INDEPENDENT CREATIVE STRATEGY

UNDERNEAT

Comfort, through behaviour

Three campaign territories for innerwear

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The strategy in 30 seconds

MY STARTING POINT	The everyday friction of innerwear: digging straps, rolling waistbands and repeated adjustments.
MY CREATIVE CHOICE	Express comfort through a change in behaviour, attention or expectations.
MY OUTPUT	Three campaign territories, each with a hero film and a repeatable social format.
MY NEXT STEP	Validate the insight and product fit, then test the strongest territory before committing to production.

The strategy is completed work. Production and testing remain proposals.

An existing brand world, my own strategy

Underneat’s public imagery provides context for the creative exercise



CURRENT BRAND CONTEXT

Kusha Kapila features as Underwoman in an existing brand campaign.

My three territories below are separate proposals. I use this photograph as reference, not as evidence that Underneat ran my ideas.

Existing brand photography: underneat.in. No affiliation or campaign execution claimed.

The daily interruptions behind comfort

My working insight, to validate with customers

A strap digs.
A waistband rolls.
A cup shifts.

MY INTERPRETATION

Each interruption makes the wearer think about the product instead of the day she is having.

I used these recognisable situations as creative starting points. They do not establish how common the problem is.

I would research when discomfort appears, how women respond and what they already expect from fit.

Three ways to express the same benefit

01

BEHAVIOUR

The Last Thing You Take Off

A familiar ritual changes.

02

ATTENTION

The Bra You Forget You’re Wearing

The product stops interrupting the day.

03

CULTURAL TENSION

Stop Adjusting Yourself

The product fits into her life.

The Last Thing You Take Off

Campaign concept

The best part of getting home shouldn’t be taking your bra off.

So comfortable, taking it off can wait.



Existing product photography

My creative device: reverse the relief ritual

THE OBSERVATION	Getting home can trigger an immediate urge to remove uncomfortable innerwear.
THE INVERSION	She takes off the other things from her day, while her innerwear stays on without urgency.
THE PRODUCT ROLE	Comfort becomes visible in the absence of escape, rather than in another fabric adjective.
THE VALIDATION	Would women recognise this ritual? Could the selected product credibly support the story?

The behaviour is the proposed creative evidence. Actual product testing must support the claim.

Getting Home

My proposed hero film

01

Arrive

She walks in after a long day.

02

Unwind

Shoes, earrings and watch come off.

03

Settle

She relaxes on the sofa.

04

The reveal

She is in no rush to remove her Underneat.

Proposed end line: “So comfortable, taking it off can wait.”

Things I took off before my Underneat

A repeatable creator format

AFTER WORK

**Shoes. Earrings.
The work bag.**

One familiar end-of-day ritual.

AFTER A WEDDING

**Heels. Jewellery.
The outfit.**

A different occasion, the same device.

AFTER A FLIGHT

**Headphones.
Jacket.
The travel bag.**

A context where comfort matters.

I would let creators show their own rituals while keeping the product claim consistent.

The Bra You Forget You’re Wearing

Campaign concept

“I forgot
I was wearing it.”

My second territory defines comfort
as freedom from constant awareness.



Existing product photography

My creative device: absence of attention

The interruption

The strap.
The wire.
The waistband.
The next adjustment.

The proposed benefit

Her work, plans and conversations get her attention.

I would make the story about what fills her day, with the product quietly supporting it.

Didn’t Think About It Once

My proposed hero film

01

A full day

Commute,
presentation,
lunch and shopping.

02

Life continues

Dinner and dancing.
No repeated product interruption.

03

One question

“How many times did you
think about your bra today?”

04

The answer

“I didn’t.”
The campaign line closes.

The proposed film makes a day’s experience the story, rather than a product demonstration.

Things I Thought About Today

Proposed creator script

The 9 AM presentation.
What to eat for lunch.
Replying to Mom.
Booking flights.
Whether the straightener was off.

My bra? Not once.

Creators would use real daily details. The closing line remains proposed copy until substantiated.

Stop Adjusting Yourself

Campaign concept

Women adjust enough already.

For once, wear something that adjusts to you.



Existing Underwoman campaign

My creative device: a wider meaning of “adjust”

EVERYDAY EXPECTATIONS	I explored changing one’s tone, posture, clothes or behaviour to accommodate others.
PRODUCT FRICTION	A slipping strap or rolling shapewear creates another moment of adjustment.
THE BRAND BELIEF	Innerwear should support the wearer’s movement and life, rather than demand more accommodation.
THE CREATIVE LIMIT	The wider belief must remain connected to fit. I would avoid claiming a product solves social pressure.

I would test whether the cultural connection feels relevant, credible and welcome.

All The Things She Adjusts

My proposed film uses repetition, then a pause

BREAKFAST / WORK	She lowers her voice, then softens a disagreement. The word “Adjust” repeats on screen.
LUNCH / CAB	She pulls her top down, then fixes a slipping strap. The same word returns.
BEFORE DINNER	She smooths her shapewear. Repetition makes the small habit visible.
THE MIRROR	Her hand reaches to adjust again. She pauses. The campaign line closes the film.

I would keep the performance natural and the ending focused on the product’s credible role.

What are you tired of adjusting?

The social question from my original strategy

My clothes.
My tone.
My expectations.
My bra.

MY PARTICIPATION BRIEF

Invite women and creators to answer in their own words. Keep participation voluntary and let people set their own boundaries.

I would request permission to reuse submissions and moderate body shaming or intrusive comments.

Illustrative answers, not real submissions. Participation must not become pressure to disclose.

Different ideas, different jobs

THE LAST THING YOU TAKE OFF

Immediate recognition

A visual ritual makes the benefit easy to follow.

Risk: the product must justify the comfort story.

THE BRA YOU FORGET

Everyday product meaning

A quieter format connects comfort with attention.

Risk: the benefit may feel generic without a clear device.

STOP ADJUSTING YOURSELF

A wider brand belief

The tension invites a more personal conversation.

Risk: the cultural claim could feel larger than the product.

The full getting-home idea

Five occasions from my original strategy

WORK / WEDDING	After work: shoes, earrings, watch. After a wedding: heels, jewellery, outfit. The getting-home ritual provides recognition.
FLIGHT / DATE	After a flight: travel layers come off. After a date: show her own familiar wind-down, without sexualising the product benefit.
A LONG DAY OUT	The original format also fits a day out. Creators choose the real objects and ritual, while the “no rush” ending stays consistent.

Original hero sequence: shoes, earrings, watch, makeup and work clothes come off before sofa time.

How the ideas extend across products

Original category extensions, subject to product validation

THE RELIEF RITUAL	The Last Thing You Take Off can extend across bras, bodysuits and shapewear. Each version must fit a genuine wearing occasion.
ABSENCE OF ATTENTION	The source extends “forget you’re wearing” from bras to shapewear and shorts. The same idea carries a different product story.
MY EXECUTION RULE	Select a supported claim for each SKU. Keep the creative mechanism consistent, but avoid suggesting every item has identical fit or performance.

A repeatable platform needs product-specific reasons to believe, not the same claim pasted everywhere.

The day stays in the foreground

My proposed direction for the original attention-based idea

FILM DIRECTION	Move through commute, presentation, lunch, shopping, dinner and dancing. Her attention stays on life rather than repeated adjustments.
CREATOR DIRECTION	Keep the original list format, but let each creator use real details. The “straightener” worry adds a familiar, slightly humorous final beat.
THE CREATIVE PAYOFF	Ask how often she thought about her bra. The pause and “I didn’t” answer make absence of attention the story’s reveal.

I would keep the tone quieter than Territory 01. Neither script is a real customer testimonial.

The full participation prompt

Original examples, followed by my proposed use of responses

What are you tired of adjusting?

“My clothes.” “My tone.”
“My body.” “My expectations.”
“My bra.”

HOW I WOULD USE IT

Invite one personal answer. With permission, feature selected stories and connect the relevant product friction to the brand belief.

No pressure to discuss bodies. Moderate judgement and preserve the participant’s own meaning.

Illustrative answers from the source. They are not submissions or evidence of audience participation.

My first test: The Last Thing You Take Off

A proposed priority, pending customer and product validation

A familiar ritual.
A clear visual device.
Many daily contexts.

WHY I WOULD START HERE

It can explain the benefit quickly and support variations across work, travel and occasions.

I would retain the quieter attention territory as the alternative and test the cultural route for credibility separately.

This is a strategic recommendation, not a finding that one territory already performs better.

What I would confirm before production

CUSTOMER LANGUAGE	Interview potential buyers about fit, daily interruptions and getting-home rituals. Avoid leading questions.
PRODUCT EVIDENCE	Confirm the selected SKU, fit guidance and supported comfort claims with the product team.
CREATIVE APPROVAL	Agree tone, casting, wardrobe, disclosures and the difference between scripts and real testimonials.
SHOPPING HANDOFF	Connect the campaign to accurate product details, size guidance, price and the support journey.

A compelling story still needs a credible product and an informed buying decision.

My proposed sequence of tests

01

Insight and comprehension

Do customers recognise the situation? Can they explain the intended benefit in their own words?

02

Creative response

Compare rough concepts with the existing comfort message using similar audiences and exposure.

03

Shopping behaviour

For an approved live pilot, hold product, price and landing experience steady when comparing creatives.

What I would measure and why

UNDERSTANDING	Unaided recall of the idea and the intended product benefit. Views alone cannot establish clarity.
RELEVANCE	Recognition of the situation, credibility and qualitative objections. Separate resonance from agreement.
SHOPPING	Qualified product visits, size-guide use, add-to-cart and conversion under comparable conditions.
CUSTOMER EXPERIENCE	Fit-related questions, complaints and returns. These help check whether the promise matches use.

I would keep awareness, shopping response and product experience as separate evidence.

What this case shows

I turned a daily product friction into three creative territories.

Each has a distinct thought, a film idea and a social format. My proposed plan connects the creative with product evidence and testing.

Independent exercise. No Underneat campaign results claimed.