

The IN-HOUSE ADVANTAGE



Foreword

IHALC

“



Patrick Burgoyne

Welcome to the second Insight Report from the In-House Agency Leaders Club. Once again, we are very grateful for the continuing support of Adobe Workfront in partnering with us, not just on this report, but on our In-House Life series of online panels and our live events.

It is from one of the most recent of those – our In-House Advantage one-day summit – that much of the content in this report is drawn. We ran our first summit in November 2021. There, some 25 in-house agency leaders shared the challenges of running an IHA with one another. For our 2022 In-House Advantage summit, we wanted to progress the conversation to examine the advantages of an IHA and the barriers to exploiting those opportunities to the full.

On the following pages, my colleagues from WDC, Nicky Russell and John Owen, as well as Lucinda Parish from Adobe Workfront, share their insights from the day, drawing on the debates they hosted at our round tables. I also asked Arabella Gilchrist from Camelot to expand on something she shared on their use of Mission Teams.

Alongside the round tables, we invited some guests to share their knowledge via Q&A sessions with me. In this report, you will find summaries of the conversations with Robbie Black from M&S Food, Julia Arenson from Specsavers and Sean Thomas from Jones Knowles Ritchie, which has huge experience in working with in-house marketing, brand and design teams. Plus, from our In-House Life session, we are sharing insights from the work of the LEGO Agency.

Thanks to everyone who has supported IHALC in 2022 - our panel speakers, event attendees, interviewees and the members of our 500-strong LinkedIn group. We now have a dedicated website which brings together insights and interviews as well as news of our events: you can find us at ihalc.com, where we also have a weekly newsletter.

And thanks to Nicky, John and Jim Hubbard at WDC, whose initial idea IHALC was. I look forward to working with them to continue bringing the in-house community together in order to support and learn from one another.

”

Patrick Burgoyne

IHALC

patrickb@wdc-london.com

At WDC, we deliver change. We'll help you transform your marketing and creative operations to get better quality, more effective work, at less cost and with less pain.

To know more about how we can help your business, contact us at www.wdc-london.com



Foreword



“



Lucinda Parish

Having managed in-house agency models for many years in corporate environments, I'm delighted to be part of this vibrant and passionate network where ideas and visions really come to life, and mutual challenges are discussed with best practices shared.

The partnership between IHALC and Adobe Workfront is driving ways of working for in-house agencies. We explore and define how marketing/agency operations software can streamline processes to deliver faster results, real-time reporting on efficiencies to lead continual improvement and make interdepartmental collaboration a thing of ease.

I truly believe in-house agencies are the best solution for companies, and together we can continue to raise the profile of this great model and demonstrate that we are best in class at what we do.

I hope you enjoy the insights in this report, and I look forward to connecting with you to drive the future of in-house agencies together.

”

Lucinda Parish

Senior Program Manager – Adobe Workfront
lparish@adobe.com

<https://www.linkedin.com/in/lucindaparish>

The IN-HOUSE ADVANTAGE

At our one-day IHALC summit in March 2022, we asked in-house leaders to articulate the major opportunities of the in-house agency, and to outline the barriers to maximising them. Our leaders worked in groups led by the WDC team and Lucinda Parish of Adobe Workfront. Here, Lucinda, along with Nicky Russell and John Owen of WDC, summarise the key points from the day.



Agility and Speed

Robbie Black from M&S Food described the ability to work at speed with the best available talent – no matter where it came from – as a key advantage of taking the brand's advertising in-house. For its Fresh Market Update campaign, his team created 73 individual 60-second ads over one summer: *"That was a real penny-drop moment about how the traditional agency model might get in the way of us working in the way that we wanted to work,"* he told us.

The best in-house teams can free themselves up from the restrictions of the agency-client retained relationship and explore more fluid methods of working. Breaking down silos helps. John Owen: *"Camelot tracked a 20% increase in productivity within one year, on the back of breaking down silos. They had a broadcast team and a design studio and a content team. By putting them all together into one team, utilisation rose dramatically."* Camelot also employ what they call Mission Teams combining people from every discipline required on the brief, led by someone with a particular aptitude for that task [see p8].

Such methods also allow individuals access to different opportunities. John Owen: *"We also heard about this idea of 'jelly walls' – your identity isn't entirely about being, say, a designer. Potentially, you can do other tasks, and contribute in different ways, at different stages of the process. A designer might be strong strategically so you might involve them in discussions about a brief, as a sounding board. If it was a designer in an [external] agency, it's much harder to see how you would do that."*

So these 'jelly walls' between what would traditionally be seen as 'client and agency', and this ability for people to collaborate more, is a potentially exciting in-house advantage. There do need to be specialisms, and people need to respect them, but once you've got those clear roles and responsibilities, you can be more fluid."

What are the barriers to exploiting these opportunities for agility and fluidity? John Owen: *"Agility is dependent on all sorts of things, but the quality of the briefing is particularly important. Involving the right people at the right time and making sure you know what the objectives are, then linking creative development and feedback as tightly as possible to those objectives."*

Poor processes in general get in the way. Lucinda Parish: *"Endless feedback loops can be the bane of in-house life. All those amends and re-briefs are a waste of everyone's time and a sign of bad processes. As we discussed with my group, with an external agency, it's usually very clear who the client is. The marketing manager is going to be coming back and saying, 'here's the changes we want'. In-house, it can be completely different if it's not clear who owns the problem and who owns the solution. There are grey areas. There's always a desire to tweak things one more time. And who is the decision-maker? As we heard at the summit, it's often a case of HIPPOs – Highest Paid Person's Opinion counts. Not to blow my own trumpet here but this where a software platform can really help, whichever one you use. You can monitor all the rounds of amends and introduce ways to reduce them: at one large financial services organisation where I worked, we were able to reduce rounds of amends down from five to three by using Workfront to give the process visibility and accountability."*

A business's internal systems too can be a real blocker – often the IT department just don't have the capability or the desire to support Macs, for example. We heard from some agencies that have both Macs and PCs on their desks, so it can be a real challenge getting internal IT to support what you're trying to do."



Knowledge and understanding

This is where in-house agencies ought to have a massive advantage over their external peers. Working on a brand every day, being close to the business and all its challenges and opportunities. Nicky Russell: *"Because of its role servicing many parts of the business and its involvement in every step of the customer journey, the in-house agency can act as the connective tissue within an organisation. Few other departments have its understanding of and exposure to as many parts of an organisation. This potentially puts the IHA in a very powerful role. When an IHA establishes its credibility and reputation internally, it can take a much more proactive role, without necessarily waiting for a brief. Robbie Black from M&S Food talked about this at the summit - his department isn't purely 'waiting to be briefed' but proposes ideas to what is becoming a much more marketing orientated business than it once was. Similarly, LEGO Agency talked about taking on a similar role during our online panel earlier this year when they proposed the LEGO Con online event to the business."* (See p22.)

The next step in this developing role could be to take on the leadership of the brand. Nicky Russell: *"In the past, when it comes to the strategic and creative leadership of a brand, IHAs*

have typically been in service to external agencies. But now that an understanding of the entire customer journey and experience has become essential, that creative lead is increasingly going to come from in-house. Think of Apple, for example, where creative leadership comes from the brand itself. While external agencies will continue to play a vital role for many organisations, the creative leadership of the IHA, with its 360 view of the brand and access to customer data, is in the best place to pull everything together in a consistent and coherent way."

But it's important to acknowledge that different businesses require different things of their in-house resource. At the summit we had leaders from a wide spectrum of in-house models. Lucinda Parish: *"One of the things we began by talking about was definitions. Some of the leaders at the table said, actually, we're not an in-house agency – we're the in-house studio or even just part of the marketing team. Sometimes, how you position yourself can be a political decision, particularly if you are reporting in to marketing. Or it can be as a result of a considered strategy regarding which external partners you want to use and for what – the in-house team, for example, may have a specific remit to carry out a particular strand of work but no more. And sometimes it can be a statement of ambition. There is a sense that becoming a fully-fledged IHA should be the goal, but it's not right for everybody."*





Cost savings/efficiency

Often the starting point for building an in-house agency, efficiency and cost-saving will always be an important advantage for in-house teams. One of the ways in which they can maximise both is by the effective use of tiering - splitting work into different categories based on the nature of each task.

Nicky Russell: "We heard from Julia Arenson about how Specsavers is splitting work into three tiers - Create, Calibrate and Deliver [see p18]. Splitting work up like this so that the right people work on the right task, gives the IHA a huge competitive advantage as it can work in a very efficient way. But you have to ensure that your criteria consider your strategic, creative and production needs. Quite often, marketing will give you tiering from a strategic point of view, production will give you tiering from a budget point of view and then you completely miss out this piece in the middle, which is 'what is the creative expectation of this work?' Is it a creative platform that you want? Is it creative execution that you want? Or is it just a piece of content that sits within an existing framework?" So quite often, when you look at the tiering of work, it's quite hollow.

Language is also important when it comes to tiering. If you are going to split work that way, you need to make sure that those doing the 'lower' tier, delivery work which doesn't require any creative development, are still respected and valued, because it's incredibly important to do that work right. Have you got people doing that work who are called 'designers'? Because if you have, they might expect to have a say on what the work looks like rather than understanding that they are in a production role. You have to communicate the value of that role and find ways to celebrate it, but perhaps also provide a clear career progression path so that people in those roles can see a way to move through the organisation."

This is where adherence to processes becomes vital - but very hard to enforce and achieve, even if you invest in technology to help. Lucinda Parish: "Whatever platform you have, it's essential that people use it: no bypassing the process by sending a brief or a work request in an email. Processes and systems will only work if they are governed properly. This is beneficial for both client and agency: getting everything in the right format, with the right information, trackable, and all in one place. You get consistency: instead of being briefed in one way from this team, one way from that team, everything is in the same templates, same system. It doesn't hinder creativity at all. It just gives you that framework around what you're doing.

Policing that system is tough but what helps is starting with 'what's in it for me?'. Say to your colleagues, 'We've listened to your feedback, and you're saying that you don't get enough visibility. We're going to give you that by using this tool which gives you a dashboard where you can see all the briefs you've put through, where they are, whether they are meeting your SLAs, if everything is happening on time.' But it takes real hand-holding, really good training, but also having empathy - this is something that people are being asked to learn. You have to support them through that."

Any process is only as good as the culture that underpins it. John Owen: "When you're talking about introducing new processes and ways of working, you can't really do that without addressing the umbrella culture. You actually have to address it. You have to agree on your ambition and set some targets: bring everybody together and ask, what are we trying to achieve? And how are we going to measure it? And then what are we each going to contribute? What are our roles and responsibilities? What are our expectations of how each other should behave? And then once you've agreed all that, you can get into the more process-focused discussions about how we actually make that happen.

We break it down into Rules, Tools and Rituals. The Rules could be simple things like agreeing that whoever signs off the creative brief has to sign off the creative work. Tools would be things like the creative brief template, or a checklist for giving feedback, or a RACI. And Rituals would be habitual meetings such as creative reviews - the more you can run these types of meetings in a distinctive and systematic way, the more they become part of the cultural identity. On top of which, it's very useful to standardise these things so that everyone knows what to expect. This tends both to make things more efficient and to reduce stress.

Ultimately, success depends very heavily on the ability to build strong relationships. Everyone at the summit talked about the big takeout being to prioritise relationships in one form or another. Just putting stuff on paper isn't enough. It's about culture."



People and Politics

As John Owen says above, building strong relationships can be key to the success of an IHA - whether that is with marketers, colleagues in other parts of the business or external partners.

John Owen: "People in senior positions in big organisations don't necessarily understand creativity and how it works. You need to educate them, but they won't take education from you unless they trust you. You've got to build empathy and an understanding with colleagues in other parts of the business and with senior stakeholders."

Nicky Russell: "Sean Thomas from JKR used a very nice term in his Q&A session [see p14]. He talked about the need to Design the Alliance. In other words, for an external agency like JKR and the in-house team to get together at the start of a project, peer-to-peer, to agree

roles and responsibilities in a way that is collaborative and respectful. A marriage of equals. This in turn allows an IHA to see working with an external partner as an opportunity rather than a threat, with each contributing to their strengths, rather than trying to grab as much of a project as they can. A collaboration not a conflict."

John Owen: "We talked at the summit about having swagger - in house agencies can be treated less respectfully than [external] agencies so you need to have a bit of presence and confidence, to overcome that. And you need to demand that of your people rather than just hope that they've got it. It's no good just being passive and nice. You've got to actively cultivate swagger."



Camelot: Breaking down silos and Mission Teams

Camelot's Arabella Gilchrist shares moves to empower its marketing team, including the Camelot Creative Hub



Arabella Gilchrist

Camelot's Creative Hub is a team of around 30 which is part of the wider marketing department of approximately 85. Previously, Camelot had separate broadcast, content marketing and studio teams. In order to work more effectively and better serve the needs of the business, Arabella combined the three teams into one as the Camelot Creative Hub.



*"To be curious, fearless,
and effective, embracing
a world of change"*

Arabella Gilchrist

With the senior leadership team, Arabella has introduced a new aim for Camelot's marketing, *"to be curious, fearless, and effective, embracing a world of change,"* she says. The Camelot Creative Hub has its own specific manifesto (to help them focus and deliver the main Marketing aim) which is: *"to be a one-stop shop to consult, design and produce market-leading content that is in line with the The National Lottery visual brand identity. We aim to be the go-to partner for key campaign and content assets for the relevant teams in the business, wider system and Lead Agency partners. As our partners and co-collaborators, we want to help solve your creative and production problems,"* she says.

Alongside the cultural shift, processes across the marketing team have been revised. *"Camelot is very process driven – we're highly regulated and integrity is very important,"* she says. *"But what it's meant is that our planning and delivery processes could, therefore, be quite turgid. What we're trying to do is ask how we empower our people to really feel that they own what they're doing, that they're super clear about what they do and what their role is, but to stop being defined by their job description."*

To achieve this, Arabella, with help from consultant Rachel Chapman, introduced agile marketing principles and the concept of Mission Teams. *"In a Mission Team, you look at the job to be done, you look at the objective, and what it is you want to achieve, and then you appoint a Mission Lead for that group,"* she explains. *"Then you put a core team around that person. So if it was a digital-led campaign, you might choose to have more digitally-focused people, or you may actually go 'who are the people we've got available, who we think would be really good from whatever team to work on this project?' So you effectively put a kind of SWAT team together. It's a very small nimble team from across multiple disciplines, multiple different parts of the team. And then they are empowered to pull in experts as they see fit to work on specific bits of that campaign, or specific briefs."*

Mission Leads could come from anywhere in Marketing. *"It's an opportunity for people to learn new skills and take on new responsibilities, but also to be set up for success,"* Arabella says. *"We currently have someone from the CCH who wanted a stretch beyond their day job of over-seeing the team that finds and deploys the best Stories from The National Lottery, running a three month Mission across the summer, for example. Rather than always having the same few people deliver everything, you're upskilling more and more people as you go and you're giving them more opportunities."*

The same principle applies across the Creative Hub where people with specific skills – writers or designers, say – are encouraged to break out of previous silos and apply their skills to a wider variety of tasks. Arabella cites the example of a writer who was previously engaged on storytelling work but who now also gets involved in all aspects of copywriting, including CRM and website, or designers who are shooting video and taking photographs. There have been commercial gains from this approach too: Arabella believes that the reorganisation has led to a 20% increase in productivity across the Hub with no additional headcount as time is better utilised.

Key to making the Mission Teams approach work, she says, *"is to get everybody involved up front. So you should get the most senior stakeholders to agree and sign off on: what the mission is, the people that are working on it, the objectives and the stages in the process. At those key stages, you might, for example, have a check in on 'Are we happy with the strategy for how we're going to deliver this?' Or 'Are we happy with the overarching big idea?' After that is agreed, we don't involve any senior stakeholders, the thinking being that 'I've signed off the strategy. I've signed off the big idea and I trust the people to execute'. So people are empowered from that point on."*

Robbie Black

Head of Brand Communications
M&S Food

M&S Food made headlines last year when it exited its relationship with Grey and brought its advertising in-house. At our one-day summit, we spoke to Head of Brand Communications Robbie Black about the decision, how his department is set up, managing cultural change and proving its value to the business.



IHALC: Can you talk to us about the impetus behind M&S Food taking its advertising in-house last year?

RB: I joined M&S about three and a half years ago. Up until that point I'd only ever worked in advertising agencies. When I made the move across it was in more of a traditional client role. We were working with Grey and we had a very traditional, retained creative agency relationship. Really, that was just for the above-the-line work, though, because what had been happening in the years leading up to that was that we'd actually been building up a lot of our own internal resources as well. So for instance, in my team now, I've got CRM, where I have a team of HTML developers and designers, and we handle absolutely everything ourselves on that side. And by that point, we were handling all of the photography ourselves too. So a lot was already happening in-house.

The really big turning point for us was the Fresh Market Update campaign, which we've done for the last three years. It's a campaign which came about with three weeks notice. We had planned a lot of activity for the summer but my boss, Sharry Cramond – she is honestly one of the most inspirational and demanding people that I've ever met in my entire life – she came into work one morning, and she said, 'you know, that campaign that we've got planned? Well, I don't want to do any of that. I want to be on television in three weeks' time. And I don't just want to be on television with one ad, I want to create a whole different series of ads, where we talk about all of the amazing products and all of the amazing suppliers that we work with'.

So that was the challenge. The only way that we could do it was working directly with a media owner, in this case with ITV, and approaching it not as a traditional advertising shoot, but actually as programming. So we ended up producing six weeks' worth of content – 24 individual 60-second ads that went out over that period. It was massively successful and we then repeated it last year, on a slightly bigger scale. In total we produced 73 individual 60 second ads over the summer in collaboration with ITV. I think that really made us realise that the way that we want to work moving forward is exactly that – it's to partner with the very best people in the industry, whoever they are. Sometimes that is going to be a media owner or



broadcaster, sometimes that is going to be an agency as well. Sometimes it's going to be directly with a production company too. But I think that was a real penny-drop moment about how the traditional agency model might get in the way of us working in the way that we wanted to work. So this opens up a wide variety of options for you. It set us on the path to thinking about the structure that we would need internally and the people in the roles that we would need internally to do that. A year ago we exited our relationship with Grey and I brought in a few key people to help me create all our advertising in-house.

IHALC: What were the roles that you needed to add when you made that change?

RB: Obviously, creative. We were lucky enough to have worked with a brilliant creative director at Grey beforehand [Rich Robinson], so it was a very easy conversation – he knew us, he knew how we worked. He's unbelievably collaborative as well. And I think he's learned a massive amount – he's been exposed to all sorts of conversations that he wouldn't normally be exposed to at an agency, for both good and bad. We don't have a permanent creative resource other than Rich. Instead, we've got a number of different teams who we work with on a freelance basis who we've built up relationships with over the past 20 years, who we know that we can rely on. That was one of the decisions that we made up front – we didn't want to have a permanent in-house advertising creative team because we want to partner with the very best people in the industry, whoever they are.

Another key one was production, bringing in an amazing producer as well. We've been really fortunate with that. So those were really the two key roles. Normally, you would talk about strategy within that as well. I think we're lucky that we've got an amazing strategic capability within M&S already, where we can lean on their expertise where we need to.

IHALC: And you purposely don't describe yourselves as an in-house agency?

RB: One of the things that I've been quite clear about internally is we don't refer to ourselves as an agency. It can be absolutely right for some companies, but it's probably not right for us at this moment in time. I'm not ruling it out in the future, but for us it's much more about that deep collaboration with the business and then picking and choosing the very best partners for us to work with.

IHALC: You are integrated with the marketing department, you don't sit in a separate space and you don't brand yourselves separately – what did you feel that would give you that you wouldn't have got if you'd gone the full-on IHA route?

RB: It's about parity. I want to look around the rest of the marketing leadership team and feel as though they are my colleagues, rather than my clients. I think that's how we are going to get the best work out. I also didn't want to replicate the traditional client agency relationship internally, I didn't want there to be conversations about cross-charging or timesheets that were just going to get in the way of us producing the very best work that we could.

IHALC: So without that agency structure, how do you deal with work requests, prioritisation and avoid being overwhelmed?

RB: A lot of my role is actually helping my team to prioritise what's important and what's not. Our structure does allow us to have those conversations to say, 'yes, of course, we can do that, which of these things would you like us to prioritise?' We work in a very nimble and agile and flexible way.

IHALC: And what's the process when it comes to briefing, which is always another thorny issue?

RB: I think one of the things that our structure does allow us to do is to have an enormous amount of say in the future direction of the company. So if you look at everything we've done in the last three years within foods, much of it has been led by marketing, and much of it has been led by Sharry, and by her leadership team as well. So if I look at Cooking with the Stars, which is the advertiser-funded programme that we have at the moment, or Fresh Market Update, which is actually our biggest campaign in terms of spend last year, those have been initiatives that have been driven by marketing, by my team with Sharry, into the business as opposed to the other way around. We don't sit there and wait for a brief to come in from the business.

IHALC: Something else we talk a lot about with in-house agencies is building up trust and credibility internally: what are your techniques for doing that?

RB: A key thing for us has been the development of our own econometric models. So we have a full-time econometrician who gives us robust results to be able to talk about with the food leadership team. He has built a series of 13 separate models so we can tell the impact that any given campaign or any given media channel has had on both revenue and profit. That model will take into account all of the external influences that you can think of – like the weather. If it rains too much, people don't shop with us because we tend to have stores which don't have car parks near to them. It's essentially a really complicated mathematical model which allows me to say that for every pound that we invest in marketing, then we produce a revenue return of around ten pounds, I think it was for the last financial year.



IHALC: And presumably that gives you a huge advantage when you're talking to parts of the business that maybe don't always understand marketing or are much more results and numbers-driven?

RB: Absolutely. When it comes to all of the budget conversations for the next financial year, if you can say, 'Oh, yes, you can cut the marketing budget by 5 million pounds, but actually, that's going to be 50 million pounds revenue that you're not going to see. So are you happy to take that off the forecast as well?' It's a completely different conversation.

IHALC: How do you review work and its effectiveness?

RB: Our year is split into phases. Every single phase, we'll review all the activity that's happened across that. We'll talk about what's worked and what hasn't worked. I've never worked in an organisation before that has such a focus on those post-implementation reviews. At Christmas, for example, I think it was the fourth of January when we did the post implementation review for Christmas. Talking about it when it's really fresh, when those scars are still open wounds at that point, actually is really important. It's really valuable. Because a lot of it you kind of forget over time as well. So I think if we were to do it two months later, you would lose a lot of the richness.

Once we get the econometric results, there's always sort of five, six month lag for that as well, then we'll go into it in more detail. And then we'll feed that into the media planning for the next year. It's quite relentless in terms of that calendar of events, the approach that we take to it. Three and a half years ago, I didn't have any grey hair.

We're all rushing to keep up with Sharry to be totally honest, the speed at which she moves is absolutely amazing. In an organisation that does not move at speed, as well. So I think if we didn't have someone in that leadership position, who was incredibly good at making decisions, and fearless when it came to making those decisions, and actually very clear with the rest of the business about what we were doing and why we were doing it, we would really struggle.

Marks and Spencer were headline sponsor for ITV's Concert for Ukraine. That was an idea that came about, I think, about a week and a half before the event. And it's brilliant, because it's a marker of how much our organisation has changed. There's no way that ITV would have even come to us with that three and a half years ago, because they would have known that there's no way that we would have been able to say, 'Yeah, we're in' and move at that kind of speed as well.

But the downside, of course, is that within a week and a half, we had to produce a whole series of idents to go with it and everything else to go around the sponsorship. The more we succeed, the more we manage to pull it off every single time, then the more is expected of the team as well. And so far, touch wood, we haven't had any crushing failures, but we will at some point, we absolutely will. Hopefully, we'll have built up enough trust and respect internally for that to be okay.

There's been quite a big cultural change within M&S in the last in the last three and a half years. It's starting to become a little bit more socially acceptable to fail, because it's better to try something and to have failed than not to have tried something at all. But we're definitely on a journey. I don't want to give anybody the impression that failure is celebrated by any stretch of the imagination internally, it's not. It's more that we are just very honest and hard on ourselves and with each other about what has worked and what hasn't worked. I think being honest about that really helps those conversations. The second that you start to get defensive over it and defensive over your failures as opposed to owning them, that's when you're in a really difficult position.



JKR's Sean Thomas on working with in-house teams

We sat down with Jones Knowles Ritchie ECD Sean Thomas to talk collaboration, brand guidelines and why the growth of in-house is *“the biggest shift I’ve ever seen in this industry”*



IHALC: At JKR, you work a lot with in-house marketing and design teams and with in-house agencies. Just give us an overview of how you’ve seen that world changing in the last few years.

ST: I think it’s the biggest shift I’ve ever seen in this industry. It always used to feel that if you were like a big entertainment platform, or you had a product or a service, you might have your own in-house team because of how fast things developed. But historically, in our world of FMCG and big brands, they didn’t really have much of an in-house design function. And now everyone is starting to have much more of that. And it’s been incredible to see the change, I think in terms of the calibre of people that are working client-side, and brand-side.

Also, we’ve always had a real barrier to explain to a lot of our clients what design is or what brand is, it’s quite hard to codify. You can see an instant return on advertising but you can’t always see an instant return on design. It’s really hard to get data on. So there’s been enormous benefit, I think, to our industry, in having so many people working in-house that can really help people understand why it’s important.

Lastly, historically we’ve always worked with a marketing team. But I think the last four pitches I’ve done or the last four bits of new business I’ve worked on, the project began with working with the in-house design team, which is a massive shift in the last two years. So the briefs are much more peer-to-peer and the work is much more peer-to-peer, which is really interesting.

IHALC: When you are working with a marketing team but also an in-house design team, do you find yourselves getting caught in the middle? Does that get tricky to navigate?

ST: That’s the hardest bit. Sometimes you’re never quite sure if the internal design team have been given true permission to succeed. There’s some businesses that are arming those departments with money and resources and briefs and time. And there’s other people that are kind of saying they are but they’re not. And then what happens is they come around the back of us and say, ‘Look, can you just do what we want you to always do, and ignore the advice of the in-house design team?’. But then we’re trying to foster a



relationship with the in-house design team and get to something good, that’s going to work.
We’ve had tricky situations in the last couple of years where we have a marketing lead and an in-house design lead and it normally ends up with us being caught in the middle and unable to satisfy both.

IHALC: Has there been a shift in terms of who wants to own the brand strategy now?

ST: We have a lot of clients that come to us and they already have the strategy in place. And we work with it. The National Lottery was one where there had been three years of strategy work and the first thing they said was please don’t throw this out, don’t do the agency thing of just going, sure that’s great, but then just ignore it all. So we worked with it. And there was so much good stuff in there, it was just about finding the five or six that were relevant to the job we had to do.

So we often work with what’s there. But then sometimes you are brought in to give an outside perspective, because if that team has been on the brand for a long while, they might need fresh eyes on this. A lot of the time it’s just about building on what’s already working. I think as an agency, our belief is always build on what’s already there, rather than throw it all out.

IHALC: You’ve worked on a lot of legacy brands and in many cases you’ve taken an approach of looking into the archives and preserving or resurrecting some key elements of the brand rather than starting anew.

ST: We all want to be doing creative things and we all want to be having new things to shout about. And we all get bored quite quickly. But the reality is that we live and breathe these brands every day of our life, but the public don’t, they’re probably going to engage with these brands like a few times a year, very briefly, for a few seconds. And so if you’re only going to really catch that person’s imagination or attention for a few seconds every year, you really want to make sure that you’re almost saying the same thing repeatedly. Once you’ve got your foundations there and it’s working for you, just find new ways every year to keep it fresh and update it. I think a lot of creative agencies want to throw everything

out. They want to be the people that did the Airbnb logo, where you get rid of everything. And sometimes that works in that case, but you can’t throw out the Heinz Keystone or you can’t throw out the Amazon smile. You’d be mad to do that. So it’s just about finding new ways to make that exciting time after time.

IHALC: In terms of the problems you’re asked to solve, how are they changing?

ST: The biggest opportunity for us at the moment is probably the gradual decline of traditional advertising. Because we began as a packaging agency that found a way to capture the essence of a brand on a static label on a very small canvas, that skill can translate to social media and Instagram, it can translate to Twitter. We’re very good at telling stories in a very quick way.

IHALC: What are the conditions that make for a successful collaborative relationship, whether it’s with a marketing partner, a design department or IHA?

ST: With the truly, great pieces of work that everyone talks about from our agency – Burger King, Heinz, Dunkin, Budweiser – what all of those had was a client with an absolute clear vision, and they weren’t going to put up with any shit. And they were brilliant. They all were all over any content that came out that first year. If it veered away from the brand guidelines, it was go and do it again. Go and do it again. Go do it again. And they hammered that home. So the secret was having a client that signed up to a vision, communicated it internally, got approval from everyone within the business, and then was like, we are going for it. The success of a lot of those jobs are all because of a client who knew what they wanted. And then they were all over the detail as well.



IHALC: You mentioned brand guidelines, how is the role of brand guidelines changing?

ST: I think it's changing very fast. My feeling is that this is going to be what makes and breaks the relationship between in-house and agencies and the standard of work that is produced over the next 10 years. If your company can figure out how to do this well, I think that you will be light years ahead of everyone else because this is very hard. Whenever you start using brand guidelines, it doesn't matter how many variations you've got, it doesn't matter how many permutations you plan for, I guarantee, the one that you need that day won't fit.

We've had incredible success sometimes by actually restricting the elements we've said people can use. And we've said, if you stick to colour, typography, these templates, then everyone your business can use it. When you want to bring in photography, styling, then we recommend that's more of a job for these departments, within your business and in collaboration with us. And then maybe when you're getting into like bespoke illustrations or something like that should be the job of the ad agency, or maybe a partner, if it's got particularly complex.

We've done training with in-house and we do governance. With high-profile projects, there's a monthly meeting where people put early designs in front of us and they just ask for honest advice like do you think this feels like it fits the brand new guidelines? Is there anything you'd change?



IHALC: How long do you have to continue that governance role when a new identity goes out into the world?

ST: The plan is always the first few months. And normally what you find is it takes a couple of years before people have got the hang of it all. I'm not really a believer in what we put out is the final output – there's never been a brand identity that's come out that looks the same now as it did when it launched. People will evolve things, people will get bored with things, people will move it on. What we do is we try and get the house in order. But then you want people to use it and have fun with it.

And then I think we've evolved our guidelines a lot. We've got these brand portals now where any live assets are always updated. We've moved away from PDFs and downloadable icons and things like that. All of the assets are live, which stops bad logos and bad things getting into systems. It takes a bit longer to build it and it takes a bit more maintenance and governance, but what you don't want is to end up with thousands of people around the world with their own versions of weird logos out there. These things take a bit more time upfront to get right but it does pay back eventually.

IHALC: When you're looking at the implementation of a scheme, how much influence can you have in saying, look, it's going to be a waste of money if you don't invest to implement this properly? How can you ensure that something fulfils its potential?

ST: In the last few years we've really focused on three or four primary assets that can really make a difference, which are often colour, the crop in the photography of products, and typography. I think typography can play a massive role. That's another massive shift. Whereas it used to be really hard to convince a client to have a bespoke typeface, suddenly now we've managed to convince people that actually, it's a such cheap investment, because you're paying companies so much money for licencing of typography and fonts every year across all of your businesses. Whereas if you just cut your own typeface really well, once, and put it on all your computers, you own it, and you'll save loads of money. It's a fast and really easy way that you can create your own language and you can do a lot with very few things.

We often start with a restriction as well. When we worked on the National Lottery one of the first mandates was can you not change the typeface? Because we've got this on every computer and it's embedded in all of our systems, it would be incredibly complicated to rip this out and alter it. So we said okay, it just needed to be typeset a bit better and played around with a bit more. A lot of my favourite projects are when you know a limitation and you can push against it. I actually hate a blank sheet of paper brief – it's my least favourite thing on the planet.



IHALC: When you are conceiving a creative ideas, what approach do you take to ensure that those ideas can work both across multiple executions, but also multiple channels?

ST: At the pitch stage of the lottery we did our own, basic consumer journey of how you engage with the brand. We mapped out the experience of someone going online to buy a ticket and someone seeing the brand, randomly online and then someone actually going into a store. And what we realised was that there were moments in the journey where it all kind of fell apart and where there was a real drop off. It didn't look very joyful, or at the moment where you wanted it to go really big, nothing happened, you've just got an email. And we just said, if you target these three moments in the overall experience, and just make those really good, that will make a massive difference.

Stella Artois came to us and said they didn't have the money to make the chalice glass, which is now used in all the advertising. And we said to them, but you have the money to make key rings, drip trays, plastic bags and all of this stuff. If you just took away those 15 projects that end up in landfill and invested in one thing that could make a real difference for your business, that would be a good investment.

So we try and look at the whole journey of the brand and figure out what the moments are that can actually make a real difference. Too many people think you have to do it all – the reality is you have to do two or three things really well.

IHALC: Do you think companies have got a good feel as to when to use an external agency and when to use in-house?

ST: Every case is so different. One of the first things we do at the start of a project is an exercise we call Design the Alliance. We work with the in-house team to figure out what you want to do and what you want us to do so that we are clear on that straight-away. It's really important to know what role you're both going to play.



Julia Arenson

Head of Creative Operations

Specsavers



PB: I think I'm right in saying that Specsavers Agency started as an in-house creative department. What are the key things that have marked its evolution to where you are now?

JA: It was very much a creative department. We wanted to move towards being an integrated agency. So we did that by starting from the ground up, defining our foundations or departments, the roles and responsibilities within those departments and then giving clear ownership and autonomy to the teams. We also established a client partnership team to be the bridge between the agency and marketing, to help develop communications and facilitate the great work that we're trying to do. I think where we were struggling before is because it was more of a creative department without really clearly defined roles and responsibilities. People didn't know exactly what their remit was, and people were just getting pulled in to do lots of different things, wearing lots of different hats. Everybody was just mucking in and doing the work. And they did great work. But I think as we're growing we just need to do it in a more defined, systematic way.

PB: What are the skills that you've added to the team in recent times?

JA: The most recent skill that we've added to the agency is the client partnership team. That's been really important. And it massively changed the way that we work with clients, it really helped the relationship. There's a big debate in-house over do you need client partnership or not? Because you're in house, you shouldn't have to manage the client. But if you don't have them, everybody's doing client management, and it takes up a lot of time. You end up with a lot of meetings where you've got creatives and designers and strategists involved – a client partner can go and get that information and feed it back so that people are spending more time doing what they're meant to be doing, instead of being sat in meetings trying to get information.

They are also fundamental in setting the conditions for the whole team to succeed. So for us, it's been really important, not just for helping us with the client relationship, but also helping us with our inter-agency relationships and knitting us together. It's been a breath of fresh air for everybody in the agency and all around us.

PB: What about the importance of the language around that, because they are a client partnership team, not a client service team. What are you trying to convey with the language around that?

JA: It is about partnering the client, right? We're in-house, so it means we're all on the same side, we're playing on the same team. And we do have a service mentality in the agency. But partnering a client means that we're supporting them get to get to the best possible work rather than being in service to their requests. And I think that slight nuance is really important. It just gives us the ability to challenge and work together to get to the best answers instead of just delivering – we're not here to just do delivery.

PB: At Specsavers, you are branded as the Agency, you sit in a separate space, which looks different to the rest of the business: tell us about why that approach is right for Specsavers.

JA: The agency at Specsavers is actually part of Group marketing, we're very much on the same team, but by creating a distinct agency we're able to build on our identity within that space. And I think without having that identity, it might not allow us the freedom to operate with our own ways of working that can partner marketing as well as other areas of the business as well. And it gives us the ability to grow and support the functions that need us, not just marketing. It also gives us an identity within Adland as a full-service agency – we're trying to build that identity, to build that culture and pride in us as a full-service agency. So I think for us, it really made sense.

PB: You still use external partners for some areas?

JA: We use external partners for media, always-on social and PR, and they work closely with us. I think the way that we've positioned ourselves as the brand guardians and the leaders on creative and conceptual strategic projects is about making sure that we're taking the right people on the bus at the right time. We really look at them as an extension of ourselves and that has really helped us get away from that culture where people are constantly trying to cannibalise each other's work. It's like, 'this is what you're here to do, this is your specialism, we need you here'. We don't have that land grab every time a brief comes out, which is really nice.

PB: Can you just talk us through your model in terms of how you budget and also your charging model?

JA: We don't charge internally at all. We review the requests that come in, and we assess our resource based on those requests. And if we don't have the capacity, we either prioritise work or bring in additional support where we need it. So we've established a structure and a process where we're always trying to do right by the work, the work's got to come first. And the transparency around resource and clarity around the ask means that we can get to the right shape and request additional budget to get more people in or move the work around. So it's really about what makes sense. The closeness and the relationship between our marketing team and us and Nicola [Wardell, MD of The Agency] and our CMO means if we do need something, we can have that conversation or she'll get together with the marketing director and bring it to the CMO to say, actually, we really think we need some more people on this. It's all about relationships and communications and understanding what we want to achieve.

PB: How do you prioritise and also categorise different types of work that you get asked to do?

JA: We are in the midst of introducing the tiering our work in three pillars, which we're calling Create, Calibrate and Deliver. Requests come at us from everywhere, and anywhere in the business – if anybody needs something they come to us. By establishing these tiers, we're putting some guardrails around the team that you will have, depending on the type of work that you request. So if you're in the Create area, that basically means we're doing new strategic work, we need a new concept, we need to create some new assets. So you get your client partner, your creative producer, your creative director, and your strategist. It's a completely different process than we have for Calibrate and Deliver. Calibrate is applying existing guidelines or using existing assets. Before, we just had create and deliver and what we were finding was that our strategists, and our conceptual thinkers, were spending a lot of time just applying what they already know. And it just meant that the work that we needed to focus on conceptually and strategically was suffering. So we took that out, and we've moved it into what we're calling Calibrate, with a new set of project managers to manage

that work. For Deliver, you'll go through a studio manager, there should be no amends, it should just go through. So it's really establishing our tiers of work to operate in the most efficient way and have the right people spending the right amount of time in their areas where they're going to have the most impact on the work. We're trialling it slowly on projects, where we'll ask, Okay, are we creating something new? Okay, that's going to go through that process. Are we applying something we already know? Or are we just sending something out?

It's really clear on our processes in terms of when people get involved. People want to do beautiful bespoke work, of course we do. But at the end of the day, we've got to send it to like millions of people in all these different formats. So it's really important that we're involving people at the right stages. The people in Deliver will be our production artists, or art workers. They're there to adapt something so it doesn't get signed off by a creative director or design or anything like that. The assumption is that once we have a master signed off, and we're ready to adapt, that is it, the production art team will just send it out.

It was really important that people in every department know what their role is, and making sure that they're delivering the best possible work and also to know who to escalate to, if they think that actually maybe that work's not right. So everybody's very clear on their roles and responsibilities in those different areas by the request type.

PB: How do you assess creative work?

JA: We have got a creative scale, it's in every single meeting and it goes from one to 10, one being toxic, and 10 best in the world. We have that in all of our meeting rooms in the agency, and we get together with the marketing team every six to eight weeks and we put our work up on the walls. We look at all that work together and we go around the room and people give it their number on that scale. And then we ask where could that have been if we had maybe done something slightly differently? And where do we want our work to be next time? A lot of the time you have your heads down, you're trying to just get the work done, you're trying to do great work, so this is a chance to lift our heads up and ask what we want the work to be and how do we get there? What do we love about this campaign? Where do we feel like we could have done more? If there's stuff that hasn't gone live yet, do we feel good about it? Do we need to change it? So it's about being in the moment and lifting your head, but also looking back and assessing and creating those spaces to do that together.

Learning from **LEGO** Group



Dan Worrell



Emma Perkins



Charlie Cooper
Henniker



Priscilla Freitas

The challenge of delivering the LEGO CON virtual conference highlighted the culture and processes that help LEGO Agency create value for the business

In June 2021, the LEGO Group ran its first LEGO CON, a virtual convention for fans, featuring 90 minutes of live content, filmed at LEGO House in Billund, Denmark. The idea for the convention came from LEGO's in-house agency, which worked with marketing colleagues and the wider LEGO Group to deliver the event.

We spoke to some of the team behind the event: Head of LEGO Agency EMEA Emma Perkins, Director, Communication Partners & Operations Dan Worrell, Director of Production Charlie Cooper Henniker and Senior Marketing Leader Priscilla Freitas. The project revealed some important insights about how LEGO Agency works, the challenges of a project like this and the value it created for the business.



Born out of proximity

We talk a lot about the competitive advantage that proximity brings for in-house agencies. As Emma Perkins told us, one of the most exciting things about working for an IHA, particularly for someone coming from an external agency, is that you are closer to data which can highlight business challenges and creative opportunities. The idea for LEGO CON, came from the Agency observing changes to consumer behaviours during lock-down and aligning those with the business's priorities around improving the digital discoverability of its products. Access to data also helped inform decision-making throughout the production process, guiding decisions about content.



Creating space and resource for great ideas

To land an idea and get it live in a short space of time, teams across the LEGO Group had to work together to prioritise budget and resources to make it happen. The Agency doesn't allocate all of its resources against planned projects, but holds capacity back in order to be more reactive which they were able to utilise for LEGO CON.

The importance of OKRs and an agile culture because time was so short and because it involved so many different parts of the business, producing LEGO CON required the team to adopt new ways of working. As Priscilla Freitas explained, the team adopted an agile methodology rooted in the use of OKRs – Objectives & Key results. The OKRs were defined jointly between marketing and creative at the start of the project and then guided its progress, providing a 'North Star' to assess everything against. As Dan Worrell told us, the team then mapped the stakeholder universe across the business, identifying 18 business units which were asked to delegate a representative to be part of the wider project team. This wider team was then invited to a Friday afternoon 'Demo Day' every two weeks where the team went through everything that had been achieved in the previous fortnight and the schedule for the upcoming period. Clearly defined roles and responsibilities helped manage feedback and keep the project on track.



One team

Instead of acting as an approver, on LEGO CON Senior Marketing Leader Priscilla Freitas saw her role change to be part of the team developing the ideas, testing those against the OKRs and then making sure that the best of them got support from the business. As Charlie Cooper Henniker told us, rather than saving up work to present to a 'client', in this process, marketing and creative shared ideas in draft form back and forth constantly, working as one.



Navigating the business and having a champion

One of the challenges of making a project like LEGO CON happen is knowing how to present the initial idea to, and get support from, the business. Emma told us that her boss was vital in this, acting as a champion or sponsor for the idea and helping her to navigate it through the process. Having a senior sponsor for the idea helped Emma to know how best to present the idea to the business and get their support for it in the face of competing priorities from elsewhere.



Calling it a 'pilot' helps

The team constantly refer to LEGO CON 2021 as a 'pilot'. Use of the term helped manage expectations, allow for failure and for the team to operate in a way that sat outside of the usual processes. It also meant the project could be positioned as a learning opportunity for the business. Having a culture which genuinely sees the value of failure and supports it is vital.



Growing your reputation

"If all you do is answer the briefs you are given, it can be really difficult to show what you are capable of," Emma told us. Many in-house agencies have ambitions to grow from being seen as a service department to becoming a strategic partner. For LEGO Agency, key to this journey was being proactive and taking ideas like LEGO CON to the business. Such projects then build both trust with marketing colleagues and the reputation of the IHA. But you have to get the basics right first, Dan told us. In order to grow, IHAs first need the right culture and people around managing relationships with marketing partners, core creative skills and strategy. Having those in place will allow the IHA to deliver on the day-to-day briefs. As their reputation builds, then they can start to be more ambitious and proactive.

In-House and the Financial Services Industry



Highly regulated industries present particular challenges for In-House Agencies. Adobe Workfront's Lucinda Parish and Andrew Hall discuss how the right tools and processes are key to effective collaboration in the Financial Services Industry.



Lucinda Parish



Andrew Hall

Lucinda Parish: Content marketers working in the financial services industry often need the support of industry experts and client facing professionals for the content to be truly useful, accurate, and most importantly, consumable. A lack of coordination and last minute changes for multiple stakeholders leads to ineffective delivery, burn out of good creative teams, and a negative impact on the quality of product and business results. The way to successfully drive forward any in-house strategy is by making sure the right people are working on the right tasks at the right time. And with the right tools. Legacy systems present one of the largest barriers to agility for the financial services industry. Harnessing and managing the internal talent and expertise can be a game changer, especially when competing with the smaller, more nimble startups.

What are the challenges of planning, creating and executing a marketing campaign in a highly competitive and regulated environment like financial services? There must be so many blockers in the process?

Andrew Hall: Financial services at the moment is an incredibly challenging environment, not only from a traditional competitive perspective, with new competitors coming into the market. But most importantly, the scale of content required, because with Covid it's just gone through the roof. If we think of the normal creative process, it comes with its own challenges, but in financial services, there's a heightened challenge. It's a highly regulated industry, and with regulation comes more people required to sign off – compliance and regulatory, legal, even things like treating customers fairly. And then sitting over the top of that is the risk of getting that wrong is significant from a financial perspective, as well as obviously, from a brand perspective. There are just more cooks involved, so how do you manage those different people in the process, the different versions that go through critical input required from non-creative individuals? Then add on top things like legacy systems that a lot of the bigger financial services firms have, which don't really help our process of collaboration and engagement. And then you add on the risk and pressure of getting to markets, things like the requirement for heightened customer experience, and you really get a very interesting, very challenging environment where we are required to still be highly creative, highly engaging, and highly effective in our campaigns.

LP: There are many financial companies that are looking to bring more of their creative work in-house and balance their dependency on external agencies. One of the potential benefits of producing work in-house is aligning communications to customer insights and your brand. It also allows for closer collaboration with internal expertise. Technology is a key factor for in house teams to create engaging content, reducing the need to outsource. So what would you recommend to maximise the internal expertise and resources? What needs to change to make the process more efficient and effective?



AH: One is around really getting the human process right. Long gone are the days where you could rely on watercooler conversations, sticky notes on the desk, or a quick chat to say, 'I need to make some changes'. That needs to change and systems like Workfront can absolutely help with that process. It's really a mixture of human behaviour change and technology. The bigger one for me is things like real brand control, real understanding of the people working on your collateral of the brand, the brand essence, the brand culture. You start to create real internal expertise around financial services, content creation, and no matter how specialist external agencies often are, I don't believe you can replicate that level of internal expertise because they don't have the same contact with legal specialists, with product specialists, with customer experience specialists within the organisation. Once you start getting the collaboration, right, your human behaviour change, your structure and delivery within technology, you're going to start finding this wonderful collaboration where you build a go to market strategy with incredible expertise, efficiency and effectiveness.

"Technology is a key factor for in house teams to create engaging content, reducing the need to outsource."

Lucinda Parish



“I think what’s very important for long-term strategic partnerships and driving continual improvements is the cost concept of real accountability. Without data and data-driven insights, it’s near impossible to be wholly accountable to an outcome, it starts to become anecdotal and subjective.”

Andrew Hall



LP: The use of artificial intelligence, and automation also plays its part in lowering risk security, and improving customer experience. So the team can optimise and refine their market offerings for a changing world. If many stakeholders are required to provide feedback, though, and give sign-off as part of the approval process, surely that process needs to be streamlined. So what solutions will help to improve that process?

AH: You need this central point of truth, where different levels of the organisation can see it, manage it and deliver against it, making sure that we’ve got the right automated process of sign-off. I think about version control. Maybe a crucial piece of work comes in, that’s maybe a new product, or a change of legislation or interest rate, which is sensitive. One version goes off to legal, a second version goes off to compliance, and we have conflicting feedback, and then the brand gets stuck. And all of a sudden, you’re in this very difficult space where you’re trying to figure out which version’s right. The use of AI and automation can actually make sure that everything is done using the correct process which de-risks it as well as cutting down time. The other side is planning and scenario planning. Once you start understanding what resources are available, how long things take, AI and data-driven insights start to allow us to optimise budgets, optimise the planning process, and then make that future planning of resource availability much easier. That then starts coming down to your creative doing the right creative work, your marketing managers making sure that they’re doing the right strategic work, and all of a sudden collaboration becomes so much easier. All of a sudden, marketing and internal creative resources are delivering far better strategic projects that are on time, in budget, etc.

Lastly, I think what’s very important for long-term strategic partnerships and driving continual improvements is the cost concept of real accountability. Without data and data-driven insights, it’s near impossible to be wholly accountable to an outcome, it starts to become anecdotal and subjective. But with AI and data-driven systems like Workfront, we can start to get to this true accountability of units to deliver what, by when, driving even better efficiencies and effectiveness.

LP: And that’s absolutely the key to a successful campaign, centralising communications to make sure you’ve always got the information you need, when you need it. And by identifying the right message that needs to be taken to market, I think you can bring together all the stakeholders and employees and deliver that kind of, I guess, seamless collaboration, as well as keeping everyone focused on the same goal. But it’s really interesting when we think about how can this be implemented at scale, but still drive those efficiencies?

AH: That’s when this whole thing starts to become incredibly valuable to an organisation. The ability to have a well-structured, well-governed, highly-automated process allows people to start doing exactly what they are meant to be doing. Once we start getting into that version control, the part that no-one likes, we can really start to smooth out that process, start to improve the efficiencies, make sure that things aren’t sitting at the desk, or the virtual desk, of compliance or legal or even the marketing teams and that we actually had the seamless progression from creative into sign-off and into production and or a live environment. That’s where we can start scaling. Obviously, it’s going to require extra resource when we get to certain levels, but we can start to really maximise the existing resources, and again, measure and realise what’s required to be able to get to certain other scaled outputs.

LP: By identifying the right message that needs to be taken to market, you can bring together all stakeholders and employees and deliver seamless collaboration, as well as keeping everyone focused on the same goal. It really is about making sure your people have the best tools for the job. Simplify the approval process with a single source of truth. Use the technology available to get the best returns and keep up with the competition. Maximise your best asset: your people.

Lucinda Parish is Senior Program Manager – Adobe Workfront and Andrew Hall was, at time of writing, Senior Manager, Strategic Go To Market Lead, Adobe UKI. The above is an edited transcript of the podcast, Adobe Workfront Talks FSI. Listen to the original here <https://share.transistor.fm/e/960a9195> For more on how Adobe Workfront is empowering financial services organisations to supercharge operational efficiency, streamline compliance and deliver better customer experiences, see <https://www.workfront.com/en-gb/financial-services>

Follow:



LinkedIn



Twitter

ihalc.com



In-House Agency Leaders Club
in association with WDC