



BETTER CREATIVE BRIEFS

NOVEMBER 2017

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Introduction

Creativity has never been more important than it is today. Consumers are bombarded with thousands of messages a day from hundreds of media sources, and making split-second decisions about which ones to pay attention to. If work isn't highly creative and engaging, it will be ignored, no matter how much is spent on media. If the work is good, consumers will share it on social media, dramatically amplifying media spend.

In his seminal book, [*The Case for Creativity: The link between imaginative marketing & commercial success*](#), James Hurman examines three decades of international research to prove the link between creativity and effectiveness in advertising and marketing. The research proves:

More creative advertising is more effective advertising.

- Creatively-awarded campaigns deliver 11 times the return on investment of non-creatively awarded campaigns. The creatively awarded campaigns in the IPA Effectiveness Databank (1996–2014) drove 11 times the market share gains at the equivalent share of voice level.
- As campaigns get more creative, they get more effective. The campaigns that were the most creatively awarded were also the campaigns that drove the highest market share gains.
- Creatively-awarded campaigns are becoming more effective over time. Creatively-awarded campaigns have always been more effective — but the differential is growing.

More creative agencies are more effective agencies.

- The most creative agencies are over twice as effective as other agencies. From 2006–2010, those agencies that had appeared in *The Gunn Report 50 Most Creatively Awarded Agencies* twice or more were found to have won 2.1 times as much recognition at Effectiveness Awards shows than less creatively awarded agencies.

More creative companies are more successful companies.

- Cannes Lions Creative Marketer of the Year companies outperform the stock market by a factor of 3.5 times.
- Cannes' Creative Marketer of the Year award is given to the company each year that has been the most prolific in its pursuit of creativity and generation of award-winning work. Since 1999, every Cannes Lions Creative Marketer of the Year company has won during a period of record share price performance, demonstrating the link between creative culture and commercial performance.

Getting to great communications work isn't easy. It starts with a great client and great creative talent at a great agency, but that's not enough. Creativity is personal. Creative teams need to be inspired to do their best work. Inspiration doesn't come from a template or a deck alone; it requires a well-designed, well-written, and thoughtfully delivered brief and briefing process. Getting it "right" will result in better work, fewer rounds, less churn in the creative process, an improved client/agency relationship, and better business results.

Introduction

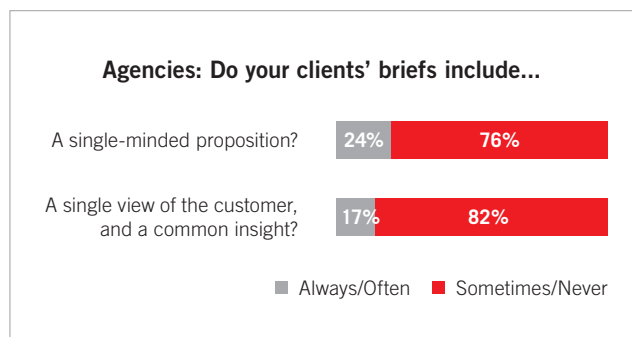
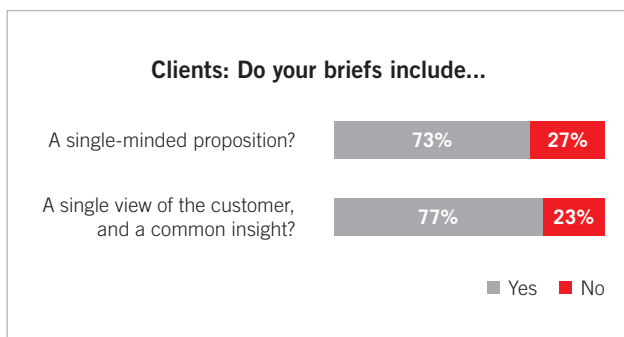
As receivers of briefs, agencies are well aware of the role of great briefs in getting to the best possible work. Clients, however, don't always give this process the attention it deserves. Three separate studies highlight the fact that how one views the state of the briefing process has everything to do with being an agency or a client.

- An ANA survey in 2015 ([“Enhancing Client/Agency Relationships”](#)) among ANA members (clients) and agencies found a wide gap between how each side rated the quality of briefs provided by clients to their agencies. While 58 percent of clients believe they provide clear assignment briefings to the agency, only 27 percent of agencies agree (and zero percent strongly agree).

	Top 2-Box	Strongly Agree	Agree	Neither Agree or Disagree	Disagree	Strongly Disagree
Client: We provide clear assignment briefings to our agency.	58%	18%	40%	23%	18%	1%
Agency: Clients provide clear assignment briefings to agencies.	27%	0%	27%	30%	39%	4%

- In February 2017, the WFA released the findings of 2016 survey results ([“Briefing for integrated communications”](#)), also among clients and agencies. The headline of that work was “Clients think they’re getting better at integrated briefings; agencies disagree.” Clients and agencies were both asked, “On a scale from 1–10, how well integrated do you consider your briefing process to be (1: not in the least bit integrated/10: integration nirvana)?” In the 2016 survey, clients ranked their briefing process at 6.9, up from 6.3 two years earlier. Meanwhile, agencies ranked their briefing process at 5.3 in 2016 (there was no agency metric for 2014).

Furthermore, according to the WFA, there is significant misalignment between clients and agencies on elements of the brief, including having (a) a single-minded proposition and (b) a single view of the customer and a common insight.



Introduction

- SCAN International/Joanne Davis Consulting surveyed agency leaders and released their findings in 2013 ([“Quality of Clients 2012–2013”](#)). No agency leaders rated the typical client briefings to be complete and of high quality. Only 20 percent rated client briefs as complete and focused most of the time; 53 percent rated briefs as complete but lacking in focus, and 27 percent rated the quality of briefs to be inconsistent or incomplete.

Clearly there is opportunity for improvement!

The ANA Briefing Task Force was established to provide guidance for developing briefs and optimizing the briefing process. The task force is comprised of nine ANA members who are highly passionate about the topic. We identified 11 subject matter experts who each had a thoughtful, well-informed perspective to share. These SMEs included advertisers, agencies, and consultants. Our learning has been condensed into this document, and addresses:

- A Great Brief: Why It Matters
- Characteristics of a Great Brief
- Developing the Brief
- What’s in a Great Brief
- A Not-So-Great Brief: How Would You Fix It?
- The Brief Template
- Beyond the Brief: The Briefing Experience
- Measuring Briefs
- Additional Resources
- Sample Brief Templates

“We need better business results, which is why we need better briefs.”
— ***Member of the ANA Briefing Task Force***

A Great Brief: Why It Matters

A brief is a roadmap and a catalyst for creative. A good brief provides useful direction and inspiration that leads to imaginative work. A bad brief can start a time-consuming and expensive process heading off in the wrong direction, leading to many rounds of revisions, confusion, and unnecessary tension in the client/agency relationship. Furthermore, there is the opportunity cost due to subpar creative in the marketplace.

Most marketers don't set out to write bad briefs, but bad briefs happen, for a number of reasons. Often, marketers are reluctant to focus on "one thing" in a brief because they want to be thorough. They want consumers to know everything great about their brand, but end up communicating very little. And with poor direction to the creative team, confusion ensues. Writing a brief is often delegated to a junior team member who has limited experience (and practice). It is typically not something they've been trained to do, and they don't know what a good brief looks like or why it's so important to create one. Finally, marketers may not clearly understand the strong link between a well-written brief and the quality of work that an agency is capable of delivering in response to it.

It takes a little more time, effort, and collaboration to get to a good brief, but every extra minute spent working on it can save hours of reworking.

The 4A's provided superb guidance. Marketers need to adopt the mindset that one must "fall in love with the problem" to effectively solve it. The more time spent building perspective and understanding the situation (e.g., category, brand, target), the easier and faster the solutions will come.

"If I had six hours to chop down a tree, I'd spend the first four sharpening the axe."
— Abraham Lincoln

Characteristics of a Great Brief

Great briefs are different in important ways from briefs that aren't so good. Here are the big ones.

1. Great briefs inspire! They get the agency excited to deliver brilliant work. Every subject matter expert who contributed to this project stressed this point and used the word “inspire” or “inspiration.”
2. Great briefs are the result of a collaborative effort. They aren't written in isolation. They include input from multiple layers in the marketing organization (anyone and everyone who can and will weigh in on the work), and marketing research colleagues and agency planners who can help identify and clearly describe the consumer target, insight, and core opportunity.
3. Great briefs are written by senior-level people who believe in the power of a great brief, have invested the time it takes to write the best one they can, and have leveraged every resource available to them (input from stakeholders, senior leaders, researchers, and planners) in the process. The stakes are too high to delegate this to junior-level staff.
4. Great briefs are brief. The client-side team has synthesized data and decks and stacks of materials so that the brief can be concise, focused, and unambiguous.
5. Great briefs are clear, but not prescriptive. They provide the “what” and the “why,” but leave the “how” to the agency creatives. They provide guardrails, not handcuffs.
6. Great briefs are profoundly human and brutally simple (that's why they're hard to write).
7. Great briefs avoid marketing jargon; they're written in plain and simple language that any consumer would understand.

A few additional considerations:

- Everyone on the client side who will be approving (or can say “no” to) the work should align with and sign the brief. No exceptions. Senior-most account and agency planners should also sign the brief. This ensures complete buy-in to the direction before any creative hours are invested.
- Every meeting during which creative is presented should start with a review of the brief. The brief guides the work, and should serve as a reference point in the evaluation of the work.
- There should be a written brief for every project, big or small, strategic or tactical. Whether the objective is to design a mansion or redo a closet, a blueprint is needed. In other words, a brief is needed for every size project.
- In addition to the brief, there may be documents that should be shared with the agency as a way of helping them more clearly understand the brand's history, prior communications work, consumer target, business challenges, the opportunities that exist for the future of the brand, and the communication work about to be assigned to the agency. Make time to discuss this material with the agency account, planning, and creative teams, allowing plenty of time for them to absorb the material and ask questions. The best time to do this is BEFORE you provide the agency with a tight brief.

“God grant me the freedom of a tight brief.”
— David Ogilvy, Founder of Ogilvy & Mather

Developing the Brief

The traditional way of developing the brief has been a two-step process.

- Step 1: The client first creates the assignment brief (sometimes called a business brief or marketing brief). That includes anything the client asks an agency to do, as well as everything the agency needs to know to succeed. The client is asking the agency, “Go to work and accomplish this.”
- Step 2: The agency then produces the creative brief. That is the agency planner’s or strategist’s product and condenses the assignment brief down to what the agency needs to complete the job. The creative brief is the agency’s synthesis of the client assignment brief in creative team language. There is always a client/agency meeting to ensure final alignment.

There is new thinking among some that there should be one brief — not a client brief and then an agency brief, but one collaborative brief. Here, the client takes the lead and writes the brief collaboratively with the agency planner or researcher. The agency may rework and refine the brief, and there is back and forth to ensure alignment on changes. Note that the idea of a single collaborative brief was endorsed by several of the subject matter experts who contributed to this project.

The decision to follow the traditional two-step process or a single collaborative brief should be made by the chief marketing officer, allowing input on that from both the internal client-side team and agency.

What's in a Great Brief

“Must have” elements of a great brief are:

- **Objective or Problem for the Work to Solve:** This should be achievable and measurable and something that communication can solve. This could be a marketing objective, business objective, or communications objective (or all three), but not a product, distribution, or sales challenge.
- **Consumer Target:** Who is the most critical audience for this work? What makes them different from other audiences?
- **Insight:** A consumer truth that can be leveraged or tension that can be resolved to unlock this opportunity. Insights are not behaviors; they are personal truths. An insight is something true about consumers that they wouldn't necessarily tell you. They could be insights for the category that your product is uniquely positioned to address. The most powerful insights, and the ones that drive the best creative work, are emotional rather than rational. Real insights can be tough to identify, and sometimes it can be enough to have a clear key benefit in the strategy.

The 4A's provided these examples of great insights identified by brands (in parentheses) from winning case studies of their Jay Chiat Awards, which recognizes the best strategic thinking:

- Travel is literally the most aspirational thing in the world but the reality of the experience makes people miserable. (Airbnb)
 - Protection is an instinctive act of love, and the number one thing moms want to protect is their children. (Lysol)
 - American's obsession with stuff has made them irrationally attached to things they own, but no longer need. (Letgo App)
- **Key Benefit:** This is the heart of the brief. What will consumers gain from the purchase of the brand? Emotional benefits are often more memorable and persuasive than rational ones. The more focus on what the benefit is (one vs. multiple), the better the creative can bring that to life in an unexpected and memorable way. Leave room for the creative idea.

The following provides the key benefit for the 4A's case studies noted above.

- Airbnb lets you travel like you live there.
 - Lysol protects like a mother.
 - Letgo helps you get rid of the stuff that is actually getting in the way of living your life.
- **Reason to Believe/Support:** Why should the target audience believe what is communicated to them? There should be no more than two support points, and ideally only one. This might not be the only reason a consumer would purchase the brand, but it's the only one you're designing the communication to address.
 - **Tone and Manner/Brand Personality:** The tone and manner of the communication must be consistent with and help to support and illuminate the brand personality and/or what the brand stands for.
 - **Deliverables:** What, specifically, is needed — a big idea, campaign refresh, specific execution?
 - **Measures of Success:** How will the agency's work be evaluated? What does the work need to accomplish? What are the high-level KPIs? These should tie back to the objective at the top of the brief.

What's in a Great Brief

Other elements that may go into a brief (if not, they're communicated to the agency elsewhere, at the same time the brief is presented):

- Media committed to or being used by the brand
- Budget for both production and media activation
- Timing — when must this work be in-market?
- Mandatories — legal considerations, etc.

“A bad brief is a road to nowhere.”

— ***Dana Anderson, CMO, MediaLink (formerly SVP and CMO, Mondelēz International)***

A Not-So-Great Brief: How Would You Fix It?

Here's your chance to be a brief critic. Read the brief below, and at the bottom, make a list of things you would do to improve it. Then turn the page to see how our experts weighed in.

DRAFT Creative Brief for Kewpies Snacks

Marketing Challenge/Opportunity: Our sales have been declining in recent years and we're losing market share.

Consumer Target: Mothers 25–54

Insight: Moms love to treat their kids to their favorite after-school snacks.

Key Benefit: Kewpies snacks bring joy to kids.

Reason to Believe: They're crunchy and sweet, and come in kids' favorite flavors.

How would you fix this brief? Make a list of your proposed changes below. Then turn the page to see what our experts thought.

A Not-So-Great Brief: How Would You Fix It?

Creative Brief for Kewpies Snacks

Marketing Challenge/Opportunity: *Our sales have been declining in recent years and we're losing market share.*

- The marketing challenge could be much clearer. Why are sales declining? Are you losing distribution, being outspent by the competition, or priced higher than other brands in the category? Is there a product problem? Have you stopped supporting the brand in recent years? How sure are you that this is a problem that can be solved by marketing communication? If it is a marketing problem, what are you trying to achieve (increase buy rate, penetration, gain trial for a new product)?

Consumer Target: *Mothers 25–54.*

- The consumer target is very broad. One wouldn't market to a 25-year-old the same way as to a 54-year-old, but they're in the same segment here. Who is the consumer? What is her cohort? What really matters to her? What sets her apart from other market segments? What sets her apart from other mothers? How old are her children? Where does she live? What are the key moments in her life when we can connect with her? At what point is she most likely to be receptive to your message? Does she use social media? If so, which platform(s), how, and when?

Insight: *Moms love to treat their kids to their favorite after-school snacks.*

- The insight isn't very insightful. Most mothers love their children and like to give them after-school snacks that they love. What do we really know about this persona that can help us unlock a marketing opportunity for our brand? What problem(s) in her life can our brand help solve? Is she concerned about nutrition? Does she work outside the home? Does she struggle to make ends meet?

Key Benefit: *Kewpies snacks bring joy to kids.*

- This core message isn't very distinctive. Any good tasting snack brings joy to kids, and lots of brands are trying to deliver the same message.

Reason to Believe: *They're crunchy and sweet, and come in kids' favorite flavors.*

- This is neither compelling nor unique. What's different about Kewpies that supports the (strengthened) core message?

Other Comments

There are no deliverables. What is the output you expect the agency to deliver? An in-store program, a social media campaign for Q4, a consumer activation program? Has media been purchased? If so, what kind, how much, and what is the timing?

Overall, this brief isn't very inspirational. What kind of work are you looking for? What is your loftiest aspiration for this work (win a Cannes Lion, for example, or elevate the brand to iconic status in the category)?

The Brief Template

All briefs have the same basic elements, but not every project has the same requirements. For this reason, don't over-rely on a template. Think of it only as a starting point — feel free to modify it as needed for any specific project, based on that project's unique requirements. Some companies find it helpful to have one or more “starter” templates, tailored for most common creative needs.

A few examples of brief templates for different kinds of projects are provided in the appendix. Again, these are just suggestions and a place to start. Modify to fit the brand's needs, but be careful not to add so much to the personalized template that the brief is no longer brief!

The ANA welcomes additional creative brief templates that we will make available as a follow-up to this white paper. Please send those to bduggan@ana.net.

“Writing bad briefs is the most expensive way to write advertising.”
— John Hegarty, Founder of Bartle Bogle Hegarty

Beyond the Brief: The Briefing Experience

A great written brief is just the start. The art of “briefing” is equally critical. The focus on delivering the brief should be just as important as the focus on developing the brief. The more important the business outcome of the brief, the more important the briefing experience.

Once an inspiring brief has been written, it’s time to share it with the agency creative team in a “briefing experience.”

Never forget that creativity is personal. The more a creative team can be emotionally inspired, the greater the opportunity to get great work. To that end, NEVER send the brief to the agency, or hand it to an account executive to give to the creative team back at the agency. Taking the time to plan how a brief will be presented will be a great investment in the best possible work for the brand.

A few things to consider for the briefing experience:

1. A briefing should be in person, ideally outside your offices. This allows for uninterrupted time for discussion, and questions that will help the creative team understand the assignment.
2. The more creative and inspirational the setting, the better. The place should actively engage the team and inspire them to think differently — ideally, a location relevant to the product and the brief, and/or one that helps to immerse them in a consumer experience. Consider meeting at a restaurant (for a food product), a bar (for a spirits brand), a race track (for an automobile product), or a spa (for a beauty product), for example.
3. Be thoughtful about who is invited to the briefing experience — include only those team members who are actively involved in the project, have a direct stake in the work, and have a contribution to make. Be sure to include the creative team — they are your guests of honor! Avoid “spectators” (those not directly connected to the work on either the client or agency side). Keep your group small and meaningful.
4. Use the briefing experience as an opportunity to bring the consumer to life. How might the agency “walk a mile in the target consumer’s shoes”?
5. Create belief. Agency creative teams live to create great work. Just as you dream of connecting your consumers emotionally to your brand, you need to connect your creative teams emotionally to you and your assignment.

Don’t underestimate the value of the briefing process. It’s just as important as the brief itself. Make it an in-person experience in a relevant setting with the right people.

“I’ve learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.”

— Maya Angelou

Measuring Briefs

To determine if the quality of the brief and briefing process is improving, consider measuring the following:

- Number of creative rounds: good briefs should reduce the number of creative rounds
- Quality of the work, based on metrics such as awards and copy test results
- Marketing results
 - A “must have” element of a great brief is an objective or problem for the work to solve. That should be achievable and measurable and could be a marketing objective, business objective, or communications objective (or all three). KPIs should be identified up front that can be tied back to the objective/problem.

A Brief that Inspires

The following provides an illustrative example to stimulate thinking about the difference between a creative brief that inspires and one that doesn't. What might the learning be from this that will help the next time a brief is written?

Briefing Michelangelo to paint the ceiling of the Sistine Chapel

(Credit to Damian O'Malley, Partner at Sagency, and gently adapted for use here)

Consider the magnificent frescoes on the ceiling of the Sistine Chapel. They are one of the greatest works of art of all time, painted by the Renaissance genius Michelangelo Buonarroti. We can imagine the brief he might have been given for this work by his client, Pope Julius II, or the Pope's account man, Cardinal Alidosi.

Which brief do you think could have inspired this incredible work of art?

- (a) “Please paint the ceiling.”
- (b) “Please paint the ceiling using red, green, and yellow paint.”
- (c) “We have terrible problems with dampness and cracks in the ceiling and we would be ever so grateful if you could just cover it up for us.”
- (d) “Please paint Biblical scenes on the ceiling incorporating some or all of the following: God, Adam, angels, putti, devils, and saints.”
- (e) “Please paint our ceiling for the greater glory of God and as an inspiration and lesson to his people. Frescoes should depict the creation of the world, the Fall, mankind's degradation by sin, the divine wrath of the deluge, and the preservation of Noah and his family.”

A Brief that Inspires

Here's perspective on these "briefs":

(a) "Please paint the ceiling." *This is no doubt a starting point for what Michelangelo was asked to do, but this "brief" gives him no hint as to what the solution might be. It leaves all the decisions and thinking to the artist before he can put paint to plaster.*

(b) "Please paint the ceiling using red, green, and yellow paint." *This brief is worse. Not only doesn't it tell him what to do, it gives him restrictions without justifying them — restrictions which will inevitably prove irksome and distract him from the task at hand.*

(c) "We have terrible problems with dampness and cracks in the ceiling and we would be ever so grateful if you could just cover it up for us." *This brief is much worse. It still does not provide direction on what to do. Instead it offers irrelevant and depressing information that implies that no one is interested in what he paints, because it will not be long before the ceiling falls in anyway. How much effort is he likely to put into it?*

(d) "Please paint Biblical scenes on the ceiling incorporating some or all of the following: God, Adam, angels, putti, devils, and saints." *Better! Now they are beginning to give Michelangelo a steer. They have not given him the full picture yet (if you will pardon the pun), but at least he knows the important elements. This is the sort of brief that most of us would have given. It contains everything the creatives need to know but it does not go that step beyond toward an idea, a solution.*

(e) *Here is the brief we would like to think Michelangelo was actually given, more or less... "Please paint our ceiling for the greater glory of God and as an inspiration and lesson to his people. Frescoes should depict the creation of the world, the Fall, mankind's degradation by sin, the divine wrath of the deluge, and the preservation of Noah and his family." Now he knows what to do — and is inspired by the importance of the project — he can devote his attention to executing the detail of the brief in the best way he knows.*



Source: Flickr/Photo: Dennis Jarvis

Additional Resources

The [ANA School of Marketing](#) offers training on creative briefs, including the following full-day workshops:

- How to Write an Inspired Creative Brief
- Optimizing the Creative Process

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- Julie Wenger, Senior Director, U.S. Marketing, Brand & Marketing Content, McDonald's

Access SME webinars here: <https://www.ana.net/content/show?id=43622>

Creative Brief Sample Template #1

Bright Bars for Kids (a fictional product)

Overview

A leading protein bar manufacturer in supermarkets and mass merchandise is launching a new delicious protein bar for kids called “Bright Bars” to help kids through their busy days, with 6g of protein, 4g of fiber, and 12 vitamins and minerals in each bar. The high protein keeps kids fuller longer than other snack foods, and avoids the sugar or carbohydrate crash later in the day.

What Will Success Look Like?

The key outcomes/KPIs are to drive sales of this new product (target \$10 million in year one) as well as to drive brand awareness and consideration among the target audience (mothers with children three to 10 years old).

Business Challenge/Opportunity

Need for high-protein, nutritious kids’ snacks that taste delicious, will keep them satisfied, and won’t cause a sugar crash later. There are no protein-based snacks on the market today specifically for young children, who need protein to feel full between meals and to fuel their active lifestyles.

Target

The target audience is primarily moms with children three to 10 years old, especially:

- Busy parents who don’t have time to pack a perishable snack.
- Willing to pay more for a premium snack — want the best for their kids.
- *Note: here is where the marketer can provide demographics, research findings, etc.*

Motivating Insight

Busy mothers need a fast and easy way to give their children a tasty and healthy snack that will satisfy them and not cause a crash — e.g., a tantrum — later in the day.

The One Thing (Key Benefit)

Bright Bars give kids a filling and delicious snack that won’t make them crash later...kids will never know it’s high in protein!

Why Will Consumers Want to Believe Us?

Bright Bars are the only protein bars on the market designed to appeal to children, and they have 6g protein, 4g fiber, and 12 vitamins and minerals while being delicious.

Advertising Tone

Confident, Knowledgeable, Exciting, Empathetic, Trustworthy

Deliverables

We are looking for the agency to deliver an integrated marketing campaign across channels that will also incorporate our sponsorship with the leading parents’ magazine and activations with Facebook and Instagram.

Budget

Production Budget: \$10 million; Media Budget: \$40 million

Timing

Launch campaign must be in market by X date.

Creative Brief Sample Template #2 — Big Idea

Brand: Palette (*a fictional interior and exterior house paint*)

Project Name: Palette Millennial Makeover

Brief Date: November 2, 2017

Marketing Challenge/Opportunity

Palette has grown through the years because of its clear superiority over competitive brands, but that functional message isn't relevant to our current target, millennial homeowners, and sales have started to decline. We want to change the way they view Palette, to become the brand of house paint they feel loyal to and excited about.

Consumer Target

Millennial homeowners. Both are working, and they have big ideas about the kind of life they want to live. They are optimistic, energetic, hardworking, and willing to take on most minor home remodeling and repainting projects. They view their home as an extension of their authentic and creative selves. Like others their age, they are digital natives, social-first, and mobile-always.

Insight

"HGTV makes home remodeling look so easy. I want our home to be a reflection of who we are, but I don't want to take on a big project. I'm afraid of making the wrong decision and ending up disappointed with the result."

Core Message

Armed with Palette's quality and range of beautiful colors, even the most drab, unremarkable space can easily be transformed into something wonderful.

Reason to Believe

- Range of long-lasting colors to suit every mood and taste
- For every 1,000 cans of paint sold in your city, we will paint something in the community, transforming a tired municipal building, refreshing a playground, or brightening a not-for-profit center.

Connection Opportunities

Cord-cutters and digital natives are inseparable from their mobile devices. They get their news from Facebook; turn to Instagram, Pinterest, and HGTV for inspiration; watch YouTube for how-to content; and use Google or Amazon for life's questions and product research. Since purchasing their first home, they've become frequent shoppers at IKEA, Lowe's, Home Depot, and Target.

Guardrails

Include legal disclaimer re: paint giveaway for public project. Adhere to Brand Guidelines.

Tone/Manner

Contemporary, aspirational, inspirational

Deliverables

A transformative brand idea that will power all our creative work for years to come, from brand relaunch to tactical promotional messaging across channels, devices, and executional formats.

Creative Brief Sample Template #2 — Big Idea

Loftiest Ambition for This Work

We are looking for a groundbreaking, world-class campaign that will last for years, elevate Palette to iconic status, sell lots of paint, win awards (Cannes and Effies), and make the world a brighter, more beautiful and colorful place.

Measures of Success

Approved work in no more than three rounds
Copy tests beat the norms
In-market performance drives share increase of 2 pts.

Budget

Media:
Production:
Agency Fees:

Approvals

Director Marketing:
VP Marketing:
Account Lead Agency:
Strategy Lead Agency:
Creative Lead Agency:

Timing

Include key milestones for creative approvals, production, and in-market activation.

Creative Brief Sample Template #3 — Tactical Project

Brand: Palette (*a fictional interior and exterior house paint*)

Project Name: Palette In-Store Activation

Brief Date: November 2, 2017

Marketing Challenge/Opportunity

Palette is sold exclusively at XYZ home improvement stores. To reverse sales decline, as part of our Millennial Makeover, we must step-change the Palette shopping experience, driving consideration among millennial homeowners and casual shoppers to motivate purchase among those in market for paint.

Consumer Target

Millennial homeowners. Both are working, and they have big ideas about the kind of life they want to live. They are optimistic, energetic, hardworking, and willing to take on most minor home remodeling and repainting projects. They view their home as an extension of their authentic and creative selves. Budget-conscious. Like others their age, they are digital natives, social-first, and mobile-always.

Insight

“HGTV makes home remodeling look so easy. I want our home to be a reflection of who we are, but I don’t want to take on a big project. I’m afraid of making the wrong decision and ending up disappointed with the result.”

Core Message

Armed with Palette’s quality, range of beautiful colors, and pro tips, you can easily transform your home — and your community — into something wonderful.

Reason to Believe

- Range of long-lasting colors to suit every mood and taste.
- Ready-to-use color combinations and how-to tips from design pros — for results that wow.
- For every 1,000 cans of paint sold in your city, we will paint something in the community, transforming a tired municipal building, refreshing a playground, or brightening a not-for-profit center.

Connection Opportunities

Since purchasing their first home, they often visit XYZ store to pick up odds and ends, or to get inspired. While the paint and color research is often done online, the final purchase is always made in store, as they want to see the real color and envision the result.

Guardrails

Include legal disclaimer re: paint giveaway for public project. Adhere to Palette Brand Guidelines and XYZ activation guidelines. Part of Millennial Makeover campaign. Display specs are attached.

Tone/Manner

Contemporary, aspirational, inspirational

Deliverables

Immersive in-store display, collateral, and how-to/designer tips content that can also be used online.

Creative Brief Sample Template #3 — Tactical Project

Loftiest Ambition for This Work

We are looking for an in-store program that will delight XYZ retail partner, drive traffic to Palette section, stop consumers in their tracks, and sell 20% more paint in XYZ store during Q2–Q3 promo window.

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The ANA welcomes additional creative brief templates that we will make available as a follow-up to this white paper. Please send those to bduggan@ana.net.



BETTER CREATIVE BRIEFS

NOVEMBER 2017