

AS N°2, WE TRY HARDER.

Saatchi & Saatchi Simko: Grösste Überraschung des Rankings ist zweifellos die Platzierung von Saatchi & Saatchi Simko. Die Genfer Kreativfirma, die im Zeitraum von Anfang 2004 bis Ende 2006 ihren Umsatz nach eigenen Angaben vervierfachen konnte, ist als einzige aufgeführte Agentur nicht mit einer Niederlassung in der Deutschschweiz präsent. Die Publikation des bsw-Rankings zeigt überdies, dass frühere Aussagen von Saatchi & Saatchi Simko-Verantwortlichen in der Fachpresse nicht zu hoch gegriffen waren. (persoenlich.com, Werbung, "News", 5. November 2007)



LEGAL DISCLAIMER

The views expressed in this fictional portrayal of advertising do not necessarily reflect those of Saatchi & Saatchi Simko or anyone else for that matter in or related to the network. Any similarity to actual persons, animals, plants, cars, computers, buildings or aliens, living or dead, is purely coincidental. On a more personal level, I would like to point out, that I was out of the office on business when this work was initially conceived and only managed to get this covering note attached at the very last moment. The people involved have since been fired, their homes burnt and their pets sold into slavery.

Pedro Simko

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT ADVERTISING BUT DIDN'T ASK BECAUSE AT THE END OF THE DAY, YOU JUST REALLY DIDN'T CARE.

starring



the client



the traffic



the account manager



the film producer



the creative



the nephew



the creative director



the cleaner



the strategic planner



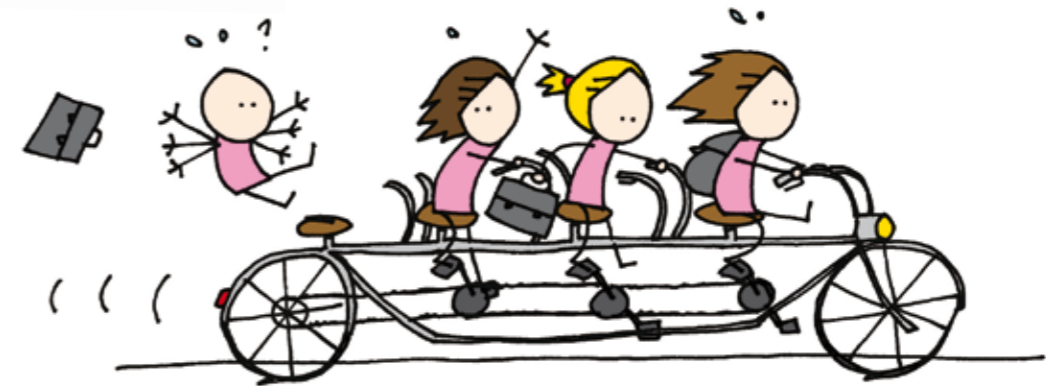
the idea

the agency

Friday afternoon. 3.15 p.m.
The agency is deserted, apart from a lone cleaner scratching his arse.



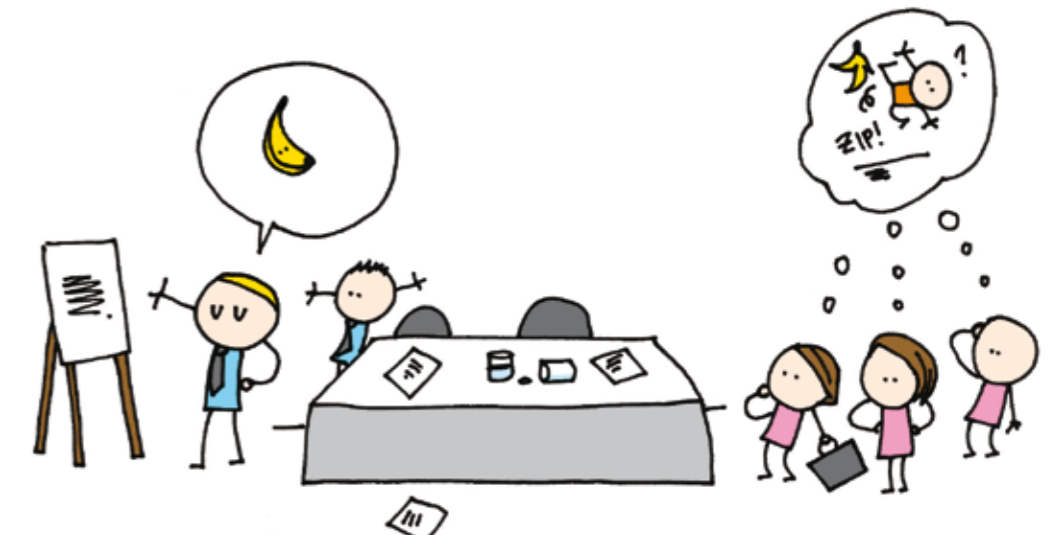
the account team



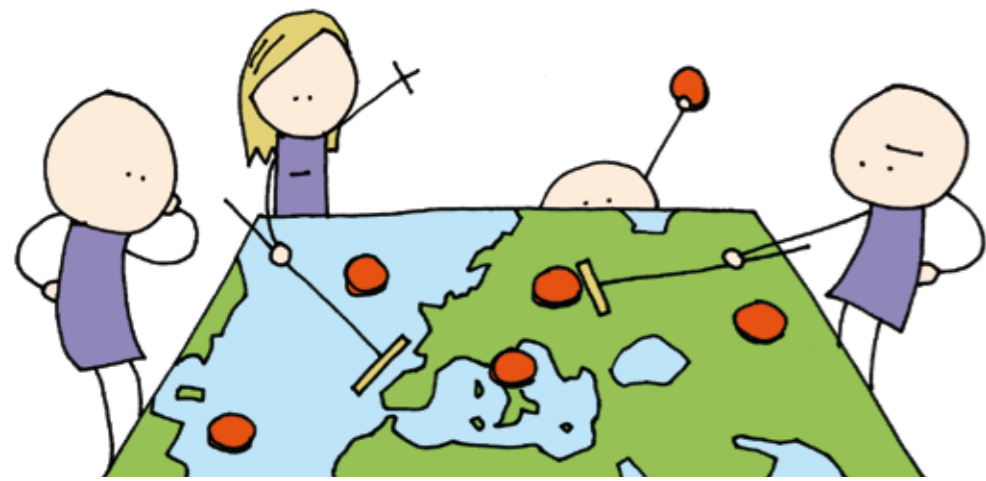
Somewhere else, the account team visits the client to pick up a brief. They all carry black cases - standard equipment for account people who love carrying bags around.

the client

The account people are briefed and listen eagerly to the clients' requirements, a bit like enthusiastic young puppies eager to please. They then return to the agency, client brief safely placed inside the case.



the strategic planner

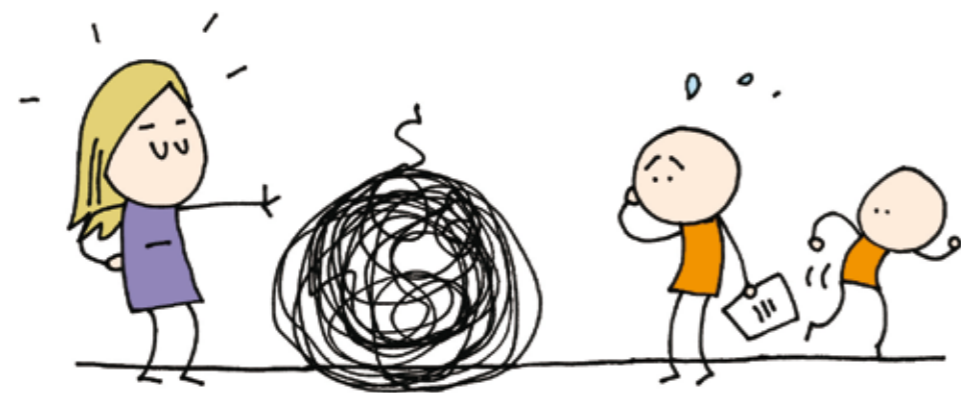


The strategic planner and the rest of the account team now unleash their enormous combined brainpower to develop a brief.

the creative process



The creatives seek inspiration from every source imaginable: lying in flotation tanks listening to 'whale song', or eating vast quantities of cheese late at night to promote unpleasant nightmares are popular techniques. A few 'diehards' still prefer the well-practiced ritual of going through the bin of a fellow creative, or even their desk drawers in search of a decent idea but happily, this only occurs 7 or 8 times a week.

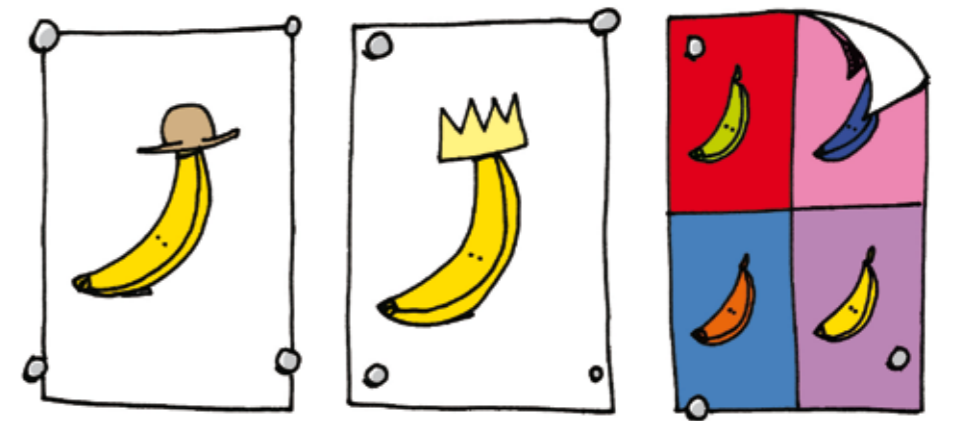


the brief

A concise, short, explanatory, easy to understand, uncluttered, relevant, informative, no nonsense, foolproof, detailed piece of paper, known loosely as a brief, is handed to the creatives.

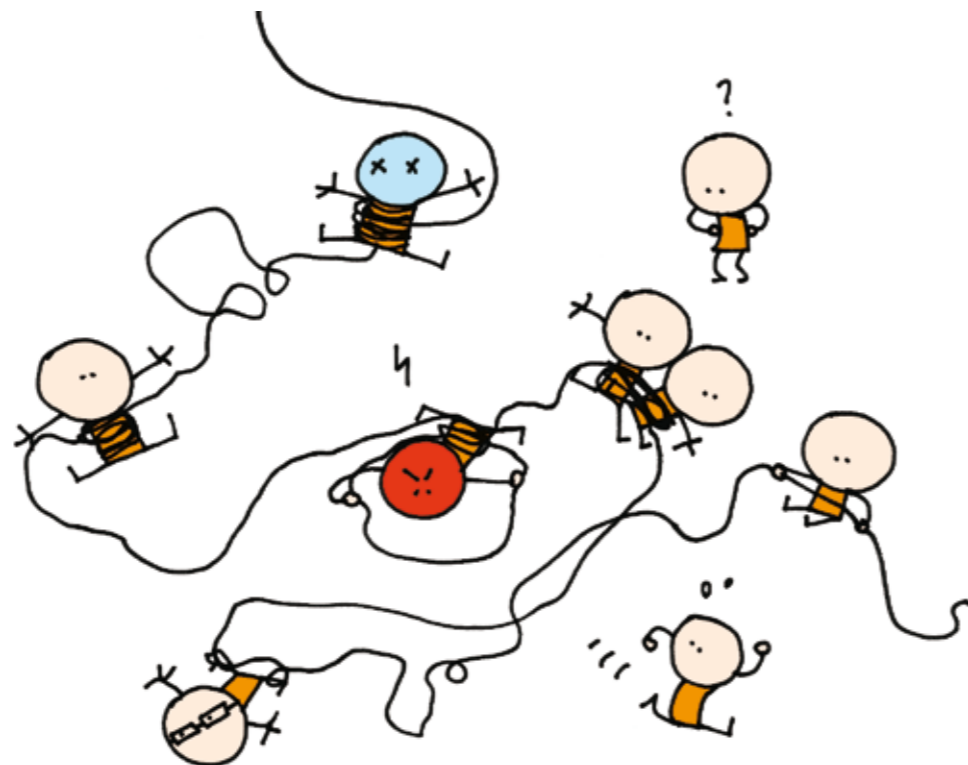
the ideas

Once an idea has been located, it is polished, honed and sprinkled with Shitoglit® to make it sparkle.



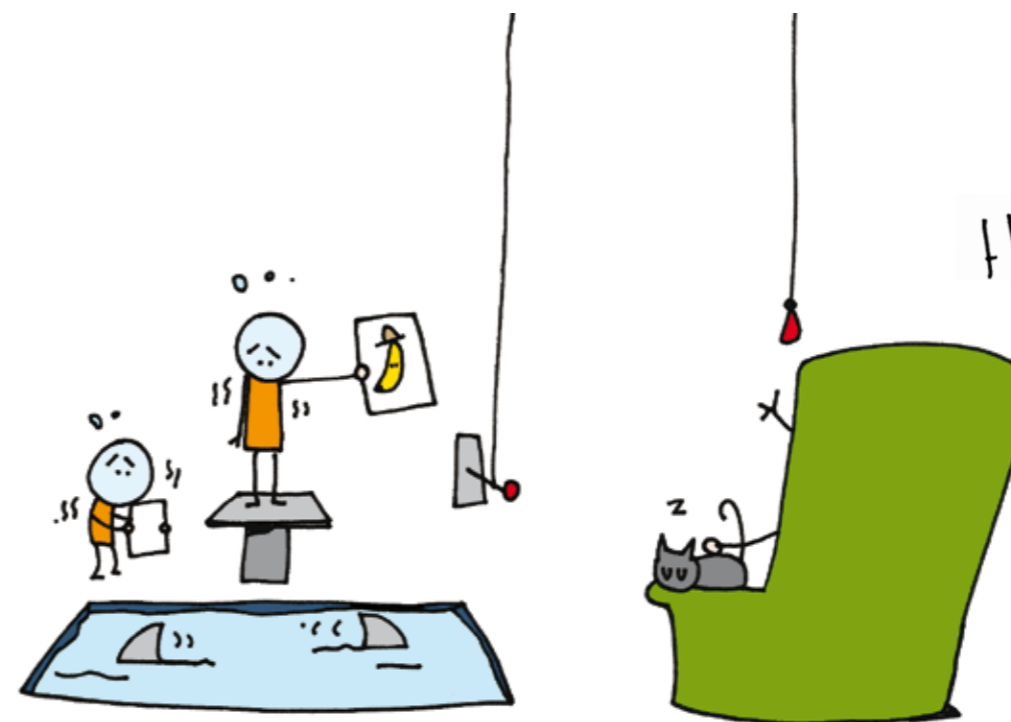
the creatives

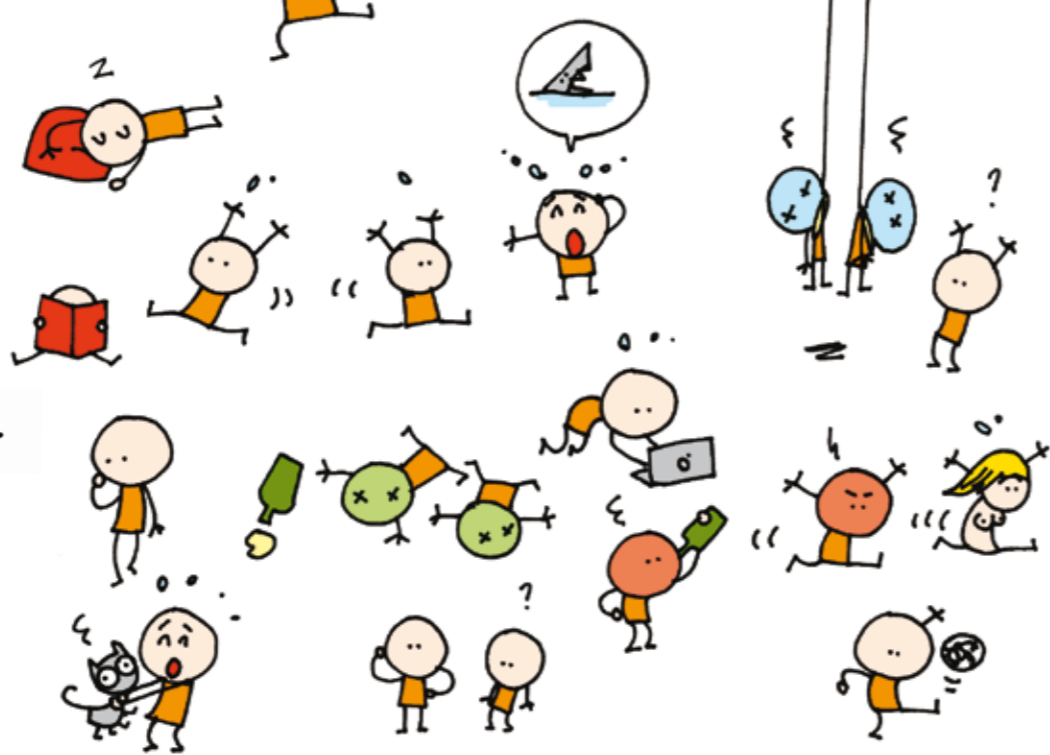
The creatives now attempt to decipher the planner's brief, a Herculean task that decimates numerous brain cells.



the creative director

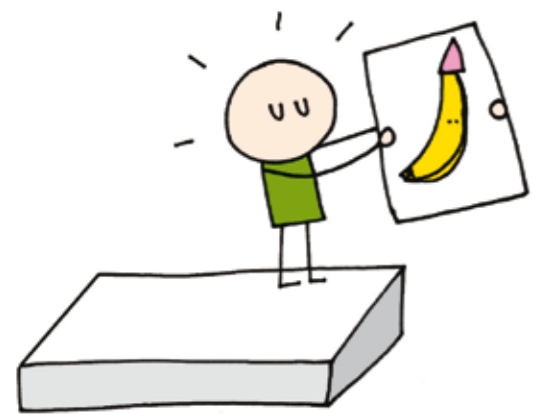
The creatives now present their ideas to the 'creative director', an experience not unlike being thrown into a large, metal tank filled with sharks, and or piranhas – hand-cuffed and gagged.





the creative process 2

Those creatives unlucky enough to survive the blood bath continue working all hours known to man, right up to **the very last second before the meeting.**



the idea

The creative director finally selects an idea and assumes total control of it. It's now officially his 'baby'. The creatives who thought up the idea are no longer involved at this point and are treated like Lepers.



the presentation

The day of the big presentation and the creative director slickly presents the award winning concepts with effortless panache, a bit like a master conjurer producing white doves from the cuffs of his silk lined designer jacket. The client is overwhelmed and cannot believe the exotic 'tap dancing' he has just witnessed and goes on to make outlandish claims about how he, 'loved all the work darling'.

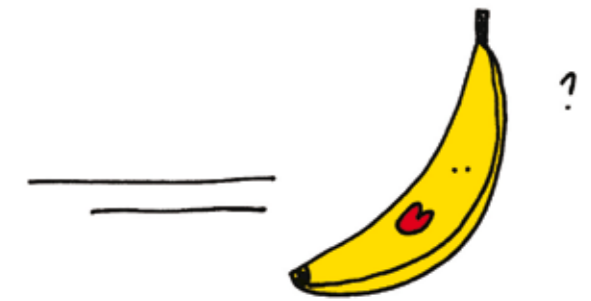


great ! but ...

All is going well until the great, 'but' phrase rears its ugly 'hydra-like' head.

the ping

After several months of work going backwards...



the pong

...and forwards...

ping ...backwards...



pong

...and forwards between agency and client, the account group purchases a new black case because the old one **is now worn out.**

the approval

Now the "final", almost "approved" concept goes into production and the agency proposes a highly paid director who is, 'up there with Fellini or David Cronenberg'. The budget is suddenly cut dramatically and a director, whose only previous experience was filming Rock Pigeons fornicating in the suburbs of Medellin, is appointed the job.



the preproduction

A PPM now takes place in which curiously, the client hangs onto the director's every word and can happily imagine his lawnmower ad looking like a scene from 'Apocalypse Now'.



the shooting

Against all odds, the shoot actually happens and the client assumes the role of 'assistant director' offering tips and advice on overly complicated camera angles that make no sense whatsoever.

the postproduction

Postproduction is a bun fight between the client, the agency and the director, with the director storming off the job claiming his creative integrity has been "severely compromised". He is last seen fondling a pigeon just outside the agency.



The campaign is aired. Both client and agency are deliriously happy and there is frenzied talk of award nominations. At this stage, even the agency cleaner claims he had hand in thinking up the 'gold winning idea' and demands a credit on the entry form.

the end.



Saatchi & Saatchi Simko
Concept & Text: Evelyne Cerrutti, Thomas Glass,
Antonio Lopez & Dave Fowle
Art direction & Illustrations: Julien de Preux
Creative direction: Olivier Girard
Account manager: Jan De Schepper
Cleaner: Ricardo de Souza Oliveira
CEO: Pedro Simko (played no role in this whatsoever)