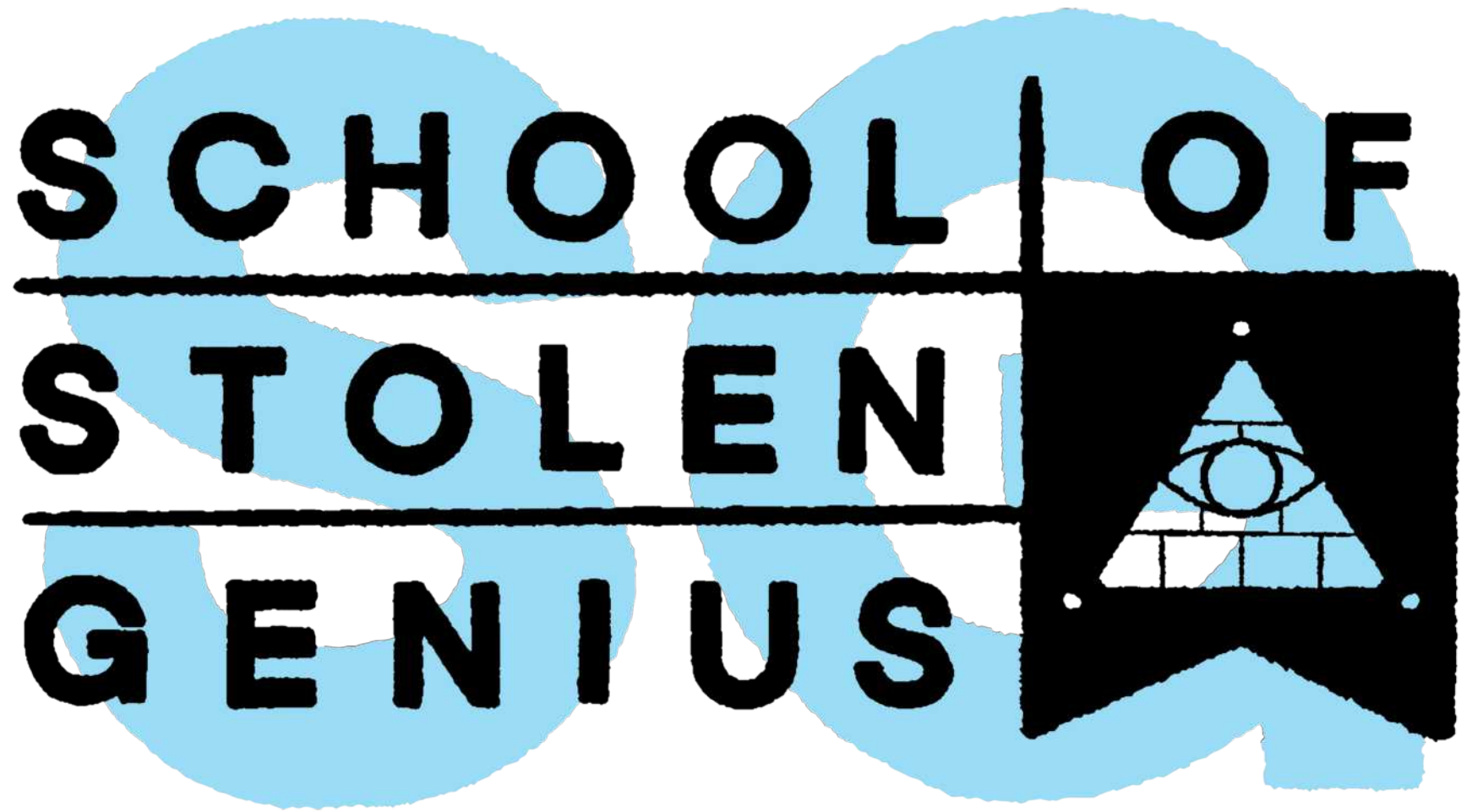


SCHOOL OF
STOLEN
GENIUS



DRUMS
S-H-S

BEYOND
BORING
BRIEFS

GENIUS STEALS A NOMADIC CREATIVE CONSULTANCY



@FARIS

@ROSIEYAKOB

Uyuni Salt Flats, Bolivia

GENIUS/STEALS IS A NOMADIC CREATIVE CONSULTANCY HELPING CLIENTS LIKE THESE SOLVE BUSINESS PROBLEMS USING CREATIVITY



and in:
India, Serbia, Lithuania,
Australia, & New Zealand



HOW TO WRITE A CREATIVE BRIEF

START BY COPYING
AN OLD BRIEF



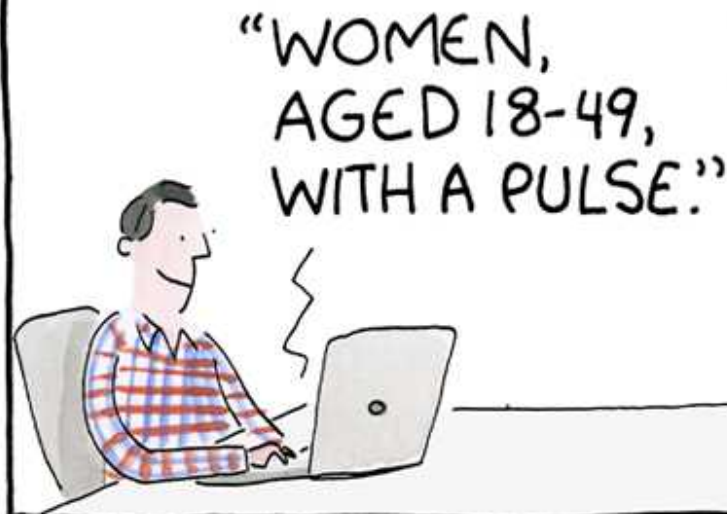
ADD A LOFTY BUT
VAGUE OBJECTIVE



FRAME CLEAR
BUSINESS GOALS



DEFINE THE TARGET



LIST KEY MESSAGES



JUDGE THE RESULTS



© marketoonist.com



THE PRACTICE:

PRIORITISE BEHAVIOURS OVER BRIEFING TEMPLATES

The truth is that good work does not have a correlation with good briefs and bad work does not have a correlation with bad briefs. Loads of the briefs that brand owners write are uninspiring. I know because I wrote lots of them. Yet, strangely, many went on to generate fantastic creative work.

Russell Davies, responsible for leading **Nike** planning at **Wieden+Kennedy** and then at the brand itself between 1996 and 2007, says in the 'Planning etc' video on his Vimeo channel: 'Loads of Nike briefs were basically "Do the same thing we did last year but do it differently."'



The Slide That Launched a Thousand Arguments at Cannes

R/GA and Beats tackle the 'numbing consensus' of marketing briefs

By David Griner | June 27, 2014

PREMIUM



BAD





ORIGINALITY IS A MYTH.

LET'S BEGIN BY LOOKING AT WHAT'S OUT THERE



THE T-PLAN/ JWT UR BRIEF

1989

WHAT IS THE PROBLEM OR OPPORTUNITY?

WHAT IS THE ROLE OF ADVERTISING?

WHO ARE WE TALKING TO?

WHAT IS THE KEY RESPONSE WE WANT?

WHAT INFORMATION MIGHT HELP PRODUCE THAT?

WHAT ASPECT OF THE BRAND PERSONALITY?

MEDIA?

T-PLAN

Summary of Creative & Media Brief

The term "T-Plan" (short for Target Plan) is a stimulus for Creative and Media thinking. It should summarize the thinking, documentation and discussions to date; it isn't a substitute for them. All the questions require open-minded fresh thinking; your responses should be concise/unambiguous and discussed with the whole team before being finalised and acted upon.

- 1. What is the opportunity and/or problem which the advertising must address?**

What are the current consumer perceptions that the advertising must correct or enhance? Take the consumers point of view.
- 2. What is the role of advertising?**

Do we want people to take immediate action, seek more information, educate, recognize the brand's relevance to their needs, reinforce an attitude or change them, bring brand to top of mind? Are we seeking changes or maintaining more of the same?
- 3. Who are we talking to?**

A rich description of the target audience. What do they feel or believe about our brand and whole category; include personality/lifestyle characteristics.
If the Media target is different from the Creative target person identify/clarify accordingly.
- 4. What is the key response we want from the advertising?**

In consumer language, what single thing do we want people to notice, feel or believe as a result of the advertising?
- 5. What information/attributes might help produce this response?**

This could be a very functional and/or physical attribute; it could be a key emotional/psychological user need which the brand fulfills. Avoid a "laundry list". It's a reason why for the key response.
- 6. What aspect of the brand personality should the advertising express?**

What is our brand's personality, how does it feel. Is it a change or reinforcement?
- 7. Are there any media considerations?**

What information can affect your media plan eg. media budget; timing requirements/campaignability; seasonality; competitive activity; regionality; medium(s).
- 8. This could be helpful....**

Any additional information which affects the Creative or Media direction, eg. legal restrictions, corporate sensitivities, promotional plans, production budget etc.
Feel free to use a visual summary, picture, object or anything else which adds in understanding the nature of the brief.



CHIAT/DAY BELIEVES IN MESSAGE TRANSMISSION

1992

Chiat/Day **Creative Brief**

300 E. Berkshire House
168/173 High Holborn
London WC1V 3AA
Phone 44-71-4972373
Fax 44-71-3799844

Date: Thu, May 18, 1992
Client:
Product:
Prepared by: Crawford Hollingworth
Job number:
Creative start:

Account Executive _____ / /92 MD _____ / /92 Creative Director _____ / /92
General Review _____ Client work/revision _____ Client presentation _____

What is the problem or opportunity?

Who are we talking to?

What should the advertising achieve?

What thought do we want to leave them with?

What will make them believe/do this?

What is required?

Anything else?

WHAT IS THE PROBLEM OR OPPORTUNITY?

WHO ARE WE TALKING TO?

WHAT SHOULD THE ADVERTISING ACHIEVE?

WHAT THOUGHT DO WE WANT TO LEAVE THEM WITH?

WHAT WILL MAKE THEM BELIEVE THIS?

WHAT IS REQUIRED?

ANYTHING ELSE?



M+C SAATCHI STARTS WITH BARRIERS

PT 1

CREATIVE BRIEF

BRIEF

Client

Medium

Deadline

Task

DESCRIBE THE AUDIENCE

WHY AREN'T THEY DOING WHAT WE WANT THEM TO DO?

Thought

WHY SHOULD THEY?

Because

DESCRIBE THE BRAND CHARACTER WE WANT

TASK

CONSUMER INSIGHT

BRAND INSIGHT

PROPOSITION

SUPPORT

TONE





SINGLETON O&M LOOKS AT ROLE FOR COMMS

What is the *role* for this communications?

What helpful *insight* do we have about our audience (their behaviour, beliefs and feelings)?

What do we want them to *think, feel or do*?

What is the *single* most important point?

What *evidence* (emotional, sensual or rational) makes this believable?

What aspects of the brand and its *personality* are important in this communication?



BUT... SHOULDN'T WE BE TRYING TO BE A BIT MORE DIFFERENT?

Chiat/Day Creative Brief

10th Fl Berkshire House
168/173 High Holborn
London WC1V 7AA
Phone 44-71-4973373
Fax 44-71-3799844

Date: Thu, May 28, 1992
Client:
Product:
Prepared by: Crawford Hollingworth
Job number:
Creative team:

TESTARDO red cell

Creative brief

Account team		Job
Creative team		
Client		
Brand		
Assignment		

GSD&M

GSD&M CREATIVE BRIEF

Client: Assignment:
Date:
Job Number:
Media:
Media Budget:
Production Budget:
Version Number: TBD

WE NEW CAMPAIGN: NEW EXECUTION WITHIN ESTABLISHED CAMPAIGNS: NEW BUSINESS

CREATIVE BRIEF

Client	Job number
Product	Date issued
Description	
Requirement	
Business Problem	

What is the advertising expected to accomplish?

Who are we talking to?

What is going on in the market?

What is the key *insight* (plus some additional information)?

In one simple sentence, what is the *idea* we need to communicate?

What substantiation makes the message believable?

Mandatories

Approval

FCB Creative Brief

Date: 12/5/00 Client: Oakland A's Product: 2001 Season Campaign

- 1. Why are we advertising?**

The Oakland A's have set themselves an aggressive attendance goal of 2 million for this coming season—an increase of 300,000. To do this we must do three things with the advertising: Extend the afterglow and take advantage of emotion from the end of last year. We must evolve the campaign to give fans more insight and intimacy with players. And finally, we must engage the fan and bring them into the action, giving them power and ownership of the game experience.
- 2. Who are we talking to?**

A special breed of fan far apart from those of both the Giants and the Raiders. They shun both the chi-chi affectations now becoming rampant in sports these days, as well as the violent fanaticism some fans feed upon. They are intense about the action, but are acutely aware that it's just a game. They are loyal to the sport as much as they are to their team and they are truly involved in the game—enjoying the highs as much as the lows.
- 3. How do they think and feel?**

These fans truly understand that baseball is a great and glorious game and they enjoy the game for the parts as much as the whole—those individual acts and actions, those separate moments that make up a 'whole' game. To them, the game extends to reliving certain moments for years with friends and family alike. They appreciate that to a 'real ball player,' the greatest feeling in the world is winning a major league game and that the second greatest feeling is to lose a major league game. All in all, they are reverential about the little parts, lighthearted about the game.
- 4. What must the advertising say?**

I'm here for the baseball. Are you?
- 5. Why should the consumer believe this?**

With this current team there is an abundance of young athletes in love with the game. They are ready to play—on for every game as if each were the 'big one.' They are talented now and will only grow into their abilities

Advertising for?

Respond to the advertising?

Advertising for?

Position

Port

The consumer

ories

o hints
(e hints, creative starters)

Signature	Date

Business Director	
Senior Planner	



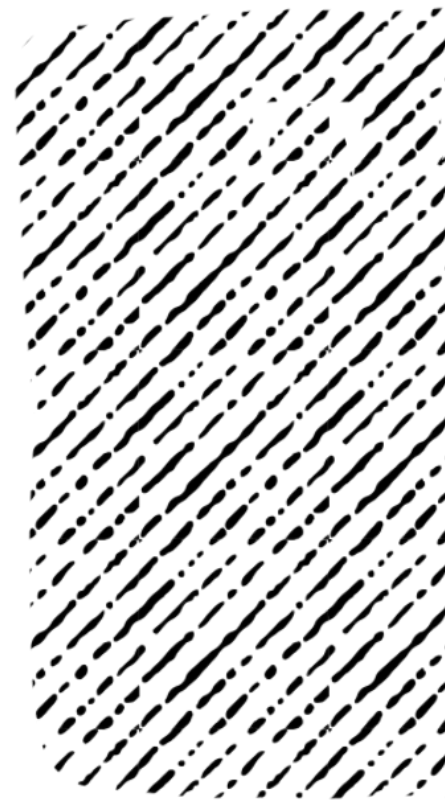
ACCOUNT PLANNING

To achieve our creative philosophy of relevant distinctiveness, we've also applied that same creativity to how we structure ourselves both internally and in dealing with clients.





GARETH KAY HAS POINTED THIS OUT, TOO:

- **A PROBLEM TO BE SOLVED BY ADVERTISING**
 - **‘CONSUMERS’ TO ‘TARGET’**
 - **A MESSAGE TO SAY AT THEM**
 - **REASONS TO BELIEVE**
 - **tone of voice**
 - **MAYBE, IF LUCKY, WHAT SPACE YOU’RE FILLING**
- 



BRIEFS ENCODE BELIEFS



MAKE THINGS,

TELL PEOPLE.





UNIQUE BELIEFS LEAD TO LESS BORING BRIEFS.

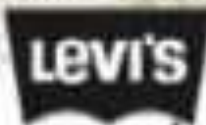
ENCODE YOUR COMPANY'S BELIEFS INTO THE FORM AND PROCESS.



BBH CREATED AN AD FOR LEVI'S AND ADOPTED IT AS THEIR OWN BRAND BELIEF



BLACK LEVI'S.



WHEN THE WORLD ZIGS, ZAG.

TITLE
XXX

THE PRODUCT IS...

THE BRAND IS...



WHAT key business challenge does the brand face?

WHO are we trying to engage and what competes for their attention?

What's the role for communication?

xxx

WHERE and **WHEN** will communication have most power?

HOW does the category engage creatively and how could we challenge this?

Practical considerations



BBH ALSO BELIEVED THAT...

“THE BRIEF IS THE FIRST
AD IN THE CAMPAIGN.

IT’S MY JOB TO MAKE IT BETTER.”

Sir John Haggerty

AKA THE “H” IN BBH



POTENTIAL WAYS IN

- TARO BOY AND FRIENDS FIGHT IT OUT IN BLITZ-LAND WITH THE ROBOTS THEY CREATE
- TARO BOY TELLS THE NEXT ADVENTURE ENTIRELY THROUGH THE SNACK
 - THINK CLAY-MATION
- OTHER CONTEXT WE HAVE YET TO EXPLORE :
 - MISSION-TYPE ADVENTURES
 - MAGIC AND WIZARDRY
 - MAD SCIENTIST / LAB-BASED





THE OLD RULES

Brand Building

Consistency

Endorsement

Investment as currency

Announcement

Advertising

Retail is the opposite of branding

Medium dictates the idea

THE “NEW” RULES

Brand Momentum

Surprise

Cultural Relevance
& Buzz

Ideas as currency

Conversation

Advertising & Publicity

Retail IS branding

Idea finds the medium

AT A GLANCE

- What is the most relevant and differentiating idea that will surprise consumers or challenge their current thinking of the brand?

TENSION

- What is the psychological, social or cultural tension associated with this idea? What makes our target tense about the idea?

QUESTION

- What is the question we need to answer to complete this assignment?

TALK VALUE

- What about the brand could help us start a dialogue between the brand and our consumers, among our target and/or within pop culture?



THE PLAN

Challenge:

Competition:

Target group:

The Bri

Our common goal:

Root message:

Conception:

Root element:

Job No:

Author:

Date:

Approved by:

Planning: Creation: Consulting

Tonality:

Media strategy and budget:

Important to know:

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JUNG VON MATT

“THE BRI”

Das Bri

Unser gemeinsames Ziel:

Kernbotschaft:



Konzeptidee:

Kernelement:



R/GA

BRAND

AUTHORS

CHALLENGE

Insert project name here

Insert your names here

What's the problem we're solving? What's the real job we need to do here?

THE CONSUMER

Who do we need to engage with?

What is their big issue or need or tribe or passion point?

THE CONTEXT

What real world, category or cultural issue that we are solving for or pushing against?

What's at stake if we don't act?

THE COMPANY

What is the credible contribution that our brand or product can make?

What do we have a right to do?

THE CONNECTIONS OPPORTUNITY

Where and when could our idea come to life with the most impact?

What can we connect with in media, technology, or culture to solve for our task?

INSIGHT /

What is the juicy truth that could unlock this entire task?

STORY /

What is the central strategic thought that we should create around? (One clear sentence. Make sure it's not copy.)

SYSTEM /

How do we prove this? How will we make this real for people?

KEY DELIVERABLE

What is it mandatory to make or cover?

CULTURAL KPI

What cultural impact should we aim to achieve?

COMMERCIAL KPI

What are the business success metrics?



AGENCY BRIEFS SHOULD BE BEAUTIFUL.

WORD DOCS ARE FINE; BUT THEY CAN STILL BE DESIGNED.





RICHARD HUNTINGDON, CSO SAATCHI LONDON

BRIEF = GREAT IDEA

*“SORRY TO BE SO BLUNT BUT YOU
WRITE A GREAT BRIEF BY HAVING A
GREAT IDEA.”*

*I HAVE NEVER HAD ANY TIME FOR
BRIEFING FORMATS BECAUSE THEY
TURN PLANNERS INTO FORM FILLERS.”*



WHICH PROMPTS THE QUESTION:

**A QUESTION
TO BE
ANSWERED**



**A SOLUTION
TO BE
ARTICULATED**



NIKE "NOTHING BEATS A LONDONER"



"ABOUT HALFWAY, THE TERRORIST ATTACKS HAPPENED IN LONDON. A PICTURE EMERGED OF A MAN FLEEING THE SCENE WITH A BEER IN HIS HAND. AND OFF THE BACK OF THAT,

I WROTE THE LINE 'NOTHING BEATS A LONDONER,' WHICH WASN'T SUPPOSED TO END UP AS THE FINAL LINE BUT IT DID.

IT JUST GAVE THE CREATIVE MORE DEPTH AND A PLACE TO SPRINGBOARD FROM. IT CHANGED THE ENERGY OF THE WORK."

PAULA BLOODWORTH, STRATEGY DIRECTOR, W&K



Creative Brief

Influencing attitudes and behaviors

Part one: Determining what is needed (NOT TO BE GIVEN TO CREATIVES -)

Think Media Neutral

- Rate the 7 key marketing drivers
 - Assess the relevance of each marketing driver in the category that is relevant to our client (High-Medium-Low)
 - Assess the current brand performance on the drivers vs. its competitors (High-Medium-Low)

	Category Relevance	Brand Performance
Awareness		
Emotional Bond		
Product News		
Activation		
Loyalty		
Product Experience		
Buzz/Word of Mouth		

Your Conclusions

Based on the analysis of your brand's performance, what conclusions can you draw for your brand and what key drivers have to be activated in the best interest of the brand? That exercise should help you define what is needed.

.....

.....

.....

.....

Who are we talking to?

(GET) Describe the target but also add relevant insights about his state of mind/lifestyle (most of the information can be found in Rituals or any other lifestyle study)

What consumer/market insight can help you get there?

(WHO) The insight has to be relevant to the category of products/services we are advertising: What is the unmet need or the desire?

What is the brand's promise to answer the insight?

(TO) How does the brand fulfill that unmet need or desire?

Why should the target believe you?

(RW) Give us the most relevant reason(s) to believe that the brand will answer the unmet need.

If you were to sum up your proposition in a selling line, what would it be?

(BY TELLING THEM)

Imagine you're the creative, look back at your brief and see if you could write a tagline for the ad





**BRIEFS SHOULDN'T BE
FORMS TO FILL OUT, BUT
ELEMENTS TO CONSIDER.**



WHAT NEEDS TO HAPPEN?

What needs to happen? What's the business challenge and marketing task? Why does this brief exist? From > To

COMMUNITY INSIGHT

What do we know matters to the community we wish to engage? What do they see as valuable?

BRAND INSIGHT

What is the brand's POV? How does it behave in the world? What makes it special? What does it do that no one else does?

CULTURE INSIGHT

What is the relevant element of culture to tap into? The tension that can be solved? The that can be harnessed / created?

SOCIAL INSIGHT

What is being discussed in social media about this brand and topic? Who are the influential voices? What is the sentiment?

BRAND ACTION

What's the key thing the brand wishes to do for the community? How will it stimulate conversations / participation / publicity?

BRAND TERRITORY

What are the key apertures in culture, mood, time of day/ year? What are the best channels for achieving the business objectives? What media should we create?

WHAT IS THE KEY BEHAVIOR WE WISH TO CREATE?

What do we want people to do? Be as specific as possible. If it is buy more frequently - when, and for what? Are there intermediate behaviors that will help gauge successful engagement? E.g. Google searches [what terms], social volume, store traffic, brand tracker, social media volume, stock price



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MEDIA REQUIREMENTS

\$15M media plan already allocated, phased in 3 pulses across the summer. TV, 30, 15s,

What are the required and potential media channels, timing, phasing, frequency and asset requirements

What are the new production deadlines and constraints?

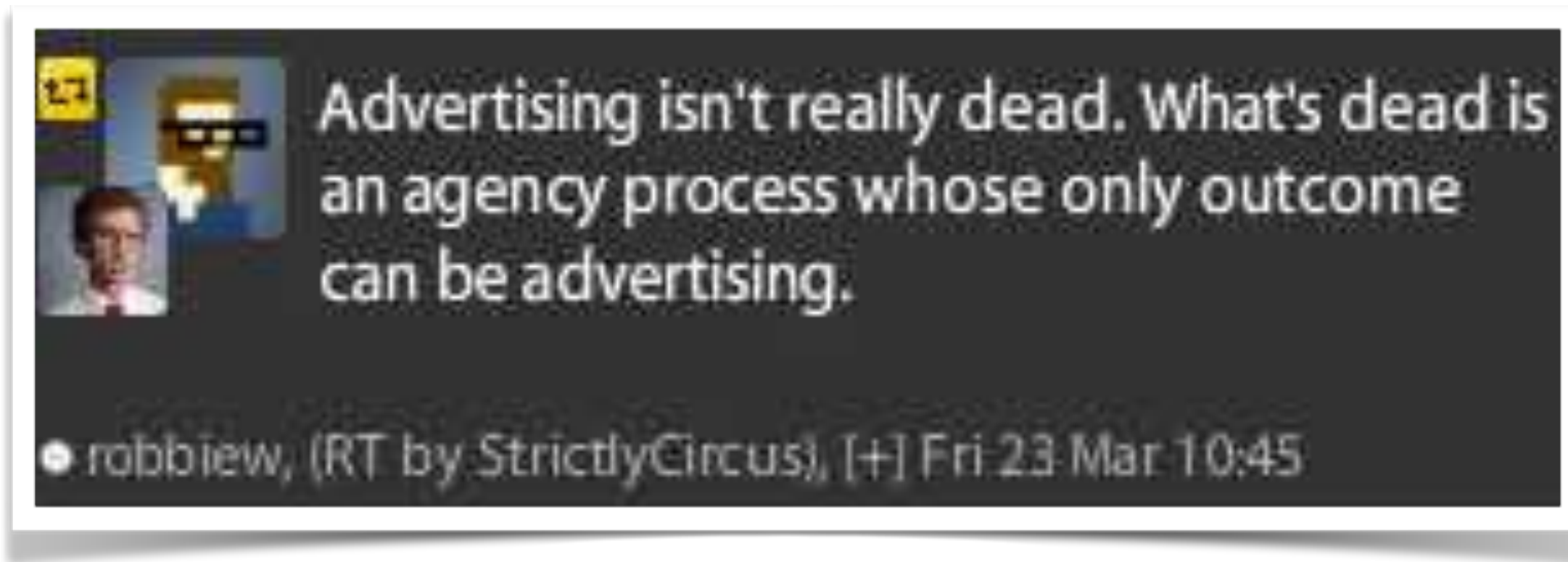
BRAND ACTION

What's the key thing the brand can usefully do during lockdown? *Or is it nothing and should it focus on something else? What's the key message? Is there a new product fit?*

WHAT IS THE KEY BEHAVIOR WE WISH TO CREATE?

What do we want people to do? Be as specific as possible. If it is buy more frequently - when, and for what? Are there intermediate behaviors that will help gauge successful engagement? E.g. Google searches [what terms], social volume, store traffic, brand tracker, social media volume, stock price

ADVERTISING AS A PROCESS AND SET OF ASSUMPTIONS



**THE TRADITIONAL BRIEF ASSUMES THE
ANSWER IS TRADITIONAL ADVERTISING**



WHAT'S THE PROBLEM?

HOW MIGHT WE SOLVE IT?

WHY? [WHAT CLIENT PROBLEM ARE WE TRYING TO SOLVE?]

HOW? [HOW IS THIS GOING TO WORK?]

John Grant

Agenda Setting Ideas™





ALL BRIEFS ARE REQUESTS FOR CHANGE.

FROM THE 'NOW' STATE >> TO THE DESIRED STATE



AMBITION IS INSPIRING, HOWEVER...

“BHAG”

BOLDNESS HAS
GENIUS, POWER, AND
MAGIC IN IT – GOETHE

“MAKE NO SMALL PLANS”

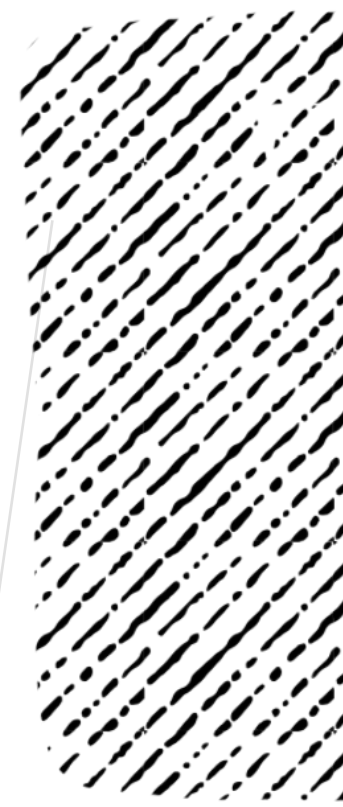
UNDERSTAND THE DELTA





DIFFERENT CONTEXTS REQUIRE DIFFERENT BRIEFS.

DON'T BE AFRAID TO BREAK YOUR OWN RULES.



ORANGE CLIENT BRIEF (2004)

Orange advertising brief



budget: tbc

timings:

background:

-

why are we advertising?:

-

measurable objectives (where applicable):

	2005 Year-end		End Q2 2005	
	Min	Stretch	Min	Stretch
<i>Top of mind awareness (versus competition)</i>	>5%	>15%	x	x
<i>First choice purchase intention (absolute figure)</i>	24%	29%	x	x
<i>Brand momentum (versus competition)</i>	Leader	15%	x	x



ORANGE CLIENT BRIEF (2004)

who are we talking to?:

communications strategy:

customer insight:

customer benefit:

reasons to believe:

competitive position:

what are we asking the agency to do?

- Develop a campaign - TV, print, radio - within the current creative vehicle.
- Interactive TV is likely to form part of the media plan, so we need you to consider how we can bring to lifeA
- Integration into other channels (retail etc) must be considered as part of the ATL development.
- We have qual groups planned for w/c 22nd November

communication and brand mandates:

- we are optimists
 - we are premium
 - we are original
 - we love simplicity
 - respect our brand, our business and our customers
-
- correct logo and standard end-frame.



COMMUNICATION BRIEF

Comms Brief - 2016

WE must:

WHY are we doing this?

Core Tension:

WHAT are we trying to achieve?

Objective:

Offers:

Comms Challenge:

HOW will we get them?

Proposition:

Consumer Insight:

Brand Benefit:

RTBs:

Desired Consumer Response:

1. THINK 2. FEEL 3. DO 4. SAY

WHO are we talking to?

Target Audience:

WHERE will we talk to them?

We need to understand where and how we communicate these messages.

Early Thinking, to be discussed with Agencies.

Comms focus will differ slightly as we move through the different phases (Teaser, Launch, Prizing, Reminder)

Message		Paid					Owned			Earned	
		TV	Pre-Roll	Radio	OOH Large	OOH Small	Mobile/Desktop	Social	CRM	POV/LEAD	PR
Announce	Monopoly at Mosaic's	1	2	1	1	1	1	5	4	1	3
Convince	1 in 5 instant win	2	4	2	2		3	4	5	4	4
	More ways to win on my phone	2	1			2	2	1	1	3	1
Play	How to play	5	3				4	3	2	2	2
Reward	Showcase Prizes	4	5	3			5	2	3	5	5

TIMING

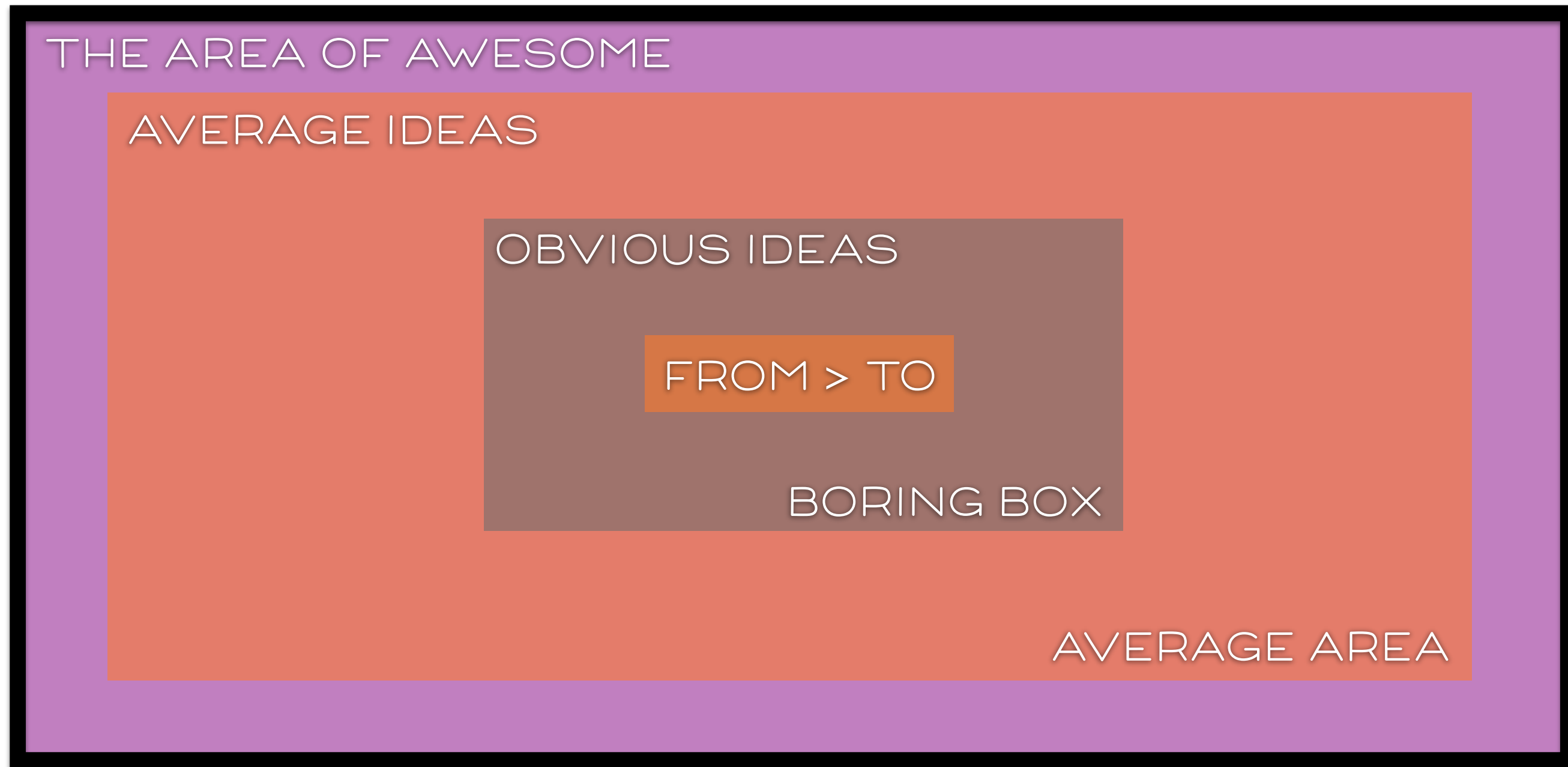
Launch:

Production Budgets:

To be provide to each Agency separately.

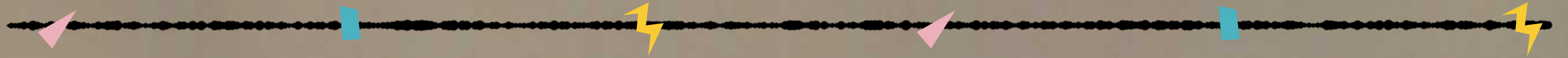


GOOD IDEAS ARE NON-OBVIOUS, NON-TRIVIAL COMBINATIONS



ZONE OF IDEAS THAT AREN'T POSSIBLE OR DON'T SOLVE THE PROBLEM





INCEPTION



BRIEFS SHOULDN'T BE ABANDONED.

USE THEM TO HOLD YOURSELF ACCOUNTABLE THROUGHOUT.





CONSIDER FORMAL AND INFORMAL OBJECTIVES

Formal

What is the business trying to achieve? [From > To]

Informal

What is your client's bonus based on? And their boss'?
What other factors might impact what they will buy?

Conformal

How far from the normal will be acceptable?





**DON'T DOWNPLAY
INFORMAL
MOTIVATIONS.**

ACKNOWLEDGE & DISCUSS THEM.






Applebee's

Neighborhood Grill & Bar


Applebee's



GET OUT OF
THE OFFICE.

YES, REALLY.





STEAL FROM SOURCES NEARBY – AND FURTHER AWAY




inspiration

what are your competitors doing?
which platforms are they using?
where are they seeing success?

outspiration

how could you use inspiration from modern art?
what's trending on BuzzFeed?
what a brand from another category is doing?





**INSPIRE — EVEN
IF YOU DON'T
“ANSWER.”**

LOOK AT COMPETITORS, BUT ALSO OUTSIDE THE CATEGORY & ADVERTISING

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THINK
ON
THESE
THINGS

ORIGINALITY IS A MYTH.
STEAL FROM THIS PRESENTATION, AND ELSEWHERE.

UNIQUE BELIEFS LEAD TO LESS BORING BRIEFS
ENCODE YOUR COMPANY'S BELIEFS INTO THE FORM AND PROCESS.

BRIEFS SHOULD BE BEAUTIFUL.
WORD DOCS ARE FINE; BUT THEY CAN STILL BE DESIGNED.

DEFINE YOUR TERMS.
MAKE SURE LANGUAGE IS SHARED INSIDE THE AGENCY.

DIFFERENT CONTEXTS REQUIRE DIFFERENT BRIEFS
DON'T BE AFRAID TO BREAK YOUR OWN RULES.

BRIEFS SHOULDN'T BE ABANDONED.
USE THEM AS TO HOLD YOU ACCOUNTABLE THROUGHOUT.

DON'T DOWNPLAY INFORMAL MOTIVATIONS.
ACKNOWLEDGE & DISCUSS THEM.





MAKE BRIEFINGS FUN.

IT'S A SHOW, AN INSPIRATIONAL TALK, A RALLYING CRY.

THANKS!

THIS IS ONLY
THE BEGINNING.

TELL US WHAT WE CAN DO TO MAKE THIS EVEN BETTER :)
HELLO@GENIUSSTEALS.CO

