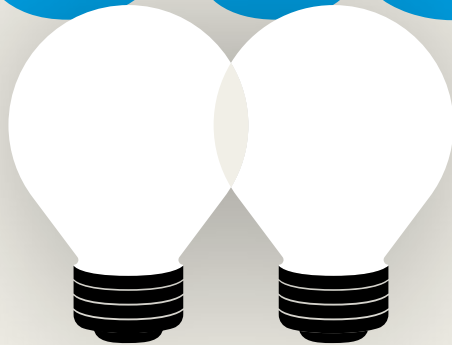


WIN- WIN- HOUSE



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:

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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.

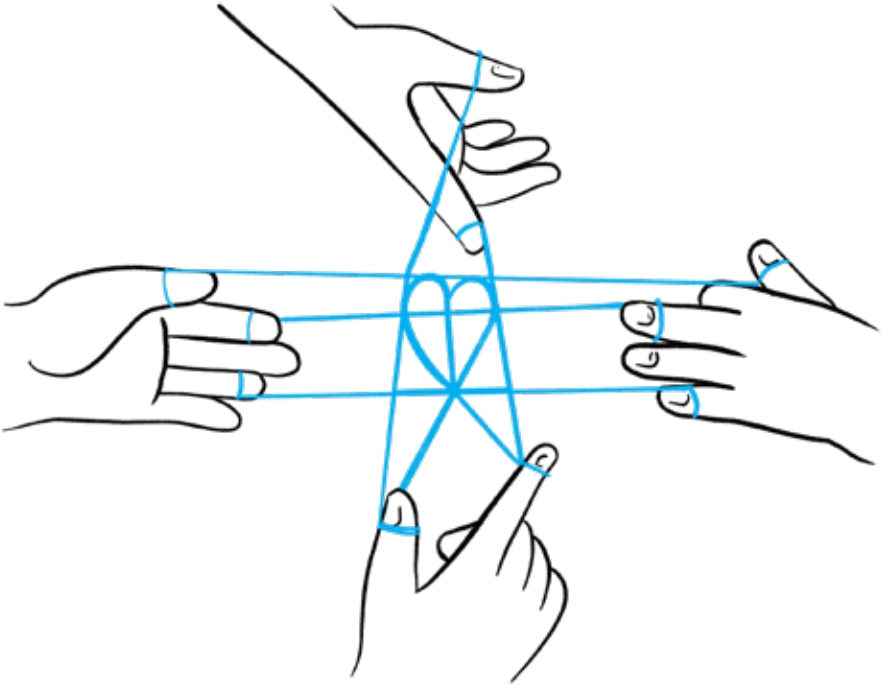
Peer:

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!



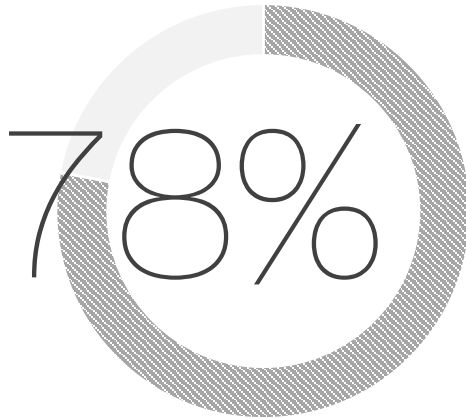
Introduction

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.



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

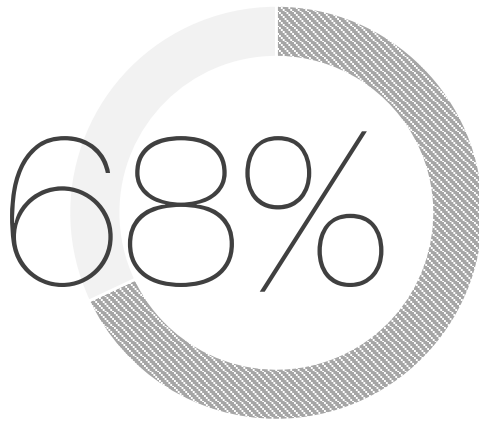
of in-housing. Thirty-seven percent of companies reported that quicker reactions to marketing trends is the most crucial thing, and 32% of companies said that greater control over internal data was the most competitive advantage. On top of that, 20% of companies reported that bringing marketing in-house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

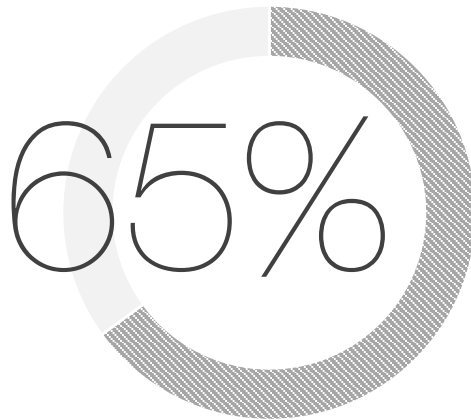


OF MARKETEERS ARE FRUSTRATED WITH THE TIME
IT TAKES AGENCIES TO MAKE DECISIONS OR TURN
AROUND BRIEFS.
(FOR IN-HOUSE AGENCIES, THIS DROPPED TO 8%.)

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.

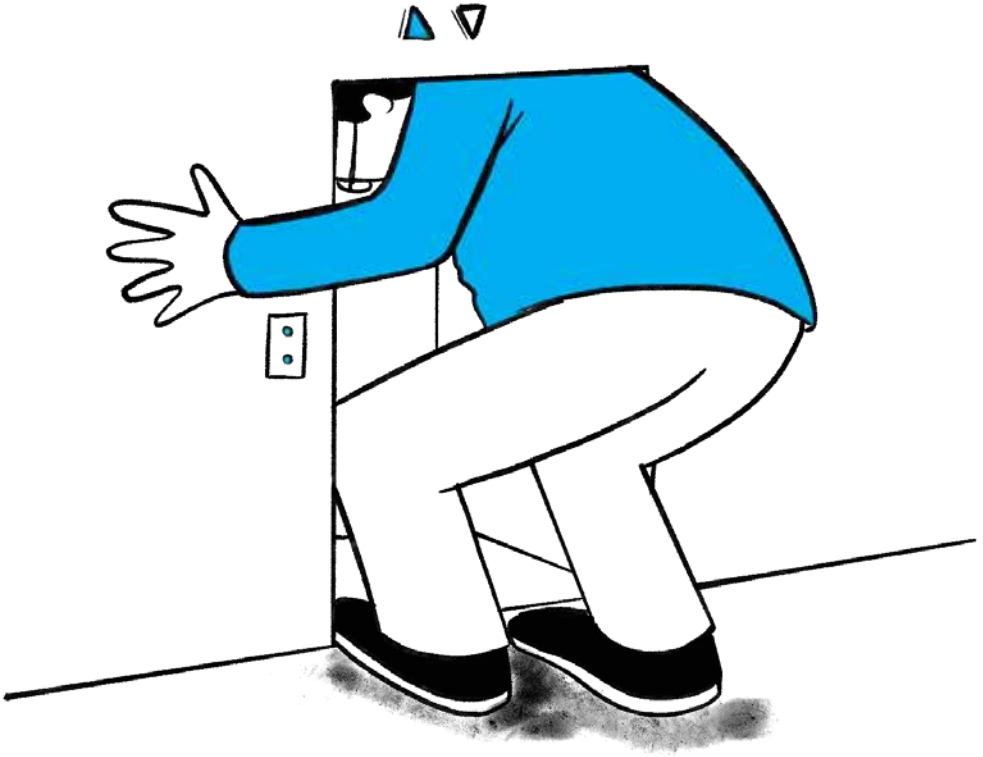


OF COMPANIES RECOGNIZE SPEED AND CYCLE
TIME AS A KEY IN-HOUSE AGENCY VALUE.

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



The following information is intended to provide you with a general overview of the program. It is not intended to constitute an offer of insurance or any other financial product. For more information, please contact your insurance broker or the company. The information is subject to change without notice. Please refer to the actual policy for the complete terms and conditions.

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