

SESSION 05
09.09.26

The Process So Far

Four hand-ins, in the order you make them, worked through one real case.

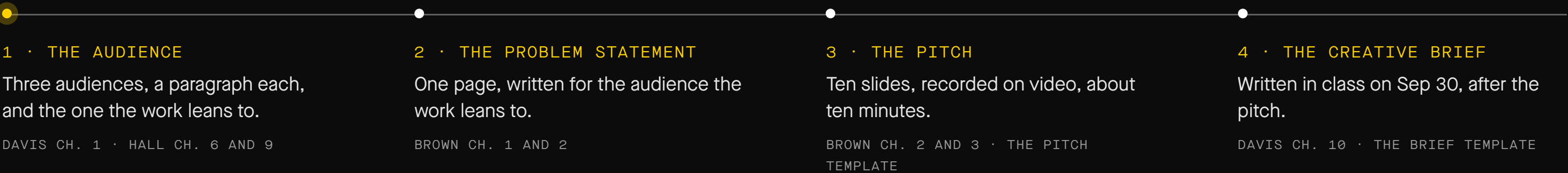
Workhorse Collective

ART 418 · Fall 2026

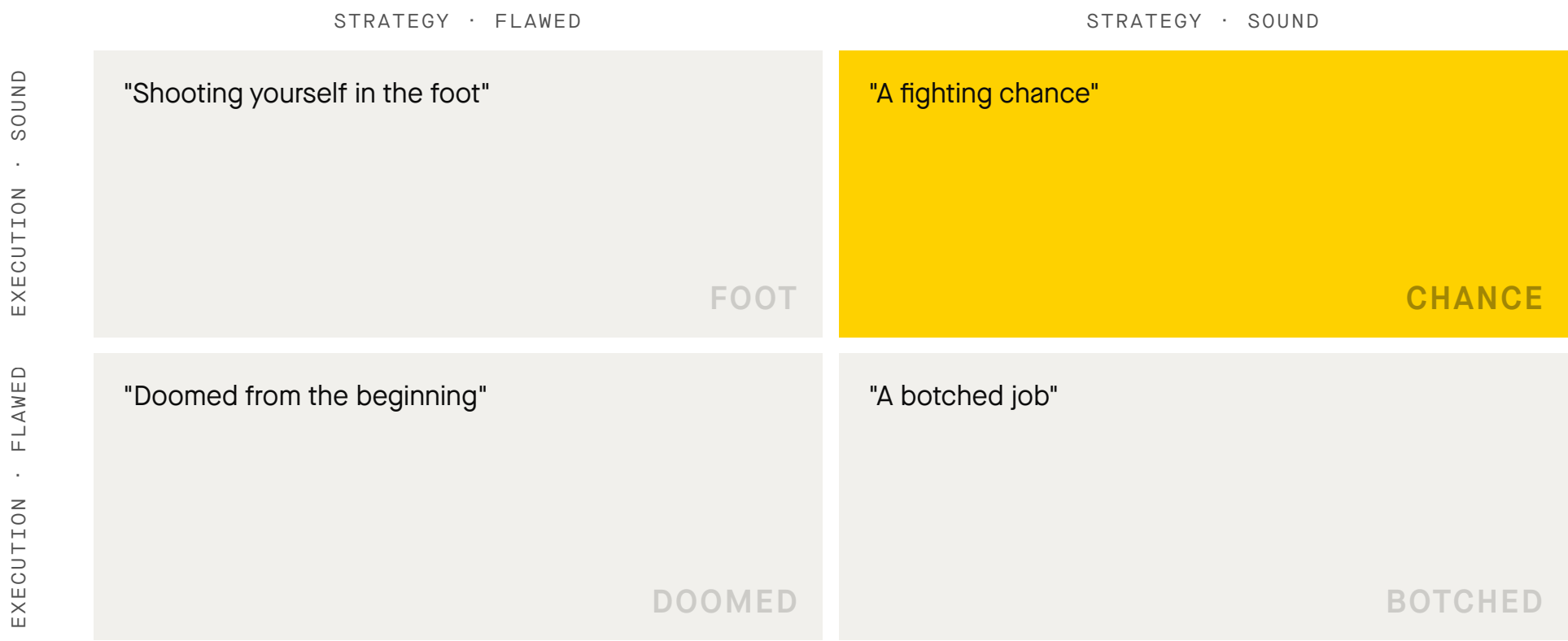
Name Abraham Garcia
Email abe@wrkhrs.co

Meets Mon + Wed, 1:30 to 2:50
Today Session 05 · 09.09.2026

Project timeline.



Good execution on a flawed strategy is shooting yourself in the foot. Discovery exists so the strategy column is sound before anyone designs.



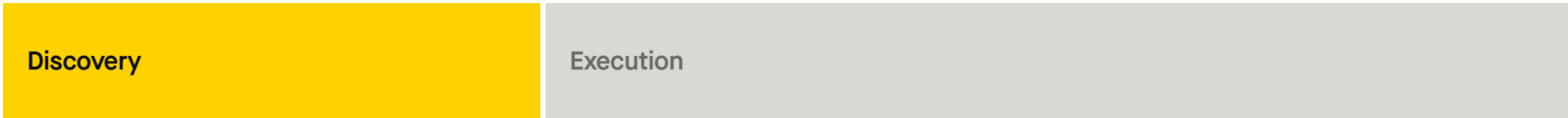
Design school trains the rows. Discovery is about the columns: the business, the target, the segment, the insight. The best a sound strategy buys you is the top right, and the chart calls it a chance.

The project's starting cell: a product with a working prototype and no market is sound execution on no strategy. The left column. Discovery is the move to the right.

AFTER THE CHART DAVIS REPRODUCES FROM FRED NICKOLS, CREATIVE STRATEGY, CH. 1.

On paper, discovery is the first third of a project. In reality it never stops.

DESIGN ON PAPER



DESIGN IN REALITY



THIS SEMESTER



AFTER BROWN, FIG 1.1, P. 7. THIRD BAR OURS: THE SEMESTER'S FOUR MILESTONES.

"It's convenient to think of discovery and execution as two distinct phases in a project. In this view, the end of discovery is the project's bar mitzvah: a semi-arbitrary point that marks the end of the learning process."

Discovery is the yellow block on the left. The thin yellow bars after it are the returns: the brief, the system test, the go-to-market chapter of the book. Every one of them reopens a claim made in discovery.

"Discovery is an attitude. Bring that attitude to a meeting, and you can 'do discovery' even in the most hostile organization."

PRACTICAL DESIGN DISCOVERY · CHAPTER 1

DB

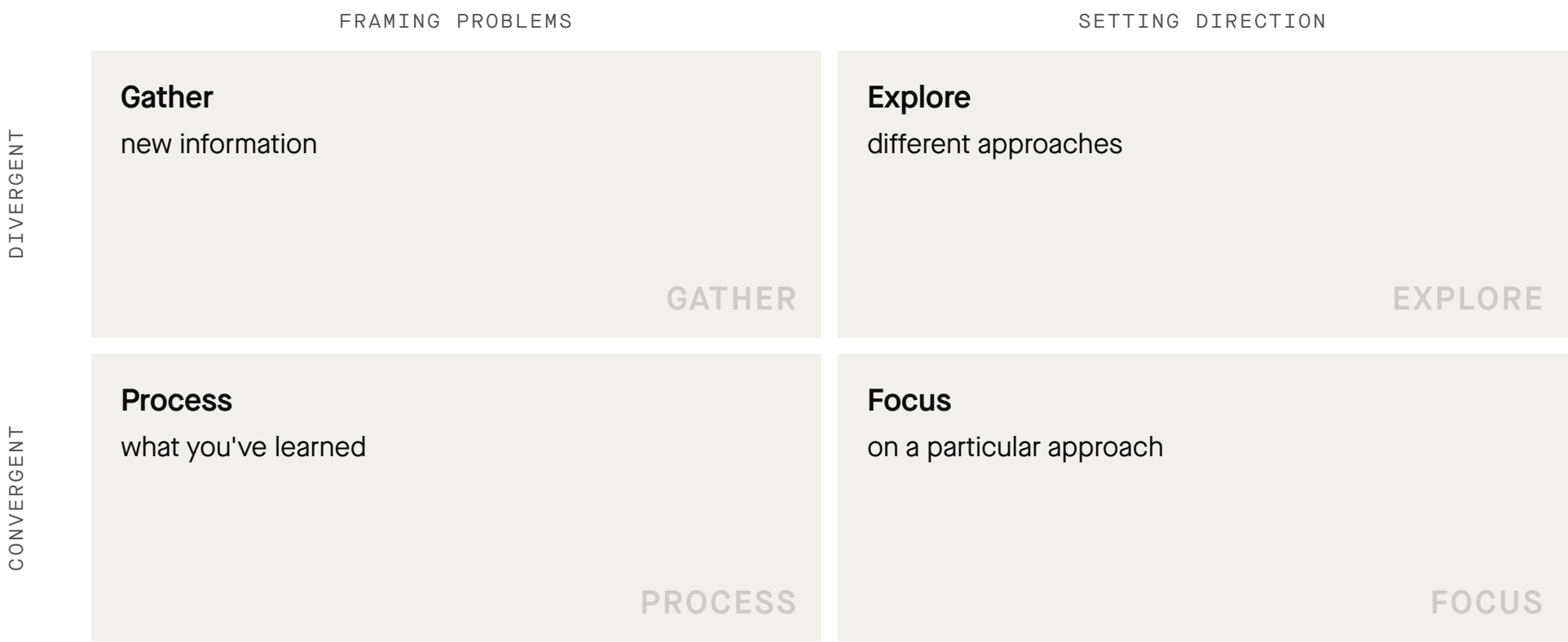
Dan Brown

American designer. Co-founded the design firm EightShapes.

A phase has an end. This does not: it is learning about the users, the business and the technology, before you design and while you do.

What it produces is a set of written claims he calls **assertions**. "They aren't set in stone: they reflect your best understanding at the moment." Yours is the project brief you started on September 2.

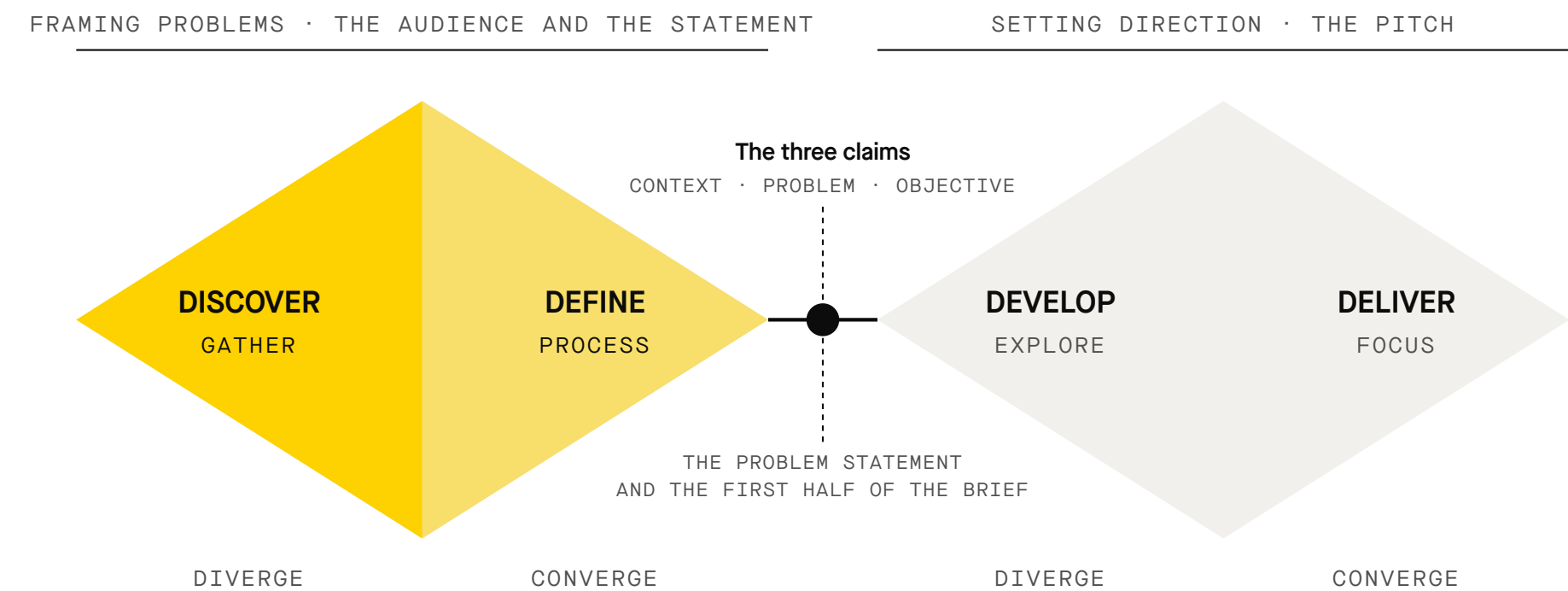
The map of the work: four activities on two axes. The left half makes the audience and the problem statement. The right half makes the direction.



"These categories represent the different kinds of learning you need to do to understand a problem, frame it, and set a direction. They're not linear, but interconnected."

Top row opens things up, bottom row closes them. Left column is about the problem, right column about the answer. It comes back filled twice: once under the problem statement, once under the pitch.

The same idea as most people draw it: two diamonds, open then narrow, twice. The grid is the better picture, because the diamonds look like a line.



AFTER BROWN, PRACTICAL DESIGN DISCOVERY, FIG 1.3, P. 14, BORROWING THE UK DESIGN COUNCIL'S MODEL. THE ACTIVITY LABELS ARE BROWN'S FIG 1.2 LAID OVER IT.

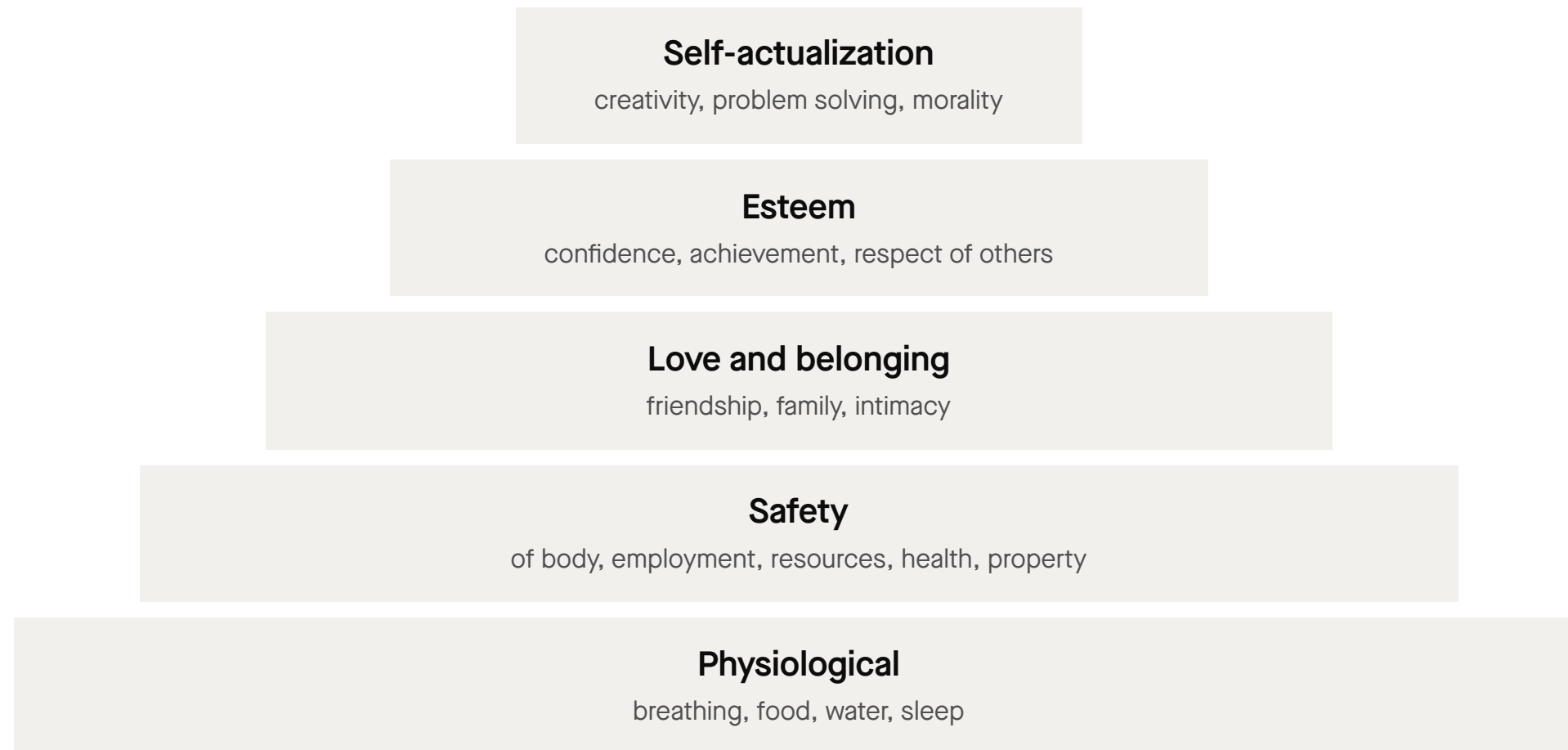
"In this view, design entails conceiving of lots of options, then narrowing them down to the one that works best."

The left diamond is the left half of the map: Discover is Gather, Define is Process. The dot between the diamonds is where the three claims land, which is the problem statement and the first half of the brief. The right diamond is the direction: Explore, then Focus.

Why the grid instead: "Some back-and-forth is essential in this process." A diamond has you leave discovery once. The grid lets you go back to gather while you are focusing.

1 - Find the people

The product promises one thing. The need underneath is what the work speaks to.

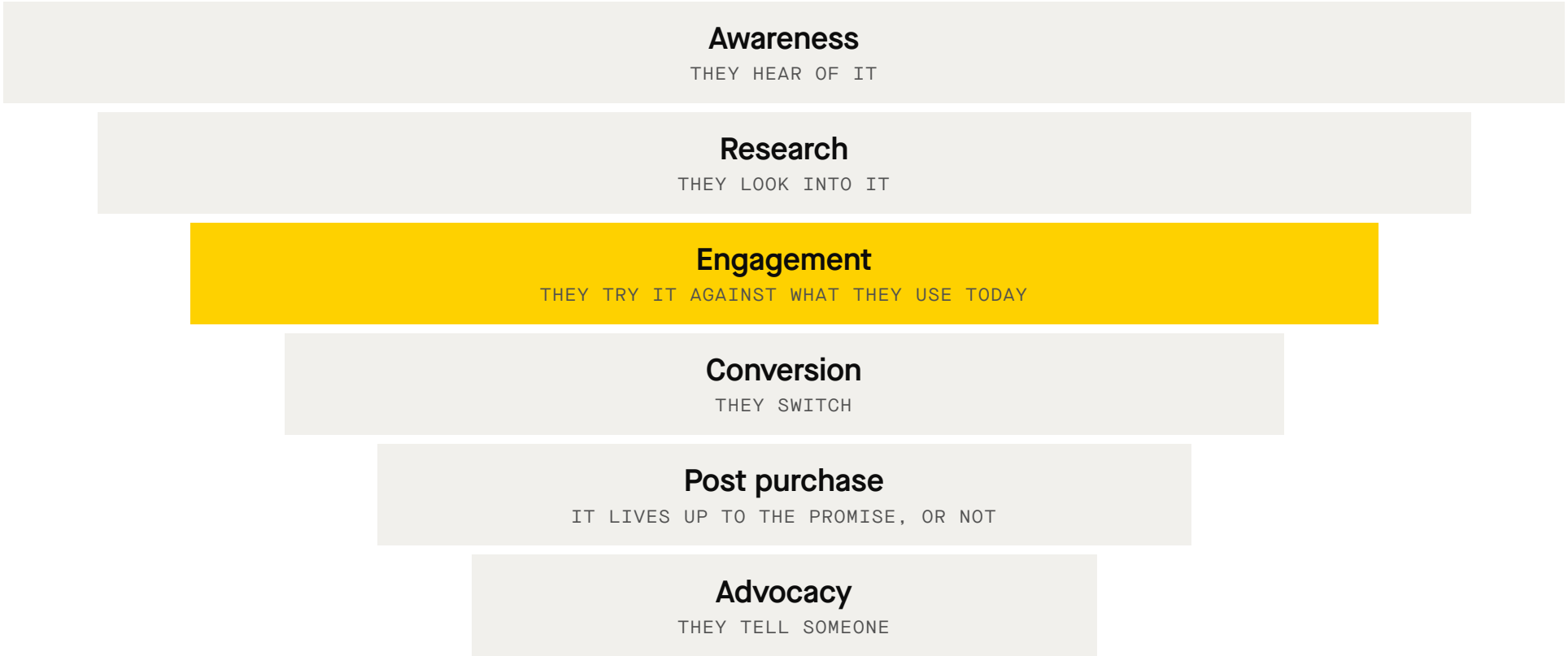


"Have you ever considered that the person buying the whitening toothpaste may really be out to brush away self-consciousness? Or that the guy purchasing the hair regrowth product may really want to regrow his confidence?"

Toothpaste is on the bottom tier. What it sells is on the second from the top. A brand does its work in the distance between the two.

In the brief: section 1 asks for the product, then what it really sells. The answer is a tier.

Three words and a funnel make the audience hand-in: target, segmentation, insight, and where the work will meet them.



AFTER DAVIS, CREATIVE STRATEGY, CH. 1, THE PURCHASE FUNNEL. STAGE GLOSSES OURS.

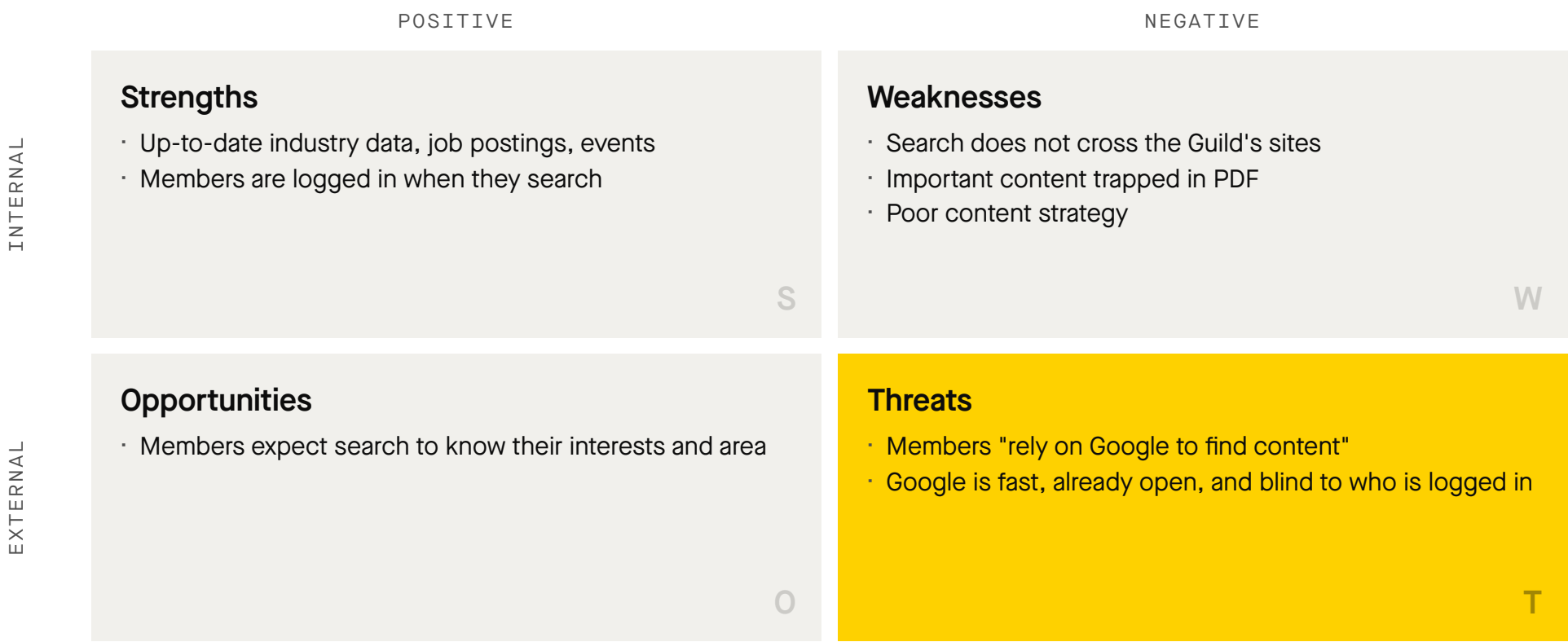
The target. A specific group the product is for. Choosing the target is choosing the problem. The audience hand-in is three of them.

Segmentation. "Making your message suit each target, instead of speaking the same way to, say, men and women between the ages of 7 and 72." Three segments, three paragraphs.

Insight. "First the observation of an existing truth and then the crafting of the conclusion or conclusions that follow." The "because" in each paragraph.

The lit band is where discovery lands: the moment they weigh the product against what they use today.

Who is the competition? "No one" is the wrong answer. It is everything the audience does now instead of using the product.



AFTER HALL, JUST ENOUGH RESEARCH, FIG 6.1, P. 96, FILLED WITH THE SEARCH CASE FROM BROWN, P. 18.

The answer: the market leaders, page one of Google, and "everything else anyone has considered or started using that solves the problem you want to solve or helps them avoid it."

The lit cell is the line the audience form asks for. In the search case the competitor was already in the reporter's paragraph: Google. The opening is a search that knows the member.

Then audit it, from its own site and its reviews: how it positions itself, who it targets, what makes it valuable, what it does well and badly, where the opening is.

"The hardest competitor to beat is the one your potential customers are using right now. Your target customers have to love you more than they hate change."

JUST ENOUGH RESEARCH · CHAPTER 6

EH

Erika Hall

American designer. Co-founded the design studio Mule.

Leaving the workaround costs them something. That cost is the last line on the audience form, **what that costs them**. The next slide is how it gets written as a number.

A number only means something once you have said what good is, and it arrives with its denominator.

50% less "pogo-sticking"

The hypothesis from the search case: "By showing suggested results as users type their search terms, site analytics will show 50% less 'pogo-sticking' between search results and site content." Four questions make the 50 mean something.

OF WHAT

Pogo-sticking: a click on a result, then straight back to the results page.

OUT OF HOW MANY

Every search that returns results, on the Guild's sites. The **denominator**.

AGAINST WHAT

The current rate, and the category average. "Those are the numbers to beat."

WHOSE COUNT

Site analytics, which year, read by whom. Every number has two readings: "More pageviews could mean increased engagement, or ... a highly motivated audience who can't find the information."

I · The audience.

Three audiences, a paragraph each, and the one the work leans to.

The form	Three paragraphs, one per audience, turned in on Blackboard and kept in section 2 of your brief. On top, one line: "I lean to [audience] because [the one fact]."
What each paragraph carries	Who they are, specific enough to name three of them. How you know they exist, with a count. The problem it would solve for them. What they use today instead. What that costs them.
What it feeds	Section 4 of the creative brief and slide 3 of the pitch, carried forward as written.
Read more about it	Davis, <i>Creative Strategy and the Business of Design</i> , chapter 1 (the textbook). <u>Hall, <i>Just Enough Research</i>, chapters 6 and 9 (PDF on Blackboard).</u> <u>The audience form</u> on the class page.

Written out: one audience, the way the paragraph should read.

Brown's case. Every claim carries its source or a question mark.

THE LEAN

I lean to logged-in members looking for a job posting, because they already expect the site to know who they are.

AUDIENCE 1 · LOGGED-IN MEMBERS LOOKING FOR A JOB POSTING OR AN EVENT

Members of the Guild who sign in to search for a job posting, an industry event or a piece of industry data: mid-career, in the field already, checking the site a few times a month (analytics, year ?). We know they exist because they complain: to staff, to the executives, and in the survey the association ran (count ?, of how many members ?). The problem it would solve for them is finding the thing on the first try. What they use today instead is Google, open in the next tab, because the Guild's own search shows out-of-date results from a narrow slice of the site. What that costs them is the second search, and the content they never find at all because it is trapped in PDF (share of content in PDF ?, source ?).

AUDIENCES 2 AND 3, ONE LINE EACH

New members unfamiliar with how the organization works, who cannot tell which site to search. Staff answering member questions by searching for them, which the search engine was never built for (?).

WHAT MAKES IT WORK

Every line the form asks for is in the paragraph, in order: who, how we know, the problem, the workaround, the cost.

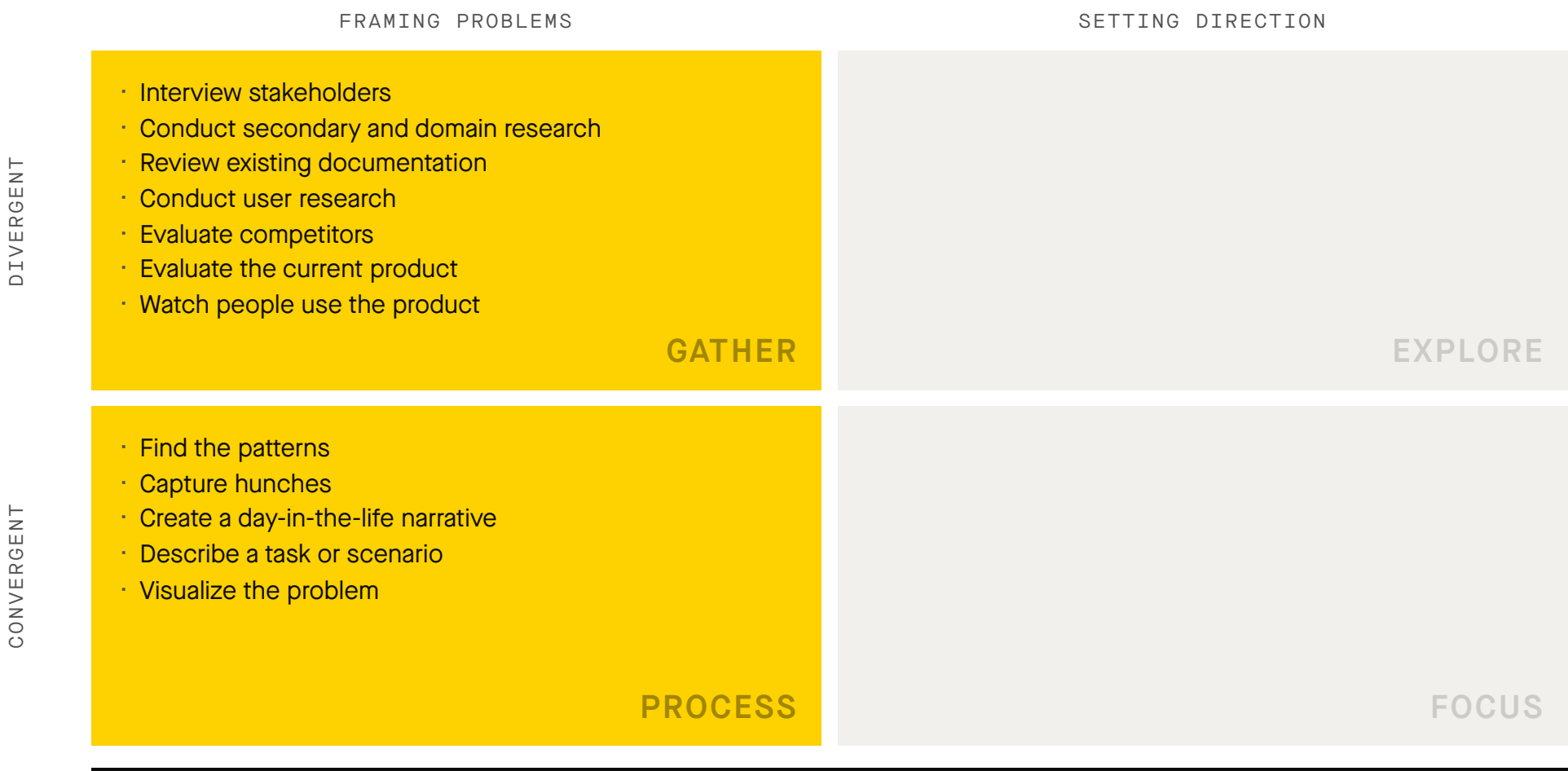
The workaround is a thing you can open: Google. Not "other search engines."

Every number that is missing is a question mark with what would answer it. Nothing is invented to fill the slot.

The lean is one line, one fact, and it names the audience the problem statement will be written for.

2 · Frame the problem

The left half of the map, filled. Gather, then process, and three kinds of written claim come out. Each one is a hand-in.



PRODUCES

Contextual statements (the audience hand-in) · **Problem statements** (the problem statement hand-in) · **Project objectives** (slide 2 of the pitch)

Contextual statements say what is true around the product. "Our users are usually looking for information about a job search or industry event."

Problem statements tell the team what needs fixing. "Association members are frustrated with the site's search results, because they display out-of-date information and promote irrelevant matches."

Project objectives name the output. "A search experience that incorporated modern search features and set the stage for personalized results." Kept apart from the problem on purpose.

How to get to the statement: report the situation like a reporter, then ask why until the ladder stops.

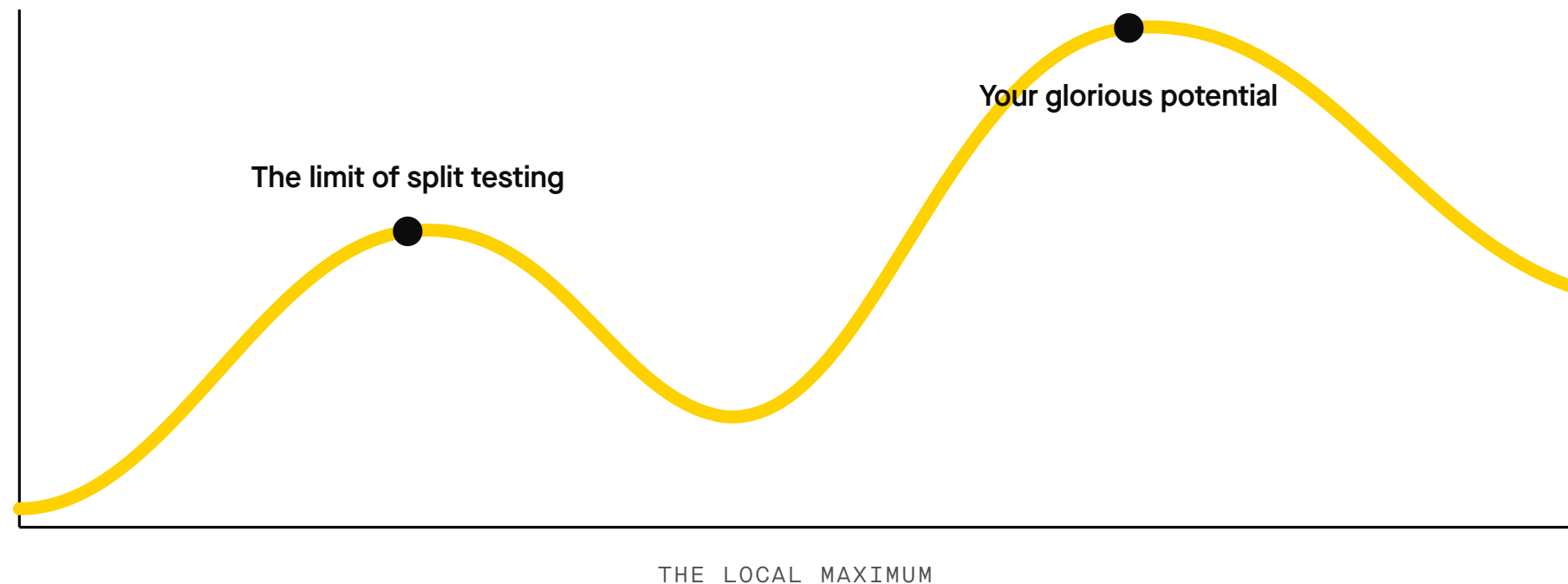
PROBLEM	The search engine needs to be fixed.
WHY?	Members are complaining they can't find anything.
WHY?	Basic searches yield meaningless or out-of-date results.
WHY?	Content isn't updated regularly, and the search feature doesn't work consistently across different areas of the site.
WHY?	Different parts of the organization manage their content in different ways, depending on how important it is to their business.
WHY?	The organization is so big, different areas of the organization use different revenue models.

Then the template: "[Users] must have [need] to achieve [objective]." Specific in every slot: not "association members" but "members unfamiliar with the inner workings of the organization." **The problem statement page is this slide:** the reporter's paragraph on top, the ladder in the middle, one sentence at the bottom.

Six ways a statement fails, and one objective, concrete on purpose so that every noun in it can be argued with.

Anchoring	Stated in terms of a solution you already have. "Healthcare providers need a guide to new regulations."
Wishlisting	A list of features someone wants.
Frankensteining	Two existing products stapled together: "Facebook + Salesforce."
Boiling the ocean	Many problems called one: a calendar, a to-do list, a contact list and an encyclopedia.
Amplifying feedback	A loud comment from a few people becomes the problem.
Being presumptuous	The statement assumes how people will behave. "Nurses will record every check-in immediately."
The objective, an example	"Create a clickable prototype for a responsive web application, using the existing intranet style guide, to help employees track their professional development." A browser prototype, not a document. "Employees," undefined. "Track," a whole system. Held "as hypotheses to be tested rather than instructions to follow."

You can test your way to the top of the wrong hill.
Numbers answer how. The problem statement is for
why.



AFTER HALL, JUST ENOUGH RESEARCH, FIG 9.1, P. 142. LABELS ARE HERS.

"You can only do so much optimizing within an existing design system. If you focus on optimizing what you have rather than also considering larger innovations, who knows what vastly greater heights you might miss."

"You can optimize everything and still fail, because you have to optimize for the right things."

The small hill is a product with a market, tuned. A product with no market has no hill yet. The problem statement says which hill, before any number says how high.

2 · The problem statement.

One page, written for the audience the work leans to.

The form	One page, a PDF on Blackboard. The reporter's paragraph on top, the five-whys ladder or the problem picture in the middle, one sentence at the bottom. Every claim with a source.
The sentence	"[Users] must have [need] to achieve [objective]." From the audience's side, specific in every slot, checked against the six traps. Kept apart from the objective, which is what will be made.
What it feeds	Section 2 of the creative brief, verbatim, and slides 1 and 5 of the pitch.
Read more about it	<u>Brown, <i>Practical Design Discovery</i>, chapters 1 and 2</u> (PDF on Blackboard). <u>The problem statement form</u> on the class page.

Written out: the problem statement page.

The reporter's paragraph, the ladder, one sentence. Brown's words where he gives them.

THE SITUATION, AS A REPORTER WOULD WRITE IT

The ABC Guild provides up-to-date industry data, job postings, and event information for its members. Members find the Guild's search engine difficult to use and rely on Google to find content. Suffering from poor content strategy and outdated user priorities, the organization's search engine doesn't allow users to search across the range of Guild websites. Since many members are logged in when they use it, they expect the search engine to anticipate their needs, interests, and geographical area. Finally, much of the site's important content is trapped in PDF, making it difficult to index and display in the results.

THE LADDER

The search engine needs to be fixed. **Why?** Members can't find anything. **Why?** Searches return meaningless or out-of-date results. **Why?** Content isn't updated regularly and search doesn't work across areas of the site. **Why?** Different parts of the organization manage content in different ways. **Why?** Different areas use different revenue models.

THE STATEMENT

Members unfamiliar with the inner workings of the organization must have search results that know who they are and what is current, to find a posting or an event on the first try.

WHAT MAKES IT WORK

The paragraph is a news story: who the product serves, what they do instead, why, what they expect, the one hard constraint. Five sentences.

The ladder ends on the real problem, which is organizational, and the statement does not pretend to fix that; it names what the audience must have.

The sentence is from the audience's side. "Create a search experience with modern features" would be the objective, and it stays out.

Where we are today

Four hand-ins, in the order the process makes them.

Today · Sep 9 **YOU ARE HERE**
THE AUDIENCE

Three audiences, a paragraph each: who they are, how you know, the problem it would solve, what they use today instead, what that costs them. And which one you lean to. Turned in on Blackboard. **Davis ch. 1, Hall ch. 6 and 9.**

Mon · Sep 14
THE PROBLEM STATEMENT

One page for the audience you lean to: the reporter's paragraph, the ladder or the picture, one sentence from their side, every claim with a source. A PDF on Blackboard. Not presented. **Brown ch. 2.**

Mon · Sep 21
THE PITCH

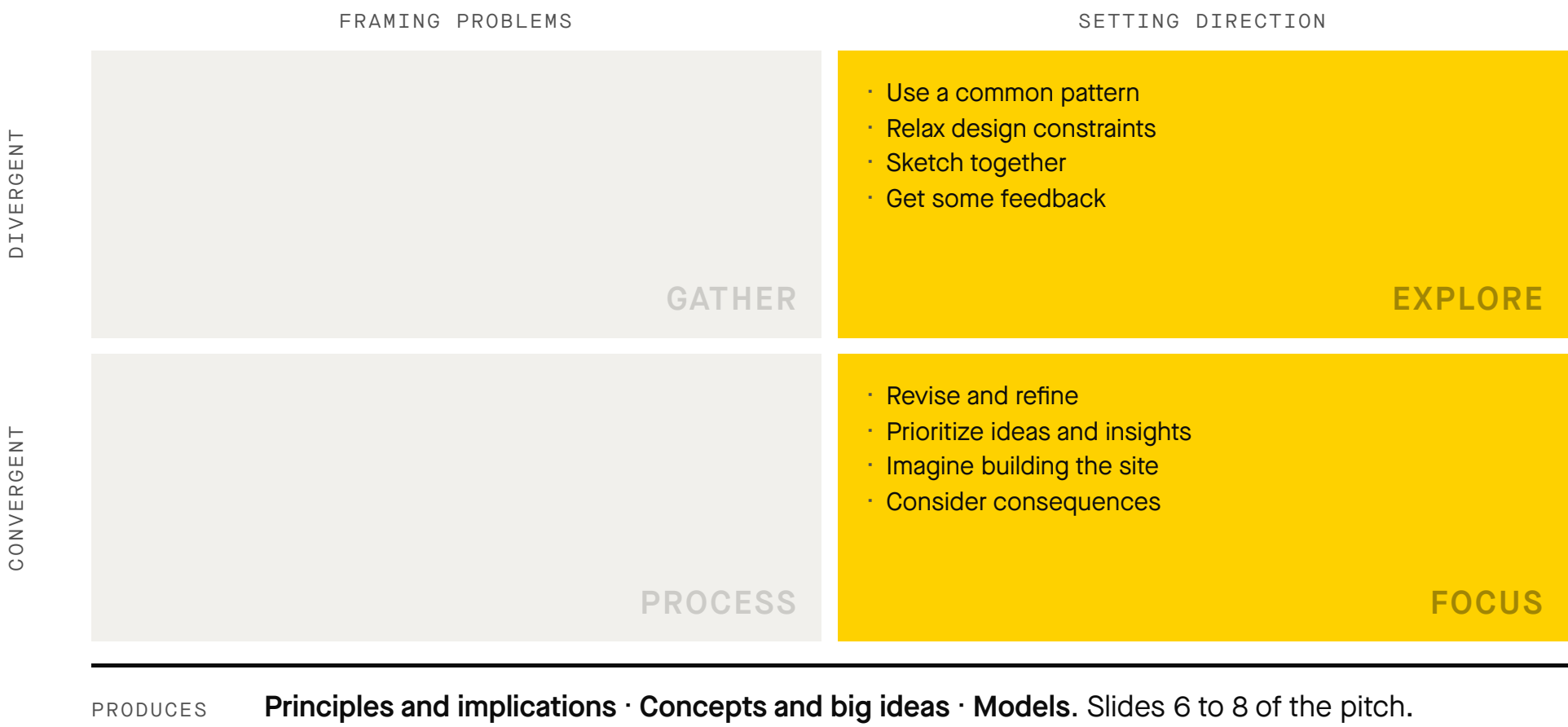
Ten slides in Brown's five sections, recorded on video, about ten minutes. Two studio days on it first, Sep 14 and 16. **Brown ch. 2 and 3. The pitch deck template, on the class page.**

Wed · Sep 30
THE CREATIVE BRIEF

Written in class after the pitch, from the template introduced on Sep 28. Most of it is the three hand-ins above, carried forward. **Davis ch. 10. The creative brief template, on the class page.**

3 · Set a direction

The right half of the map, filled. Explore and focus, and what comes out is a concept, principles and boards. That is the pitch studio.



A concept. One central idea. "While principles can serve as guideposts, only a concept can establish a vision." His example is the Kodak Carousel from Mad Men: the feeling and the mechanism in one word.

Principles, each an implication of something you learned. "Done right, principles should make you squirm a little."

Boards, to test whether the words in your direction mean the same thing to everyone. "Present two or three options." "Don't have a favorite."

The pitch deck template: ten slides in five sections, and seven of them are filled from the hand-ins before it.

On the class page as a handout, with a headline to write for every slide and the search case sketched through all ten. The five sections follow Brown's discovery document, ch. 5.

1 · OBJECTIVES1 Problem The product in a line, and the problem statement, verbatim. PROBLEM STATEMENT	1 · OBJECTIVES2 Objectives What we will make: the output sentence, then scope, outputs, fidelity, time, priority. BRIEF.MD §1	2 · THE PROBLEM3 Audience Who has the problem: the audience, the count, what they use instead, what it costs. AUDIENCE	2 · THE PROBLEM4 Background The situation: business and technology context, the competitor, the opening. BRIEF.MD §2	2 · THE PROBLEM5 Hypothesis The cause underneath, and the statement as a hypothesis with a number. PROBLEM STATEMENT
3 · DIRECTION6 Concept The concept, one line. PITCH STUDIO	3 · DIRECTION7 Principles Two or three principles, each with its finding in front. PITCH STUDIO	3 · DIRECTION8 Boards The boards, labelled with their descriptors. No favorite. PITCH STUDIO	4 · DETAILS9 Support Three research questions answered, with sources. One competitor screen. One trace of the audience talking. BRIEF.MD §4	5 · NEXT STEPS10 Ask The proposal in five lines, what the work would cost, the number that will say it worked, the ask. NEXT STEPS

3 · The pitch.

Ten slides, recorded on video, about ten minutes.

The form	Ten slides in Brown's five sections: objectives and outcomes, the problem elaborated, the direction, supporting details, next steps. Slide 10 carries the proposal: scope, outputs, fidelity, time, priority, what the work would cost. The deck and the video go on Blackboard.
What is new work	Three slides only: the concept, the principles, and two or three boards with no favorite. Made in the pitch studio. Everything else is carried forward from the audience and the problem statement.
What it feeds	The creative brief on Sep 30, and then the explorations. The notes on your recording come back in writing.
Read more about it	Brown, <u>chapters 3 and 5</u> (PDF on Blackboard): setting direction, and the discovery document whose five sections the deck follows. <u>The pitch deck template</u> and <u>the boards form</u> on the class page.

Written out: pitch slides 1, 3 and 10, as headlines.

A pitch slide is a sentence that states the point, then the evidence under it.

SLIDE 1 · THE PRODUCT, AND THE PROBLEM IT ANSWERS

Members search the Guild twice, then give up and use Google.

Search across the ABC Guild's sites, for members. "Association members are frustrated with the site's search results, because they display out-of-date information and promote irrelevant matches from a narrow slice of the site's content."

SLIDE 3 · WHO HAS THE PROBLEM

Logged-in members looking for a posting or an event, who already expect the site to know them.

How many: ? members, ? searches a month (analytics). What they use instead: Google. What it costs them: a second search, and the content in PDF they never find. Not chosen: new members who cannot tell which site to search; staff searching on members' behalf.

SLIDE 10 · NEXT STEPS, AND THE ASK

Eight weeks of discovery, then a search that knows the member; we will know it worked when pogo-sticking falls by half.

WHAT MAKES IT WORK

The headline is a sentence with a verb. "The problem" is a label; "Members search twice, then use Google" is a pitch.

Slide 1 is the problem statement verbatim under the headline, and nothing else.

Slide 3 is the audience paragraph, cut to four lines, with the two audiences not chosen named in one line.

Slide 10 carries the number from slide 5, so the ask has a test attached.

4 · Brief the work

A brief exists to make the work better than it would be without one, and it fails without a target.

The story

"I'm supposed to develop a rich media digital campaign for a rheumatoid arthritis drug and there's no target information in the brief." He built an insight from his grandmother, who said "Ol' Arthur's acting up again" a day before rain. Good work, no target, and the client rejected both agency directions. The textbook's own case.

The one rule of form

"Answer this with prose. Bullet points won't work at all in a brief." A brief is sentences, because a sentence has to commit to a cause.

The three things it has to give

"A realistic view of what their advertising needs to, and is likely to, achieve." "A clear understanding of the people that their advertising must address." "Clear direction on the message." Goal, target, message. Steel's three, as the textbook quotes them.

What the textbook adds

Eleven questions a brief should answer, numbered. The next slide sorts them by the three, and lights the ones the audience and the problem statement already answer.

The eleven questions a brief answers, sorted by goal, target and message. The lit ones are already answered by the audience, the problem statement and the objective.

GOAL	TARGET	GROUND	MESSAGE
2Objectives What is the assignment? · Pitch slide 2	4Audience Whom are we selling to? · The audience hand-in	1Product How would you describe the product? · What it really sells, from the problem statement	5Message What is the one main benefit?
11Timing What is the timing?	7Barrier What barriers to purchase do we need to overcome? · The workaround and its cost, from the audience hand-in	3Background What is the background? · The reporter's paragraph	8Takeaway What is the net takeaway?
		6Support What are the reasons to believe?	10Response What is the desired response?
		9Position What is the brand position?	

A real brief, one: Goodby, Silverstein and Partners, as Jon Steel wrote it.

GOODBY, SILVERSTEIN · ONE PAGE

1	Background Why are we advertising at all?
2	Objectives What is the advertising trying to achieve?
3	Audience Who are we talking to?
4	Insight What do we know about them that will help?
5	Message What is the main idea we need to communicate?
6	Channels What is the best way of planting that idea?
7	Support Why should they believe it?

JON STEEL, TRUTH, LIES AND ADVERTISING: THE ART OF ACCOUNT PLANNING (WILEY, 1998), THE CHAPTER "THE FISHERMAN'S GUIDE." THE BRIEF DAVIS QUOTES IN CHAPTER 10. [TEMPLATE ON THE CLASS PAGE](#)

Seven questions and one page. Steel's brief is written as questions on purpose: a heading can be left blank and nobody notices, a question cannot.

The lit one is the proposition: the main idea, in one sentence. Everything above it is the reason for it, everything below it is how to make it land.

"What do we know about them that will help" is the insight. Not everything the research found; the one thing that will move the work.

A real brief, two: the Ogilvy DO brief, one page, eleven questions.

OGILVY · THE DO BRIEF	
1	Background Why is this brief here?
2	Audience Who do we need to influence?
3	Response What do they need to do as a result of this communication?
4	Strategy How will the communication achieve this?
5	Message What do we need to convey?
6	Support What do they need to know?
7	Tone What do they need to feel?
8	Insight Why should they care?
9	Measurement How will success be measured?
10	Mandatories Mandatories
11	Channels Channels

THE OGILVY DO BRIEF, AS CIRCULATED (SCRIBD.COM/DOCUMENT/677490621); OGILVY NAMIBIA, "GREAT BRIEFS VS. BAD BRIEFS," ON THE SAME HEADINGS. [TEMPLATE ON THE CLASS PAGE](#)

"Do" is the point: the lit question asks what the audience must do as a result, not what they should think. Ogilvy: a brief that asks for "awareness" is a bad brief.

Know and feel are separate questions. The facts that support the choice, and the emotion that makes it; Ogilvy's line is that emotional campaigns sell harder.

It ends on measurement, mandatories and channels. It starts with the brief and it ends with the brief: the same page judges the work afterward.

A real brief, three: the design studio's brief, Terry Lee Stone in Communication Arts.

COMMUNICATION ARTS · TEN SECTIONS	
1	Background Background summary. Who is the client? What is the product or service?
2	Project Overview. What is the project? What are we creating and why?
3	Objectives Drivers. What is our goal? What are we trying to achieve?
4	Audience Audience. Who are we talking to? What do they think of the client?
5	Competition Competitors. Who is the competition? A SWOT on them?
6	Tone Tone. How should we be communicating? What adjectives describe the feeling?
7	Message Message. What are we saying with this piece exactly?
8	Visuals Visuals. New images, or existing ones?
9	Mandatories Details. Mandatory info, deliverables, pre-conceived ideas.
10	People People. Who are we reporting to? Who approves?

TERRY LEE STONE, "CREATIVE BRIEFS IN SHIFTING TIMES," COMMUNICATION ARTS (COMMARTS.COM/COLUMNS). STONE TEACHES AT ART CENTER. [TEMPLATE ON THE CLASS PAGE](#)

The version a design studio writes. It has competitors, visuals and people, which the agency briefs leave to other documents.

Her seven questions behind the ten sections: what is this, why are we doing it, who is it really for and why should they care, where and when will it be used, who engages with it, how will it be remembered and retold, what needs doing by whom by when.

Her rule: "an unread creative brief is an unused one." Just enough to be thorough.

A real brief, four: Workhorse's own, for Resume Place in 2022 and PBS in 2021.

RESUME PLACE · 2022	
1	Project Project overview, and the timeline
2	People The Resume Place team
3	Background History
4	Objectives Telling a proper story · Project objective
5	Deliverables Branding and identity: the deliverables
6	Position Aspirations: we want to be seen as
7	Audience Audience: who is this project talking to?
8	Competition Competitors: who's the competition?
9	Tone Adjectives that best describe the feeling or approach
10	Message Message: what are we trying to say?
11	Timing Project milestones

PBS INNOVATION TEAM · 2021	
1	Project Project
2	People Client contacts
3	Objectives Goals (top three)
4	Background Broader purpose of the project
5	Audience Audience
6	Competition Competitive landscape
7	Position Differentiation
8	Tone Tone
9	Message Message: what we're saying · audience takeaway

Workhorse Collective, studio archive. Resume Place creative brief, April 2022, a web page delivered to the client. PBS Innovation Team creative brief, March 2021. [Template on the class page](#)

Two real ones, a year apart, and the same spine: the client's story, who it is talking to, who else is talking to them, the feeling, and one sentence of message.

The Resume Place brief names three audiences by number with examples under each, and groups the competition by category: big corporations, small business, non-profit, military, state.

The message is one sentence. Resume Place: "helps people write new chapters in their story of service and commitment to America." PBS: the team is "the next logical step" in what PBS has always done.

The one-line brief. Written last, put first: if its four slots disagree with the pages, the pages are not done.

GET couch-dwellers who keep meaning to work out **WHO** sink into the sofa after work and let the evening swallow the plan **TO** get off the sofa and run tonight **BY** casting the sofa as the villain dragging them down.

GET · the audience

Specific enough to picture. Section 4 of the brief.
Not "millennials": the person on the sofa.

WHO · the insight

What they do or believe today, and why. Section 5.
The observed truth plus the conclusion.

TO · BY

The one response, and the one idea that earns it.
Sections 12 and 7. One of each, or it is two briefs.
A problem statement names no solution. This line does: it is the strategy in one sentence.

ON BROWN'S CASE: GET LOGGED-IN MEMBERS WHO NEED A JOB POSTING OR AN EVENT · WHO OPEN GOOGLE IN THE NEXT TAB BECAUSE THE GUILD'S SEARCH IS STALE · TO SEARCH THE GUILD FIRST · BY A SEARCH THAT KNOWS WHO THEY ARE.

The course's brief, assembled from the four above and the one line.

PAGE ONE · THE SITUATION	
0	The one line One line: GET · WHO · TO · BY
1	Project Project overview: product, what it really sells, team, timeline
2	Background Why are we doing this at all: history, the problem statement verbatim
3	Objectives What the work has to achieve: top three
4	Audience Who is this project talking to? The workaround, the cost, the barrier
5	Insight What we know about them that will help: the insight
6	Competition Who's the competition? Grouped, audited, the opening

PAGE TWO · THE ANSWER	
7	Message What are we trying to say? One proposition, why believe it, the takeaway
8	Position The position, one sentence
9	Concept We want to be seen as: three words, the concept, the principles
10	Tone Tone: adjectives, two lines in the voice
11	Channels Where we will reach them: channels, message per channel
12	Response What they should do, and the number to beat
13	Mandatories Mandatories, deliverables, milestones
14	Open questions What is still a question

One of many. The spine is Workhorse's; the questions under each section are Steel's; know, feel, do, mandatories and channels are Ogilvy's; competitors, tone and people are Stone's; the one line on top is BBDO's, and from here on it is the first line of every Workhorse brief. The template on the class page says which section came from where. The bold word on every row is the same word on the four briefs before this one, so you can see what each keeps and what it leaves out.

☒ **Already answered** by the audience and the problem statement: page one. This is the version shown on Sep 9; on Sep 28 it grew to nineteen sections, and the template on the class page is the current one.

☐ **Filled after:** 9 from the pitch studio, the rest in the brief studio, 14 resolved last.

Three rules. Sentences, not bullets. Mark every guess with a question mark. Two pages: an unread brief is an unused one.

4 · The creative brief.

Written in class on Sep 30, after the pitch.

The form	The nineteen sections from the Sep 28 class, with a one-line brief on top: GET the audience WHO the insight TO the response BY the idea. Sentences, not bullets. Every guess marked with a question mark.
What is already answered	Page one, from the audience and the problem statement: overview, why at all, what it must achieve, who it is talking to, what we know about them, the competition.
What it feeds	Every decision in the explorations and the brand, which are measured against it. Turned in on Blackboard.
Read more about it	Davis, chapter 10 (the textbook). <u>Brown, chapter 3</u> (PDF on Blackboard). <u>The creative brief template</u> on the class page, with its sources. <u>Workhorse's Resume Place brief</u> , the whole page, as a PDF.

Written out: the brief, the one line and page one.

Sections 1 to 3 as they would read. The rest of page one is already written.

THE BRIEF IN ONE LINE

GET logged-in members who need a job posting or an event **WHO** open Google in the next tab because the Guild's search is stale **TO** search the Guild first **BY** a search that knows who they are.

1 · PROJECT OVERVIEW

A search engine across an industry association's websites. What it really sells: the feeling that the association knows who you are and what you came for (?). Team: the Guild's web team, its executives, the appliance vendor; who decides (?). Timeline: an eight-week discovery, then build.

2 · WHY ARE WE DOING THIS AT ALL

The search runs on a vendor's appliance that functioned just fine and satisfied nobody. Different parts of the organization manage content differently because they run on different revenue models. The problem, verbatim: "Association members are frustrated with the site's search results, because they display out-of-date information and promote irrelevant matches from a narrow slice of the site's content."

3 · WHAT THE WORK HAS TO ACHIEVE

First, members find the thing on the first try. Second, every Guild site is indexed. Third, results anticipate their needs, interests and geographical area. Broader purpose: the Guild as the place members go first (?).

WHAT MAKES IT WORK

The one line is written last and put first. If its four slots disagree with the pages under it, the pages are not done.

Sentences, not bullets. Each section is prose a stranger could read in order.

The goals are three, ranked, and only effects the work itself can produce. "Grow membership" is not on the list because search cannot do it alone.

The work between now and Monday.

Tonight

The lean written at the top of section 2. The workaround named. Every number with its four parts or a question mark and a date.

Read for Sep 21

Monteiro, Design Is a Job, chapters 1 and 2, and Hall chapter 5 on interviews. Open the pitch template and read its slide headings; that is the shape of the next two weeks.

Mon · Sep 14 · the problem statement

One page, from the form on the class page: the reporter's paragraph, the ladder or the picture, one sentence from the audience's side, every claim sourced. A PDF on Blackboard.

Then

Sep 14 and 16: two studio days on the pitch. Sep 21: the pitch, recorded. Sep 30: the brief, written in class.

Close

Monday: your problem statement, one page, with a source for every claim.

See you Monday.