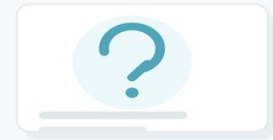
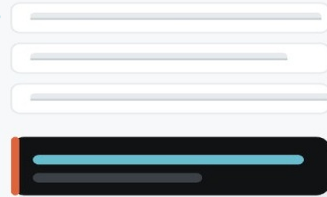


The One-Liner Message Builder

One sentence that explains what you do, who it is for and why it matters — clear enough that your whole team can say it the same way.



Why this exists

Ask four people in the same business what the company does and you get four answers. None wrong, none the same. That gap shows up everywhere downstream: the website says one thing, the sales call another, the ads a third, and a prospect quietly concludes nobody here is quite sure. A one-liner is not a slogan. It is the sentence that stops that happening.

WHAT IT IS

One sentence with four moving parts: who you help, what they struggle with, what you provide, and what becomes possible. Plain language, no cleverness.

HOW WE USE IT AT BAP

We build it before anything else on a messaging project, because the website, the ads, the content and the sales script all inherit from it. Get it wrong and you rewrite everything twice.

WHY ONE SENTENCE

Because that is how much attention you actually get. If it takes a paragraph, the paragraph is doing the work your first sentence should have done.

What a good one-liner does

1

The right person leans in

Someone reads it and thinks “that is me.” That recognition is worth more than any adjective you could add.

2

The wrong person moves on

A one-liner that repels the wrong fit is doing its job. Vagueness attracts everybody and converts nobody.

3

Your team gets one language

Website, bios, proposals, sales calls, the answer at a barbecue. Everyone saying the same thing compounds; everyone improvising does not.

The formula

Almost too simple written down. The difficulty is in choosing, not in the structure.

THE SENTENCE

“We help **[who]** who struggle with **[problem]**, by providing **[solution]**, so they can **[outcome]**.” Four blanks. Fill them with specifics and it works; fill them with categories and it does not.

YOU WILL WANT TO ADD TO IT

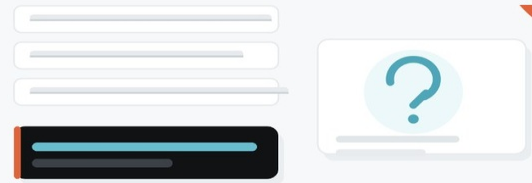
Almost everyone does. Another audience, a second service, a qualifier. Resist it — every addition costs you clarity and buys you nothing you can measure.

ON THE NEXT PAGES

Page 2 takes each of the four parts apart and shows two finished examples. Page 3 is where you build yours. Page 4 covers how to test whether it actually works and where it should appear once it does.

The four parts, and how to choose each one

Every part has a specific failure. Knowing yours in advance is what stops you writing a sentence that sounds fine and says nothing.



01

Who

The kind of person or business you help.

HOW TO CHOOSE IT

This is the single biggest lever in the sentence. Naming a specific group feels like turning work away — in practice it is what makes the right person stop and read the rest.

Fails when: it is “businesses” or “anyone who needs marketing.”

02

Problem

What they are struggling with, in their words.

HOW TO CHOOSE IT

Use the phrase they would use complaining about it, not the industry term for it. If they say “we never post,” do not write “inconsistent content cadence.”

Fails when: it is a problem only you can see.

03

Solution

What you actually provide.

HOW TO CHOOSE IT

Concrete enough to picture. Done-for-you ads and content is a thing someone can imagine receiving; strategic marketing partnership is not.

Fails when: it describes a relationship instead of a deliverable.

04

Outcome

What becomes possible for them.

HOW TO CHOOSE IT

This should be about their life or their business, not about your work being completed. The test: could they tell a colleague about this outcome without mentioning you?

Fails when: the outcome is “great marketing.”

Two finished examples

Both follow the formula exactly. Notice how specific the who and the problem are in each.

LOCAL BUSINESSES

“We help **local businesses** who **struggle to keep up with marketing**, by providing **done-for-you digital ads and content**, so they can **focus on serving their clients and still grow.**”

REAL ESTATE AGENTS

“We help **real estate agents** who are **overwhelmed by content creation**, by producing **strategic video and social content**, so they can **stay top-of-mind without living on their phone.**”

WHY NARROWING FEELS WRONG AND WORKS ANYWAY

Naming one audience feels like closing doors, so most people write “businesses” and keep all of them open. What actually happens is that nobody recognises themselves, so nobody walks through any door. Narrow does not mean you turn other work away — you will still take it. It means the sentence is aimed at somebody, which is the only way it can land.

WRITE THE BAD VERSION FIRST

Get an ugly draft of all four parts down in two minutes. Editing something is far easier than choosing from nothing, and the bad version usually contains one part worth keeping.

STEAL THE WORDS FROM YOUR CLIENTS

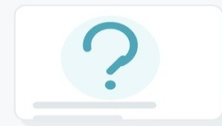
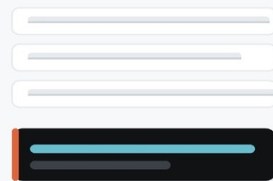
The best problem statement you will ever write is one a client already said to you. Look through your notes, your emails and your testimonials before you invent anything.

PAGE

2 OF 4

Build your one-liner

Fill in the four parts, then write the whole sentence out.
Expect three or four goes — nobody gets this on the first pass.



1

Who

Who exactly do you help? Be more specific than feels comfortable.

2

Problem

What do they struggle with, in the words they would use?

3

Solution

What do you actually provide? Something they can picture.

4

Outcome

What becomes possible for them once it works?

NOW WRITE THE WHOLE SENTENCE OUT, AND READ IT ALOUD

IF IT WILL NOT FIT

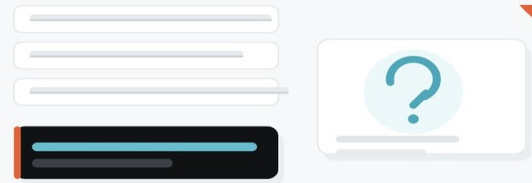
That is information. A sentence that cannot hold your offer usually means there are two offers, or two audiences, and one of them is the real business.

IF IT SOUNDS BORING

Good. Clear reads as boring to the person who wrote it and as obvious to everyone else, which is exactly what you want.

Test it, then put it everywhere

A one-liner is only finished when someone outside your business can repeat it back. Until then it is a draft.



FOUR TESTS TO RUN BEFORE YOU COMMIT TO IT

- ☐ Say it out loud to someone outside your industry, then ask them to say it back. What comes back is your real one-liner.
- ☐ Check a competitor could not use the same sentence. If they could, it is a category description, not your message.
- ☐ Read it to a current client and ask whether that is why they hired you. Their correction is usually better than your draft.
- ☐ Ask two people on your team to write it from memory a week later. If they match, it is clear enough to scale.

Where it goes once it works

1

Your homepage

Top of the page, before anything else.
This is the sentence that decides whether the visitor keeps reading.

2

Bios and profiles

Social, directories, email signatures, proposals. Same words every time — repetition is what makes a message stick.

3

Your team

Sales calls, first meetings, the answer to “so what do you do?” One shared sentence beats five confident improvisations.

What changes once everyone says the same thing

This is a small piece of writing with an unusually large downstream effect.

SHORTER SALES CONVERSATIONS

Fewer calls spent establishing what you do, more spent on whether it fits.
Prospects arrive already half-qualified.

BETTER CONTENT

Every post, email and ad has a fixed point to argue from, so writing them stops being a fresh decision each time.

FASTER NO'S

You will lose some enquiries earlier. Those were the ones that were going to end in a mismatch anyway, at far greater cost.

IT IS NOT A TAGLINE

A tagline is written to sound good. A one-liner is written to be understood. If yours has a rhythm to it, check that it did not buy that rhythm with a word you cannot define.

DO NOT DESIGN AROUND IT YET

Get the sentence right in plain text first. Typography, a bigger font and a background image will all make a vague sentence look confident, which is the last thing you need while you are still testing it.

YOUR NEXT MOVE

Draft your sentence on page 3, run the four tests on this page, then put the finished version at the top of your homepage and into your team's hands the same week. Revisit it once a year, or whenever the answer to “who do we help?” genuinely changes — not every time it feels stale to you, because it will feel stale to you long before your audience has heard it. If you would like a second pair of eyes on it, bring your draft to a conversation. www.bap.digital