

# From Briefing to Goosebumps: The Creative Process for Brand Shows and Product Reveals

CMY Brand Solutions – Whitepaper

## **Introduction: Idea before gear**

Great shows aren't born at the console. They start with a clear idea that fits the brand and triggers something in the audience. Technology is a means, not the end. This text walks through how we move from "What should stick?" to a moment people still talk about days later-without drowning in device charts.

## **Stance: What does the brand stand for—and what matters today?**

Every brand has a core. Make it audible, visible, tangible—but not all at once. An event is a point in time: one message, one feeling, one statement. We deliberately choose a guiding idea—"precision under pressure," "lightness at scale," or "the courage to be quiet." Everything serves that idea. If it doesn't pay in, it's out.

## **The raw material of the story: product, audience, context**

Before anyone thinks about looks, we nail three things: the single product trait we'll sharpen; the audience—press, partners, or end customers; and the context—trade-fair opening, launch, or investor call. From that we craft a one-line claim that filters every creative decision—e.g., "performance without noise."

## **Dramaturgy over a bag of tricks**

The arc is simple: tease, build, reveal, sustain. Hint before you show, wind up the rhythm, land the hit precisely, then stabilise. The art is omission: a reveal works when silence and darkness come first.

## **Finding images: metaphors, materials, references**

Before we build looks, we build images. We work with metaphors like "awakening" or "breakthrough," derive movements and transitions from them, and think in materials: matte, chrome, glass, or fabric each has its own lighting vocabulary. Two or three clear visual references from film, photography, or art are enough—they set tone and direction.

## **Music and tempo: the glue**

Music is the metronome, not wallpaper. We set a grid-tempo, accents, breaks—and mark beats of interest. Even without timecode the body should feel the logic. Pauses belong in there: precise breaths where the audience can feel the heartbeat.

## **Think stage - always from the camera**

Live matters, but images remain. We design looks against real perspectives—wide, three-quarter front, close-up, gimbal, drone—and ask: how does this read in that frame? We avoid noisy backgrounds, harsh facial edges, and brand colours that flip on sensors. The eye forgives a lot—the camera doesn't.

## **Choreographing attention**

A show is steering. We lead eyes with contrast, movement, and colour. A reveal succeeds when all heads turn to the same point in the same second—without anyone having to say "Look over here."

**Decision-making: guardrails over micromanagement**

Creative processes rarely fail for lack of ideas-mostly due to poor decisions. We work with guardrails: a target sentence, three do's/don'ts, and a short look bible with 6–8 key looks. Direction stays clear even when details change. Everyone on the team can decide autonomously-within the guardrails.

**Iteration: fast, visible, honest**

We prototype early. First paper (sketches, flow), then image (mood frames), then motion (short video snippets). Each round answers just one question-“Is the tone right?” or “Does the peak work?” Critique names problems; solutions follow in the next step. Good iteration reduces instead of diluting.

**Rehearsal culture: precision without stiffness**

Rehearsals sharpen moments. We start with a table-read (story), then check tech (timing, cues, backups), move into staging (paths, sight lines, moderation), test camera (close-ups, transitions, problem shots), and finish with the dress rehearsal. In the final round there are no new ideas-only refinements.

**Courage to simplify**

The strongest shows are the clearest. One precise dark-to-light moment beats ten effects. One dominant colour beats a rainbow. One clean look beats five frantic cuts. Reduction is a creative choice, not a cost cut.

**What remains-success without a graveyard of numbers**

We measure impact qualitatively: what can guests retell later? Do strong images emerge without captions? Does the claim resonate in the gut? Did the flow carry? If those four land, the night was good. Everything else is optimisation.

**Closing: one idea, one moment, one image**

The creative process is discipline: listen, sharpen, omit, decide precisely, rehearse cleanly. Hold that line and you need fewer tech tricks yet achieve more impact. Then the show doesn't sell equipment-it sells a stance. And that's what remains.