

Eyes & Ears Awards 2007

INNOVATION & EFFECTIVENESS



Jury statements

Category TV/Film/Media Design

1. Best design in print or poster advertising

DMAX – Fernsehen für die tollsten Menschen der Welt: Männer

DMAX chose an extraordinary look for its launch in the German TV landscape. The black and turquoise colour scheme gave posters, flyers and post cards a masculine, cinematic touch. Bold and provocative headlines added to the perfection of this presentation. Seasoned with humour and self-mockery, this fancy and likeable campaign is appreciated not only by men.

2. Best off-air corporate design innovation

DMC: ARD Hauptstadtstudio

The renewed off-air design for the ARD Hauptstadtstudio news magazine supports the programme's factual and information-related positioning and is a successful example of a format-related continuation of a Corporate Design. Thanks to uniform basic elements, the brand ARD Hauptstadtstudio remains recognisable even if used within a number of different applications. A redesign strengthening format and umbrella brand at the same time.

3. Best new on-air corporate design package

CREATION CLUB: ARENA

In the world of reduced colours on ARENA, the huge passion for football plays the main role. Implementing a black and white picture aesthetic, CREATION CLUB has created a stylish as well as thrilling approach to football fans. The orange coloured elements integrate the brand ARENA in a variety of ways, whether as fan make-up, corner flag or football jersey. Thus, a strong relation between brand, programme and audience has been created audiovisually. A perfect framework for great sporting events and ideal audience guidance.

4. Best integrated corporate design innovation on-air, off-air & online

CREATION CLUB: Red Bull – Bull's Eye Magazine

The corporate design for Bull's Eye Magazine is as extremely sporty as its content. With breathtaking speed, athletes cross a graphic artificial world via bicycle, skis or airplane. The combination of real stunts and artificially created landscape fits perfectly to the target group of these extraordinary sports. With the consequent implementation on all communication levels, CREATION CLUB has developed a corporate design for Bull's Eye Magazine that meets the high demands of the target group on air, off air and online. Extremely dynamic, extremely innovative, extremely different.

5. Best on-air promotion package

Animal Planet Germany: Animal Planet Fokus

What is more logical than using the focus of a photo camera to focus on the protagonists of a programme? By means of focus as a design element, Animal Planet uses a tool that is both an obvious and characteristic formal element in order to visually take up the different subjects of the animal documentary format Animal Planet Fokus. Based on a mosaic – consisting of countless pictures of animals – a fluid connection between the individual reports is made and ideally connects programme label and programme.

6. Best bumper or station-ID package

Seven: JIMtv – Station ID package

'Maniac stories' seems to be the most fitting characterisation for JIM TV's station idents. Stinking pandas, lovesick rabbits and perverse shepherds are the protagonists of these taboo breaking, absurd and queer stories. The new elements go extremely well together with the extraordinary brand and hit the mark. Absolutely unique!

7. Best seasonal or event-related design package on-air

WDR: Mitten im Sommer

A lot of sun and easy moments are the ingredients of WDR's summery 'Good mood' stories. Cadrage, camera perspective and slow motion create a design that surprises the viewer. The WDR logo appears in a playful manner in the colourful settings. A design package that also certainly reaches WDR's younger viewers. When will summer finally return?

8. Best programme label design

Schweizer Fernsehen/Filmstyler Pictures: SF zwei Delicacies

The label for the 'Delicacies' film programme on SF zwei is literally an eye catcher or better an 'eye licker'. As soon as the tongue emerges from the opened eye, it is clear that the key visual lives up to standard of this programme slot for movies beyond the mainstream. As bizarre and unique as the programme itself, the odd label will particularly enthuse passionate cineastes. Remarkably set in scene! Literally a feast for the eyes...

9. Best lead-in design for non-fiction programme

MDR: Spur der Ahnen

The lead-in skilfully visualises the fascination of the subject history. With the look and feel of old film footage showing the subjective perspective of an observer, the individual scenes look like snapshots made a long time ago. Accompanied by a strong emotional music, they automatically lead the viewer on the 'Track of Ancestors'. A lead-in that perfectly suits both the format and the channel. Mysterious and stimulating the imagination – it makes one curious for more.

10. Best lead-in design for fiction programme

Georg-Simon-Ohm University of Applied Sciences Nuremberg: Penumbra

A complex system of visual boxes enables the fluid transition from scene to scene. Numerous short impressions show mysterious locations and evoke eerie scenes. The pictures recall the ingredients of a suspenseful thriller: Crime, murder, investigation, the chase scene. A multitude of details inspires the imagination and increases the suspense for the subsequent film.

11. Best studio design/set design/scenography

Schweizer Fernsehen: SF Meteo

SF Meteo is where the weather happens – outside. Following the motto 'Back to nature', the presenters report live from the top of the SF building in Zurich – by sun, storm, rain or snow. When gusts of wind rip through the set, snowflakes cover the touch screen or presenters announce the next low-pressure system dressed in a wool cap and parka, sensitivity to weather takes on a new dimension. The new weather set fulfils all the conditions for presenting the weather in an entertaining, serious and authentic way.

12. Best information or news design or animation

CREATION CLUB: ARENA Information Graphics

The info graphics on ARENA convey complex information about the world of sports clearly and in an easily understandable way. From the lineup for a particular match to the listings of results, the graphic elements are unostentatiously integrated into the reduced channel design. An optimal orientation throughout the programme and game. Excellent information design!

13. Best programme-related design package

ZDF/ACHT FRANKFURT: Perfect Moment – ZDF Sport Redesign

In particular, the lead-ins of ZDF's new sports design reflect the 'perfect moment' of top athletic performances. The white light painting emphasises the skilled series of movements, new graphic structures communicate the athletes' passion. The design elements succeed through a distinctive look and high functionality. From the opener to the legendary goal wall in the ZDF sports studio – a modern and dynamic look for all ZDF sports formats.

14. Best typographical design

RTL-TVI: PLUG TV – Float

By means of an 8mm camera and a few reduced animations, the creative team has transformed urban landscapes into poetic and romantic places. In some cases, letters come off an illuminated advertisement; in others, they waft away from street scenes. One willingly follows the characters up to the sky. Here, typography fully serves lightness. It's great when a channel leaves room to dream. PLUG TV – NO GRAVITY.

Category Audio Design & Composition

1. Best station-, programme-, film- or content-related audio design

MDR: MDR TV Design 2007

Music makes the visual come to life! This applies particularly to the new sound elements of MDR's design. Three logo lines, which symbolize MDR's positioning as a three-state institution stretch, crawl and loop in ever new formations over the coloured screen, accompanied by whistling, blowing and clicking sounds in the background. Sound and image correspond to each other perfectly. Definitely an 'ear catcher'.

2. Best station-, programme-, film- or content-related musical composition

FEEDMEE: Agency song

'FEEDMEE makes your pictures sweat' is the successful acoustic completion of the agency's showreel. The in-house production is a mixture of feathery electro trash with a Francophile touch and an 80s music influence. The song's humorous and playful character gives the current showreel a special touch. Image and sound reflect the awareness of life at FEEDMEE – even if one is not hungry.

Category Interactive Design, Promotion & Branding

1. Best homepage of a media or communication company

Interone Worldwide: www.O2online.de

A fresh design and clear structures are the basis of the reworked O2 portal. Despite the wealth of information, the user quickly finds the desired information thanks to different service areas. New is the 'Discover O2' area. Here, flash films guide the user through the O2 brand world. The portal reflects the company's re-positioning as an integrated communication provider in an excellent manner. Thanks to the stringently continued corporate identity, the O2 world is immediately recognisable. A professionally executed redesign.

2. Best programme-, film-, format- or content-related homepage

ARTE: www.arte.tv/ellroy

The L.A. Quartet invites the user to experience the four-volume book series by the American crime author James Ellroy interactively. ARTE has compiled plenty of information, interviews and animation on each of the books. The stark design brings the harsh language with which Ellroy describes crime, corrupt cops and psychological depths in his stories to a visual point. Researched with a great passion for detail and suspensefully implemented.

3. Best media-based interaction design for TV, Mobile & Internet

Interone Worldwide: Mitch & Co. – Dressroom

Tchibo makes changing clothes even more appealing: The dress room for the young fashion label Mitch & Co. succeeds with a cool look in black, grey and white. By means of numerous tools, the user can create his own fashion show, choose the model and decide which product will be presented. With a single click, he can rotate the models 360 degrees and examine the products in detail with a magnifying glass. And if he's a coffee drinker, he might also enjoy one of Tchibo's best roasts – whether at home or on the go.

Category Promotion/Advertising/Image

1. Best station promotion spot

DMAX – Fernsehen für die tollsten Menschen der Welt: Männer

Nobody knows whether god is a man or a woman. The only thing one can definitely say: This spot excites everyone – or at least those who get a joke! The bold mixture of excellent copy and well selected pictures likeably advertises the men's channel, which is also popular with women. A spot full of charm and humour, making the viewer curious about the programme: turn on DMAX!

2. Best on-air promotion spot for non-fiction programme

ZDF/Filmstyler Pictures: European Athletics Championship Göteborg

Rarely have flying implements been used in such an elemental and unerring fashion. In only twenty seconds, the javelin and the discus show viewers the way to Göteborg, where the European Athletics Championship took place this summer. Fun to watch!

3. Best on-air promotion spot for fiction programme

ATV: Boy Band Terminator

Ever since Arnold Schwarzenegger became the governor of California, we know he has many talents. 'I'll be back' was probably his most likable moment in his role as Terminator. Based on the idea of a surprising adaptation of a Take That song, the creative team has developed an original promotion spot from an often-seen movie. Never has sampling been more entertaining!

4. Best integrated special advertising

ProSiebenSat.1 Produktion: ProSieben – WE LOVE winter collection

Not only is it good looking when 'Germany's next top models' recommend the WE LOVE winter collection. It is also an extremely effective way to link ProSieben's lifestyle brand WE LOVE with the self-produced casting format and the channel's youngest stars. The spot fits the product and the channel very well and – very important – the target group 100%.

5. Best text design or use of language and voice, respectively, in on-air promotion

DSF: Bundesliga 'Der Sonntag' – Cuckoo Clock

'22.000 spectators look tensely upon 22 football players, only 22 minutes have been played so far, when Theo Twentytwo approaches the goal and shoots ...' Number 22 is the star of the campaign promoting the new programme slot for 'Fußball Bundesliga.' The wordplay – similar to a sports report – becomes more and more exciting until the message is delivered: 'Bundesliga is now on Sundays at 10 p.m. on DSF.' And to ensure that football fans will not forget the new programme slot, the message is sung by a chorus. It's instantly catchy. Even without the football images, this is a real winner!

6. Best station promotion campaign on air

ProSiebenSat.1 Produktion: ProSieben StarForce II

Once again, the ProSieben StarForce agents fight in action-packed stunts for top entertainment. If Stromberg, Raab and Bully are in the fore, humour and self-mockery cannot be far behind. This is a high-quality film production with which the channel aims to implement the promise WE LOVE TO ENTERTAIN YOU in all spots. A strong campaign in the framework of a consequent brand management.

7. Best on-air promotion campaign for non-fiction programme

Discovery Channel Germany: Die Nacht der Haie

The promotion campaign for 'Die Nacht der Haie' (Night of the Sharks) plays with popular clichés about the carnivore fish in a number of ways. The spot featuring a hawker selling artificial legs on the beach is subtly effective. No less threatening is the calorie counter stationed above the heads of bathers in another spot. Completely without shock and hysteria is the animated scene 'Hairaten' (a funny shark quiz). Discovery Channel employed a well-done mixture of horror and humour to draw attention to a full evening of programming devoted to the dangerous protagonist. Snacks for everybody!

8. Best on-air promotion campaign for fiction programme

WDR: Western

Who would have thought that even the hardest cowboys become nervous when confronted with the subject 'children'? The WDR promotion team picked a current political topic to promote old western classics and, thus, hit a bull's eye. Two very different elements have been brought together in a striking campaign thanks to a clever selection of appropriate film sequences and a surprising off-air copy. Were some of these gunslingers perhaps lonely, thoughtful singles?

9. Best interaction promotion

Super RTL: elementgirls beauty school

The beauty school is the interactive service for all style-conscious make-up fans at the 'elementgirls' website. For the first time, a real testimonial in the TV spot shows how to use the beauty school. With only a few clicks, you describe your own appearance and the event for which you want a new look. One second later, you get tips and tricks for your make-up. Once again, Super RTL has created a successful link between TV and the online world. The catchy campaign works across all platforms and is therefore perfectly adapted to the target group of young girls.

10. Best integrated event design & promotion

Super RTL: TOGGO SpaßTag 2006

For the first TOGGO SpaßTag hosted by Super RTL, the channel tailored a comprehensive marketing package: from the first TV trailer to the live show and print advertisements up to the TOGGO package for every participant in the event day. In the course of the specially developed online game, 6000 free tickets were raffled off. During all campaign phases and at the event, the TOGGO brand values were communicated across all available channels: Fun, interaction, identification and integration. With 30,000 event contacts and an additional 4,775,970 PIs at www.TOGGO.de, this was a 100% effective event for the youth brand: Really TOGGO!

11. Best integrated station promotion campaign

DMAX – Fernsehen für die tollsten Menschen der Welt: Männer

The station promotion campaign DMAX stands out due to a superior main idea that is brought to the point particularly through the slogan 'DMAX – Fernsehen für die tollsten Menschen der Welt: Männer' (TV for the greatest people in the world: Men). This was reflected in the bold and concise headlines of the print campaign, the provocative image spot and, not least of all, the entire look and feel, which could be found on air, off air and online. An integrated campaign that guarantees high recognition and virile potential across all platforms.

12. Best integrated programme promotion campaign

ARTE: Summer of Love

1967 was the year of the 'Summer of Love.' With numerous cult movies and music from that time, the ARTE audience could once again enjoy the heyday of the hippie movement. Cheerful bright colours and flowing figures of flowers in ARTE's design released a lot of power. Even the ARTE logo was colourfully painted. Whether on air, off air or online – ARTE had flowers sprouting everywhere and linked the wonderful retro design with historic content.

13. Best social spot and/or campaign

Filmstyler Pictures: Atelier Goldstein

This spot allows a change of perspective as the camera concentrates on the essential protagonists: the artist and his work. The typography 'Somewhere, something incredible is waiting to be seen' fits harmoniously into the artistic process. These impressions are accompanied by the French chanson 'La vie à deux'. Together, a new angle of perspective results, making one curious about the underlying aid project supporting mentally disabled people: Atelier Goldstein.

Eyes & Ears Special Prize INNOVATION 2007

20th Century Fox: New ways in marketing motion pictures

In its crossmedial campaign approaches for cinema movies, 20th Century Fox links classic advertisement, online and mobile marketing with promotion events. The integrated launch campaign for the movie 'Borat' focussed mainly on below-the-line measures. Viral recommendation marketing, polarising appearances, ambient media, numerous online activities and a party tour through 13 cities under the motto 'Bucovina meets Borat' drew a lot of attention to the film. In the case of 'The Devil Wears Prada', 20th Century Fox visited a shopping mall. What's more logical than promoting a film about fashion & style with a fashion show? Purchasable accessories made cinema come to life – in the framework of the 'Runway Cover Girl Contest', a real cover girl was cast for the pilot issue of the film's fictional fashion magazine 'Runway'. The launch campaign for 'The Simpsons – The Movie' had online activities as its main focus. These included avatars, games, screensavers and the 'Simpsonizer' with which users could change their own photo into a Simpson-like portrait. Greater involvement of the target group is hardly imaginable. With its innovative campaigns, 20th Century Fox makes movies tangible long before their release.

Eyes & Ears Special Prize EFFECTIVENESS 2007

ProSieben: StarForce Campaign II

Developing a strong campaign like the 'StarForce' further is no guarantee for continued success. After the campaign's first season in autumn 2005, the creative team at ProSiebenSat.1 Produktion once again succeeded in bringing the world of the StarForce agents to life in entertaining and surprising spots. While the 'entertainment agents', played by ProSieben stars, were still training for their tasks during the first season, this time they are beginning their 'entertainment mission'. Headed by 'Papa Stromberg', about twenty spots feature top secret agent entertainment in the Bond tradition and plenty of action. The masquerade between Raab and Bully is not the only surprise. The band Take That, who performed a newly-arranged version of the campaign song, also takes part in the entertainment mission. The strong image campaign links the channel's faces with the core values of the brand ProSieben. From the creative idea to the technical realisation of the production, a well-done campaign in all facets that is equally popular with advertisers and viewers: 100 % Entertainment – unmistakably ProSieben.

Eyes & Ears Excellence Award 2007

Robert Wilson, American director, theatre author, painter, light designer, stage designer and architect, USA

'The responsibility of the artist is not to give answers. It is to ask questions.' – Robert Wilson

Laudatio by Lars Wagner, Channels Director Pay TV Discovery Communications and member of the board of Eyes & Ears of Europe:

Ladies and Gentlemen!

We now come to the last and most prestigious award of the evening: the Eyes & Ears Excellence Award 2007. Tonight, for the tenth time, we will present this award to a personality from the art and media scene in recognition of his outstanding contributions to the development, shaping and reflection of audio-visual communication.

This year's choice was not an easy one. In the end, we decided upon an artist who is not easy to pin down – not only in terms of the things he does, but also where he does them. Moscow, Warsaw, Paris, New York, Sydney, Palermo, those were his stops during the last two... weeks. Not months. In fact, our award recipient originally hails from the rural town of Waco, Texas, a place in which you can only pick up two radio stations – and both play country.

His strict father made him study business initially. But he soon moved to New York, earned a degree in design and interior decoration and rented a large, inexpensive loft in SoHo. There, he founded a theatre group that quickly numbered 100 individuals, staging attention-getting performances on Freud, Stalin and Queen Victoria. The performances were as long as the Texas sky is high: sometimes seven hours, sometimes 12, sometimes 24. One even lasted an entire seven days.

In 1976, he re-invented opera with Philip Glass. Bold images and pulsating, addicting minimalist music made 'Einstein on the Beach' a success throughout Europe. In 1990, his first musical premiered at the Thalia Theatre in Hamburg: 'The Black Rider' was created together with Tom Waits. Since then, he has staged performances in all the great theatres and opera houses of Europe, as well as in Japan and the USA. He manages to interest the biggest and most difficult stars for his demanding direction of movement: Jessye Norman, Isabelle Huppert, Marianne Faithfull. He creates the stage design for each one of his performances: Every stage prop is an artistic work of design, every piece of furniture a sculpture. His stage is usually both limited and expanded through the use of a projection surface – an artificial horizon upon which he can display his incomparable light art. For him, light is an actor, not in the sense of a naturalistic illusion, but rather a surreal magic.

But it would be misleading to classify our honoree simply as a creator of theatre. His drawings and sculptures are collected by important museums. Fashion designers such as Giorgio Armani invite him to create exhibitions, whether in the National Gallery in Berlin or the Guggenheim Museum in New York. He founded the Watermill Centre in Long Island, New York, an art laboratory in which he develops his newest projects together with young artists and colleagues from all over the world. Some say his work is so diverse and so widely distributed that only jet pilots can keep up with it. Nevertheless, he has had a remarkable influence on the contemporary art scene: There is hardly a prominent actor, musician or singer with whom he has not worked. There is hardly a media artist anywhere who has not studied his

visionary visual vocabulary in great depth. And there is hardly a light designer who isn't building upon the standards with which he led the way.

Our guest has already received many prizes for his work in theatre and the visual arts. Today, we are first in honouring him for a work that only recently caused a sensation: his video portraits of superstars such as Winona Ryder and Johnny Depp as well as fascinating animals like the snowy owl. These looped portraits are created in High Definition for life-sized plasma screens in vertical format. And in the horizontal format, they are shown as short films for the American Voom HD Networks. His astounding portrait of Brad Pitt can even be viewed online at www.voom.tv.

What happens in these loops? Nothing. Well, almost nothing. And this 'almost nothing' is the basis of their great artistry. In close-up, the twitching of an eyebrow becomes a full-scale drama. Here, video – the medium of fast imagery and edits, of the moving camera getting extremely close to reality – becomes portrait painting.

These images are radical because they take advantage of every means available to us today. They spare no effort, they are absolutely state of the art, and they are as artificial as their objects are natural. But their aim is not the greatest possible motion, but rather the most profound stillness. Not the momentary effect, but the lasting experience – for the eyes and the ears. The video portraits' minimalism is maximal. With them, our award recipient has re-invented the portrait in the 21st century. For that, we are honouring him here today.

Jury of the Eyes & Ears Awards 2007

Guido Ahnert, MDR; **Ralf Anwender**, ProSieben; **Manfred Becker**, RTL Group; **Stephan Carrington**, Turner Entertainment; **Jeff Conrad**, Red Bee Media; **Heinz-Jörg Eberbach**, Interone Worldwide; **Michael Engelhardt**, CREATION CLUB; **Oliver Faig**, CREATION CLUB; **Matthias Fallert**, ARTE; **Tilo Fischer**, Umbruch; **Michael Freiwald**, WDR; **Claus Grimm**, DW-TV; **Markan Karajica**, ProSiebenSat.1 Produktion; **Björn Klimek**, RTL CREATION; **Carola Krebs**, Super RTL; **Sabine Kreft**, Super RTL; **Anselm C. Kreuzer**, Composer; **Joachim Krischer**, ZDF; **Guido Kurz**, Super RTL; **Martina Loew-Cadonna**, ORF; **Gustav Lohrmann**, ORF; **Alexander Marchet**, SF; **Stefan Mays**, Super RTL; **Wim Möllmann**, SF; **Wout Nierhoff**, Eyes & Ears of Europe; **Andreas Nisiropoulos**, DSF; **Esther Probst**, DSF; **Walter Puschacher**, DMC; **Stephan Riebel**, DW-TV; **Karin Sarholz**, WDR; **Kati Schäfer**, kabel eins; **Wolfgang Schatton**, RBB; **Ulli Schumacher**, RTL CREATION; **Klaus W Schuntermann**, MDR; **Barbara Simon**, Creative Director; **Tillmann Stracke**, CREATION CLUB; **Ralf Strohmeier**, Umbruch; **Karsten Tiemann**, n-tv; **Nicoletta Torcelli**, ARTE, **Michael Worringer**, WDR

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