“Coming together is a beginning, working together is success.”

Henry Ford
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How to use this book

This book is a reference manual for everyone who looks after the Ford brand across the European network. It has three purposes:

- To reaffirm core Ford values
- To reveal the personality Ford will present in the future
- To provide communication guidelines for all products and services in all media

We decided to create this book now because Ford is reshaping for the future. There has never been a better time to restate what our brand is all about.
A new era of Ford

Ford is evolving. Our new design language, kinetic design, brings a new look of power and purpose to the whole range. The difference in our products is clear at a glance – but the difference in Ford isn’t just confined to the vehicles we create.

With the new look comes a fresh, positive ‘feel’. Our goal is that this difference should extend from the consumer’s first experience of contact with Ford and Ford people. This includes our Dealerships and our whole organisation and extends through to the tangible reward: the hands-on experience of owning and driving a Ford. Achieving this will change our brand.

A single phrase says it all: ‘Feel the difference.’ This exactly expresses how we want consumers to feel about our brand.
Defining the brand

The Ford Brand Essence starts from ‘DCDQ’ (Dependable, Contemporary, Driving Quality) – the familiar expression of the Ford DNA within the Ford organisation.

The attached Brand Structure chart shows how ‘DCDQ’ – as expressed within the internal world of Ford – is then taken into Design, Engineering and Marketing and, ultimately, into the consumer world.
The Ford Brand Essence

Feel the difference

The difference is the ‘feel good’ experience that you get when reality exceeds expectations.

When the rational and emotional benefits come together, the whole becomes greater than the sum of the parts.

Know your consumer. Personally

Building the cars people want means knowing the consumer well – as well as you would a friend or neighbour.

We know what makes our target consumer tick so well that he or she is even given a name, as the following example shows.

These ‘consumerscapes’ enable us to engage with our market and communicate the brand essence on a personal level.

We learn how different target groups think so our communications talk their language and our products live up to their expectations.
Ford is known for consistently delivering products with strong rational appeal – well engineered, great to drive and affordable. But in the consumer’s world the appeal must be emotional as well as rational – thus the importance of kinetic design. So that Ford’s products truly deliver ‘style with substance’.

To consumers, this is then expressed under the banner of ‘Feel the difference’. This is a compelling invitation for consumers to experience the difference i.e. the ‘feel good’ experiences that you get when reality exceeds expectations.

<table>
<thead>
<tr>
<th>Ford Competencies (DNA)</th>
<th>Product output</th>
<th>Makes each Ford vehicle a...</th>
<th>Expressed to consumers as...</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>Product output summary – our USP formula</td>
<td>‘Feel Good’ Experience</td>
<td>Feel the difference</td>
</tr>
<tr>
<td>C</td>
<td>Kinetic Design</td>
<td>When reality exceeds expectation</td>
<td>(Where ‘the difference’ is a ‘Feel Good’ Experience)</td>
</tr>
<tr>
<td>DQ</td>
<td>Intriguing, insightful features</td>
<td>Great to drive/ Great to sit in</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Internal world</th>
<th>Design, Engineering and Marketing Direction</th>
<th>Customer world</th>
</tr>
</thead>
</table>

| People’s expectations | | Beyond expectation |
|-----------------------| | Ford: ‘Feel good’ experiences |
| Rational + + + | | Emotional – |
| Emotional – | | Rational – |
| Emotional + | | Rational + |
| Rational – |

MW-Ford_Brand_Book_13-17.qxp  20/7/06  4:27 pm  Page 13
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Modern active lifestyle
I like to have my own life – my own time, my own interests
But leading an active family life is important too
Passionate & spontaneous
I’m always passionate about everything I do
I still like to live ‘on the spur of the moment’ as much as possible
Self Perception: Cool, fun, sensitive
Cool Dad – but not one that tries too hard!
I suppose I’m conscious of what people think of me – Sexy, traditional

Appreciate challenging and creative roles
Work is a key part of my life so it’s important I enjoy what I do
I achieve more when I’m in a job that’s creative & stimulating
It’s not just about climbing the ladder, but finding a balance (family, challenge)
Dream Job: Sportsman, Investigator, Pilot
Adventure and challenge ‘for him’

Active mind & body
My hobbies are really important to me – kayaking is my true passion
It’s great doing stuff as a family – the kids are getting into water sports too
As the kids grow up, I’m finding more time for reading, music, internet
Self discovery; curious about the World
Keeping up with current affairs & trends makes life interesting, keeps me young and stops me getting out!
Travelling to far-flung places is a great way to learn about the World
Dream Holiday: Learning new things, meeting different people, getting back to nature (adventure)
An adventure for me and my family

Brands & Media
Brands
Choose labels with distinct character
Self-expression rather than image
Quality & durability
Tangible benefits from higher end brands
But value also important
Expressive style
Progressive design that shows I know how to have fun. It’s not a ‘Dad Wagon’
I love people commenting on my car...
...I wouldn’t get that in an MPV or saloon
Flexible interior space
All the room I need for the kids, their friends & my canoeing equipment
An SUV just doesn’t have enough space
Flexibility of seats; easy access to cargo
Rear seat roominess
Driving Quality
Not willing to sacrifice handling, comfort & speed for functionality. A driver’s car, for me

Ford
GCI
CD340 SAV “Henri” Scape

SAV
Modern Active Lifestyle
No Compromise | Flexibility + Style

No Compromise approach to products & technology

Television
Adventures, European football, documentaries (people’s lives, music)

Internet
eBay (for canoeing stuff), online shopping (DVDs), travel planning

Ford

Brands & Media
Leisure
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Passionate about my ‘own life’ as well as my family

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Brands & Media
The perfect mix
Finally, a great looking car that doesn’t compromise on comfort, flexibility & driving experience
I didn’t know this kind of car existed

Feelings whilst driving
- Powerful, strong & imposing (command driving position)
- Normal, close to nature

Brands
Choose labels with distinct character
Self-expression rather than image
Quality & durability
Tangible benefits from higher end brands
But value also important

Television
- Adventure, European football, documentaries (people’s lives, music)
- Home & garden, dramas, soap operas

Internet
- eBay (for canoeing stuff), online shopping (DVDs), travel planning

SAV
Modern Active Lifestyle
No Compromise | Flexibility + Style

Outlook
Modern active lifestyle
I like to have my own life – my own time, my own interests
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Modern Active Lifestyle
No Compromise | Flexibility + Style
Reaching your consumer

Then comes the task of getting the target market’s attention, and here the world is changing rapidly.

Growing public demand for a wider choice of products means communication budgets are spread more thinly. The choice of media is becoming more fragmented. The internet, digital TV and mobile technology have given consumers unprecedented choice to engage with, or avoid, our communications.

It’s crucial to get above the noise level when you have something special to say. This is why all Ford communications for the new era will have the right tone of voice and a consistent new look and style and why it is critical that we have a consistent application across all communication channels.
New tone of voice

Every product, every organisation, has a tone of voice which the consumer recognises on a conscious or subconscious level. It reflects the brand and its relationship with the consumer.

Ford’s tone of voice combines friendly familiarity with respect, much as you would speak with a friend or colleague. It is warm and accessible without being in any way patronising. It invites the consumer to engage in a dialogue of partners, with the promise of reward.

‘Feel the difference’ expresses this tone of voice perfectly.

Importantly, it is a lot more than an advertising line. It represents the whole philosophy of Ford, and the consumer’s experience on contact with any part of the Ford organisation. ‘Feel the difference’ is who we are.
New look and style

‘Feel the difference’ also calls for changes in the way we represent the brand visually, without sacrificing any of the positive equity we have in the current look and style.

Some existing elements, including the Ford Oval, brand colour palette and the Helvetica fonts will, therefore, be retained.

New graphic elements built into all Ford communications reflect ‘Feel the difference’ and give a consistent feel to different communication messages and campaigns. So our brand personality continually reasserts itself in the consumer’s mind.
Basic elements
In the following pages we show the basic elements that are used to ensure the consistent expression of the Ford Brand.

- The Ford Oval
- Colour palette
- Fonts
- Naming
- Brand box
- Box with brand
- Brand box size
- Box location
- Box typography
- Packshot lockups
- Orange bar
- Photographic style

For further detailed information, visit the Ford Look and Style Arena at:
www.lookandstyle.ford.com
The Ford Oval

The badge version of the Ford Trademark, commonly referred to as the Ford Oval, should be used whenever possible. However, there are other versions available when the badged version cannot be used for technical or reproduction reasons.
Colour palette

In addition to the five Ford primary colours of Ford Blue, White, Black, Mid Grey, Light Grey and Silver as defined within the current guidelines, a secondary colour palette of Blue and Orange has been introduced to allow for a more emotional expression of the Ford Brand.

Blue (Pantone 293) is a richer and more emotionally engaging version of Ford Blue (Pantone 294). It should never be used to replace Ford Pantone 294 in corporate communications and never be used in the Ford Oval itself.

Orange (Pantone 021) adds a warmth to the Ford Brand. However, it should never dominate the Ford Blue in communications – Ford is always Blue.

Blue Grey (20% Cyan, 20% Black) is generally used as a background tint for technical information panels, to help make the information more reader-friendly.
Primary colours

Secondary colours
Fonts

Ford Light and Ford Bold are the two fonts used to express the Ford primary brand. It is, therefore, important that they are used correctly to maintain the consistency of the brand.
Naming

A wide range of Ford nameplates, products and services fall under the umbrella of the Ford primary brand. Until recently, the sub-brand was expressed in Ford Bold, with the Ford primary brand reproduced in Ford Light. Now, however, the Ford primary brand is being emphasised in Ford Bold, with the sub-brand shown in Ford Light, as can be seen opposite.
Old format

Ford Focus

New format

Ford Focus
For consistency, the primary brand must always be expressed in Ford Bold.
The sub-brand – the nameplate, service, product or organisation – must always be reproduced in Ford Light.
Nameplates

Ford Focus ST
Ford Ka
Ford Transit Connect

Service/Product

Ford Privilege
Ford Insure

Organisation

Ford Fleet
Ford Credit
Ford Service
Brand box

The brand box comprises the following elements:

A The Ford Oval must always be reproduced from the range available, appropriate to the medium

B The ‘brand claim’ – in this case, the ‘Feel the difference’ tagline – must always appear in English

C Black vertical rule

D White background box

All the elements must always appear together.

‘X’ denotes the height of the Ford Oval, as shown.
Feel the difference

Ford

Feel the difference

Ford

A

B

C

D
Box with sub-brand

Whenever a sub-brand is used, it must always be reproduced at the same size as the brand claim.

The position of the box should follow the guidelines shown opposite, where:

E Sub-brand (nameplate, service, product or organisation)

F Area for secondary information e.g. title, date, etc.

‘X’ is derived from the height of the Ford Oval. The distance between the left-hand side of the box and sub-brand (E) should be ‘X’. However, for print ads and posters, this must be reduced to 1/2 ‘X’. The minimum distance between the right-hand side of the sub-brand (E) and the left-hand side of the brand claim (B), must not be smaller than ‘X’ and can be increased by multiples of ‘X’. The distance in the example shown is 2 ‘X’. 
Feel the difference

Ford Nameplate

Ford
Box size with sub-brand

The box width can vary in size depending on the length of the sub-brand, as detailed on the previous page.

Long sub-brands can be split over two lines, as the example shown right.
Brand box size

The brand box size is variable within certain parameters. It may be extended up or to the left, as shown. However, it may not be extended down or to the right.
Feel the difference
Box location

The box must always start from the right-hand edge, and may move up and down within the communication area, as required.

Minimum stop area = X (top and bottom).

‘X’ denotes the height of the Ford Oval.

In the following spread, the examples shown on the right-hand page are correct. Those reproduced on the left-hand page are not allowed.
Feel the difference Ford Focus ST
Box typography

Body copy must always be contained within a box, as illustrated.

Headlines may be used inside or outside the box, as required.
This is a heading
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exercitation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.
The background colour of a packshot should be taken from, and be in harmony with, the main image, as shown here.
Orange bar

All full-colour communications must carry an orange bar, either at the top of the page or at the top of the communications area.

The depth of the bar must be 1/4 ‘X’, except for outdoor posters where it becomes 1/2 ‘X’.

‘X’ denotes the height of the Ford Oval.
Exterior photography

The car must always be the star, remaining *sharply in focus*, with the minimal use of people.

**Rich, warm ambient light** should be used to enhance the vehicle. Wherever possible, the shot must be taken *on location* with careful consideration given to the light direction. Paintwork should have a ‘liquid’ *look* to help define the vehicle’s form.

When using a studio, recreate natural ‘liquid’ light that honours, as much as possible, a single light source.
Interior photography

Interiors should be shot in a studio using **controlled, but natural-effect lighting**.

The angle of the camera and the lens must combine to create a **spacious environment, lit with warmth** to highlight the texture, quality of materials and craftsmanship.

The main features should be **clearly in focus**, with consideration to a credible driver or passenger viewpoint.
Close-up photography

As an invitation to the consumer to scrutinise the vehicle, close-up shots must be clear and precise with no ambiguity. They should communicate passion in the detail, through quality, craftsmanship, attention to detail and design of form.

Every detail shot must exude craftsmanship and precision, whether performed by man or machine, and promise the emotion of pride and the reward of choosing Ford.
Location photography

The choice of location should follow a number of simple rules. Namely, the location should be: **credible, contemporary and modern in attitude; modern suburbia** (but not steel and glass); **aspirational and accessible; cultivated and civilised**.

A location should reflect an **accessible dream** for the consumer. It should portray a location that a new Ford would enable them to experience.

Avoid over-emphasising the location. It is no more than a stage for the vehicle.
People photography

People will be photographed in a separate shoot within a **modern, contemporary suburban environment**.

The emphasis will be on people interacting with the car in a way which supports its positioning. Elements of the vehicle must be shown in **relevant, real circumstances**. The photography will be shot on small-format cameras in a style focusing on capturing genuine moments – **natural reportage style**, but not gritty and never contrived.

Photographers must have significant experience of working with people. Where props are used, they should reflect modern technology and remain appropriate to the car’s proposition.
Communication channels
On the following pages we have simulated communications in various media, reflecting the new Ford Look and Style:

2D Communications

- Advertising – Tiers 1, 2 and 3
- Online/Interactive
- Direct mail
- Brochures
- Internal presentation templates
- Dealer stationery
- Ford magazine

3D/Experiential Shows and Events

- Brand@Retail
- Autoshows
- Sponsorship
- Public Affairs
2D Communications

Advertising Tier 1 (Print)

The guidelines provide a clear and recognisable framework, but still allow for flexibility especially within the image area for targeted, relevant and motivating communications.

The Ford Oval is determined by the overall size of the ad, obviously acknowledging that there is a given minimum size of the oval. The main image area has the signature orange bar on top, the height of which is predetermined in proportion to the Ford Oval on the ad. If we have to include legal copy, this goes into a white space area above the orange bar.

The main image is, wherever possible, a full bleed image. On the right-hand side of the main image, within specific rules as to its position, we have a ‘white box’ which bleeds to the right-hand side of the ad. This ‘white box’ contains the body copy, the new logo lockup, the nameplate / product / service name (with ‘Ford’ in bold typeface), the call-to-action, etc. The headline can either be integrated into the ‘white box’ or onto the main image. For ads where the car is not in the main image, we are advocating to place the car packshot against an appropriately coloured technical backdrop.
2D Communications

Advertising Tier 1 (Posters and TV)

The same Look and Style elements as in Tier 1 print advertising are also featured in Tier 1 poster advertising. However, given that this medium is often viewed from a distance, there are specific rules as to the size of the different elements in poster advertising. For example, the rules state the height of the orange bar is larger in proportion to the Ford Oval (vs. in print advertising). Also specific guidance exists in relation to the size of the Ford Oval, the logo size and the size of headlines. In instances where special outdoor formats require it, there is a secondary layout option which has the ‘white box’ being extended over the entire right-hand side of the poster space.

All Tier 1 TV advertising signs off with the new endframe. This TV endframe is not to be changed and is to be used at the end of all Tier 1 TV commercials and corresponding cinema ads. The new endframe uses orange as the prominent background colour, with the Ford Oval being displayed prominently onto it. For reasons of legibility within the TV and cinema media environment, the Ford Oval is centered and the brand claim ‘Feel the difference’ is positioned centrally aligned beneath it on the new endframe.
2D Communications

Advertising Tier 2 and 3

Tier 2 advertising picks up on many of the look and style elements from the Tier 1 advertising – to ensure continuity and consistency. As an example, the right-bleed ‘white box’ and the logo lockup are used in Tier 2 advertising, too. The product or service offering is to be consolidated in a separate ‘offer box’ as illustrated on the opposite page.

Local markets will in most cases have their own in-market Tier 3 advertising guidelines, which need to be followed. Tier 3 advertising does, however, need to utilise centrally produced car shots and follow brand guidelines wherever any ‘Ford’ branding is used.

Specific technical guidelines exist for all technical aspects of the new look and style framework; these can be found in the online Ford Look and Style Arena.
2D Communications

Online/Interactive

A new design element, the orange horizontal bar, is used to frame the online content, as can be seen here. The brand claim ‘Feel the difference’ is kept clean and uncluttered, with its relationship to the oval dictated by the asset format.

A plinth may be used to accommodate the navigation features. It should bleed to the left- and right-hand sides, and either to the top or bottom of the page, as shown.

This is the only application in which a plinth may be used.
Direct mail

Direct marketing is experiential and tactile. The way a pack is delivered, the use of paper stocks, the mechanics of the piece itself, the presentation of content (and the idea at its heart) will combine to convey the spirit of ‘Feel the difference’. So flexibility is allowed, particularly as different audiences will need to be communicated with in different ways. For example, with loyal customers a more rigid application of the rules is probably appropriate, whilst prospects would require a more open approach in order to create intrigue and engage them more actively.

With this in mind, the decision to use the full lockup on envelopes/outers is dependent on whether there’s a need to: create intrigue; reveal the lockup as a conclusion to the pack ‘story’; allow some breathing space for the lockup and any copy; and avoid ‘Feel the difference’ being mistakenly read as the response to a headline. Again, use will depend on whether the piece is aimed at customers or prospects.

In short, when it’s used appropriately, the lockup will always provide the perfect complement to the ‘big idea’ – wherever it appears.
If we're sending someone important information (and we don't have to create intrigue) it's fine to use the brand claim - like this.
2D Communications

Brochures

Covers for brochures and similar collateral will now incorporate the vertical rule and feature the Ford Oval in a more dominant top right-hand location, with the ‘Feel the difference’ brand claim. Product naming will range left in line with the brand claim. Note: orange bar only appears on full-colour communications.
2D Communications

Internal templates

Two PowerPoint templates are available, both incorporating design elements of the revised look and style.

One has a blue background and is primarily for use in marketing and sales presentations that require a high level of visual impact.

The other is more suitable for non-marketing, internal use requiring greater deployment of data tables and diagrams.
2D Communications

Dealer stationery

Dealer stationery reflects our public image as much as any form of advertising. To maintain a consistent look, we have developed rules to govern the layout of a range of standard Dealer stationery.

The examples shown are designed to accommodate single or multiple addresses.
Dear Sir,

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonumy eirmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Yours sincerely,

Another Person

Customers Name
123 Any Street
Any Town
City ABC 123
08.01.00

With compliments,

Another Person
Ford magazine

Ford magazine is a consumer magazine which uses leading-edge newstand editorial values to communicate ‘Feel the difference’, and to inspire consumers to open, read and – crucially – to act. The style and tone of the editorial conveys ‘Feel the difference’ throughout – in both the subjects it covers and the ways in which it covers them: use of design; colour; imagery; composition; typography and tone all engage, excite, inform and inspire in the style of the very best news-stand publications. Ford magazine uses the reader’s own sensual, instinctive triggers to create the all-important emotional connection.
Drive it

Crooney's Lake Como hideaway in the glamorous Focus Coupé-Cabriolet

Live it

Life through the eyes of Hazel Barton – the real-life Lara Croft

Feel it

Find out more on the set of the stunning new S-MAX PM

Go ahead. Do it

This isn't a magazine – it's the key to another world. Hop into Hollywood's most secret hideaway (page 1); discover Earth's last frontier with the real-life Lara Croft (page 22); and let the new S-MAX transform your life (page 17). It's all in here!... So what are you waiting for?

Drive it

06 Silver screen machine
How the stars use their movie image to become the vehicle of their pick of the most glamorous real-life rides.

17 Birth of a blockbuster
We eavesdrop on the set of the S-MAX worldwide release Drive, Meat in the world's most secret locations.

32 A great revolution
Why one generation of observers is creating cars, looks and technology that might just save the planet.

Feel it

1 Follow the star
We take the new Focus Coupé-Cabriolet to Lake Como, the ultimate retreat for Hollywood's rich and famous.

20 Hunting treasure
Enter the secret world of the traffic tuner.

26 Put out the Flamingo
Torie Jerram brings the starry one family, discovers Florida's new Global

Regulars

04 Help
The gallery gets a modern art makeover.

09 WIN! A new Ranger XLT
10 Letters Your real-life stories, views and opinions

Feel the difference

WIN!
A new Ranger XLT
3D/Experiential Shows and Events

Brand@Retail

Our showroom is the key moment of truth with our consumers. It is where they experience the brand in three dimensions, (being able to touch, experience, drive and buy our products).

The showroom environment must change to bring our brand to life, leveraging Ford brand over nameplate messages.

The image opposite shows key branding elements that we will deploy and that must be implemented in the showroom to create, over time, a consistent image for Ford in automotive retailing.
3D/Experiential Shows and Events

Autoshows and events

With experiential marketing, we are talking about environments that vary from autoshows to retail parks, from in-store displays to football stadiums. Here, Ford is often in direct visual competition — and not just from other car manufacturers. To stand out, a different, stronger, more emotional design language has been developed over the years, and will continue to evolve.

This design language involves strong colour, primary brand attractors and the use of the latest technology to communicate, involve, inform, interact and create emotion with the consumer. It also provides a backdrop to the ever-changing messages for each new product.

The rules of engagement differ with every event, and the challenge to ‘Feel the difference’ must always be present. Additionally, it must support familiarity (in this case via the use of Ford Blue) that welcomes customer loyalists.

That design language exists, it works and provides a consistency to the Ford primary brand across Europe. The design guidelines follow a few basic principles that include high-quality detailed execution, blue pixelation primary colour, orange and highlight colour accents, and clear Ford branding.
3D/Experiential Shows and Events

Sponsorship

Combining two strong identities like Ford and UEFA Champions League requires simple creative rules. We aim to protect the value of each brand whilst retaining the excitement and passion of football.

The perimeter boards, for example, which surround the pitch, were designed following research into TV legibility and the amount of time that the image remains on-screen. As a result, the boards focus on the primary brand and achieve maximum legibility by using a line version of the Ford Oval.
3D/Experiential Shows and Events

Public Affairs

The official events press pack design is set to complement the autoshow and event design graphics, as shown (top right). The creation of pixelated graphics injects movement and life into flat colour to increase visual interest while staying within the grid. This look and style will evolve in tandem with the show and event design.

Official product press packs follow the style of the brochures. A full or partial image of the vehicle must always be used for maximum impact, without pixelated graphics (bottom right).
Key media principles

Consumers, and the media landscape they connect with, are rapidly changing in the context of more choice, greater fragmentation, converging technology and more demands upon their time.

The traditional communication model of ‘interruption’ is no longer valid. Driven by consumer choice and innovation, our media world is the new world of ‘engagement’.

This has major implications for Ford. We need to create interesting, exciting and engaging brand communications in channels that reach their target audiences most effectively.

The following channel planning principles should be observed when developing any form of branded content for Ford.
Channel insights

The consumer comes first, and channel insights are born out of a clear understanding of the consumer’s channel habits and usage. Insights into the use of each channel should complement the product, the primary brand and the consumer insights for each campaign. They should provide unique connection points with each different Ford target audience. They must be integrated into content development from the beginning of the Blue Team process. And be based on the ability to truly engage with Ford consumers. The new media landscape should be considered in its broadest context. Channel insights should also provide a framework for developing the 360 big idea.

Channel neutrality

Campaign ideas are not led by any single medium before the creative development is agreed. So, it is important to seek content ideas for multiple channel distribution and not for merely a 30" TVC. Channel innovation in every campaign is mandatory. We should, therefore, be prepared to experiment and be prepared to learn.
The selective use of tactical advertising will help to strengthen the Ford primary brand, especially during the launch phase of a new product.

The following table shows where variable marketing offers should not be used. Adherence to these guidelines will ensure that we protect the value and relevance of the Ford-branded communications.

Separate Media Guidelines are available to help clarify this channel/message relationship.

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An online version of this brand book is available at

www.thebrandbook.com

The content shown within this brand book is an overview only.

Detailed standards are available on the Ford Look and Style Arena at

www.lookandstyle.ford.com