



**TITLE**

Creation of an Agency Presentation  
for Shout Advertising AB,  
focused on an Animated Shortfilm

**DIPLOMA THESIS MEDIA DESIGN**

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## 1. PREFACE

When I started studying I always said: “My diploma thesis will definitely be a fictive project. This will probably be the last time where I am able to do nothing but my thing”.

Now, years and month later I am sitting here, being in the final throes of it. I did not do a fictive project. I decided to do my diploma project for an agency, and these are the reasons that changed my mind:

As I already lived a couple of month in Sweden and was tired of moving again, I was willing to enjoy my stay longer than half a year. I was lucky that I found an apartment in Göteborg (this is not self-evident) and even luckier that I liked the agency I was working for. For that reason I decided against moving back to Germany for the diploma thesis.

The decision to do the project even for the agency itself seemed conclusive: I had a nice working place with good equipment and a lot of company people to ask for their opinion. Additionally, I had the feeling to do a project that “someone” really can use and last but not least I knew that I would improve my language skills in Swedish and in English. In contrast to the advantages that implicate a real project I was also aware of the disadvantages. But they seemed quite small in the beginning.

During the time I worked at the project I tried to see the agency from different points of view: On the one hand I was a part of it and emotionally involved and on the other hand I had to adopt the role of an observer and outsider with a rational way of thinking in order to conduct my thesis.

It was not always easy to handle. After a tough start, that lasted about two months, I found my way of working at the project and this is what came out in the end:

FIG. 01 Shout Advertising AB, Office. Stampgatan 20, 401 23 Gothenburg, Sweden

## 2. SHOUT

### 2.1 BRIEFLY

Shout Advertising AB<sup>1</sup>, constitutively called Shout, was founded in November 1993 in Gothenburg/Sweden and belongs today with its 24 employees to the leading advertising agencies of the country.

The main field of activity is B2C- and B2B -advertisement for national and international clients like Burger King Scandinavia<sup>2</sup>, Mölnlycke Health Care<sup>3</sup> or Liseberg<sup>4</sup> to name a few. Therein covers Shout with strategically and creative work a wide range of the communication field that means all kind of classical advertisement as well as corporate and packaging design (s. fig. 02-05).

In 2006 the company won with the outdoor-fundraising-campaign "3356", a campaign that calls attention to homeless persons (s. fig. 05), a Gold Lion in Cannes<sup>5</sup>, an Epica-Award<sup>6</sup> as well as a Guldäg-Diplom<sup>7</sup> and turned therefore 16th in the ranking "The most creative companies in Sweden".

Shouts team takes care of 23 clients and consists of people with different backgrounds. Their assignments are e.g. project leading, production leading, art direction, copy writing, final artwork or economy. Shout is member of the Advertising Association of Sweden (Sveriges Reklamförbund)<sup>8</sup>.



FIG. 02 Åbro, traditional Swedish brewery – Packaging design

1 Shout.se  
2 Burgerking.se, Fast-food restaurants  
3 Molnlycke.se, Health Care Solutions  
4 Liseberg.se, Scandinavias Greatest Amusement park  
5 Canneslions.com – International Advertising Award

6 Epica-awards.com, European Advertising Award  
7 Guldagget.se, Swedish Advertising Award  
8 Reklam.se, Organization for independent companies active in the business area of advertising, owned by 250 member companies



FIG. 03 Liseberg, Advertising campaign for the Football World Cup 2006:  
"Presently is the Football World Cup. We have prepared ourselves with 10 mega-screens, the biggest outdoor bar in town, preliminary talk, performers and entertainment."



FIG. 04 Burger King, Advertising campaign:  
To strengthen Burger King's global offer of "Have it your way" a series of ads were produced. This series played with "Special guest orders". The usual BK-icons, found on every burger wrap, were altered to fit the "Special guest" of each ad.

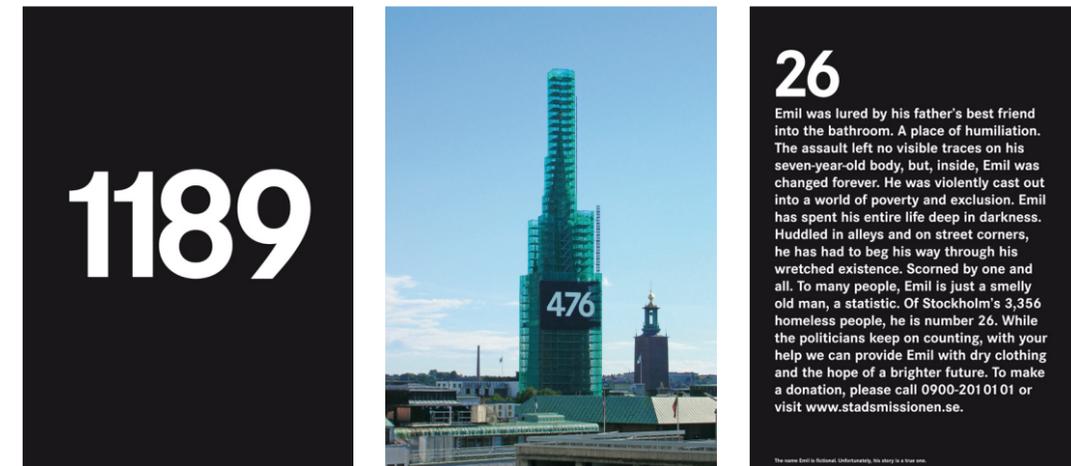


FIG. 05 Stockholms Stadsmission (Stockholm Charity), Outdoor-fundraising-campaign "3356":  
"Instead of doing something powerful to reduce the number of homeless people in Stockholm, the authorities decided to count how many they are, again. And whilst they are counting Stockholms Stadsmission is working hard to make life as decent as possible for homeless people. When the authorities are finished counting they will present a number. And most probably nobody will react. Because a number is just a number."

But if you post a poster for every single homeless person in the city area then the people in Stockholm really will see and understand how many they are and that there is a person behind every number. We used the last known statistics: 3356 homeless persons in Stockholm.  
Week 1: The first week 3356 unique numbers were placed all over Stockholm.  
Week 2 & 3: 40% of them were replaced by stories about the person behind the number."

## 2.2 CHANGING

Even though Shout belongs to the leading advertising agencies in Sweden and is able to demonstrate creative success, the output result could be higher.

In order to boost Shout's position, the weaknesses of the agency were discussed. The overall problem is well described in the following quotation:

"As a service industry we have been so busy defining our clients' brands that we forgot about a more important one: our own"<sup>9</sup>. For that reason the leading group of the agency came together in order to check "if the status quo of the own identity and the target aims, the existing and in the future aimed economical and social environment, (still) match"<sup>10</sup>.

During this process they pointed out that Shout is willing to create ambitious communication with both *Heart & Brain* (cp. fig. 06).

*Heart* stands for creative communication solutions and *Brain* for smart strategically business solutions. Hereby these two criteria are supposed to be equally important. Thereafter they formulated the main problem of the agency:

Shout doesn't look and appear like a business consultant. For that reason clients and prospective clients can't relay on the agency and can't feel save with it.

Thus, the conclusion was to change several things of the company. The main focus will be to create a trustable business appearance where the clients and prospective clients *can* relay on and *can* feel save with.

There to belongs among other things a new corporate design with elements like office equipment, a website and a new agency presentation. Leading questions for the developing process will be:

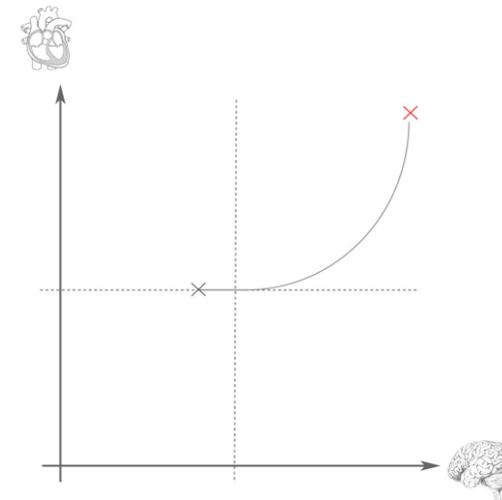
How to appear trustable in business questions without being stiff, narrow-minded and boring?

How to appear anyhow creative without freaking out and loosing for that reason reliability?

How does it look when you have both Heart & Brain?

<sup>9</sup> Brandingbranding.com

<sup>10</sup> Paulmann, Robert. *double loop. Basiswissen Corporate Identity*. Mainz: Verlag Hermann Schmidt, 2005. P. 32



**FIG. 06** Heart & Brain: The X indicates simplified that Shout does have success in its business and that Shout works creative as well as strategically (current state). In contrast, the X demonstrates that Shout wants to be better in both disciplines (target state) in order to boost its position on the market.

### 2.2.1 MY TASK

My part in this developing process will be to create a new agency presentation. The main focus therefor will be the production of an animated shortfilm that tells something new about Shout.

In addition, I am going to think about how an overall presentation for the agency could look like.

The detailed description and the development of the film and presentation are shown on page 47 and the following. The film is to be found on a CD on page 81.

### 2.2.2 HOW TO GET THERE

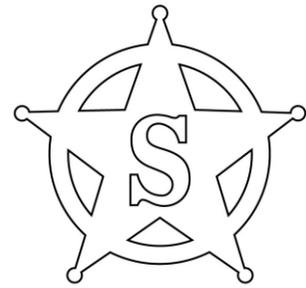
Before I am going to discuss the theme "Agency presentation" in general as well as especially for Shout, I'd like to describe and analyze briefly the "old" Shout. I am going to focus on the corporate design.

Afterwards I will introduce two competitors of Shout and will point out how they present their selves.

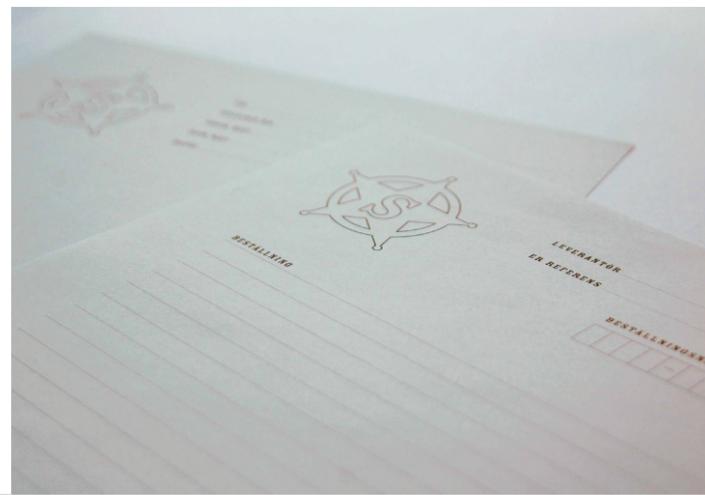
Finally I am wondering what actually the client expects from its advertising agency? And which are the most important criteria that an advertising company has to accomplish according to the client?

A survey is going to demonstrate the essential answers.

The conclusions and answers from the aforementioned themes will help me to deal with the core theme of this thesis: "Agency presentation". This part begins on page 27.



## SHOUT ADVERTISING



### 2.3 THE FORMER APPEARANCE

"Shout creates heroes out of its clients and their brands. The clients' success will create our own success"<sup>11</sup> served over several years as Shout's leading record that described its philosophy. Accessorily to that, the book "Brand New Tankar om varumärket Shout"<sup>12</sup> counted as internal company guidelines. It contained "a collection of truths and thoughts"<sup>13</sup> about Shout as a brand and was also meant as a drive and inspiration in the daily working process. Besides of a chapter about the individual and how to behave as a single person the book pointed out to see the company as a sports team and advertisement as its sport. It told about having the right mix of a strategic plan, hard work and training according to natural talent and "being-in-love-with-the-ball"<sup>14</sup>.

As long term objectives named Brand New that Shout wants to belong to one of the 10 leading advertising agencies in Sweden in 2005, to attract good clients, to create work with a convenient aftertaste, to be a greenhouse for the employees and last but not least to grow financially.

The corporate design (s. fig. 07) underlined partially the hero-philosophy and added, accessorily through certain elements on the website, a western touch. As the logo served a sheriff's star with an "S" placed in the middle, frequently used in white with a thin grey or black outline. "Shout Advertising" was sometimes added below the symbol. Office equipment such as letter paper, fax, envelopes, etiquettes as well as memo, sketchbook and CD cover came in white with the essential information written in black. The only symbol or graphical element that was used was the logo. It was unobtrusively but visible placed on the single elements. The back sides of the business cards had the same style as the office equipment; solely the front sides looked different: Every employee chose another picture out of a bunch why everyone got its individual card.

Compared to the aforementioned corporate design elements, which had a clean and simple look, the website formed another style, inspired by the hero-philosophy and Wild West. Sheriffs, cowboys, Indians, heroes and superheroes directed the observer through the site. The layout-technique was collage of photographs, illustrations and typography on a beige background.

In addition to the different styles of the website and the office equipment there was even a third one to be found: The logo was created in 3d-style and was put on a black background (cp. fig 07, image down right).

For agency presentations a corporate template didn't exist. For that reason every presentation looked different. Once it was created according to Shout's corporate design, once according to the client's corporate design and once to neither nor.

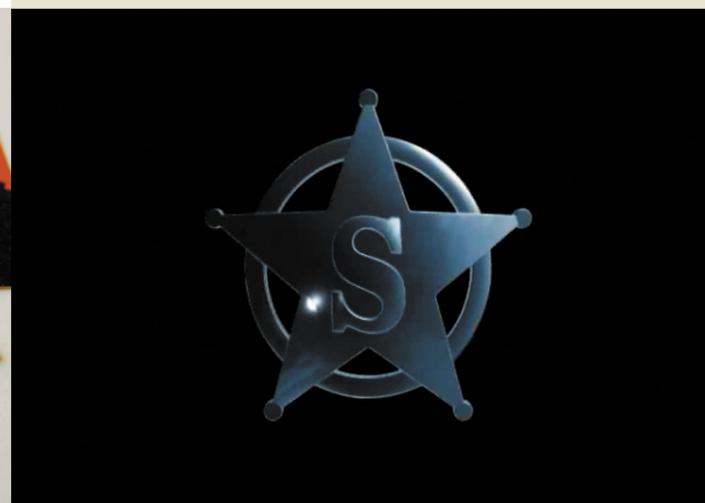
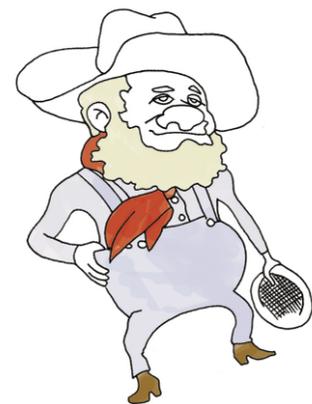


FIG. 07 Shout's corporate design mix. Some examples from top left to down right:

Logo, fax paper, envelopes and illustrations from the website. Home page, business cards and logo in 3d-style.

11 Stefan Gustafsson, founder and project leader of Shout  
12 Shout Advertising AB. BRAND NEW Tankar om varumärket Shout [Thoughts about the brand Shout]. Göteborg: Shout, 2003

13 Shout. BRAND NEW. P. 11

14 Shout. BRAND NEW. P. 15

### 2.3.1 CONCLUSION

Shout's corporate design consisted of different directions and matters that hardly fit together:

BRAND NEW: the company is a sports-team and advertisement its sport
OFFICE EQUIPMENT: white, clean, simple; logo as single graphical element
WEBSITE: Theme of cowboys and heroes; hand-drawing illustrations, copied photographs, collage; colored background
OTHERS: the logo as a realistic Sheriff-star; 3d; black background

Besides of the fact that the different elements had a different look, they didn't state that Shout is "a business consultant the client can relay on and can feel save with". Particularly the website communicated a playful, laid-back and funny impression of a design agency.

However, Shout wants to be seen as an advertising agency that serves creativity as well as business knowledge. The website didn't communicate that. I would like to demonstrate one example that proves my argument: On the website you found an illustration of a cowboy who told the observer: "If you see me double you have been drinking too much". Such a statement can lead to misunderstandings and misinterpretations, particularly for prospective clients that are looking for a serious advertising agency. Finally, Shout's "identity and the target aims" didn't match demonstrable any longer. Therefore I understand the decision to change several things of the agency. For the new agency presentation does this mean that it has to contain a part, an element or "something" that demonstrates creativity in an interesting but not freaky way. And in contrast, a part, an element or "something" that presents business knowledge and graveness.

## 3. COMPETITION

Gothenburg belongs besides Stockholm and Malmö to the major urban regions of the country and four of Sweden's largest advertising agencies are based there. In the following chapter I am going to introduce two competitors of Shout, Valentin&Byhr Reklambyrå AB<sup>15</sup> and Jerlov Kommunikation AB<sup>16</sup>. Whilst talking about their outer appearance and presentation I am going to talk first of all about their websites. Shout, Valentin&Byhr and Jerlov are struggling for the same clients.

### 3.1 VALENTIN&BYHR

Valentin&Byhr is one of the biggest advertising agencies in Sweden and covers with its work the three client areas *Consumers*, *Business-to-business* and *International*. After Valentin&Byhr their philosophy is simple: "We aim to help you become number one in your market. We aim to get your sales moving. Build up empathy among your customers. Strengthen your image"<sup>17</sup>.

The agency has 59 employees and works for 39 customers. It consists of three divisions: *Valentin Design* (division for e.g. graphic designer, illustrators and architects), *Valentin Digital* (picture editing, 3D-animation and photography) as well as *Valentin Research* (PR, planning and research). Valentin&Byhr is also member of the Advertising Association of Sweden.

Valentin&Byhr communicates being a well-structured and organized agency that develops a company result for their customers "through clever strategy and creative advertisement"<sup>18</sup>. That the agency is well-structured and organized appears on the one hand in the organization of the agency itself (big agency, split in three divisions with special-skilled employees) and on the other hand in its outer appearance:



The logotype forms a word mark, written in a simple, sans-serif typeface. It comes either in white (negative) or in a dark red (positive) that are concurrently the main colors of Valentin&Byhr's corporate design. The website is built up of these elements: the logotype itself, the typeface and the colors (with black added to mark an active button). It contains three menu items that are placed in the right upper corner: "Kunder" (Clients), "Medarbetare" (Employees) and "Så fungerar vi" (How we work). The menu item "Kunder" serves to the

same time as the welcome page that represents the current clients (written in white on dark red background). One gets straight a way an overview about the agency's clients and notices that Valentin&Byhr cares about many and many different ones. In the end of the client list the word "DU?" (YOU?) appears that invites basically a prospective client to consider Valentin&Byhr as an advertising agency. In case that one is willing to get detailed information about the work, a mouse click on the certain client affords this: a window pops up and shows a description and images of the work. The next menu item

<sup>15</sup> Valentin.se, constitutively called Valentin&Byhr

<sup>16</sup> Jerlov.se, constitutively called Jerlov

<sup>17</sup> Valentin.se/?lang=eng, How we work

<sup>18</sup> Sveriges Reklamförbund. *Byråboken 2007/08*. Stockholm: Arvinius Förlag AB, 2007. P. 368

“Medarbetare” contains black and white portraits of every person of the 59 employees, arranged in rows and placed on a white background. In case that the observer clicks on a single picture, more detailed information about the employee is given: the complete name, the position, the telephone number and the Email address. In the end of the rows one find a picture with a silhouette of a person and the word “DU?” again. A mouse over gives information about that a certain position in the agency available is and asked a prospective employee to apply. The last menu item “Så fungerar vi” demonstrates the agency’s philosophy and briefly their strategy to succeed. Finally, one gets the contact details from the managing director. This arises again in white on dark red ground. The only graphical symbol that is used on the website – besides of the logotype – is a button that says “Årets Byrå 2006”. It is placed in the top left corner, to the left of the logotype. With a click on the button a window pops up and betrays the content. “Årets Byrå” is an analysis conducted by Regi<sup>19</sup> and Dagens Industri<sup>20</sup> to cap the best advertising agency after the client. Valentin&Byhr turned first in Göteborg and fourth in the whole country in 2006. In this analysis the clients graded their advertising agencies regarding strategy, creativity, promise to deliver and pro-activity.

The clients of Valentin&Byhr graded the agency with an average of 8.39 from 10 possible points<sup>21</sup>. This result demonstrates that Valentin&Byhr’s clients are generally speaking highly satisfied.

### 3.1.1 CONCLUSION

The look of the website and what it communicates focuses on essential business information: What they do (clients and cases), who it does (team) and how they do it (philosophy and strategy), supported through the “Årets Byrå 2006”-button that serves simply as self-promotion. A straight and well-arranged site; no add-ons, no games, no bits and pieces but business. Rather stiff than casual, rather conservative than freaky. However, it fits to the agency’s constitution, its philosophy and what it communicates. And a prospective client gets directly all-important information that is needed to know about the agency. Valentin&Byhr’s website and communication gives a professional impression, it seems as the agency knows what it is and what it wants to be.

Anyhow, me in person, I miss something in Valentin&Byhr’s communication: Creativity and personality. In my opinion, these criteria belong together and depend on each other. In the Byråboken 2007/08, published

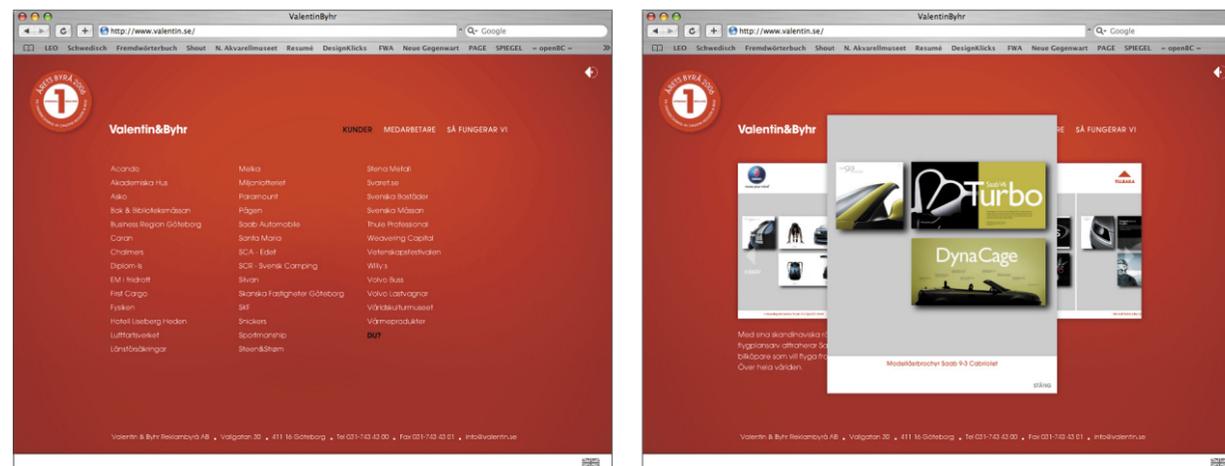


FIG. 09 Valentin&Byhr, website: welcome page and work example

<sup>19</sup> Regi.se, Swedish agency for consulting and analyzing

<sup>20</sup> Di.se, Swedish business paper

<sup>21</sup> Valentin.se, button “Årets Byrå 2006”



FIG. 10 Valentin&Byhr, work examples.

Left: Packaging design for Familjen Dafgård, Sweden’s largest family business in the food sector. Right: Brochure design for Saab cars.

hed by the Advertising Association of Sweden, Valentin&Byhr describes itself as an agency “that develops a company result for their customers through clever strategy and creative advertisement”. When I look at Valentin&Byhr’s website I can’t judge the creativity of the agency. Even though I know, that works can hardly be evaluated by a single look on the web side. Therefore I always like to see other indices that show me that I deal with creative people. The portraits of the employees do not demonstrate that they represent first of all creative heads. I can’t assume that they have fun with their work; I can’t assume how they are. The following example supports my statement:

Actually, Valentin&Byhr is known for long-lasting relationships to the clients. But there’s one case that shows the opposite. Liseberg, one of Shout’s biggest clients and Sweden’s biggest amusement park, left the agency in 2003 and switched over to Valentin&Byhr. In 2005 the client turned back to Shout. Katarina Kolb, the advertising manager of Liseberg, reasoned that they had “a year with big challenges ahead of them” and that they wanted “more than ever” an agency that knows their company by heart<sup>22</sup>. Stefan Gustafsson, founder of Shout, says for this purpose: “After six years of successful cooperation, Liseberg and Shout decided to go separate ways. We both felt we needed new inspiration and new faces. However, after less than two years Liseberg asked Shout to come back and be head agency. The reason for the return was that they lacked creative strategies but most of all they missed the enthusiasm and the engaged people of Shout”.

I think it’s a shame when a client mentions, after two years of collaboration, that it misses an agency that knows its company by heart. In the beginning of this thesis I demonstrated Shout’s position in the “Heart&Brain”-figure. In this figure I see Valentin&Byhr rather on the “Brain”-side than on the “Heart”-side (cp. fig. 11).

Admittedly, I have to say, in consideration of the fact that Valentin&Byhr is one of the biggest and most successful agencies in Sweden, that business orientated thinking inside the creative field is also important. Not for nothing Valentin&Byhr was graded as Årets Byrå 2006. Nevertheless, an advertising agency should be wary in living and communicating too extreme this side. Advertising is still first of all about creativity and this shouldn’t be forgotten.

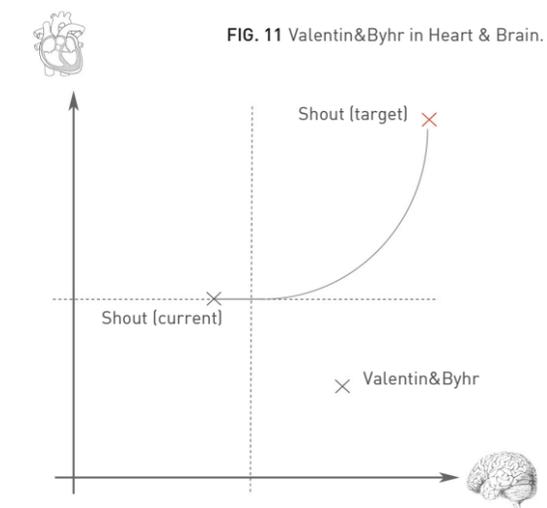


FIG. 11 Valentin&Byhr in Heart & Brain.

<sup>22</sup> Resume.se/nyheter/2005/10/13/liseberg-tillbaka-hos-shout

### 3.2 JERLOV

“We offer clients with strong resources measurable integrated communication. Finalized radically with a relevant content”<sup>23</sup> indicates Jerlov as its business idea. With “clients with strong resources” is meant that Jerlov, as a big agency, can only attend on companies, which have a certain budget and struggle to work seriously with communication. Integrated communication is after Jerlov, besides of creating classical advertisement, the right mix of public relations, web and marketing research. And this is what the agency communicates straight away on its website, as it says: “At Jerlov exist all advertisement-analysis-pr-web-media-people under one umbrella”. These people are all together 24 and care about 21 clients, national and international orientated.

Jerlov communicates as well to focus on a mix of creativity and strategically work as the road to success. But, in contrast to Valentin&Byhr, one realize, that Jerlov puts in its outer appearance the emphasis rather on creativity and personality. This appears already on the welcome page on the website that demonstrates to the same time the menu item “Nyheter” (News): Here the observer gets informed about the news of the agency. These contain different topics e.g. new clients or works, as well as people behind the agency, new employees or stories about the managing director. The news area is described through texts and images and is placed on a grey window with a white background. The whole web site is split into four menu items: “Nyheter”, “Jobben” (Works), “Jerlovism” (Company), “Medarbetare” (Employees).

The menu items and buttons are pictured as pictograms. Solely the active menu item is named with the written word of the button. As the navigation is created as a circle the observer chooses next the menu item “Jobben” or “Jerlovism” from the main navigation, depending on either navigating clockwise or not. By navigating clockwise one choose the button with the diamond. After the mouse click it comes out that it is the menu item “Jobben”. First of all the client list of the agency is shown. Thereafter it is possible to navigate straight-line through the works of the clients, arranged alphabetically. With a click on a certain image, more detailed information about the client and the work is given. By navigating further clockwise in the main navigation one comes to the menu item “Jerlovism”. A digital “book” appears that is divided into four chapters. These

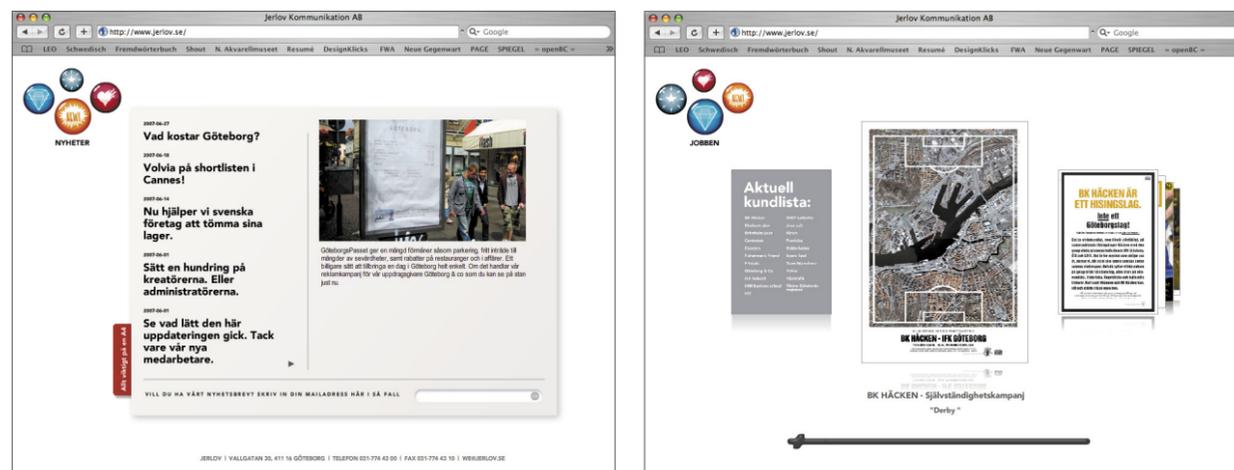


FIG. 12 Jerlov, website: welcome page and work example

chapters give information about the company itself. The book starts with a chapter about Jerlov's business idea and philosophy, continues with its application areas and the description of the working process and ends with information about economical facts of the agency. Finally, the employees get introduced in the menu item “Medarbetare”, hidden behind the button with the heart. 24 portraits pop up: Pictures that demonstrate the team in casual situations. Naturally, not arranged.

They are also placed in rows but not stiff, a bit rotated. Whilst clicking on a certain picture the name of the employee and its position appear. The background of the whole website is held in white, texts and images are either arranged on that background or on a grey sub-background. The navigation is located in the upper left corner. The logo of the agency is a clean word mark as well, but not obviously visible on the website.

**JERLOV**

FIG. 13 Jerlov, logo

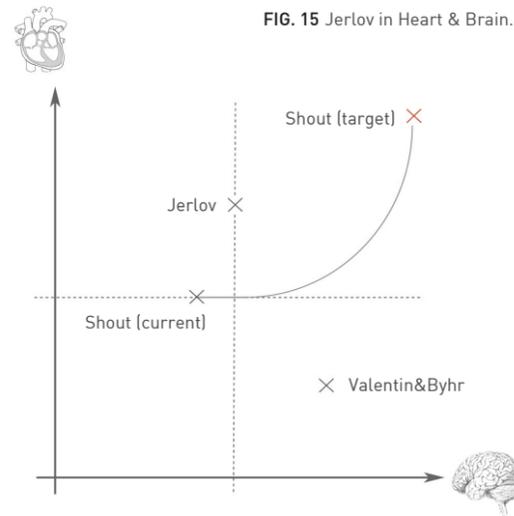
### 3.2.1 CONCLUSION

Jerlov's business idea contains words as “integrated communication” and “finalized radically”. This communicates that the agency is open to go beyond safe creative solutions. In my opinion the agency's web site and how the agency presents itself confirms openness as well: Just as Valentin&Byhr's, the site contains all essential information an observer needs to know about the agency. Though, to my mind, a little bit more: The observer is able to get an insight about the people behind the agency. One is able to imagine how they are and that they probably enjoy what they are doing. They don't have to dissimulate; they don't have to hide something. And the fact that Jerlov chose as symbol for the menu item “Jobb” a diamond and for the item “Medarbetare” a heart demonstrates for what the agency stands. In addition to the personal touch that the web site communicates, it shows as well that Jerlov cares about business and strategy: The menu item “Jerlovism” describes elaborated Jerlov's organization and strategy, its process and even the agencies economy; on about 15 pages. One can say that this is much, maybe even too much. Though, a prospective client that is surfing through the net and is looking for an advertising agency is able to get an overall impression about the agency; and is able to decide if Jerlov is an agency that could be considered for collaboration. Basically I think that Jerlov's communication is conclusive and that the agency is plausible in what it



FIG. 14 Jerlov, work examples: Advertising campaign for Isomac, brand for Italian coffee machines that are known for the combination of classical design and latest technology.

communicates. For me, the most important thing in Jerlov's communication is that the agency comes across as natural. Therefore I would rate them rather on the "Heart"-side than on the "Brain"-side in the "Heart&Brain"-figure. Nevertheless, in Jerlov's outer presentation is something that bothers me as well: Apart from the fact that I don't like the web design (pure matter of taste) I think that the navigation is not smart: On the one hand it is creative to illustrate the menu items in terms of pictograms, but on the other hand, if so, they should work. The menu item "Nyheter" is probably the most obvious one as it says "NEW!" and as it is the active menu item that appears first. But after reading the news it is hard to decide where to go further. What is hidden behind the diamond, behind the heart or the star? The only possibility to adept it is, to click on the buttons. Then, another strange element of the navigation appears: a big, grey window that explains how to navigate through the certain menu item pops up. And it pops up every time one change to a new item. To my mind the navigation has to explain



itself. The reason why this makes me wonder so much is that Jerlov communicates on the web site that it has web designer and developer and promotes integrated communication with a relevant content. And in case that an agency communicates this it should first and foremost makes sure to set a good example.

### 3.3 SHOUT, VALENTIN&BYHR AND JERLOV

Comparing Valentin&Byhr, Jerlov and Shout to each other one actually realizes that they're all quite the same regarding the services and work they offer. They are all successful in the advertising business and they all communicate – more or less obvious – to have both *Heart&Brain*. But the way in which they present their selves differs obviously. I'd like to show an example that demonstrates the difference in their presentation and communication in the figure 16: "Shout, Jerlov and Valentin&Byhr – Philosophy and how the agencies present their employees on their websites". This figure shows quite well what is meant with Heart and Brain and where the agencies put the focus on. The point is: Advertising agencies have to differ from each other in order to distinguish their selves from the competitors. But the question is: Which differentiation is the right one? Is really the business-consultant-strategy the road to success? At this point I think it's interesting to adept what actually the client expects from its advertising agency, as the client chooses an agency and define therewith what important is. Is the client looking for a "business consultant" or is it searching for "a freaky design agency"? On page 23 and the following a "study of the Swedish communication and marketing industry"<sup>24</sup> is demonstrated. Therein the clients where asked to judge their agency by different disciplines. I am going to point out the criteria and answers of this survey, which are relevant for this thesis.

24 Sveriges Reklamförbund. *Byråboken 2005/06*. Stockholm: Arvinus Förlag AB, 2006. P. 28

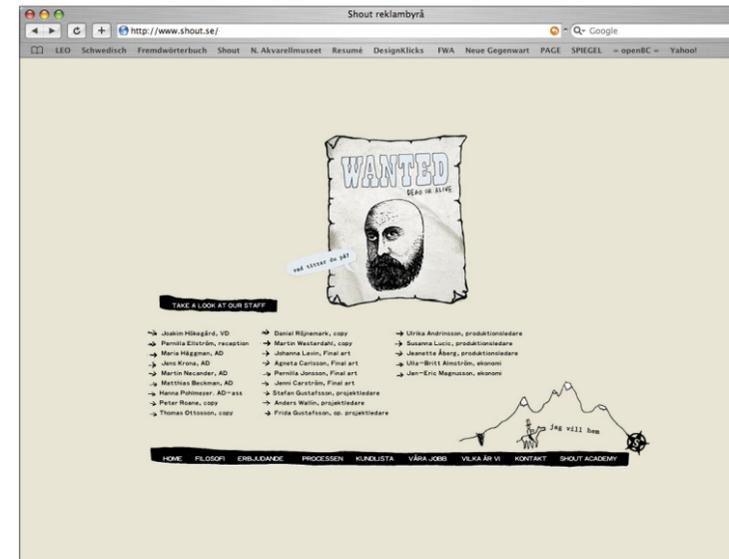
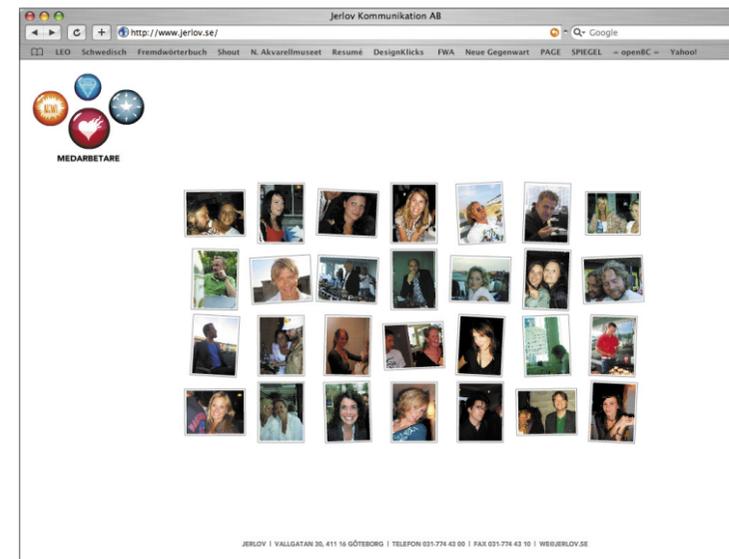
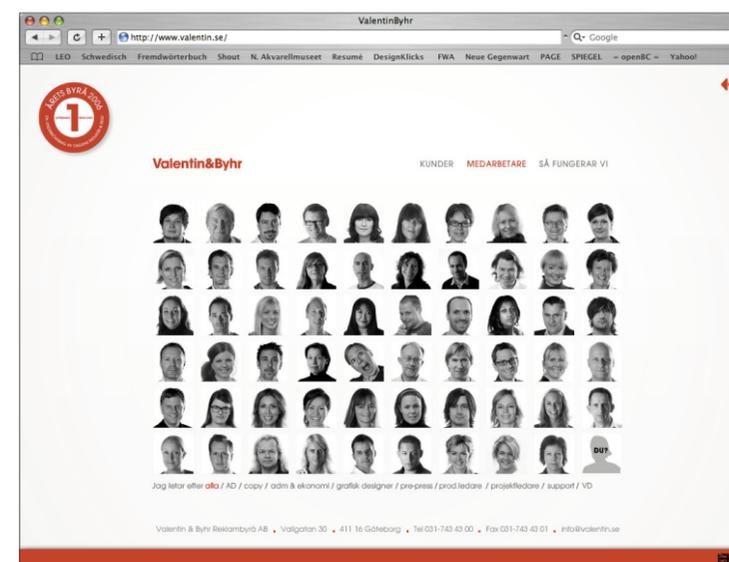


FIG. 16 Shout, Jerlov and Valentin&Byhr: Philosophy and how the agencies present their employees on their websites: "Which agency appears most as a business consultant?" 1. Valentin&Byhr 2. Jerlov 3. Shout. "Which agency communicates mostly creativity?" 1. Shout 2. Jerlov 3. Valentin&Byhr.

SHOUT "Shout creates heroes out of its clients and their brands. The clients' success will create our own success."



JERLOV "We offer clients with strong resources measurable integrated communication. Finalized radically with a relevant content."



VALENTIN&BYHR "We aim to help you become number one in your market. We aim to get your sales moving. Build up empathy among your customers. Strengthen your image."

## 4. THE SWEDISH ADVERTISING AND COMMUNICATION INDUSTRY 2004, WHAT CUSTOMERS SAY

Every year, Regi asks a large number of advertising agency's clients to evaluate their agencies. They ask questions regarding "how agencies operating in different disciplines"<sup>25</sup>, how they are perceived by their clients and how well the cooperation has functioned.

The following industry study was conducted between October and December 2004 (in such an elaborateness, a newer study didn't exist to the time I wrote this thesis). More than 1200 individuals participated and were asked to grade their agencies on a scale of 1-10. Judgments that were rated 7.00 or higher can be seen as acceptable whilst judgments higher than 8 can be seen as excellent. REGI decided to split the communication and marketing industry for their study in three different categories<sup>26</sup>:

Creative agencies – i.e. those disciplines where clients are primarily interested in creativity. This category comprises Advertising, Design, Web, DM/RM agencies and Action – and Event Marketing agencies.
--

Media agencies – whatever the size, main focus or network affiliation.
--

PR agencies – whatever their specialization or main focus (e.g. strategic issues or market-related activities) or possible network affiliation.
---

As my thesis deals with an advertising agency, the relevant category in this study for me is the judgment of the Creative agencies. In the following I am going to show some tables of the study that are suppose to give me information about the expectations of the client.

<sup>25</sup> Sveriges Reklamförbund. *Byråboken 2005/06*. P. 28

<sup>26</sup> Sveriges Reklamförbund. *Byråboken 2005/06*. P. 28

Table 01 "Strength and weaknesses - Creative" demonstrates how the clients evaluated their companies by key disciplines and how they see their current state. Altogether one can say, because of the fact, that almost all disciplines where rated with 7 or higher, that clients are more or less satisfied with their agencies. Interesting is, that especially the relevant disciplines for my thesis such as *Presentation*, *Strategic competence* or *Knowledge of the clients market*, are rated either in the middle field or even in the lower field.

Strength and weakness	Creative
Confidence/credibility?	7,94
Delivery reliability?	7,91
Recommendation?	7,77
Branding?	7,61
Creativity?	7,58
Administrative routines?	7,56
Presentation?	7,55
Communication and media?	7,54
<b>Mean average</b>	<b>7,49</b>
Strategic competence?	7,49
Commercial benefit?	7,40
Power of expression in writing?	7,33
Knowledge of the market?	7,33
Value for money?	6,95
Proactive?	6,64

TABLE 01 Creative agencies, ratings by key discipline, in a falling scale.

Even more enlightening is the result of the table 02 "Agencies with a creative focus – the five most important criteria according to current clients". Here the clients were asked: "What in your opinion is the most important thing the agency should be good at?"<sup>27</sup> This is how to interpret the table 02 (from left to right):

The columns 1-2 demonstrate the five most important criteria in judging agencies after the client in a falling scale. The figure 31/100 means that 31% of the clients think that *Creativity* the most important criterion is. In column 3 the mean average for all agencies within the single key disciplines is rated. Finally, column 4-5 show the key disciplines again, hereby regarding the question

in which disciplines the clients the greatest potential of improvement see. This highlights e.g. that, according to the client, the discipline *Knowledge of the clients market* the greatest potential of improvement has.

Most important	5 most important criteria	Grade	Potential for improvement	Potential
31/100	Creativity	7,58	Knowledge of client's market	14%
13/100	Confidence in the agency	7,94	Commercial benefit	13%
10/100	Knowledge of client's market	7,93	Strategic competence	12%
9/100	Strategic competence	7,49	Creativity	11%
9/100	Commercial benefit	7,40	Confidence in the agency	7%

TABLE 02 Agencies with a creative focus – the five most important criteria according to current clients.

Summarizing the table "Agencies with a creative focus – the five most important criteria according to current clients", it shows that *Creativity* was rated highest. *Confidence in the agency* turned second, and "the table also indicates that this is where room for improvement is most limited"<sup>28</sup>. The next two disciplines *Knowledge of the clients market* and *Strategic competence* follow thereafter and seem to be centrally important: *Knowledge of the clients market* is e.g. the discipline which best improvement potential. Now one can say that *Strategic competence* is a requisite to understand the client's market what means that they are connected somehow.

Comparing the tables "Strength and weaknesses – Creative" and "Agencies with a creative focus – the five most important criteria according to current clients" one sees a discrepancy between what clients actually consider their agencies to be best at and what clients think their agencies should be best at.

The last table I'd like to show in this chapter is the table 03 "Reason for agency choice" – the crucial choice of an agency. The table demonstrates the most important reasons after the clients for choosing an agency, based on the replies from the 1200 people "who participated in the annual study of the industry"<sup>29</sup>.

Reason for agency choice	Creative	Media	PR	Average
I inherited the relationship from my predecessor	19%	29%	14%	21%
Determined centrally within the organisation/global agreement	18%	29%	17%	21%
I relied mainly on recommendations	18%	14%	27%	19%
A case of personal chemistry!	18%	9%	16%	15%
The agency's specialist expertise	14%	5%	19%	13%
They presented the best pitch	15%	5%	15%	12%
They offered the best combination	13%	5%	16%	11%
The agency's creative flair	16%	6%	6%	10%
The agency's knowledge of my industry	11%	5%	9%	8%
Most competitively priced	3%	1%	3%	2%
Used an agency selection consultant	1%	0%	1%	1%

TABLE 03 Question: What was the deciding factor in choosing agency?

In short about the table 03: The most often cited reason for choosing an agency was the importance of a good track record. Is this given, there's no reason for e.g. a following marketing director to change the agency. And here comes as well the personal chemistry and personal relations into play. Answers like *I relied mainly on recommendations* and *A case of personal chemistry* demonstrate the concern of irrational impressions they got from an agency and its team. An interesting answer for my work and me is that *They presented the best pitch* was called in the list, even higher rated than *The agency's knowledge of my industry*. This is a clear sign for the importance of a good presentation.

In the previous chapter "How do other companies present their selves" I was wondering in the end what the client expect from its agency. The results of this study indicates that the client

also attach importance to business-related knowledge such as *Strategic competence* and *Knowledge of the clients market*, even though *Creativity* was always rated higher.

In the end I'd like to summarize three important main disciplines an agency should provide after the client. This knowledge is helpful regarding my composition of the agency presentation for Shout:

Creativity
Personality – Including answers like e.g. Confidence, Recommendation, A case of personal chemistry and Communication
Strategy – Including answers like e.g. Knowledge of the clients market and Strategic competence

It is about finding the right balance; it is about being "trustable in business questions without being stiff, narrow-minded and boring" and being "creative without freaking out".

It has to be a combination of the two:

businessman and arty designer. The explanation why clients expect knowledge of their business seems in this moment quite simple:

The clients of an advertising agency are, apart from some exclusions, business people that are mainly dominated by the left-hand side of their brain. In contrast, the right-hand side of their brain runs creative people, two totally different worlds that suddenly have to come and to work together. They have to get along with each other, have to become a team. This can only work when the client feels that its advertising agency understands its needs and is able to speak "the same language".

With the results, answers and knowledge I got from the analysis of Shout, the competitors and the survey I am able to cross over to the "Presentation"- part of the thesis.

27 Sveriges Reklamförbund. *Byråboken 2005/06*. P. 30

28 Sveriges Reklamförbund. *Byråboken 2005/06*. P. 30

29 Sveriges Reklamförbund. *Byråboken 2005/06*. P. 32

## 5. PRESENTATION

The previous pages demonstrate the most important criteria an advertising agency has to offer for the purpose of calling attention to a client. But even though an agency offers all desired criteria, it counts to communicate those outwards. Nowadays it's getting more and more difficult to acquire new clients and jobs, as it seems like every agency would serve the same scope of services. In order to attract and convince new clients "it has to become vital to set" oneself "apart, to stick out from the rest of this vibrant, heterogeneous scene"<sup>30</sup>. "Self-promotion has become the key and starting point"<sup>31</sup>, no matter if an agency is already well known or brand new in the business. Some manners of self-promotion and common ways for getting new clients are briefly listed below (as a matter of course they often depend on each other):

The agency has a certain person in the staff that cares about "New Business" and has a clever strategy to succeed
The agency did fabulous work for current clients, won possibly some awards and that gets around (recommendation, good publicity)
A prospective client comes upon an agency's website, gets a great first impression and gets in touch with the contact person
A staff member from an agency hands out his/her business card to a prospective client e.g. on a branch meeting, exhibition or trade show and makes a lasting impression
The agency is invited to a Pitch

But even though a prospective client gets in touch with an advertising agency, the agency can't be sure that it gets a new job straight away. After the first "getting-to-know-each-other-briefly" it always comes to the point where the agency has to present itself, its strategy and its work in front of the deciding audience.

The following chapter deals with the development of an agency presentation for Shout, a presentation that tells something about the agency, its strategy and its work.

Because of the fact that such a presentation is often used in Pitches I am going to introduce first of all the phenomenon "Pitch". This is a nowadays-typical method for a prospective client to choose an agency.

Thereafter I will come to "the presentation itself" where I am going to introduce some possibilities and criteria for its implementation.

The results and conclusions from the previous chapters will help me to know how to create the agency presentation for Shout. This will be described in the end.

<sup>30</sup> Brumnjak, Boris, and Mischler, Mika. "Foreword" in [introducing Designs for Making a First Impression](#). Berlin: Die Gestalten Verlag, 2005. P. 02

<sup>31</sup> Brumnjak, Boris, and Mischler, Mika. "Foreword" in [introducing Designs for Making a First Impression](#). P. 02

## 5.1 PITCH

### 5.1.1 DEFINITION

A presentation by one or more persons from an advertising agency to a prospective client is called Pitch. In this presentation, the agency uses a portfolio, slides, video, storyboard or other devices to review its organizational setup, results for other clients, types of accounts, experience of personnel, specializations, extra fee charges, and any other information that is pertinent to win the account<sup>32</sup>. In addition to the information that the advertising agency presents about itself, the presentation often contains a proposal for the prospective client. This can e.g. be an advertising campaign, a new corporate design, a commercial et al., depending on the given task.

An important criterion of a Pitch is that the prospective client invites more than one agency to present itself and its proposal. There are two possibilities to announce a Pitch: Either the prospective client invites selected agencies to join the Pitch or it composes a public invitation to tender. That means that every agency that wants to, may join the Pitch. Therefore the whole procedure turns into a competition. The prospective client finally names the winner; this agency will get the job.

### 5.1.2 ACCOMPLISHMENT OF A PITCH<sup>33</sup>

The following page describes in ten steps how a conduction of a Pitch can look like. This "10-criteria-model" of a conduction of a Pitch is a recommendation of the Swedish Advertising Association. In practice, the conduction varies, particularly in number 05, the competition's fee: After the Swedish Advertising Association every agency should get a fee for its contribution, no matter if it will be named the winner or not. However, as a rule this is not the case. A competition's fee seldom exists. That's why the agencies that don't get the job worked several weeks for nothing.

<sup>32</sup> Answers.com/topic/pitch?cat=biz-fin

<sup>33</sup> Source: Reklam.se/\_files/pitchrek.pdf

#### 01. Task

The company that is looking for an advertising agency defines in written form the task of the competition. That can include elements like e.g.

- the type of the task the competition is supposed to be conducted
- the aim the advertisement is supposed to reach
- the advertising budget
- the time period of the competition
- the wish about the communication strategy
- choice of media
- criteria for the decision of the winner

The advertising searching agency should formulate articulately whether the task is about a completely creative arrangement or a limited strategy. Furthermore the prospective client has to define the fee every advertising agency gets for its contribution and the amount of agencies that are competing.

#### 02. Confirmation

The invited advertising agency confirms in a written way to join the competition with its given conditions.

#### 03. Secrecy

The advertising searching agency has to make sure that every competing agency gets all information that is needed to solve the task. By mutual consent both parts have to treat the given information with secrecy, both during the time period of the competition and thereafter. The client won't betray which agencies joined the competition, except for the winner.

#### 04. Presentation

Every competing agency is supposed to present their solution of the task in the final presentation that will cause the winner. In case that this presentation will be out of the competing agency's office the agency is justified to get a refund for travel costs, as long as this was defined in a prior consultation with the prospective client.

#### 05. The competition's fee

The advertising searching agency has to pay the fee for the participants of the competition. This fee and other possibly arising expenses have to be billed directly after the agency has given its contribution to the client. It is supposed to be paid latest thirty days from the date of the bill.

#### 06. Letter of advice

The client is supposed to name the winner in written form within thirty days after the competition period is over. Furthermore has the client to name the reason for choosing the accordant agency. Indeed, the client doesn't have to name a winner at all.

#### 07. Return

All kind of the competition's distribution is supposed to be returned to every competing agency latest within thirty days after the end of the competition.

#### 08. Copyright

The competing agencies own the right of ownership as well as the copyright, including the entitlement to disposal for their distribution. In case that the client wants to use the contribution of one or more agencies (no matter if winner or not), it is need to buy the relevant rights after the competition.

#### 09. Abandonment of the competition

The client has the right to abandon a pitch that is already started. The competing agencies have in contrast to the right to get their relevant amount of the competition's fee and their contribution of the competition back from the client.

#### 10. Others

The advertising searching agency and the one or more advertising agencies the client wish to work with should clearly define how the collaboration between them is supposed to be.

### 5.1.3 SHOUT AND PITCHING

I asked the founder of Shout Stefan Gustafsson how Shout deals with Pitches, what he thinks about Pitches and purchasing and wondered whether Shout has a certain strategy for pitching:

*Hanna:* "In how many Pitches did Shout participate in 2006? And how many Pitches of these did Shout win?"

*Stefan:* "Shout participated in 12 Pitches during 2006 of which we won five. In approximately half of the Pitches Shout were invited to participate and the other half we "intruded"."

*Hanna:* "Is Shout successful in pitching in general? How many clients got Shout through pitching at all?"

*Stefan:* "Depending on the competition in each Pitch. We have the last years been competing on a higher level, with bigger and better clients and agencies. Our success rate is between 25% and 40% over the last five years."

*Hanna:* "Do you think that pitching is worth it regarding amount of work and success?"

*Stefan:* "Pitching is a waste of energy and money and not a good way of choosing an agency. In almost all cases the pitch is "fictive" and does not describe the actual project, the ideal process for cooperating and most important, it does not give a good view on a future relation between the people involved.

Though, it is for Shout, and most agencies, many times the only way to get a chance in new branches."

*Hanna:* "Do you think that pitching is a good way for acquiring new clients? Or is one's own initiative more effective?"

*Stefan:* "If we want better and bigger clients it is today a necessity to participate in some pitches."

*Hanna:* "Which are in your opinion Shouts strengths and weaknesses in pitching?"

*Stefan:* "We are good in the analysis and strategic parts (feed back from several pitches, even lost ones), but we do not always make the best creative solutions and executions based on the strategy."

*Hanna:* "How does a typical Pitch presentation of Shout look like (strategy, content, key point, choice of media)?"

*Stefan:* "Strategy and concept 40%, creative execution of units 40%, media suggestions 10%, internal implementation 10%."

*Hanna:* "And finally, how is the presentation composed (look, layout, corporate design, programs) and which person of Shout composes the presentation?"

*Stefan:* "The intention is that the presentation should be flexible in a way that it suits the brand/client we are presenting for. This means that approx 70% is the same every time (agency data, philosophy, way of working etc.), for the other part we try to add cases and experiences that are close to the actual client. One can say that we have a few modules depending on branch and marketing situation.

For the look of the presentation we try to be as consistent as possible with our corporate design. Though, the presentation is very moderate and low key in form and layout. We don't want the presentation format to "take over".

Since the most common program we use is PowerPoint, the design is not very advanced. Usually the ground layout is made by an art director while the project managers are changing and updating the content when necessary."

### 5.1.4 ADVANTAGES AND DISADVANTAGES OF PITCHES

Stefan and other heads of advertising agencies in Sweden agree that the issue of pitching "one of the most commonly perceived problems in the advertising business is"<sup>34</sup>.

The system as such comes in for a lot of criticism, and many of them express a certain resignation about the situation with the words "you just have to live with it"<sup>35</sup>. Apart from the amount of work that is often for nothing, some agency heads mention another problem: the lacking description of the task itself. Or, as Stefan Gustafsson mentioned: The task is fictive and does not describe the actual project. In order to be able to present a professional proposal, the prospective client needs to provide more detailed information about its company and the task. One of the marketing managers of a big company in Sweden who was interviewed in the Industry Study by Regi had the following insight: "I believe that we as clients often expect agencies to simply wave their magic wand and come up with the solution. I am sometimes aware that I have left a tremendous amount open to broad interpretation, and later realize why the proposals I've received are not what I anticipated"<sup>36</sup>.

Of course, this is annoying: Weeks of work for the proposal and in the end it comes out that one didn't get the point of the task because of the fact that the prospective client reserved essential information.

In contrast to the negative sides, Pitches and especially invitations for Pitches can also be seen as a sign that an agency is already known in the business. For some it is maybe even a privilege, and for others it is prestige. A criterion that argues for Pitches is that it is a possibility for agencies to get "better and bigger" clients and access into new branches. And in case that an advertising agency is able to present a good Pitch one time after another, it is without a question a possibility to boost the client base.

To my mind Shout pitches a lot. Twelve Pitches within a year means one Pitch per month. And the success rate is less than 50%. I would like to say that the presentation I am going to work out would cause that Shout wins every Pitch in the future, but this is well not possible. A good-looking presentation is able to contribute to the success of a presentation as the human being experiences basically through the sense of its eyes. But in the end the content and the proposal and the way the theme is carried over through the referee are crucial for the decision. Nevertheless, the look and the composition of the whole presentation form the overall impression of an agency and this is why they should be equally important to the content.

<sup>34</sup> Sveriges Reklamförbund. *Byråboken 2005/06*. P. 33

<sup>35</sup> Sveriges Reklamförbund. *Byråboken 2005/06*. P. 33

<sup>36</sup> Sveriges Reklamförbund. *Byråboken 2005/06*. P. 33

## 5.2 PRESENTATION: POSSIBILITIES OF IMPLEMENTATION

Supposed an advertising agency decides either to participate in a Pitch or has to present itself in front of a perspective client, the questions in the preparatory stage of a presentation are always the same. First of all the agency has to think about *what* it actually wants to communicate. Thereafter it has to decide *how* to communicate its elaboration. It has to wonder about the composition of the presentation, which persons from the team are supposed to carry over the theme and what kind of medium/media will be used. In the following I am going to present some criteria for the composition of a presentation in general as well as technical possibilities to create a final presentation.

### 5.2.1 LEADING CRITERIA OF A PRESENTATION

Certain parts and the content of a presentation vary from one to another. Nevertheless there are always the same leading criteria to be considered whilst preparing a presentation:

Think about WHO the prospective client is and focus on the things that are relevant for precisely this client. Think about in which area of business the client is working and what it is doing exactly.
Concentrate on the main statement that is supposed to get across. What the key point or the concept is that the client is supposed to be left with.
Keep the presentation simple, sharp and focused. Tell the prospective client as briefly as possible without being dubious what is to be communicated. In case the client wants to know more, it will ask.
Finally: Always be prepared. The company should have background knowledge about the client and its market, but without being a know-it-all. The client always has more knowledge of his market than oneself.

In case that the fore-mentioned criteria in form and content of the presentation are considered, the first step whilst creating a presentation is done. Now, it counts to “pack” the content together, and to decide how to communicate it vocally as well as visually.

For this purpose there are lots of possibilities for visualizing, especially through the development of particular computer programs. For that reason every presentation runs basically via a computer and a beamer on a screen. Older techniques for visualizing such as flip charts, posters, overhead transparencies or handouts are almost fallen into oblivion even though they are able to serve as a supplement for the presentation on screen.

However, in the advertising industry some of those analog presentation techniques are still used as it fits better to present a poster campaign on paper than on a digital screen. For that reason I am going to introduce some computer programs as well as some other presentation techniques that are relevant to be used for the creation of a presentation for an advertising agency.

In the following I am going to split the single elements logically into four main areas. This differentiation serves solely for a better compendium during my description and does not mean that a decision has to be made for one of these elements. Quite contrary to, the right mix of some of these elements can create the success of a presentation:

Digital Presentation Programs: Microsoft Office PowerPoint, PDF, Adobe Flash
Digital presentation through Moving Images: Intro, Imagefilm, Show/Demoreel
Analogical Presentation: Sketches, Moodboard, Storyboard
Vocal/personal Presentation

## 5.2.2 DIGITAL PRESENTATION PROGRAMS

MICROSOFT OFFICE POWERPOINT is the most common presentation program and constitutes actually already the standard format for a presentation. It is used e.g. in all kind of business areas, in schools and universities and other educational organizations as well as in the politics. PowerPoint is one element of the Microsoft Office system and runs on Microsoft Windows and Mac OS computers. That means that almost every person that owns a computer is able to create and play back a PowerPoint presentation. For that reason people estimate "that per day there are more than 35 million PowerPoint presentations carried out worldwide"<sup>37</sup>.

In the program itself it is possible to integrate texts, images, sounds and movies on single slides. The referee is able to navigate from one slide to another as a PowerPoint presentation runs linear. Additionally, the single elements such as texts and images can be moved through custom animations. For instance the creator of the presentation can choose in which way the text or images are supposed to enter the slide, where to place them and how to exit the slide. For the overall layout of a PowerPoint presentation a master slide can serve. That can contain e.g. a background image, a boarder and the logo of the agency.

I always had the opinion that PowerPoint is not the right presentation program for creative people. The reason therefor was probably that I saw a lot of PowerPoint presentations that looked daunting. Honestly, I can't remember one PowerPoint presentation I liked. Many people tended to misuse the functions of the program and text animations as well as sound effects where too present. For that reason I often had problems to follow the presentation and the referee. But I am sure that it is possible to create great PowerPoint presentations in case that those certain functions are not being used. Or, if they are used, it should be in a reserved manner. The main criteria that argue for using this program are listed below:

A PowerPoint presentation runs on every computer
It is possible to create a master slide respectively a template that can be reused
It allows to embed other computer files such as images and movies
One is able to send and to print the presentation
The program is known by many different persons (creative as well as non-creative)

As Shout already uses PowerPoint mainly for its presentations and many different persons of the agency are able to handle the program, I would suggest sticking to it also in the future. If so, I would suggest to advance the design and to create a smart template that is easy to use for everyone.

THE PDF (PORTABLE DOCUMENT FORMAT) is a file format invented by Adobe Systems. This format makes it possible to capture, view and print information that is created from any application and computer system. That means that it is possible to prepare a document with texts and images in any layout or text program that can be saved as a PDF in the end. In order to generate a PDF-file the Adobe PDF Writer is intended. This writer works like a system printer and can be activated from any application.

37 2.tu-berlin.de/~soziologie/AllgSoz/projekt/pp\_english.htm

The Adobe Acrobat Reader enables the user to view the PDF document. It is a free program that can be downloaded from the Internet and that counts to the standard programs of any computer.

Another person can't change a document that is available in the PDF format. Therefore it is guaranteed that the created file looks and runs on any other computer how it was intended to be.

Regarding presentations the PDF format is able to work like a PowerPoint presentation: single slides with texts and images can be shown on full-screen. It is also possible to embed multimedia and links to external files within a PDF document and to post it even in the Internet. The single slides within a PDF document can be linked as well. It is not possible to create animations; the PDF format is stable.

I always liked the technique of the PDF documents. It is possible to create a presentation in the favorite layout program and to convert it easily into a PDF-file. This file can be shown on full-screen and it is even possible to print it on paper. Regarding the presentation for Shout the PDF-technique can be considered as well. It would be possible to create a "template" in a layout program such as Adobe InDesign. This template can be updated in order to fit to the client. The disadvantage is that in case that e.g. a project leader is supposed to put the presentation together, the Adobe InDesign template probably doesn't work. I don't know in any case a project leader that is able to handle Adobe InDesign or another layout program. Therefore it is a must for the Shout presentation that also a template exist that is created in a program that everyone at Shout can handle.

ADOBE FLASH demonstrates the most advanced authoring software that was originally developed and owned by Macromedia. Nowadays it is as well a part of the Adobe family.

Adobe Flash is basically used "for creating rich, interactive content for digital, web, and mobile platforms"<sup>38</sup>. In addition to this main field of activity Flash can also be used for the creation of presentations. The possibilities regarding the implementation of a Flash presentation are virtually boundless. The user is able to create simple linearly and stable "click-through"-presentations or engaging presentations with a nonlinear navigation structure and a dynamic menu. It is possible to embed sounds, movies, and links and to animate texts, images and even transitions on the single slides. Adobe Flash is compatible with both Macintosh and Windows systems. In order to view a Flash-file the Adobe Flash Player has to be installed. The download is available for free in the Internet. Adobe Flash is a special program and doesn't count to standard programs like Microsoft PowerPoint or the Adobe Acrobat Writer and Reader. It is solely a "must-have"-program for web design and multimedia agencies and comes seldom into operation in other business fields. It is also unusual that classical advertising agencies are working with Flash.

I think that Adobe Flash is a program with boundless possibilities regarding the creation of a presentation. It probably provides best to create something special. In the beginning of the project I thought about to use Flash as the presentation program. But I realized now that it is probably not the best solution for Shout because of the following reason: Most of the people at Shout are not used to work with the program, basically the project leaders. They won't be able to prepare and update the presentation, and this has to be given. And this is already a crucial reason to disregard Adobe Flash for the project.

38 Adobe.com/products/flash



A STORYBOARD presents the action and plot of any kind of motion picture and is most of the time drawn by hand in “a sequential series of illustrations”<sup>39</sup>. It demonstrates single scenes – especially the key scenes, camera angles and describes the sound and the use of spoken words or dialogues. In the advertising agency it is first of all used during the development and production of commercials. The character of the Storyboard is equitable with the Sketch or Moodboard. A well-drawn Storyboard expresses already the look and feel of the final motion picture and can be the reason for a client to be convinced. It is also often presented on cardboards that can get handed round.

### 5.2.5 VOCAL/PERSONAL PRESENTATION

Digital presentation programs and analogical presentation elements can be helpful in order to deliver a successful presentation in front of a prospective client. But crucial is as well the behavior of the person or/and the team that presents the proposal. In the book *introducing – Designs for Making a First Impression* I found the article “Introducing”, written by Justus Oehler<sup>40</sup>, partner of Pentagram Design Limited in Berlin. Justus Oehler describes well in which way he convinced a prospective client to choose his agency with nothing else than his person and his words. In fact I was willing to sum his description and to put it into my words. I gave it a try but realized that his story was really well told. For that reason I decided to quote the whole story as it transports the statement as its best. Thus, here comes Justus Oehler, presenting how to get a client without any additives:

“Two years ago one of the major Italian Internet service providers (let’s call them “T”) had decided to change their visual identity. They had grown from a local to a pan-European company in a very short time and felt they had outgrown their original corporate design. I was invited to do a credentials presentation at their offices in Milan. They had seen our books and booklets and had selected Pentagram to be one of three agencies on their shortlist.

Of course I was a little bit nervous – as I usually am when I “hunt for work”, especially when I need to compete against other agencies – but I was also confident because I had worked on a large Italian corporate project before which had given me some valuable insight into that culture.

When someone came to fetch me from the waiting area at their offices the first question they asked me was “Did you come alone?” Meaning: “Where’s the rest of the team? Or did you actually come on your own?” The question came as no surprise because I know that most other agencies would send teams of two or three, mostly to impress. Quantity rather than quality... Anyway, as I was led to the meeting room, I was asked another question which I had heard before in similar situations: “Did you bring your own projector or do you need us to set one up for you?” When I answered that I didn’t need a projector because I had nothing to project, the reaction was a mix of disbelief and amusement. They were probably thinking something like: “He’s on his own, he’s unshaven, he didn’t bring a presentation – let’s hope he’s not a waste of time...”

When you are in a room with two or more representatives of the company that you want to win over as a client, and when you’re on your own, without a colleague to share the pressure with and who would help you by simply nodding in support every now and then, then it is completely up to you to run the show. You have to perform. So I told them about Pentagram, our structure, our work, our process and about relevant projects. And I did this the way I always do, which is the only way I know: passionately and honestly. And since I always speak from my own experience, I knew exactly what I

39 [Answers.com/topic/storyboard](https://answers.com/topic/storyboard)

40 Oehler, Justus. “Introducing” in *introducing Designs for Making a First Impression*. Berlin: Die Gestalten Verlag, 2005. P. 04

was talking about. I explained the benefits of good design and intelligent solutions, and how design needs to strike the right chords with people subconsciously. After I had finished they asked me to have a quick word with their CEO. He only had ten minutes for me, but that’s more time than most CEOs care to spend. He went straight to the point and asked me what I thought of “T”’s original logotype, which he had commissioned and signed off personally when he started the company. I replied that I felt it was no longer appropriate for his company, not well enough crafted and that it looked dated. He then wanted to know what I would do to improve the design and so I explained the process we would go through and I also told him what I thought needed to be done to improve the logotype visually. I could have been more subtle, I agree, but I enjoy the power of honesty – or bluntness, as many would call it –, and it didn’t feel as if he minded. Then we shook hands and I was off to the airport. Two weeks later they called me to let me know that they had chosen Pentagram for the project. Great news! I immediately asked what had led them to this decision. Why had they picked us instead of one of the other agencies? They said two things had made the difference. Firstly they had liked the way I had presented because I’d been passionate and because they felt that I truly believed in what I was doing. Secondly their CEO had picked me because apparently I was the only one of the three who was willing to discuss the design of the “T” logotype.”

### 5.2.6 CONCLUSION

A successful presentation is more than a nice looking presentation about the company, its work and its strategy on screen. Digital presentations, Moodboard etc. can underline the statement of an agency and can serve as the recurrent theme of the presentation. But they can’t displace a human being. At this point I could actually quit my work and could say that the success of a presentation depends on the referee that I can’t affect. Otherwise, only because of the fact that I read a story about someone who convinced a client only by the appearance of his person, it would well be too easy to say that this is the best solution to present an agency. It can work, as Oehler’s example showed, but it doesn’t have to.

Therefore, what I can do to support the referee of Shout is, to create a digital agency presentation that serves as a stage. And that allows room for acting. The way of this creation will be demonstrated in the next chapter “Creation of an agency presentation for Shout”.

## 6. THE NEW SHOUT

The chapter 2.2 *Changing* told about Shouts repositioning. It told about to create a trustable business appearance that contains both: *Heart & Brain*.

This developing process started in the beginning of the year and is still in progress. Anyhow, a couple of things are already decided and I am going to introduce these on the following pages. I won't describe a fulfilled "trustable business appearance" but the new philosophy, the new company guidelines and the main thought of the new corporate design.

Thereafter I will come to my part in this process, the new agency presentation for Shout. The emphasis of the presentation will be an animated shortfilm about Shout's new way of thinking. For the rest of the presentation I am going to work out a concept and will think about the look and its composition.

### 6.1 PHILOSOPHY

"Shout creates heroes out of its clients and their brands. The clients' success will create our own success" is a thing of the past. Shouts new philosophy from the beginning of the year 2007 is the following:

"Trough knowledge about people we develop brands to those who share our beliefs"

Shout knows how people are. Who they are, what they are or what they want to be. The deciding criterion is that Shout believes that one shouldn't judge people by their outer looks, their income and their possessions. These criteria don't state what people, or let's call them consumers, are buying and communicating. Therefore Shout doesn't put consumers in the typical "target-group-boxes" but tries to find other indices that certain consumers have in common. Interests for example. Apart from age and career. This is what Shout calls "knowledge about people". And this is what Shout adopts to develop the brands of its clients.

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## 6.2 PRO MEMORIA

Every agency has an inside and outside that communicate its character. Some people might say that the inside of an agency stays in the agency and doesn't come up in the public. But the heart of an agency always appears in the outside as well. The manner an agency is presented through the communication channels to the public demonstrates outer conditions as well as the behavior of every single employee. In order to adapt Shout's company guidelines to the new philosophy and appearance "Pro Memoria" was written. It displaces "Brand New" and demonstrates the new company guidelines. I translated these, as they are the internal part of the new look and affect therefore my project as well. And this is what they say:

*Pro Memoria (A small reminder about our vision.)*

Everything that is worth to get done deserves to get done well. And if it is worth to get done well, it is worth to get done really well. In fact, so well, that it feels, smells and shows in everything you do. So well it ever can be.

This goes for everything in life.

This is an attitude and a way to act in regards to your surroundings and everything you are responsible for.

Overall, as well as in the details.

No matter if it is about brewing a cup coffee, driving a drive, declaring your love or composing a full-page ad.

It is about the feeling you experience when you've done something really well and you realize that the feeling beats everything.

That self-satisfaction and proudness that comes with the knowledge that what I just done, together with others or alone, cannot be improved.

That it is as close to perfection as possible.

That the full potential is attained.

And sometimes, surpassed.

*Professionalism*

Our clients are paying a lot of money for us to behave professionally and do a job that is as close to perfection as possible – in any case to their yard stick.

Furthermore, we are getting paid well every month for behaving professionally in every way for doing a job that is close to perfection – in regards to our own measurements.

Don't forget that you're carefully selected to do this job. You aren't an expendable piece of equipment in an industry. You are very a talented human being; otherwise you wouldn't work here at Shout.

Be also aware of that your special competence is needed. Your documented high potential is treasured. And your professionalism in every way is something that is demanded from you.

At Shout, merit is all that counts.

*Respect*

In many respects, professionalism is about respect. Respect for our clients and their money. Respect for our own money. Respect for the different conditions, functions and talents of your co-workers as well as our clients knowledge, conditions and realities.

But. First and foremost.

Respect is much about respect for you, your talent and potential.

To not improve on your talent to its full potential, to not give everything, to not behave in every way and every day professionally, is unacceptable.

To do so is an unprofessional, disrespectful and devaluating action against yourself, your co-workers, and your clients and, maybe, primarily against everyone who doesn't possess your talent.

*Sometimes it goes wrong*

However, sometimes the devil is on the spot.

Sometimes certain troubles you can't control hinder you to reach your full potential.

But no circumstances, apart from the troubles themselves, can hinder you to act professionally anyway.

A professional knows when he or she needs help, because a professional knows what he or she is capable of and especially what he or she isn't capable of. In that case a professional ask for help. And a professional gets help. From other professionals that know that they'll get help back, in case that they're in doo-doo.

This is the way in which professionals behave – they're helping each other as far as it's possible.

In spite of everything, it does happen that a job goes wrong. Even worse – fails. It's bad when that happens but it's ok. It's natural.

For a job to become the best we've ever done, we have to risk that it could become the worst we've ever done. Sometimes we have to fail in order to succeed.

*Don'ts*

To act professional is no oddity. Everyone at Shout is more than smart to understand intuitively what is professional and what is not. Else, we wouldn't work here.

Thus, a small everyday list about things we don't do, in case you're at a loss one time or another. At Shout we don't:

- Act selfish.
- Talk bullshit.
- Avoid bearing responsibility.
- Find excuses.
- Promise something we cannot keep.
- Leave others in the lurch.
- Turn to routine.
- Say that it's impossible.

*Do's*

In contrast to our "Don'ts" stand our "Do's".

Things we're doing.

And it's that easy, in principle – at Shout we do the things we said we'd do. We don't talk about doing them.

We don't have ineffectual meetings, send ineffectual e-mails and talk in the phone in case we don't have to.

Instead, we do it.

Because then it'll be done. At Shout, the accomplishment is the only hero.

It is the execution from the beginning to the end that is exhausting. But a professional do this and at Shout we are doers.

*Vision*

The vision of the new Shout is a principle we always can lean against. A lodestar to look at and an unstated intention for our every day working life.

The highly personal challenge in our new version is short. As a battle call it is gentle but permeating and constant...

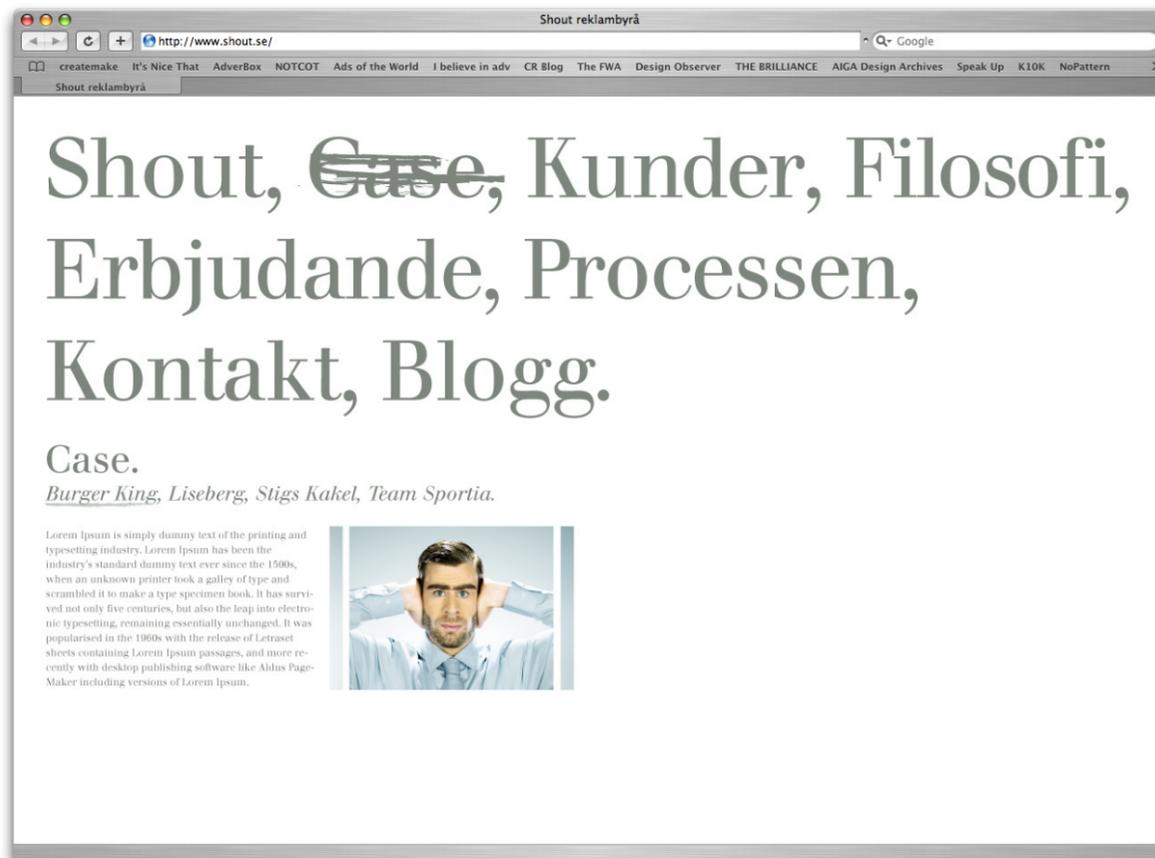
**BE A PRO.**

## Shout, Maria Häggman, Art Director.

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FIG. 18 Shout corporate design, sketch of a business card and the web site



### 6.3 CORPORATE DESIGN (SKETCHES)

The new corporate design is still in progress, but the first considerations are already done.

Maria and Martin, art directors of Shout, are responsible to develop the new outer appearance of the agency. I have asked them to formulate the main idea of their design process and to prepare some sketches. Besides of demonstrating a sketch of a business card as well as a sketch of the web site (cp. fig. 18), they described Shout's new look as follows:

"Together we've decided that the new Shout is to radiate a dynamic balance between what we call *Heart & Brain*. Drawing from this we've started a design process where we're looking for a manifestation that will portray us as serious, sincere, open and all business, but at the same time show a softer, more enquiring and creative side. To demonstrate our seriousness and heavy side we've chosen to flaunt big bold, but still classic fonts, Berthold Walbaum. And in contrast to that, soft, detailed pencil drawings to illustrate the people behind the company. The pencil drawings also interfere in the stricter typography to give a more playful and exciting feel.

We will not use a set logo in the classical sense; instead we'll let the typography itself be the carrier of the Shout name, always with the addition of a comma sign. The comma sign symbolizes that we're always open to a dialog. Shout will never stand alone, the conversation always continues and we exist only in partnership with our clients."

The new look of Shout is, as a matter of course, important for my elaboration of the film and the concept of the presentation. As demonstrated in the analysis of Shout's former appearance (s. p. 12-14), Shout used to have rather a chaotic "corporate-design-mix" than a thought-out corporate design concept. As the new design process isn't finished yet and started to the same time when I began to work at the film, I had to find a compatible solution in order to avoid the next "mix".

## 7. SHOUT PRESENTATION

### 7.1 HOW THE PROJECT CAME OFF

Quite precisely one year ago I moved to Sweden to attend an internship at Shout. I was supposed to spend 6 months in Gothenburg and then moving back. After a couple of months I knew that I wanted to extend my stay, that was why I asked the managing director about it. Together we agreed that I could stay for about another half a year and that I would do my master thesis for the agency.

Shortly after I did an imagefilm for one of Shout's clients, I was asked to create such a film for the agency itself. I liked the idea and recommended that as my master thesis. Additionally, I added the thought to think about a complete new agency presentation. Thus, that was what we decided.

During that time it wasn't vocalized that Shout was supposed to get a new outer appearance. For that reason I started to think about creating a mix of an imagefilm and showreel, leaning against the existing corporate design.

For any reason, the project was put on hold, and I didn't continue working for a couple of months. I decided to start with the project the other year.

With the beginning of 2007 the leading group announced that the agency is going to change. They told about the "new" Shout, its new philosophy and company guidelines. Thereafter, the question about the film came up again.

The proper thought was to create a film about the agency itself and about some work (cases) the agency did. But Anders, project leader of Shout, had the idea to produce a film that tells something about Shout's way of thinking and the new philosophy. Thus, a film that deals with "knowledge about people". I agreed with this suggestion and we thought further. We wanted to have a story told by a professional speaker who carries over the theme. It was supposed to sound a bit like an educational school film. I mentioned too, that this would fit well to the *Heart & Brain* theme: The speaker as the Brain-part and the images as the Heart-part.

We started to develop the script (read the whole script on p. 48 et. seq.).

Daniel (copywriter) began writing during I was thinking about three characters that were supposed to serve as examples for consumers. Over the time, Otto (another copywriter) continued writing. In the end of May the script was finished and I was able to start my design process.

Regarding the overall presentation, my thought in the beginning was to create a fixed presentation. This presentation was supposed to contain the film, information about the agency itself, the strategy, cases and one removable element for the proposal for the perspective client. During the development I did realize that this is not the best solution for Shout. More to this topic is written on page 68-69.

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## 7.2 THE SCRIPT AND ACTION OF THE FILM

As before-mentioned, Daniel and Otto formulated the text for the speaker. It was a long procedure over a couple of month but finally following came up:

[01] "Earth. Third planet from the sun. A blue-green sphere with a surface that is made up of 70 percent water. Over 6.5 billion people are crowded together on the remaining 30 percent. You might say, 6.5 billion consumers. Now you, of course, have an extremely good product. So it should be possible to sell it to at least, say, one tenth of a percent of these people. One in a thousand. How difficult could that be?"

[02] It is possible, of course. But you can't target 6.5 billion people. To succeed, you need to identify patterns. You need to find something that unites certain individuals and sets them apart from all the rest. You have to choose who you are going to target. And you have to be confident enough to ignore the rest.

[03] So, let's take a closer look at some of those 6.5 billion or so individuals.

>> This is Per.

[Sex: Male, Age: 20, Career: Student, Civil status: single, Home: Parent's house, Income: SEK 75.000]

>> And this is Lena.

[Sex: Female, Age: 38, Career: Nurse, Civil status: Divorced, Home: House, Income SEK: 245.000]

>> And finally, Göran.

[Sex: Male, Age: 56, Career: Own business, Civil status: Married, Home: House/summer residence, Income: SEK 800.000]

Three individuals. Three consumers with different values, different lifestyles and different favorite brands.

[04] Per lives with his parents in a small town in central Sweden. At the moment he is doing occasional jobs, but in autumn he will start studying economics at the university. Per is interested in clothing, interior furnishing and design. He subscribes to several magazines and often shops online. The shops at home don't often stock the more unusual stuff he likes.

[05] Göran is 56 years old. He owns a petrol station and employs seven people. Göran's big passion is cars, especially American cars from the 1970s. In fact he has several at home in his garage. In the summertime he and his family travels to car shows and meetings. They usually stay in a caravan of roughly the same vintage as his cars.

[06] Lena is a nurse. She was previously married to a doctor, with whom she has two children. Now she is single and lives in a house they bought 20 years ago, with a mortgage that is almost paid off. In the evenings and on weekends she often goes to the cinema, concerts and restaurants with the friends from the hospital or the local Mensa association. Lena is 38, and now that the children have left home she intends to study medicine.

[07] We all have certain preconceptions. This is only human, and necessary in some respects. In a complex world we have to make generalizations, find patterns and groups things together. But it's important that we find the RIGHT patterns. And of course, you shouldn't judge people by their looks.

[08] Take a look around your home. Then put your hand on your heart and ask yourself: How many of your possessions have you acquired purely because they fill a specific purpose? It's often difficult to find any. Being a consumer is about communicating. And to some extent our homes are like stage sets – filled with objects that say a lot about us as individuals, or at least about who we want to be.

[09] The question WHY people buy certain goods is rarely easy to answer. Often it is difficult to work out WHAT they are actually buying. Is it really the product itself that the consumer is interested in? Or is it perhaps the prestige that the product conveys? Things are complicated by the fact that consumers are seldom aware of their real motives and often try to justify their choices as more rational than they really are. Few people want to admit even to themselves that they have "fallen for the hype". This makes it difficult for conventional market surveys to get to the heart of the issue. They simply fail to ask the right questions.

[10] There is a classic example that illustrates how things can turn out.

Coca-Cola had always been number one – the Original. But in the mid-1980s Pepsi began taking market shares at an alarming rate. What could be the cause? The most obvious explanation was that Pepsi simply had a better product. It was a little sweeter in taste.

Over at Coca-Cola they began talking about replacing the classic recipe with something that suited American taste buds better. To be on the safe side they undertook what may have been the biggest market survey in history. The results were unanimous: Everything indicated that the change would be a success. So Coca-Cola was withdrawn from stores and replaced with what was branded "The New Coke". It was a catastrophic decision. Customers deserted in droves and sales plummeted. The only thing to do was give in. Soon the good old Coca-Cola was back on the shelves.

The management of Coca-Cola just did not understand. The statisticians in the marketing department understood even less. What on earth had happened? The answer was simple. They had asked the right questions. But they had assumed that Coca-Cola was just a soft drink.

In actual fact Coca Cola is a national symbol of America. And you don't throw a national symbol out. For patriotic Americans the decision to drop Coca-Cola was taken as a personal insult.

[11] The president of Rolex was once asked how things were doing in the watch business. "I've no idea," he replied, "I work in the jewellery business".

[12] So how is business doing for you? Do you know your customers? Do you know who they are and what's important to them? Do you know what your product means to them and what they are actually buying? Do you really know which business you're in?

And just as important, do you know how to talk to your customers? Should you be talking to everyone or just those who already like you? Or maybe to people you've never talked to before?

And if so how do you talk to them? Do you know the answers? Do you think you know? Would you like to know?"

### 7.2.1 SUMMARIZED

In the main the film deals with consumers and consumer behavior. It begins with the description of the earth and its population and zooms in to three individual persons. On the basis of these figures the main conclusion is supposed to be described: They demonstrate through their characters that likings and interests are not depending on the looks.

Thereafter the film involves the observer by asking to think about the own consumer behavior. Thus, the film becomes more anonymous again and turns back to unknown individuals.

The *Heart & Brain* comes into play. Consumer behavior deals namely too with the conflict between *Heart & Brain*. The film asked whether every single person really buy products only because of

rational reasons. Of course not and therefore, it is even harder to evaluate the consumer behavior. As a detailed example counts the market conflict between Coca Cola and Pepsi that clarifies the importance of knowing ones product and its consumers.

In the end, it comes more or less to the final conclusion of the film: The prospective client is asked to think about its own business, product and consumers. I used the term "more or less" as the final conclusion isn't named obviously:

The film ends with open questions, questions that Shout is able to field.

Figure 19 demonstrates simplified the action and composition of the film, demonstrated by means of the consumers.

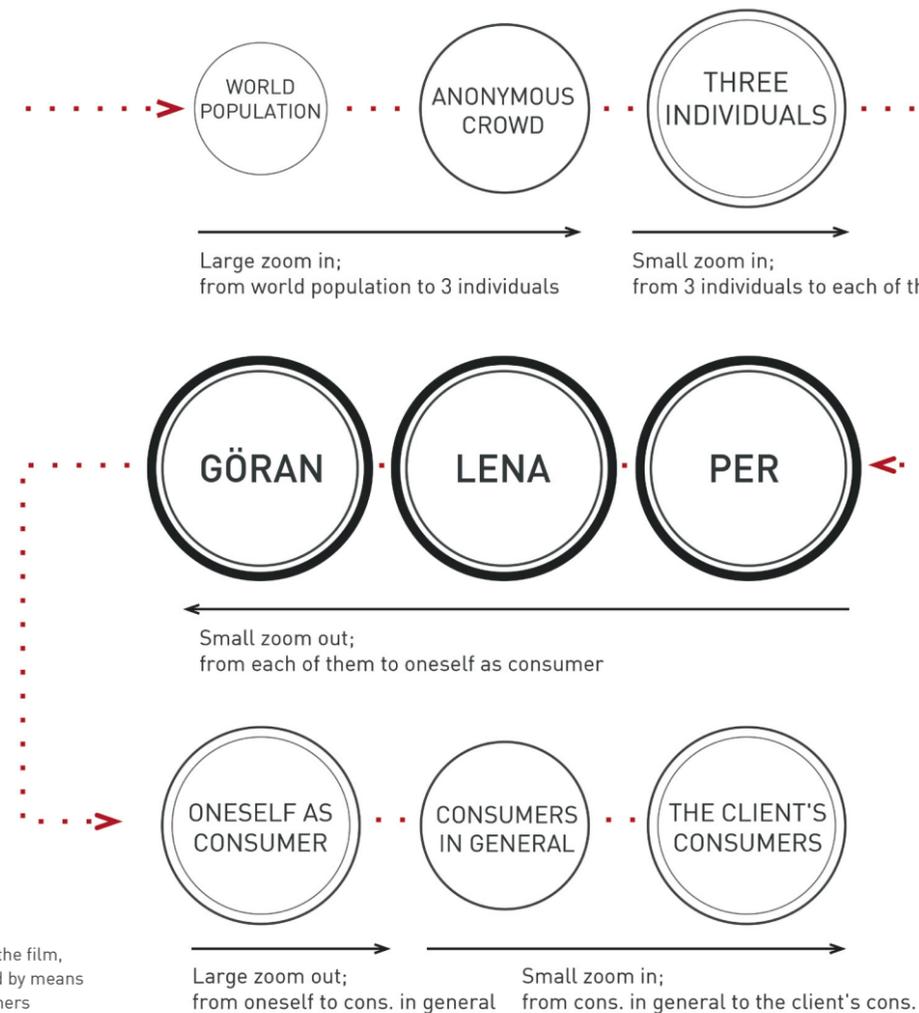


FIG. 19 The action of the film, demonstrated by means of the consumers

### 7.3 LEADING CRITERIA OF THE FILM

During the elaboration of the film I had to consider two main things:

- What does Shout want (cp. p. 10)?
- And what do the clients of an advertising agency want (cp. p 23 et seq.)?

In the beginning of the thesis I already exposed the answers. For a better compendium the table 04 demonstrates them centralized again.

SHOUT WANTS...	THE CLIENTS WANT AN ADVERTISING AGENCY WITH BASICALLY:
...to appear trustable in business questions without being stiff, narrow-minded and boring	Creativity
...to appear anyhow creative without freaking out and loosing for that reason reliability	Personality
...to have both Heart & Brain	Strategy

TABLE 04 Briefly; What Shout wants to be and what the client wants its agency to be.

The comparison of Shout's wishes and the client's wishes shows that they agree with each other in the main. My challenge was to translate these wishes into moving images.

#### CORPORATE DESIGN?

Actually, Shout did not give me guidelines to follow a certain style. This wasn't possible, as the design process of the new corporate design just started when I began working on the film. I saw solely some sketches and the first ideas from the new corporate design, but nothing was fixed and no one had given one's blessing to it.

For this reason we decided that the film will be a single element in Shout's presentation. On the one hand it was nice that I had plenty of rope; on the other hand it is difficult to create a look for a film of 8 minutes without anything to lean against. And even though we decided to treat the film as a single element I knew that an extreme look with flashy characteristically graphics would not fit at all.

Thus, the overall challenge was to create a film that presents *Heart & Brain*, made of graphics that are as neutral as possible but not boring.

## 7.4 DEVELOPMENT OF THE LOOK

After reading the script for the first time I did realize that I had to merge a lot of different things together. In order to find a graphical look that works for all items I summed the script up into 12 scenes (cp. the script on p. 48 et. seq.) and filtered the key words of each:

<b>SCENE 01: EARTH</b> Earth as a planet, facts and numbers, world population, anonymous consumers, product
<b>SCENE 02: PATTERNS</b> World population, patterns, unity, anonymous individuals, target group, to filter
<b>SCENE 03 THREE INDIVIDUALS:</b> Three persons, introducing, characteristics, looks, favorite brands
<b>SCENE 04: PER</b> Known person, character, home, economics, clothing, interior furnishing, design, magazines, online shopping
<b>SCENE 05: GÖRAN</b> Known person, character, petrol station, employees (unknown persons), old timer, traveling
<b>SCENE 06: LENA</b> Known person, character, nurse, divorced, two children, house, cinema, concerts, restaurants, Mensa association, studying medicine
<b>SCENE 07: PRECONCEPTIONS</b> Preconception, generalizations and patterns again, RIGHT patterns, judgment, looks
<b>SCENE 08: ONESELF AS CONSUMER</b> Round tour home, possessions, communicating, stage sets
<b>SCENE 09: CONSUMERS IN GENERAL</b> Anonymous people, questions, consumer behavior, product, rational, irrational, market surveys
<b>SCENE 10: COCA COLA VS. PEPSI</b> Known products, Cola, Pepsi, Americans, market survey, The New Coke, anonymous people, questions, soft drink, national symbol of America, patriotism
<b>SCENE 11: ROLEX</b> Short, one sentence, watch business, Rolex, jewellery business
<b>SCENE 12: END</b> Questions over questions, perspective client, business and products of the perspective client, the client's customers, anonymous people, communication

Thereafter I determined that certain people such as Per, Göran and Lena were named and described pretty well, same with products such as Coca Cola, Pepsi and Rolex. In contrast, I had to deal with a lot of different anonymous persons and unknown things/products. Additionally the script contained many items where I knew that it will be hard to illustrate them, e.g. the scene with the patterns, all questions and the scene about the consumers in general etc.

In the beginning I thought about to draw or illustrate the whole script by hand, in order to get the same overall look. But I was conscious of the fact that it won't be possible to draw, illustrate and to animate the whole film within less than three months. For that reason I decided to show all items I could with photographs and to add the rest of them with illustrations and words. As combining element for the photographs and illustrations I was looking for the same backgrounds. They were supposed to keep everything together.

## 7.4.1 THE LOOK IN DETAIL

I started thinking about the illustrations of the earth and the people in general. As I do like to work analog I began to create collages of photographs that were copied either with a high contrast or just in two colors (cp. fig. 20). I wanted to work with a lot of white background and room. After we had discussed my first sketches the opinions of the working group were divided. All of them liked the look but I got to hear that it would lean against Shout's former corporate design, especially against the collages of the web side. I disagreed, as I did not see similarities to the collages of the web site, excepting that both design techniques were collage. Anyhow, I decided looking for something else, as I didn't want Shout to dislike the film because of "the wrong look".

Moreover, I had the challenge to try something new. I looked around in the office searching for material to use. I found paper-samples, a lot of different paper with different structure. At this time I found my basic elements that could serve as backgrounds and fillings. In the following I am going to demonstrate the main design process on the basis of the following images and scenes.

- The earth
- The "Info line"
- The humans in general
- Per, Lena, Göran
- All people in Action-graphic
- Symbols & Pictograms
- Backgrounds



**FIG. 20** One of the beginning collages. This collage was supposed to illustrate consumers in general regarding the question why people buy certain goods.



### 7.4.2 THE EARTH

The beginning of the film was supposed to be a picture of the space with planets flying around. The earth should come into the picture later on, slowly, until a zoom-in starts with a cross over to the 6.5 billion consumers. I created a lot of different planets and first of all a lot of different versions of the earth. Here, I began with a copied photograph as well. I even started with the first test animations, but was not satisfied. I wanted to show the earth in another way than a realistic picture. For that reason I went back to think about the illustration of the earth again. I simplified more and more. Finally I decided to go for a grey circle with paper structure that gives the impression of a diagram. The speaker talks anyways in detail about the earth, so, it wasn't necessary to show a realistic one. Furthermore I already knew that I wanted to illustrate certain things through graphs and diagrams. To introduce this look with the earth seemed as a good way.

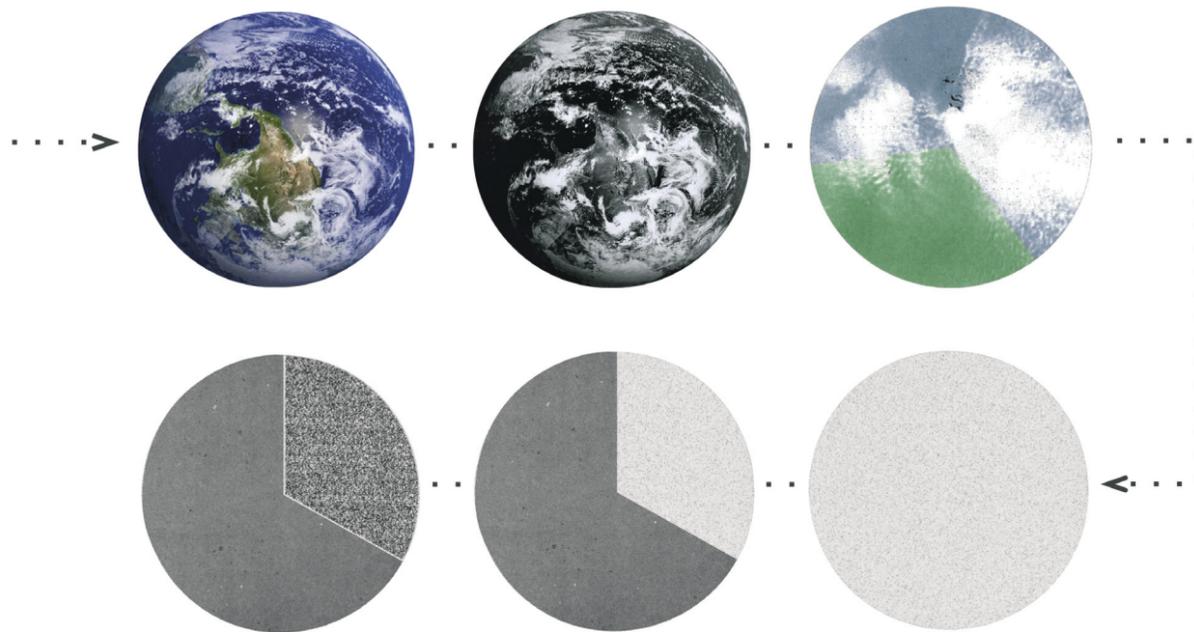


FIG. 21 Top left to top right: First images of the earth. In my opinion, the photographs were too obvious and the blue-green version looked like painted. It would not fit to the other images I wanted to use.  
Down right to down left: The earth in general, with water and with water and 6.5 billion people.

### 7.4.3 THE "INFO LINE"

Even though I was satisfied with the solution of the earth, I wanted to add another graphical element in the beginning scene. On the one hand I wanted to clarify the facts of the earth, on the other hand I wanted to launch text. We decided not to have a working title but as I needed some text support at some other points of the film I wanted to introduce this already in the beginning. For that reason I created the "Info line". It reminds of these "News lines" that are running in the bottom of the screen in some news in TV.

**EARTH. Third planet from the sun. 70% water. 30% land. 6.5 bn people.**

FIG. 22 The „Info line“

### 7.4.4 HUMANS IN GENERAL

I didn't want to show identifiable faces for the humans in general. I began with the photographs and tried to mutate the faces. One should still identify something of the face, but without being able to say who the person really is. In the end, I decided again against realistic photographs and created simplified people out of paper. To my mind they were too simple. I launched pictograms. These figures looked "a-bit-more-human" as the paper-versions and would fit to other pictograms or illustrations I wanted to use. I created three different pictogram-people: One of them can be associated with a woman, the other one with a man and the third one can be associated with a child (cp. fig. 23, down left). But it doesn't have to. I just wanted to give them small differences.

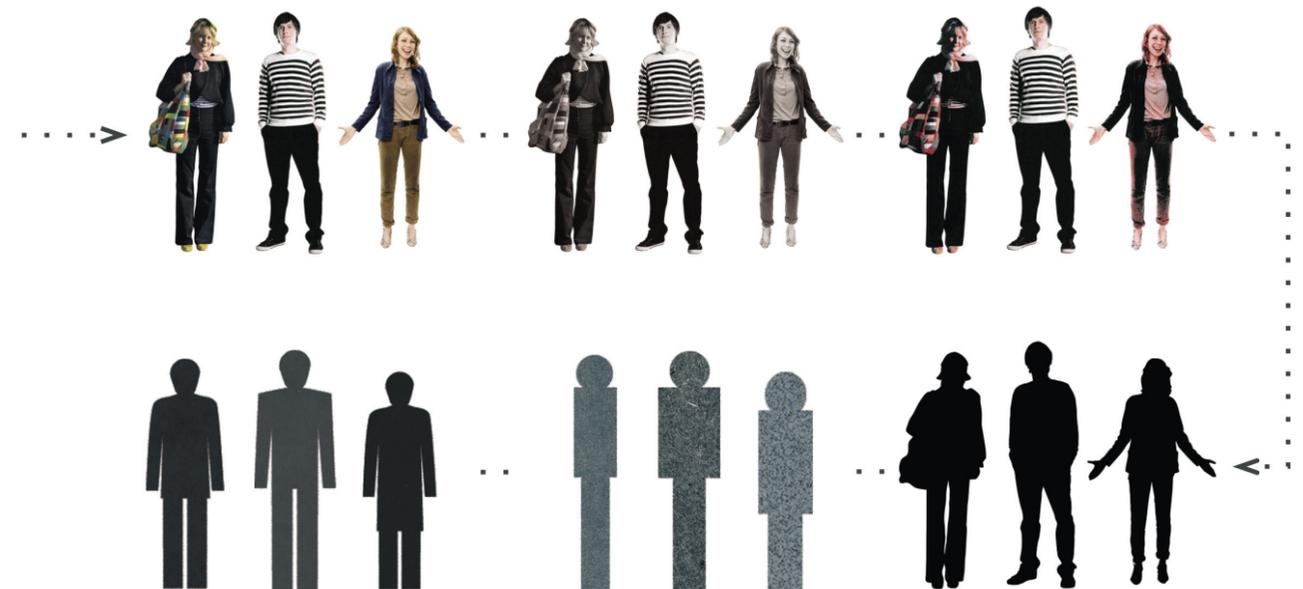


FIG. 23 Development of the people. From realistic photographs (top left) to simple pictograms (down left).

### 7.4.5 THREE INDIVIDUALS – PER, LENA, GÖRAN

Per, Lena and Göran were different characters in the beginning when I started working with them. In order to highlight the overall view of the film their interests and looks needed to change. For that reason, I had to work them over and had to adapt them to their new looks. In the beginning I didn't want to show realistic faces as well and tried to demonstrate them through silhouettes of paper. The problem was that they didn't turn out personally enough. I liked the silhouettes and kept them for the more anonymous parts of those three. When the speaker talks about them in person they are shown with black and white photographs. The detailed development of each of them follows.

### 7.4.5 THREE INDIVIDUALS – PER

In the beginning, Per was an 18-year old teenager who lived with his family in a house in a smaller town in Sweden. He just finished school and wanted to become a captain. Per liked to hang around with friends, to play and watch football, to listen to heavy metal music, to be at the ocean and to wear Chucks (cp. fig. 24-25).

FIG. 24 The beginning moodboard of Per, cutout.



In the end Per came out as a 20-year old, young guy who still lives at home and wants to study economics (cp. fig. 26-27). Even though he doesn't have high income, he likes expensive brands like Gucci, Apple and BMW. In addition, he has a weakness for clothing in general and all different kind of design.

And this is the point: In the beginning, when Per is introduced, one sees solely his stats and starts to judge him by means of outer facts. Whilst entering "his world" one realizes that he is probably not the expected person. In order to demonstrate Per's world I chose as a start the color range: I had no doubts that Per's colors will be those like

a light but strong blue, turquoise, a fresh green etc. I illustrated his interests and likings with a mix of photographs and simple illustrations. To keep them together I put them on different colored backgrounds, with the structure of the afore-mentioned papers.

In order to underline the discrepancy between his stats and interests/likings, I used the "Info line" again. Now, the observer is able to compare them directly.



FIG. 25 Per's main objects in the photography/copy look. The whole film was supposed to be composed of such collages.

FIG. 26 Per and his stats. In this scene the focus is supposed to be on the facts. Therefore, Per is illustrated with a grey silhouette and not with a photograph. The blue background color introduces his color range. All backgrounds are composed of different paper squares with a white boarder.

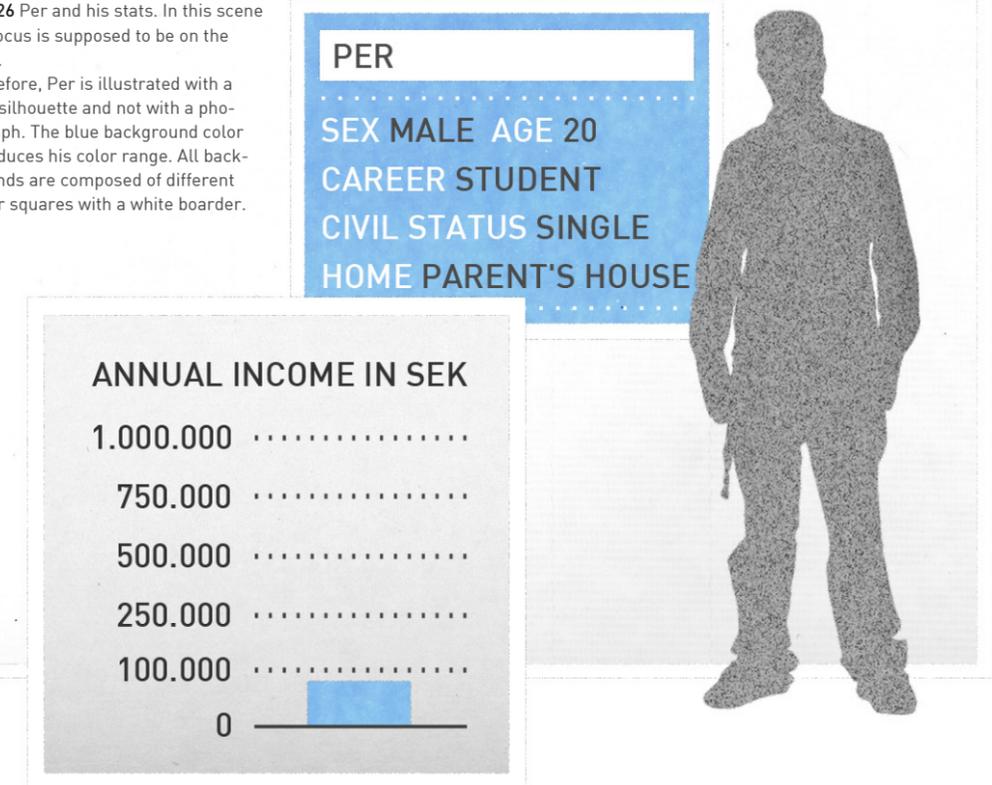
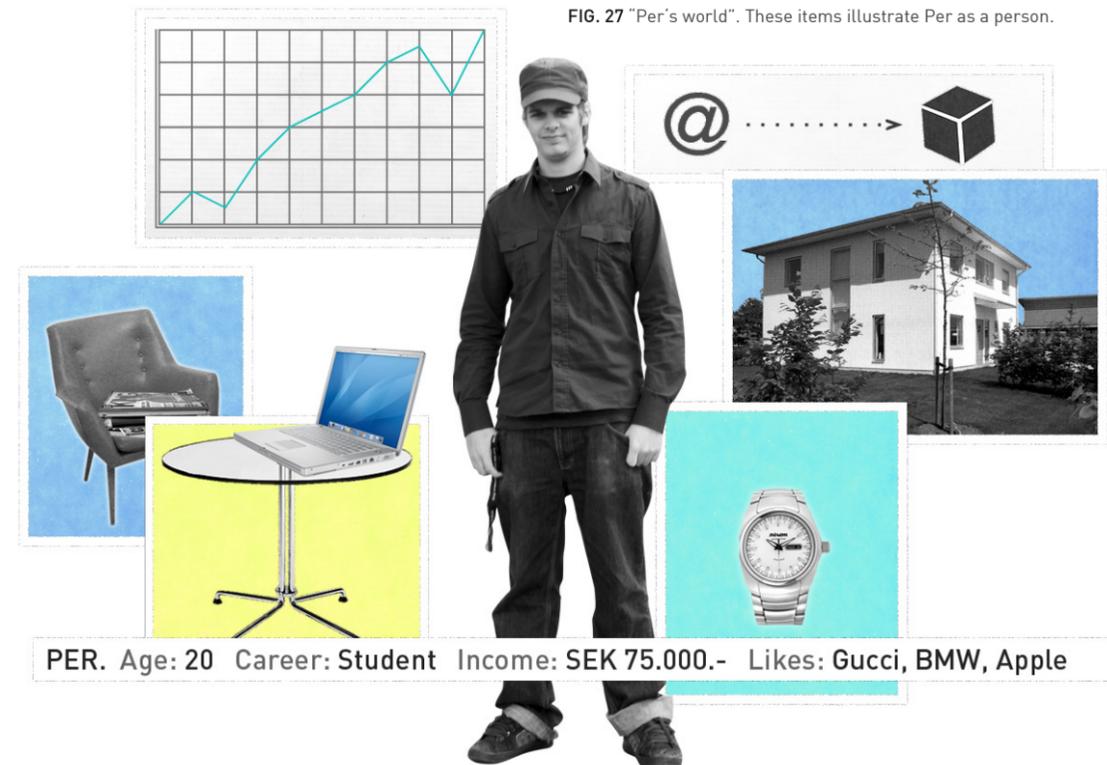


FIG. 27 "Per's world". These items illustrate Per as a person.



PER. Age: 20 Career: Student Income: SEK 75.000.- Likes: Gucci, BMW, Apple

FIG. 28 The beginning moodboard of Lena, cutout. Here, still as addicted shopping-queen and Rolling Stones fan.



### 7.4.5 THREE INDIVIDUALS – LENA

Lena was a different character in the beginning as well: She was 46 years old, divorced, had two children and was shopping addicted. Besides of her shopping tours, she spent a lot of time with her best friend or with driving around in her Yaris.

Her character was a typical women character, but we wanted to have it more unusual. Instead of spending her money for clothing and cosmetics, she turned more into a non-material woman, spending the money on social things like concerts, restaurants, cinema etc. In the text, the speaker mentions the “Mensa-association”, an association for highly intelligent people in Sweden. This is rather unusual too, just as well as her intention to start studying medicine with 38.

I illustrated Lena’s world through feminine but strong colors such as pink, purple and yellow in order to show her soft side. In addition to the feminine colors, I decided to demonstrate her cinema visits with a typical women film like Titanic. In contrast to her feminine qualities I also made her liking Paradise Now, a film that deals with a socio-critical and political theme. Her career as a nurse is brought out through the mint-green color in the background and the first-aid-cross. The mint green color is accessorially a contrast to the more feminine colors and demonstrates Lena’s clean and straight side.

FIG. 29 Lena, illustrated through the first collage style.



FIG. 30 Lena’s stats

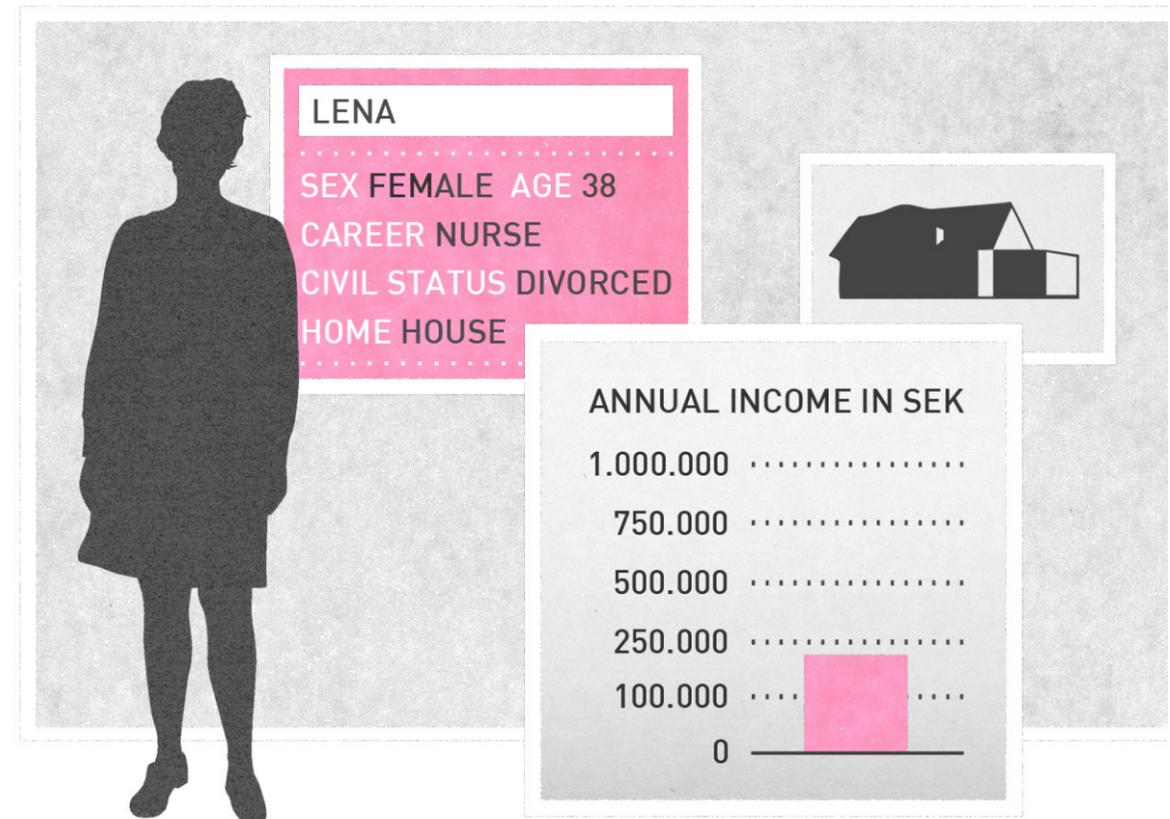


FIG. 31 “Lena’s world”



FIG. 32 The beginning moodboard of Göran, cutout. Teacher with a great love of nature. Other likings: Bikes, Tour de France, wine, Transsib and old Volvo cars

### 7.4.5 THREE INDIVIDUALS – GÖRAN

Göran was the “do-it-yourself” type. He owned a flat in the city and a summerhouse at the ocean in Sweden. His career was being a teacher who liked nature but also cultural life in the city. He had two children and was already grandfather; his dream was to travel with the Transsib through Siberia. Now, Göran turned into a businessman who owns a petrol station with 7 employees. He earns a lot of money, but instead of adoring fast, expensive and high-technical cars he has a weakness for American old-timer. He doesn't spend his vacation in exotic countries at the pool from the hotel complex but in his old caravan, traveling through Sweden and Europe.

Göran's favorite colors are orange and any kind of grey. In the beginning I wanted to illustrate Göran's world by using only these colors. Because of the fact that his whole world got too grey I decided to go for a third color: a blue. Göran loves to be outside and this is why I gave him a sky as a background and a blue background for the demonstration of his employees. His interests and likings are also shown through a mix of illustrations and photographs.

FIG. 33 The beginning of the first collage of Göran. This collage I did not finish, as I already knew at that time that the characters of the three individuals are going to change.

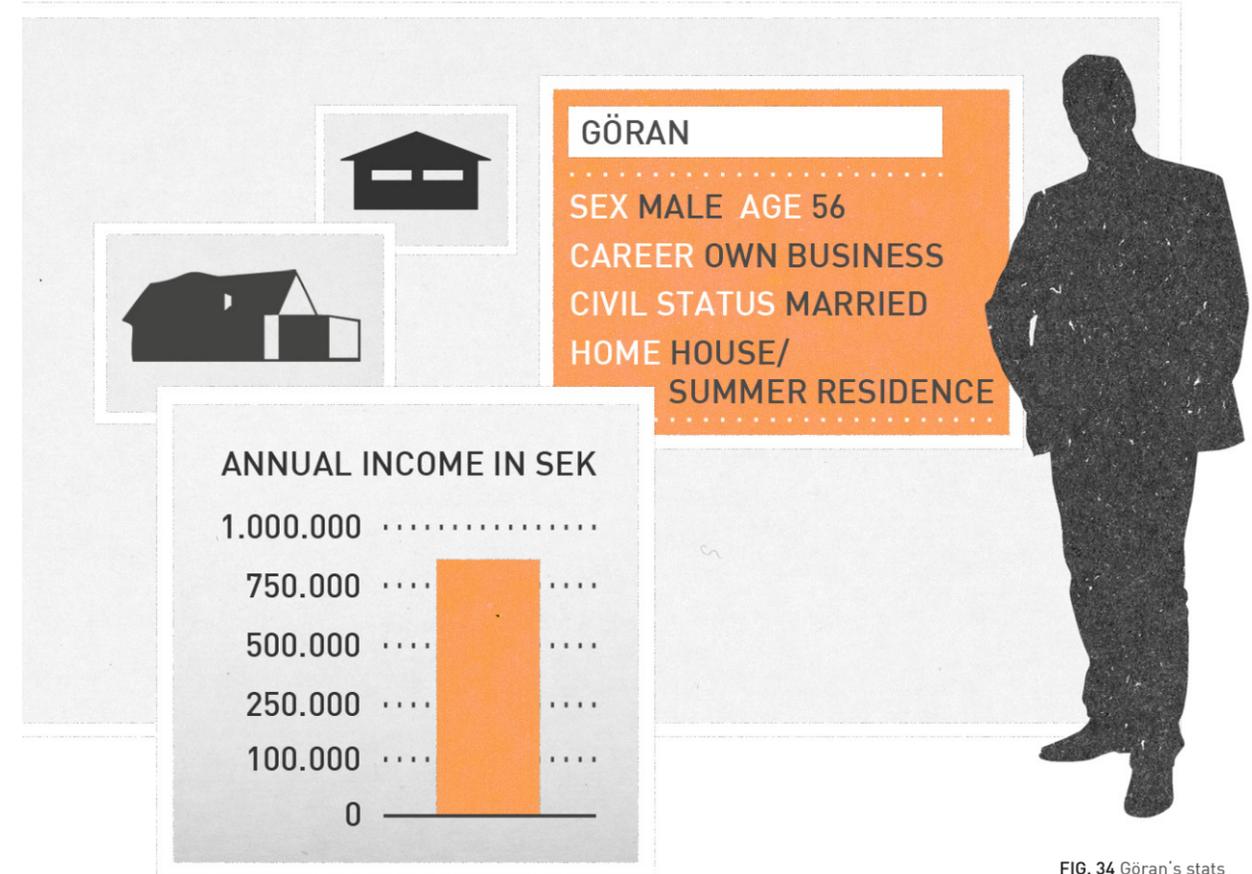


FIG. 34 Göran's stats

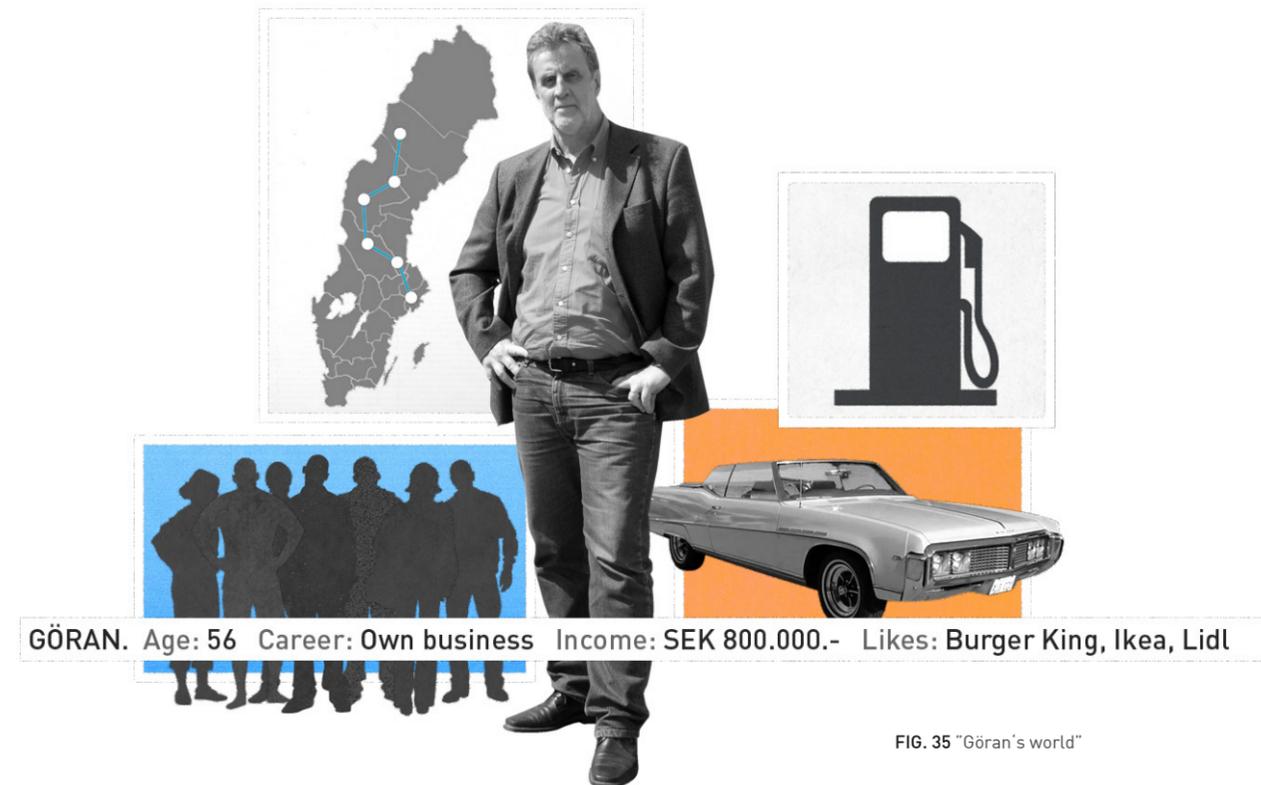


FIG. 35 "Göran's world"

### 7.4.6 THE ACTION OF THE FILM, REALIZED

After presenting the development of the people in general and the individuals Per, Lena and Göran I'd like to show their implementation in the film. Page 50 and fig. 19 demonstrated the main action of the film in written form.

In the figure beneath (fig. 36) I reused the formula of fig. 19 but exchanged the words into images in order to show how I realized the theory.

I decided to illustrate the world population with a disturbed, moving TV picture. To my mind it expresses an abstract crowd perfectly and fits well to the dimly design of the earth. In order to avoid a huge step between the world population and the three individuals, I decided to boost the dots of the TV picture in between; a small zoom in

to the crowd. Next was to find a solution for the three individuals in the brand- and stats-scene. As I wanted them already in these scenes more personal I decided against using the pictograms but found the silhouette-paper-design. The observer gets a clue of the persons but they are still anonymous. After entering their worlds they turn into real persons.

In the beginning I wanted the film to start and end in the same way that means with the picture of the earth and the crowd but realized that the text doesn't zoom out that much. Therefore the film ends with a smaller zoom out of the people and ends with pictograms of the consumers of the client.

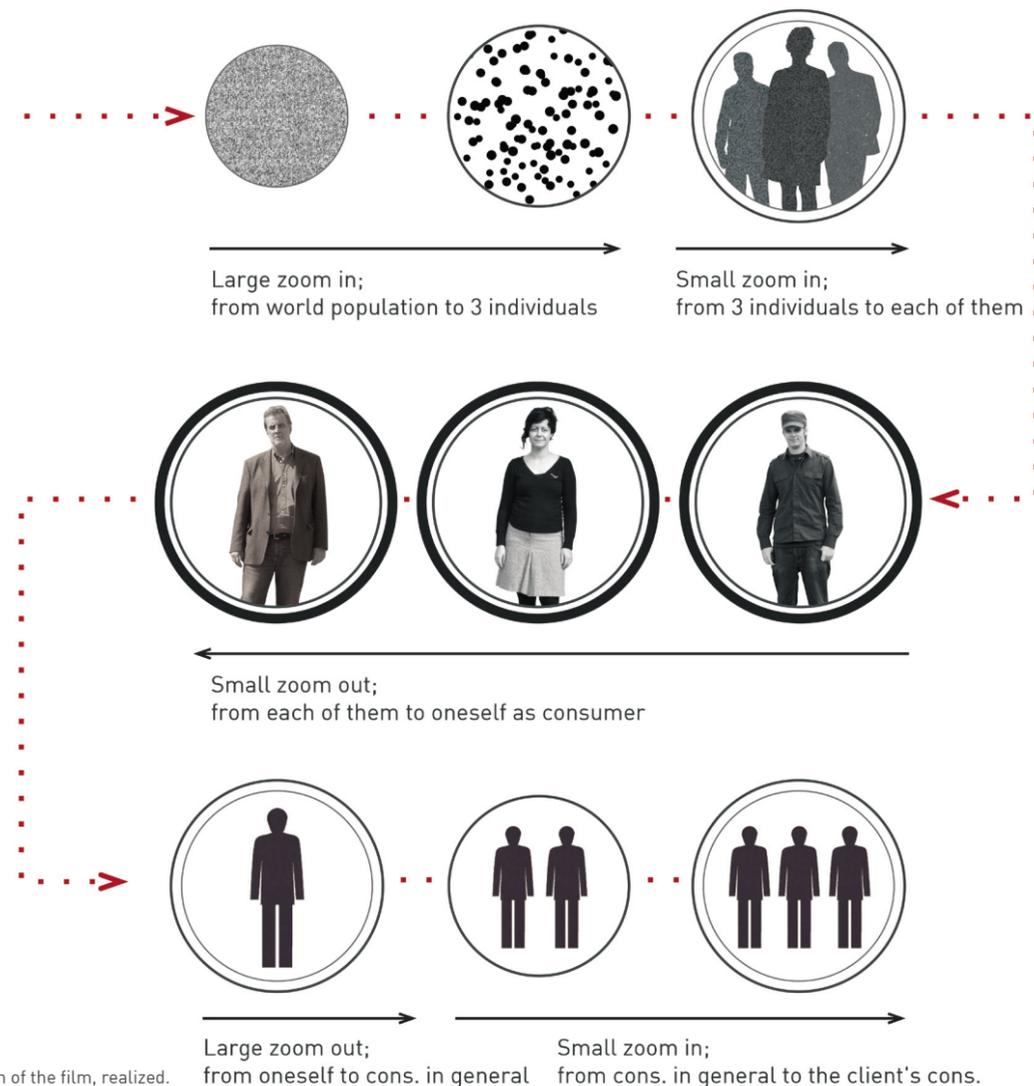


FIG. 36 The action of the film, realized.

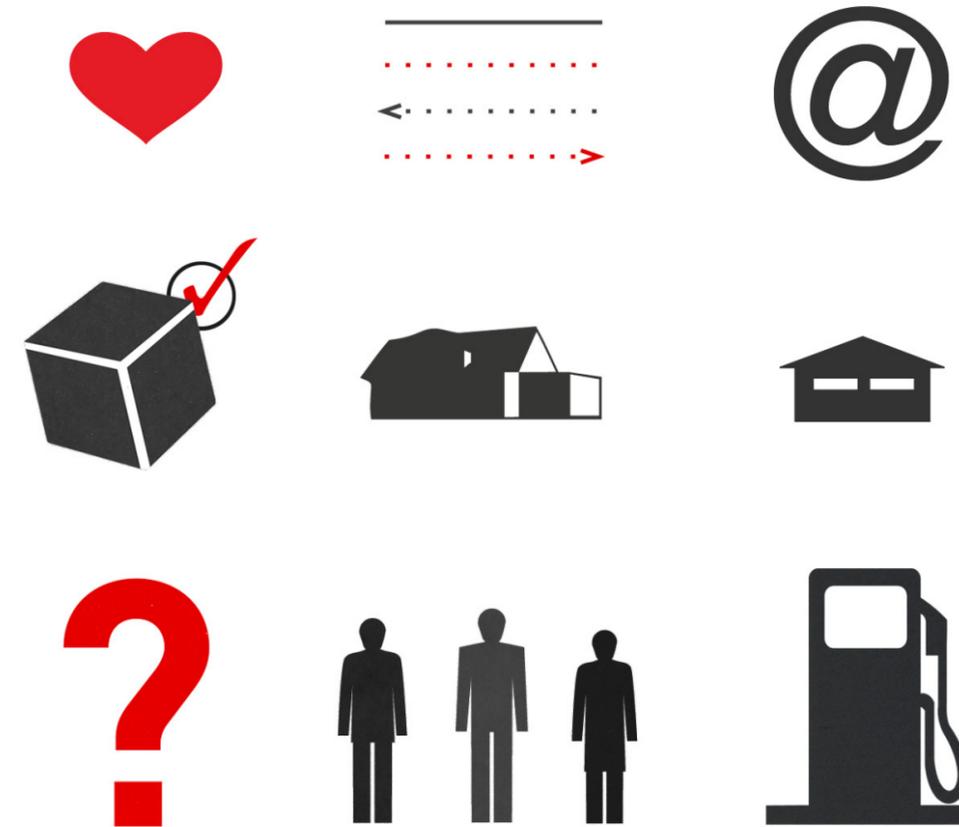


FIG. 37 Few pictograms and symbols I created in order to illustrate things that were difficult to show with photographs.

### 7.4.7 SYMBOLS AND PICTOGRAMS

As mentioned on Page 52 I knew that I had to find simple illustrations for certain elements and scenes. Primarily I thought about to design even those out of the structured paper.

But, to my mind, it was over killed and all graphics looked the same. Accessorily, I was using a lot of light grey tones as background colors and for that reason the film lacked of elements with a darker tone and contrast. In the end I decided to design most of the pictograms and symbols in a really dark grey – almost black – or in red. Figure 37 shows a compendium of these.

I am conscious of the fact that I did not create a corporate "pictogram-language". This appears notably here, in figure 37, where a few of them are shown side by side. It would have been great to create pictograms and symbols that are working out-and-out together and that contribute to strengthen the unity of the film. In my case the time was basically missing, as well as a finished corporate design to lean against. Nevertheless, I am quite happy with my pictogram-symbol-solution and think that it works in the context.

## 7.4.7 BACKGROUNDS

I mentioned that I like working analog. Therefore I began to cut out things by hand, to scan them, to copy and to mutate them. The reason why I love this technique is that nothing looks too perfectly and that every graphic gets something unique. Another reason is that one often gets a natural 3d feeling and that the elements seem to be touchable, haptical.

So, I found these paper samples already in the beginning. To my mind they demonstrate a great alternative to the copy-collage-technique.

I was also able to scan them and they all have different structure that represents the "I can touch

it"-feeling. I had "something real" in the film, probably the most deciding factor.

These papers I could use as basic elements and to put them together in another kind of collage.

There was only one thing I had problems with:

The straight and stiff cut-out-line that appears when you work with the normal Photoshop-cutting-tool. I solved my problem by adding a frayed boarder around each background.

Beneath some examples how different backgrounds of the film look like and in which way they are able to keep the other things together.

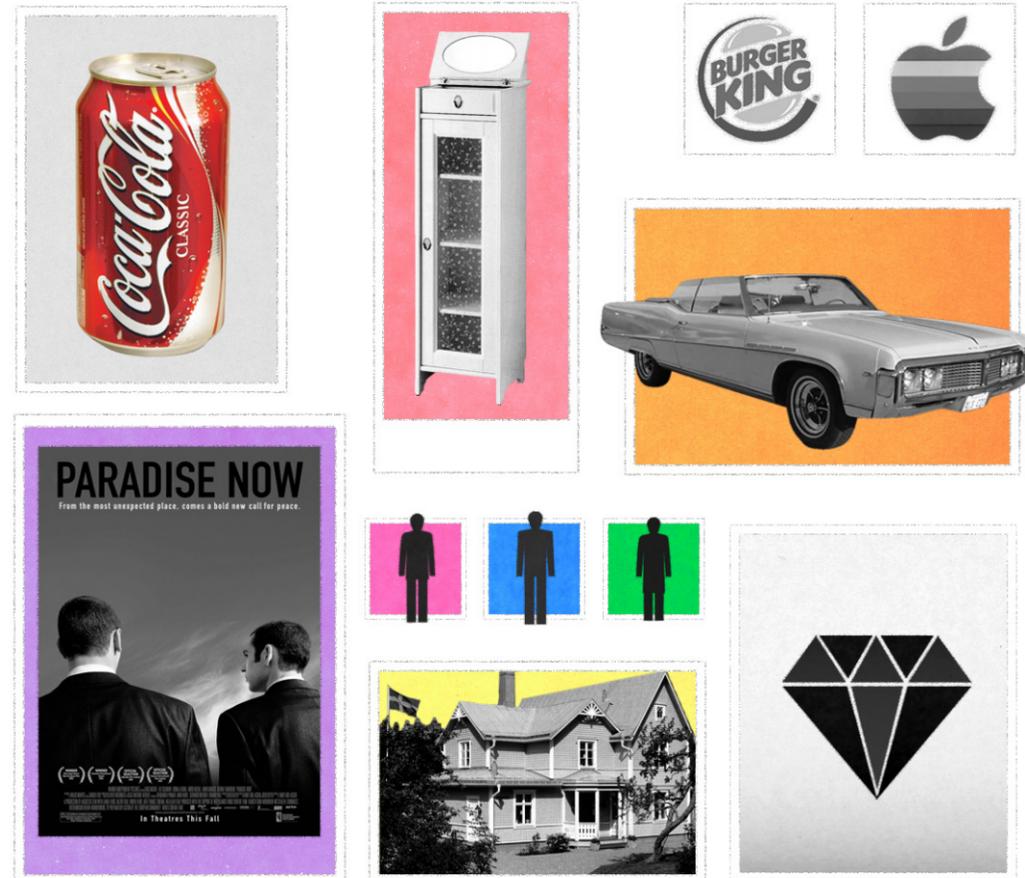


FIG. 38 Background examples

## 7.5 SOUND

The voice of the speaker is of course the most important sound of the film and a leading element.

We agreed to work with a male voice and wanted to have rather a British English accent than an American.

Because of the reason that the speaker is giving a lot of information that is important to understand the film, I chose an unobtrusive song for the background.

## 7.6 PROGRAMS

I created the film in Apple Motion 2. It belongs to the package Final Cut Studio and is comparable with Adobe After Effects. I did not work a lot with this program before; rather I composed two shortfilms for clients of Shout. For that reason I knew already in the beginning that I won't use flashy special effects or complicated animation tricks. I focused on the skills I taught myself from the projects before and tried to come along with these. Besides, I learned a couple of new functions, most of the time through tutorials from the Internet. Altogether I strengthened my workflow in this program. The graphics of the film are made with Adobe Photoshop CS2 and Adobe Freehand MX.

## 7.7 CONCLUSION OF THE FILM

It took some time to get into the project. The biggest challenge was to find “the look” for the film. The problem during this process was that I was on the one hand free in all decisions, but on the other hand in turn not.

Even though we decided that the film is going to be a single element of Shout’s new corporate design language – we had no other choice – I was awake of the fact that it has to fit somehow. As design guidelines served solely the colors grey and white, as conceptual guidelines I held fast to the leading questions of Shout’s corporate design process (s. beneath):

How to appear trustable in business questions without being stiff, narrow-minded and boring?
How to appear anyhow creative without freaking out and loosing for that reason reliability?
How does it look when you have both Heart & Brain?

HOW TO APPEAR TRUSTABLE IN BUSINESS QUESTIONS WITHOUT BEING STIFF, NARROW-MINDED AND BORING?

An agency appears trustable in business questions when the client gets the impression that the people behind the company know what they are talking about. The film is supposed to serve as an introduction of a presentation.

It deals with the most important items regarding advertising: consumers (the client’s clients) and consumer behavior.

The film arbitrates that Shout thinks a lot about people and doesn’t choose the easiest and most obvious way to judge them. The grave voice of the speaker and the theme of the film demonstrate that Shout has knowledge about its own business and is willing to care about the businesses of its clients or perspective clients. To carry over this serious theme through a film is a great way to deal with it, without being “stiff, narrow-minded and boring”.

Apart from the content of the film that deals with business questions, my part was to demonstrate the trustable appearance figuratively.

I solved this task through creating images that support the voice of the speaker without leading or beating it. I had to make sure that there’s happening enough and that the film doesn’t turn into a long, boring lecture.

To the same time I had to be aware that the images are not supposed to take over.

I asked different persons to look at the film and to judge if there’s happening enough but not too much. In their opinion I managed to find the balance. The graphics would be present but not boring. They would fit to the context and underline the statement of the film.

HOW TO APPEAR ANYHOW CREATIVE WITHOUT FREAKING OUT AND LOOSING FOR THAT REASON RELIABILITY?

To my mind the film demonstrates creativity in different ways. Firstly, it deals with the philosophy of Shout in form of a story. In contrast to typical image films wherein the company and its philosophy is concretely shown and described, this film demonstrates another way to tell something about an agency. Secondly the creativity comes out through the visual implementation.

The biggest creative challenge was to solve the problem of finding a picture language that is able to connect all different graphics and to translate the complex content of the film. In addition, I had to be extensive creative in finding a picture language that is able to fit to “any” corporate design that will be launched in Shout’s future.

For that reason I tried to keep the picture language interesting and creative but not extreme.

HOW DOES IT LOOK WHEN YOU HAVE BOTH HEART & BRAIN?

In the main the question is already answered through the answers above. Summarized I see two main *Heart & Brain* parts in the film:

Heart	Brain
The picture language of the film and its implementation regarding the context	The speakers voice and the content of the script
In the film: the emotional motives for a consumer to buy certain goods	In the film: the rational motives for a consumer to buy certain goods

Finally, in my opinion the film accomplishes Shout’s intention to “appear trustable in business questions without being stiff, narrow-minded and boring” and to “appear creative without freaking out and loosing for this reason reliability”.

## 7.8 BASIC CONCEPT FOR A COMPLETE PRESENTATION

In the beginning of this project I had the intention to create a fixed agency presentation that contains the film. I wanted to prepare a presentation with a non-linear navigation. The menu and - submenu items were supposed to be not changeable apart from one: the proposal for the prospective client. The other elements such as information about the agency, the film, philosophy, strategy, cases etc. should have been always the same. I changed my mind. Crucial therefore were the following reasons:

1. During the time I studied the survey "The Swedish Advertising and Communication Industry 2004" (cp. p. 23 et. seq.) I realized again one important thing (besides of the other criteria I elaborated): The client wants to feel special. Unique. And a presentation off-the-shelf could communicate that the agency doesn't really care about the certain client and its business.
2. After I talked to Stefan and other people at Shout I realized that the presentation respectively the template has to be flexible. In addition, a lot of different people prepare the presentations (creative as well as non-creative) at Shout. For that reason the presentation needs to be implemented in a program that everyone knows to handle. A complex presentation with a non-linear navigation would have been created with programs such as Adobe Flash or Macromedia Director (now also a part of Adobe systems). These are no common working programs for the people at Shout.
3. In order to prepare a presentation with fixed contents I would have needed a person or a group of Shout that thinks about the contents of the single menu items, in English and Swedish. Someone who prepares an overall concept, writes the texts and thinks about graphs and images. Because of the lack of time and a not finished corporate design this was not possible to implement.

For these and amongst other reasons I decided to abolish my idea of an overall presentation and to think about a concept or template for a changeable presentation. And these are my thoughts and the suggestion:

## 7.8.1 SUGGESTION FOR A PRESENTATION TEMPLATE

### CHOICE OF THE PROGRAM/S

In Shout's stead I would prepare two templates after the new corporate design guidelines: One created in a layout program (e.g. Adobe InDesign) in order to create a nice looking PDF and the other one in Microsoft PowerPoint. The film can be attached (PDF) at the presentation or included (PowerPoint) in the presentation.

In that case, every person that is going to prepare a presentation is able to choose exactly the program he or she feels comfortable with.

### THE LOOK

I agree with Stefan by saying that Shout doesn't want the look of the presentation to take over (cp. p. 30). Because of the fact that the new corporate design will be clean and not excessive, it is well not a danger that this is going to happen. To my mind there are a lot of possibilities to create a moderate and low-key featured presentation that still demonstrates a corporate character and uniqueness.

Maria and Martin explained in their description of the new corporate design pretty well why they want to launch Berthold Walbaum as font (cp. p. 45). Therefore, I would take these thoughts and the font in order to translate it into the design for the presentation. It doesn't need more.

Potentially one could think about to launch a second font (a sans-serif one). Such a font is as a rule better readable for text on screen and could therefore be used as content text and for graphs and charts. Berthold Walbaum could serve for head- and sub headlines and for the elements I am going to describe on the next pages.

Beside of the typography I suggest another element to take care about: Graphs, charts and images. At Shout they are mostly created in PowerPoint; and sadly often destroy the whole look. I have never seen well-drawn graphics in PowerPoint that fit to the overall look of a presentation. If an art-director or final-artist at Shout would draw once all desired graphics in e.g. Adobe Illustrator or Freehand and save them in the Jpg-format, even the project managers would be able to include them in their PowerPoint presentation.

On the basis of a few sketches I would like to demonstrate the main elements that I would suggest in order to compose a presentation template. It is possible to implement those in PowerPoint as well as in a layout program:

## THE IMAGINARY BOARDER

As a rule, a presentation on screen doesn't have a lot of text. Sometimes a single slide contains solely e.g. one short sentence. In order to avoid that the content seems "lost" or unfinished it could make sense to launch an element that holds the whole presentation together. Of course, it is always possible to draw a boarder (with a line or something) but my idea regarding the Shout presentation is to use therefore the Berthold Walbaum font. I suggest creating an imaginary boarder through written elements: the location and the date, the category line and the page numbers.

## THE LOCATION AND THE DATE

A simple written element, in Shout's case it could mean e.g.: Göteborg 02-08-07. Some person might say that it is not necessary to have the location and the date with. But, on the one hand it demonstrates up-to-dateness and on the other hand, as mentioned, it is helpful in order to create an imaginary boarder. It can be placed in the top right or top left corner. If wanted the other top corner can either be empty or affords place for the logo of the perspective client.

## THE CATEGORY LINE

Assumed the agency presentation for Shout will be created in PowerPoint and InDesign, the navigation through the single slides will be linear. That means that no menu or navigation exists that demonstrates the observer about which category the referee is talking. First-hand I know that it is a good feeling to follow knowingly per category through a presentation. For that reason I suggest to establish the "category line". This is as well a pretty easy element; it is about faking a menu:

In Shout's stead I would split the presentation in a few main categories e.g. in Shout, Film, Philosophy, Offer, Strategy, Cases. On the one hand, it demonstrates again the thought of using the comma and on the other hand it structures the presentation: The observer is able to attach the single slides to the category that is highlighted. In my opinion, the best place for this element is the down left corner.

## THE SLIDE NUMBERS

When I listen to a presentation I want to know about how long it will take; no matter whether I like to listen to it or not. One possibility as a referee is to mention in the beginning how long the presentation is going to be. To my mind the easiest way to demonstrate the duration of a presentation is to arbitrate the time through slide numbers (e.g. 1/23, 2/23, .../23, ...). Of course, the slide numbers don't demonstrate a clock that counts down, but show obviously when it comes to the end of the presentation. And it is irrelevant whether the referee talks one or five minutes about a single slide.

FIG. 39 Sketch presentation on screen, welcome screen. The location and the date, the category line and the slide numbers are forming the imaginary boarder.

FIG. 40 Sketch presentation on screen, film

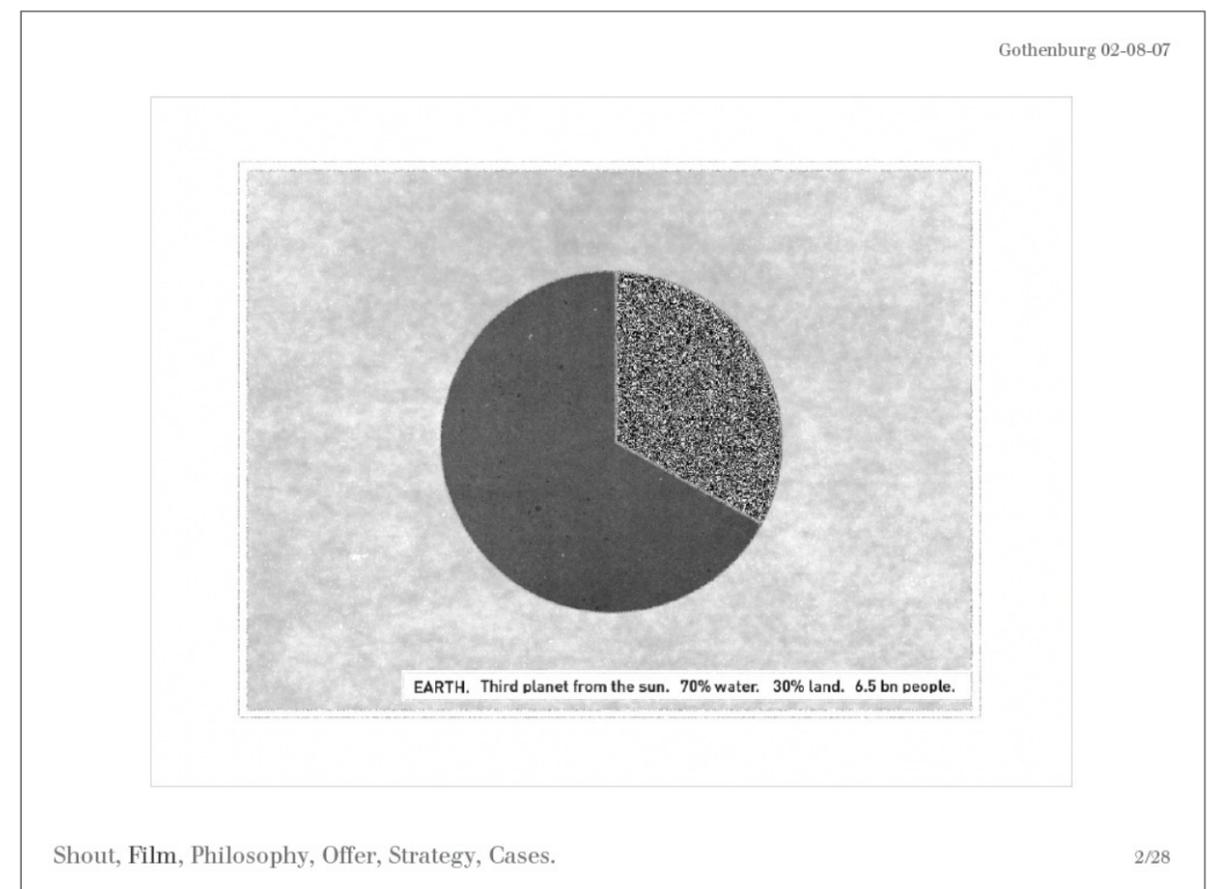
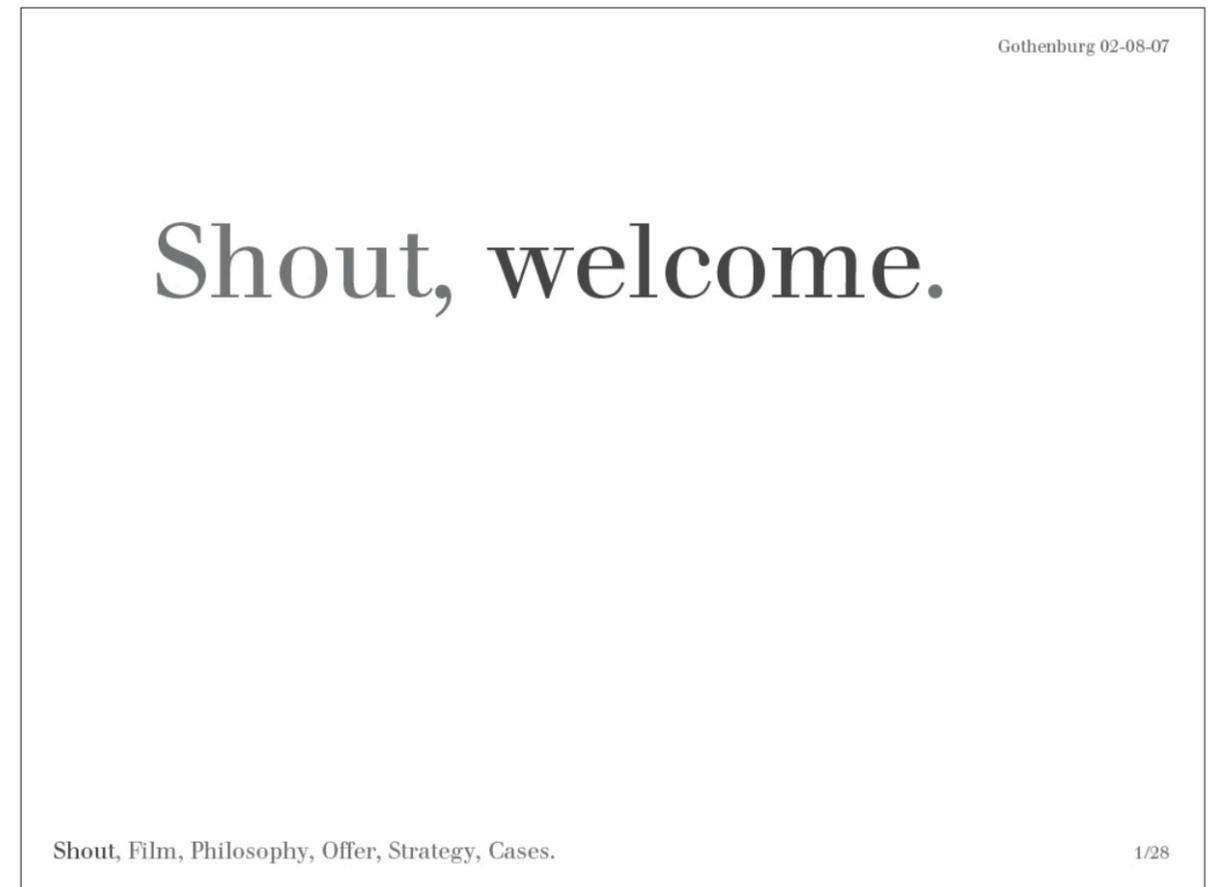


FIG. 41 Sketch presentation on screen, philosophy

Gothenburg 02-08-07

# Shout, philosophy.

“Trough knowledge about people we develop brands to those who share our beliefs”

Shout, Film, Philosophy, Offer, Strategy, Cases.

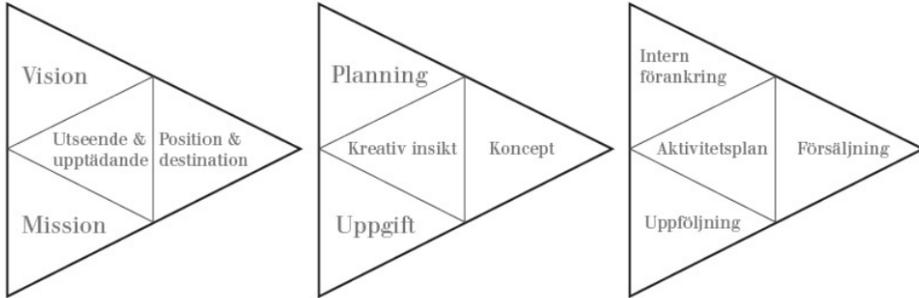
5/28

FIG. 43 Sketch presentation on screen, strategy

Gothenburg 02-08-07

# Shout, strategy.

## Brand- and communication model



Shout, Film, Philosophy, Offer, Strategy, Cases.

12/28

Gothenburg 02-08-07

# Shout, offer.

- Företräder dina kunder
- Klargör varför dom är dina kunder
- Vad har dom insett som andra inte insett?
- Vad kan du göra för att knyta dina kunder ännu närmare?
- Och hur många fler skulle kunna bli dina kunder, om de bara hade vetat vad dina kunder redan vet?

Oavsett i vilket mognadsstadium ditt varumärke befinner sig, så kan vi hjälpa dig att definiera, vidareutveckla och kommunicera positionen.

Shout, Film, Philosophy, Offer, Strategy, Cases.

4/28

FIG. 42 Sketch presentation on screen, offer

Gothenburg 02-08-07

# Shout, cases.



Client: Burger King  
Task: Image campaign Whopper, 2006  
Format: Print




Shout, Film, Philosophy, Offer, Strategy, Cases.

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FIG. 44 Sketch presentation on screen, cases

### 7.8.2 CONCLUSION OF THE OVERALL PRESENTATION

At best, Shout's new overall presentation would contain the following elements:

The film as introduction of the presentation and to communicate Shout's philosophy in an interesting way
The presentation on screen in order to present basically strategy and business, leaned against the new corporate design guidelines
The passionate referee, who carries over the task through its knowledge and personality
The analog element (sketch, moodboard or storyboard) in order to have something to hand around and to touch

In case that the new presentation contains all of these elements the stage to express business knowledge, creativity and personality is given.

The film is a special element within the overall presentation. It is a possibility for Shout to stick out of the scene and to call unusual attention to the clients.

## 8. CONCLUSION OF THE PROJECT

"As a service industry we have been so busy defining our clients' brands that we forgot about a more important one: our own".

Shout decided in the beginning of the year to care about the own brand and to launch a new trustable business appearance. The process is not completed yet. I hope that the film and my project initiate that the rest of the outer appearance will be launched soon as well. I would like to see if the film, the perspective presentation, the website and all other corporate design elements are working together. I have the result already in my mind and there, I see them working.

In the preface I mentioned that I actually wanted to do a fictive project as the diploma thesis. I don't regret that I decided against it.

I got the possibility to be involved into an agency and to create a project for it that is going to be used in the future. I learned again to work on my own and in a team. Accessorily, I trained my language skills as I had to switch between German, English and Swedish from one minute to another.

In addition to the advantages that implicate a project for an agency, there are disadvantages, too. Because of the reason that I did a project for the agency itself and not for a client of the agency, there was no "real" deadline that affected Shout. I had my own deadline. But as I had to use material and information from the agency I was dependent on it. And sometimes I didn't get the material and information on time. I learned to deal with it and when I spoke out my concern it went to the better and I got the help I needed.

Finally, I was able to finish my project. I had to change certain things, but I see changings as usual within a project. They are providing flexibility.

Previous, I mentioned as an advantage that I trained my language skills.

Regarding the theoretical work it was of course a disadvantage. I decided for myself to write this thesis in English. I was aware about that it is not going to be easy, but I liked the challenge and wanted to give it a try. It worked out, even though I had to struggle to come into the writing in English.

Through this experience, I realized how self-evident the native language is.

In the end, with all advantages and disadvantages that implicated this project, I want to thank Shout that I was allowed to implement this project.

I learned a lot within the last three month as well as during the whole year at the agency. It was a great experience for me.

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### ACADEMIC HONESTY

This assignment is my own original work, except where I have appropriately cited the original source. Texts in other languages than English (Swedish, German) did I translate logically. This counts for quotations as well.

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Date

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Signature

