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By any measure, Vodafone is one of the most successful companies in the world today. The challenge before us all is to translate that business success into brand success, to make one of the top ten global companies into one of the top ten global brands.

The first step in that process is to articulate a clear, inspiring vision of what Vodafone stands for. Presently, consumers may understand many of the rational benefits Vodafone provides, but feel relatively little emotional attachment to the company. For them, the vision must marry the rational benefits to an appealing, human personality. For employees, the vision will serve as an inspiring flag to rally behind and a beacon by which to set priorities and goals.

Advertising is only one part of building this vision, but it is a very visible one. It is particularly good at bringing a brand vision to life in a way that touches hearts as well as minds.

While the focus of these guidelines is on advertising, many of the principles should be applied in other communication, such as retail and online presence. Additional guidance for these specific areas is in development.
Vodafone is a leader. And as a leader, it has the right to stake out the emotional high ground of the mobile communications market. As such we have a passion, more than any other mobile network, to understand the role of mobile communication in people’s lives. Not in some future-philosophical way, but being practical about enriching modern life today.

The heart of this market, the core emotional benefit, is the ability of individuals to make and maintain connections with their various communities, wherever they are, whenever they need to. Right now, the most familiar expression of this ability is simply making voice calls to friends, family and colleagues. But accessing information or entertainment is also part of maintaining connections. We want to know what is going on with our favourite team. We pass on the latest news to friends.

There are certainly very “me-centric” functions of mobile communications technologies. They help us to manage our lives, to control our connections as well as make them. But even these functions are based on a deeply rooted human instinct to be connected and to define ourselves by how and with who we are connected.

In the words of an old African saying, ‘I am because we are.’
We want to give Vodafone an appealing, human personality, so we asked ourselves: How do people go about making and maintaining these connections? How do they act? What do they say? They certainly don’t just barge in and start talking about themselves.

It seems to us that it all begins with a simple question, one so well-used and accepted that we often forget how important it really is:

How are you?
**Tone of voice**

How are you? gives us the potential to build on the entire range of human emotion to develop our communications.

But it’s important that we get a consistent tone of voice for our brand, and these guidelines are here to help.

As a brand, we are passionate about our consumers and their needs. So our tone should always be personal. We talk as a friend, not as a big company. We can be light and charming. We can also give serious information, but it’s worthwhile finding a way to make this entertaining too.

We should be simple and direct. We’re a communications company, after all.

We should never, ever take ourselves too seriously. And we should adjust our content and our tone depending on who we are talking to and where. This will not make us sound schizophrenic – we might not talk in the same tone with a senior business client as we would with your teenage daughter.

Sometimes we need to talk about stuff like technology or rates or packages. But it helps if we own up to the fact that customers are much more interested in the end benefits.

The one guiding rule should be: have fun and make people like us.
Within any piece of communication, it is very important to make clear that How are you? comes from Vodafone, not from the people or personalities in the communication. It may be the introduction that sparks a response, or it may be the way in which we turn the situation shown in the communication into one that is personal to the reader or the viewer and looks for their response.

Proximity of How are you? to the Vodafone logo and a clear delineation of text and graphics will help ensure that How are you? is coming from the voice of Vodafone.
How are you? should drive as much of our communication as possible. We should constantly be seeking to present the real consumer benefits of our services or special offers, not simply presenting the offer in stark terms.

Eg: ‘Low prices on our phones this Christmas. Vodafone. How are you?’ doesn’t make much sense, and doesn’t differentiate us from our competitors.

But: ‘Need a Christmas present for your teenage son? Give him one of these and he might even call to thank you. Vodafone. How are you?’ begins to show understanding.

There may be occasions such as rate rise announcements when it is inappropriate to use How are you?.

But use your judgement. If the idea doesn’t work with How are you?, your first question should be ‘Is this the right idea?’ Our aim should be to constantly focus on the consumer and the benefits to them.
How are you? can talk to one person at a time or a group of people at once. While we will grow our business by encouraging social-centric use, many of our services are and will be about providing information or communication to an individual.

The usage scenarios we choose should reflect real-time. Vodafone is about helping communication to happen here and now.

Vodafone should always appear as the catalyst, the provider who can help communication happen. Remember, communication doesn’t happen because Vodafone is there. It happens because people feel the need to communicate.

Only use How are you? in its complete and simple form. Don’t try to deconstruct it, or adapt its common use.

For instance, don’t do versions like:

When are you..?  
Why are you..?  
Where are you..?

Don’t use it as the start of another idea:

How are you going to get lower rates?  
How are you going to contact your friends?  
How are you feeling today?

And while English may be the language of international business, when we’re speaking to our customers locally, we may need to adapt How are you? If you need an adaptation, please let us know at Vodafone International and our international agency, Wieden + Kennedy, will help you arrive at the proper local adaptation. If How are you? is adapted into another language it must be applied consistently since mixing the English and adapted versions would be confusing and dilute the idea.
Photography will be a major visual factor in how Vodafone will be perceived as a brand. Our service supports and encourages conversation between diverse people and groups; not unsurprisingly, our communication would almost always feature people. However, because of the supportive (as opposed to controlling) nature of our service, the images of the people which populate our communications should look natural and realistic, not contrived and artificial.

This means, amongst other things, no over-stylised catalogue models but realistic people; people in the context of their lives and consequent natural environments versus anonymous backgrounds or atypical, simulated studio situations. In tandem with the natural environments we present, the absence of people is also a possibility as long as the given situation foreshadows or infers a relevant human situation.

Because of the extensive and varied reach of our service, people of diverse ages, ethnic backgrounds and walks-of-life should be included, representing situations which span the kaleidoscope of human emotions from adversity to triumph.

The process of developing communications can, at times, run counter to being able to successfully capture images of true emotions. While proper briefings, the selection of adept photographers, careful casting and knowledgeable location scouting are all of course critical to this process, always remember one thing: life is unpredictable. In our attempts to create images of particular emotions – whether they are humble or grand – subtlety, instead of explicitness, should be exercised in how that particular emotion is depicted. The way we think people will react in a given situation is not necessarily the way they do act when not in front of a camera; overthinking and heavy-handed direction can often inhibit a model’s natural reactions. We are spontaneous beings, and mobile communication enhances this, and much can be adapted from reportage and documentary photography.
Examples

Photographs where people do not dominate the image.

Photographs of fashion models used in depiction of real-life situation.

Photographs of images where there are no people within the image.

Photograph of fashion models used in depiction of real-life situation.

Photograph of more ‘real-life’ models.

Photograph of stock image, over-reacting business person.

Photograph of more natural-reacting person.
Our service supports the connectivity between people and through its development it will further enhance that relationship. To visually underscore this growing connectivity in the context of How are you?, we’ll be using our photography full-bleed. This means using the images we create over the entire surface of the particular media we communicate through. From a creative perspective, this means careful and thoughtful consideration of the cropping of an image to support the overall communication task. Further, it also means anticipating light and dark areas of the image for typography, graphics and logos. From a practical perspective, it means including with the original photography extra image around the intended cropping to allow for flexibility in composition and for varying media formats.

As we are aiming for natural images of people in their day-to-day situations, it will be important, when cropping an image, what to include and what not to include. While your main subject matter needs to be clear, don’t make the mistake of thinking that making it bigger will make it clearer. Enough context or background for the given subject matter will be important to understand where and/or what the person is doing and what is generally being conveyed.
The current corporate typefaces of Vodafone consist of the family of Helvetica Condensed. This family has eight variations which include four roman and four italicised versions:

- Helvetica Condensed Light
- **Helvetica Condensed Light Oblique**
- Helvetica Condensed
- **Helvetica Condensed Oblique**
- Helvetica Condensed Bold
- **Helvetica Condensed Bold Oblique**
- Helvetica Condensed Black
- **Helvetica Condensed Black Oblique**

Please note that these eight fonts have specifically designed characteristics; changing weight or orientation through desktop computer manipulation should be avoided. For the initial brand phase, Helvetica Condensed will be the only font from the eight which will be used in all advertising; different typesizes and related proportions will be outlined for variations.
Typography

Specifically, the parameters for the application of typography will be as follows, as based on QuarkExpress Passport 4.1:

- **Typeface:** Helvetica Condensed
- **Typesize basis:** 9 point
- **Letterspacing:**
  - Upper and lower case: 3
  - All upper case (numbers, dates, figures): 9
- **Hyphenations and Justifications:**
  - Space: minimum: 80%, optimum: 80%, maximum: 130%
  - Character: minimum: 0%, optimum: 0%, maximum: 4%
- **Leading/Interline:**
  - 9 point on 4.8 mm baseline to baseline
- **Application:**
  - Upper and lower case; avoid all-caps where possible
- **Typesize variations:**
  - Based on 1/3, 2/3 and whole proportions: 9pt, 12pt, 15pt, 18pt, 21pt, 24pt, 27pt, 30pt, 33pt, etc.

When using type on top of images or graphic backgrounds, reversing out or colouring the type white is preferable. In instances where the image or colour background is overall quite light, the typography should be rendered black, although this option should be used only when absolutely necessary.
Welcome to the Vodafone branding device; as you can see, it has specific characteristics which make it uniquely recognisable. It is a visual manifestation of our personality and as such, it should be used with restraint and care and should not be graphically altered.

The branding device has been developed for use with the How are you? campaign, where the Vodafone logo will most often need to be placed within a four-colour background. A red holding device in the shape of a sim card has been developed to maximise the impact of the branding.
Brandining
device

Characteristics

Following is a brief description of the main visual characteristics which make up the Vodafone branding device:

1) First and foremost, the main image of the symbol is the quotation or speech mark. It is a stylised version of the common punctuation mark, using the more elementary geometry of a pure circle and the arcs of a circle to describe its overall form. The speech mark will be used with the Vodafone red colour, Pantone® PMS 485. It will be further described within a white circle in which the circular body of the speech mark will be centred within the larger white circle and the apex of the speech mark will touch the circumference of the larger circle.
2) Centred underneath the white circular container of the speech mark will be the Vodafone logotype set in white. These specifically-designed letterforms derive from the speech mark / circular container and have a set letter-spacing and sizing which should remain unaltered.
3) To complete the branding device, speech mark, containing circle and logotype are all set within the sim card form. The sim card, like the speech mark, will be rendered in the Vodafone red colour as well. All the elements which make up the branding device have carefully considered proportions and placements and should not be changed.

While we have provided some examples throughout these guidelines of the proportions of the branding device to various media spaces, we certainly cannot define all instances where it will appear. In sizing the branding device on a piece of communication, bear in mind the following principles:

1) The branding device should not be made so small that the ‘vodafone’ logotype cannot be read properly.
2) Depending on the media space, discretion will have to be used in sizing the branding device relative to its function. An outdoor application such as a bus shelter poster will require a comparatively larger branding device than a double-page magazine spread since, in most instances, the branding device on an outdoor application will have to be viewed relatively quicker than a magazine advertisement.
3) Heavy-handed oversizing of the branding device should be avoided. Within the context of a double-page spread, an oversized branding device can overwhelm the message and, in some cases, offend the viewer. Always bear in mind that the branding device serves to identify who the message is from and should not (in the majority of our communications) become a message in of itself.
An area around the branding device defined as the “borderline” sets it in its own space. How are you? and potential payoff lines work dynamically with it which has been outlined in the Borderline section.
Placement

We are a company which supports the dynamics of everyday life; we are seeking to become less corporate and more human. This means that the placement of our branding device within our communications will be flexible; no locked positions with fixed measurements for placing the branding device. However, as the branding device will often appear in the context of an advertisement alongside headlines, body copy and other graphics, it will tend to appear in the right and/or lower section of a given layout. Determining the reading order of your message will aid in how to place the branding device effectively.

Within a given photograph, look to place the branding device in a visually quieter and consistent area whereby the branding device form and colour will contrast with the forms and colours within the image. If the branding device needs to to be placed over a few forms (a person’s arm and a background for example), then make certain it clearly overlaps the two forms; just touching the edge of one form within the image with the branding device should be avoided.

How are you?

In placing How are you? within a piece of communication, it is essential that people understand that How are you? comes from Vodafone. To help to ensure this, place the tagline in close proximity to the branding device; avoid placing other typographic or graphic elements between or too close to this tandem. The only exception to this guideline will be the red speech mark outline, which, because of its integral relationship to the photography, will sometimes mean that the branding device and/or the tagline may overlap it.

In relation to photography, avoid placing the branding device and How are you? in contrasting areas of lighting and meaning. An example would be placing one on a dark, ‘inside’ space such as room wall and the other on a light, ‘outside’ space such as a window that is a part of the same room wall.
Speech mark outline

The purpose of the speech mark outline will be to visually isolate a person or group which could be expressing the given headline sentiment. Consequently, like the headline, it will move dynamically to react to the photographic content.

The speech mark will appear as an outline in Vodafone red, varying in size to suit the specific situation but always having a consistent line thickness when used in multiple, related communications, such as a magazine campaign. Directions for determining this line weight will be specified later within the outdoor and print sections of these guidelines.
Below you’ll see one example of how the Vodafone logo/sim card branding device, How are you? tagline and “The information you need is only a touch away” payoff line fit together. While sizes and configurations may vary dynamically between branding element and typography, an area around the branding element should always remain consistent.
Creating this borderline can be obtained through the following steps:

1) Determine the size of the branding device within the context of the piece of communication, bearing in mind some of the other aspects which have been mentioned regarding the branding device and typography against photography.

2) Once the size has been established, take the height of the sim card shape as a proportion of 1.

3) Taking exactly one-half of that proportion, describe a larger rectangular area around all sides of the sim card shape and you will have determined the proper borderline.

4) The borderline should always be recognised, which means that while the tagline and payoff line should stay outside of the borderline area, it should also be visually in contact with it by the positioning of the typography via baselines, right and/or left letter edges and the tops of capital letter heights.

While there are many variations which can be achieved using the borderline, generally the perceived order of reading should have the Vodafone branding device or How are you? read first followed by the reading of the payoff line.

The information you need is only a touch away.
A few examples of the branding device/How are you?/payoff line combination which work with the borderline.

How are you?

The information you need is only a touch away.

How are you?

The people you need are only a touch away.

How are you?

The information you need is only a touch away.

How are you?

The entertainment you need is only a touch away.
Use of the payoff line

There are three payoff lines available for our advertising; they should follow the specifications for typography outlined earlier. In relation to the branding device and How are you?, the payoff lines should be rendered in a type size which is noticeably smaller than the tagline type size and should be positioned via the borderline.

The three payoff lines are as follows: “The information you need is only a touch away”, “The people you need are only a touch away” and “The entertainment you need is only a touch away”. Beyond these three payoff lines, there are a few instances, such as our sponsorship of the football club Manchester United, where a unique payoff line is used. In this case, “The scores you need are only a touch away” is the specific line implemented.
In line with the natural and realistic presentation of people within our communications, it will come as no surprise that we will also be using natural colour for our photography. However, this does not mean bland, one-hour film processing colour, earth tones only or the restriction of creative interpretation of colours, just the recognition of colours that are natural to a given, human situation. If its an image of monks in a remote, Dutch monastery, flesh and earth tone colours should be recognisable. Or if its kids at a dance club, then a variety of bright colours and contrasting lighting should be recognisable.

Regarding graphics, we’ve already noted that white type should be used in all instances where possible. The only other colour will be, of course, the Vodafone red, which should be used only for the Branding Device and as a graphic background in certain media such as presence advertising. Please avoid colouring people and/or objects the same colour as the Vodafone red, and avoid where possible heavy-handed, computer colour manipulation. A broader palette of colours is in development to support other media such as the internet and internal print materials and will be forthcoming.

**Process colour**

0% cyan, 100% magenta, 100% yellow, 0% black

**On screen colour**

For on screen applications that do not involve the use of web browsers or ‘gifs’ use;

HEX #FE00OC / 254 red / 0 green / 12 blue

**Web safe colour**

For on screen applications that use web browsers (ie. internet and extranet sites) the nearest web safe colour values are;

HEX #FE0000 / 255 red / 0 green / 0 blue
For the current campaign, the Vodafone outdoor communication will consist of the following five core elements with two additional options:
1) photography
2) headline
3) How are you? tagline
4) speech mark outline
5) Vodafone logo/sim card branding device
6) payoff line (optional)
7) body copy (optional)

Photography

We’ve already spoken about the general principles regarding subject matter and visual tone in the Photography section. A further addition for the brand outdoor photography would be to keep the imagery to one, single photograph for a given piece of communication; avoid multiple or collaged images.

Headline

Headlines will of course be composed in the “I’m...” or “We’re...” vein and should be rendered (as with all type)
in Helvetica Condensed, set in upper and lower case. All capital-lettered headlines should be avoided. Further specifics like letter and word spacing are listed in the Typography section of these guidelines.

Our service accommodates our customers’ various needs. Instead of standardising headline placement, the placement should be organic to the photography in order to support and/or accentuate the photographic content. In instances of campaigns with multiple executions, flexibility in placement will not only be needed but should be sought out as a further visual support of our service’s benefits. While the headline will tend to appear in the upper half of the composition, this should never be taken as an absolute.

Tagline

The tagline will also have a dynamic, flexible relationship to the photograph. The only criteria which should be followed is the reading order, with the headline coming first followed by the tagline. Again, while this implies that the tagline will tend to be in the lower left section of the composition, it should not be considered exclusive.

<table>
<thead>
<tr>
<th>Outdoor</th>
</tr>
</thead>
</table>

The information you need is only a touch away.

I’m in a meeting.

How are you?

The information you need is only a touch away.
Typesizes

The hierarchy of text will naturally make the headline the largest typesize, followed in size by the tagline and then, if needed, the payoff line. The ratio of typesizes between the three should be, respectively, 4:2:1. Again, these are not absolutes: the 4:2:1 ratios can be varied slightly as needed by thirds as outlined in the Typography section. Fixed typesizes have not been provided as the variety of outdoor formats will vary greatly.

Speech mark outline

You’re already aware of the photographic editing quality of the speech mark outline from the speech mark section. For outdoor purposes, this line weight will need to be more robust than for print purposes. To determine this weight, take a capital letter of the headline type, take half the thickness of the vertical stroke of that letter and you will have determined the proper thickness.

Branding element

We’ve already spoken about placement of the branding element against photography in the Logo section. Generally, the tagline should be read before the branding element but because of the relatively close relationship of the two compared to the other elements within the composition, they will appear more as a singular entity.
How are you?

I’m over here.

The people you need are only a touch away.

**Body copy and payoff lines**

While it is generally better to minimise the number of elements on outdoor work, there may be a necessity for a few further optional elements, which would include body copy and the various payoff lines. We’ve already spoken about the tone of voice earlier in regards to copy. Within the context of outdoor brand communications, any body copy should be kept as brief as possible and should avoid heavy product point references. Of the various payoff lines available, only one should of course be used and the choice should have a reasonable conceptual relationship to the headline and image. The placement should be made as per the dynamic relationship outlined earlier with the borderline.
Due to the transportability of our service there will be many instances where we will be communicating with our customers in outdoor-like environments, which we have here referred to as indoor. Airports, train stations and/or bus shelters, to name a few, offer opportunities for pause wherein the traditional outdoor brevity-of-message can be expanded upon. In these instances, headlines that extend the “I’m...” and “We’re..” genre and/or body copy may be required to suit the particular situation.

When expanding upon headlines or adding body copy, Helvetica Condensed will be the typeface used with the attendant specifications. For layout and sizing purposes, much of the guidelines outlined in the outdoor section can be applied to the indoor. In regards to relative type sizes, the following proportions can be applied: headline/tagline/additional type/payoff in the approximate proportions of 4:2:2:1.

Indoor

How are you?

I miss my wife, my kids, my bed, my barbecue, my sweat pants, my coffee, my dog, my shower, and my remote control.

I’m homesick.

How are you?
Our broadest means of communicating with our customers will be with print advertising. While much of the flexibility as outlined in the Outdoor section applies to print, a more careful implementation of proportions will be specified here. The print elements for consideration include:

1) photography
2) headline
3) body copy
4) speech mark outline
5) How are you? tagline
6) branding element
7) payoff line (optional)

Also note that these specifications apply mainly to the magazine double and single page formats of A3 (420 mm x 297 mm) and A4 (210 mm x 297 mm) respectively and the formats which approximate these core sizes. In situations where the format varies greatly from A3 and A4 sizes, such as a newspaper spread, sizes of visual elements will need to be proportionally enlarged to suit.

Photography

As with the outdoor, a singular image should be used along the creative guidelines listed in the Photography section.

Headline

Headlines conceived in the “I’m..” or “We’re...” variety can be rendered in Helvetica Condensed, preferably white reversed out of the photography, set in size 72 point, upper and lower case. As with all typographic matters, specific formats can be found in the Typography section. Headlines which expand upon the “I’m..” or “We’re...” type should look to use either one of the options below:

1) Use a smaller point size, scaled down by thirds from the 72 point size, to render the longer headline. For example: 72 pt, 69 pt, 66 pt, 63 pt, 60 pt, 57 pt, 54 pt, 51 pt, 48 pt, etc.

2) Use a combination of the 72 point size with a second, proportionally smaller size which scales down in thirds as required but does not become smaller than the How are you? typesize. This option would be used to highlight the “I’m..” or “We’re...” root headline within a longer headline.

Body copy

Body copy should be set in 12 point size, upper and lower case, with a letterspacing value of 3. Some of our products will have names and/or number references
which will of necessity require all-capital letter settings; bear in mind that these names and numbers will require a wider letterspacing value of 9, as indicated in the Typography section. Interline spacing will be 6.4 mm.

**Speech mark outline**

The speech mark outline should be applied consistently across all media in focusing on a person or group within a photograph that would be expressing the headline sentiment. While the overall size and position will vary according to creative need, the chosen line thickness should remain constant. In the case of print, a proportionally thinner line weight will be used versus the weight specified for the outdoor work. This line thickness can be determined with the following two steps:

1) Take the measure of a true vertical stroke of the 72 point capital letter as applied for the headline.
2) Divide that width by 3 and you will have your line weight for the speech mark.

While we have applied a thickness of 0.4 mm, slight optical variations can be considered if for visual reasons a thicker or thinner line weight is needed.

**Brand print**

- Single-image photography
- Helvetica Condensed 72 point
  - letterspacing: 3
  - upper/lower case
- Helvetica Condensed 12 point
  - letterspacing: 3
  - interline: 6.4 mm
- Line weight: 04. mm

*We’re stuck.*

Personal Roadwatch 1800 knows where you are and tells you where the traffic jams are. But not the sheep jams. Yet.

*How are you?*
which will of necessity require all-capital letter settings; bear in mind that these names and numbers will require a wider letterspacing value of 9, as indicated in the Typography section. Interline spacing will be 6.4 mm.

**Speech mark outline**

The speech mark outline should be applied consistently across all media in focusing on a person or group within a photograph that would be expressing the headline sentiment. While the overall size and position will vary according to creative need, the chosen line thickness should remain constant. In the case of print, a proportionally thinner line weight will be used versus the weight specified for the outdoor work. This line thickness can be determined with the following two steps:

1) Take the measure of a true vertical stroke of the 72 point capital letter as applied for the headline.
2) Divide that width by 3 and you will have your line weight for the speech mark.

While we have applied a thickness of 0.4 mm, slight optical variations can be considered if for visual reasons a thicker or thinner line weight is needed.

**Brand print**

**Single-image photography**

<table>
<thead>
<tr>
<th>Helvetica Condensed</th>
</tr>
</thead>
<tbody>
<tr>
<td>72 point</td>
</tr>
<tr>
<td>letterspacing: 3</td>
</tr>
<tr>
<td>upper/lower case</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Helvetica Condensed</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 point</td>
</tr>
<tr>
<td>letterspacing: 3</td>
</tr>
<tr>
<td>interline: 6.4 mm</td>
</tr>
</tbody>
</table>

Line weight: 0.4 mm

We’re stuck.

Personal Roadwatch 1800 knows where you are and tells you where the traffic jams are. The idea is, you never meet.

How are you?

The information you need is only a touch away.
How are you?

How are you? will be rendered in the same manner as all other typography (Helvetica Condensed) and for print, it will have a point size of 27.

Branding element

For the A3 and A4 core sizes, the size of the branding element should measure to 34.4 mm x 20.8 mm. Placement within the photography should be considered via the guidelines indicated in the Branding element section.

Payoff line

The payoff line will be set in 9 point size in Helvetica Condensed with the attendant specifications. It will be positioned dynamically with How are you? and the branding element as outlined in the Borderline section.

Brand print

We’re out.

Call Divert can send your calls to another number. Not that you intend to answer them anyway.
Conclusion

The task at hand is to make Vodafone a leading global brand as well as a leading company. To succeed, Vodafone needs a compelling brand vision and a creative idea, an expression of that vision, that meets a number of different goals. It must be big enough to support many different messages, but intimate enough to touch individuals. It must be flexible enough to cross borders, but powerful enough to serve as a beacon to both customers and employees.

“How Are You?” is such an idea. Combined with the products and service that pay it off in the form of actual customer experience, it will help Vodafone become a leading global brand.