

# Jump Design and Direction

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## Sport Credentials

# An Introduction to Jump

Jump is a BAFTA award winning design agency founded in 1996.

We have an unparalleled experience of creating motion graphics for sport programme brands.

We work on large scale, global, projects with multiple complex deliverables or a single sequence with a super tight turn around time.

We approach all jobs with the same creative enthusiasm and strong work ethic.

We consider ourselves very easy to work with, keeping our clients informed and involved with every step of the creative process.

Our friendly, collaborative, approach means clients keep coming back for more.



## FIFA ON SCREEN DESIGN PACKAGE FOR ALL FIFA TOURNAMENTS

Jump have the contract to create the branding for all of FIFA's tournaments over the course of four years. This includes a dynamic opening sequence which can be easily adapted so that it is bespoke for each tournament. Host country location images are added, the featured stadium contains the tournament's branding, the grass pitch can be changed for beach soccer or the futsal tournament, even the players can be male or female.





## UEFA EUROPEAN QUALIFIERS

Jump have worked closely with UEFA to develop the on-air and off-air brands for the European Qualifiers of the UEFA European Football Championships 2014. The programme brand has been developed into an exciting and dynamic opening and closing sequence and a full kit of on-screen programme branding, including wipes, break bumpers and maps for all 54 competing European nations.





## UEFA EUROPEAN QUALIFIERS

Jump have designed all of the match play graphics for the UEFA European Qualifying games, from the permanent clock to the team line ups. These graphics are used by every broadcaster around the world who are broadcasting the qualifying games.





## UEFA EUROPEAN QUALIFIERS

Jump also created the off-air, print and digital designs for the UEFA European Qualifiers 2104. The design was closely linked to the on-air brand and included all aspects of the campaign from match programmes, ticket, notebook and bags through to wall signs, the team line up arch, media backdrops and billboards.



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## BBC COMMONWEALTH GAMES 2014

BBC Sport has the reputation for bold and innovative design, with the highest of production values, so Jump were very proud to be selected to create the branding for their coverage of the Commonwealth Games 2014. A range of athletes seen challenging each other, deep in competition, were filmed against green screen and placed into a bespoke Glasgow environment built entirely in CGI.



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## NFL AMERICAN FOOTBALL

Jump has branded American football too. We created the opening sequence and programme graphics for Channel 4's coverage of American Football Live. The sequence features a CGI generated chrome football, based on the tournament trophy, which is tracked and superimposed within clips of football action.



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## Poker

We recently teamed up with Halford's Media/Poker Stars who commissioned us to design and produce the titles and in show graphics for the latest season of the European Poker Tour. The European Poker Tour shows are at the forefront of content and creativity for poker coverage so the titles needed to reflect this accolade. We also created a sequence which plays while the European Poker Tour Facebook gaming App is downloading.



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## UEFA EURO 2012

Jump worked with UEFA for 8 months in the lead up to the EURO 2012 finals in Poland and Ukraine to create their on-air branding from existing print assets. Variations of the opening sequence, closing sequence and the break bumpers were made to accommodate different sponsorship elements. This came to over 160 different assets. Jump also created the titles for the UEFA EURO 2012 Magazine show.



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## ITV EURO 2012

Jump worked with ITV on their coverage of the UEFA EURO 2012. Jump designed and produced an opening sequence and programme graphics based on Eastern European puppetry. Football stars from the past and present were recreated as wooden characters and shot using a stop motion camera in a chromakey motion control studio. These were placed into a CGI environment animated with a sweeping move over Europe ending in Poland and Ukraine.



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## RUGBY WORLD CUP 2011

Jump created the opening sequence and programme graphics for ITV's coverage of the Rugby World Cup 2011. The sequence was based around images and figures being created with ink, a reference to the tattoos of the Maori people, native to New Zealand, where the tournament was held. Professional rugby players were filmed in a motion capture studio allowing the authentic action to be recreated in CGI.



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## FIFA WORLD CUP 2010

When Jump created the titles and programme graphics for ITV's coverage of the FIFA World Cup 2010 we flew to South Africa to film locations and local people to give real credibility to the graphics. The South African people and locations were combined with shots of famous football players and liquid gold effects which were created by Jump using RealFlow.



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## BBC F1

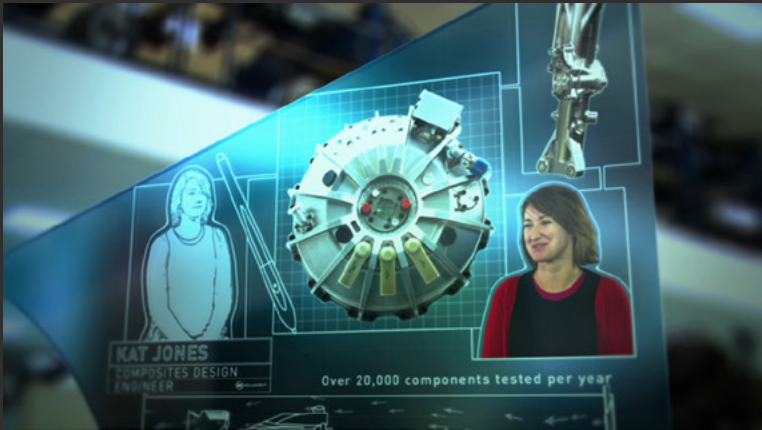
Occasionally we live life in the fast lane at Jump. Our speedy designers and animators created the title sequences for the BBC's coverage of all the Formula 1 races. A CGI racing car was created and combined with three racing imagery in dimensional cubes inspired from the sport's iconic chequered flag.





## MOTOR RACING

Jump has also created promo sequences for the world of motor sports. We filmed Sebastian Vettel and Jenson Button and placed them within a imaginary CGI world based on the complex Casio Edifice watch mechanics. Williams F1 asked us to create a 3 minute information graphic about the extensive process they go through when building a Williams F1 racing car.



## IAAF World Championships Athletics

For Channel Four's IAAF World Championship coverage Jump created a strong bold, flat, graphic style. Still images of athletes were cut out, coloured, treated and animated then combined with graphic shapes and lines found around an athletic track.



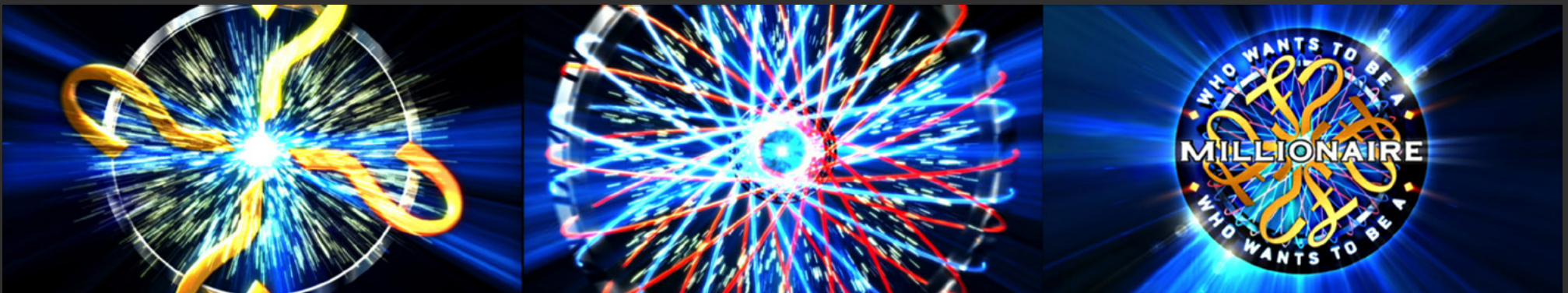
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## Entertainment

In addition to our sport portfolio, Jump have been instrumental in creating some of the biggest properties in broadcasting such as the landmark entertainment shows The X Factor and Who Wants To Be A Millionaire? Who Wants To Be A Millionaire? was a worldwide phenomenon, at its peak it was broadcast in 140 countries all playing the same titles and gameplay graphics. The X Factor is the UK's highest rating entertainment show and is re made in 45 countries.



Jump has a team of thirteen, highly talented, experienced and energetic designers, animators, art directors and producers.

This core team is supplemented with a roster of motion graphic specialists - highly experienced, freelance, animators and designers that constantly add new energy and expertise to our thinking.

This enables us to bring new ideas and skills on board very quickly and to the benefit of our clients.

All creatives work with our full time art directors, who in turn work to our Head Creative ensuring consistency across a project.

Logistics, schedules, delivery and budgets are dealt with by our experienced producers and production manager.

They work very closely with our Head of Finance and Operations who oversees every project.

Head Creative



Richard Norley

Head of Finance & Ops



Karon Hall

Production Manager



Amy Walpole

Technical Director



Russell Mann

Creative Producer



Kate Norley

Art Director



Russell Hilliard

Art Director



Nicky Thompson

Art Director



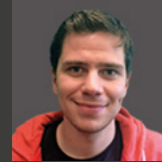
Lee Jacobs

3D & After Effects Specialist



Mark Fairless

3D & After Effects Specialist



Duncan Tune

3D & After Effects Specialist



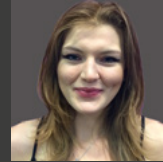
Callum O'Reilly

3D & After Effects Specialist



Sam Clarke

Production Assistant



Natasha Mann



# Communicate, Collaborate and Create

This diagram illustrates our creative process. It's a methodology that has been fine tuned and perfected over the years to be ingrained into the culture of Jump.

## 1. RESEARCH

We like to start with a short research and development window. This ensures we're completely in tune with the project before starting the design work.

## 2. DESIGN

The design stage is where we work out the solutions based on the client's requirements and our research. This can involve colour visuals, drawn storyboards and test animations along with client feedback. A well thought through design will save time in the next stages especially final animation. It means there are no surprises for the client later on in the process.

## 3. PRODUCTION

This is where we organise any filming required and ensure we have the best people, with the most relevant skills, available to work on the job. We would start to gather and build any supporting animations and design assets.

## 4. ANIMATION

We then begin to model, animate and composite all assets, 2D and 3D, with any studio and/or location shoots. At this stage we introduce a weekly 'snapshot' of the work. Sharing the work in progress with all stakeholders and encouraging feedback keeps everyone informed and the delivery on track.

## 5. DELIVERY

Finally, we deliver our finished masters to your specifications. The schedule and delivery is overseen by a dedicated Production Manager. All the assets, animation projects and final renders are archived in our extensive archiving system so they can be recalled easily in the future.



We are based right in the heart of London's vibrant Shoreditch area.

Everything we create is made in house by our talented design team on our own design and animation hardware. This gives us complete control over the creative process and lets us ensure that we meet all delivery deadlines and stay within budget.

From the beginning of the project there are clear lines of communication. The client can speak directly to the design team without having to go through banks of account handlers.

We have a full time Technical Director who keeps the company up to date with advancements in animation and design software.

We have a comprehensive and easily accessible archive system where we keep all of the assets and finished animations from our completed projects. We also have a duplicate of our archive that is stored off the premises.

Finally, we also back up on going projects every evening. The backups are also stored off premises, so that in the event of serious machine failure or fire, we would lose no more than a day's work.



## Jump Design and Direction

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