

# The issues with briefs and how to make them better

A collection of ideas from BetterBriefs in partnership with Tom Fishburne  
and the IPA featuring contributions from top marketing thinkers

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# Foreword

## BetterBriefs

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At BetterBriefs, we see too many poor briefs leading to mediocre outcomes.

We conducted the first global study into marketing briefs featuring 1,731 respondents. This revealed a huge lack of alignment between marketers and agencies. It indicates that the state of marketing briefs in our industry needs attention.

BetterBriefs is passionate about improving the industry so we called on people we respect to help us find some answers. The purpose of this collection of ideas is to ignite conversations around briefs and how to get to better ones.

We hope you enjoy these illustrations, created with renowned cartoonist Tom Fishburne, alongside commentary from industry heroes.

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Matt Davies and Pieter-Paul von Weiler  
*Founders, BetterBriefs*

## IPA

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We are delighted to partner with BetterBriefs to give sound practical advice on why getting the brief right, right at the very beginning, is not only an efficient use of a client’s time but also makes best use of the agency’s talent and energies that ultimately crack it.

The BetterBriefs research findings are a wake-up call to both clients and agencies and have ignited debate on both sides of the fence.

But it is not just us extolling the virtues of best practice. We have drawn on the expertise of some of the best minds in the industry to share their point of view. That, coupled with some very perceptive cartoons by Tom, will hopefully keep the issue – and solutions – front of mind.

We hope you will enjoy, comment and share.

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Joyce Kelso  
*Associate Director of Marketing, IPA*

*“ The brief is one of the most powerful but woefully overlooked tools in marketing. I love that BetterBriefs is calling out this elephant in the room. These are my favourite types of cartoons to draw - holding up a mirror to what we’ve all experienced and poking fun at what gets in the way of doing better work. Better briefs will ultimately make us better marketers. ”*

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Tom Fishburne, The Marketoologist

# Defining the strategy

We believe every brief should guide thinking and provide direction. However, there's a massive lack of alignment between marketers and agencies on what clear strategic direction in briefs looks like. Marketers, it's impossible to write a brief if you're unclear on the strategy. Agencies, don't passively accept briefs if you don't understand the strategic direction set.

The strategic direction in our brief is clear, right?



Yep.



marketoonist for BetterBriefs

78% of marketers believe their briefs provide clear strategic direction; only 5% of agencies agree.



## Daryl Fielding

Daryl has spent more than three decades working for both agencies and brands, and she is the author of *The Brand Book* (2022). As an agency practitioner, she led Dove's Campaign for Real Beauty and helped Tony Blair to victory by leading The Labour Party's communication. As a marketer, she was Director of Brand Marketing at Vodafone UK and VP Marketing for Mondelez. She is now CEO of The Marketing Academy Foundation and serves on three boards.

What is the underlying truth in this cartoon? I think it is about "What good looks like". My suspicion is that people don't actually know and the BetterBriefs data proves they definitely don't agree. So, any perspectives or solutions? Here we go!

### "No idea what good looks like"

- Find out

It is that simple. But why doesn't that happen? I suspect people expect to be spoon-fed and if no training is forthcoming, there's little appetite to self-serve their work skills self-improvement. There are quite a lot of self-help books out there, interestingly, that people do invest time in. My career has benefitted from reading books. Asking Chatbot AI might be net forward motion. Just don't do nothing.

And firms really need to step up. I hear "We have no training budget". FFS! If you really can't find the money, I'd ask "Does anyone in your firm know what they are doing?" Assuming a "Yes", "Well, get them to teach everyone else then". See below on "no time"! Agencies and the comms teams in client organisations mostly

cannot have strategic and commercial business conversations about what any activity needs to deliver for the business. That needs fixing and we need to teach them this and then how to write it down as a good brief.

### "No common understanding of what good looks like"

- Find out (see previous)
- Share each's definition of greatness (briefs and work)
- Talk to each other
- Get agreement – for ambition and templates/guides
- Adopt a quality-control protocol for each brief and overall
- Teach it

This is getting sign up on both sides to higher standards. Who could resist that? Clients have such protocols in their organisations, so agencies don't really need to take a deep breath to have the quality conversation at a high level.

People say "Oh, there's no time for any proper conversations on the briefs these days – we just get them by email". Well,

you do have the time to do the work twice, it seems. Shift that time to the beginning of the process. Ironically, finding time for the right things at the right stages saves time. Hold hands, agency and client, and liberate your people to do things properly. And saying there is "no time" means you are saying something is not a priority. Look at yourselves in the mirror on that one.

I loved Unilever's old rule: "S/he who briefs, decides". How time-extravagant is the number of people involved in creative decisions, second guessing and seagulling? Get some of the people out of the way and get them to do something else well instead. Even worse, many hands make impeccably mediocre work.

“Many hands make impeccably mediocre work.”

Delegate down if any brief is not important enough for the top person's time

Finally, if this cartoon resonates, stop making excuses for why your world is crap and get on and fix the problem. Businesses deserve better skill, attention and effort than they are getting right now. And so do the people that work for them.

## Merry Baskin

Merry is an industry veteran, having worked for over three decades as a brand communication strategist. After stints at JWT London and Chiat/Day NYC, she now runs her own consultancy, Baskin Shark – "where brands move forward or die!" As well as having trained over 750 strategists and creatives during her career, she is the author of many courses and is co-editor of the planner's bible, *A Master Class in Brand Planning* (2008).

This cartoon shines a torch on perennial marketing truths dating from the mid 1900s:

- Many people working in communications can't communicate
- Many marketers don't 'do' strategy - they struggle to define the word, let alone cite or write a good one
- Effective, enduring, communication ideas are precious motivated and talented creative resource needs respect and nurture if you want help building a valuable brand

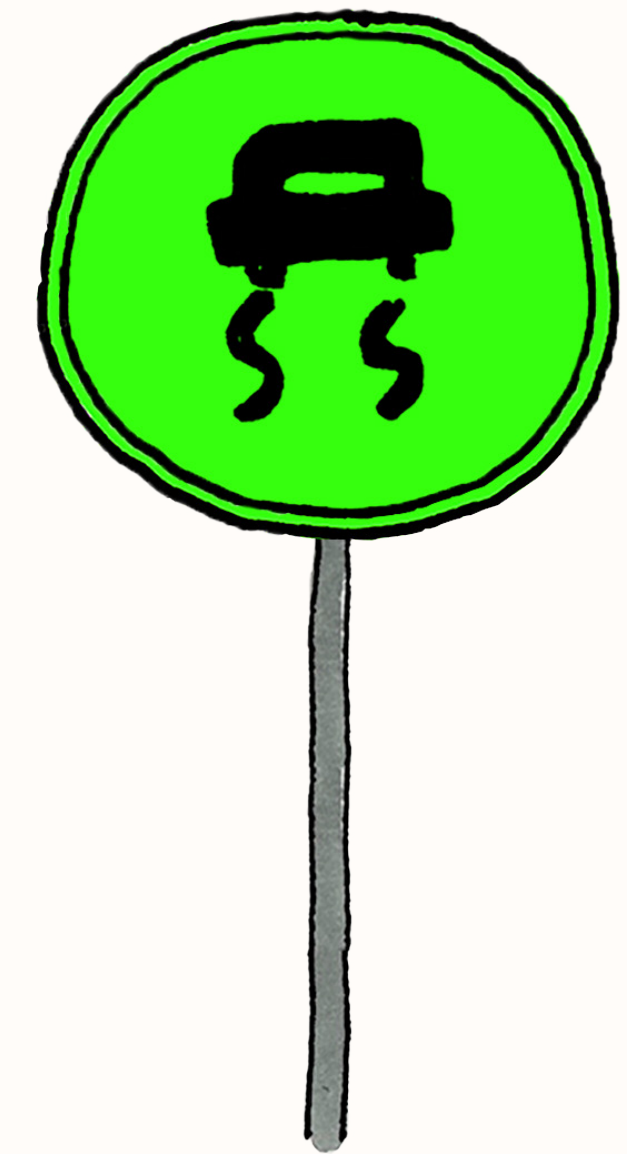
“Motivated and talented creative resource needs respect and nurture if you want help building a valuable brand.”

### Some suggested behaviour changes from an old-school strategic planner:

1. Get over yourself. Don't be lazy, sloppy or frightened about putting your name to something. If you need coaching, get some. Stop writing woolly briefs folks can drive a truck though.
2. Feed your head, copy with pride, and learn to THINK for yourself. (It's hard.)
3. Have a point of view (e.g. a theory about how communication works

against your well-depicted target audience). Be prepared to defend that POV and be open enough to discuss other people's opinions on it.

4. Grow a pair. Don't write (or approve) a brief unless it contains three things up front: a business problem that communication can actually help solve; a numerically targeted, timed marketing objective; and (the beginnings of) a strategic angle to help solve it. A budget probably helps too, so make that four.
5. Never confuse that mountain of cardboard layouts with actual advertisements, or recommended creative ideas or research stimulus for creative development group discussions\*. Treating them as cannon fodder to kick start your own strategic thinking is professionally pathetic. Know what you are looking at and why and, fundamentally, how to respond constructively.
6. Should this mean going back to the literal drawing board, rewrite the brief with the agreed communications strategy at the top and republish it officially. Don't risk the CEO/CMO looking at the finished work for the



first time and wondering where the hell it came from because it has all been a verbal exchange since that presentation.

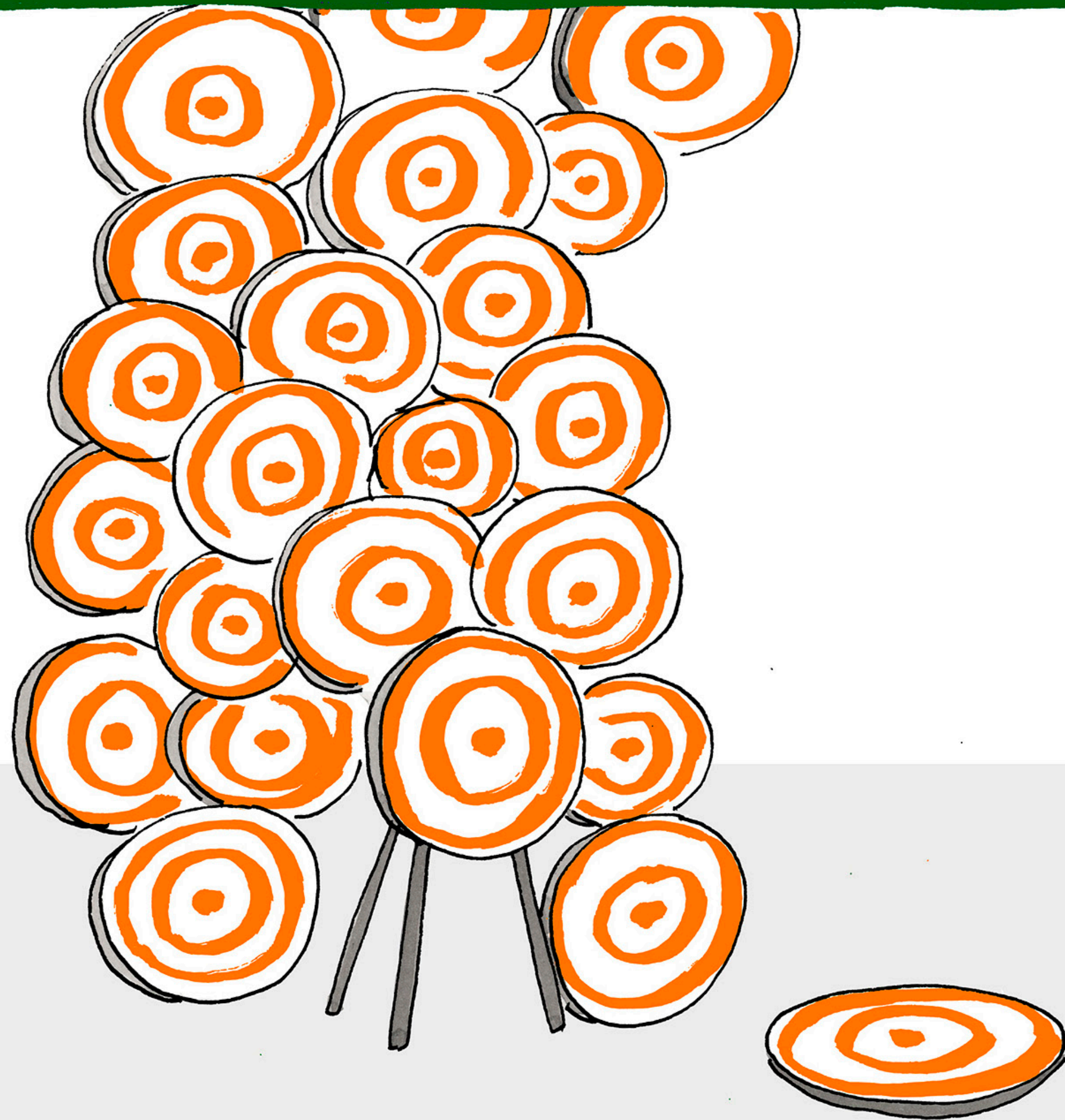
7. Subscribe to the Marketoologist's weekly newsletter – each cartoon is fact based, insightful and finger-pointingly brilliant. Plus funny, which equals more engaging communication. There's fodder for a one-day training course in every single cartoon.

\*Ad Agency BMP (and subsequently Chiat/Day USA) deployed the combo consumer input/tissue session to tremendous business effect in the 1970s and 1980s. They called it 'account planning' and the process worked to identify, create, sell in and build 'whole team ownership' of the creative comms solution, the target audience included. Business effectiveness aside, it also saved everyone a lot of time, money and anguish.

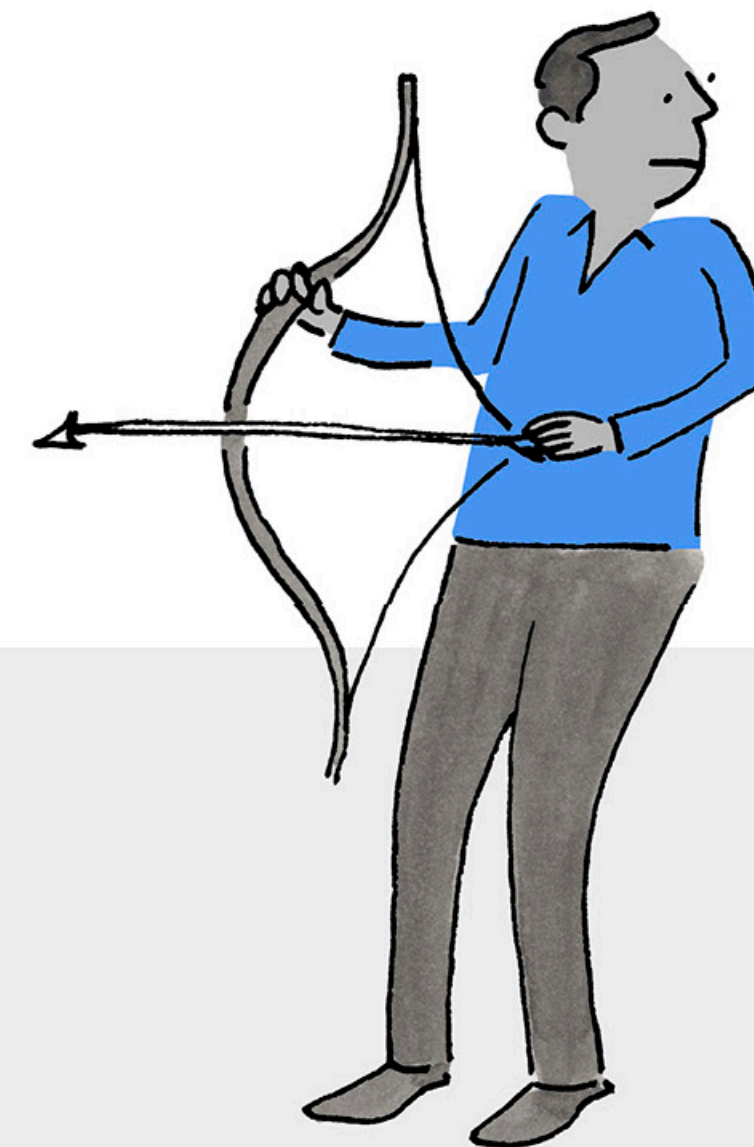


# Setting objectives

We found through our research that objectives are the most important element of a marketing brief. That's why every brief should paint a clear picture of success. Without objectives, agencies and marketers simply can't do their jobs.



Hold on – I remembered one more objective we'll also need to hit with this campaign.



marketoonist for BetterBriefs

61% of marketers and 71% of agencies believe clear objectives are the most important element of a brief.



## Peter Field

Peter spent 15 years as a strategic planner in advertising and has been a marketing consultant for the last 25 years. Effectiveness case study analysis underpins much of his work, which includes a number of important marketing and advertising texts, covering major topics and debates in the industry, including the IPA classic *The Long and the Short of It* (IPA, 2013), which exploded many myths about brand strategy, a subject he has recently revisited in *Why Aren't We Doing This?* (2022). Peter is an honorary Fellow of the Institute of Practitioners in Advertising.

Setting the right campaign objectives is not easy, but we know it is extremely important. There is always a tension between the desire to focus on a few objectives versus the fear of omitting any of the desired outcomes we seek. As is usually the case, the truth lies somewhere between the extremes. Effectiveness data is quite clear that too many objectives are very bad for effectiveness, but so too are no objectives or too few.

“What matters is a clear hierarchy of a manageable number of focused and related objectives.”

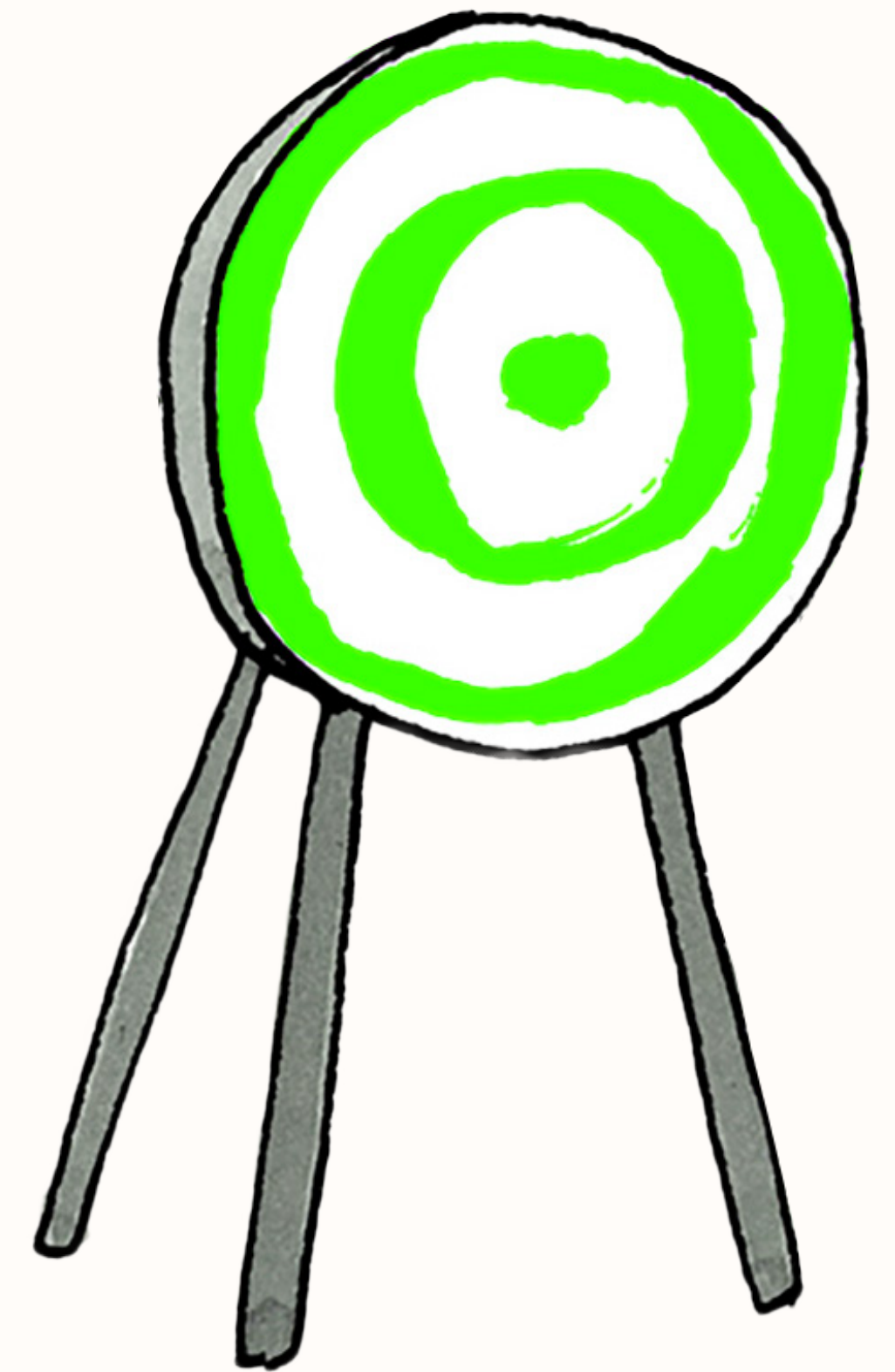
In a recent survey of UK marketers, most thought that market share should be the primary objective at the top of the hierarchy. In fact, the effectiveness data, as well as a number of academic studies, strongly argue against this. The trouble with putting share or sales at the top of the hierarchy is that it can encourage unprofitable tactics (such as excessive price promotion). The share target may well be achieved, but too often at considerable cost to profitability. That is why academic studies have failed to find a reliable link between share growth and

profit growth, something that is echoed in effectiveness data, and it is profit growth that ultimately matters to companies.

So, undoubtedly at the top of the hierarchy must be a profit target, followed by a subsidiary business target that will deliver this (perhaps a market share or pricing target or both). These targets might be underpinned by distribution or innovation objectives that will help deliver them. Finally, communications objectives should support all this (perhaps to reposition or premiumise the brand, raise its salience or broaden its appeal and so on).

So, a campaign might get away with as few as four or five related objectives (e.g. profit, share, distribution and salience), but there may be a few more to add. But no more than a few I would strongly suggest, and they should be consistent with the other objectives, not merely additional to them. If they are not consistent, then they belong in another brief for another campaign for another day.

Let's remember Michael Porter's wise advice that the essence of strategy is choosing what not to do.



## Wiemer Snijders

Wiemer is a partner at The Commercial Works, a consulting firm focused on "marketing, selling and the path to profitable growth". He has delivered customised programmes designed to stimulate evidence-based development for implementation for more than 15 years to clients in Europe, Australia and North America. He is also the curator of *Eat your Greens: Fact-Based Thinking to Improve Your Brand's Health* (2018).

The BetterBriefs project provides some sobering statistics.

More than half the surveyed 'creative agencies' felt that the briefs they receive do not have clear objectives. We believe this is often because managers aren't aligned on what truly drives the business so that briefs end up as a portmanteau of convoluted 'buck shot' requirements which at best obscure the job to be done and often miss it entirely.

“ Briefs end up as a portmanteau of convoluted 'buck shot' requirements which at best obscure the job to be done and often miss it entirely. ”

It doesn't have to be this way.

If we can agree that keeping it simple and doing so consistently is good, why is this so hard?

Growth strategy can be simplified to how to drive consumer/end-user choice to your brand and get paid appropriately for your product or service, so more people are paying the same or more for that product or service. At its simplest, the evidence is clear on the main goal. To quote Andrew Ehrenberg, the pioneer of evidence-based marketing science:

"Of the thousand and one variables which might affect buyer behaviour, it is found that nine hundred and ninety-nine usually do not matter. Many aspects of buyer behaviour can be predicted simply from the penetration."

To grow your brand, drive penetration, otherwise known as recruitment, over anything else – the much-coveted loyalty will come as a bonus. This sounds simple because it is, but it is the most effective strategy.

What does this mean for our brand-building plans and briefs to partners in practical terms? Ehrenberg liked ordinary words and sometimes talked about brands needing to be well-known, be easy to find and buy and be thought worth it – the first two parts of this recipe for growth developed and characterised by the Ehrenberg-Bass Institute as building mental and physical availability.

To focus here on being well-known/mental availability, Ehrenberg recognised that advertising reminds far more than it will ever persuade. He also suggested we should see the task we call advertising as creative publicity.

Most marketing will be about maintaining your rightful place in people's minds, on store shelves, contact lists and the web. Which is why a good brief should explicitly state its objective is to increase the brand's customer base by driving one or more contributing factors. These are:

- reaching the right people (e.g. 80% of the market within the next quarter)
- saying the right things (e.g. to have 25% of the market associating us with X)
- ensuring people will remember who did the talking (e.g. increasing the percentage of correct ad recall by 25%)

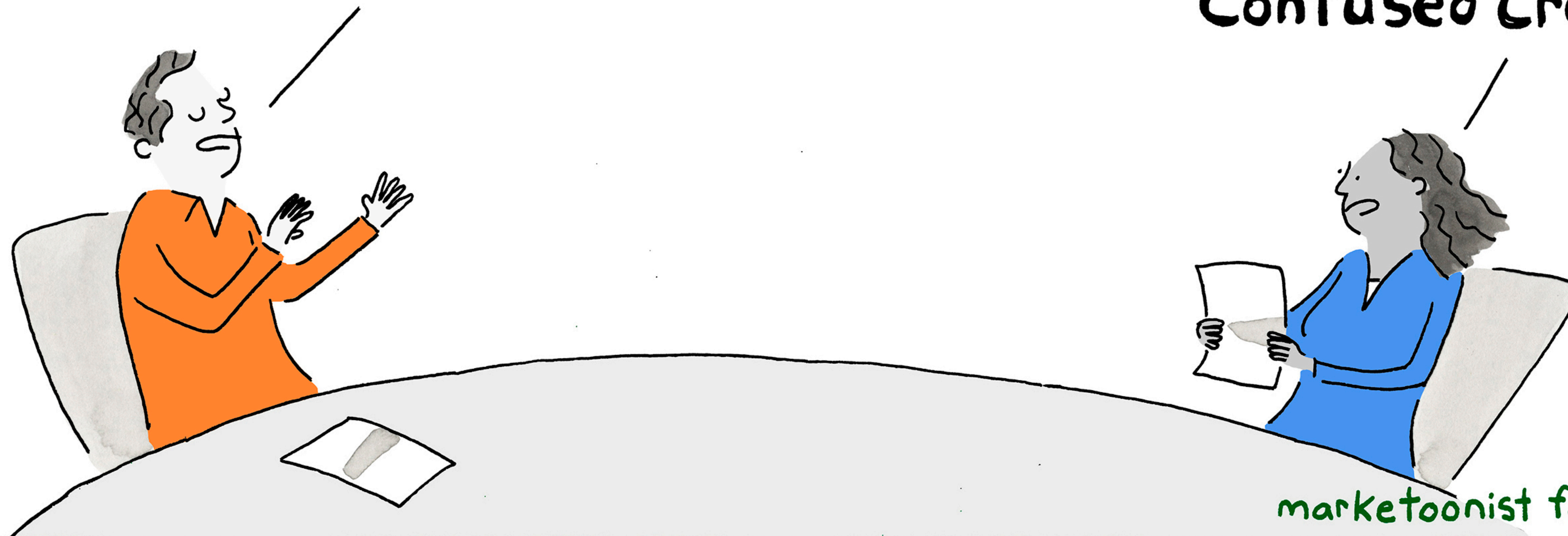
Being easy to buy and thought worth it fall outside the brief for this commentary but will also need to have a clear link to our ultimate objective: selling to more customers for more. To improve the effectiveness of our briefs, we should start with penetration – more customers – and focus single-mindedly on the levers that drive this sustainably for the longer term. Aristotle, William of Occam and Goethe were right: less is more, simplest is best. Our mark, our brand will thrive as a result.

# Clear targeting

When we see good briefs, the target audience has been clearly defined. But it goes wrong too often. Cutting and pasting segments, data points or attitudinal statements isn't good enough. If you can't picture the target audience you're going after, then those you're briefing sure can't.

In this brief, we want to target  
**Gregarious Go-getters** and **Bombastic  
Busybodies**, but not **Pragmatic Purists**  
or **Discerning Detractors**.

What about  
**Confused Creatives?**



65% of agencies and 32% of marketers aren't clear  
on who the target audience is in briefs.



## Mark Ritson

Mark is a brand consultant and former marketing professor. He has a PhD in Marketing and taught on the MBA programmes of leading business schools, including London Business School and MIT. He teaches the *Marketing Week* Mini MBAs in Marketing and Brand Management.

I know this 65% number. By heart. I use it all the time. When someone starts whanging on about AI or the role of Big Data or advanced marketing dashboards I rummage around in my short-term memory, pull it out with a flourish and then paint it in giant numerals on the nearest wall. 65%.

“For all our talk and posturing, two thirds of brands cannot even communicate who they are for (and who they are not for) in their strategic planning.”

Think about that. First, think how utterly amateur you must be to not do this in your brief to your agency. Not even just incorrectly. Just not at all. Then consider how doubly shithouse you must be to not answer the question and then not realise this question has not been properly answered. Now ponder the fact that if these rock-star marketers don't properly know who they are targeting it is almost certain that all their other strategic bets won't be clear either. Because if you don't know who you are going after, it will be impossible to develop positioning, objectives and proper budgets.

“If you don't know who you are going after, it will be impossible to develop positioning, objectives and proper budgets.”

It's also going to hamstring your agency who, no matter how gloriously talented, are going to struggle creating anything effective for an anonymous, unclear market.

And let us spare a very special paragraph for the one third of marketers who openly admit their own brief isn't clear on who they are targeting. On what planet do you work? It's one thing to think you are clear on targeting but be no such thing. Vanity, naivety and hefty doses of uselessness explains it. But to actually complete your brief to your agency and then openly agree it is not clear is inexplicable. Like bald hairdressers or people who fall asleep in the departure lounges of airports.

So how do you make it into the exclusive minority of marketers who can target?

First, work out what approach to targeting you subscribe to. Some prefer sophisticated mass marketing, others opt for STP (segmentation, targeting and positioning), and a smaller group

pursue a two-speed approach. Next, make decisions. Because even if you are a mass marketer you must still explicate the sophistication that separates the total population and all potential buyers in a way that is clear. Then, finally, learn to brief. Learn to communicate who is in this target group and what floats their aspirational boats. Use qual. Use quant. But paint a picture from your data of who this customer is and what they want.

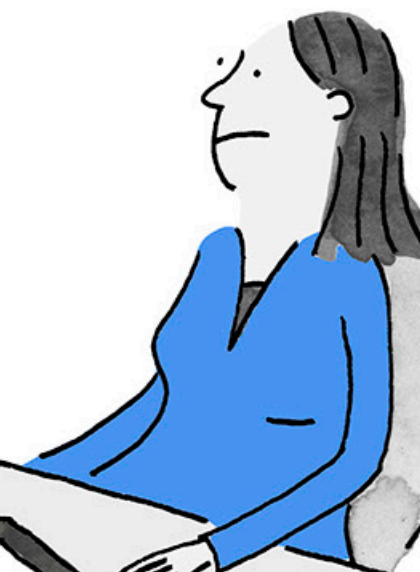
It does not have to be perfect. Marketing rarely is. But you do have to make choices. If you want to be in the elite fraction of our discipline who actually know the basics taught on undergraduate marketing programmes, then you've got to communicate those choices clearly.



# The creative process

A brief is a series of strategic choices before the fact, not after creative ideas show up. When clear decisions are lacking in a brief, the creative process is often used to figure out what the strategy is. We know this is frustrating for both marketers and agencies and wastes too much time, money and talent.

All of that creative work isn't **wasted** –  
it's helped us figure out the strategy  
we'd **actually** like to follow.



marketoologist for BetterBriefs

60% of marketers use the creative process to clarify their strategy.



## Emma Perkins

Emma studied Design at Falmouth School of Art and has spent 25 years working in advertising, holding several positions as ECD. In 2017 she joined the LEGO Group where she heads up the London hub of the in-house agency. Emma is passionate about diversity and inclusion and over the years has worked on a number of initiatives in this space. Emma has played an instrumental role in supporting the LEGO Group's D&I ambitions to shape the future of play.

Here's the secret from an agency team who work inside a brand and share the same KPIs as the marketing team that brief us: strategy needs creative. As marketing and agency partners we are on a shared quest to harness creativity. It's not about hijacking the creative work; it's about leveraging the power of a creative process to help shape the path together.

When you step into the vibrant world of organisations like the LEGO Group, you're quickly humbled by the realisation that you are possibly not the most creative person in the room. Creativity is not limited to a single team but is a core value.

“ We are all responsible for fostering an environment that nurtures creativity. ”

We are all responsible for fostering an environment that nurtures creativity encouraging it in each other, and being vigilant against anything that could undermine it.

Involving marketers in the creative process doesn't necessarily undermine it. However, there is a distinction between using the creative work itself and using the creative process to clarify the marketing strategy.

It's undoubtedly a daunting prospect for marketers to focus in and determine a specific direction for creative ideas upfront. The uncertainty of what the focused result will look like, the lack of full trust in the agency's expertise, or the challenge of predicting the audience's reaction can be intimidating. And for those of us daring to captivate the hearts of children, the stakes are even higher. After all, we are not kids ourselves.

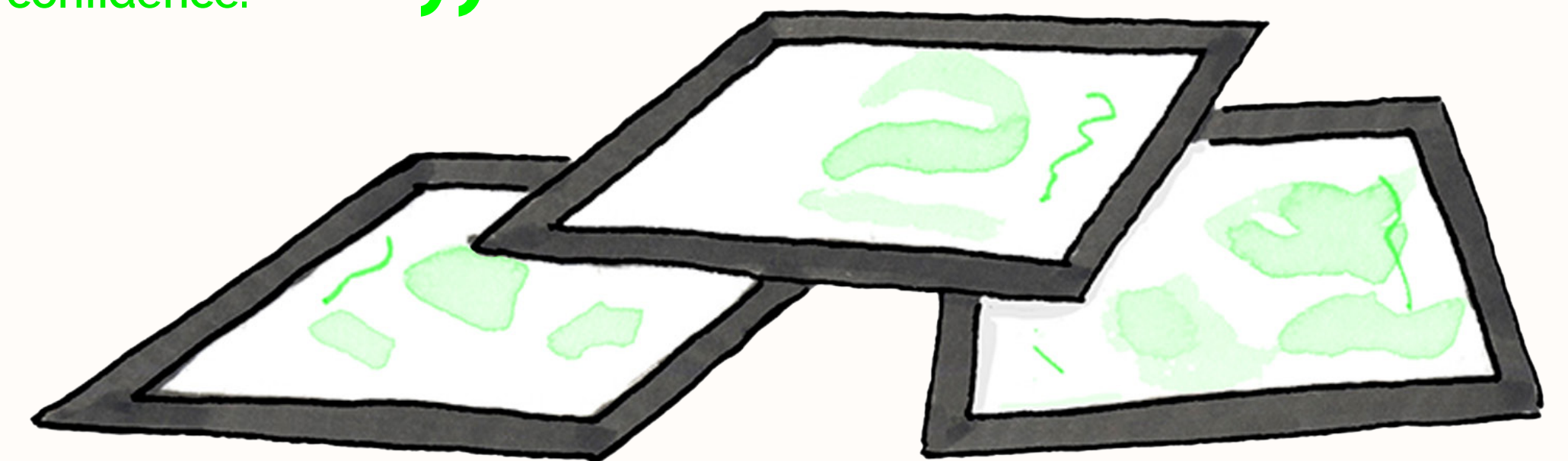
As a result, some marketers tend to postpone making decisions about where to focus their strategy until they have seen multiple iterations of the creative. However, an overabundance of choice doesn't necessarily lead to greater confidence.

“ An overabundance of choice doesn't necessarily lead to greater confidence. ”

The solution is to harness the creative process and agency partners' expertise to define the parameters for creativity within the brief.

At the LEGO Group we look to children for inspiration. I recently read about a small study, undertaken by landscape architects, where they observed that when a fence was erected in a playground, children tended to use more of the space than before. The researchers concluded that with a boundary, in this case a fence, children felt more at ease to explore the space.

So, let's be inspired by the limitless imagination of children, let's dare to invite each other in and create a playground we can explore together.



## Rosie and Faris Yakob

Rosie and Faris are co-founders of Genius Steals, a nomadic strategic and creative consultancy which helps brands, agencies and rebels find the awesome at the intersection of new communication ideas, new product concepts, and new ways of thinking. They are award-winning strategists, creative directors, consultants and public speakers – as well as published authors, multiple times over.

The point of strategy work is to maximise the chances of commercial success by making a set of decisions about how a company will grow, leveraging its limited resources. It's not simply a statement of desires or even specific, enumerated objectives – it's a focused complex of interacting elements that the business is uniquely suited to deliver, which allows them to drive above-average value creation in the existing environment.

In order to avoid lots of smaller decisions across large multi-functional teams at every level of management, leadership makes a few big decisions that guide the subsequent ones. Objectives and analysis are inputs. The output is a set of interlocking decisions that define how the company intends to behave to drive growth.

In advertising, the analysis often comes from the insight process which considers something like 3, 4 or 5 Cs, casting an eye across consumers, culture, competition, company and communications. The output needs to determine how one allocates resources across consumer-facing parts of the business. So, to win as a low cost provider, the business has to have economies of scale and efficient

distribution and so on. To provide unrivaled customer service means allocating budget to that touchpoint as a key brand experience, not relegating it to outsourced workers as a cost-cutting measure.

Companies will be forced to confront what the consumer will pay, figuring out what the price elasticity is. This informs the market, the buying audience and its priority segments – and you need both. *How Brands Grow* taught us that media should aim at 1+ reach across the whole buying audience. Budget constraints put that out of reach for smaller brands but that shouldn't constrain ambition. Instead they should prioritise a foothold segment. This also informs the distribution strategy – will the product (or service) be available through retailers, or directly to the consumer?

Someone, at some point, has to decide how resources will be allocated. At the point of creativity however, this sometimes gets a little blurry, as this cartoon highlights. Clients often believe the strategy is set by the business and marketing brief, creatives often disagree, and in between are the account and media planners trying to shape the solution into something that is both efficient and effective.

“ The issue with the 'process' is that creativity is messy. ”

Ideas can be very exciting or sold very well, and clients are humans, who know what they like. Supreme Court Justice Stewart is primarily famous for his non-definition of obscenity: "I know it when I see it." The danger is in approaching creative the same way. The team must constantly remember they are not the market. Rather, we must consider what is likely to work and why, in light of the proposition and parameters.

“ Endless rounds of exhausting revisions are a symptom of not making decisions upstream. ”

Strategists can help mitigate this problem by focusing the teams with a creative and channel strategy. This is the freedom of the tight brief that Ogilvy clamoured for. Creativity finds solutions amongst a set of parameters, strategically all the way through to production and distribution. Brands need to decide what not to do before they can choose to be different.



# Evaluating ideas

Most brands lack a clear language around creativity and ideas. In its absence, confusion reigns and personal opinion takes over. Understand how an idea will be evaluated before the development of that idea starts, and be clear on it in the brief.

Maybe we need to be a little clearer on your evaluation criteria.



marketoonist for BetterBriefs

68% of marketers and 88% of agencies aren't clear on how creative work will be evaluated.



## James Hurman

James is an advertising effectiveness expert from New Zealand. He's the author of *The Case for Creativity* (2016), *Future Demand* (2022), *The Effectiveness Code* (2020) (with Cannes Lions and WARC) and *The B2B Effectiveness Code* (2021) (with WARC and the LinkedIn B2B Institute). He is also the founder and director of the WARC Master of Advertising Effectiveness programme and co-founder of brand tracking SaaS startup Tracksuit.

I noticed something interesting part way through my career as a planner. In the agency, we'd develop ideas, choose the best of them, and present them to the client. They'd come in, we'd put everything up on the walls, talk about it all, await their praise, and wonder how on earth they'd make a choice between these three patently genius ideas.

Then they'd open their mouths and out would come the sobering news that they didn't like any of them. This one doesn't feel like a strong enough call to action. This other one's only communicating one message when there were at least six messages woven throughout our brief. And that one. Jesus, that one's not even ownable! Couldn't our competitors also say that?

Whoa! Hang on! What?! These are ideas that'll cut through. They're original. They're single minded and emotionally engaging. They're not shouting at people; they're the kind of ideas that people will be drawn toward.

When we're evaluating ideas, we all have a checklist in our head. What we're judging the work against.

For agencies, that checklist is pretty clear. It's original, engaging ideas that can earn the attention of consumers who don't like

advertising, tune as much of it as possible out, and don't give a fuck about what it is we want to tell them or sell them.

For clients, the checklist can be just about anything. It's usually a kind of nest that has been built from twigs and straws of advertising dogma they've picked up from their marketing superiors, the books of dubious marketing gurus, and LinkedIn posts from academic institutions who've never actually made or run any advertising.

“ When we walk into a creative presentation with completely different checklists in our heads, we're bound for chaos. ”

The chances that any idea under the sun will be able to tick all those divergent boxes? Nil.

But when we have the same checklist in our heads, the process becomes incredibly easy.

Which is why one of the most effective things I do with clients and agencies is this. I get them in a room together for a day. I show them ten case studies of work that's won both Cannes Lions and major effectiveness awards. We watch the case-study videos. We look at the results. We

talk about the strategy. We talk about why we think the work was so effective.

Then, after all that, we split up into groups and we make lists of what we think characterises highly effective campaigns like those.

Between four and eight things we notice are consistent across those campaigns.

It's a lovely process. There are few things more professionally enjoyable as soaking in the best work in the world. Agencies love it. Clients love it. And every time, the group comes up with a list that they agree on and are inspired and motivated by.

That becomes the checklist that both client and agency bring to every creative presentation from that point on. One list. The same thing in everyone's head. The agency works toward ideas that tick the very same boxes that the client comes into the room wanting to tick.

Sharing the same 'evaluation criteria' or, as I put it, 'what defines great work' makes everything a million times easier.

“ Before you start work on your next campaign, get together, get inspired by the best work in the world, and make your list. ”

## Orlando Wood

Orlando is Chief Innovation Officer of System1 Group and member of the IPA Effectiveness Advisory Board. He is the author of *Lemon* (IPA, 2019) and *Look out* (IPA, 2021).

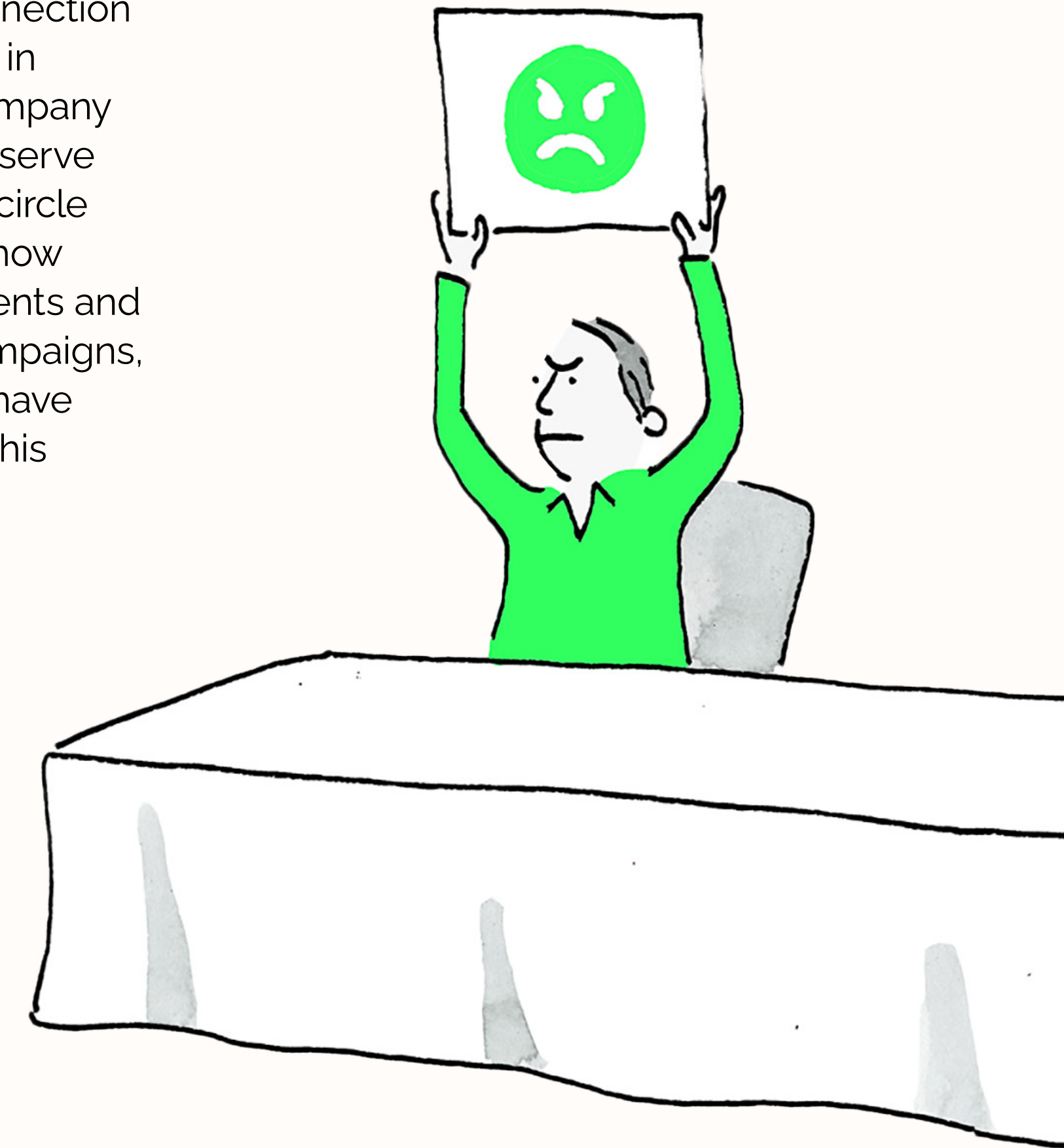
“ Client and agency should ideally agree upfront how they are going to evaluate their campaign during its development. ”

Here are the three most useful questions to ask yourselves and your evaluation partner when making your decision:

1. How do the measures used connect with real-world business outcomes?
2. Are the measures used likely to give oxygen to the creative idea during development or reduce its impact?
3. Will the measures indicate whether an ad will establish mental availability or fame for your brand – arguably advertising's most important objective?

In my experience, across many studies, how the audience feels about your ad is the best indicator of whether the creative will be able to generate fame and growth. An ad that moves people is more likely to get noticed, to lodge your brand in memory and to put your brand at the top of the mental shortlist when the future

buying decision comes. By establishing positive affect, you make your brand the easiest and most obvious choice. And feeling also makes the creative discussion one of possibility – focusing everyone, as it does, on improving the ad's connection with the audience. Rather than sit in judgement, the measurement company (if they are any good) might even serve as a guide, resulting in a virtuous circle between all three parties. This is how System1 likes to work with our clients and agencies, and highly effective campaigns, such as Kevin the Carrot for Aldi, have been developed using precisely this evaluation approach.





BetterBriefs is a brief advisory and training business founded by two ex-creative agency strategists. They're on a mission to reduce the number of poor marketing briefs in the world through their publications, custom training programmes and online courses.

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