

Tuesday, July 9, 2024

W E ■  
A R E  
C O M

## BEST PRACTICES WORKSHOP

The art of the brief: how to create the perfect brief?

**ART BRIEFING:**

**CLARIFYING THE  
IMPLICIT**



**Project  
brief**

**Creative  
brief**

**Photo  
brief**

**Product  
brief**

# THE PROJECT

## BRIEF

## WHAT IS A PROJECT BRIEF?

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The "project" brief is an essential document **for framing and structuring a communications project (campaigns, rebranding, etc.)**.

It is used to **communicate clearly and precisely the objectives, expectations and constraints of a project to the various stakeholders involved**, and in particular to the agencies interviewed as part of a call for tenders.

Its aim is to ensure a **common understanding and provide a detailed roadmap for project implementation**.

- 1. Define the project's objectives:** specify what the project is intended to achieve and the expected results.
- 2. Stakeholder alignment:** ensuring that everyone involved understands and shares the same expectations and priorities.
- 3. Structuring project stages:** detailing project phases, tasks and milestones.
- 4. Set constraints and resources:** define budget limits, deadlines, and available resources (human, material, technological).

**10**

**POINTS TO CONSIDER WHEN  
DRAFTING A PROJECT BRIEF**

# Presentation & background

The brief must begin with a **(brief) presentation of your company and your offer.**

You need to set the **context** and include the elements of your brand, such as its personality and philosophy etc...

It's always a good idea to specify the context of your brief, **even if you're working with service providers who already know you!**



# Competition

It's a good idea to include **a competitive intelligence section** in your brief, grouping together your main competitors or, at the very least, clearly naming them.

Does **the agency have to do its own research** on the state of your industry (benchmark) or do **you have useful information?** The two approaches can be complementary



# The objective, the problem

The **brief**, the specifications around which the advertiser-agency relationship is built, must **clearly state the issues** defined by the advertiser.

**What is the desired result?** What do you clearly expect from the agency? What type of activities do you want to set up (new website, conference, etc.) and in what format?

**Clearly defining the problem will have an influence on the quality of the consultation, and therefore on the work that follows.**



### Les cibles du projet

Les cibles de la communication employeur sont :

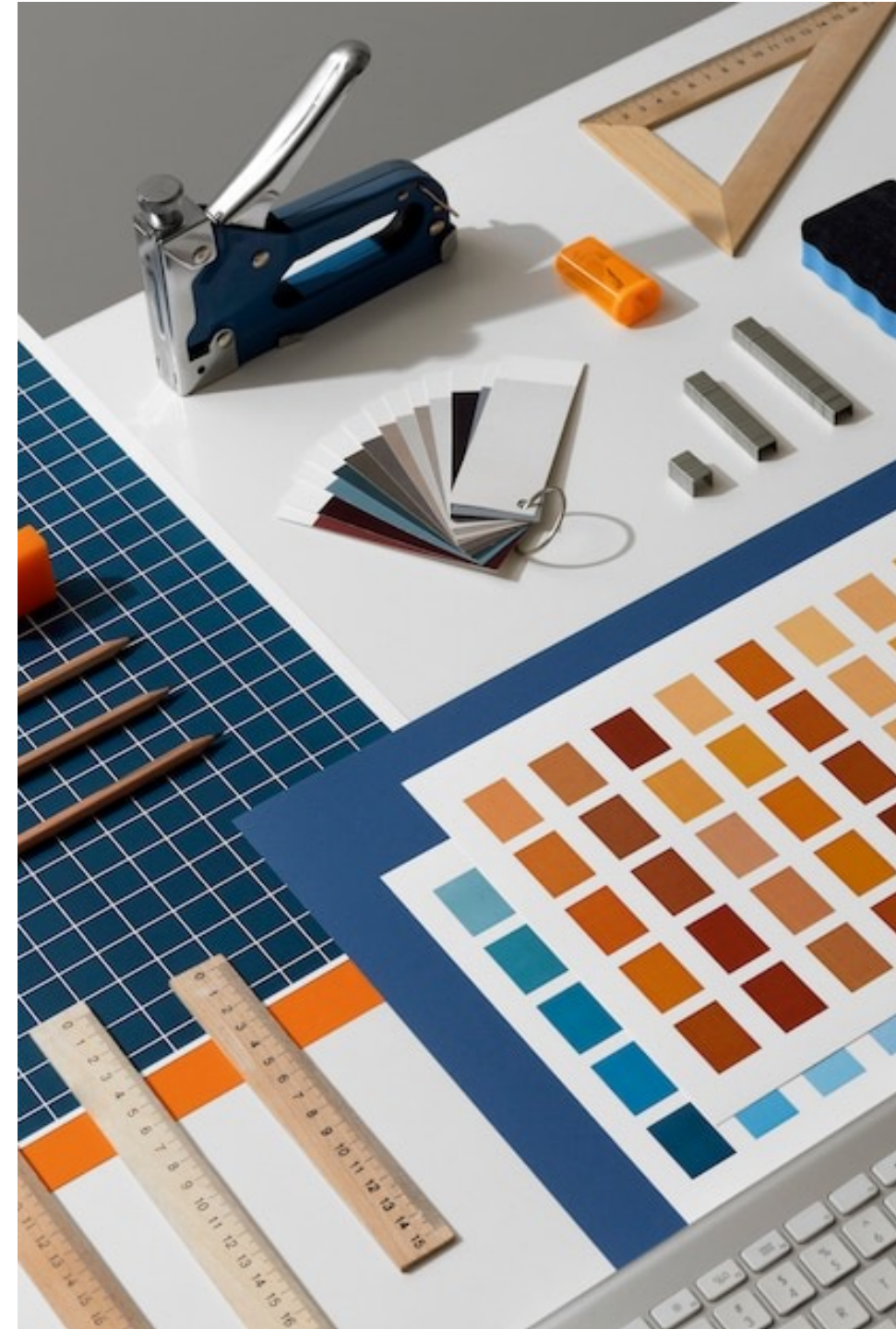
- Les 140 000 collaborateurs du groupe Crédit Agricole dans le monde
- Les potentiels collaborateurs dans le monde : étudiants, jeunes diplômés, expérimentés

# Constraints

Communication constraints can be diverse: **compliance with a graphic charter, regulations, partners, etc.**

It's important to share your constraints with the agencies you consult, as they will have to take them into account without limiting their creativity.

**Don't be too restrictive:** the more established the guidelines, the more difficult it will be to explore new territories and come up with new ideas!



# The budget

You can **either** give a price range, or a **maximum budget** that the agencies must not exceed.

It's imperative to be **realistic** about the budget: it's an essential aspect of the brief.



# Deliverables

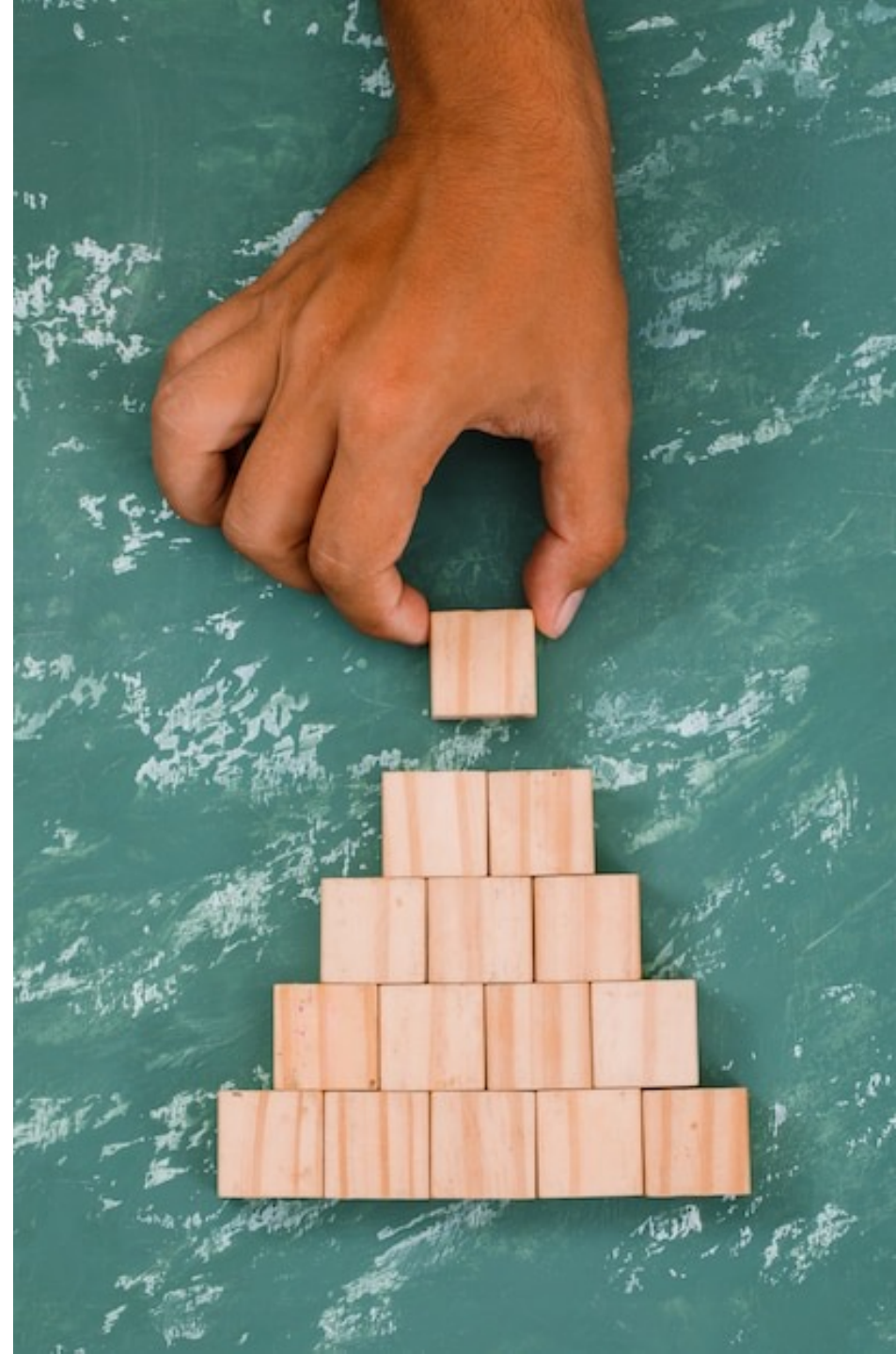
Are the agencies free in their recommendations, or do you expect them to be specific? Are you looking for advice, or are you already certain of the deliverables? It's time to **explain your needs**.



# Competition stages

Drawing up a schedule showing the various stages enables competing agencies to know what's coming up in the next few weeks: sending the brief, discussing the brief, deadline for sending recommendations, presentations, responding to the call for tenders.

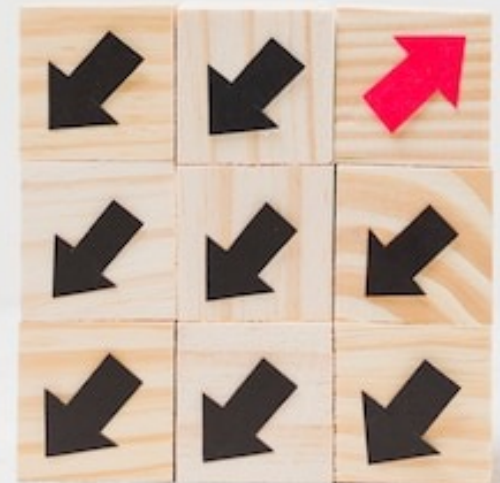
**This schedule needs to be organized from the outset, and reasonable deadlines set.**



# Selection criteria

It's important to indicate right from the brief **what agencies will be evaluated on:** creativity, disruption, message to target audience...

After the presentations, the advertiser compares the agencies' proposals according to its own criteria. This can be shared **in full transparency.**



## Influences / moodboard

You can also list the activities or brands you liked - like a moodboard - or disliked.

It's also a good step upstream, **to line up decision-makers**, and will give the agency an idea of **your tastes and expectations**.



**5**

## **BEST PRACTICES FOR AGENCY COMPETITIONS**

## Bringing the project team together

Before you start writing a brief for an agency, you need to get everyone involved in the project together, including the decision-makers, to collect their opinions and views, discuss all the points, and cover as many details as possible, including the budget.

It would be foolish to give an agency a brief that doesn't correspond to the decision-makers' strategy, or without having secured the budget beforehand. Everyone's time is precious!



## Pre-select agencies

Rather than e-mailing your agency brief to dozens of agencies without contacting them first, take the time to pre-select a maximum of 3 or 4 agencies you'd like to work with.



## Establish and share selection criteria with the Group and agencies

It is important to define **evaluation criteria with the project team beforehand**. The evaluation grid can then be shared, in summary form, with the competing agencies.

To establish an impartial grid, you can also work with your purchasing department.



## Be there to answer agency questions

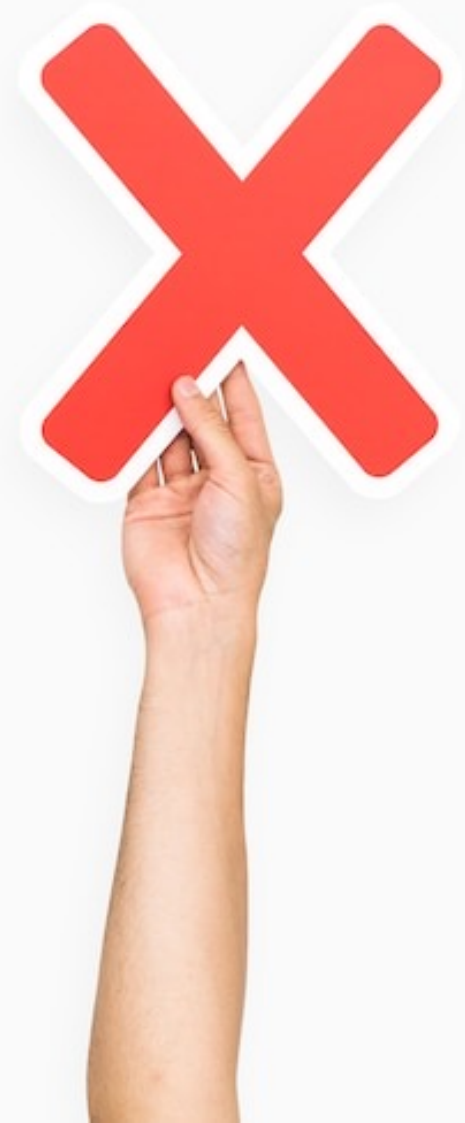
After you've sent out your call for tenders, it's a good idea to offer **a time for discussion with the agencies** (30-minute Q&A, a few days after you've sent it out).

Depending on the project, it may be preferable to launch the consultation with a meeting, or at least to give each agency time to present its project.



## Take the time to give feedback to agencies

It's also important to contact all the agencies that responded **and explain the reasons for your choice.**



# THE CREATIVE BRIEF

## WHAT IS A CREATIVE BRIEF?

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The creative brief is a key document that **guides the creation of a communication medium, such as a video, an article, a poster, or any other material intended to convey a specific message.**

It serves as a roadmap for the creative teams, ensuring that all parties involved understand **the** project's **objectives, messages** and **constraints.**

The creative brief can be sent **externally**, to an agency, but also **internally**, to a content team for example.

1. **Clarify expectations:** clearly define what the communication medium is intended to achieve.
2. **Inspiration and direction:** providing inspiration and clear direction for designers
3. **Stakeholder alignment:** ensuring that everyone involved shares the same vision and objectives.
4. **Effectiveness and consistency:** ensuring that the final product is consistent with the brand's objectives and the expectations of the target audience.

1

**WHAT IS THE CONTEXT FOR  
SPEAKING?**

### **The transmitter**

Who expresses themselves? A group, a brand, an entity, a department?

### **The objectives**

What is our objective? Raising awareness, encouraging action, enhancing image...

### **The issue**

What is the problem? What was the finding?

### **The target**

What is the primary target? Secondary? Core target?

### **The proposed response**

What content do you envisage? What is the overall strategy?

### **The total experience**

What is the target's overall experience? What is the target's experience before and after the point of contact?

### **Performance**

How do you assess the performance of your response?

### **Constraints**

The existing editorial line?  
Internal and external constraints?

2

WHAT  
DO WE WANT TO TALK?

## The message

- What are the objectives associated with the message?
- What message do we want to get across?
- Is the subject broad or specific? Is it a single production or a series of productions?
- What reactions are expected? What do we want people to understand? What do we want to inspire?

→ Formulate a simple sentence that states the subject

## The angle: THE way to treat the subject

- What angle should you choose to stand out from the crowd?
- Benchmark: have any other players expressed their views on the subject?

## Information to include :

- Key figures and facts to highlight
- Legal notices and sources

**3**

**WHO  
DO WE WANT TO SAY IT?**

## Internal / external target

### Primary/secondary target

- Socio-demographic criteria
- Gender (male/female), age or age range
- Family composition and household size (single / couple; with children / without children etc.)
- Geographic: country, region, department, town... Size of town, type of housing...
- Education, profession, socio-professional category (CSP)

### Core target (personas)

- Who is he or she (man, woman, age, income, education, family situation, place of residence, consumer habits, etc.)?
- What type of job is it?
- What are its objectives, issues and challenges?
- What are its motivations, obstacles and expectations?
- What tools does he use? What are their habits? What media do they consume?
- How do they find out about your services or those of your competitor?

4

WHERE  
DO WE WANT TO SAY IT?

## What media should we use to reach our target?

- Web page
- Intranet
- Newsletters, emailing
- Social networks: Facebook, Twitter, Instagram, YouTube...
- Displays
- Digital signage
- DOOH
- Event organization
- ...

## Questions to ask when defining your distribution strategy :

- What's the current editorial schedule?
- What kind of traffic?
- What conversion?
- What habits?
- Which route?
- How often?

### → Find out more about each medium

- On what worked and what didn't
- On content and schedules that perform
- On the best strategies implemented by others
- On trends (hashtags) and recent developments

**5**

**WHAT CONTENT AND FORMATS  
SHOULD WE PRODUCE?**

## **Contents :**

- Static or animated content?
- Single content or series?

## **Formats to be produced :**

- Motion design animation with or without character
- Shooting
- Flatbed graphics
- PPT presentation
- Mini site or online presentation
- Web page
- Press article

## **Rendering formats :**

- Exact dimensions of deliverables
- Various constraints: colorimetry, weight, duration...

6

HOW  
DO WE WANT TO SAY IT?

- **What point of view?**

This is the "I" dilemma. For example: on your "team presentation" page, will you ask your colleagues to introduce themselves by speaking, or will you opt for more classic third-person presentations? Always remember that "I" makes you more accessible.

- **What level of jargon?**

Every organization has its own technical jargon, which is sometimes difficult for the uninitiated to understand. And if someone doesn't understand it, they won't be isolated.

- **Which terms should be favoured?**

To ensure harmony between your wordings, define unchanging rules. In this way, you'll build the uniqueness of your editorial identity.

- **What level of familiarity?**

To create connivance, you can borrow wordings from your target audience, use onomatopoeia and use more oral language. This can add rhythm to the reading.

- **What are the forbidden words?**

You don't want to come across them in a sentence! The easiest way to make sure everyone understands is to draw up a list of these banned words.

## Prepare your schedule

This is the key stage in preparing the brief! At this stage, anything is possible, but once determined, the product flow often seems to be the best option.

1

Define key messages,  
prioritize information,  
outline narrative,  
define characters.

2

Prepare a reading plan  
to know where you  
want to take the viewer  
or reader.  
Know where to set the  
pace, where to offer  
breaks.

3

Finely prepare your  
texts, always shorten  
them, challenge them  
with someone else.



Ideally, 2 people should  
brainstorm on the texts!

- At this stage, the associated media are determined: music and voice-over.
- We have ideas and intuitions about how to showcase the news.
- We determine the room for manoeuvre for the graphic designer

We explain the envisaged scenario, in order of reading

Step 1  
Indications of the  
elements and texts  
envisaged

Step 2  
Indications of the  
elements and texts  
envisaged

Step 3  
Indications of the  
elements and texts  
envisaged

Step 4  
Indications of the  
elements and texts  
envisaged

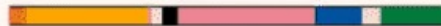
Step 4  
Indications of the  
elements and texts  
envisaged



Delivering the imperatives  
Share your doubts  
Integrating inspiration  
...  
Any other useful  
information!

7

**WHAT ARE THE ELEMENTS  
AVAILABLE TO US?**



# LA CHARTE

# 8

**WHAT WILL  
PROJECT MANAGEMENT?**

### Defining the human organization

- Who takes the lead on project management?
- How many people are involved? (depending on their skills and time)
- What will be the validation circuit?

### Define the schedule

- The choice of AD and other parameters will define the time allotted (static < animated / shooting < character)
- Draw up a retroplanning schedule, always leaving yourself some leeway: the graphic designer may not be immediately inspired, and the brief may evolve.
- Milestones: moodboard, graphic style, V1, feedback, VDEF, final rendering, release date

### Define resources

What's the budget for buying art? Voice-over? Music?

→ At this stage, don't hesitate to involve the graphic designers to find out what's technically possible and to get an idea of the time involved.

## THE BRIEF RECAP

- 1 - WHAT IS THE CONTEXT FOR SPEAKING?
- 2 - WHAT DO WE WANT TO TALK ABOUT?
- 3 - WHO DO WE WANT TO TELL?
- 4 - WHERE DO WE WANT TO SAY IT?
- 5 - WHAT CONTENT AND FORMATS SHOULD BE PRODUCED?
- 6 - HOW DO WE SAY IT?

### PREPARE YOUR SCHEDULE

- 7 - WHAT ELEMENTS ARE AVAILABLE TO US
- 8 - HOW WILL THE PROJECT BE MANAGED?

# FOCUS ON RECURRING ERRORS

## **On static infographics :**

Lack of selection and hierarchy of information

## **On the videos :**

Too literary in the texts,  
too long (we want to say everything VS. Separate subjects),  
too many changes,  
lack of anticipation of use,  
not enough info on creative freedom and existing ambiguities

## **Special case of animated motion :**

choosing the wrong character style (sloppy / childish), thinking you're going to animate the body

# RÉCAP

# TIPS

# ADVICE FOR SALES MANAGERS

- Always consider the **context of distribution**
  - Take time to **plan ahead** (write the brief in several parts)
  - Preparing your texts: brainstorming
  - Carefully formatting **the brief**
- 
- Get to know the **skills and aptitudes of the "receivers"** and the team in general.
  - **Don't underestimate time**
  - If the message or feedback isn't clear to the transmitter, it won't be clear to the designer.
  - Spend time with the "graphic designer" to understand the project from a technical point of view
- 
- Proper naming and archiving (different versions can be confusing)
  - The art of double-checking

# THE PHOTO

## BRIEF

# IMAGE : General questions

- **What kind of image?** Portrait, reportage, atmosphere...
- **Which initiator?** Who or what initiates image creation?
- **What's the general context?** Why do you want to take a photograph? The imminence of an important announcement, the renewal of a good selection of images with no particular immediate stakes...
- **For which audience?**
- **For which media?**
- **What's the particular context?** Are there any production constraints? Does the model want to be photographed? If it's a constraint, he or she may want to avoid it or do it as quickly as possible, without enthusiasm...



# IMAGE : General questions

- **Which model?** Who will be photographed?
- **Which selection?** According to what criteria?  
How many images? Chosen by whom? Only the person in charge of communication, only the person photographed, first one, then the other...  
All this needs to be defined with a certain psychological tact.
- **Which format?** Screen display, print... Which compression mode? Internet, printer...
- **What touch-ups?** Yes or no? Minor alterations or major work?
- **How long will it take?** For image delivery.
- **What's the associated budget?**



# EMOTION: The questions emotional

- What **impression do** you want to convey?
- What's your **message**?
- **Who do** you want to address it to first?



# LOGISTICS: Practical questions

- How **many** images?
- **Where** to shoot?
- **How many photo locations?**
- How much time do you need for **spotting**?
- What are the **travel costs**?
- How **long does it take to shoot**? It takes time to find the location, set up the equipment, organize the space...



# For a portrait

To make the photographer understand you, speak his or her language. Give him or her **examples of photographs** whose artistic standards you appreciate.

For a perfect brief, don't forget to clarify or discuss the following points with the photographer:

- The person's **position** in the frame
- **Framing**: full-length, American, waist, shoulders, face...
- **Clearance**: above the head and either side of the arms
- The person's **posture**: orientation of the body and face, action of the hands...
- Facial **expression**
- **Dress** code
- **Make-up**

You can also opt for a **vertical shot**, also known as a "landscape" format, which can be cropped into a portrait. Or ask for your portrait to be overlaid on a background of your choice.

Remember, if it helps your photographer to present work you like, it helps him or her to present work you don't like!



# For a LinkedIn portrait

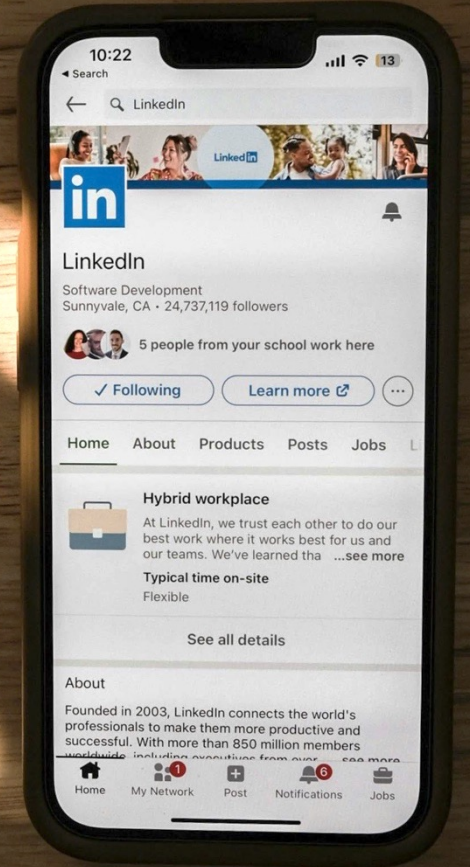
For a LinkedIn portrait, **take a look at what's being done on the social network** beforehand and take a few screenshots.

Focus on the portraits:

- Individuals in positions equivalent to yours. In your company, with your competitors...
- Individuals holding positions equivalent to yours abroad.
- From your classmates.
- Your superiors.
- The person whose job you want to fill tomorrow.

This preparatory work will give you an **idea of current trends in portraiture**: black and white or color? Close-up or wide shot? Neutral or urban background? Elegant, sober or accessorized? Serious or smiling?

In the end, it's **all a question of balancing aesthetics, professional context and transmitted energy.**



# Mood photography and team portraits

Keep it simple! Build a catalog of existing examples and submit your project.



# THE PRODUCT

## BRIEF

# Step 1: Choose your ideal product

## What characteristics should be taken into account?

The promotional item must be :

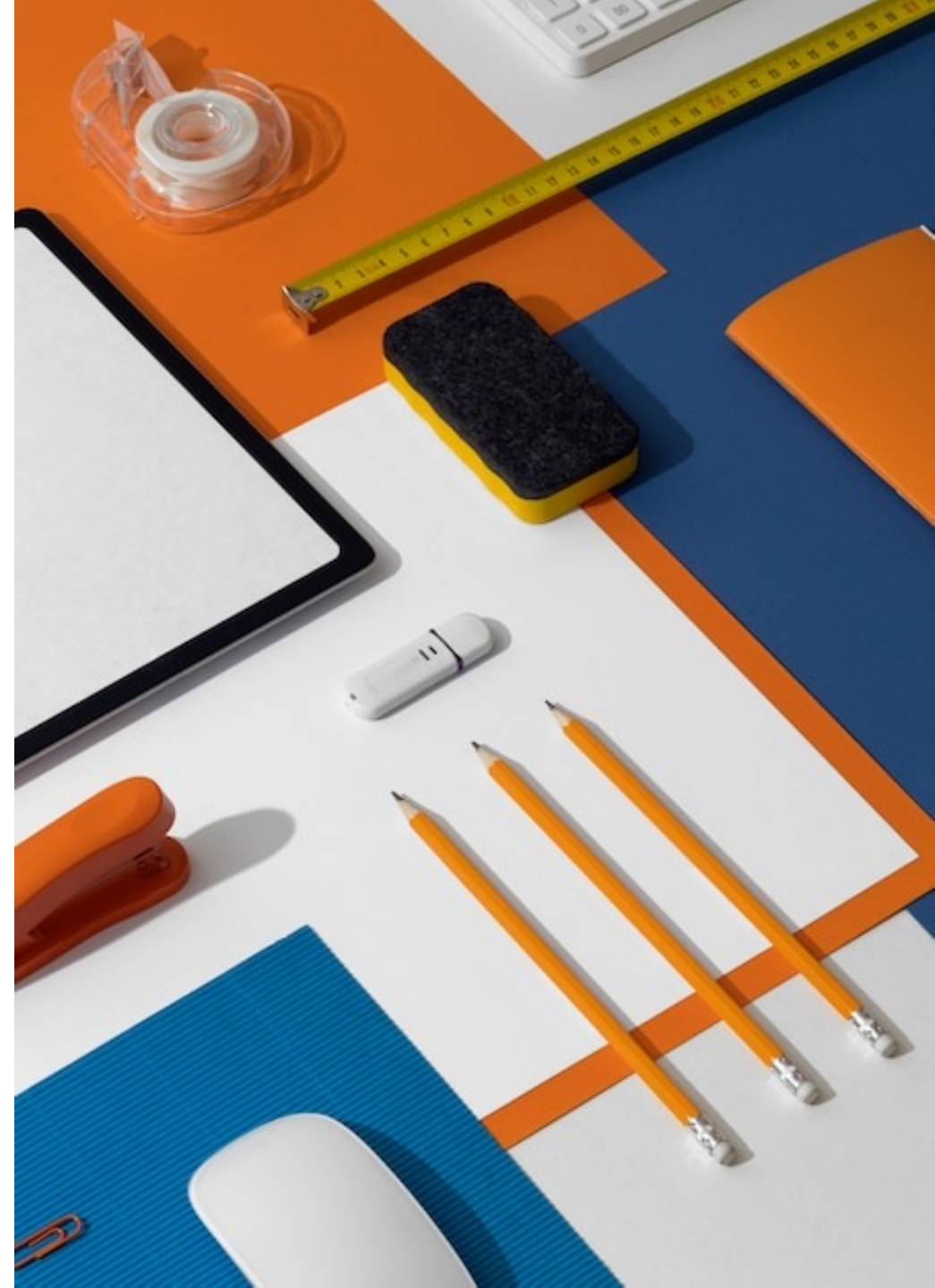
- ☐ **Useful** - The more useful an object is, the more attractive it will be to your audience. So it's a good idea to think about how the object will fit into their daily lives.
- ☐ **Durable** - The more durable a product is, the longer it will display your brand.
- ☐ **Responsible** - This is defined according to your company's CSR criteria: choice of materials, recyclability and manufacturing location.



## Step 1: Choose your ideal product

There are different product categories, so find out which one appeals most to your audience: high tech, textiles, writing, home decor, luggage, nomadic/outdoor, etc.

💡 Good to know: a **logical and natural link between the gift and the company clearly improves the level of memorability** (86.1% vs. 78.7% - TSM Research 2021)



## Step 2: Estimate your budget

### What quantity? What unit cost?

The quantity required and the unit cost of the item are two fundamental notions when estimating a budget.

💡 Good to know: the perceived quality (as well as the perceived price) of the gift impacts recall.

### What are the manufacturing criteria?

There are several ways to add your logo: embroidery, screen printing... Your choice will depend on materials and colors.

💡 Good to know: to avoid wasting time, get your company's graphic charter as soon as possible.



## Step 2: Estimate your budget

### Where and how will your order be delivered?

Your order can be delivered to your company's address, to an event venue, to your logistics service provider or to your stores.

### How long does delivery take?

Planning is essential. This criterion has a direct impact on price.

💡 Good to know: the longer the lead time, the lower the cost. The longer the lead time, the lower the cost.



## Step 3: Define your distribution

### What is the target audience profile?

**Are they** BtoB or BtoC prospects, internal or external to the company? Gender, age range, profession, interests, known commitments... Ask yourself the right questions to pinpoint your target.

### How will the item be delivered?

A promotional item can be delivered by hand, sent by post or made available at a trade show.

💡 Good to know: when the item is delivered by hand, the brand recall rate is particularly good (86.7%).



FOR FURTHER  
INFORMATION



# COMMUNICATION PLAN

Thursday, September 26

Face-to-face (Paris) and distance  
~~learning~~

## Create and implement an effective communication plan for 2025

1. Define the objective of your communication plan
2. Determine the targets of your communication plan
3. Define your communication strategy and key messages
4. Choose your distribution channels
5. Translate strategy into operational plan
6. Taking action
7. Optimize your communication plan

A circular graphic with a blue background. On the left is a round wooden clock with black hands. On the right is a calendar page showing the month of September, with a red pushpin on the 20th and several colorful sticky notes (pink, yellow, green) attached to the bottom.

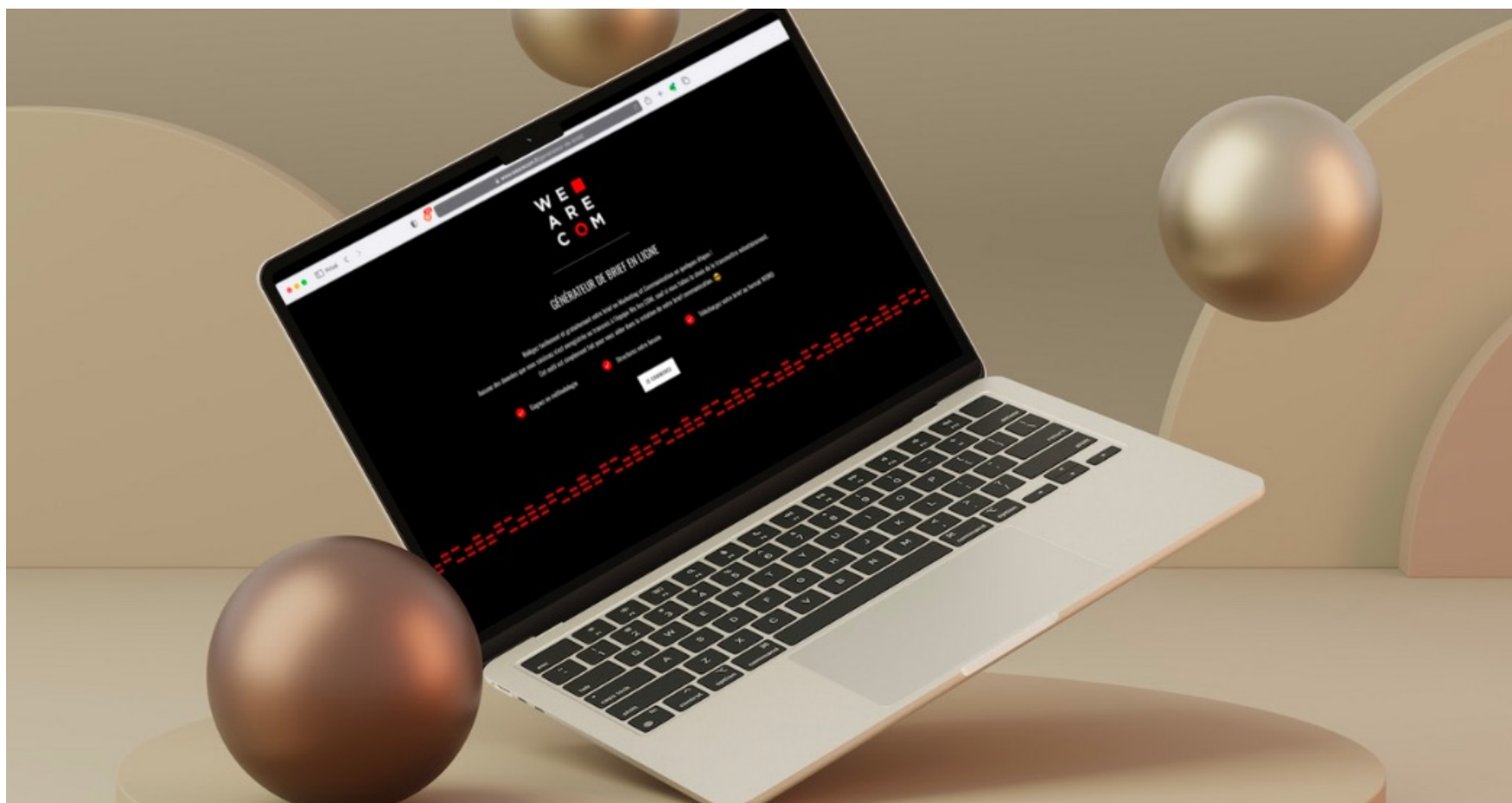
# Training

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CLUB CONTENTS

BRIEF GENERATOR



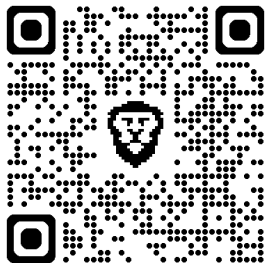
<https://www.wearecom.fr/generateur-de-brief>



## 10 conseils pour un brief parfait



<https://www.wearecom.fr/2016/11/10-conseils-pour-un-brief-communication-parfait/>



WE  
ARE  
COM

**Bonnes pratiques**  
**Briefer un photographe**

<https://www.wearecom.fr/download/comment-briefer-un-photographe/>



## Good cadeaux : le guide du brief idéal pour vos objets publicitaires



# SAVE THE DATE

## AGENDA

Club

**SAVE THE DATE**

**Tuesday, August 27 at 9 a.m.  
by video**

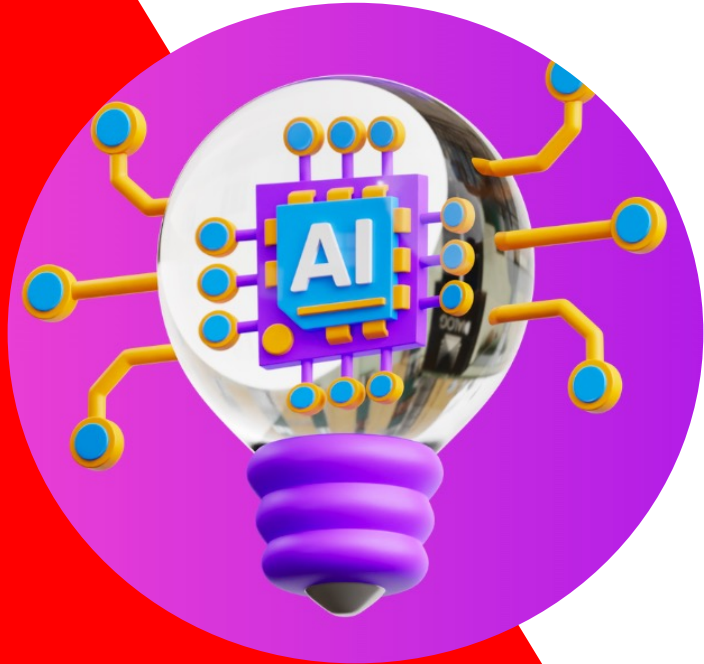
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**Workshop  
Good Practices**

**The art of prompt**

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# ARTIFICIAL INTELLIGENCE

Thursday, September 12

Face-to-face (Paris) and distance  
~~learning~~

**Harness the power of AI for your  
communications**

Introduction: The artificial intelligence revolution

1. Thinking and producing content with AI
2. Generate visuals and videos with AI
3. Make AI part of your everyday life

# Training

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# Writing with AI

Tuesday, September 17  
Face-to-face (Paris) and distance  
learning

## Writing and boosting content with artificial intelligence

Introduction: understanding the generative AI revolution

1. The art of the prompt: writing effective AI instructions
2. Use AI to create your editorial calendar & content
3. AI in everyday life: saving time and improving efficiency

# Training

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# Training

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## COMMUNICATION PLAN

Thursday, September 26

Face-to-face (Paris) and distance  
learning

### Create and implement an effective communication plan for 2025

1. Define the objective of your communication plan
2. Determine the targets of your communication plan
3. Define your communication strategy and key messages
4. Choose your distribution channels
5. Translate strategy into operational plan
6. Taking action
7. Optimize your communication plan

Thank you