

# BROADCAST DESIGN

daab



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<b>Introduction</b>	4		
<b>ARTE / France / Germany</b>	6	<b>BBCONE / UK</b>	234
ARTE Channel Profile	10	BBC ONE Channel Profile	238
Interview BD / Henri L'Hostis, ARTE	14	Interview BD / Charlie Mawer, RED BEE MEDIA	242
VELVET MEDIENDESIGN Agency Profile	42	RED BEE MEDIA Agency Profile	272
<b>CHANNEL 4 / UK</b>	44	<b>SUNDANCE CHANNEL / USA</b>	274
CHANNEL 4 Channel Profile	48	SUNDANCE CHANNEL Channel Profile	278
Interview BD / Brett Foraker, CHANNEL 4	52	Interview BD / Sarah Barnett, Sundance Channel	282
<b>PLUG TV / Belgium</b>	82	<b>FOX cable network's FUEL TV / USA</b>	314
PLUG TV Channel Profile	86	FUEL TV Channel Profile	318
Interview BD / Sven Mastbooms, SEVEN	90	Interview BD / Jake Munsey, Todd Dever, FUEL TV	322
SEVEN Agency Profile	118		
<b>ProSieben / Germany</b>	120	<b>KI.KA / Germany</b>	334
ProSieben Channel Profile	124	KI.KA (ARD and ZDF) Channel Profile	358
Interview BD / Markan Karajica, ProSiebenSat. 1		Interview BD / Ellen Kärcher, KI.KA	
Malte Hildebrandt, ProSieben	128	Alexandra Grundmann, FEEDMEE	362
		FEEDMEE DESIGN Agency Profile	392
<b>REELZCHANNEL / USA</b>	158	<b>About the Author</b>	394
REELZCHANNEL Channel Profile	162	<b>Index</b>	396
Interview BD / Jakob Trollbäck, TROLLBÄCK + COMPANY	166	<b>Glossar</b>	398
TROLLBÄCK + COMPANY Agency Profile	194	<b>Imprint</b>	400
<b>SCHWEIZER FERNSEHEN – SF / CH</b>	196		
SWISS TELEVISION Channel Profile	200		
Interview BD / Alexander Hefter, SF	204		







Bearing in mind the undeniable prominence of the theme of broadcast design and television branding, it seems strange that very little has been published on the matter. The colossal speed at which the industry moves seems to leave little time for contemplation and reflection, which is a shame, as this is a fascinating area of audiovisual design, both in terms of content and technology, and has many interesting phenomena worth studying and applying in other contexts.

This book is not an educational textbook, nor does it pretend to be a comprehensive guide. What it does try to do is depict and discuss very different design positions, strategic thinking and market-specific contexts in the field, using ten channels selected as examples. The main focus is of course the representation of these design positions on-air (that is, in the form of a TV signal). However, it shouldn't be forgotten that a channel's corporate design has to be transferable to other media channels – media convergence has become a feature of daily life for the field.

The people behind the design are the channels' creatives, and frequently the agencies they work for. This book seeks to make this context transparent, not only because daily business often leaves little time for developing new design concepts, but also because the collaboration between channel and agency is inspirational, enabling new ways of seeing things to emerge. Design companies often feature in the interviews alongside a channel's representatives, or elected to answer the questions themselves, in agreement with the channels' creative departments.

A further important point was to show the design of audiovisual media in their natural environment – on screen. To this end, each network represented in this book has put together a short showreel of their on-screen presentations, which you can view on the DVD available free with this book (in NTSC format).

Great changes are facing the TV landscape, in light of new distribution channels and changed content models. You could call it a paradigm shift. The next few years are sure to put the established model of a channel to the test, and creating a unique position in the ever-more bewildering marketplace looks set to become one of the deciding success factors for future competition. Keeping up with this process will entail changes for the role of design, as well as that of strategic brand development. Fuelled by the strength of its interdisciplinary nature, design is set to contribute to the transformation of what is still our number one medium.

I would like to thank all the channels, agencies and individuals who were involved in this process – without the personal involvement of many industry professionals, this book would not have been possible. And with the constant threat of deadlines looming, this collaboration cannot be praised highly enough!

Criticisms or other inspired comments are of course welcome and can best be expressed at [new@bmlpltd.de](mailto:new@bmlpltd.de).

I hope you find the book enjoyable and interesting!

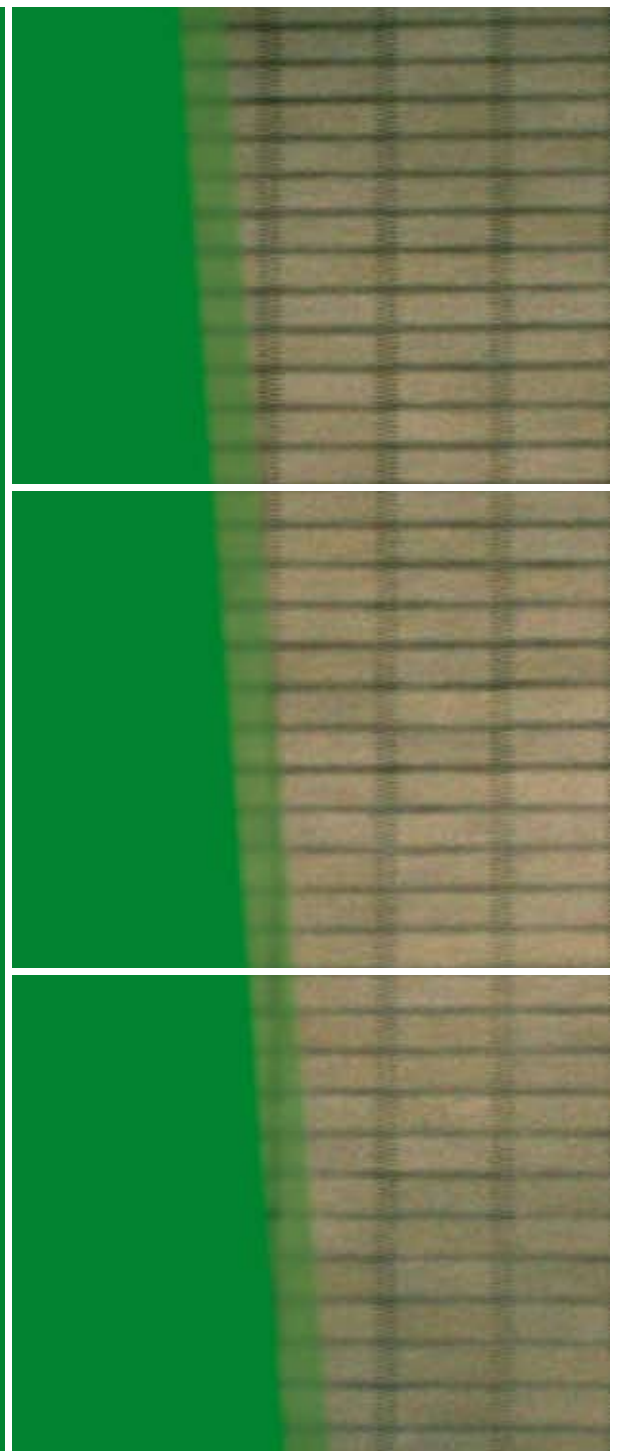
Björn Bartholdy, Editor

**arte**



France / Germany **ARTE**

**arte**





ARTE's look is based on the concept of the angle (opposite page) – plurality and use of colour embody the culture channel's content and social remit. This page: "Zoom Europa" opener.

**ROMANTIQUE**

*Ultra*

**arte**





ARTE is a strong brand with a high public profile and excellent image. With its focus on the Future and Europe it will continue to stand out from other channels and make an important contribution to legitimizing licence fee financed broadcasting. Its exceptional creativity and the high quality of its programmes are the foundation for ARTE's success and uniqueness – now and in the future.

ARTE is a European public-service cultural television channel. Its originality lays in the fact that it targets audiences from different cultural backgrounds, in particular French and German. It is composed of three entities: the headquarters in Strasbourg and two Members responsible for programme production and delivery, which are ARTE France in Paris and ARTE Deutschland TV GmbH in Baden-Baden.

ARTE France and ARTE Deutschland TV GmbH currently provide three-quarters of ARTE's programming in equal proportions, the remainder being provided by ARTE G.E.I.E. and broadcasters cooperating with ARTE. The Members are responsible for submitting programme proposals, which have to be approved by the Programme Committee and are subsequently broadcast by the headquarters. They jointly finance and control headquarters operations in Strasbourg while representing their own interests before ARTE G.E.I.E.'s advisory and decision-making bodies.





Бундес?

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Velvet's design juxtaposes perfect images and rougher, moving ones. Both pages: "Trash" opener.



**The Head of On-Air Department ARTE, Henri L'Hostis, kindly answered some questions about BROADCAST DESIGN (BD).**

**BD:** ARTE is a German-French co-project. What unique feature does that entail for design and branding?

**ARTE:** Because it's aimed at a bi-national audience, ARTE cannot emphasise any exclusively national characteristics, so as not to alienate the other audience. But that's not a handicap, quite the contrary: constant incentives to stimulate creativity and originality.

**BD:** ARTE is a culture channel – that means challenging content for an “easily defined” target audience. Does that create certain possibilities...?

**ARTE:** The quality of ARTE's programming has to be reflected in the channel's design – after all, you don't wrap up Chanel perfume in an Aldi bag. So ARTE has to develop a design that has the same level of quality as the programming – without coming across as elitist. Our channel design tries to reflect the high expectations of our core audience. At the same time, we also want to seduce the kind of viewer who only tunes in to ARTE occasionally. Put simply: our design has to be original, accessible and familiar.

**BD:** ...Or does it create specific limitations?

**ARTE:** Limits? We avoid any mono-national cultural or aesthetic references, in order not to exclude German or French or European audiences.





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ARTE reflects its intercultural remit! The fact that both France and Germany have been shaped by people from many different backgrounds helps!  
Pages 14-17: different ARTE brand idents.

**BD:** ARTE is a bilingual channel – what challenges do that bring?

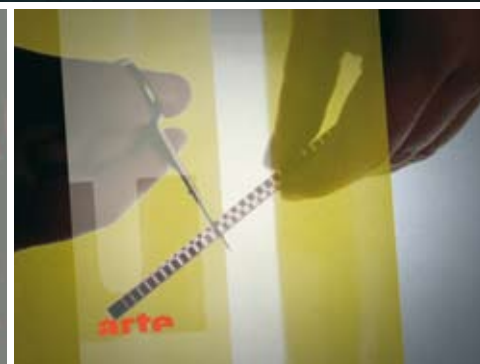
**ARTE:** It is certainly the case that being bilingual involves a major challenge: making sure the on-screen information is readable. And there are some basic ground rules for that, e.g.: The typography for each language has a fixed colour. Systematic graphic positioning of the languages in relation to each other.

Despite this, audience research has found that viewers don't see the bilingual graphics as offering additional information, and more as something that makes them harder to read. And that's why we're now working on developing monolingual programme trailers.

A vertical graphic on the right side of the page, featuring a dark teal background with a lighter teal vertical band on the left. The text 'ET MAINTENANT' and 'UND NUN' is written in white, bold, sans-serif capital letters, stacked vertically. Below this, the word 'arte' is written in a bold, red, lowercase sans-serif font. A thin, white, dotted vertical line runs through the center of the graphic, passing through the text.

ET MAINTENANT  
UND NUN  
arte

**NANT**



The design makes it possible to play around with elements – the style is characterised by collage and improvisation.  
Both pages: “kurzschluss” opener.





**arte**





**arte**

**BD:** Can you give us an idea of the decision-making process for design? Particularly in the light of two national identities, which both have certain attitudes towards design, certain characteristics...? How do you reach a consensus?

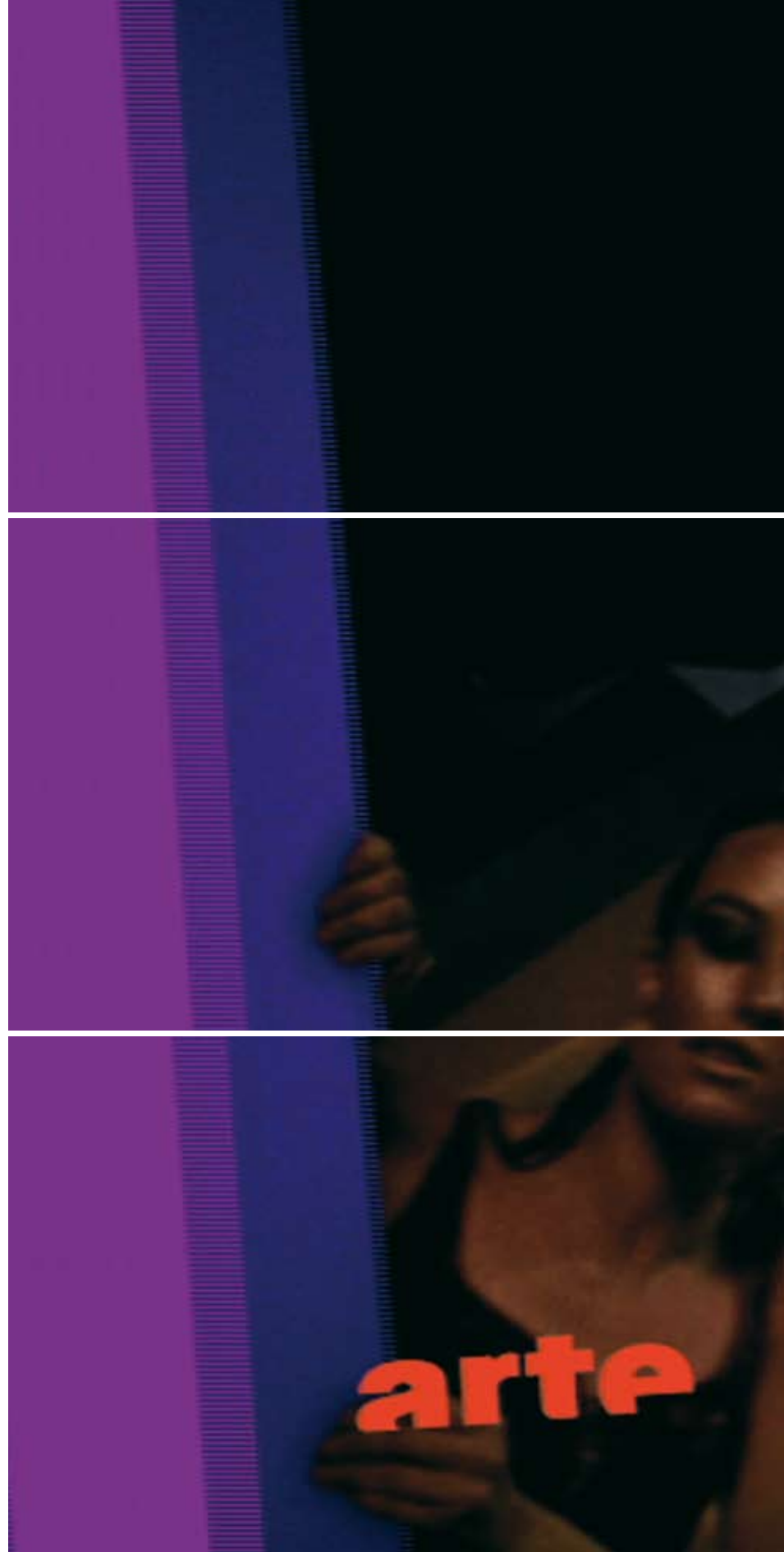
**ARTE:** We start by asking ourselves the basic questions. Who are we? What are our values? Which viewers do we want to reach? Who are our competitors: In Germany? In France? In Europe? Without these definitions and positioning, any aesthetic development of our brand can only be a matter of coincidence. The core of ARTE's philosophy is defined as follows:  
Definition: ARTE is a culture channel aimed at European audiences.

Values: Openness; respect; (interpersonal) warmth.

Aim: To gear itself towards the curious, interested viewer.

These determiners create a kind of "backbone" for our visual presence.

A consensus can only be reached if suggestions are based on these basic determiners. Of course, aesthetic suggestions always involve an irrational element, limited by our own individual development and the respective national identity. But this shows how important it is not to let emotional creativity be your only guide. Our channel's stated basic position serves to keep us on the path. ARTE's channel design isn't art for art's sake, but always has marketing results in mind.









Both pages: "Zoom Europa" opener.

**BD:** What is the significance of the ARTE angle?

**ARTE:** The angle represents ARTE's intention to look at the world from a different perspective (than other channels). Looking at things from an unusual angle – the communications axis of ARTE is based on “curiosity”.

**BD:** How closely does ARTE work with Velvet? Does the channel want the agency to surprise it, or do you have a symbiotic understanding that you build on?

**ARTE:** Using creative input from agencies is very important for us. It gives us a perspective from outside and is an effective antidote to “in-company blind spots”, which develop all too easily when you're “stewing in your own juices”. It's a great way for us to get feedback about our specific assets and deficits. We're always open to original and unconventional suggestions, as long as they respect our core values.

**BD:** Does the particular quality of ARTE's content also imply a particular attitude to design?

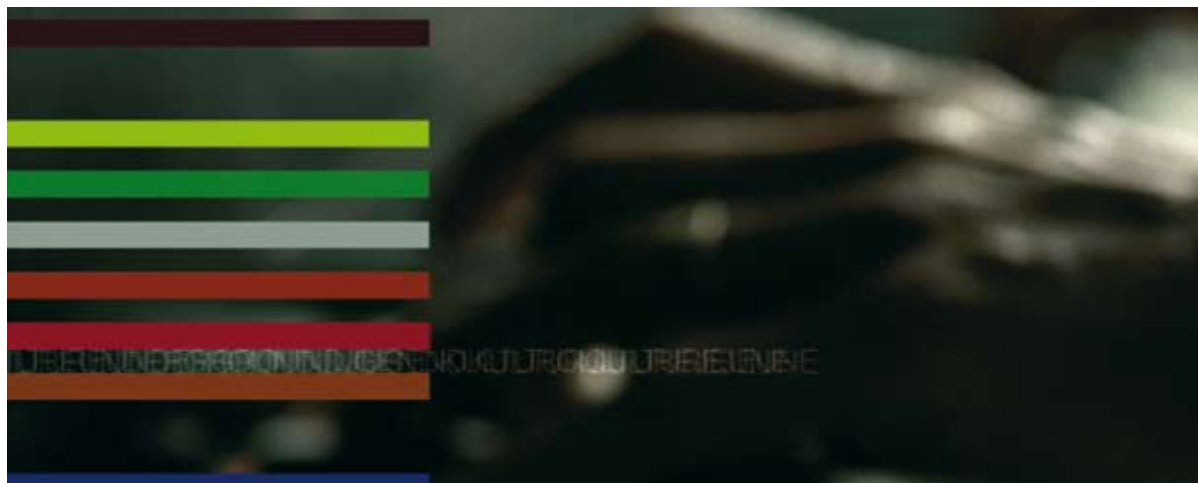
**ARTE:** The quality of the programmes reflects the quality of the design – always viewed in terms of being sufficiently accessible. Whilst the aesthetics are important, the sound is also important (how are the viewers addressed, the melody of the language, the flow...).

That's why we refuse to use any sensationalism. You can see the results of this restraint in the choice of our announcers, our sound design, our text design, and also in the fluid programme transitions and the maintaining of a certain colour harmony.

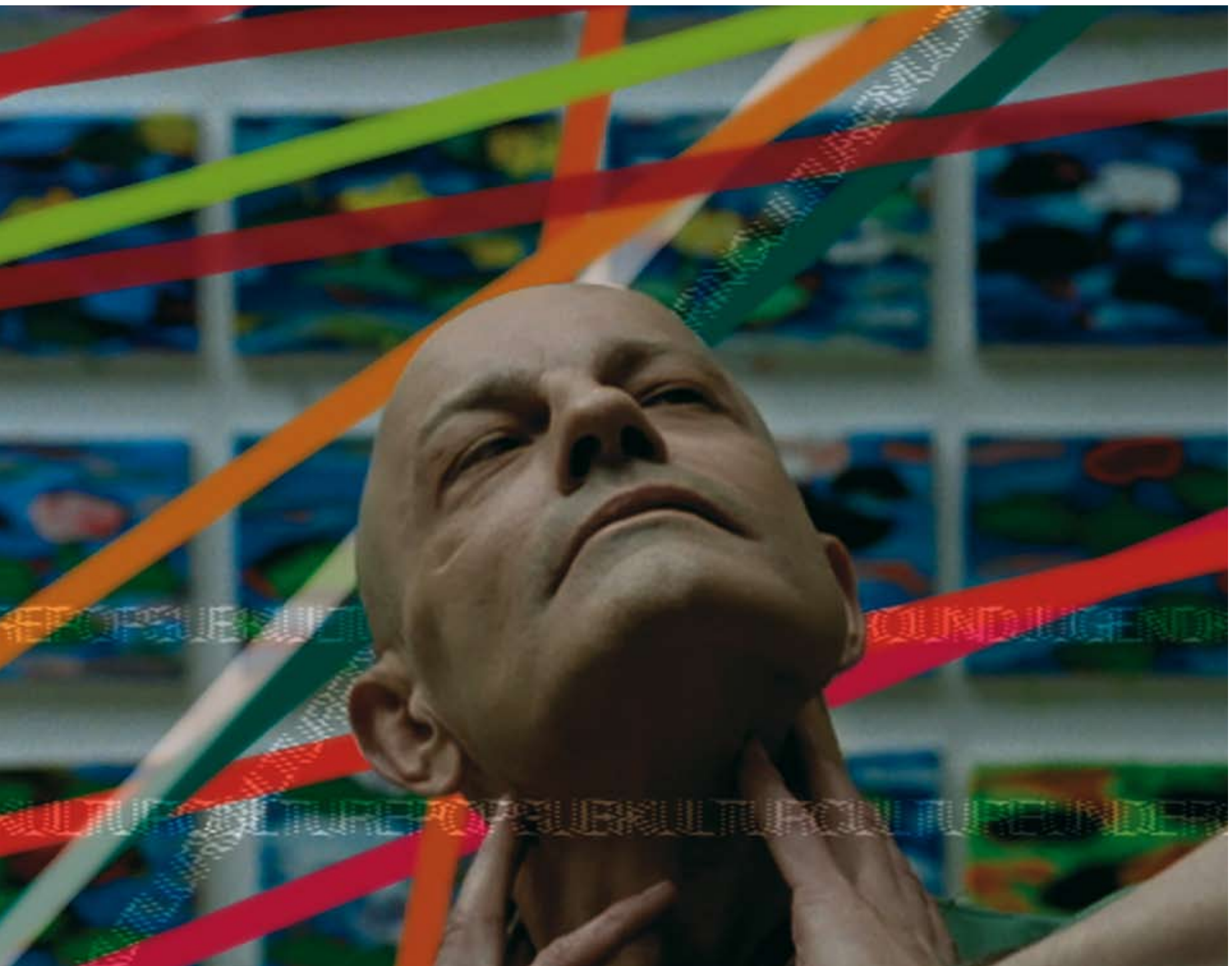












There is usually a dialogue between graphics and people – crisscrossing lines and overlays bring the two levels close together. Both pages: ARTE “kultur”.

A woman with long brown hair, wearing a dark blue sleeveless dress and high-heeled sandals, is sitting on a plush red armchair. The background is a surreal cityscape featuring a colorful, ornate building with onion domes on the left, a curved modern building with a white facade in the center, and the Sydney Opera House on the right. The sky is blue with scattered white clouds. The overall scene is a composite of different architectural styles and locations.

**DU LUNDI AU VENDREDI  
MONTAG BIS FREITAG**

**arte**



**BD:** Is it possible that such an intellectual audience is immune to all attempts to make it loyal to the brand through the use of marketing?

**ARTE:** Creating audience loyalty to a channel is first and foremost the result of that channel's programming. The channel design has to serve the programming, and it's critical that it keeps to the following roles: a. A guide to the programmes. b. A provider of information.

The channel design plays just as significant a role in developing our own "brand". In the first case (guide to programmes and information provider), the channel design plays the "service" card. In the second case (strengthening the brand) it's playing the "audience loyalty" card. It's extremely important that these two functions complement and complete each other.

All the work has a two-fold aim: Regular viewers have to feel comfortable and at home and new viewers have to be won over.

Finding the right balance between these two poles of interest is often a question of instinct. We have to bring together the need to keep what's old and familiar, and the need to be inventive. If we succeed in this, the viewer will accept the channel's marketing and follow it with interest.



Whether for art, culture, history or technology – the visuals for the reportage segments always foreground people.  
Both pages: generic opener for ARTE “reportage”.

# 用心玩 大球球

文章

我失踪了，之所以说失踪，是因为她生不见人，死不见尸，就像魔术师平上的鸽子突然从人群中消失，根据物质不灭定律，他当然不可能真的消失在空气中。隐居他多，自杀身亡，还是杀害？难道是一个男人之间风情万种的交际花就这么无声无息地消失了？

林玫长得很美，是那种妖艳的美，靠她的名字，她的失踪在金斯顿的中国学生中引起一阵骚动，让的人议论纷纷，你猜对徐静波共中三个才耳上。

原，山东人，女

因为她生不见人，  
可能真的消失在空气中。隐居他  
逃掉了

是因为她生不见人，  
可能真的消失在空气中。隐居他  
逃掉了







**BD:** How much does ARTE know about how viewers perceive the design?

**ARTE:** Audience research revealed two important points for us: a. ARTE profits from its strong image. The originality of its channel design is seen as a further plus point, underlining the image of a modern, original channel.

b. At the same time, a great deal of importance is attached to the functionality of the channel design: To “guide” viewers, we use a channel design that isn’t always known or familiar to them, and it’s extremely important that it functions.

**BD:** How will ARTE’s design develop in the future?

**ARTE:** We are always keen to develop our design further, using a foundation of components that can’t per se be harmoniously connected with each other: a. Promoting our own brand, b. Coming up with innovative concepts.

New concepts will have to be found to meet this challenge, which will then play out on a new field – the internet. Apart from that, integrating interactive elements is becoming more and more important – and that’s an area where everything is yet to be found and invented.



6 MÄI  
6. MÄI

**GOOD BYE  
LENIN!**





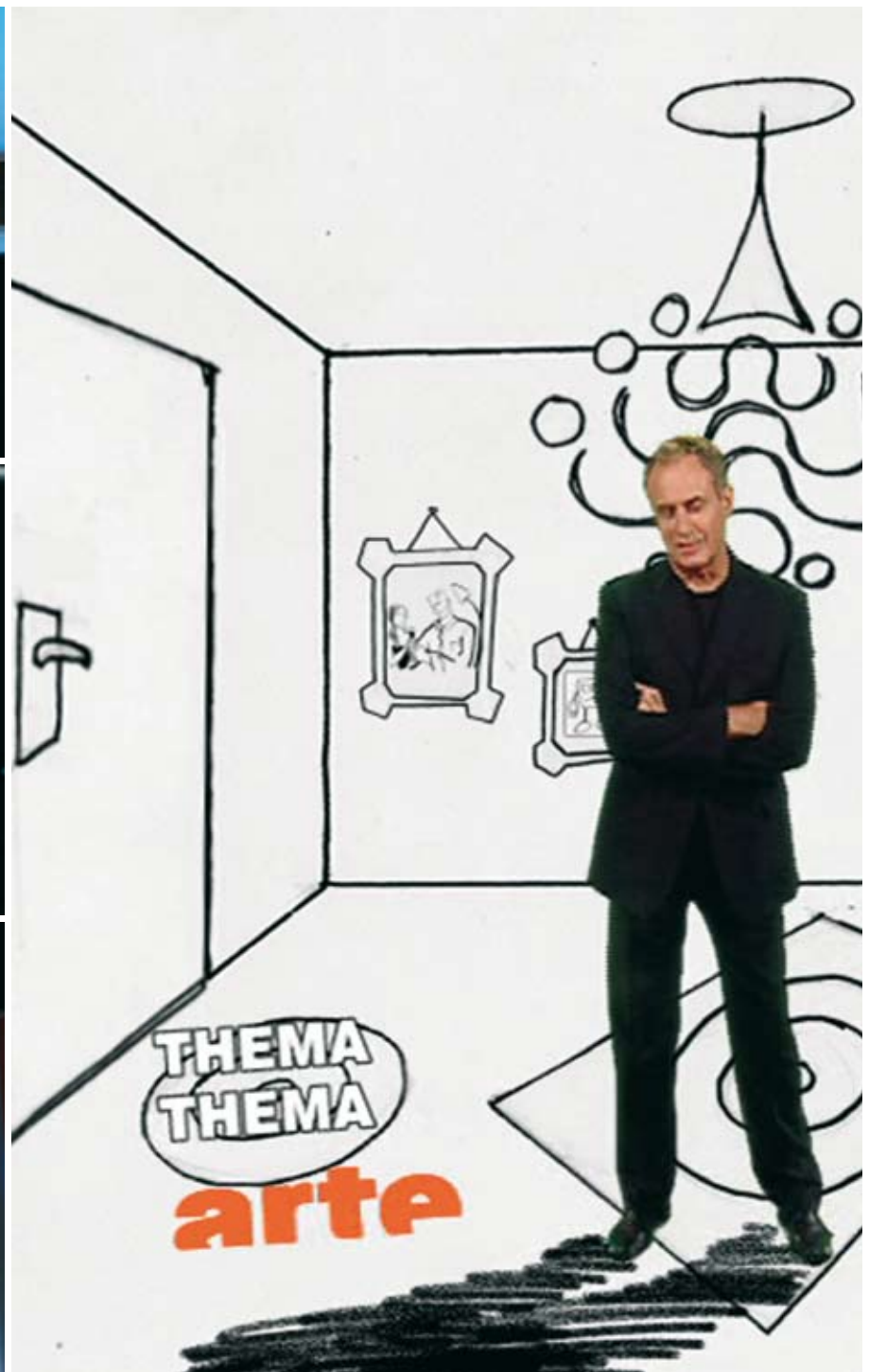


From the teaser for "Good Bye Lenin" and the trailer for the "Daniel Leconte" theme evening.





ARTE's theme evenings are an important part of the programming. Over one evening, several programmes look at a single aspect of the world. The packaging for the theme evenings is developed according to the respective themes.





ARTE à la carte Videos & Podcasts Blogs Forum Spiele Specials **Sendungen von A-Z** Suchen **OK**

**arte.tv**

Programm **Geschichte & Gesellschaft** Kunst & Musik Film Wissen & Entdeckung

Das Programm  
Spezial Darfur  
Spezial AIDS

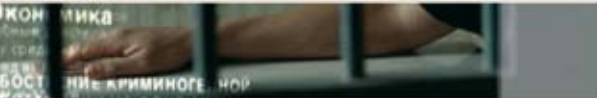
Die Sendung im Videostream  
Das Magazin  
Videos von A bis Z  
Archiv

**arte reportage**

Home > Geschichte & Gesellschaft > ARTE Reportage

Jeden Samstag um 19.00 Uhr  
**ARTE REPORTAGE**, das internationale Nachrichtenmagazin  
 Wiederholungen: sonntags um 12.00 Uhr - donnerstags um 08.50 Uhr

Samstag, 30. Juni um 19.00 Uhr



Babel Caucase



- ☐ = Babel Caucase = : Nur fast bis Grozny
- ☐ Palm Island : Suche nach der verlorenen Traumzeit
- ☐ Ortstermin : Yahouou, eine Schule in Afrika 4/4 - Der Elternratsvorsitzende

- ☐ Fotogalerien :
- ☐ Reiseimpressionen
- ☐ Reisebericht mit Kinderaugen - Gaspard - 9 Jahre

**arte**

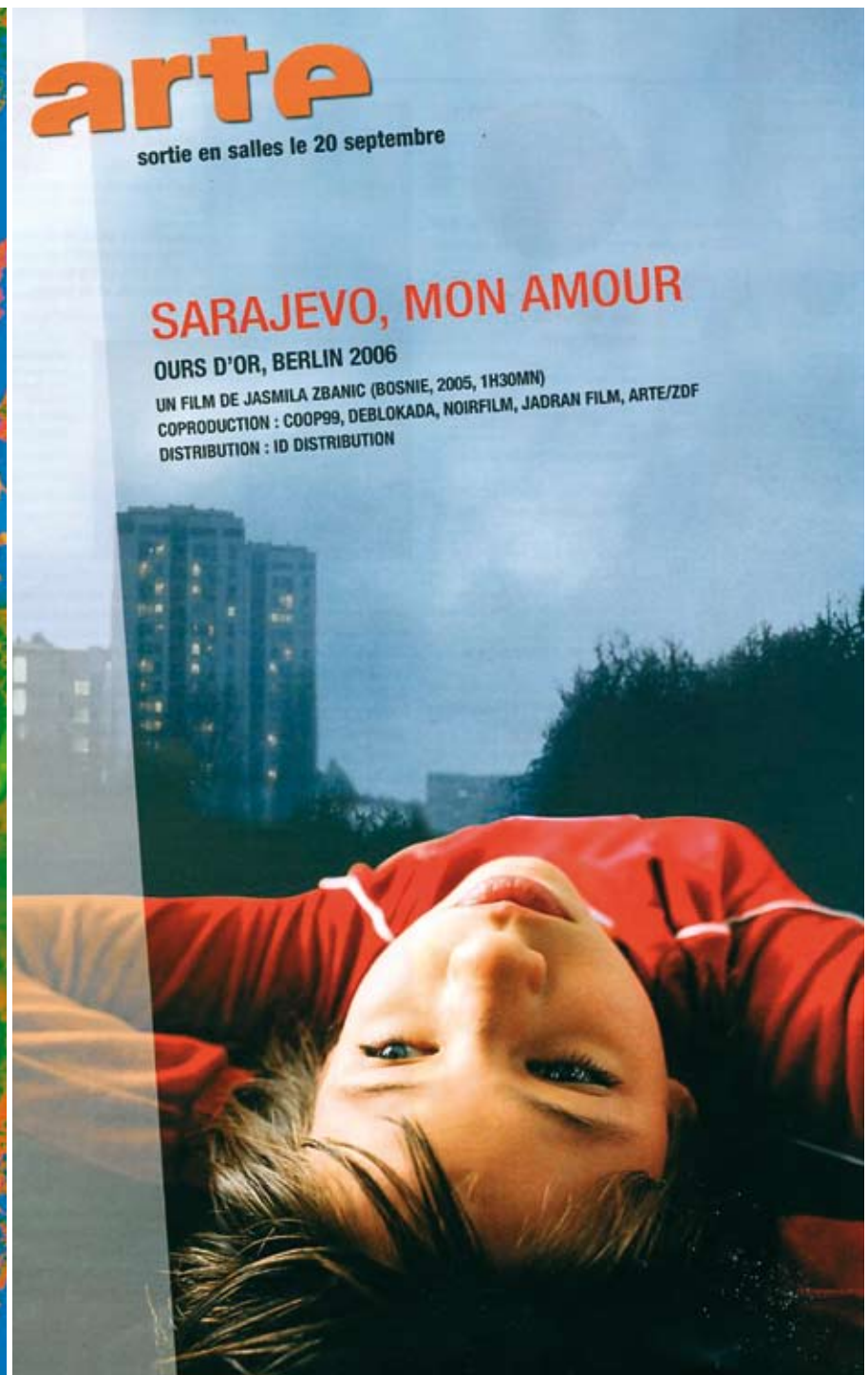
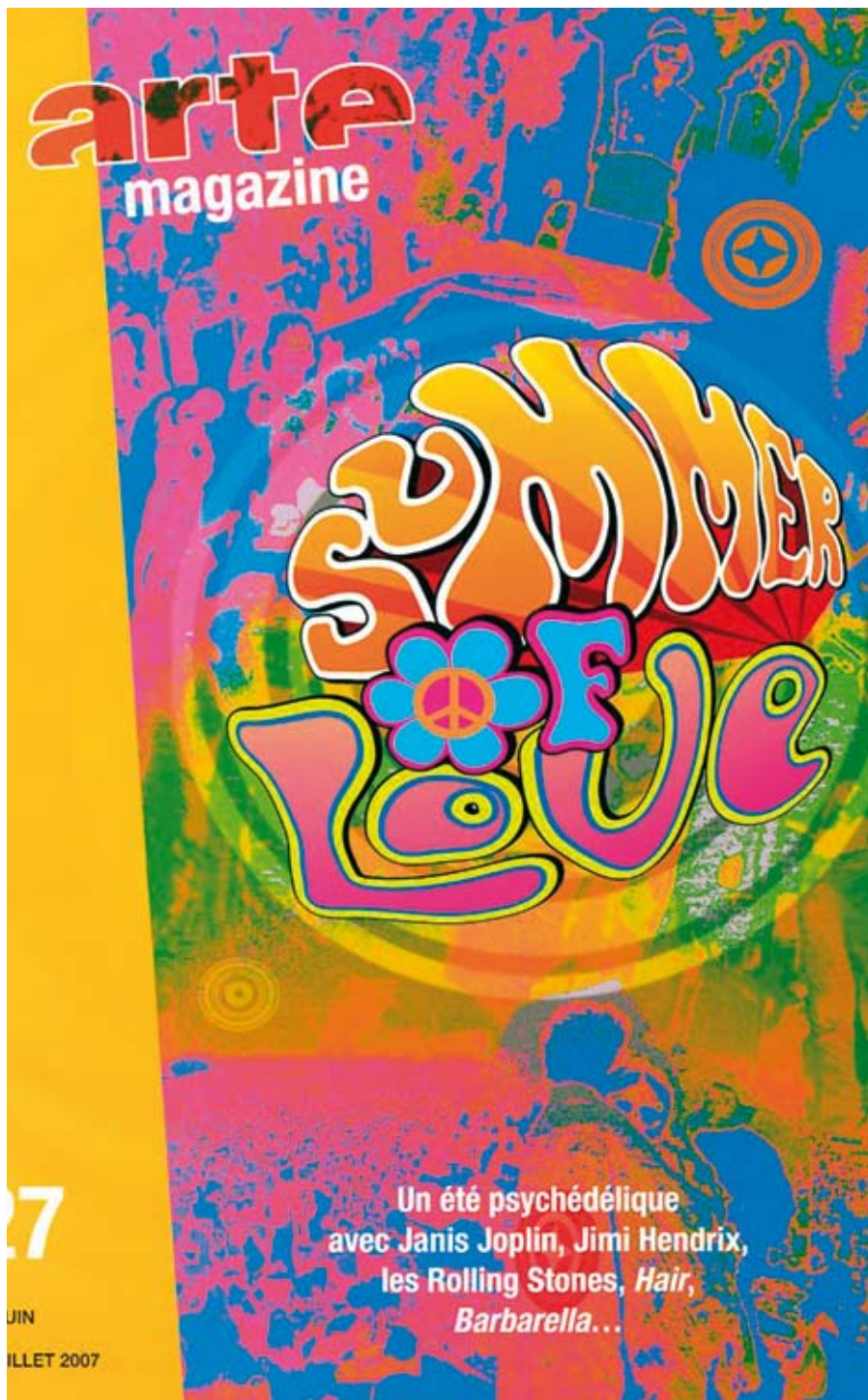
Sortie en salles le 25 octobre

**LES LUMIÈRES DU FAUBOURG**

UN FILM D'AKI KAURISMÄKI

UNE COPRODUCTION SPUTNIK OY, PANDORA FILM,  
 PYRAMIDE PRODUCTIONS, ZDF/ARTE, ARTE FRANCE CINÉMA





As well as a comprehensive website, ARTE's print magazine is also published twelve times a year. Like all the channel's content, both these communication channels are available in German and French.



BUTTERFLIES  
WILLOW

## VELVET MEDIENDESIGN GMBH

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[www.velvet.de](http://www.velvet.de)

VELVET is divided into a Design Studio and Film Production Company. Flexibility is essential to our philosophy in order to adapt to the specific needs, requirements, target audiences and strategic objectives of each client. We create tailor-made design & produce challenging commercials / movies accommodating it in means of production, usability and costs.

Matthias Zentner, Designer / Director and Andrea Bednarz, Creative Director founded velvet in 1995 in Munich, Germany. They established velvet in order to be able to further their complementary experience, shared passion for design and quality and constant search for varied creative stimulus.

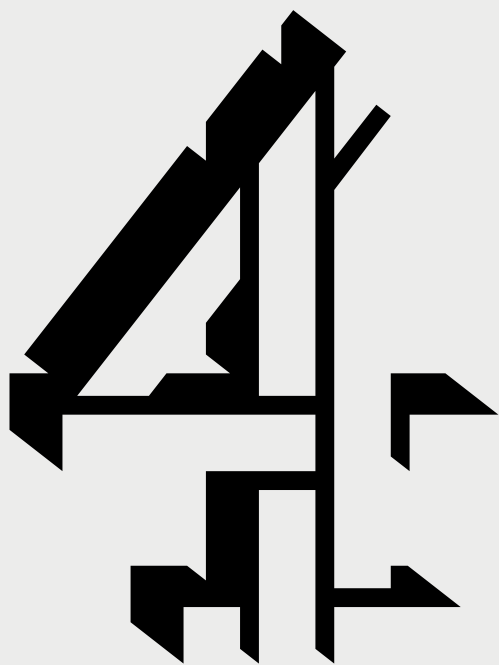
Rather than a company face and name, we see ourselves as a group of individuals each contributing his / her know-how and experience, interacting and united in a clear company mission, obsession, passion, a sense of humour, aesthetic values and technology research.

In terms of methodology we work within adaptable and highly-skilled creative teams which cover all the stages from concept making to fully-fledged design. Each project changes the team constellation, redefining the use of designers, concept makers, creative directors, animators, 3D-specialists, operators, directors, producers, editors, copywriters, musicians and software developers.

This teamwork allows us to keep a tight control on the creative process in all its phases and it guarantees the quality of the design we strive for. Our goal is to find all-encompassing design solutions in order to implement the Corporate Design. We cross-link concept and storyboard layout, directing and production, editing and post. Our technical equipment allows us complete in-house processing and meets our needs in top quality and controlled workflow.

Apart from direct personal contact with the client / agency, we also work actively through the Internet and our own ftp-server to overcome the time differences and distances that sometimes exist.





United Kingdom **CHANNEL 4**



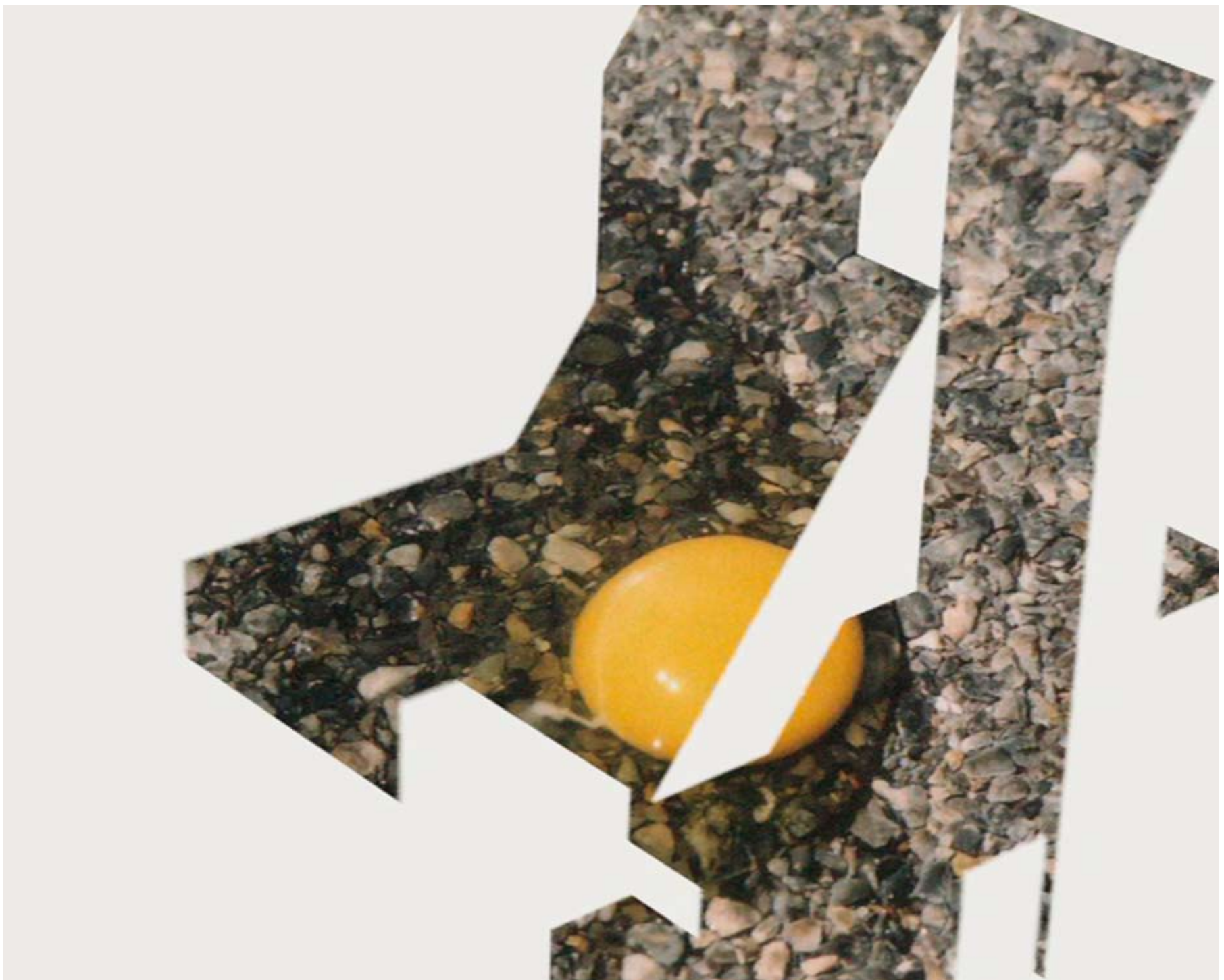
Friday 9.00pm  
reported World:  
Killing  
shmir

Thurs  
Unre  
The  
of I

channel4.com/kas

channel4.com





Thanks to the opticals (this page), CHANNEL 4's promotion (previous page) assumes a playful character and the use of blurred wipes creates an investigative character.



The CHANNEL 4 Corporation is a publicly owned, not for profit broadcaster operating in the UK. The main public service channel, CHANNEL 4, is a free to air service funded entirely by advertising and sponsorship. Unlike the BBC it does not receive a share of the licence fee. The channel's primary purpose is the fulfilment of its public service remit, which was most recently defined in the 2003 Communications Act. This states that "the public service remit for CHANNEL 4 is the provision of a broad range of high quality and diverse programming which, in particular: a) demonstrates innovation, experiment and creativity in the form and content of programmes; b) appeals to the tastes and interests of a culturally diverse society; c) makes a significant contribution to meeting the need for the licensed public service channels to include programmes of an educational nature and other programmes of educative value; and d) exhibits a distinctive character."

As a publisher-broadcaster, CHANNEL 4 does not produce its own programmes but commissions them from more than 300 independent production companies across the UK, a far greater number than any other broadcaster, including the whole of the BBC. It works very closely with the independent production sector, and invests heavily in training and talent development throughout the industry.

The CHANNEL 4 service was originally established under the Broadcasting Act 1981 and was provided for by the Independent Broadcasting Authority. The Channel Four Television Corporation was subsequently established under the Broadcasting Act 1990 and the channel's functions were transferred over to the new Corporation in 1993. The Corporation's board is appointed by OFCOM in agreement with the Secretary of State for Culture, Media and Sport.

CHANNEL 4 transmits across the whole of the UK, except some parts of Wales, which are covered by the Welsh language S4C. It is available on all digital platforms (terrestrial, satellite and cable) as well as through traditional analogue transmission.

CHANNEL 4 also operates a number of other services, including the free-to-air digital TV channels E4 and More4, the subscription service FilmFour (which was relaunched as a free-to-air channel in summer 2006), and an ever-growing range of online activities at CHANNEL 4.com, including the broadband service FourDocs. The FilmFour production division produces and co-produces feature films for the UK and global markets.







The opticals, short animations with stencils, play with textures and details, are disorienting in the positive sense of the word, encourage the viewer to come up with interpretations.



**The Creative Director of CHANNEL 4, Brett Foraker kindly answered some questions about BROADCAST DESIGN (BD).**

**BD:** Every TV market has its own specific conditions. What are these in the UK, in terms of design and branding?

**CHANNEL 4:** The UK has a highly competitive TV market consisting of 5 terrestrial channels and roughly 300 cable and satellite channels. Because most are based in London, there is a high degree of design literacy across the board. It is not unusual to see some of the world's best work coming from this market. At CHANNEL 4 (and its sister channels E4, More4, and Film4) we try our best to be at the head of this field.

**BD:** CHANNEL 4 is pursuing a very ambitious concept in its communication strategy. How would you summarise the most important aspects of the strategy?

**CHANNEL 4:** CHANNEL 4's strategy has always been about creating impact with viewers. This manifests itself in three basic tenets. These might be summarised as engagement, entertainment, and navigation. Engagement starts with presenting the viewer with an arresting visual. The more iconic the image, the more you draw the viewer's attention. From there you must keep them entertained. Audiences expect this in even the shortest communication, so we're beholden as creatives to at least make the effort. Now, assuming that you have been reasonably successful in these first two tasks, you must give the viewer a clear directive. In the case of CHANNEL 4, this takes the form of a graphic language to help the viewer navigate the channel schedule. But maybe all of this sounds too pretentious? Basically, we just try to give the viewers 'treats' at every turn and trust that this will keep them tuned in and listening!





night 9.00pm

nie's

ool Dinners

[nel4.com/schooldinners](http://nel4.com/schooldinners)



Information is created through transparency; “looking behind things” is the basic design principle (previous pages “on-air promotion”, this page optical).



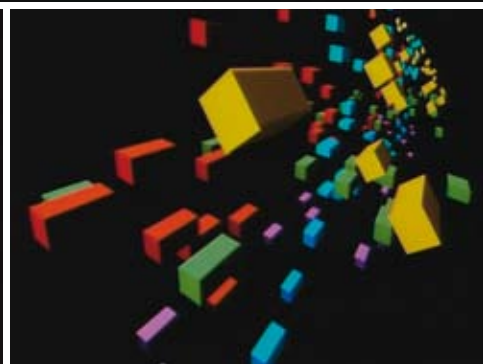
**BD:** Great Britain was and is an important motor in terms of an international language for graphics and design. Is that still the case today? Where do print, product, fashion etc. interact with audiovisual design?

**CHANNEL 4:** Great Britain is still one of the most vital hubs for international design. There's great stuff coming from virtually every region. London particularly has an extremely high concentration of talent and it isn't unusual to bump into several of the world's top designers on a Thursday pub crawl.

**BD:** CHANNEL 4 uses a lot of live action. How would you evaluate that in view of the fact that solutions, which primarily rely on graphics, are considerably more cost-effective to make and also seem to be very in at the moment?

**CHANNEL 4:** There is no one, singular approach. CHANNEL 4 tries to use an ever-evolving combination of live-action, hand-drawn and computer-generated techniques to create its branding and promotions. One might argue that live-action allows a greater degree of nuance and thus fares better for repeat viewing, but in general there must be a balance between all of these styles for the channel to feel well rounded.





Different phases of CHANNEL 4's look. This page – 1984. Opposite page – 1994.







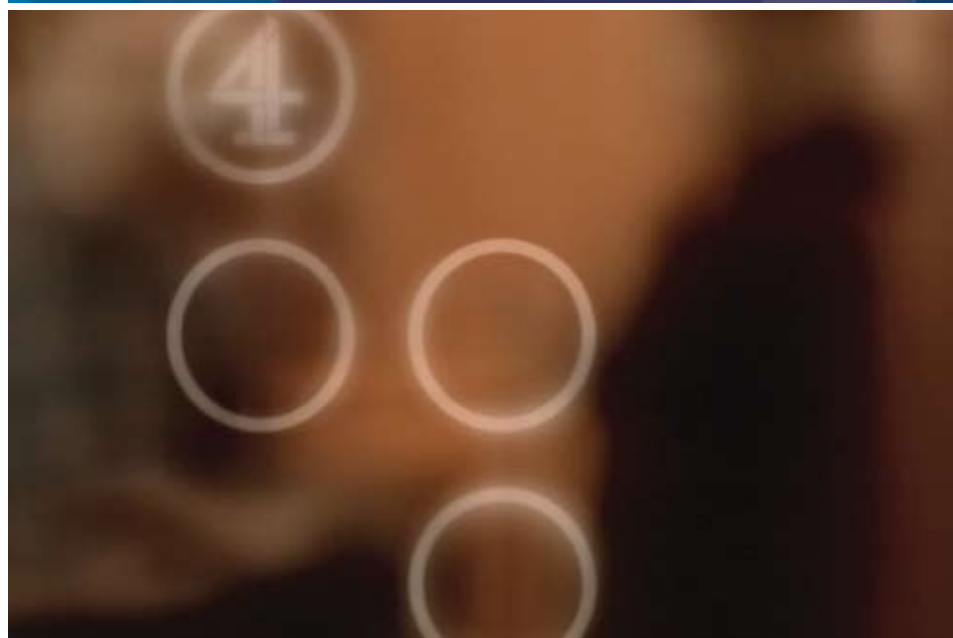


**BD:** The majority of British households now receive TV through digital distribution channels. Does that have any implications for design? From the design point of view, where do the challenges for new formats and the transformation of the medium towards an audience-driven model lie?

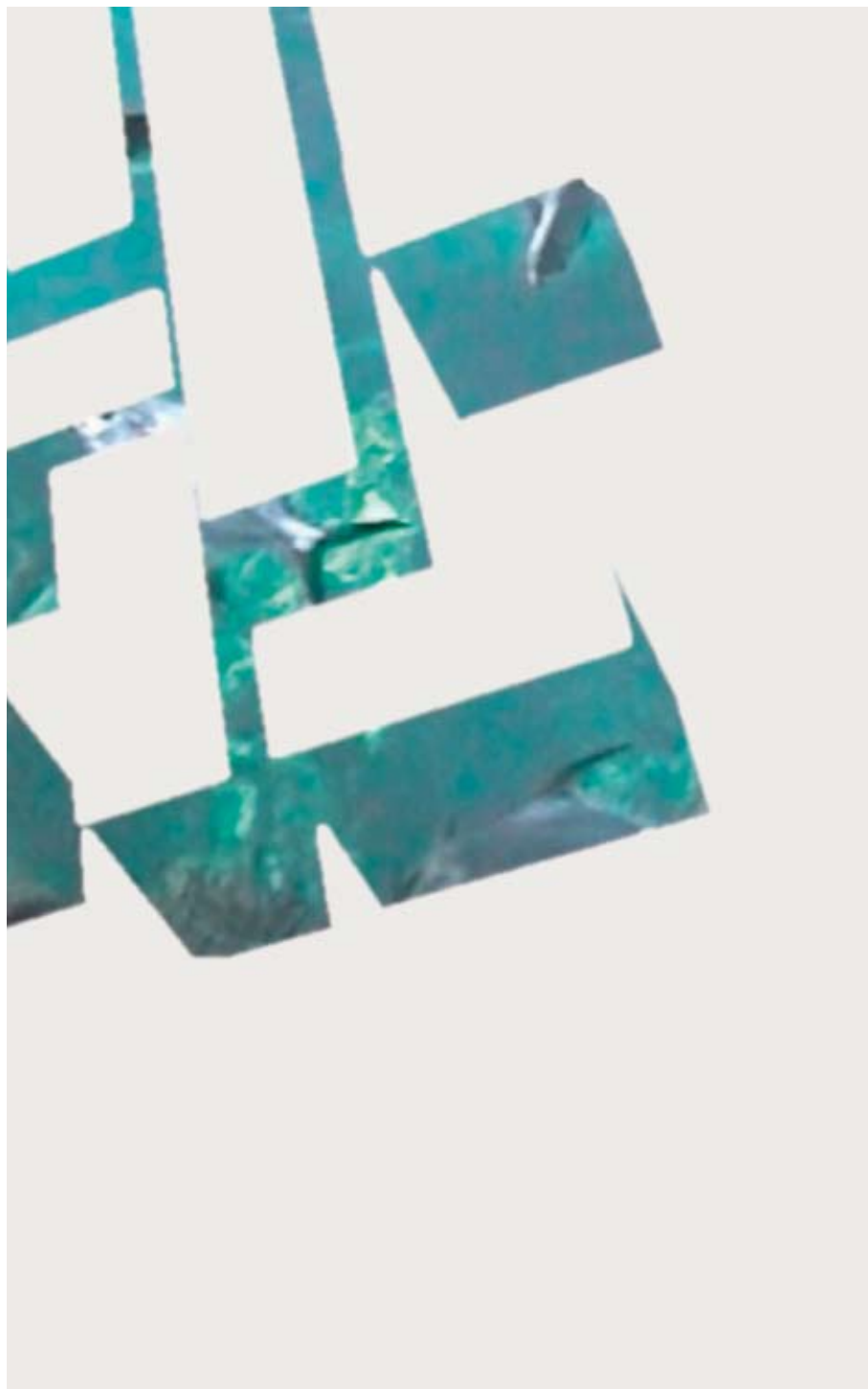
**CHANNEL 4:** The rise of digital formats is clearly very exciting. But the idea that the audience will prefer to see an unending supply of dull, homemade DV is misleading. I think the greatest opportunities lay lie not with the normal consumer, but with the undiscovered talents who lack an outlet. We have been running a scheme for the past 5 years with Creative Review to help bring some of this talent into the light. You can see this work on-air on E4 or [www.channel4.com/estings](http://www.channel4.com/estings). Also, our in-house agency 4Creative has a talent scout who is constantly on the look-out for cutting edge work from around the world.

**BD:** How is CHANNEL 4 going to respond to these new changes in viewer behaviour?

**CHANNEL 4:** In terms of an on-going response, CHANNEL 4 will continue to support nascent talent and to employ as diverse a group of designers as we can. Our current roster includes Rudd Studio, Spin, Pete & Tom, Dan Eatock, Grant Gilbert, Clare Price, Noah Harris, Man v. Machine and Olly Reid to name a few.







Friends

8.00am  
Big Brother's  
Little Brother

next  
**Big Brother**

9.00am  
Beat The  
Nation

9.30am





The interplay between 2D and 3D creates its own take on depth. The viewer is always looking into things from CHANNEL 4's perspective.

**BD:** Brett, you've gained quite a lot of experience in advertising over the years. Where do you see the differences between work for advertising clients and work for TV clients?

**CHANNEL 4:** Advertising clients and TV clients basically want the same thing: to be talked about. My job as a director is to create images that will engage the viewer and get them talking about the product in question. Whether this is a car, a mobile phone, or a TV programme, the approach doesn't change too much. The most notable difference is that the creation of ads involves several extra layers of bureaucracy that can either help or hinder a particular creative concept. In my experience, the best agencies behave in a very similar way to the best TV companies. They seek simplicity at every stage of the process. As a director these are always the best environments in which to work.

**BD:** How important are strategic decisions, which concern the channel's development for the evolution of CHANNEL 4's on air branding?

**CHANNEL 4:** Of course, overarching strategic decisions are very important to our on-going branding initiatives. On a corporate level these may refer to specific demographics that need to be targeted or specific seasons that need promotion. These are probably most evident in our various channel launches (More4, Film4, etc).











The principles of instability and transience are also carried over into the idents. The channel's logo only comes together for the observer at one specific angle, only to break up a second later.









**BD:** Audiovisual design – and broadcast design in particular – show stronger tendencies towards internationalisation than almost any other field of design. What is more predominant in this process: the moment of swapping ideas, or the inspiration from a worldwide pool of ideas and creative resources?

**CHANNEL 4:** Given that much of advertising is incredibly derivative, we try our best to furrow new ground. Within our creative teams, the swapping and sharing of ideas is paramount. Finding ‘reference material’ on YouTube is no substitute for originality. Instead, everyone at C4 is encouraged to freely contribute to the work of their peers and to receive constructive advice in return. The channel identity, for example, is a direct result of the intensive collaboration between Russell Appleford, Matt Rudd – who is responsible for all the graphics – and myself. Notwithstanding the results, it is a fun and fulfilling way to work.

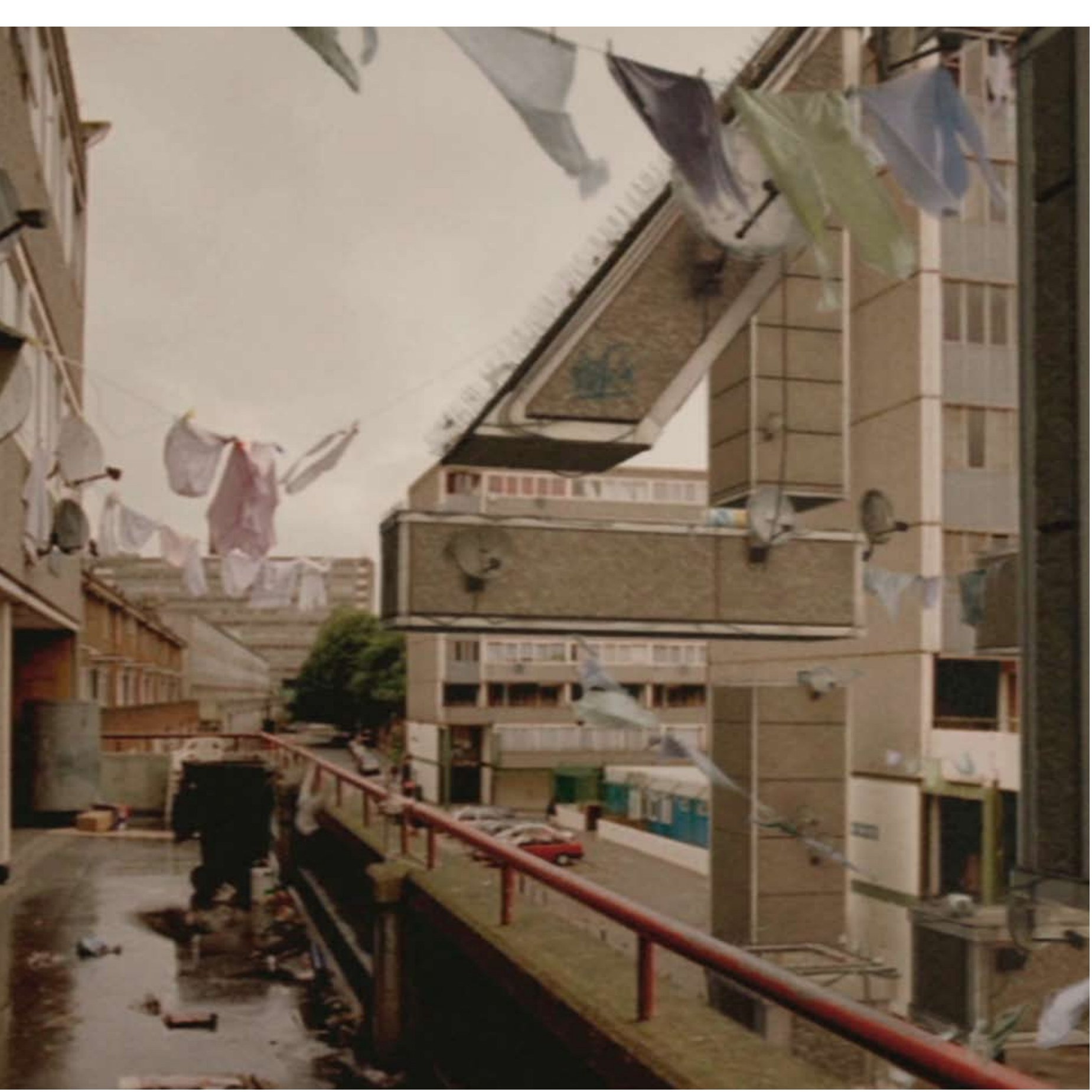
**BD:** The content positioning of a channel is not unimportant for the visual strategy... How does this work in CHANNEL 4’s case?

**CHANNEL 4:** CHANNEL 4’s content changes constantly, but its remit – which stresses creativity, innovation and challenging accepted thinking – does not. We work primarily to the remit and attempt to evolve as the needs of the channel change. This way, we can proceed organically rather than undergo a massive re-branding exercise every time somebody in a suit sneezes.



The settings for the idents range from the rich backdrop of South-East Asia to a dingy English housing estate. You can find projection surfaces for the CHANNEL 4 brand anywhere!









**BD:** Is there such a thing as a “CHANNEL 4 path” in terms of carrying out projects? How does the creative process generally work?

**CHANNEL 4:** Sidney Lumet once said something to the effect that ‘casting is 90% of film-making’. I suppose that C4’s philosophy is similar when it comes to executing creative work. We like to put the very best talent together with the right project and then stay out of the way! Notwithstanding the aforementioned designers, over the past years we’ve worked with such talented people as Jim Fiscus, David LaChapelle, Ellen Von Unwerth, David Modell, Alistair Thain, David Levinthal, Simon Rattigan, Phil Lind, Kevin Spacey, Neil Gorringer, Rocky Morton, and Tom Tagholm among many others. If I were to summarise our creative process, I’d say this: keep the idea simple, hire the best person for the job, let them get on with it.

**BD:** To what extent are our images dominated by the possibilities of the tools we use? Could it be that the road back to the analogue world is the only salvation from this misery?

**CHANNEL 4:** Lately, I’ve come to think that an interesting path lies in combining very old practical techniques with contemporary 3-D animation and digital compositing. I’ve recently completed a project where we built a Tesla coil and then captured the results to be manipulated in Inferno as stand alone effects. These sat-in very well with both the 3-D and the live-action shots in the rest of the edit.







THE KIDS ARE  
HAVING NONE OF IT

~~Tonight 9:00pm~~

Jamie's  
School Dinners

[channel4.com/schooldinners](http://channel4.com/schooldinners)





British celebrity chef Jamie Oliver cooks for children and young people in "Jamie's School Dinners".  
Comments and graffiti appear in "real time".





Off-air, the brand also uses very few elements: Billboard in London's West End.



# School Dinners

23 Feb 9.00pm



Imagine a world without religion



The Root Of All Evil?  
Coming soon



# School Dinners

23 Feb 9.00pm



WE ARE NONE OF IT

DON'T COME BACK SALAD BOY

THIS bloke can't cook

your food is minging

Stick your carrots up your a

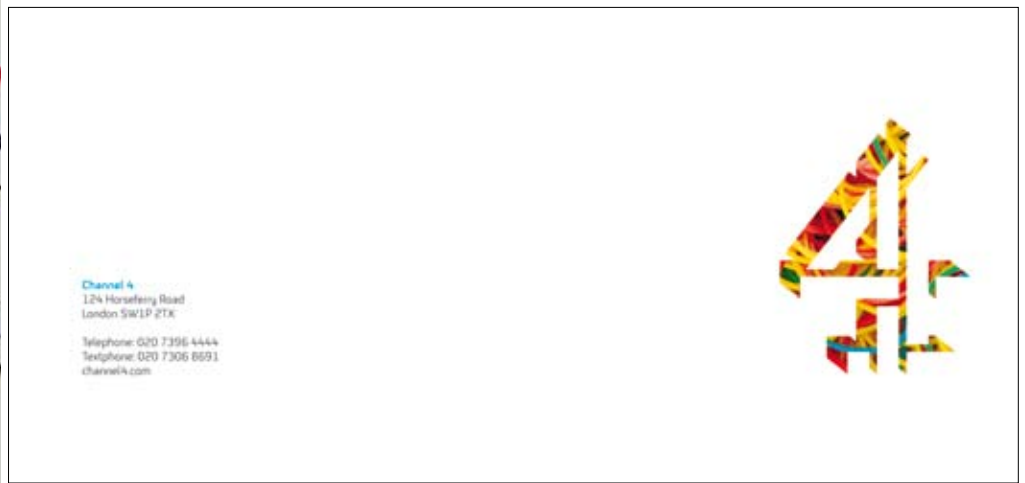
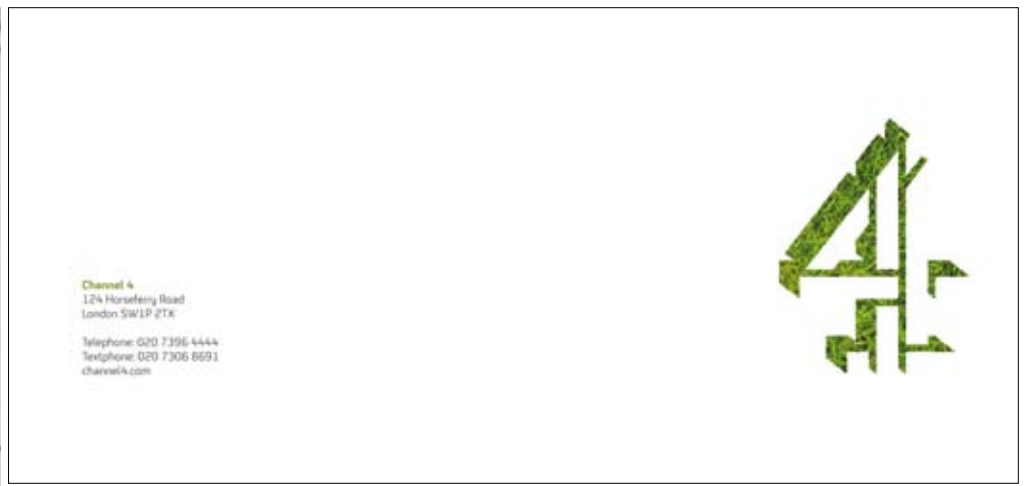


Tsunami: Where was God?  
Christmas Day 7.50pm



The British Working Class  
Class in Britain series starts Sunday 10th July 8pm









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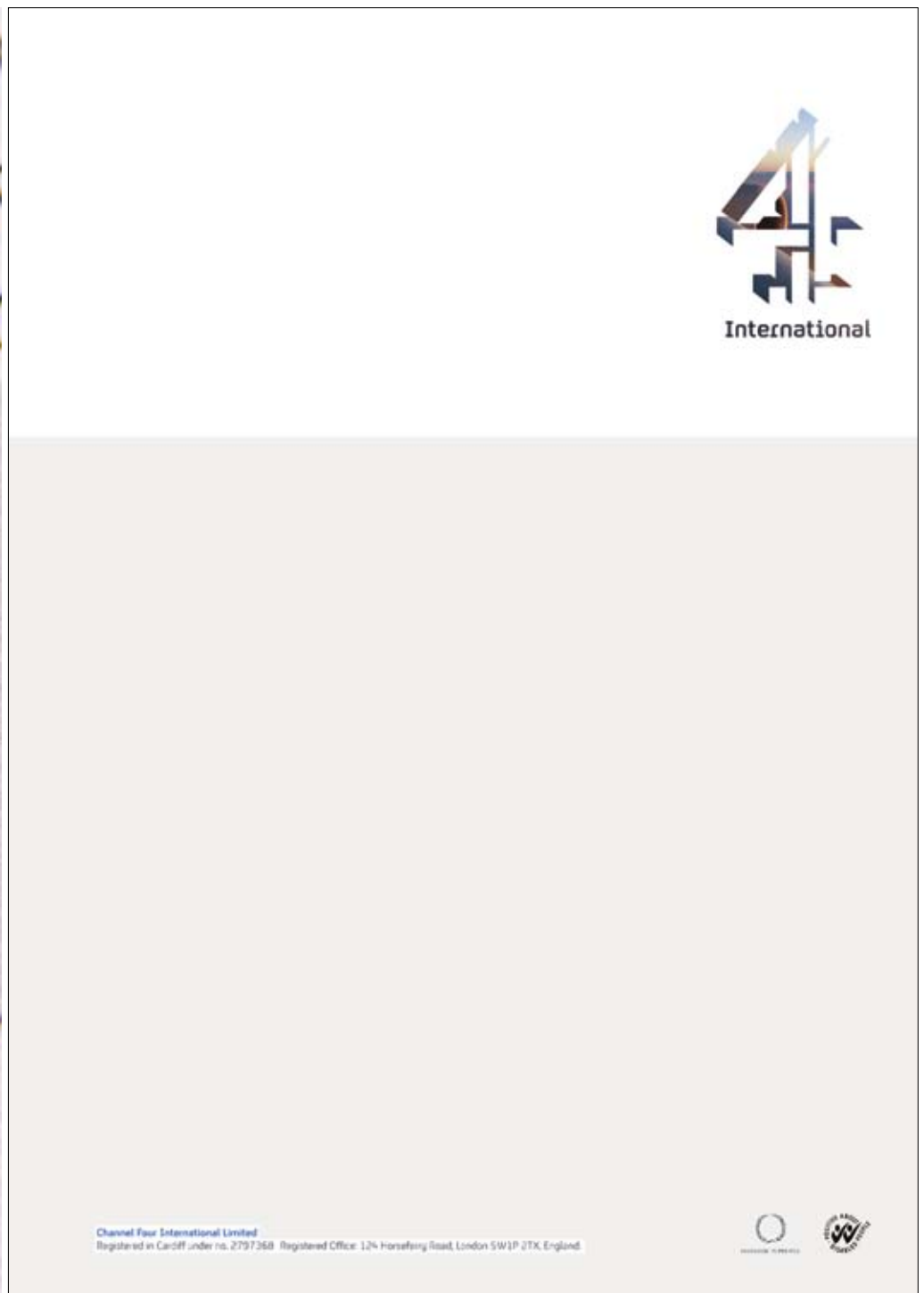
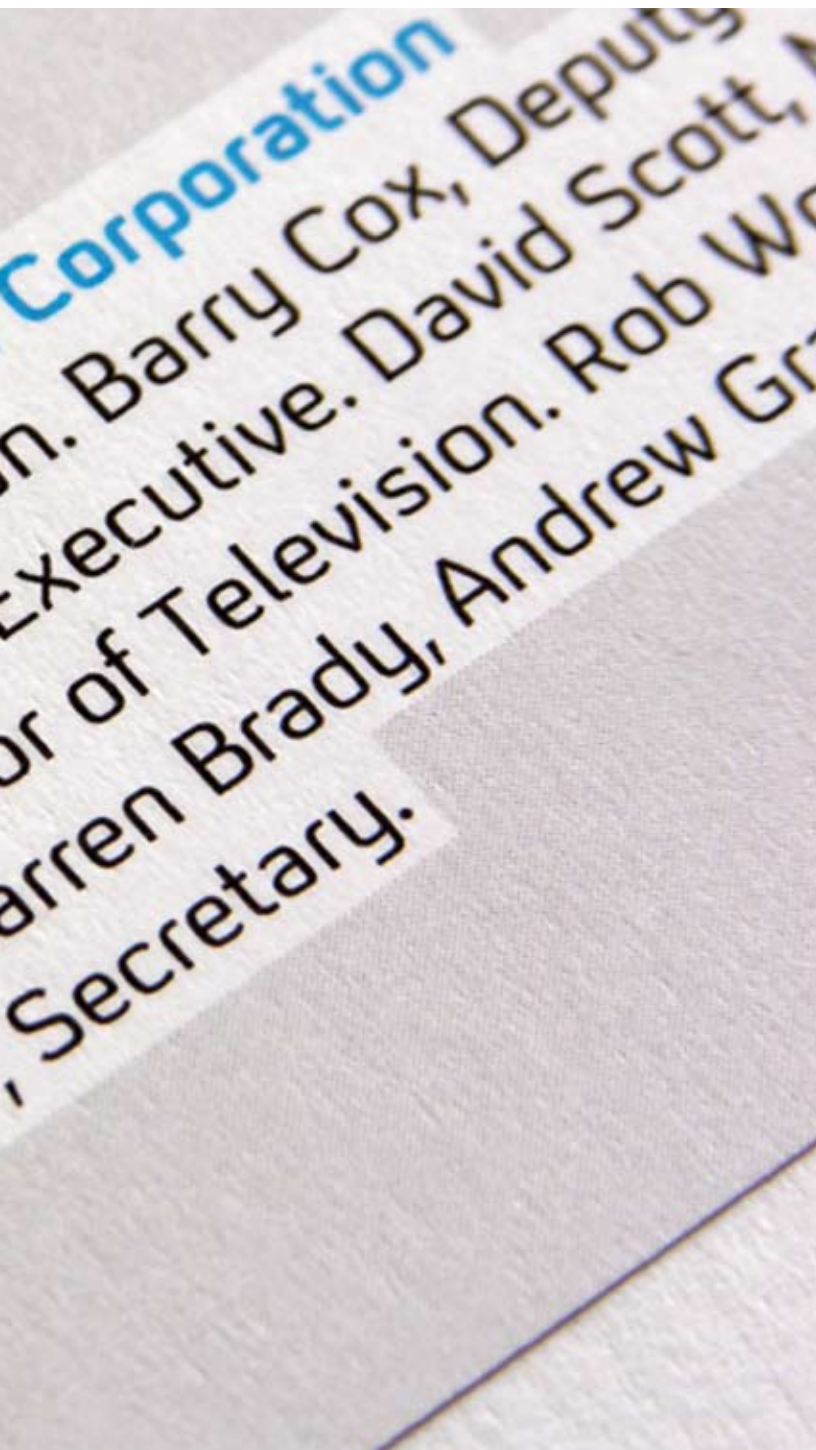
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Even serious means of communication hint at the channel's multidimensional character.  
Examples of CHANNEL 4's print design.







The use of a font developed especially for CHANNEL 4 – by Jason Smith – guarantees a unique character, as well as clear readability across a range of media channels.