

Eyes & Ears Awards 2008

INNOVATION & EFFECTIVENESS

Jury statements on the awarding of prizes



Category TV/Film/Media Design

1. Best design in print or poster advertising

DSF: Handball European Championship

A woman with a big moustache on DSF? One look is enough and everything is clear: The moustache scribble à la Heiner Brandt is synonymous with handball in the country of the world champions. The drawn moustache is jarring and provokes a second look. A simple idea done in memorable fashion – and not only suitable for the EM.

2. Best off-air corporate design innovation

FEEDMEE Design: WDR – Funkhaus Europa

The revamped programme design of Funkhaus Europa is based on a few graphic elements, flexible in their combination opportunities. Each language and region is assigned a specific colour and a characteristic decoration. The iconic comma is an eye-catcher presented in a variety of ways in all means of communication without ever losing its common denominator quality.

3. Best new on-air corporate design package

Red Bee Media: BBC Three

The new BBC Three design is provoking and a strong attention-grabber. In developing the design, Red Bee Media gave the broadcast station a new positioning and emotional character. The playful look is equally suitable for conventional television and the new interactive media. The fantasy world of BBC Three reaches the nerve of young viewers one hundred percent.

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

ProSiebenSat.1 Produktion: PULS 4 – Vier gewinnt

The 4 stands for the fourth Austrian channel. ProSiebenSat.1 Produktion took the 4 as starting point for brand, design and claim. The look plays with a stylish colour palette. Four posh-looking girls personify the claim: "For women who know what they want. And men who like that." Cheeky, young, wild and self-confident according to the motto: "Nice girls go to heaven. All the rest watch Puls 4..."

5. Best on-air promotion package

Schweizer Fernsehen: SF zwei

Those who thought yellow and white are not combinable are convinced of the opposite by SF zwei. Here, the two colours form a harmonious pair. The two-dimensional logo is presented as slightly slanted and is never in the same place. It has no set size and is often cut off. The sharp, justified lettering sometimes dominates the entire image without upsetting its harmony. Promo design at the highest level!

6. Best bumper or station-ID package

Schweizer Fernsehen: EURO 2008

"The EURO 2008 – For us the biggest": Using this motto, Schweizer Fernsehen had its moderators, commentators and experts play ball in an entertaining way. The station IDs show short episodes. Personal, clear and emotional: Three points for Schweizer Fernsehen.

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

DMAX: Easter 2008

DMAX backed up its claim "We have the biggest eggs" in the truest sense of the words. The head of a cute-looking rabbit suddenly turns into a shark snout. Easter eggs with the DMAX look fall from heaven. Easter in a completely new way.

8. Best 2D/3D animation

Schweizer Fernsehen: Stunthero

With help of 2D/3D animation, the opener of the casting format "Stunthero" was realized optimally. The opening sequence in "Sin City"-look corresponds to the format's emphasis on speed and action. The "Stunthero" opener is a hit.

9. Best programme label design

13TH STREET: Asia Mystery

How does one compose the programme label for a series of Asian horror films? 13TH STREET's answer: Combine the look and feel of Asia with mystery and gloom. The animation and print artwork were inspired by the imagery of these films. The way black, white and red are contrasted – red as a symbol for blood, black for evil and white for innocence and purity – more than do justice to the action and suspense channel.

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

ZDF: Unsere Besten – Die größten Fernsehmomente

The opener shows the different epochs of German television history in a symbolic summary: from post-war Germany through flower power and the 70s until today. The viewer is taken on a sensually compressed trip through time, through the living rooms of German history. It is almost unbelievable to see what the predecessors of today's flat-screens looked like. The musical group Sportfreunde Stiller completes the opener with their song, "Spitze," a word meaning "super." That's what the opener is: super.

11. Best lead-in design for fiction programme

WDR: Code 21

The opener for the series "Code 21" puts excerpts from films by young filmmakers into a graphic raster. In this way, a mood of uncertainty and searching is created. Detailed image sequences from the films are shown on a carpet of frames. The images move across the screen and form abstract shapes which dissolve, fade away or are replaced. In the end, the frames form a kind of mosaic in the shape of the word-image-brand "Code 21." It is hardly possible to convey the search for the most convincing narrative form and a film audience in a more pointed manner.

12. Best studio design/set design/scenography

3sat: Kulturzeit

The "Kulturzeit" studio is more than just the background for the moderators. It offers a visual home and simultaneously opens new medial opportunities for the communication of sophisticated contents. Initially appearing strange, the moving segmented panels and the presentation fields for reports that are imbedded in them become more and more natural. This studio changes one's way of seeing.

13. Best information or news design or animation

Schweizer Fernsehen: ECO

The Swiss economic magazine "ECO" communicates complex economic relationships in an especially illustrative way. "ECO" transforms high-quality background information into concrete visuals that go beyond the abstract numbers and facts. The explanatory pieces are presented in a virtual 3D-room. The camera movements within this virtual setting give complex economic processes a clearer outline – one hundred percent illustrative and understandable.

14. Best programme-related design package

MDR: UMSCHAU

For the design of its service magazine "UMSCHAU," the MDR chose a reduced design. With a consistent realization from opener to studio, it perfectly fits this network serving three federal states. High recognition does not automatically have to cost a lot. In the case of MDR's "Umschau," it was realised with few resources.

15. Best typographical design

Red Bee Media: BBC – The Language of Football

Good football commentators can read the game like excellent players and trainers. The answer is on the pitch. Questions, statements and the fruits of a good achievement can also engrave themselves on the field. What, then, could be more logical than to integrate the comments of the professional observers as typographical elements in the football field? Here, an excellent interplay between language, image and typography was created. Simply put: 'The Language of Football.'

Category Audio design & composition

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

DAS VIERTE: Jurassic Park III

A dangerous T-Rex is standing directly before the camera. Menacingly, he breathes his hot breath on the camera lens, fogging it up. The picture of the dinosaur is obscured. A squeaky, invisible finger writes the programme infos on the fogged lens. The transfigured TV screen thus becomes the medium itself. The drawn lettering is supported by a very deep, whispering voice which conveys the impression of being in the thick of things: Whatever you do, do not disturb the dinosaur! A strong idea – brought to a point!

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

CREATION CLUB: Premiere Sport Design

Not only in its visuals, but above all also at the audio level, the redesign of premiere sport has a high recognition value. Here, the tone varies from sport to sport, while the look never strays from the basic motif. In this case, being all ears it worthwhile!

Category Interactive Design, Promotion & Branding

1. Best homepage of a media or communication company

verytv: www.very.tv

very.tv, the information and service channel for the media and communications field on the Internet, unites the best aspects of the TV and online world in a single platform. The service includes a monthly programme in the style of a conventional-linear TV programme. Elsewhere on the site, the specially developed character "Media Mark" explains and visualizes concepts from the digital media world in his very own, ironic manner. It looks like television, but it's more!

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

20th Century Fox Germany: Alvin & die Chipmunks – Heliumcharts

You have a bright, squeaky voice? Either you have inhaled helium or you are a Chipmunk. For the film start of "Alvin and the Chipmunks," 20TH Century Fox developed a viral marketing tool: Sing your favorite song on an answering machine and later listen to how it sounds as a Chipmunk on the Internet. Fun, entertaining and effective: simply good film promotion!

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

Pixelpark: ZDF Mediathek

The ZDF-Mediathek is taking the ever-increasing viewer demand for temporal, spatial and medial independence in the use of media into account. Here, the viewer is informed and entertained in a way that's common to traditional television. The viewer can rummage through the programmes offered and put together his own programme. A preview informs the user of what's coming up next – and he can choose whether to continue watching or click on to the next feature.

Category Promotion/Advertising/Image

1. Best station promotion spot

Discovery Channel: I love...

The Discovery spot shows different people from all over the world who have one thing in common: They love something and thus join the "I love" choir. The harmoniously linked picture sequences transport big emotions. Everybody belongs and is a part of it. Who wouldn't want to join in? So: Simply tune in and watch Discovery Channel!

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

ARTE: Jetzt Onanie!

Summing up the subject of masturbation with vegetables? Impossible! But it is possible indeed. ARTE shows how: Female hands knead a lump of dough with relish, seeds fly through the air and ripe chili pods are the center of attention. A witty and relaxed handling of the subject.

3. Best on-air promotion spot for fiction programme

Schweizer Fernsehen: Delikatessen

Short footage clips, a quick editing rhythm, fade-to-blacks, dynamic music: A different way of creating a trailer for an adult programme. The programme label "Delikatessen****" is the focus of the highlight trailer. Yellow letters on a black background dominate the images and intervene in the places where too much shouldn't be shown. Whoever wants to see more has to tune in!

ProSiebenSat.1 Produktion: Sat.1 – Stirb Langsam

Here, film titles are still taken literally: a chocolate Easter bunny slowly melts away. At the same time, the German voice of Bruce Willis gives programme infos. A striking image, a good idea executed with simple means that allow one to remember it with pleasure.

4. Best special advertising

DAS VIERTE: Mercedes-Benz Insert

Who would not have chosen to be forewarned of the attacks by Steven King's horror car Christine? In connection with its thriller and horror movies, DAS VIERTE promotes the PRE-SAFE ® technology from Mercedes-Benz: An auto mechanic is working on the engine of a Mercedes old-timer. An insert informs us that something bad is about to happen. Suddenly the bonnet falls onto the mechanic's fingers. Well, with Mercedes-Benz PRE-SAFE ® technology, this would never happen to you!

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

Red Bee Media: BBC One – The Omid Djalili Show

Who doesn't know the Police classic about the "Englishman in New York"? To promote the comedy show "Omid Djalili," Red Bee Media sent the Comedian with Persian roots singing through the streets of London: "I'm in Iranian in UK..." Djalili evokes the virtues of a migrant whose lifestyle in his new home country represents a crass contrast to the established rules and habits. An amusing ad with a charming hero who is worth seeing – we'll gladly sing the chorus with a wink...

6. Best station promotion campaign on air

n-tv: 15 Jahre

Do you still know what Angela Merkel, Gerhard Schröder, Joschka Fischer or Michael Schumacher looked like 15 years ago and what they were doing at the time? You don't? On the occasion of the 15th birthday of n-tv, the channel presents compact audio-visual short biographies on these contemporary historical figures, thus backing up the claim: "n-tv was there." And will be in the coming years as well. Strong campaign, fully realized brand guidance.

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

ORF: Kaiserlicher Kickersender EURO 2008

In a totally incompetent but increasingly enthusiastic way, Emperor Robert Heinrich I of Austria ponders the forthcoming Euro 2008 in his country. Who is the 12th man? What is passive offside? And who is among the supporters of the home team at the Euro 2008? Royal court attendant Seyffenstein makes sure his majesty is well-informed about everything related to "King Football": whether in the castle or at the stadium. Nobody can resist this Viennese humour.

8. Best on-air promotion campaign for fiction programme

ProSiebenSat.1 Produktion: Nur die Besten kommen zu ProSieben

Brad Pitt, Uma Thurman, George Clooney and Will Smith have one thing in common: They want to be on ProSieben. But not just any Tom, Dick or Harry from Hollywood is permitted to join the array of stars. Only the best come to ProSieben. At least, those are the sentiments put into the mouths of the film stars as dubbed by their German voices. Doesn't everybody want to go to ProSieben at some point?

9. Best interaction promotion

SUPER RTL: TOGGO Eierlauf

Both actually and virtually, the TOGGO team travelled through German towns and organized children's events, such as the TOGGO egg run. The subject of Easter was charged emotionally, as children were involved cross-medially in the events: Television for children and with children. The result can be summed up quickly: With TOGGO, kids have fun.

10. Best integrated event design & promotion

ORF: Life Ball 08

The Life Ball 08 celebrated life: playfully, imaginatively and opulently - glamour and pomp in abundance. Because life should not become a valley of tears due to AIDS. Logically, ORF promoted the Life Ball 08 in the manner of a party event. Loud music with fat beats, fascinating personalities and shrill costumes as far as the camera could see. Through the Life Ball 08, it was impossible to overlook ORF. Even the trams were decked out in large-scale ads showing a well-built man dressed only in red wings. Who wouldn't take a moment to look a little longer?

11. Best integrated station promotion campaign

DMAX: Fernsehen für die tollsten Menschen der Welt: Männer

DMAX has maintained its focus while developing this campaign further. The man's channel reaches out and grabs men where they are. The succinct, courageous and not least of all provoking headlines as well as the whole look and feel of the campaign are communicated on-air, off-air and online in a consistent and integrated manner. This guarantees high recognizability on all channels and offers strong viral potential. For women, too!

12. Best integrated programme promotion campaign

RTL CREATION: RTL – King Kong

Public notices about a "lost gorilla," gorilla's hands on columns or in the underground, gigantic boxes bearing the slogan: "On Easter Sunday, we let him out." Whether on-air, off-air or online: Nobody could overlook King Kong. Executed consistently and with loving attention to detail, the integrated campaign of RTL CREATION is a major attention-getter and strengthens the image of the RTL brand. Who can resist the big gorilla and the little rabbit?

13. Best social spot and/or campaign

ZDF: Brett vorm Kopf

Each of the protagonists of this social spot literally has a board in front of his face. The spots were developed for the extensive programme focus "Germany, a shared living space" dealing with the subject of migration and integration. In the process, programme content was launched in a charming way. It makes one happy not to have a board in front of the face, doesn't it?

Eyes & Ears Special Prize INNOVATION 2008

Interone Worldwide

To keep existing customers and appeal to new customers, marketing agencies must develop innovative ideas. In this regard, Interone Worldwide breaks new ground and does so successfully. Fun and identification with the product are the establishing points for targeted customer communication. Interone Worldwide uses new ways and forms of distribution: a driving game with the Mini Clubman for the game console Wii™ or a Cuckoo Clock Widget as a desktop advertisement. With this Widget, Interone Worldwide opened up a whole new communications channel. After all, no one else brings the product so close to the customer, where there is hardly any competition from other brands. And each time the MINI circles the clock on the screen, the customer collects kilometres he can use for special offers from the MINI-shop. There are no limits to the variety: police pursuits, stunts on the desktop or MINIs with national

flags on the occasion of the EURO 2008. Interone Worldwide has also broken new communication ground in the case of BMW PACE: A virtual race with the newest BMW models and technologies takes you through a black-and-white 3D landscape in the style of Edward Hopper and the film noir. Interone Worldwide even had an answer to the question: How can we communicate the feeling of driving the new MINI Clubman without a real test drive? The answer was a gesture-controlled test drive in German cinemas. Cinema-goers could slide from their seats into the virtual driver's seat. Optical recognition allowed the movements of the audience to determine the course of the MINI Clubman. Interone Worldwide develops individual marketing strategies with an innovative wealth of ideas which know no media borders: "Let people get in touch!"

Eyes & Ears Special Prize EFFECTIVENESS 2008

Red Bee Media

Red Bee Media shows how media brands can be communicated effectively: With market research and competitive analyses, a targeted creative briefing is written. This briefing defines the framework for the creative output. This approach makes sure that the means of communication appeal to the target group, distinguish themselves from the competition and thus lead to the formation of preferences. So much for the theory. But as we all know, excellent creation, realization and implementation are still required to turn the theoretical analysis into something tangible: UKTVG2? The name is not exactly easy to remember. The broadcaster was also overlooked by viewers. Dave? Every British man has a friend named Dave. 'The home of witty banter' was the motto and the starting point for a category-breaking new name and a unique appearance. Red Bee Media increased the hidden potential of the station by clearly communicating its specific programming profile in the context of the competition with several hundred other broadcasters. Since nothing about the programming was changed, the above-average increase in viewer popularity can be credited to the new branding. The relaunch of BBC Three was also a challenge. The idea was to offer genuine viewer interaction beyond the linear, traditional programme design in order to appeal to the difficult-to-reach 16 to 34-year-old target group. Red Bee Media has captured the channel's 'outsider' and presents its varied content through a new design which functions seamlessly over all platforms. Some of the channel's innovations include user-generated content as an on-air connection and online simultaneous transmission. Here, too, viewer ratings increased dramatically. Red Bee Media develops tangible media worlds and creates high levels of brand identification: 100% effective.

Jury of the Eyes & Ears Awards 2008

Stefan Bauer, CREATION CLUB; **Björn Bartholdy**, KISD; **Manfred Becker**, RTL Group; **Doris Biagoni**, ZDF; **Hans-Peter Brück**, WDR; **Jeff Conrad**, Red Bee Media; **Roy da Souza**, BDA; **Jutta Döring**, ZDF; **Andreas Dürr**, Discovery; **Heinz-Jörg Eberbach**, Interone Worldwide; **Michael Engelhardt**, Creative Director; **Michael Freiwald**, WDR; **Birgit Gabriel**, ARTE; **Thomas Gloor**, SF; **Cornelia Gramelsberger**, ProSiebenSat.1 Produktion; **Claus Grimm**, DW-TV; **Alex Hefter**, SF; **Ann-Christine Jensen**, Turner; **Kays Khalil**, ProSiebenSat.1 Produktion; **Jens Klein-Altstedde**, ProSiebenSat.1 Produktion; **Björn Klimek**, RTL CREATION; **Christian Kohl**, ZDF; **Anselm C. Kreuzer**, Komponist; **Gustav Lohrmann**, ORF; **Alexander Marchet**, SF; **Stefan Mays**, SUPER RTL; **Wout Nierhoff**, Eyes & Ears of Europe; **Ralf Ott**, ACHT FRANKFURT; **Peter Pardeike**, eberweinpardeike; **Matthias Pasedag**, CREATION CLUB; **Sanela Smailhodzic**, ProSieben; **Petra Steinberger**, ProSieben; **Tillmann Stracke**, CREATION CLUB; **Ralf Strohmeier**, Umbruch; **Karl Weege**, ARTE; **Stephanie Wimmer**, RTL 2; **Stefan Wolters**, Interone Worldwide; **Michael Worrigen**, WDR; **Michael Wurzer**, verytv; **Holger Zeh**, DW-TV

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