Making
it SIMPLE

Our look and feel –
building the Fujitsu brand.

VISUAL IDENTITY GUIDELINES
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FUJITSU

THE POSSIBILITIES ARE INFINITE

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THE POSSIBILITIES ARE INFINITE

Trusted
to DELIVER

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Fujitsu Services' refreshed look and feel reflects the type of business, and people, we are. It is an expression of our strong skills orientation – and how we work to ensure IT is not seen simply as a commodity, but something that adds significant long-term value for our customers.

We are pragmatic, grounded and open-minded people, whose focus is on delivery. We're not the sort of people to give up easily. We work hard at a problem, bringing our engineering heritage to bear and working through all the fine detail – we 'stick with it' until we've found the right solution.

We believe in incrementally improving things, constant iteration, progressively delivering value. And we're flexible if the situation requires us to be. In this way, we reflect our Japanese origins – with a holistic mindset, the traditional attention to detail and careful, thoughtful consideration of all aspects of a business problem and its potential solution.

Above all, ours is a service culture with an emphasis on IT as a skill delivering powerful business solutions for clients. This is what sets us apart.

The visual identity documented within these guidelines has been based upon the Fujitsu Brand Principles. It echoes the visual elements that are immediately associated with Fujitsu - the Fujitsu Logotype, the Brand Graphic and Fujitsu Red.

To this extent, the identity represents a refresh for Fujitsu Services, and introduces a greater level of clarity, professionalism, confidence and hierarchy to our communications.

Building on Fujitsu's existing visual equity, Fujitsu Services' refreshed identity uses red in a more focused way. When it is combined and then offset by white and grey, the overall look is controlled and considered.

In addition to colour, the Fujitsu Logotype has been given a regular home on Fujitsu Services communications , either top or bottom right with preferred colouring of red on a white background. We have also influenced the way we use and style type. Using a combination of sans serif and serif typography, a new and highly distinctive type style has been created to support Fujitsu Services' thought provoking and informative content.

Visual elements
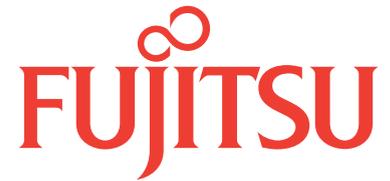
FUJITSU

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Corporate Message lock-up.
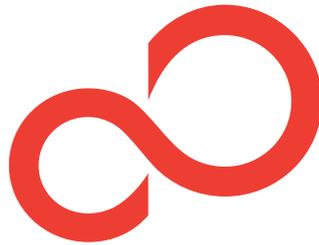
Brand Graphic.

Corporate colours.

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Sans serif and serif typography

A new visual element is the Essence Graphic, building on the curved and intriguing nature of the Brand Graphic, it is used large to project the scale and dynamic nature of our business. It is only used in certain situations and is not intended to replace or compete with the infinity symbol.

Photography is also considered. Bold black & white imagery captures a strong sense of composition, stature and attention to detail. A secondary photographic style places us in the context of our client's environment, using dramatic perspective to demonstrate our alternative approach.

Along with these main elements, careful consideration is also given to charts and diagrams and how to manage a variety of messages that are needed to communicate to a variety of audiences.

Visual elements
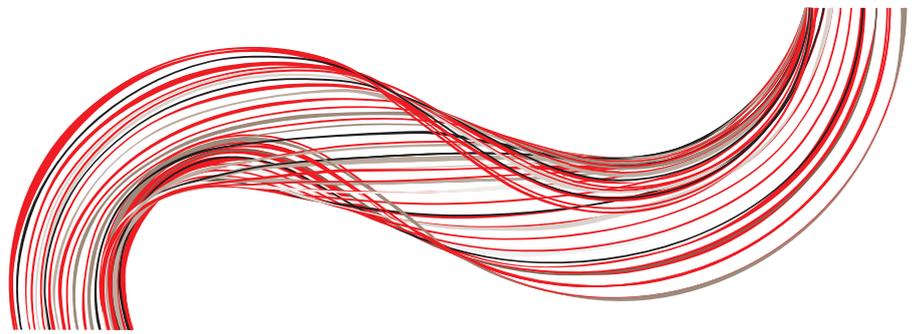

Essence Graphic.

Primary photography.
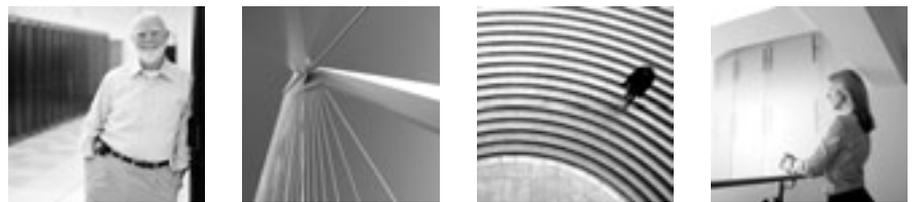
Secondary photography.
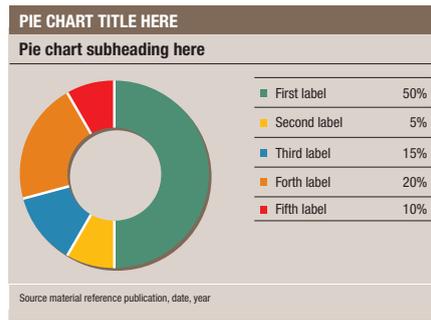
Charts and diagrams.
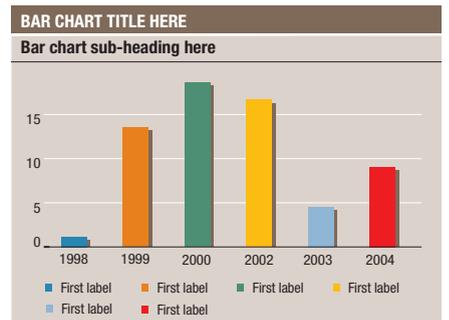
The hierarchy acts as an invisible structure binding together our various communications materials in one cohesive set. It works across the whole range of our applications including printed brochures, advertising, websites, proposal documents and PowerPoint™ presentations.

The different levels within the hierarchy have been defined through an understanding for the typical customer journey. The different stages of this journey help to determine what type of information a customer may require at a particular stage.

How it is used

There are three tiers to the hierarchy, each corresponds to each stage of the customer journey. This enables each item within a particular stage of the customer journey to be visually consistent to each other. The resulting framework helps our marketing teams to determine the appropriate look for a particular item by understanding how the end user will see it.

Building this level of discipline into our communications will ensure our messages are greeted by a receptive audience.

THE CUSTOMER JOURNEY

1 Stage 1/Tier 1
Corporate communications
Creating awareness
Advertising, website, exhibitions, etc.

2 Stage 2/Tier 2
Business/services communications
Building understanding
Brochures, case studies, PowerPoint™ presentations.

3 Stage 3/Tier 3
Personalised customer communications
A collaborative relationship
Reports, proposals, etc.

Customer → 1 2 3

How it works – Tier 1

Use the following guidelines to help you determine the look for a particular item, depending upon its position in the hierarchy.

Tier 1

As this is often the first point of contact for a customer, the look is eye-catching to create a strong immediate impression. This look is achieved through a combination of black as a background colour, bold headlines and distinctive imagery.

The look is applied to those high profile items that create awareness, such as advertising, website home pages, corporate brochures, exhibitions and office environments.

Tier 1 items
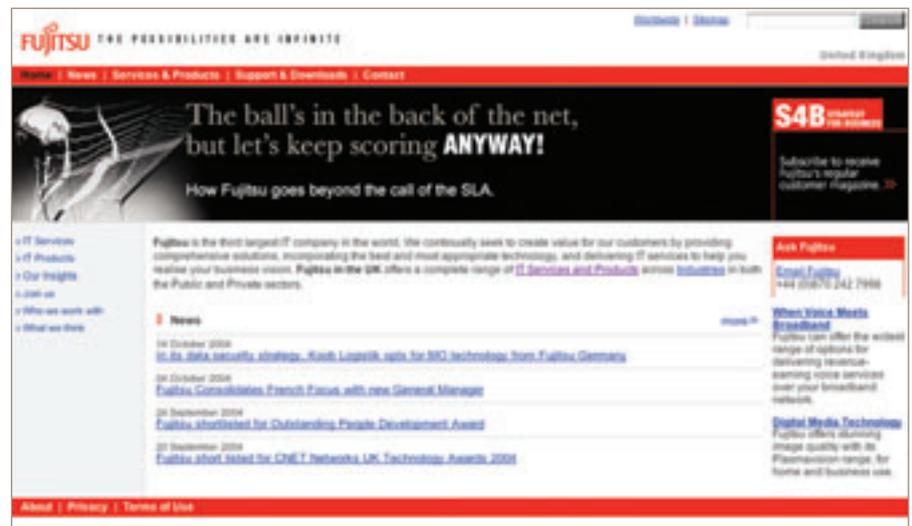
Top-level website page.

Corporate brochure front cover.
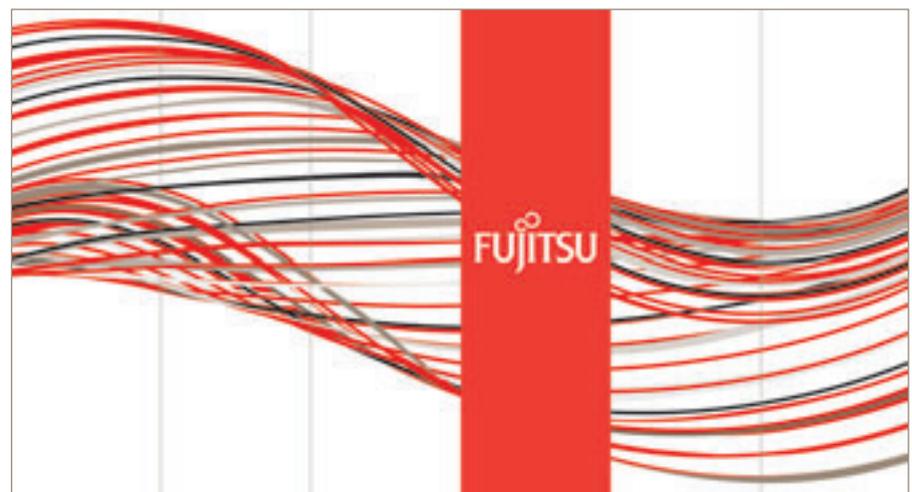
Graphic panels within an office environment.

How it works – Tier 2

Tier 2

At this level, the material is targeted to customers who wish to know more about the Fujitsu offer. They may want to see evidence of our past experience or read greater detail on our various products and services. The look is therefore less dramatic than Tier 1. In contrast, it uses a white background rather than black, a greater sense of the formal grid and a restrained use of imagery.

This look is applied to those items that deliver greater levels of detail, such as case studies, white papers, data sheets, PowerPoint presentations and website content pages.

Tier 2 items

Case study

White paper

Brochure

Datasheet

PowerPoint presentation slides

Web Guidelines

The Fujitsu Global Identity Web Guidelines are introduced to provide a consistent image of the Fujitsu brand on the web and have been designed to increase customer satisfaction, addressing the following:

- User behaviour and changes in user environments
- Improvement in usability
- Web accessibility
- Compliance with W3C

User behaviour and changes in user environments

User behaviour and user environments are now changing due to the advancement of web services and technologies. Many users now use search engines (Google, Yahoo, MSN etc.) to access websites. The guidelines have been designed to ensure that relevant searches via search engines provide Fujitsu pages appropriately.

User environments are also considered with these guidelines which include introduction of new browsers and improvement of display resolutions.

Improvement in usability

Usability is key for successful operation of any website. A user would be disappointed and may not return to the Fujitsu websites if we could not provide satisfactory information and services. This in turn would risk damaging the Fujitsu brand. The guidelines have been extensively tested with users using a variety of methods.

Web Page
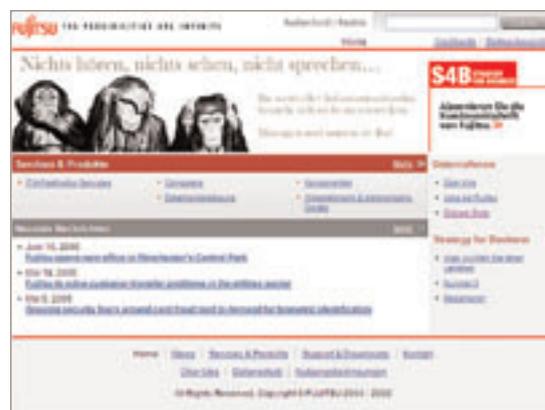
Website content page.

Web accessibility

Fujitsu web guidelines conform to existing accessibility standards - the WAI's Web content Accessibility Guidelines 1.0, the United States Rehabilitation Act, Section 508 and Japanese Industrial Standard (JIS X 8341-3).

Compliance with World Wide Web Consortium (W3C)

Compliance with the World Wide Web Consortium ensures our web pages are constructed appropriately in accordance to the specifications, guidelines, software, and tools outlined. Appropriate structure of web pages accomplishes better accessibility and makes it easier for users of audio browsers, screen recorders, cellular phones and PDAs to access information.

Web Address

The web address must be written as follows on all communications (email signature, business cards, advertising etc.).

cc.fujitsu.com (where cc is the country code).

For example:

A) If you reside in the United Kingdom the web address you would use is:

   uk.fujitsu.com

B) If you reside in Germany the web address you would use is:

   de.fujitsu.com

Please note: Fujitsu Services' old web address - services.fujitsu.com - no longer operates.

How it works – Tier 3

Tier 3

This level is similar in appearance to Tier 2, but it has been produced for, and is targeted to, a specific customer. In practical terms, the design is less about Fujitsu and more about demonstrating a working partnership. For Tier 3 material, the standard Fujitsu design has been tailored to enable the customer's identity and their business to be incorporated. Notice a reduction in Fujitsu Red, a prominent use of the customer's logotype and images demonstrating the customer's business.

This approach is applied to such items as proposals, including executive summaries and PowerPoint templates, to actively demonstrate a working partnership.

Note that the creation of a cover for an Executive Summary is often bespoke and therefore needs to have degree of flexibility, in order that the customer's identity be included. There are, however, still some mandatory elements that need to be observed. A white title flag must be shown on the top left. The customer logo should be incorporated into the image on the front page if required.

Tier 3 items

Example executive summary cover.

Partnership PowerPoint presentation.
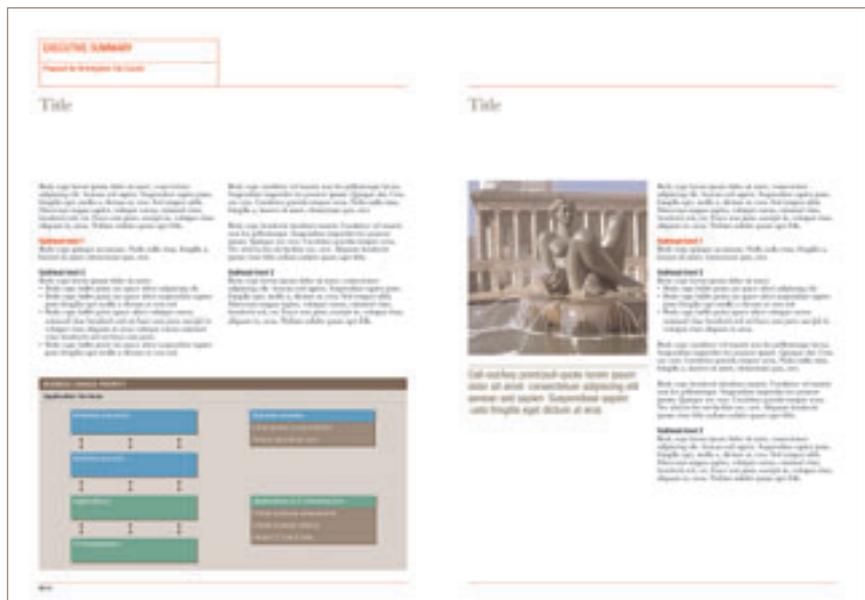
Example executive summary spread.

Appropriate use of elements across Tier 1, 2 and 3

The chart opposite, outlines those visual elements that should be used across all applications (mandatory) and those that are optional.

Page Elements	Tier 1	Tier 2	Tier 3
Corporate Message Lock-up	■	■	■
Branded statement	■	●	●
Headline	○	●	●
Title	●	●	●
Red Title Flag	●	●	●
Keyline Title Flag	●	●	●
Highlight Boxes	●	●	●
Standard contact details	●	●	●
Expanded contact details	●	●	●
Rules	●	●	●
Charts and diagrams	●	●	●
Page numbers	●	●	●
Red back cover	●	○	○

Mandatory	■
Optional	●
Not used	○

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Attention to **DETAIL**

It has been said that the crown jewel of any business communication is its logotype. It is both the symbol and mirror of what a company represents.

The Fujitsu Logotype represents our entire corporation. It is the single most important element in our visual identity and it must appear in every Fujitsu communication. The principles that will help you use the Logotype correctly and consistently are summarised in the following pages.
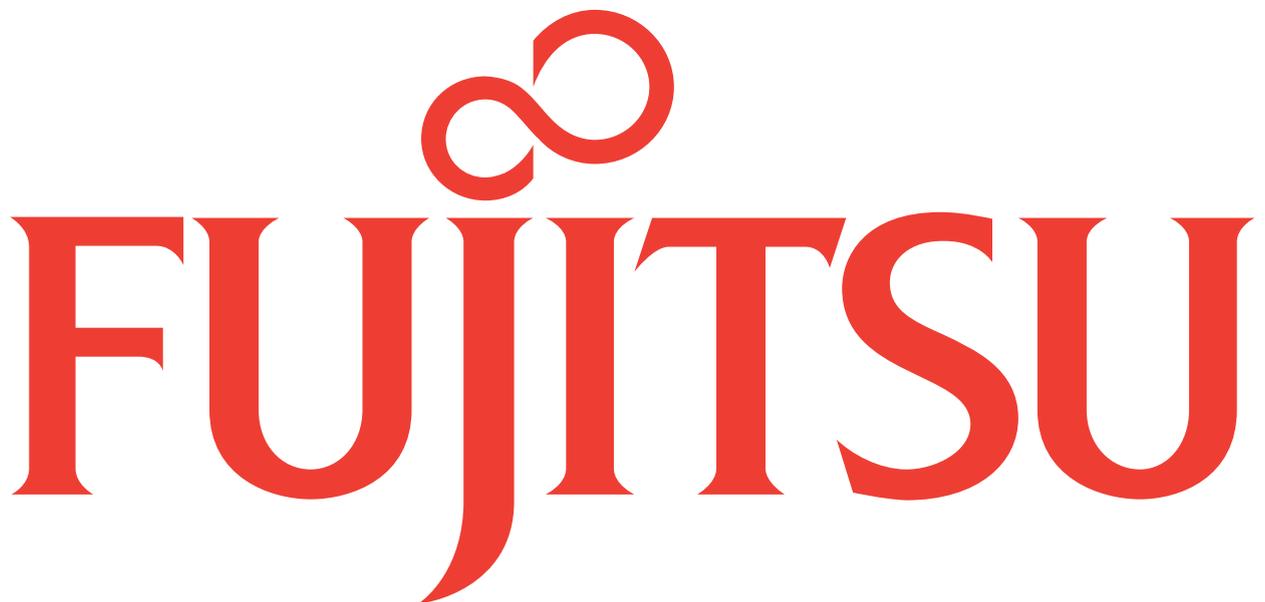
Principles of usage

There are certain requirements for the use of the Logotype. It is important to adhere to these requirements at all times.

Isolation Area
Keeping the Logotype isolated from other elements is the key to preserving its presence and legibility. A minimum amount of clear space should always surround the Logotype, separating it from headlines, text, imagery or the outside edge of the document or application.

Shown right is the minimum value for the space separating the Logotype and other elements. To use the Logotype most effectively, leave more than the minimum space around the Logotype.

Authorised artwork
The Logotype design has been carefully considered. It should not be redrawn or altered in any way. Three colour versions exist, do not use in any other colour.

Electronic artwork in multiple formats is available from 'The Brand Zone' on Café VIK.

When to use the Logotype:
• Exhibitions
• Websites
• Promotional items
• Stationery
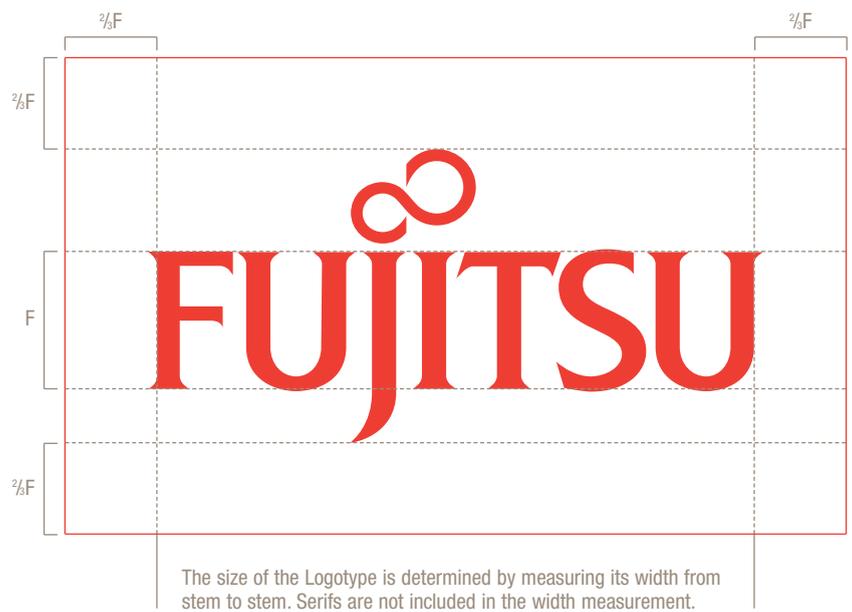
$\frac{2}{3}$F $\frac{2}{3}$F

$\frac{2}{3}$F

F

$\frac{2}{3}$F

The size of the Logotype is determined by measuring its width from stem to stem. Serifs are not included in the width measurement.

F

F

Measuring the isolation area
F is equal to the height of a single 'F' in the 'Fujitsu' Logotype. This is a universal proportional measuring system that applies to all sizes.

Black Logotype
The Logotype can be rendered in black when dictated by production constraints.

White Logotype (negative)
The White Logotype (negative) may only be used if it not possible to use any other colour option.

Corporate Message Lock-up

The worldwide corporate message ("The Possibilities Are Infinite") is combined with the Logotype in most communications. This is referred to as the Corporate Message Lock-up, and is a key component in our brand identity.

The Corporate Message Lock-up must always be used on our printed literature and on PowerPoint presentations. Follow these principles when using the Corporate Message Lock-up as a communication tool.

Meaning
"The Possibilities Are Infinite" expresses Fujitsu's universal appeal to its audiences. Central to its meaning are the unlimited ideas and development Fujitsu brings to the world. "The Possibilities Are Infinite" message is intended to be a powerful source of inspiration for each Fujitsu person.

Corporate Message Lock-up
The Corporate Message Lock-up serves as a unifying promise across our businesses and a constant reinforcement of what Fujitsu stands for. It must be used correctly and consistently across Fujitsu communications. The use of the Corporate Message Lock-up should always be carefully considered and produced in the highest quality. It must always be used on our printed literature.

When to use the Corporate Message Lock-up:
• Literature
• Last slide in PowerPoint presentations
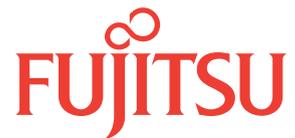
Preferred colour choice
When using the colour Corporate Message Lock-up, the Logotype is coloured Fujitsu Red, the Corporate Message is coloured black and always used on a white background.

Additional colour option
When it is necessary to render the Logotype in black, e.g. single-colour printing, the Corporate Message must also be coloured black.

The white (negative) version should only be used if it is not possible to use another colour option.
The negative version can be used against a red background, or in the case of corporate (tier 1) collateral, against a black background. When the logotype is coloured white, then the Corporate Message must also be coloured white.

Corporate Message Lock-up – principles of usage

There are certain requirements for the use of the Corporate Message Lock-up. It is important to adhere to these requirements at all times. The preferred options for applying the Corporate Message Lock-up are shown below right.

In general, Fujitsu expresses the Corporate Message in English worldwide. Special translated versions have been created for French, Portuguese, Vietnamese and Chinese to satisfy legal and country requirements. These translations and the manner in which they have been rendered in authorised artwork must not be altered in any way.

Keeping the Corporate Message Lock-up isolated from other elements is the key to preserving its presence and legibility. The established minimum clear space should always surround the set in full. This separates it from headlines, text, imagery, or the outside edge of an application.

Authorised artwork
The Corporate Message Lock-up design has been carefully considered and should not be redrawn or altered in any way. Electronic artwork in multiple formats is available from 'The Brand Zone' on Café VIK.

Placement choices
This page illustrates the placement of the Corporate Message Lock-up when applied to a piece of communication. For all literature the placement is top right. For advertising it can be positioned bottom right.

Refer to the Layout (2.9.3) section for advice on sizing and positioning the Corporate Message Lock-up on non-templated items.
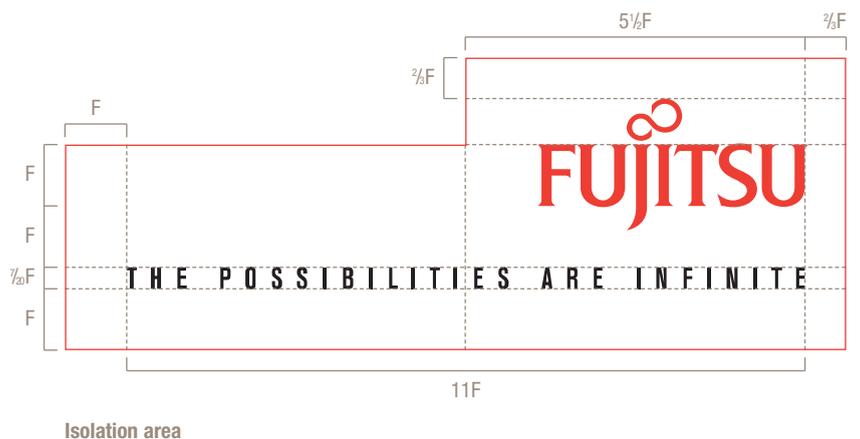
Isolation area

Measuring the isolation area
F is equal to the height of a single 'F' in the 'Fujitsu' Logotype. This is a universal proportional measuring system that applies to all sizes.


Top right placement for use on all printed literature.

Our Infinity Mark is based on the infinity symbol.
As a stand-alone graphic, this becomes a secondary
branding device known as the Brand Graphic.
It should be used to emphasise the Fujitsu personality.

As an independent graphic element, the Brand
Graphic provides a visual reinforcement of Fujitsu's
presence and strong link to the Fujitsu Identity.
It is not a substitute for the Logotype itself.
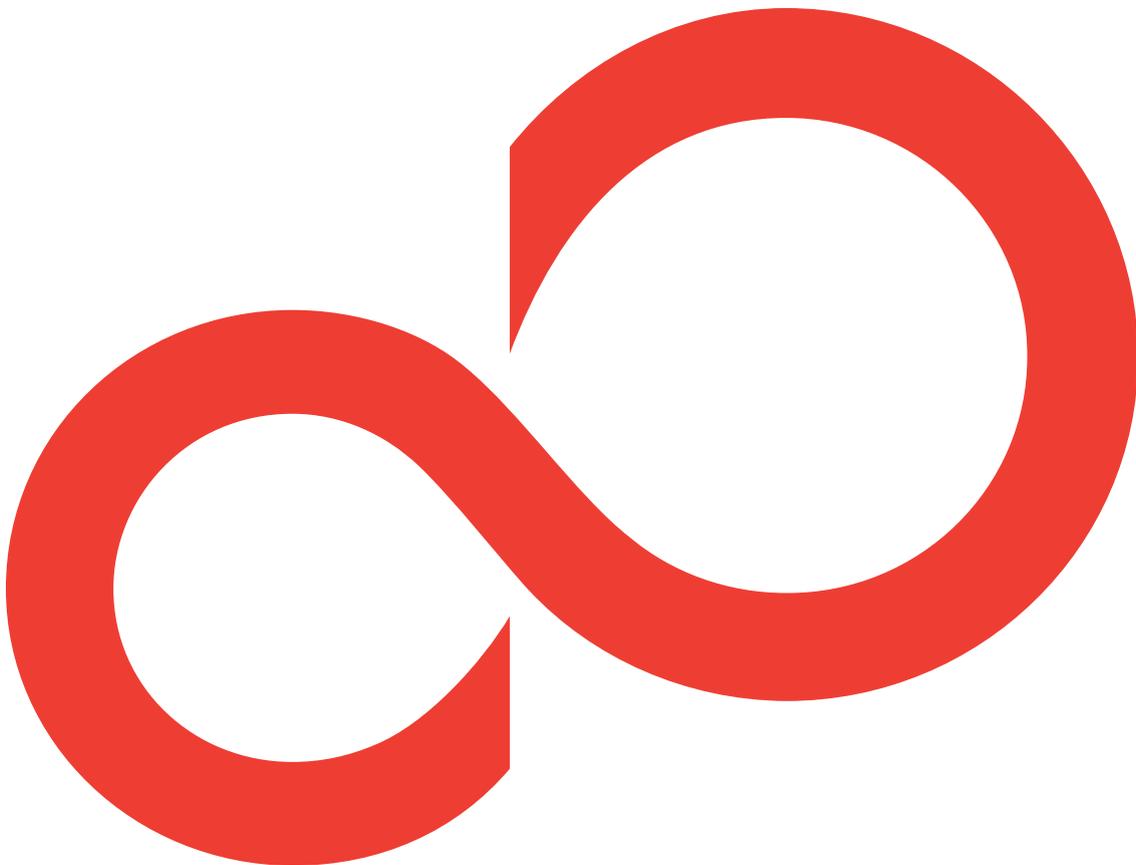
Purpose

The function of the Brand Graphic is something like that of a visual exclamation point, bringing extra awareness, registration and impact to our identity.

The Infinity Mark is Fujitsu's asset and should not be used in an inappropriate manner. The Brand Graphic should be thought of as a brand asset in the making, to be showcased in appropriate environments and protected from exposure in less appropriate environments.

The Brand Graphic should never be used in combination with any other Fujitsu service or product logotype.

Examples of how the Brand Graphic may be used are shown on the following page.

Infinity Mark

Logotype
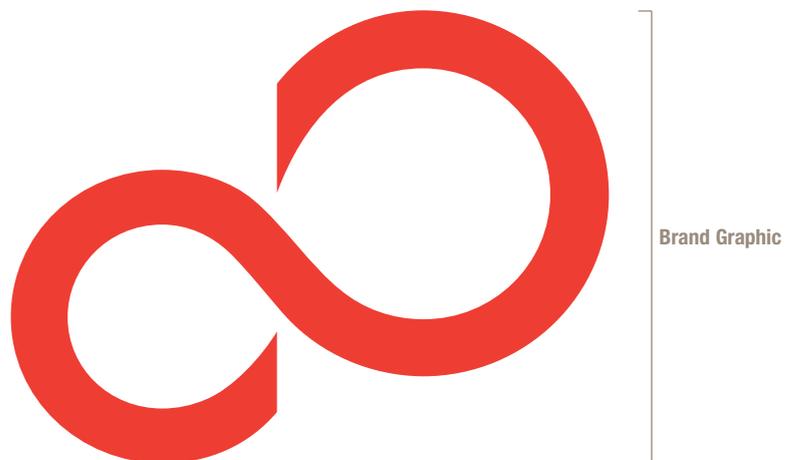
Brand Graphic

Principles of usage

The Brand Graphic should be reserved for carefully considered use. To increase and protect its value, principles of usage have been established to guide its use across various applications.

The Brand Graphic should only be used when the full Logotype appears either on the same page or within a close enough visual proximity such that there is a clear link between the Logotype and the Brand Graphic.

The Brand Graphic can be used on the back cover of our Tier 1 corporate level brochures. In this way it is again trademarking our material and the definitive nature of its contents.

The Brand Graphic should never be used after a title or heading

Consideration should be given to the legibility of the Brand Graphic over backgrounds. The background image should not interfere with its legibility. To do this avoid detailed areas of images and colours that 'jar' or reduce its legibility.

Refer to the Typography (2.5.4) section for usage principles for Fujitsu branded statements and the corporate brochure template for the back cover size and position.
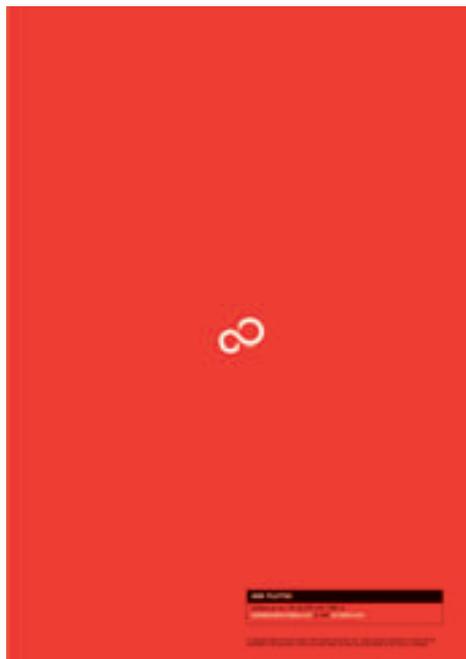
Corporate brochure back cover using the Brand Graphic.

In the UK, a back cover can only be red when it is a corporate level brochure. For any other brochure type, the back cover must be white. In the case of the former, the Brand Graphic must be a contrasting white. In the case of the latter, the Brand Graphic must be a contrasting red. This is to ensure that legibility is maintained.

The Essence Graphic is a highly distinctive visual element, developed to reflect, but not mimic, the Brand Graphic. The Essence Graphic amplifies the dynamic qualities of Fujitsu. It uses a three-dimensional form combined with a sense of movement to convey flexibility and the concept of 'infinity'.
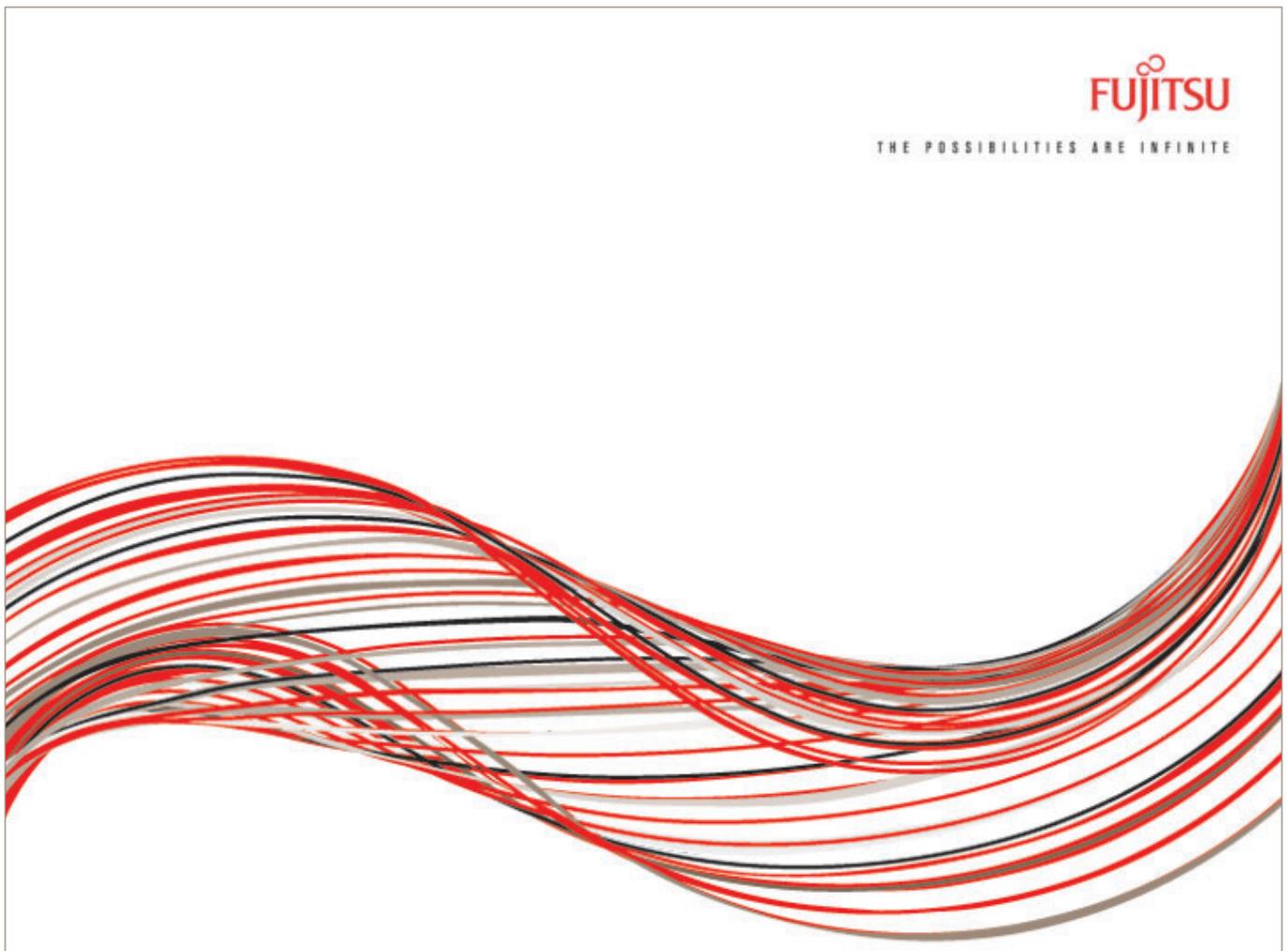
The Essence Graphic used within a PowerPoint presentation.

Purpose

How it is used

The Essence Graphic is used in those situations which best express its complex structure, movement and form. Such applications would include a major event where the graphic can be animated as part of a video presentation, or printed across large-scale displays. Equally, the graphic can be used within office or exhibitions spaces where it can be given the scale and opportunity to become a bold graphic statement.

We want to keep the Essence Graphic special. Do not overuse it or apply it to low cost printed items that fail to convey its unique qualities.

As the Essence Graphic is highly visual and has high impact, it can only be used on the first slide in PowerPoint presentations or in physical spaces. It can not be used on printed collateral or merchandise.
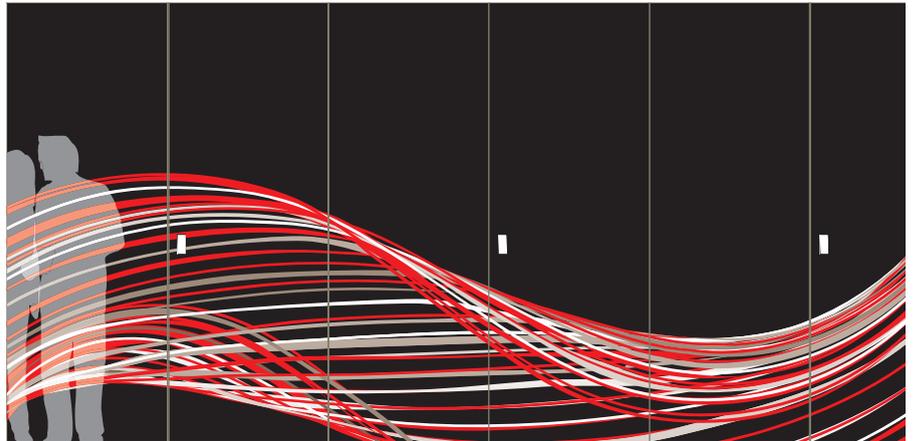
The Essence Graphic used in interior spaces.

Use of the Essence Graphic across exhibition stands.
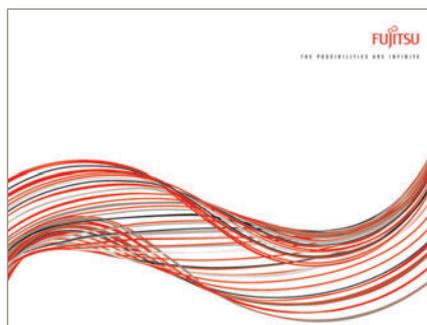
The Essence Graphic in use in PowerPoint.

Principles of usage

Cropping the Essence Graphic
Where certain situations/applications require a particular crop use the examples below to guide you.

Always ensure when cropping the Essence Graphic that its distinctive double curved character is retained.

However, the Essence Graphic should not be overly curvy and should instead be relatively flat, as in the introduction slide of Fujitsu's PowerPoint template.

The artwork of the Essence Graphic should always be used horizontally, and never rotated into a vertical format.
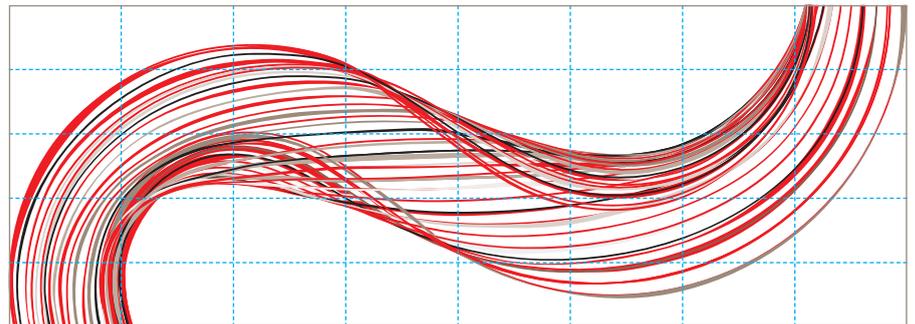
The master Essence Graphic artwork.
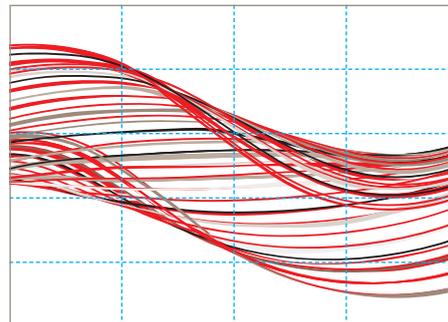
Always retain the double curved design when cropping the Essence Graphic.
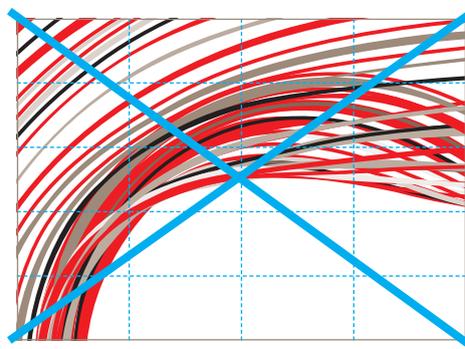
Do not tightly crop the Essence Graphic artwork.
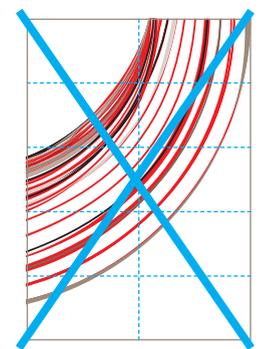
Do not use the Essence Graphic vertically.

Colour versions

Considering the application

There are two colour versions of the Essence Graphic. One has been created to work over a white background and the other to work over a black background. Both exist as files in two different types – Spot and Process.

They have been set up to cover large format printing, lithography printing and multimedia applications.

Do not place the Essence Graphic on any other coloured background.
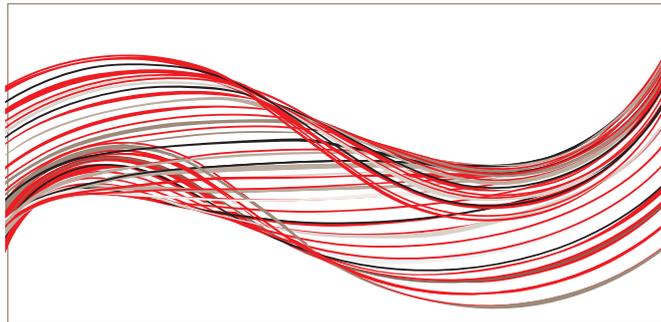
Essence Graphic version on a white background.
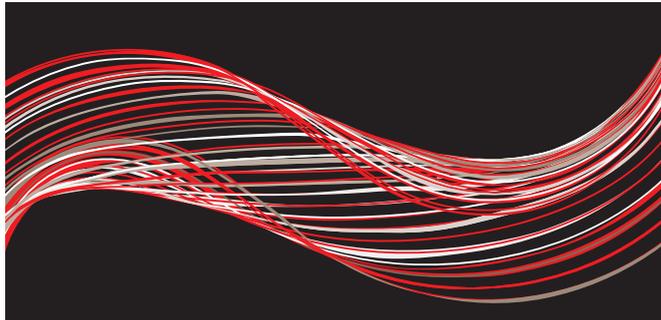
Essence Graphic version on a black background.

The Fujitsu colours are just as important as the Logotype in establishing a strong recognisable identity. Fujitsu's presence is defined by three brand colours: Fujitsu Red, Fujitsu Grey and White.

Together, these colours are used across all our branded communication materials, including print, web and environments.

Fujitsu Red
Corporate colour

Fujitsu Grey
Corporate colour

100%	75%	50%	25%	10%

White
Corporate colour

Example corporate brochure spread showing our corporate colours in use.

Corporate colours

Fujitsu Red

Fujitsu Red has been at the heart of Fujitsu since the creation of the Logotype. Fujitsu Red projects the brilliance, enthusiasm and intimacy of the Fujitsu brand character. For this reason, it stands as the preferred colour for the Fujitsu Logotype and the lead colour in any communication.

Fujitsu Red plays an important role in building our brand via marketplace recognition, and is a distinctive colour within our industry. The strength of the red is now offset by our other neutral corporate colours, Fujitsu Grey and White. Black is also a corporate colour, but unlike Fujitsu Red, White and Grey, Black should only be used for tier 1 communications - at a corporate level. Advertising, for example, uses a black background. Black should, however, never be used as the background for other types of communication.

Fujitsu Red is used across our communications with consideration and intelligence to highlight or accent key or valuable information, adding functionality to elements and balancing the visual system. We do not use it for 'all over' blanket colouring, 'less is more' is the approach.

Fujitsu Red is used sparingly over a case study, therefore highlighting individual elements more effectively. It gives strong emphasis to the Fujitsu Logotype, the Title Flag to signpost the first page of the case study and its subject, highlights subheadings within body copy and the Summary of key facts Highlight Box.

Corporate colours – continued

Fujitsu Grey

Fujitsu Grey has been selected as a corporate colour to balance and support Fujitsu Red. It can play a useful role in highlighting certain information/detail while not visually competing with the red.

To increase the flexibility of Fujitsu Grey it can be used in tints of 10%, 25%, 50% and 75% as well as solid.

White

White conveys a sense of clarity and simplicity. As a general rule, White is used as the background when using Fujitsu Red and Fujitsu Grey.

Purpose

Our graphic personality is not just projected through the colours we choose, but also in the way we use them. No other colours should be used to represent Fujitsu. In this way, we unify and strengthen the continuity of our messages.

Colour balance

It is important to maintain the appropriate tone for the brand. The strength in our Fujitsu Red should have priority for use in identity elements such as the Logotype. Care must be taken not to overuse it in any communication. Appropriate use of Fujitsu Grey is acceptable but the balance with other graphic elements must be taken into account.

Corporate colour use across an example service brochure spread. The diagram uses two of the charts and diagrams colours, explained on the next page.

Corporate colour use across a corporate brochure.

Corporate colour use across a PowerPoint title slide.

Charts and diagrams colours

Limited use only

A range of four additional colours has been created for use in charts and diagrams only. These colours are used when needing to differentiate individual data. They can be used in a specified range of tints to add further flexibility, as found in the chart and diagram PowerPoint templates.

Refer to the Charts, diagrams and tables (2.8.2) section for further information.

These colours are not to be used for colouring other elements or introducing colour coding systems.

Blue Charts and diagrams colour			
100%	75%	50%	25%

Green Charts and diagrams colour			
100%	75%	50%	25%

Orange Charts and diagrams colour			
100%	75%	50%	25%

Yellow Charts and diagrams colour			
100%	75%	50%	25%
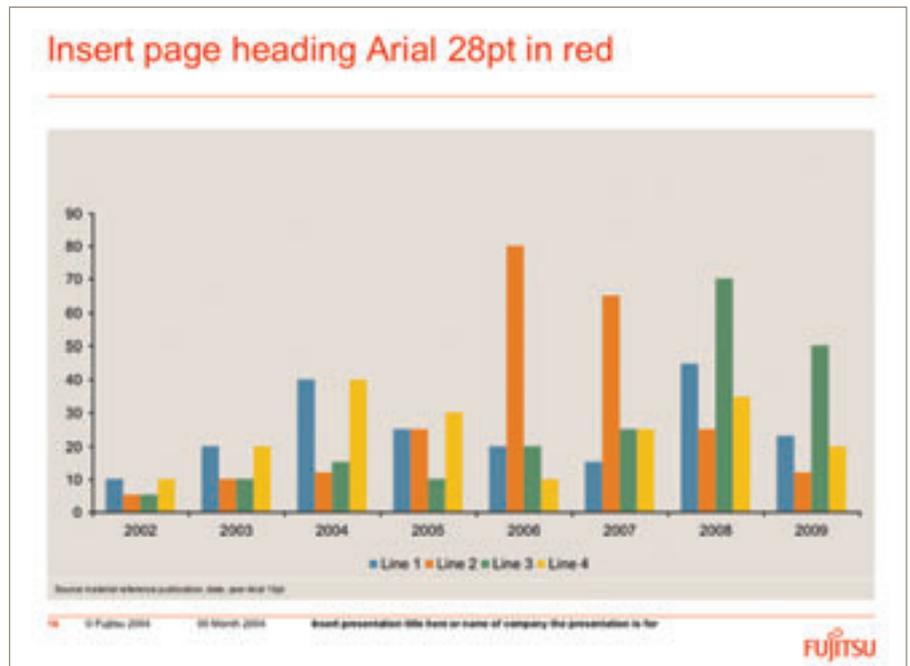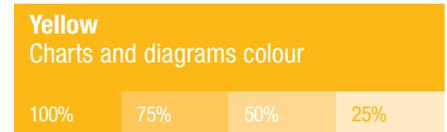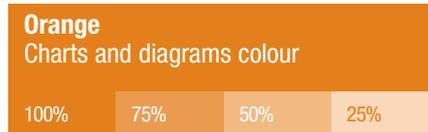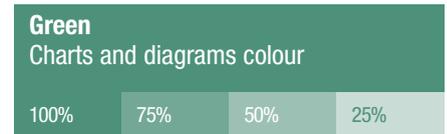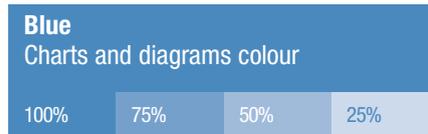
PowerPoint slide showing the four chart and diagram colours in use.

Colour specifications

Colour references

Follow the tables right to help maintain consistent colour reproduction.

Fujitsu Red
Corporate colour
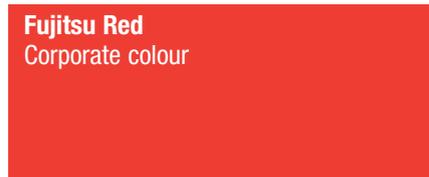
Spot colour	**Pantone Red 032**
Process colour	**C0 M100 Y100 K0**
RGB	**R255 G0 B0**

Fujitsu Grey
Corporate colour

Spot colour	**Pantone Warm Grey 9**
Process colour	**C0 M20 Y30 K60**
RGB	**R101 G82 B64**

White
Corporate colour
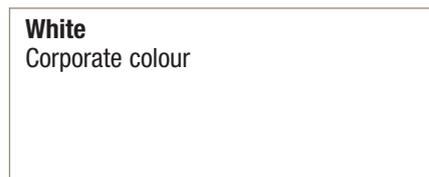
Spot colour	–
Process colour	–
RGB	**R255 G255 B255**

Blue
Charts and diagrams colour

100%	75%	50%	25%
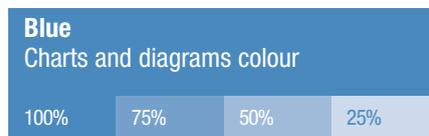
Spot colour	**Pantone 646**
Process colour	**C69 M18 Y0 K24**
RGB	**R62 G118 B152**

Orange
Charts and diagrams colour

100%	75%	50%	25%
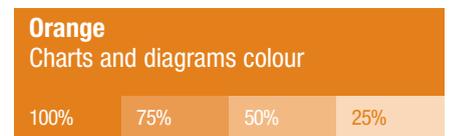
Spot colour	**Pantone 718**
Process colour	**C0 M56 Y100 K6**
RGB	**R240 G106 B0**

Green
Charts and diagrams colour

100%	75%	50%	25%
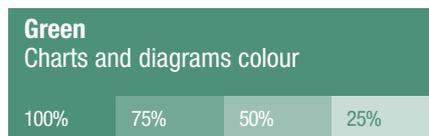
Spot colour	**Pantone 625**
Process colour	**C56 M0 Y47 K34**
RGB	**R74 G129 B87**

Yellow
Charts and diagrams colour

100%	75%	50%	25%
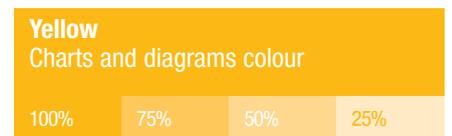
Spot colour	**Pantone 130**
Process colour	**C0 M28 Y100 K6**
RGB	**R255 G184 B0**

The colours shown throughout these guidelines do not match the cited colour standards. Consult current colour system publications for accurate colour. Please note that colour equivalency references from system to system may not result in a colour match.

PANTONE® is the property of Pantone, Inc.

Examples of colour in use
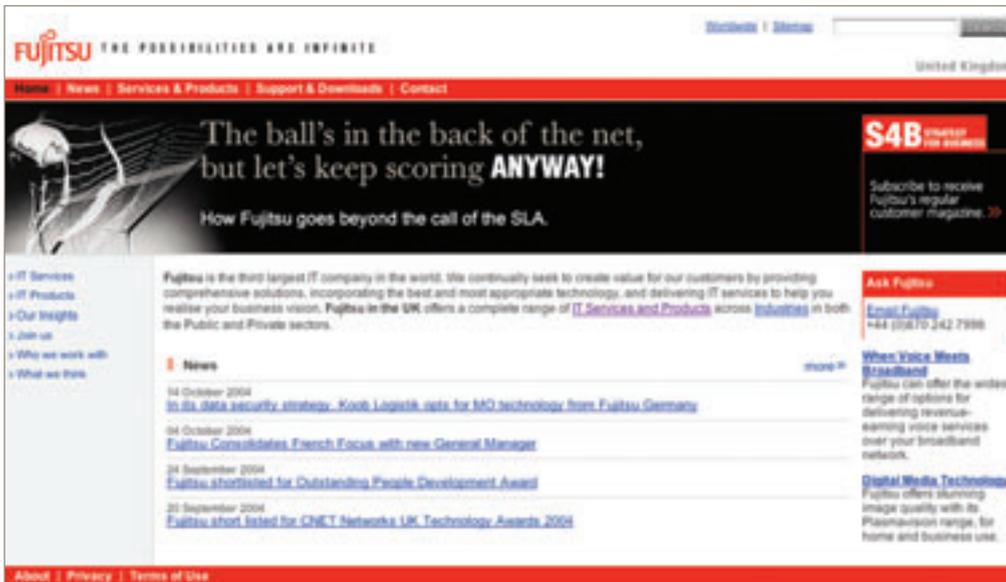
Website content page showing the role of the corporate colours enabling Fujitsu Red to stand out as a highlight for key content.

Examples of colour in use

Example corporate brochure spread showing use of colour

Example service brochure spread showing corporate colours in use.

We use a strongly identifiable typographic system, distinctive in its dynamic use of classic serif and modern sans serif combinations. It allows for wide flexibility and functionality while working as a powerful brand recognition element.

Our corporate typefaces have been selected to work with both off-line and on-line applications.

Data sheet using dynamic serif and sans serif combinations to support a clear typographic hierarchy.

Example corporate brochure spread using different typographic emphasis to add pace.

PowerPoint title slide showing the practical on-screen typographic substitutions to retain the look and feel of the system.

Our off-line typefaces

Where to use
These typefaces are used by agencies producing professionally printed items.

Two typeface families
Each has a particular character and use. Refer to the captions right for an overview of where each is used.

Helvetica Neue Condensed family
We use three weights for increased typographic expression. The typeface is modern, highly legible and robust.

Baskerville MT family
An elegant and classic typeface that contrasts well with Helvetica Neue Condensed. We use it in an italic form when quoted text is used.

Working with the templates
All templated items use Style Sheets, these retain the different type styles when creating new documents.

Versions of fonts
The font manufacturer/foundry for the Helvetica Neue Condensed family is Adobe Systems www.adobe.com.

The font manufacturer/foundry for the Baskerville MT family is Monotype www.fonts.com.

It is important to use the correct versions of the typefaces as specified, otherwise stylistic variations will occur.

Sans serif typefaces

HELVETICA NEUE CONDENSED BLACK

Used for: key words within Fujitsu branded statements, headlines and Title Flag text.

Helvetica Neue Condensed Bold

Used for: subheads, Highlight Box headings, bold body copy run-ins, bold table text and charts and diagrams.

Helvetica Neue Condensed

Used for: secondary headings, Title Flag text, Highlight Box text, pull quotes, page numbers, small print and charts and diagrams.

Serif typefaces

Baskerville MT

Used for: Fujitsu branded statements, headlines, titles, intro text and body copy.

Baskerville MT Italic

Used for: quoted text within titles, intro text, call-outs, pull quotes and body copy.

Our on-line typefaces

Where to use
These typefaces are used for creating documents in-house and for on-line applications.

Technical considerations
Due to technical constraints, font substitutions are necessary for on-line applications including websites, PowerPoint and business materials produced in a Microsoft Office format.

The on-line typefaces have been selected to reflect the same character as those used for off-line. They are also used in exactly the same way.

Versions of fonts
These typefaces are all generic system fonts and should reside on all systems.

Sans serif typefaces

IMPACT

Used for: key words within Fujitsu branded statements, headlines.

Arial Bold

Used for: Title Flag text, secondary headings, subheads, Highlight Box headings, bold body copy run-ins, bold table text and charts and diagrams.

Arial

Used for: Title Flag text, titles, Highlight Box text, call-outs, pull quotes, page numbers, small print and charts and diagrams.

Serif typefaces

Times New Roman

Used for: Fujitsu branded statements, headlines, titles, intro text and body copy.

Times New Roman Italic

Used for: quoted text within titles, intro text, call-outs, pull quotes and body copy.

Headlines

Principles

Front page headlines use a distinctive typographic style, combining both serif and sans serif typographic families. Over time this will become a highly recognisable element within our identity.

One keyword is highlighted using Helvetica Neue Condensed Black in capital letters. The other words are set in Baskerville MT using upper and lower case characters.

Headline within the context of an executive summary.

Headline within the context of an Data sheet.

After the font substitutions required for PowerPoint and on-line applications, the Fujitsu headlines remains very similar to the off-line applications.
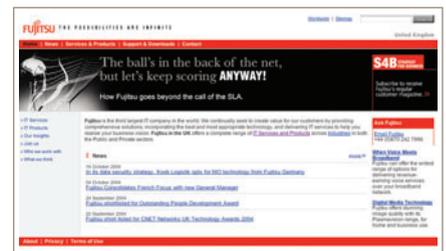
Titles

When to use

In certain cases where an item is more factually based, it may not be appropriate to lead with an attitude led headline. In these situations use the serif typefaces for all copy.

Differentiating quoted text

We use italics to indicate quoted text across the entire system, regardless of font.

White paper front cover using a title to make a simple and direct point.

Example corporate brochure page using a title as a page heading.

Example service brochure page using the title style as large introductory text.
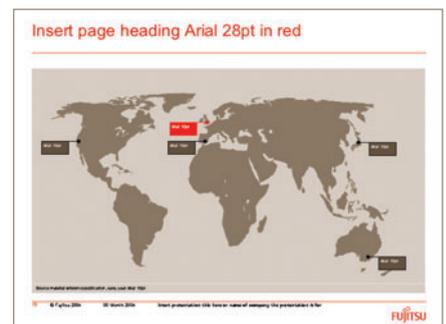
PowerPoint slide using a title. To work more effectively for the PowerPoint format, Arial is used and coloured Fujitsu Red.

Other text styles

Creating typographic order
Annotated below are the different body copy styles.

Regular body copy.

Italic body copy is used for quoted text.

Subheadings help to structure information into chunks that are easier to take in.

Bullet points are useful to list separate points.

CASE STUDY
MANCHESTER AIRPORT

FUJITSU

THE POSSIBILITIES ARE INFINITE

MAISY is the world's first interactive passenger information system to link air, rail and bus journeys, as it seamlessly integrates with Manchester Airport's real-time flight information systems (AMOSS and PIDS) and its journey planners system (JPS), which contains national rail, coach and bus schedules.

Another innovative aspect of the project was the use of a graphical Avatar character - an intelligent animated personal assistant. Based on a real Customer Service Advisor in Manchester Airport and dressed in the same blue uniform as her 'real-life' colleagues, 'she' is designed to provide a user-friendly way to greet passengers and explain to them how to use the kiosks.

In parallel with the MAISY project, Fujitsu also developed and implemented a number of "Which Terminal?" kiosks to assist motorists and foot passengers in finding the right terminal for their flights, by electronically displaying details on which airline is flying from which terminal. *"Terminal designation changes more often than you think,"* explains Hilary Liddell, *"and the effort in updating the printed signage and posters was huge, so it made sense to extend the work on MAISY in order to help customers get to the right terminal with as little hassle as possible."*

Fujitsu has now installed MAISY kiosks at 28 different points within the airport, which are getting around 75,000 customer users a month. The system will also be used at key transport hubs at Manchester Piccadilly, Wigan and Bolton railway stations.

Hilary Liddell comments, *"We selected Fujitsu to deliver an entire solution in full confidence that as a team we would create something exciting. I doubt that we would have got such an innovative solution from any of the other suppliers and if we had contracted for any of the component parts separately, we probably wouldn't have the kiosks in place now. Instead, because we handed over the entire implementation to Fujitsu, they were delivered on time and to budget and the pain was all Fujitsu's. I honestly can't think of anything that was bad at all."*

Benefits to our Customer
The new solution will enable Manchester Airport to realise significant business and operational benefits:
• **Better customer service** - with more accurate, relevant and timely travel information
• **Improved passenger flow** - customers can get to the right terminal faster, enhancing the airport's public image and relationships with airlines
• **Reduced administrative costs** - information can be updated centrally in real-time, removing the need to produce and replace posters and leaflets
• **Improved resource usage** - avoids the need for customer service staff to deal with 'common' questions and problems
• **New revenue generation** - potential to invite external parties to use the third side to offer passengers even more 'added value' services
• **Simplified support** - the system automatically identifies any problems, such as failures or paper out, and is updated and managed remotely
• **More secure system** - the kiosk operating system centrally alerts staff if any security breach occurs, including tampering with the kiosk housing doors.

John Spooner, Managing Director, Manchester Airport, comments, *"We are delighted that our relationship with Fujitsu has provided a unique network of information kiosks that will enhance the already high standards of customer service at the airport."*

"Thanks to Fujitsu's sophisticated and highly integrated design the beneficial effects of MAISY are daisy-chained," says Hilary Liddell. *"By providing clear and consistent real-time information, passengers get the travel information they need when they need it, which improves their way finding, which means they get to their terminal on time, giving them more time to shop, which improves our relationship with both the retailers and the airlines!"*

Our Approach
As the first stage in the development of MAISY, Fujitsu undertook a 'discovery' phase to firm up Manchester Airport's requirements, using workshops with members of staff from across the airport to understand what kind of information passengers really needed.

"This was a very interactive process," says Hilary Liddell. *"Fujitsu would present its ideas for discussion, which would then be refined based on the feedback received so that we ended up with a solution that combined the best of both worlds in terms of ideas and technology. While it is a fairly intensive way to work, it is much more productive, because everyone is working together as a team so you get to the end point much more quickly. Fujitsu seems to be very comfortable working this way and they were just as keen as we were to get the right product out there."*

"It was important that Fujitsu took charge in the discovery phase," adds Jo Boyle, *"because they asked questions that we wouldn't have thought of. As a result, Fujitsu helped us put together a very complex project that is enabling the airport and our customers to benefit from some very innovative and cutting-edge technology."*

Our Expertise
Travel organisations the world over trust Fujitsu to deliver innovative and reliable IT services and consultancy and enable them to achieve their business objectives and deliver an impeccable service to their customers.

"We have certainly benefited from Fujitsu's considerable experience of the travel industry," says Hilary Liddell. *"But more importantly, from the start of the MAISY project and throughout the software development, hardware implementation and support, I don't believe there were any areas of our business or requirements that Fujitsu didn't take the time to fully understand."*

Jo Boyle agrees, *"It's been absolutely fantastic to work with a partner who is just as committed to excellence as they are. Despite the challenging timescales, Fujitsu's project team went the extra mile every time and I loved their enthusiasm and passion for the whole thing."*

ASK FUJITSU
Contact us on +44 (0) 870 242 7998 or askfujitsu@uk.fujitsu.com or visit uk.fujitsu.com

Page 2 of 2

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Other text styles – continued

EXECUTIVE SUMMARY

Prepared for Birmingham City Council

Title

Body copy lorem ipsum dolor sit amet, consectetuer adipiscing elit. Aenean sed sapien. Suspendisse sapien justo, fringilla eget, mollis a, dictum ut, eros. Sed tempor nibh. Maecenas magna sapien, volutpat cursus, euismod vitae, hendrerit sed, est. Fusce sem justo, suscipit in, volutpat vitae, aliquam in, urna. Nullam sodales quam eget felis.

Subhead level 1
Body copy quisque accumsan. Nulla nulla risus, fringilla a, laoreet sit amet, elementum quis, orci.

Subhead level 2
Body copy lorem ipsum dolor sit amet:
• Body copy bullet point (no space after) adipiscing elit
• Body copy bullet point (no space after) suspendisse sapien justo fringilla eget mollis a dictum ut eros sed
• Body copy bullet point (space after) volutpat cursus euismod vitae hendrerit sed est fusce sem justo suscipit in volutpat vitae aliquam in urna.

Body copy curabitur vel mauris non leo pellentesque luctus. Suspendisse imperdiet leo posuere ipsum. Quisque dui. Cras nec erat. Curabitur gravida tempor urna. Nulla nulla risus, fringilla a, laoreet sit amet, elementum quis, orci.

Body copy hendrerit tincidunt mauris. Curabitur vel mauris non leo pellentesque. Suspendisse imperdiet leo posuere ipsum. Quisque nec erat. Curabitur gravida tempor urna. Vec ultrices leo mi facilisis nec, orci. Aliquam hendrerit ipsum vitae felis nullam sodales quam eget felis.

Subhead level 2
Body copy lorem ipsum dolor sit amet, consectetuer adipiscing elit. Aenean sed sapien. Suspendisse sapien justo, fringilla eget, mollis a, dictum ut, eros. Sed tempor nibh. Maecenas magna sapien, volutpat cursus, euismod vitae, hendrerit sed, est. Fusce sem justo, suscipit in, volutpat vitae, aliquam in, urna. Nullam sodales quam eget felis.

Call-out/key point/pull-quote lorem ipsum dolor sit amet, consectetuer adipiscing elit aenean sed sapien. Suspendisse sapien justo fringilla eget dictum ut eros.

Page 5 of 8

This style can be used for a call-out, key point or a pull quote from the main body copy. It can be coloured either Fujitsu Red or Fujitsu Grey.

Type specifications

General guide

The case study example shown on this page indicates the general type specifications for A4 format items. These will correspond with the Style Sheets within the templated items.

The same type specifications apply if using the on-line typefaces to produce documents in-house.

Helvetica Neue Condensed Black 15/16.5pt, ranged left, upper case, White.

Helvetica Neue Condensed 15/16.5pt, ranged left, upper case, White.

Baskerville MT Italic 24/24pt, 12pt space after paragraph, ranged left, upper and lower case, Fujitsu Grey.

Helvetica Neue Condensed 10/11pt, ranged left, upper and lower case, Black.
Name Helvetica Neue Condensed Bold.

Baskerville MT 10/11pt, 11pt space after paragraph, ranged left, upper and lower case, Black.

Helvetica Neue Condensed Bold 10/11pt, ranged left, upper and lower case, Fujitsu Red.

Helvetica Neue Condensed Bold 10/11pt, 5.5pt space after paragraph, ranged left, upper case, White.

Helvetica Neue Condensed Bold 10/11pt, ranged left, upper and lower case, Fujitsu Red.
Rule above offset 11pt, weight 0.5pt, White.

Helvetica Neue Condensed 10/11pt, 5.5pt space after paragraph, ranged left, upper and lower case, Black.

Helvetica Neue Condensed 10/11pt, ranged left, upper and lower case, Black, tab from bullet to text 3mm.

Helvetica Neue Condensed 8/9pt, ranged left, upper and lower case, Black.

Baskerville MT Italic 10/11pt, 11pt space after paragraph, ranged left, upper and lower case, Black.

CASE STUDY
DIXONS

FUJITSU

THE POSSIBILITIES ARE INFINITE

"Sense and Respond® has led us to… drive out the root causes and costs of problems rather than wasting time and money on quick fixes."

Peter Ambrose – IS Support Director, Dixons Group

Customer's Challenge
Dixons Group plc is Europe's leading specialist retailer of consumer electronics with operations in twelve countries, incorporating major retail brands such as Dixons, Currys, PC World and The Link. The company aims to provide unrivalled value to its customers through the range and quality of its products, competitive prices and high standards of service.

For several years Fujitsu has provided the Dixons Group with a 'break fix' service, covering the maintenance and repair of its mixed estate of EPoS equipment. However, despite the fact that it has consistently achieved the contracted level of service, Fujitsu has been constantly looking for new ways to be innovative and deliver even better value and service – to the benefit of both organisations.

Fujitsu's Solution
Fujitsu proposed using its unique Sense and Respond approach to go beyond the strict confines of the contract with Dixons in order to 'Sense' what matters to the Group and its customers and then 'Respond' to those needs. By identifying and removing the root causes and costs of operational problems, and analysing the impact each problem has on the business, rather than just addressing the symptoms, Sense and Respond can reduce operational costs, increase customer and employee satisfaction and create a mechanism for continual improvement.

Peter Ambrose, IS Support Director, Dixons Group, says, *"Through the break fix contract we had already developed a close working relationship with Fujitsu, but when the idea of using Sense and Respond was raised at one of our strategy days it was a real eye-opener. While it required quite a shift in mindset, the obvious benefits for everyone made you wonder why no-one had thought of it before."*

In just three months, Fujitsu set up a Sense and Respond Intervention Team to assess every aspect of the service provided by its engineers, before analysing the findings and presenting its recommendations to Dixons Group.

"Fujitsu's research was very open ended and didn't just focus on IT issues," comments Peter Ambrose, *"so we were delighted to find that what matters most to our store staff is customer service, which they rated as two and a half times more important than having more money. And the biggest barrier to doing their jobs was IT failure."*

SUMMARY OF KEY FACTS

Organisation:
Dixons Group Plc.

Contract signing date:
October 2003.

Service/s delivered:
Use of Fujitsu's unique Sense and Respond approach on Dixon's break fix service in order to improve operational dynamics and create a mechanism for continual service improvement.

Key metrics:
Covers 1,300 stores across the UK and Eire, including major retail brands such as Dixons, Currys, PC World and The Link.

Benefits:
• A 50% reduction in the number of service calls logged
• An increase in system availability across all stores
• An significant improvement in internal customer satisfaction and productivity
• A saving of between £5-8,000 every 4 weeks in reduced call charges and incentive targets.

Page 1 of 2

Type specifications – continued

General guide

The title page example shown on this page indicates the general type specifications for A4 format items. These will correspond with the Style Sheets within the templated items.

The same type specifications apply if using the on-line typefaces to produce documents in-house.

Helvetica Neue Condensed 15/16.5pt, ranged left, upper case, White.

Baskerville MT 10.5pt, ranged left, upper and lower case, White.

Baskerville MT Italic 80/82.5pt, ranged left, upper and lower case, Fujitsu Grey.

Helvetica Neue Condensed Black 80/82.5pt, ranged left, upper case, White.

Helvetica Neue Condensed Bold 60pt, ranged left, upper case, White.

Helvetica Neue Condensed Bold 9.5/11pt, ranged left, upper case, White.

S4B STRATEGY FOR BUSINESS

ISSUE 17

FUJITSU

THE POSSIBILITIES ARE INFINITE

"IT WON'T PRINT…!" AND OTHER DESKTOP TALES OF WOE.
PAGE 4

MAKING HOLLAND'S HEALTHCARE EVEN BETTER.
PAGE 12

WHEN OSLO WENT TO WEYMOUTH.
The story of a most unusual day trip.
PAGE 16

Is this what's holding retailers **BACK?**

PAGE 8

Examples of off-line typography in use

Example corporate brochure spread has an aspirational and varied approach to typography which suits its role and content.

White paper spread has a functional and ordered approach to typography which suits its role and content.

Examples of on-line typography in use

Website using on-line fonts in the same way as off-line items to create a consistent cross-channel visual identity.

PowerPoint text page slide with cascading levels of type.

The Fujitsu photography style has been developed to cover a variety of subject matter from our people to the sectors and issues we deal with every day.

Primary photography style.

Overall photography approach

Our photograph style is designed to capture the character within a person's face or the craftsmanship within an object or a building.

The unifying quality expressed by all our photography is in the attention to detail. This is achieved by:
• A careful and considered composition
• Highlighting form or detail construction
• Using an intriguing angle/crop to emphasise character or precision

The result is a strong look that projects Fujitsu in a confident and distinctive way.

We use neutral colours in our photographic style to offset the use of Fujitsu Red.

There are two styles of photography:
 i Primary – black and white, characterised by the dramatic effect of light and shade in describing the detail within an object/person's face.

ii Secondary - black and white only in tier 2 collateral. Colour can be used if required in ier 3 and 1 collateral. Characterised by the imaginative perspective, with an architectural aspect, chosen to illustrate an object/building.

The following pages set out the approach that will ensure this criteria is met across both commissioned and stock photography.

The result
A bold and distinctive visual style that embodies the unique qualities of Fujitsu.
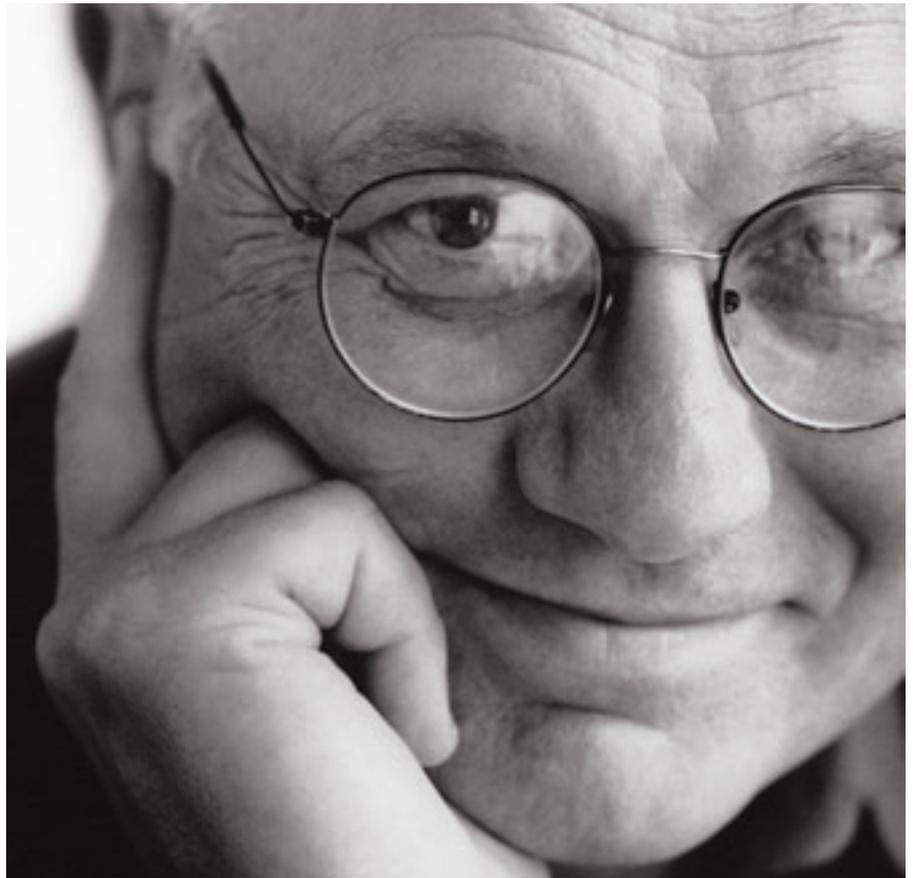
An example of the Primary photographic style emphasising the character of our people.

An example of the Primary photographic style emphasising the detail within the object.
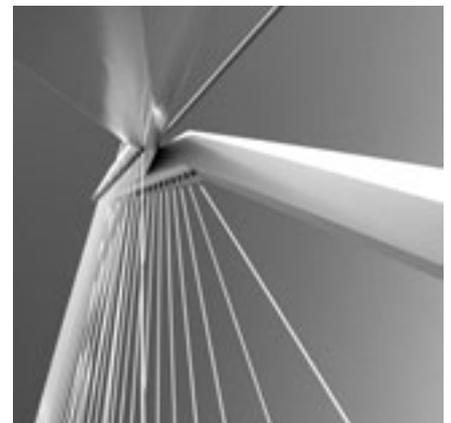
An example of the Secondary photographic style emphasising construction and detail through a dynamic perspective.

Primary photography – people

Style

Primary photography is bold, using a high contrast black and white style.

It is best used for simple compositions where the particular subject can be isolated against a neutral backdrop, i.e. not seen within a complex situation. Primary photography can either use a white or a black background to contrast with the subject.

People style and content

People are a distinctive feature of our communications. They reinforce the nature of our business. We always show people who have an honest, insightful look. They should never appear false.

The use of black and white reveals the character in peoples' faces through careful, but natural composition and lighting. The result is crafted and considered portrait photography.

People should express confidence, pride, openness, they should appear optimistic and positive but not necessarily smiling. Think carefully about the role of the image to determine the desired expression.

People should be a mix of male and female, multiracial with ages ranging from young graduates to more mature employees. However bear in the mind the importance of experience.

In order to emphasise 'attention to detail', groups should not exceed three people.

With white background.

With black background.

With white background.

With black background.

With white background.

With black background.

Primary photography – objects

Objects style and content

Objects selected for use in the primary style should illustrate precision and craftsmanship. They should be photographed from interesting angles. The desired effect should be a new perspective or insight on an object as a result of the way it is photographed.

The choice of object needs to work conceptually with the overall message the item is projecting. If there is a Fujitsu branded headline, consider the interplay between the two elements.

A range of photography can be found in 'The Brand Zone' on Café VIK.
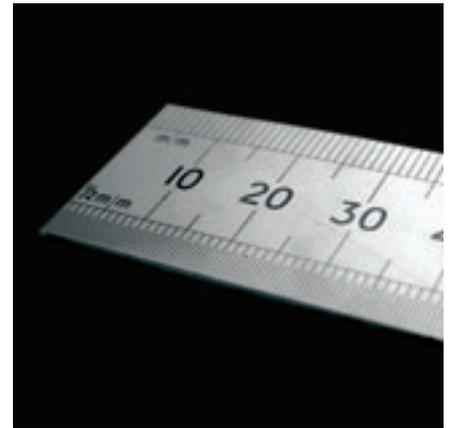
Examples of objects.

Examples of primary photography in use

Where to use primary photography

For the best effect use the primary photographic style in high profile situations such as:

• Front covers of corporate brochures
• Website home and main pages
• PowerPoint title slides
• Event and exhibition material

To promote our position as one of the leading technology businesses in the world, we need to create bold and thought provoking communications. To help us achieve this, use a combination of our primary photography style with intriguing headlines. Together they project Fujitsu as a 'thought leader' and a real innovator within our marketplace.

Type can be combined with photography. However, to ensure legibility do not place type over the subject of the image, whether it is a person or an object.

Refer to the Verbal tone of voice (2.10.2) and Typography (2.5.4) sections for further information.

Corporate brochure front cover.

Service brochure front cover.

Website home page.

PowerPoint title slide.

Secondary photography

Style and content

Secondary photography is characterised by the use of a dynamic perspective. Tier 2 collateral requires secondary photography to be black and white - but this secondary style differs to the primary style via depth of field and context. Full colour can be used in Tier 3 collateral, but reds are deliberately avoided so as not to detract from the logotype and other red elements.

The secondary photography is used to depict people, objects and places. Imagery can be sourced from stock libraries.

The dynamic perspective is achieved through close cropping to describe the detail as well as the scale.

Secondary photography places Fujitsu in context. Show people within an environment and use references to buildings or places to demonstrate our understanding for the world we operate in.

This style of photography is architectural in nature, enhanced by the dramatic effect of light and shade to describe the detail of the subject. Ideally it includes a strong curved form as the main subject, however, this is not mandatory.

Ensure that whatever the subject, it is always presented in a way that emphasises the character or craftsmanship of the subject.

People

Objects
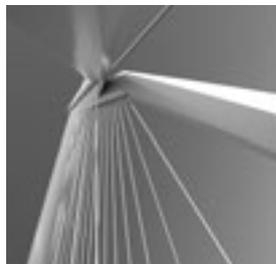
Places

Examples of secondary photography in use

Where to use secondary photography

As this is the secondary photographic style, it is always used in a supporting role to the primary photographic style. It can be used in the following situations:

• Brochure inside spreads
• Website detail content pages
• PowerPoint content slides

Type can be combined with photography. However, to ensure legibility do not place type over the subject of the image, whether it is a person or an object.

Refer to the Verbal tone of voice (2.10) and Typography (2.5) sections for further information.

Example service brochure spread.

PowerPoint content slide.

Example corporate brochure spread.

Achieving optimum results

Image manipulation
Software (i.e. Adobe® Photoshop®) can enhance photography to a high degree, improving final results. It should be used for fine-tuning images and preparing them for reproduction. In the first instance the image should meet the style and content criteria.

If an image is low in contrast, it can be boosted by decreasing the mid-tones while increasing the shadows and highlights.

Preparing primary photography for print
Duotone images should be used when budget allows and the importance of the item dictates, e.g. annual review and corporate brochure. Duotones give more definition and vibrancy to images, producing darker and richer black areas.
Follow these steps:
• Convert the image to the greyscale mode – this applies to images that are already black and white or colour
• Check the contrast is set correctly
• Convert to the duotone mode, set inks to Black and PMS Warm Grey 9
• Depending on how dark the image is the PMS Warm Grey 9 curve may need adjusting to help lighten the image

Preparing secondary photography for print
If necessary, balance the hues of the image towards blue and grey by adjusting the curves in Photoshop.

Preparing primary and secondary photography for PowerPoint and on-line use
Primary photography should be converted to greyscale and secondary photography to colour. They should be saved as GIF or JPEG file formats and compressed as much as possible without losing on-screen quality.
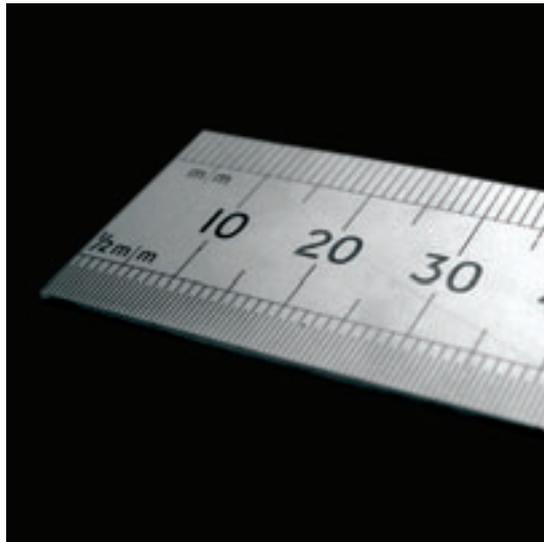
Primary photography – high contrast and set up as a duotone of black and Fujitsu Grey (PMS Warm Grey 9).

Secondary photography – If colour is needed for tier 3 collateral, use full colour image with colour balance adjusted towards blue and grey hues

Using non-styled photography

There are particular items that require a different approach to photographic content and style.

These items include reports and proposals for a customer where it is both a necessity, as well as a requirement, to use images that illustrate evidence in support of the text. This imagery may well have been photographed by the team or have been supplied by the customer.

Use the best and highest quality images you can find for these situations.

Non-styled photography should only be used within these types of reports/proposals, but not used on the cover/title slide.
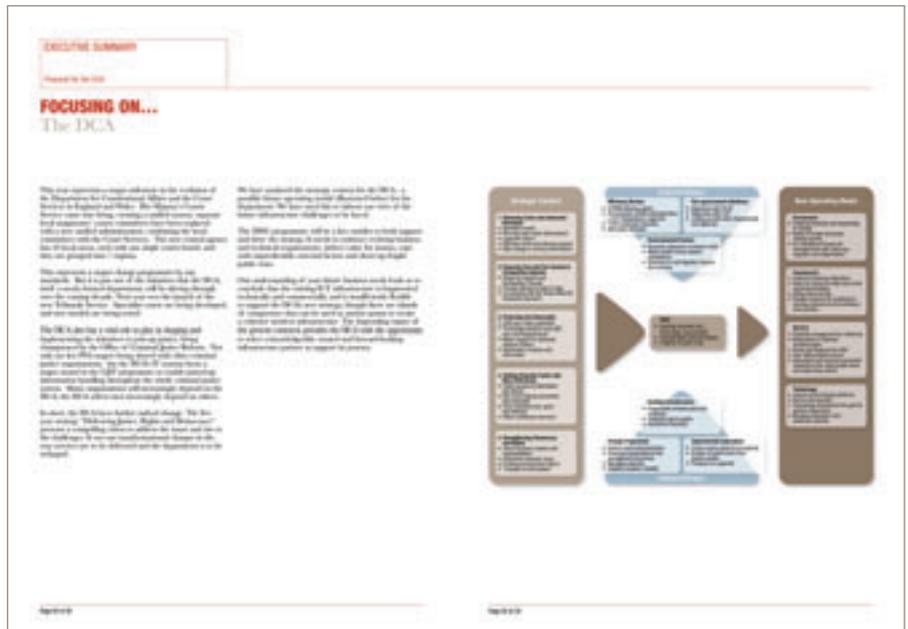
Executive Summary spreads using supplied images to support the content of the document.
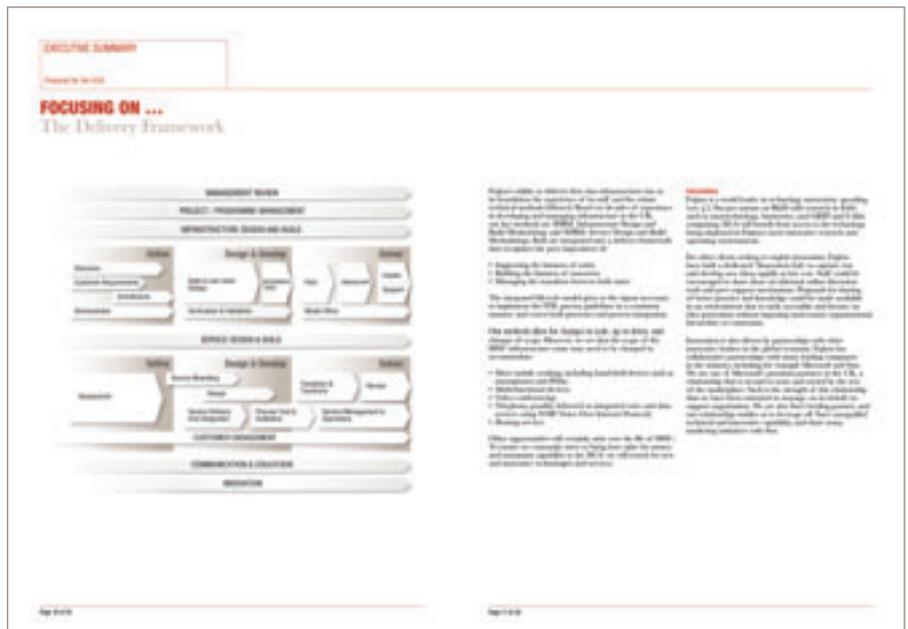
Graphics is a term we use to describe the remaining visual elements within our system.

They are functional elements that assist the reader through simple navigation, bringing a clear structure, an understandable hierarchy and an overall sense of clarity to our communications.

Title Flag

Highlight Box

Rule

Page number

A case study illustrating some of the graphic elements that aid navigation.

Title Flag

Item identification and branding

The role of the Title Flag is to identify an individual item type, thereby explaining the item's role and giving structure to documents.

As well as its functional role the Title Flag also introduces a strong red component to our communications.

It consists of a red rectangle holding type that identifies the item and an attached red rule below it.

The Title Flag is included within our literature templates. For non-templated items follow the design principles outlined on Graphics (2.7.7) to create them.

- **Top:** Helvetica Neue Condensed, 15pt font/16.5pt leading, ranged left, upper case, white
- **Bottom:** Helvetica NeueCondensed Black, 15pt font/16.5pt leading, ranged left, upper case white

Title Flag examples

CASE STUDY
DIXONS

First page Title Flag of a case study identifying what the item is at the top and which of our clients it is about below. The client name is in the bolder text because it is the more important content. We use solid Fujitsu Red Title Flags to indicate front covers/first pages or section pages within items.

DATA SHEET
MANAGING PERFORMANCE IN BENEFITS

Front cover/first page Title Flag of a data sheet identifying what the item is at the top and the subject title below. The subject title is in the bolder text because it is the more important content.

EXECUTIVE SUMMARY
PREPARED FOR BIRMINGHAM CITY COUNCIL

Front cover Title Flag of an executive summary identifying what the item is and who the document is for below. This version of the Title Flag can be used on front covers when there is a need to decrease the power of Fujitsu Red allowing increased visibility of a client's name/logotype.

SERVICE CAPABILITIES
INTERNET MANAGED SERVICES

Text page Title Flag. It is rendered in keylines as opposed to solid Fujitsu Red so that it does not detract from the page content. Use this Title Flag to signal each separate page when producing a document in a PDF (rather than printed) format.

Examples of front cover/first page Title Flags

Solid Fujitsu Red Title Flag on a corporate brochure
front cover.

Solid Fujitsu Red Title Flag on the first page
of a data sheet.
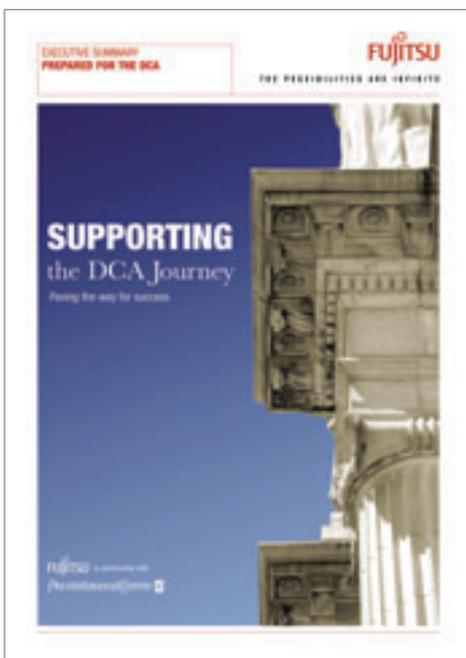
Keyline Fujitsu Red Title Flag on an executive summary front cover.
Allows clients' branding to have more visual impact.

Solid Fujitsu Red Title Flag on a PowerPoint title slide.
The date is shown at the top and type of report is shown below.

Examples of text page Title Flags

Keyline Fujitsu Red Title Flag used on the last page of a case study.
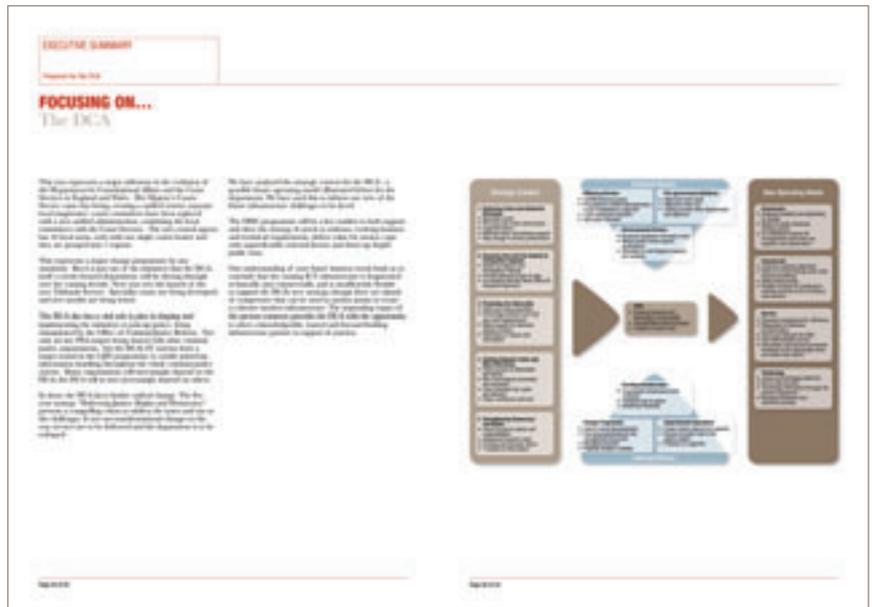
Keyline Fujitsu Red Title Flag used on an example service brochure spread. It only appears on the left-hand page when the item is formally printed. If the same item is also to be printed from PDF files then another version is required with the Title Flag appearing on both left-hand and right-hand pages.

Highlight Boxes

Assisting the reader

The purpose of Highlight Boxes is to create clearly defined areas to highlight certain content. The element is flexible in terms of what it can hold – contents, introductions, key information, case studies within items, summaries and contact details.

The benefit of Highlight Boxes is to assist the reader by breaking up content into identifiable groups of information, giving emphasis by separating it from the main narrative, adding visual and editorial pace to an item.

Some of the styles are retained for charts, diagrams and tables, namely heading bars and backgrounds, helping to create visual continuity throughout the system.

THE BASEL II SERVICES FRAMEWORK		
i	Executive summary and background	00
ii	The three pillars, operational risk and capital allocation	00
iii	The business issue	00
iv	The Fujitsu solution	00
v	The framework for compliance	00
vi	Research – strategic investment in IT	00

Table of contents
The table heading is all upper case letters within a grey heading bar. Roman numerals can be used to order sections if each does not start on its own page.

INTRODUCTION

The Internet has opened the door on a new market for many businesses with millions of customers now sourcing information, comparing competitive offerings and ordering services and products on-line.

That increased appetite has brought with it a demand for improved Internet services, which for many organisations has generated a need for further development of their Internet sites. It is no longer viable for websites to be operated as an on-line corporate brochure or an electronic advertising hoarding.

Successful organisations in sectors as diverse as financial services, retail and the public sector are now looking at refocusing their business strategy to take advantage of the huge functionality offered by the Internet.

Introduction
The grey background tint isolates the Highlight Box; it should extend or lessen in depth to suit the content.

SUMMARY OF KEY FACTS

Organisation:
Dixon's Group Plc.

Contract signing date:
October 2003.

Service/s delivered:
Use of Fujitsu's unique Sense and Respond approach on Dixon's break fix service in order to improve operational dynamics and create a mechanism for continual service improvement.

Key metrics:
Covers 1,300 stores across the UK and Eire, including major retail brands such as Dixons, Currys, PC World and The Link.

Benefits:
• A 50% reduction in the number of service calls logged
• An increase in system availability across all stores
• An significant improvement in internal customer satisfaction and productivity
• A saving of between £5,000–8,000 every four weeks in reduced call charges and incentive targets

Key information
Red subheads with white rules above them subdivide sections. Bullet points are useful to separate individual point.

FUJITSU SERVICES SUCCESS STORIES
THOMASCOOK.COM

Thomas Cook, one of the world's leading travel and financial services groups serving 20 million customers a year, was experiencing significant demand from customers. This meant it needed to grow its already successful on-line business, thomascook.com.

Over the past two years, Fujitsu has worked closely with thomascook.com to develop a complete on-line travel service across multiple channels. Customers visiting the site can browse more than two million holidays all of which are refreshed daily; obtain real-time quotes and book on-line; access up-to-the-minute information on weather, special offers, tourist information, city guides and health requirements related to all destinations available for booking on-line.

Fujitsu provided the technical development of systems integration expertise and services to develop thomascook.com's website and is responsible for the ongoing management of the service.

The site is now the most popular, dedicated travel site in the UK receiving an average of 30,000 visits a day. Sales have increased by over 2,000% and forward sales have increased by 50% a quarter. The site has also provided a new channel to market, with more than 40% of on-line purchasers not having used Thomas Cook regularly before.

Case study
A red heading bar is used above the grey heading bar to accent success stories. The client's logotype can also be contained.

ASK FUJITSU

Contact us on +44 (0) 870 242 7998 or askfujitsu@uk.fujitsu.com or visit uk.fujitsu.com

Standard contact details
Standard contact panel for use.
When using this box against a corporate red back cover, the standard red fill becomes black with white writing, the standard red writing becomes white, black writing remains black.

ASK FUJITSU

Contact us on +44 (0) 870 242 7998 or askfujitsu@uk.fujitsu.com or visit uk.fujitsu.com

ASK FUJITSU

FUJITSU SERVICES B.V.
Postbus 4000, 3600 Ka Maarssen, Netherlands

Telephone: +31 346 59 81 11
Facsimile: +31 346 55 42 42

Email: marketing@nl.fujitsu.com
Web address: nl.fujitsu.com

Expanded contact details
Individual country contact details for use in all countries excluding the UK; this example shows the Netherlands. Executive summaries can also show individual office details and individual contact names with their personal contact details. This can be used in all countries.

Examples of Highlight Boxes in use

White papers use a Highlight Box to contain the Table of Contents.

Example service brochure page using a Highlight Box to contain the Introduction.

Case study first pages use a Highlight Box to contain the Summary of key facts.

Example service brochure page using Highlight Boxes to contain case studies.
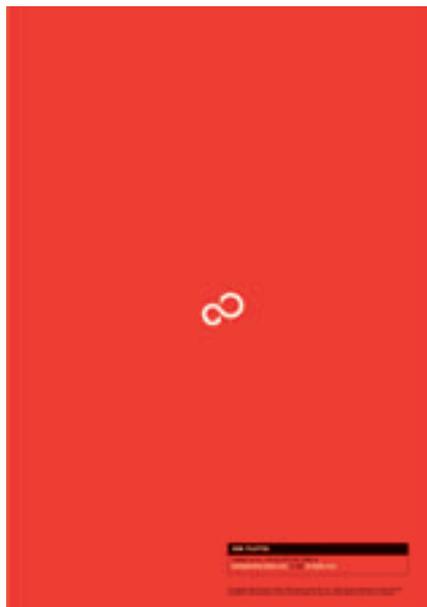
Corporate brochure back cover using a Highlight Box to contain the standard contact details (non-UK use). Note the changes in colouring to retain legibility.

Case study last pages use a Highlight Box to contain the shortened (UK only) contact details.

Creating Title Flags for non-templated items
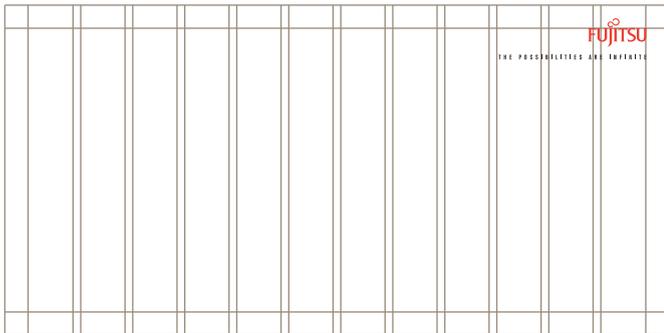
Step one – create the grid and position the Corporate Message Lock-up
Follow these sizing principles to ensure that the Title Flag is consistently sized across all formats. Create the grid and size and position the Corporate Message Lock-up (both explained in the Layout section).
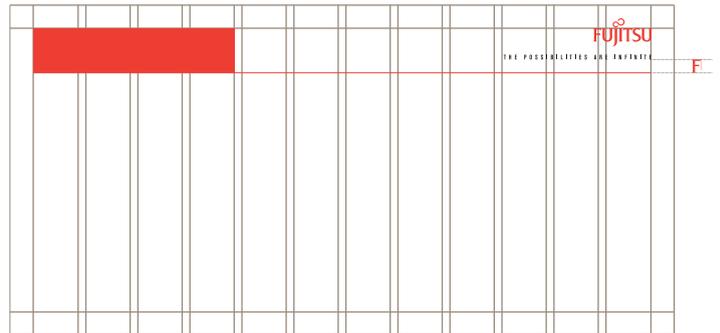
Step two – Title Flag size and position
Position the red rectangle on the left-hand and top margins. Its width is four columns for landscape formats (as above) and six columns for portrait formats. The depth of the red rectangle and the position of the rule from the top of the page sit exactly on the clear space minimum below the Corporate Message Lock-up (equal to the height of a single 'F' in the Fujitsu Logotype). The red rule runs the full width from the left-hand to right-hand margins; to calculate its weight multiply the shortest side of the application (in points) by 0.00084. This gives a rule weight in points.

Step three – type position, size and specifications
The type sits within the rectangle; to calculate its indent from the left and inset from the top, multiply the shortest side of the application (in millimetres) by 0.00952.

To calculate the type size multiply the longest side of the application (in points) by 0.01781 and round up, or down, to the nearest half point. To calculate the leading, multiply this point size by 1.1.

Document type – Helvetica Neue Condensed, ranged left, upper case, White.

Subject/client/company name/who prepared for – Helvetica Neue Condensed Black, ranged left, upper case, White.

Title Flags on inside pages
The Title Flag size and position remains the same on inside pages. The rectangle is not solid red but becomes a red keyline; make the keyline weight the weight of the red rule. Type specifications remain the same, but are coloured red.

Creating Highlight Boxes for non-templated items

Step one – calculate the type size and leading
The body copy size and the majority of Highlight Box text is ⅔ the size of the text within the Title Flag (explained on 2.7.7). To calculate the leading multiply this point size by 1.1.

Step two – vertically sizing Highlight Boxes
Knowing the text size and leading allows the rest of the Highlight Box to be built around it. It is built vertically on ½ increments of the leading (baseline grid); the example below shows how this works with a 10pt text size on 11pt leading. Use the same principles for all formats.

11pt increments

5.5pt increments

| TABLE HEADING |
| TABLE HEADING |
| Table subhead level 1: |
| Table text. 00 |
| Table subhead level 1: |
| Table text. 00 |
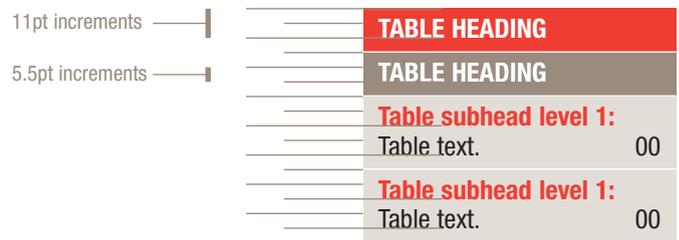
Note how the rules sit on the baseline grid; all weights are the same as the red rule in the Title Flag (explained on 2.7.7). The vertical interspacing between table entries would carry on as above with more entries.

Step three – horizontally sizing Highlight Boxes
The width of the Highlight Box is variable, it should be sized to suit the rest of the layout and always snap onto the grid. To calculate both left-hand and right-hand text indents within the Highlight Box multiply the shortest side of the application (in millimetres) by 0.00952; this matches the text indent within the Title Flag.

| HIGHLIGHT TABLE HEADING |
| TABLE HEADING |
| Table subhead level 1: |
| Table text. 00 |
| Table subhead level 1: |
| Table text. 00 |

Step four – colour and type specifications
Below are the colour and type specifications for Highlight Boxes.

Fujitsu Red to highlight table headings

Fujitsu Grey

25% Fujitsu Grey

| TABLE HEADING |
| TABLE HEADING |
| Table subhead level 1: |
| Table text. 00 |
| Table subhead level 1: |
| Table text. 00 |
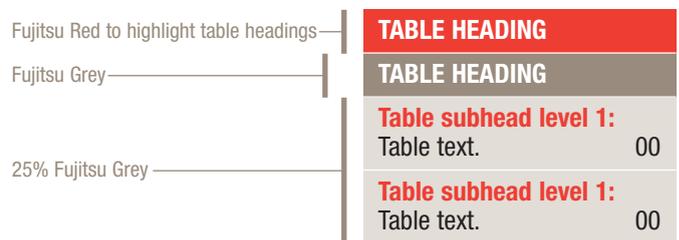
Table heading – Helvetica Neue Condensed Bold, ½ line space after, ranged left, upper case, White.

Table subhead level 1 – Helvetica Neue Condensed Bold, ranged left, upper and lower case, Fujitsu Red. Rule offset and weight as explained in step two.

Table text – Helvetica Neue Condensed, ½ line space after, ranged left, upper and lower case, Black.

Other page elements

Rules

Rules have two uses:
- To top and tail pages
- To subdivide content

The Title Flag contains a rule at the top of the page and at the bottom a rule separates the page number from the other content; both of these rules always appear in red.

Other rules can be used to subdivide page content and always appear in grey, see examples right.
Rule weights should be 0.5pt on A4 applications; for other formats match the weight to that of the rule within the Title Flag.

Rules align on the item's grid; refer to the Layout (2.9) section for further information.

PowerPoint title slide with top and tail page rules.

Data sheet first page using a grey rule to separate the headline from the introduction and image.

Page numbers

We use two types of page numbers. The first is for versions of items that are printed from PDF files, these indicate the total number of pages in the item as well as the page number itself.

The second is for versions of items that are formally printed, these show both left-hand and right-hand page numbers together on the left-hand page and embolden the page number of the page they appear on.

The preferred option is for page numbers to be as detailed on the left. Where this is not possible, the reverse applies so that the page numbers are placed on the right hand page and the page number of the page they appear on are emboldened.

Page 1 of 8   Page numbers for versions of items that are printed from PDF files.

00 00   Page numbers for versions of items that are formally printed.

A common visual style has been created for charts, diagrams and tables to ensure information is clearly shown across a range of media.

DIAGRAM TITLE HERE

| Design Phase | Development Phase |

Customer support

Define needs ⟶ High-level design arrangements

Customer interface

Define branding requirements/channels

Website design

Define flow ⟶ Customer testing ⟶ Build mock-up ⟶ Customer testing ⟶ Refine

Back-end design

Define data flows ⟶ Design data architecture

Define calc engine needs ⟶ Design calc engines

OPS + tech support design

Define requirements ⟶ High-level design

Functional design

Confirm requirements ⟶ Negotiate rules ⟶ Agree calc rules

Stakeholder management

Set up external groups ⟶ Manage stakeholders

All ⟷ **Roll-out**

Define overall strategy ⟶ High-level plan

All ⟷ **Benefits**

Define benefits realisation strategy ⟶ High-level plan

■ FS responsibility   ■ FS must resolve   ■ FS involvement beneficial

Flow diagram.

Colours

Using a consistent colouring scheme for charts, diagrams and tables allows clearer reading and therefore understanding.

This scheme has been produced to encourage typical PowerPoint users to easily update charts, diagrams and tables.

Use of our corporate colours
Fujitsu Red is used to highlight key data, e.g. within a bar chart to show the current year's figures.

Fujitsu Grey is used to colour heading bars and the overall background area. It is also used to colour individual chart components and can be used in the tints shown right.

Use of charts and diagrams colours
The additional five charts and diagrams colours have been created to differentiate individual data. They can all be used in the tints shown right to extend the range when required.

Refer to the Colour (2.4.4) section for further information, including colour specifications Colour (2.4.5).

Within the PowerPoint section in 'The Brand Zone' on Café VIK there are a number of charts that can be amended and pasted into PowerPoint charts.

Corporate colours

Fujitsu Red Corporate colour	**Fujitsu Grey** Corporate colour

White Corporate colour	

Charts and diagrams colours

Blue
Charts and diagrams colour

100%	75%	50%	25%

Green
Charts and diagrams colour

100%	75%	50%	25%

Orange
Charts and diagrams colour

100%	75%	50%	25%

Yellow
Charts and diagrams colour

100%	75%	50%	25%

Grey
Charts and diagrams colour

100%	75%	50%	25%

PIE CHART TITLE HERE

Pie chart subheading here

■ First label	50%
■ Second label	5%
■ Third label	15%
■ Forth label	20%
■ Fifth label	10%

Source material reference publication, date, year

100% Fujitsu Grey heading bar.

25% Fujitsu Grey overall background.

Charts and diagrams colours.

Highlighted data.

100% Fujitsu Grey shadow.

Common styles

These are common styles for charts, diagrams and tables used in literature.

0.5pt Fujitsu Grey rules, connect at 90º.

Customer support

Define needs ⟶ High-level design ar

Customer interface

Define branding requirements/channels

Objects have 100% Fujitsu Grey drop shadows, offset to the bottom and right by 0.5mm.

Website design

Triangular arrow head style.

Define flow ⟶ Customer testing ⟶ Build mock-up ⤵ Customer testing
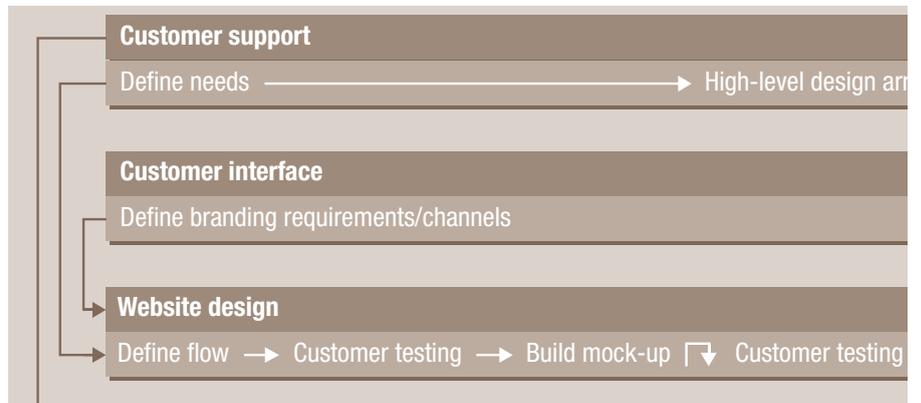
Title bar 100% Fujitsu Grey
Title Helvetica Neue Condensed Bold, all caps.
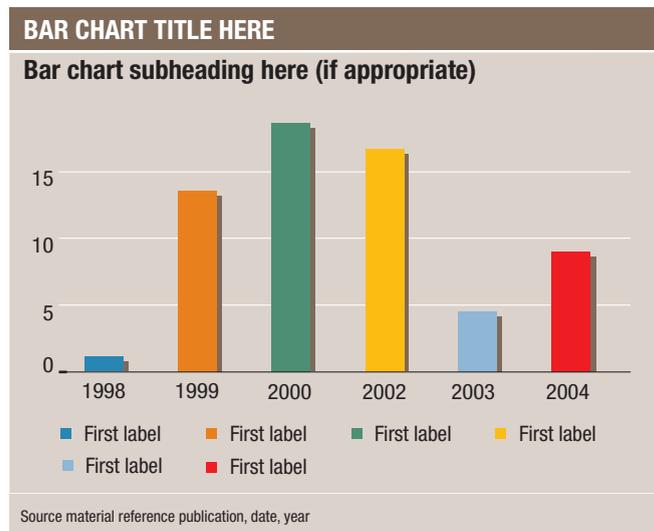
BAR CHART TITLE HERE

Bar chart subheading here (if appropriate)

Subheading Helvetica Neue Condensed Bold.

0.5pt White Y-axis rules.

| | 1998 | 1999 | 2000 | 2002 | 2003 | 2004 |

15

10

5

0

■ First label   ■ First label   ■ First label   ■ First label
■ First label   ■ First label

Source material reference publication, date, year

Common styles – continued

Refer to the Layout (2.9) section for
information regarding setting column
widths and thereafter charts, diagrams
and tables widths.

0.5pt White rules divide rows.

Table text Helvetica Neue Condensed.

TABLE TITLE HERE		
Organisation	**Revenue**	**Share**
IBM	15,346	22.4
Siemens Business Services	1,073	1.6
Lockheed	970	1.4
Fujitsu	**3,250**	**4.7**
EDS	970	1.4
Source material reference publication, date, year		

Column headings
Helvetica Neue
Condensed Bold.

Red bar highlights the
key data.

Text entries are ranged left.
The column heading above
is also ranged left.

Range all numbers/data
decimally or right aligned.
The column headings above are
also decimally or right aligned.

PowerPoint™ versions

The same style for charts, diagrams and tables is used for PowerPoint.

It has been slightly modified due to the reduced graphic capabilities of PowerPoint.

See the standard PowerPoint template found in 'The Brand Zone' on Café VIK for guidance.
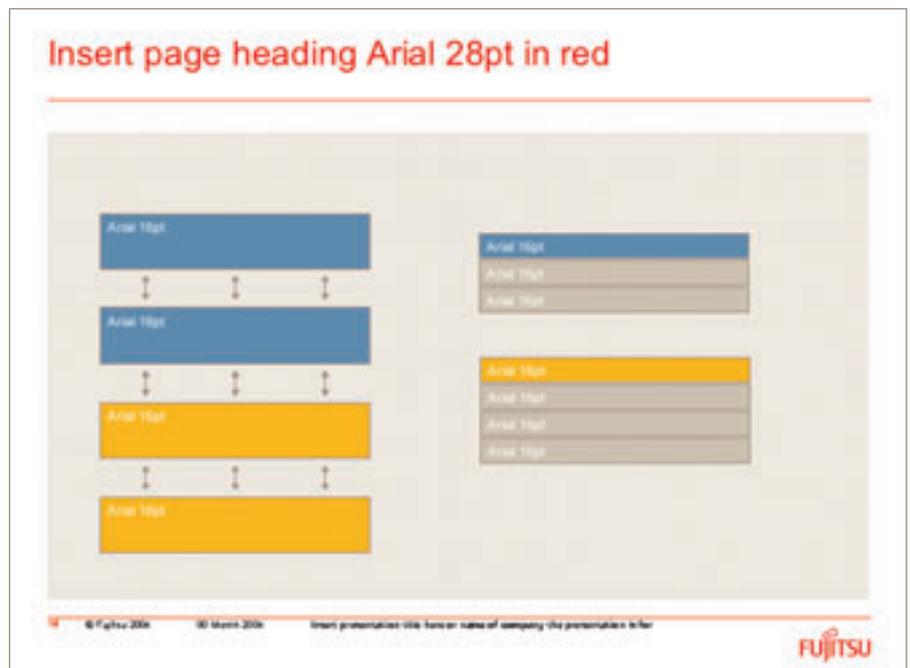
Flow diagram within the PowerPoint template.
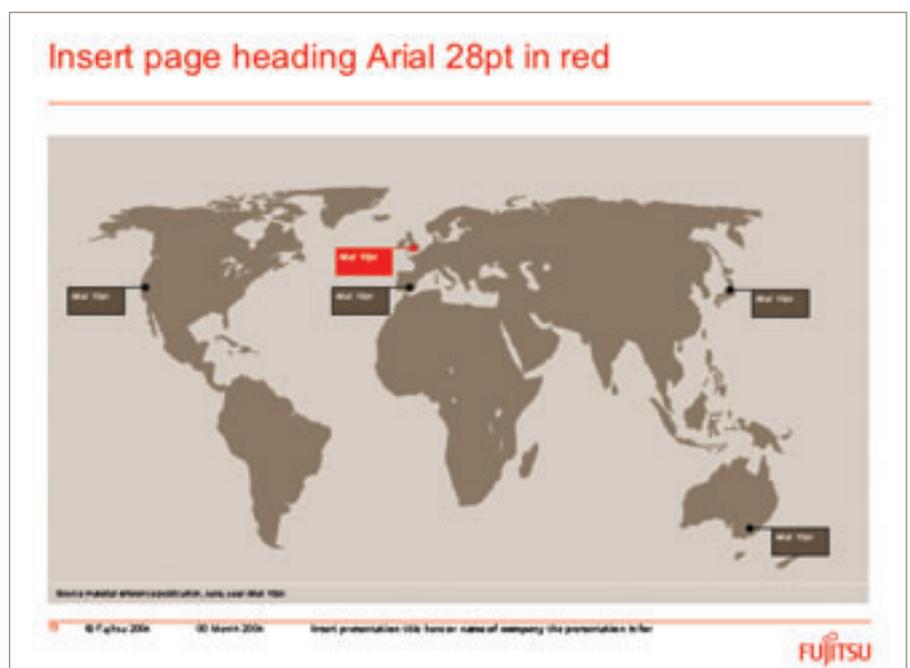
Map within the PowerPoint template.

A distinctive part of our identity is the way we combine and position elements consistently across all media and applications. An underlying grid provides order and flexibility.

A4 portrait 12-column grid.

Getting the best out of layouts

Structure and elegance

Our layouts are not random, they are considered, structured, disciplined and crafted. The grid is a starting point, providing a clear framework on which to build and position elements. A sense of geometry and balance is achieved with the positive use of white space, consideration in terms of positioning elements and the consistent use of hanging lines throughout a particular item.

Standard A4 portrait 12-column grid

Much of our literature is A4 portrait format; the templated items (to date) all use this format so therefore this is the grid used on the templates in 'The Brand Zone' on Café VIK. It is a 12-column grid to allow multiple column configurations and various text measure length options, as seen in the examples right. Generally text is used in 2-column configurations, while 3-column configurations are reserved for higher density information.

However, not all items are A4 in format or printed. Therefore, a set of universal layout principles have been developed to help you design non-templated formats. The following page explains the steps involved in creating a grid for a non-templated format.
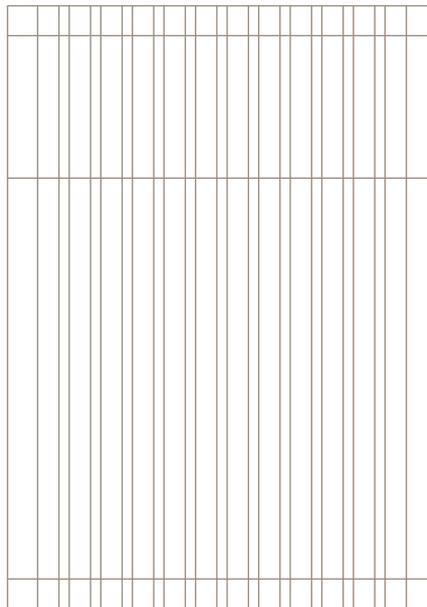
A4 portrait 12-column grid.
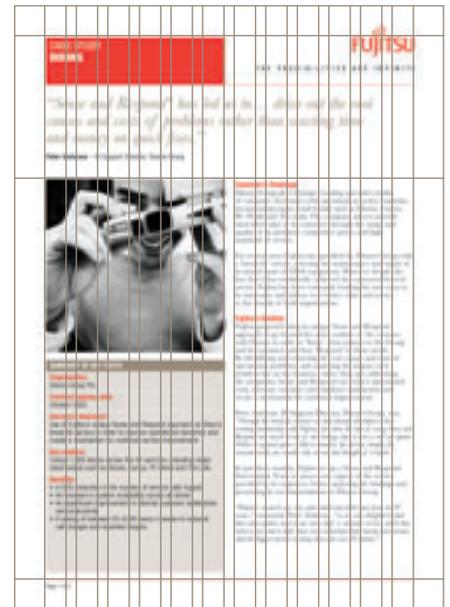
Case study showing the A4 portrait 12-column grid. The client quote can run across the entire 12-column measure, while other elements create a 2-column look.

An example corporate brochure spread showing the A4 portrait 12-column grid. This creates a 3-column look suitable for higher density information; note also how the hanging line (starting point of text from the top of the page) starts higher to accommodate the denser content.

Creating grids for non-templated items

Step one – the outer margin
To set the margins measure the shortest side of the application. The margins are 7% of this dimension, set this dimension around all four sides of the application.
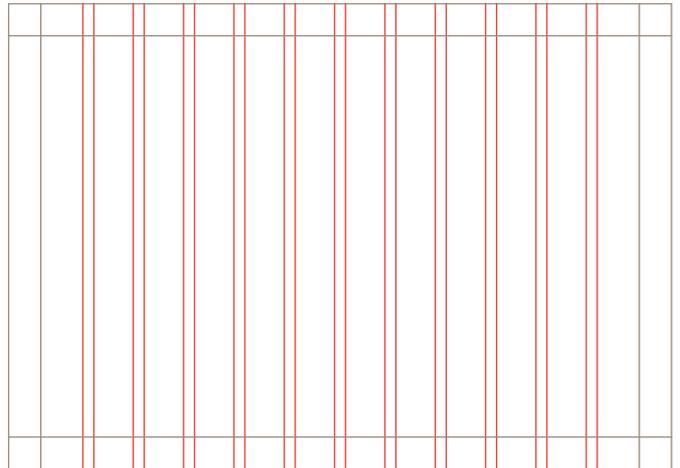
Step two – 12 equal columns
To create 12 equal columns divide the width between the margins into 12 and make the gutters ⅓ of the margin.
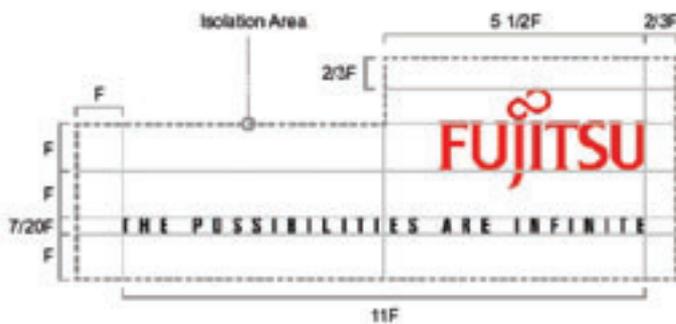
Step three – Corporate Message Lock-up size and position
Follow this sizing position to ensure the Corporate Message Lock-up is consistently sized across all formats.   F is equal to the height of one 'F' in the 'Fujitsu' Symbol Mark. This is a universal proportional measuring system that applies to all sizes. Keeping the Corporate Message Lockup isolated from other elements is the key to preserving its presence and legibility. The established minimum clear space should always surround the Lockup. This separates it from headlines, text, imagery, or the outside edge of an application.

Authorised Artwork
The Corporate Message Lockup design has been carefull considered and should not be redrawn or altered in any way. Electronic artwork in multiple formats is available from 'The Brand Zone' on Café Vik.

Examples of layouts

Corporate brochure front cover uses
a simple arrangement of elements.

A corporate brochure is typical of Tier 1 material. For such an item, the layout
style is simple and bold. Use plenty of white space combined with full-bleed
photography. Use two columns for body copy combined with bold headlines
and pullout quotes/text.

Examples of layouts

Service brochures are typical of Tier 2 material. (Refer to the Communications Hierarchy section.) Their purpose is to explain the detail, while Tier 1 material concentrates on wider themes/issues.

Shown above is an example service brochure first spread using a title/introduction for the document on the left-hand page with secondary photographs, key pull quote, body copy and introduction housed in a Highlight Box.

The right-hand page shows a flow diagram, this could be replaced with text or another element if the flow diagram is not key content. Below is a key pull quote and to the right the main body copy. Overall there is lots of white space, this allows the item to be easier to read

The key principle is to consider how the item should flow, the sequence of the information and the relative importance of individual content sections to each other. This will help prioritise information and decide on the most effective style to use.

This banner has been created from the non-templated universal layout principles. Because it is likely to be seen in the context of an event or exhibition it is a Tier 1 item.

Example service brochure back spread containing client case studies. This spread uses an overall 10% Fujitsu Grey background to differentiate the client case studies from the other spreads, while changing the pace within the item.

The left-hand page has a title/introduction to the spread, a secondary photograph and body copy. The right-hand page has the case studies contained and separated in individual Highlight Boxes, each with its respective logotype to aid recognition.

Examples of layouts

White paper inside spread using an Executive summary housed within a Highlight Box and background introductory text on the left-hand page. This page is used as the context for the document.

The right-hand page deals with 'A framework for compliance' showing a world map with key locations and related body copy below it.

The Title Flag on the top of the right-hand page is dropped if the document is to be printed. Retain it for PDF purpose only.
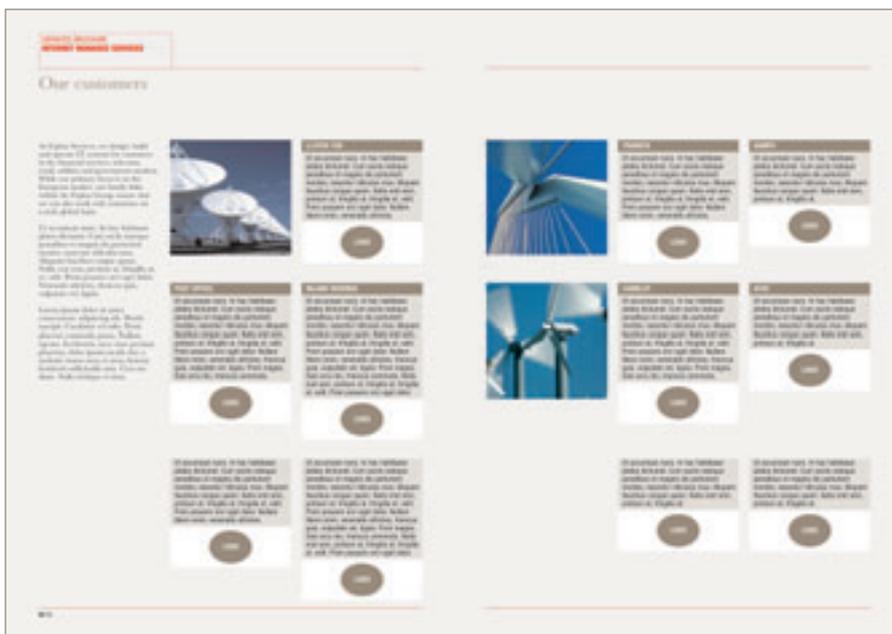
Example corporate brochure back spread containing client case studies. Each individual case study is contained within a Highlight Box. Secondary photography adds colour and visual interest to the spread.

Note use of small Title Flag on top of left-hand page.

We use simple, straightforward language, with a strong benefits orientation demonstrating our understanding of the issues our clients face. It reflects the nature of the business and the people who make it up:

- Client and service focused - showing we are in tune with our clients

- Pragmatic

- Grounded

- Trustworthy

- Highly skilled

- Open-minded

- Flexible

Our new visual style challenges the way we write content, and rewrite where appropriate, rather than just applying a new look and feel to the old content. Our refreshed 'house style' depicts our visual identity that will be used for all communications that are created by us and our agencies.
We make best use of electronic forms of communication to add to our traditional service delivery methods such as printed materials

Our use of language – continued

Tone of Voice Principles :

- We are grounded and trustworthy people, so we use straightforward, easy-to-understand language
- We use normal everyday words and sentence construction and always avoid jargon or waffle - less is always more
- We are very benefits-focused and ensure this is reflected in what we say, for example, by focusing not on how good we or our services are, but how what we do meets real needs and provides benefits to our clients

It is important to note that, especially in longer documents like brochures, verbal messaging always works as a hierarchy of information:

- Clear, distinctive, appealing headlines that capture people's attention
- Supporting copy (used to expand on the headline)
- Main body copy
- Summary copy - often numbered or bullet-pointed 'key points', highlighting functional and emotional benefits: this sort of copy is often used for the 'quick read'
- And finally, picture/diagram or chart captions

Example corporate brochure spread showing clearly structured information.

Case study showing a clear and well-defined typographic hierarchy.

Our use of language – continued

Basic Principles in creating effective communications

Fujitsu Services acknowledges that good communication is fundamental to the effective delivery of our services. We apply our definition of good communication to all written, oral, visual and behavioural acts carried out by Fujitsu Services people. This includes communication between employees.

We define good communication as:

- Being targeted, in line with our communications hierarchy. This differentiates the type of content from the audience specifics.
- Addressing our chosen audience in whatever way they find most appropriate and which is easy to understand.
- Using plain English principles, which means avoiding jargon, baffling, complicated or officious language. And long sentences.
- Listening carefully, exchanging information, and improving mutual understanding
- Building lasting relationships with the people and organisations

Writing compelling copy
Messaging

Be clear and to the point, ask yourself before you start crafting:

- What message(s) do I want to convey?
- Who am I writing for? Who is my audience?
- What is the aim of what I'm writing - to inform, advise or persuade?

Language

Use language that's friendly, honest and direct. Use words that you would use if you were talking to your audience in person. Other ways in which to write compelling content include:

- Using short sentences.
- Always using 'you' when addressing your audience.
- Using everyday words and avoid jargon or acronyms.
- Using familiar language like 'it's' 'you've' instead of "it is" and "you have". It's more readable.
- Using active language, not passive.
- Being positive and friendly in tone.
- Less is more - being short and punchy. You can always include Ask Fujitsu's number or our website address for more details.
- Focusing on facts and benefits

The language used across all our communications, irrespective of tier, should reflect the above. However, there are some slight differences in style and tone of voice across communications from tiers 1, 2 and 3.

- Tier 1 - All corporate level communications share a tone of voice. The style is clean and simple. The tone of voice is straight-talking, jargon-free, light, interesting and informative.
- Tier 2 - Our standard collateral uses simple, business-focussed, rather than IT, language. It uses short sentences and is factual, providing clear explanations. There is always a focus on business benefits.
- Tier 3 - Customer communications must always be written with the audience in mind. We are selective about the language we use and can tailor our style, whilst ensuring that the basic tone of voice principles are adhered to.

Grammar

Keep the tone conversational. For example, some people argue that you shouldn't start a sentence with And or But. But it can make your writing direct. And it can help make it clear. And conversational!

Consistency across communications

Make sure you always use 'Fujitsu' and not 'Fujitsu Services' in your body copy. We're promoting one brand. For more info on our house style, including how we use abbreviations, capital letters and punctuation, and writing dates, numbers and title, please refer to Employee Communications community on Café VIK.

As a world-class global brand, all Fujitsu materials must maintain the highest standards of finish. When printing a particular item follow these finishing guidelines to achieve the best results.

Corporate brochure front cover.

Achieving optimum results

Colour reproduction

Colour is a vital element when
reproducing our brand identity.
It needs to be reproduced consistently
across all the media channels we use.

Consider the type and role of each
item individually when specifying
colour types; examples are
shown right.

To achieve dense, dark and rich black
areas in our primary photographic
style we recommend using duotones
of Black and spot Fujitsu Grey.
Refer to the Photography (2.6.8) section
for information on setting up duotone
images. This also gives the benefit of
'cleaner' tints by using the spot version
of Fujitsu Grey.

Refer to the Colour (2.4.5) section
for detailed colour references
and breakdowns.

For items as high profile and important
as corporate brochures or annual reports,
spot Fujitsu Red, spot Fujitsu Grey as
well as process colours should be used for
maximum quality.

For the best quality, day-to-day items that
do not use secondary photography such as
case studies, can be produced using spot
Fujitsu Red, spot Fujitsu Grey and Black.

Stock recommendation

We recommend using a good quality
uncoated, bright white stock. An
uncoated feel reflects our practical, no
fuss approach and is distinctive in our
marketplace.

Using one type of paper will help to
ensure the reproduction of our colours
and photography remains consistent.
Stock weights should be selected in
relation to the number of pages within
an individual item.

Use a sealer when finishing. Do not use
any additional print techniques such as
varnishes etc.

Preferred paper type and supplier:

Adare Carwin is our preferred print
manager. They have a network of

printers that they will use for Litho and
Digital Print. All printers in the
network use Core Silk (formerly
Mondial Silk) as the standard Fujitsu
paper stock for printed materials.
170gsm is the standard weight of the
paper that we use. When using local
printing facilities, such as in the BRA01
or MAN05 print rooms, please ensure
that the correct paper types are used.

Some corporate materials use a
different paper stock. If you have a
requirement to use anything other than
the standard, please contact either Ian
Humphries or Gwen Gee of Corporate
Communications in the Marketing team.

Working with templates

Commonly produced items

Templates have been created to help us reproduce certain commonly used items. You can find them in 'The Brand Zone' on Café VIK.
www.cafevik.fs.fujitsu.com

Templates have been produced in QuarkXPress 6.1 and Adobe InDesign. Each template has a page for each different page type within a particular item. Style Sheets are used to retain typographic formats and prompt text indicates what content
to add to individual text boxes.

Each template has an associated PDF guide file with it. This shows a real example of the item and gives any specific guidance required.

Case study template.

Case study template guide PDF file.

Working with templates - Continued.

For standard types of communications a Word template has been produced and is stored as a private document on the Brand Zone.

Please note though that Word is not an ideal publishing tool and therefore has limitations. However, if you are aware of these, and are willing to manually override the template, then the results can be successful.

What is paramount is the way in which the templates are used. Word templates can be used very easily and therefore communications can all too easily be produced without considering the communications hierarchy, the content, tone of voice and how the communication fits with other communications pieces.

Therefore if there is a requirement for a Word template, please advise the Head of Communications, Ian Humphries or a member of the Corporate communications team in Marketing.

This way we can provide any advice, such as pointing to existing documents that may be of use to you, safeguard the communications hierarchy and ensure the communications best practice guidelines are met, as well as ensuring that the communication fits into the bigger picture rather creating tactical, discrete pieces of communication that don't hang well together.

It also enables us to capture the output for the Bank of Best Practice, where we are storing all our pieces of collateral.

To protect the authenticity of the content, if you send the finished document to Andy Howard (SLH06), he will save the document in a pdf format for you.

With regards to fonts, please contact Andy Howard (SLH06) for a copy of the new fonts.

Alternatively, please use the template created for standard MS fonts of Times New Roman, Arial and Impact. These are close to the professionally produced fonts of Helvetica Neue and Baskerville MT which we are asking agencies to use.

Contact
If you require any assistance with templates or have any comments that you would like to pass on, please contact Fujitsu's Marketing Communications Manager Michelle Eaton

Attention to **DETAIL**
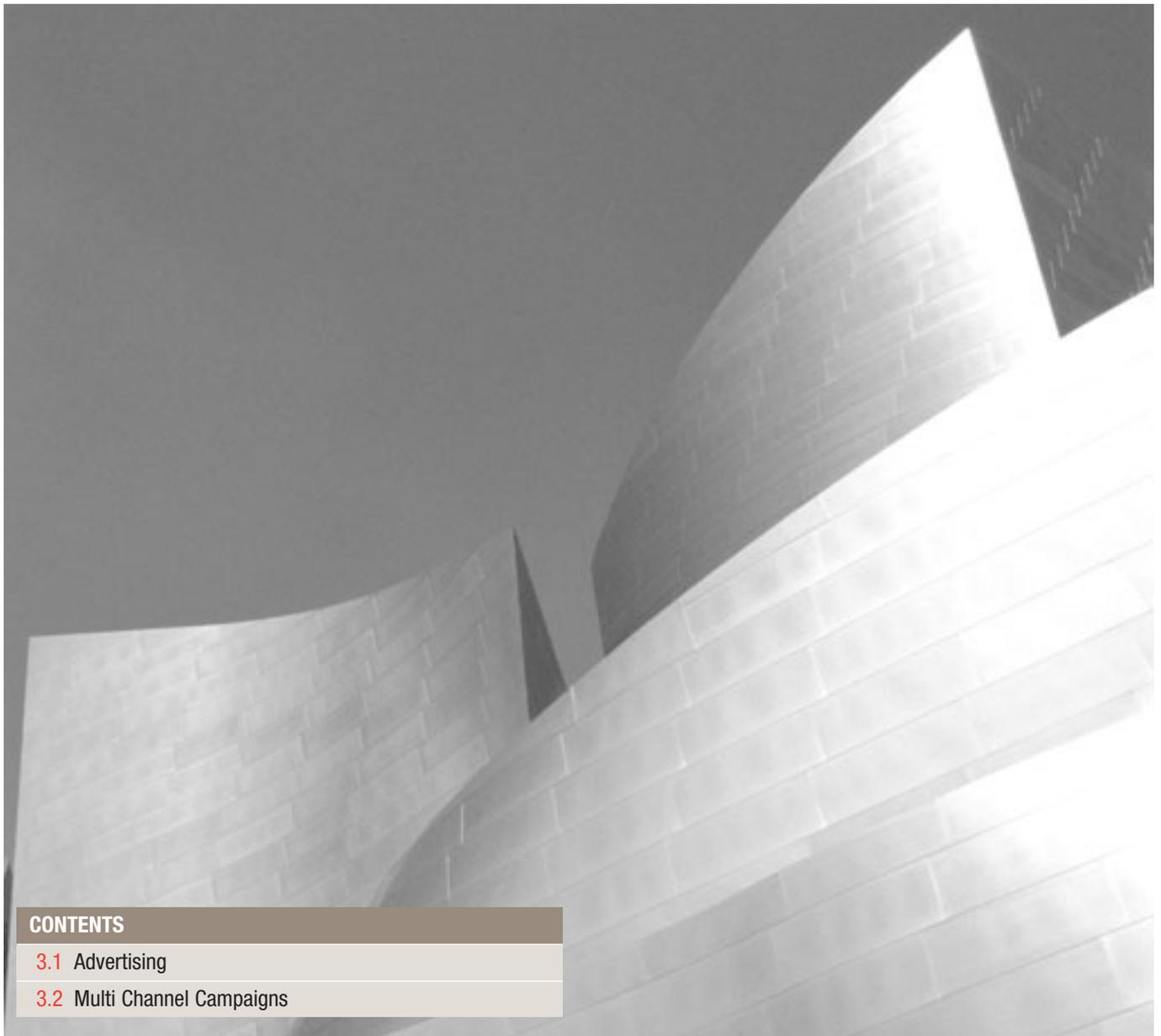
CONTENTS

We currently have 2 advertising concepts - one called "That's Who" which aims to raise awareness of the Fujitsu brand by conveying key facts that reflect our scale and significance and another based on "Realism" which seeks to differentiate Fujitsu Services in the market place.

The 'That's Who' campaign started in November 2003. Since then we have used the adverts in national and trade press, We have also used the ads tactically to support various business opportunities, such as outdoor advertising located in primary positions e.g. outside the offices of a potential customer during the weeks when our bid was submitted to be evaluated.

"That's Who" will continue to run on a tactical basis and will be used to generate awareness as appropriate.

Fujitsu Services' "Realism" advertising concept follows on from the "That's Who" advertising campaign. This new concept based on Realism has the same look and feel to the updated "That's Who" visuals for continuity.

The key elements of the Realism concept are:

a) A question or statement followed by either "Oh really?" or "Get Real"
b) A question/statement that must be based on irony - so we are mocking what our competitors are saying/doing
c) Text built around the ideals of realism in the white space near the bottom of the advert. The first 2 words of this text must be a one- or two-word phrase such as "Hype", "Pipe Dreams", "Fairy Tales" or "Exaggerated Claims"
d) The Fujitsu logotype and lockup, which is placed at the bottom right of the ad above the web address.

Approved artwork for both is available for immediate use and you are able to change the message to be more appropriate to your target audience. There are specific guidelines (along with produced examples) that have been created to help you and your agencies design new ads in this style. These can be found on The Brand Zone.

Our advertising has three main objectives:

1. To generate awareness in targeted areas, industries and customers
2. To support specific business opportunities - such as via placing adverts on outside billboards in primary positions e.g. outside a prospective customer's office during specific campaigns and in the weeks following submission of a bid or proposal
3. To communicate our new stance on Realism and convey how Fujitsu is different to the competition.

Fujitsu Services does not run mass market advertising campaigns and does not spend on corporate press ads in the UK. Instead, we follow a tactical advertising plan, placing targeted adverts in trade and industry publications that reach the audiences we want to convey our messages to.

The people we want to build awareness, and thus a connection, with are CEO, CIO, (CxO) level people within medium to large enterprises. Our secondary targets are key influencers and decision makers (e.g. procurement, outsourcing intermediaries) within our target customer base.

The media we use to target these audiences are varied. Predominantly, we use printed media and location-based advertising.

If you have any queries or comments about the advertising style, please contact Rachel Waring.

Alongside 'Bread and Butter' communications materials such as case studies, datasheets, brochures and slides, there is often the requirement to create specific campaigns that use methods such as direct mail, e-mailers, posters and one-off partner communications mechanisms.

Communications that fall outside of the standard types of materials must still look part of family of Fujitsu communications.

Key Elements:

• Red Fujitsu logotype and black lockup
• Use of red flag (inverted white flag on reverse page)
• Primary image in BLACK AND WHITE - that is appropriate to the customer/case study topic
• Helvetica Neue Black for key words

Where it is not possible to use a red flag (such as for a specifically created direct mail piece that is not a brochure), a solid background colour of Fujitsu Red, Grey or White should be used

• The Fujitsu logotype (in the appropriate colour for the background) should then be used - without the tag line lock up
• If an image is to be used, it must add value to the message being portrayed.

Imagery and Headline
We have started to use a style for non-standard items that continues to reflect the black and white style but injects a light-hearted or humourous perspective into the context of the communication.

Campaign Photography can be found under the image gallery - these examples have been used for specific campaigns, and within Strategy for Business, our customer magazine. (Can the Chase help us with the words to

describe the type of imagery they use). Under no circumstances can these be used for standard communications collateral. The images for standard communications collateral have been well considered and selected to work alongside this type of communication.

The Headline is critical to this type of

imagery, and we would recommend that a good communications agency or copywriter is used to get a really strong and memorable message.

This type of photographic style is being considered for a future advertising campaign, and your views on this would be very welcome.