue from powerful CEOs like

Virgin Group's Richard Branson and Zappos' Tony Hsieh. They have proved that putting the team first makes customers, and even shareholders, happy.

Discourage the need for diplomacy. Let people voice what they feel.

Encourage your marketing organization and the Win-Win-House team members to talk openly rather than worrying about being "nice" or whether they hurt each other's feelings. Create a culture where all the employees from both parties can be asked hard questions without being defensive. This ensures that people don't fall into complacency and constantly think and talk about only the most relevant issues and instead, ask the most thoughtful questions. Allow for mistakes and let the parties learn from them.

Don't let anyone be an asshole

There will always be times where your Win-Win-House may need to work a little harder to get a project over the finish line. However, if your marketing organization consistently exceeds the reasonable limits of requirements for the completion of a task or the outcome of an activity, you must step in and stop it. Or it could negatively impact your culture and relationship between the parties.

Celebrate success

Celebrating successes is a form of respect for your employees in the marketing organization and the Win-Win-House. We often experience it as a critical part of building a creative organizational culture. So, whether it's winning new business or a successful digital advertising campaign, your organization should always aim to celebrate wins no matter how big or small!

Reward risk-taking

Now that you've created time and space for creativity, take things further by encouraging and rewarding a little risk-taking. Think of the companies that inspire you: How many of them achieved success by following tradition and sticking to the norms? Building your own creative organization was a considerable risk. So, why not surround yourself with people who can take risks to help further your vision? Companies like Google, which famously mandated that employees dedicate a percentage of their work hours to developing their own side projects, are dedicated to encouraging risk-taking behavior within a controlled environment. Genuinely disruptive ideas or creative campaigns that move business and people don't arise out of stability.

Try group problem-solving

As a creative organization, people mostly depend on one another and must look at completing big projects like a team sport. Someone from the design team might find themselves working with someone from tech support. Utilize this team sport thinking as much as possible. Creating a situation where people with entirely different skill sets and perspectives must work together can stimulate the best type of creativity and bring unexpected breakthroughs in thinking.

What do companies with great creative cultures have in common?

From your overarching values to virtual happy hour events, many factors can make (or break) your company's creative culture. But if you were to only take away one lesson from this chapter, this is it: "Work hard on bringing your marketing.



Co-Creation

We talked about it before: Your Win-Win-House team has tremendous advantages when it comes to being close to your organization. They know the brand, the products, and can act quickly because they don't need to be briefed from scratch when something urgent comes up. But there are pitfalls in terms of in-housing. Not everything is better just because the team sits next to you.

Often you are stuck with the same people; it's hard to develop talent since you only have so many options to move them to, and since the teams are often smaller than at a typical advertising agency, and tasks are less diverse, the people at your in-house often struggle a bit when it comes to developing their skills.

Scalability is another issue that we have experienced when we have helped companies in establishing and strengthening their in-house teams. The in-house teams are very often limited in their size and their ability to scale up when needed. Of course, it's possible to bring in freelancers—and that is also the solution almost all the companies we have worked with resort to, but they often don't know the brand very well, and they usually don't challenge things or see them in a bigger picture. And finally, the outside-in perspective. All the great things we see with in-house teams knowing the brand, the services, and the product has a flip side to it. It can be difficult for in-house teams to see things in a new light. We have often seen in-house teams create campaigns with the same company jargon that the company marketing people use and forget to see things from an outside-in perspective.

And that leads us to the last argument against the in-house teams: They are too reactive. It's often the case that the in-house creative agency is more a graphic design department than a real agency. And they don't challenge the briefs or even suggest ideas without a brief.

But luckily, there is a way—a third way—because it's not about in-house versus external agencies or freelancers versus company workers.

Co-creation involves bringing in creative specialists for a day or a week and locking them in a room with members of your team for them to come up with new ideas together.

Why is this different from using an external agency, you might ask? Well, simply because the people work more closely together. With an external agency, their magic is to take things home, work on it, and then come back weeks later with a new—and often very finished and polished—campaign that you can either accept or reject. With co-creation, it's different: the outside creatives will only bring their creative talent to the table—not all the project management or the finishing varnish. Your in-house creatives and project managers will be able to steer the ideas in the right direction, keeping them on brand and have a solid understanding of how far the company might want to take things.

From our experience, these sessions need to be at the idea level—no computers are allowed for anything other than looking up facts or data. It doesn't matter how good people are at drawing; stick with pen and paper during these sessions. If an idea is good with a big black marker on some photocopier paper, it will be good on final assets. It's easy to disguise a poor idea in a nice layout with the right stock photos and typography. And it always takes a longer time to do it that way. By

keeping things at an idea level, your team also inspires each other in the process. We used to say that the first 20 ideas are usually rubbish. But without those, you can't get to the great one at number 21.

Arranging co-creation sessions might be the tricky part. We have worked with both agencies and individual contributors over the years, and some like the idea and some don't. Some agencies fear that they are losing control over the process, which, in all fairness, might be right since you are now taking over that part with your Win-Win-House. Some people have difficulties seeing a financial upside to this way of working. You will have to be fair and pay what is suitable for the work the outside creatives bring. And remember, it's not their time, but the value they bring to the table, that you should pay for. There is an old tale of French painter Picasso being stopped on the street and asked to draw a rooster in one of his famous one-pen stroke paintings. So, he takes out a piece of paper and, in five seconds, draws a hen, and demands a lot of money for the sketch. The woman who asked him for the sketch is surprised and says, "But it only took you five seconds." Picasso replies, "No lady, it took me forty years." Bringing in top-notch creative people isn't cheap, but you should pay what it costs. Because in the long run, it's money well spent not having to go back and forth with agencies for weeks.

CASE: Say Watt?

Let us give you an example of what we mean by co-creation. Last year, the giant Scandinavian car reseller, The Nic. Christiansen Group, which is behind Hyundai, Jaguar, and Land Rover in Denmark, Norway, and Sweden, established their own Win-Win-House.

The Win-Win-House is fully set up to run all the day-to-day tasks involving websites, email, social media marketing, and in-store and out-of-home marketing. They are a small agile team with all the roles from copywriters, graphic designers, project managers, and digital specialists. But sometimes, the team needs a little extra on top of what they do.

So, when the task came to create a launch campaign for Hyundai's upcoming electric car, IONIQ 5, they called in for help. The task was clear from the Head of Marketing, Lars van het Erve: "We want something new; something that sets this car apart from the competition."

Instead of using the traditional approach of an external agency, the Operating Officer at the Win-Win-House decided to do it herself with some on-site help. The deadline was tight—there wasn't time to go back and forth with external people for them to understand the brief and the intent the car reseller had for the campaign. "The job was more about getting the messages clear and crisp than doing something nice and pretty," says Mary Fausbøll, Operating Officer at the Win-Win-House at The Nic. Christiansen Group.

“We can always make things look nice if the idea is right. But we can’t take a pretty picture and add cleverness to it later.”

*Mary Fausbøll, Win-Win-House Operating Officer,
The Nic. Christiansen Group*

“Instead of going to the creatives at the agency, the creatives came to us,” says Lars van het Erve. The setup was simply two senior creative people added to the Win-Win-House team for two days, co-creating with the team. We worked closely together and tested ideas on the spot. Simple drawings with headlines. We came in with the outside-in perspective and a bit of freshness to the process, and the local team had the knowledge of brand and tonality. And that produced results. The entire campaign was produced in just three days.

That is the perfect example of co-creation and one of the cornerstones of the Win-Win-House mindset—both in relation to the customer and when there is a need for “an extra creative gear”.

According to Carat’s brand tracking analysis from April 2021, 19% are considering buying a Hyundai after the campaign launched. An increase of 18.75%. And in just five months, Hyundai went from being the 12th most-sold car brand in Denmark to number one. Lars van het Erve believes that the campaign is a “perfect example of the strengths of an Win-Win-House”.

“Our Win-Win-House is close to us and understands us and our business. But they also challenge us and have the objective, outside-in look that is so important in good marketing,” he says.

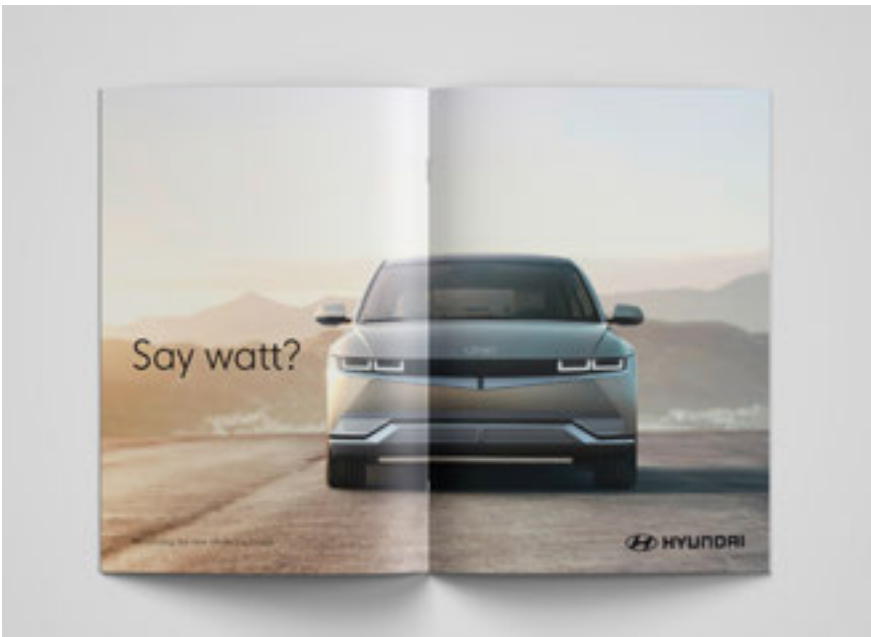
Lars van het Erve believes that one of the significant advantages of having the agency in-house is that as a marketing department, you are



very close to the creative process:
"Both the planned and the spontaneous. It gives a strong symbiosis to be able to comment and discuss so that together we create the best possible campaign."

Oh, and the campaign itself? Pretty simple idea: two words (one even spelled incorrectly). Say Watt?

That was all it needed. That framed it all—that this was a surprisingly gorgeous car, which was also an all-electric car. It contained everything from the fact that the car can reach 482km from just one charge to the fact that you can charge it in just 18 minutes. Brilliant simplicity. And from that simple idea, the win-win-team could develop the rest of the campaign and roll it out.





Continual Relevance —Not a “One Night Stand”

Balancing business and customer focus

Building up your own Win-Win-House team is not a short-term “one night stand”. It’s a long-term partnership that requires collaboration. On the one hand, you must fulfil business goals, while on the other hand, you must meet—or even better, exceed—customer expectations. This is a balancing act most of the time.

Keeping focus, momentum, and passion

Based on our experiences and observations, building a successful Win-Win-House relies on GRIT—your ability to maintain passion and perseverance while driving a long-term partnership and collaboration. Something which taps into the very core of you as a leader and human being.

One approach to maintaining focus, momentum, and passion is based on three principles: Plan, Execute, and Follow Up. They are interconnected and supported by various pre-defined templates, timelines, and ownership.

PLAN for success

Benjamin Franklin once stated, "If you fail to plan, you are planning to fail!" This still holds true today. Planning for success is the process through which you ensure a strong and common understanding of your business ambitions together with a clear link to the concrete things you want to do.

Here's a few practical examples:

WHAT:

Make sure you know what success look like (the "win" scenarios)

Get all the right people on board

HOW:

Aspiration workshops, setting the direction

Handshaking sessions to ensure agility and minimize setbacks

- Briefing document
- Pictures of success
- Happy customer stories

- Debriefing document
- Objective map
- KPI/PI framework

EXECUTE for impact

Winning the customer's choice through marketing and communication demands you develop a strong ability to turn your aspirations and plans into reality through concrete activities and interaction with your customers. Your ability to implement your planning is the most important capability for you to realize the business impact you are planning for.

World class implementation consist of several sub-processes that all link together—from master concept/element development to customer/ market adaptation to activation of elements (off-line and online). Here’s a few practical examples:

WHAT:

HOW:

Make sure you know how to invest

Development of clear guidelines: “How do we invest?”

- Development vs implementation guiding principles
- How to accelerate scenarios

Make sure you know how to play

Development and utilization of playbooks

- The right mix. of activities
- Content element catalog
- Content activation guidelines
- Task timelines - when/ where
- Optimize work-flows
- How to work with anti-fragility and optionality in activation scenarios - quickly learn and react (or predict)

FOLLOW UP to improve

One of the best ways to continuously create impact and value for both your company and your customer will be to formalize "STOP UP". This means establishing a mindset and culture where it is acceptable and a part of your job to stop up and evaluate/reflect on the things you do, learn from it, and correct it where needed. This is the best way to build upon learning, to know if you are creating value, and to work out how to move forward.

Here's a few practical examples:

WHAT:

Make it okay to admit and correct

Make sure what is done has an impact

HOW:

Establish and formalize STOP UP sessions to reflect, learn, and correct

Link concrete activities to "pictures of success" and your "win" scenarios

- Development vs implementation guiding principles
- How to accelerate scenarios

- Develop a performance measurement framework
- Develop and communicate concrete impact cases

Remember—it's all about people

Even though clear processes and tools can take you far, please remember—at the end of the day, it's always about people.

Working with people—their skills, capabilities, relations, and mindsets—is probably the most important key to success. Those who experience the most success remain focused on the following:

- Skill and capability building
- Internal people network and relationship building (both social and professional)
- Mental health and stress-prevention
- People mindsets (fixed vs growth mindset)
- Culture and behavior

“Everybody
has a plan
until they get
punched in
the mouth.”

Mike Tyson

The legendary boxer famously said this before his fight with Evander Holyfield, when he was asked if he was worried about his opponent's plans.

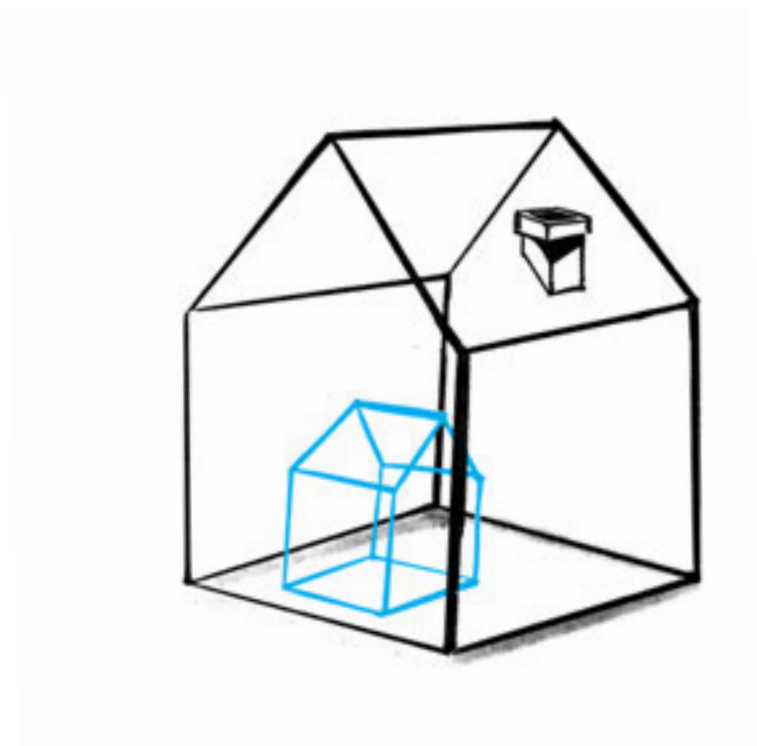


Questions for Your Organization

1. How and how much should the Win-Win-House contribute to achieving the overall marketing objectives?
2. How and how much should the Win-Win-House contribute to achieving the objectives set for the individual marketing activities?
3. How and how much should the Win-Win-House contribute to developing and improving the efficiency of the overall marketing efforts and marketing operations?

Important tasks in this phase

1. Set up a reporting structure that is both capable of measuring relevant hard KPIs and the progress of your “win” scenarios.
2. Build an organizational culture where creativity and co-creation between your marketing organization, the Win-Win-House, and external partners can thrive and shine.
3. Establish a yearly review and management wheel that clearly outlines when and why you interact.



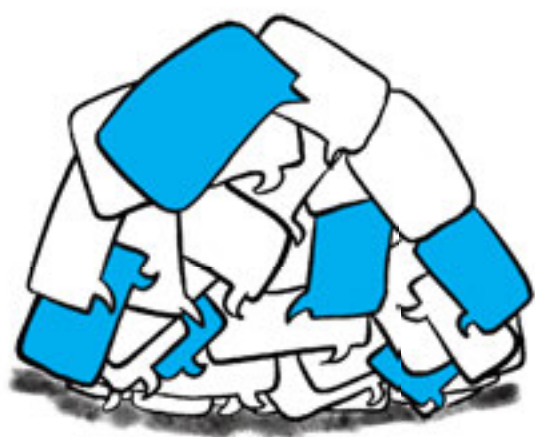
Rethink In-House and Build a Win-Win-House

You can hire great managers. You can staff your Win-Win-House team with top-notch creatives and have the best workflows and tools. But unless you, together with your agency partner, develop the kind of culture that celebrates creativity—something outside agencies do so well—you will struggle to create anything groundbreaking. Culture is hard to quantify. It is even harder to develop, but it is vital for your Win-Win-House team to succeed.

From our perspective, there are two fundamental elements you will need to consider and accomplish if you want your Win-Win-House team to blossom.

Firstly, the team should feel that it contributes to the company and that it isn't just a cog churning out low-level collateral. The more ownership you give them over the creative process, the more they'll be able to push the boundaries. Hence, the more recognition they will gain in the company and the greater work they will create. The second thing that you will need to accomplish is the room to take risks. There is always a danger of becoming complacent as a Win-Win-House team. But by giving the team the room to take risks and encouraging them to be creative and try new things, you will be able to fix this.

Ultimately, moving your brand's digital marketing in-house is a choice. The size of your business, your budget, and your products are all key motivators. There's also the changing role of agencies and more agile ways of working to consider. All of which will affect your decision. But in our opinion, having more control over your campaigns and costs, gaining more speed and agility by owning your data, and being able to scale up things faster without losing consistency are the main arguments to start rethinking in-house and build a Win-Win-House agency.



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Peer Brændholt is the CEO of ZUPA ZITE and an award-winning marketer and strategist with more than 20 years of experience. He has worked internationally with corporate identity, brand identity, and brand activation on global brands such as ARLA FOODS, BP, GRUNDFOS, and DANFOSS. He was both a strategic adviser and managing director at Ogilvy Aarhus, and later worked as CEO and partner for independent agencies. Peer regularly contributes to industry seminars and workshops on branding, communication, marketing excellence, and organization.



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