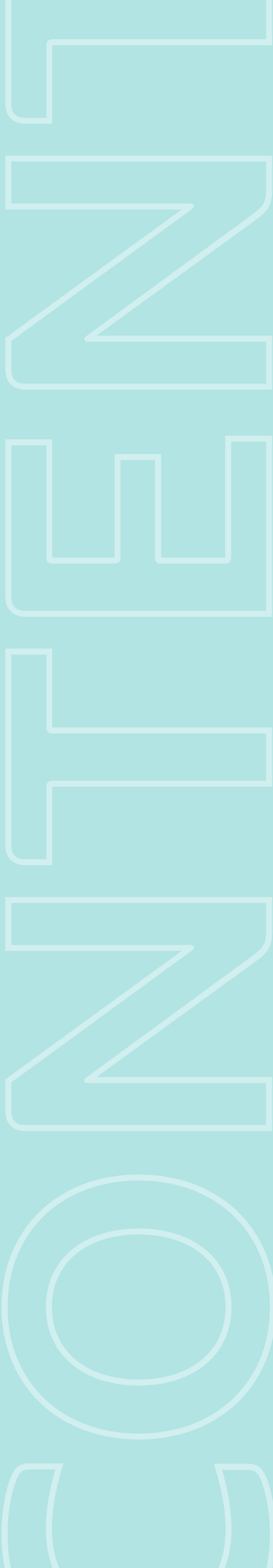


O₂ can do

O₂ BRAND GUIDELINE

MAY 2023

Eine **Telefónica** Marke



01 BRAND BASICS

03

Brand personality	04
Brand values	05
Brand positioning	06
Customer value proposition & brand promise	07
Brand core	08
Brand on a page	09
Basic idea	10
Brand elements toolkit	11

02 LOGO

12

Logo versions	13
Exclusion zone und sizing	14
Use	15
Placing corners	16
Centre alignment	17
Logo cropping	18
Endorsement	19
Brand name in written form	20
Logo: examples	21
Logo: don'ts	22

03 COLOUR

23

Primary colours	24
Primary Blue	25
Secondary colours	26
Distribution and flashes	27
Colour: examples	28
Colour: don'ts	29

04 GRADIENT

30

Gradients from life	31
Prio 1: Movement	32
Prio 2: Light and Smoke	33
Rotating and cropping	34
Prio 3: Classic	35
Rotating and expanding	36
Contrast	37
Gradient: examples	38
Gradient: don'ts	39

05 BUBBLES

40

Bubbles set	41
Roles	42
Sizing and transparency	43
How to magnify	44
Bubbles: examples	45
Bubbles: don'ts	46

06 TYPOGRAPHY

47

On Air: overview	48
On Air Standard: overview	50
On Air Standard: double headline style	51
On Air Standard: headline style 1	52
On Air Standard: headline style 2	54
On Air Standard: don'ts	56
On Air Outline: overview	57
On Air Outline: don'ts	58
On Air Variable: overview	59
On Air Variable: usage	61
On Air Variable: don'ts	62
Expressive Type	63
Expressive Type: don'ts	66

07 PHOTOGRAPHY

67

can do spirit	68
Real people, no models	69
Blue comes naturally	70
Photography: don'ts	71

08 TONE OF VOICE

73

Principles	74
Keep it real	75
Bring the spark	77
Be open to all	79
Gendern	80
Du vs. Sie	86
Formalities	87

09 CAN DO INTEGRATION

88

Overview	89
Content integration	90
Text integration	91
Graphic integration	92
can do integration: don'ts	96

10 LOOK AND FEEL

98

CONTACT

100

For additional branding elements such as **icons** or **endframes**, as well as implementation guidelines such as **Priority** or **O₂ Business**, please see: brandfactory.telefonica.com



BRAND BASICS

Our brand is more than our logo, imagery, or advertising. It is the sum of all experiences and thoughts our audience has about us.

The following pages outline our brand's strategic elements. They lay the foundation for the way we understand and express our brand – for our organisation and the marketplace we operate in.

STRATEGY

BRAND

PERSONALITY

We describe our brand characteristics in terms of human personality traits. They influence how our brand behaves across all forms of expression and experience.

Hi, we’re O₂

We keep it real.
..... trusted

We’re approachable,
..... open

optimistic,
..... bold

and determined
to change the game.
..... **can do**

STRATEGY

BRAND VALUES

Our core beliefs and guiding ethos. They define the standard by which our organisation lives and operates.



BOLD

We lead by example, bravely follow new paths, and learn from mistakes. Only in this way can we keep changing the status quo for the benefit of people.

We take pride in developing new, unconventional solutions by being firm and passionate about our ideas.



OPEN

We are always open to new ideas, developments, and feedback. For that, we are attentive and strengthen our strengths, but are also open to learning and optimising. We tolerate other opinions and backgrounds and treat everyone with respect.



TRUSTED

We always act honestly and candidly. For us, this means being transparent and reasonable. We cultivate long-lasting relationships. We also take responsibility for our customers, partners and colleagues, as well as for our planet.

STRATEGY

BRAND POSITIONING

The unique space that we own in the marketplace that differentiates us from the competition.

WE ARE

GAME CHANGER

OUR MISSION:

Challenging market conventions to free our customers from limitations and to enrich their daily lives.

STRATEGY

CUSTOMER VALUE PROPOSITION

The customer value proposition defines the unique value that we offer to our customers through our products and services.

We are open and democratising as a premium brand, and our offer is affordable to everyone.

Turning
imagination into action
by granting everyone access
to a connected world.

The emotional benefit expressed through our **can do** spirit. We inspire and show new perspectives that can be turned into reality.

The rational benefit: We provide the connectivity that is essential for every-day digital life.

STRATEGY

BRAND CORE

Our brand core is the spirit that drives us. Our attitude that we show in the market-place. It is reflected in everything that we do – our behaviour, communication and the products and services that we offer.



can

do



STRATEGY

THE O₂ BRAND ON A PAGE

This page summarises the key building blocks of our brand. It shows what we stand for, what we believe in, what we offer, and how we behave.



THE BASIC IDEA OF OUR CORPORATE DESIGN:

People need connections like the air they breath.
That's why we call our brand:

O₂

This is the foundation for our visual elements.
Based on that our brand lives and evolves.
These guidelines help to make it stay true to itself.

LOGO

O₂ can do

GRADIENT

COLOUR

BUBBLES



PHOTOGRAPHY



TYPOGRAPHY

On Air

abcdefghijklmnopqrstuvwxyzäöü
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ



LOGO

Our logo has stood the test of time. It is too simple to forget. It moves, breathes, and comes to life in exciting, unforgettable ways.

O₂ can do

O₂ can do

LOGO VERSIONS

Our preferred logo version is with the claim in white on top of images, our gradients, or Primary Blue. The logo may also be set in Primary Blue on white or other light backgrounds. Please refer to complimentary colour options to achieve proper contrast and legibility against all backgrounds.

LOGO

EXCLUSION ZONE AND SIZING

Exclusion zone

Our logo is protected by an exclusion zone. Maintain clear and proper distance to keep the logo legible and well balanced.

Sizing

The logo must always be used in the defined sizes for all formats. The minimum size (i.e. the logo height including the exclusion zone) should be a minimum of 12% and a maximum of 15% of the long format side.

Minimum size

Our logo should never be set smaller than 5mm in height (in print) or 40px (on screen).

Sizes for DIN formats

All sizes refer to the height of the logo, including the exclusion zone.

- A525mm – 32mm
- A436mm – 45mm
- A350 mm – 63mm
- A271mm – 89mm
- A1101mm – 126mm

Logo without claim

The plain O₂ logo is only used for spatial and product labelling, or in combination with other messages, names, and logos.

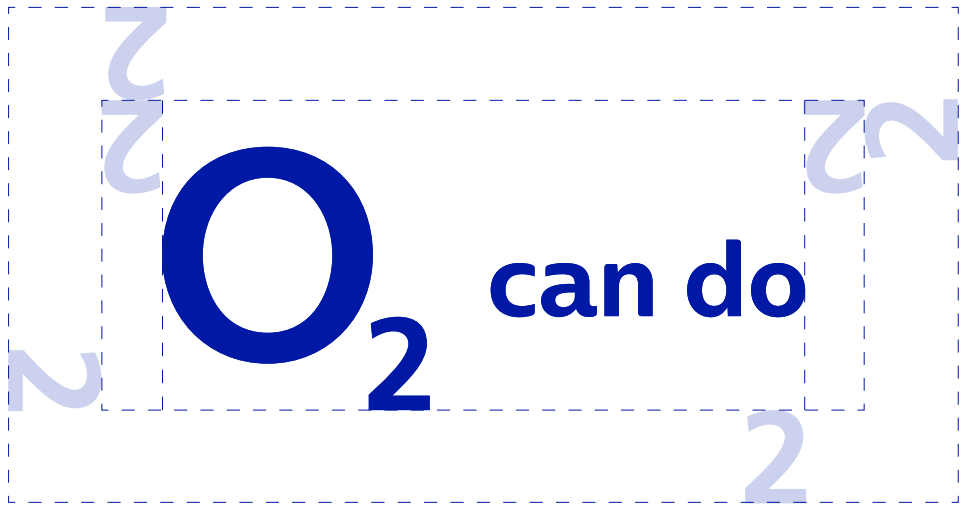
Vertical logo

A vertical version of the logo and claim can be used in exceptional cases, such as extreme portrait formats. This logo version must always have a centred position within the layout.

NOTE

The logo must never be recreated or modified. Logo artwork must always be implemented in its original design and format.

PRIO 1: LOGO WITH CLAIM

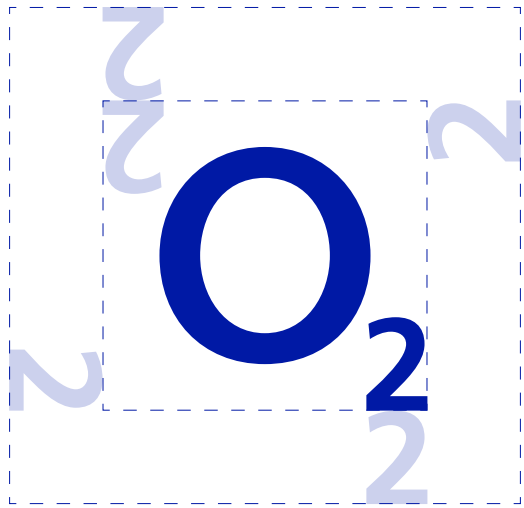


Exclusion zone



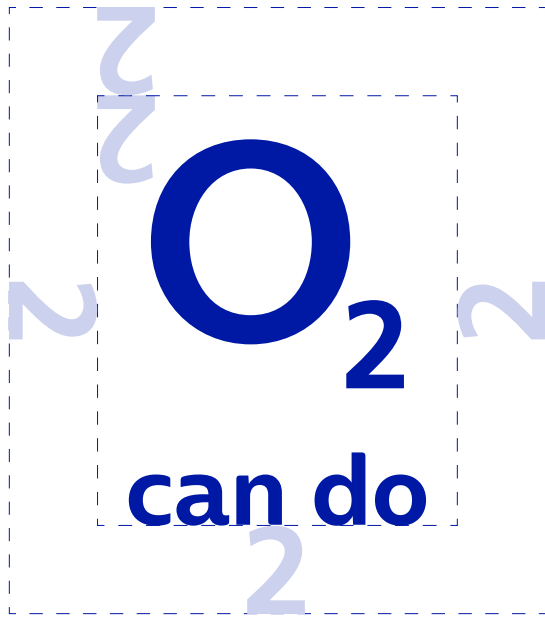
Minimum size

PRIO 2: LOGO WITHOUT CLAIM



Exclusion zone

PRIO 3: VERTICAL LOGO



Exclusion zone

LOGO
USE

The respective communication channel decides whether the logo is used with or without a claim in the layout.

See the following table.

Communication-channel	1. Campaign communication (IMC & trade)	2. Trade communication	3. Advertising communication	4. Overarching communication at brand level	5. Spatial and product labeling	6. In combination with other messages, namings and logos
Touch points	All materials of the campaign	All trade materials	Advertisements, posters, flyers, brochures, magazines, website, online banners, newsletters, video endframes, event equipment, advertising material/ giveaways, advertorials, ...	Business equipment, PowerPoint templates, office material, price lists, user manuals, packaging, CSR activities ...	Signage POS, internal signage, wayfinding system, products (Homespot, Surfsticks etc.) system communication invoices, OBIs ...	Telefónica primary logo, O ₂ my Service, O ₂ Business my Service O ₂ Live, O ₂ Money, O ₂ TV ...
Logo version	Logo with claim				Logo without claim	
	O ₂ can do				O ₂	

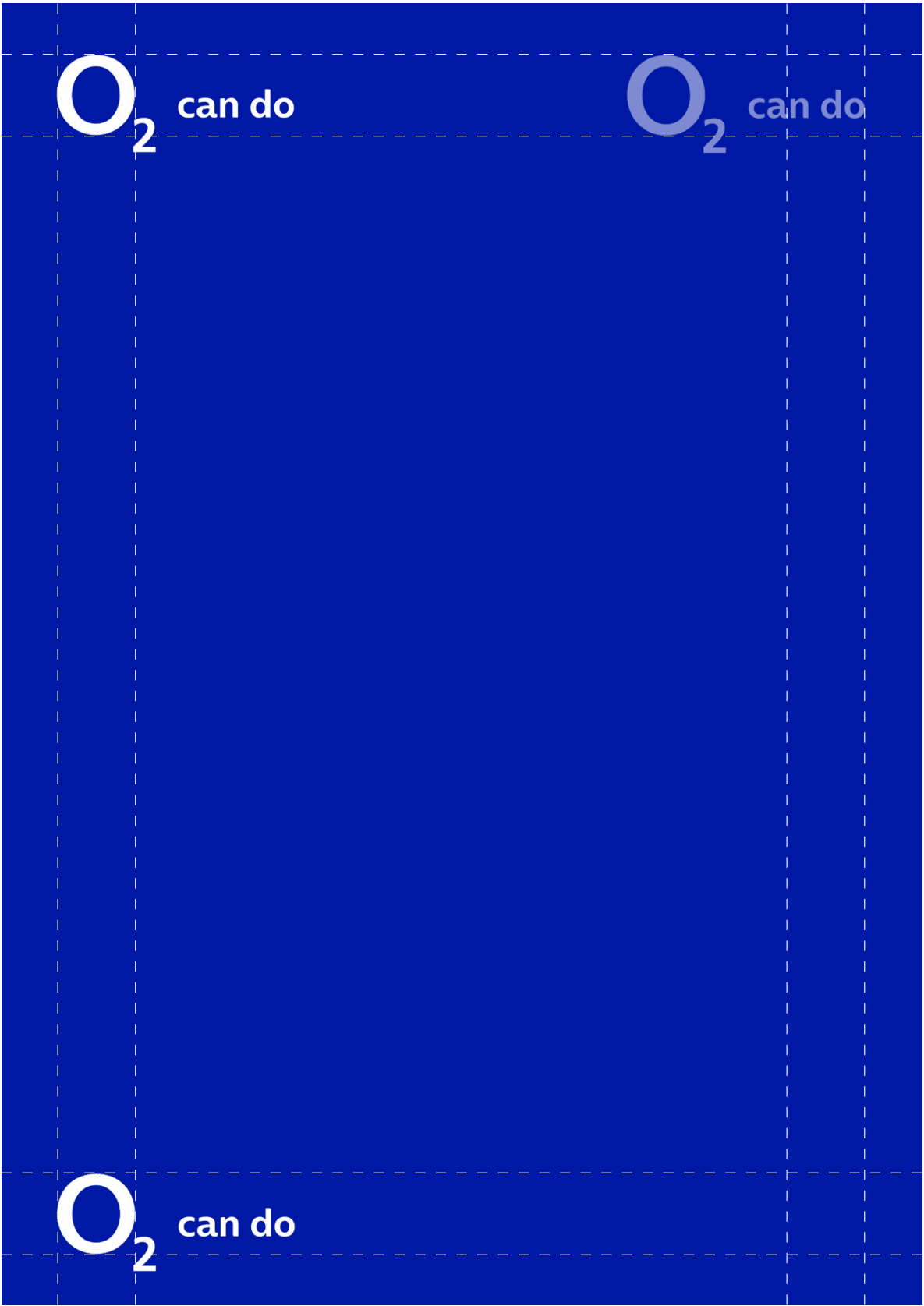
LOGO

PLACING CORNERS

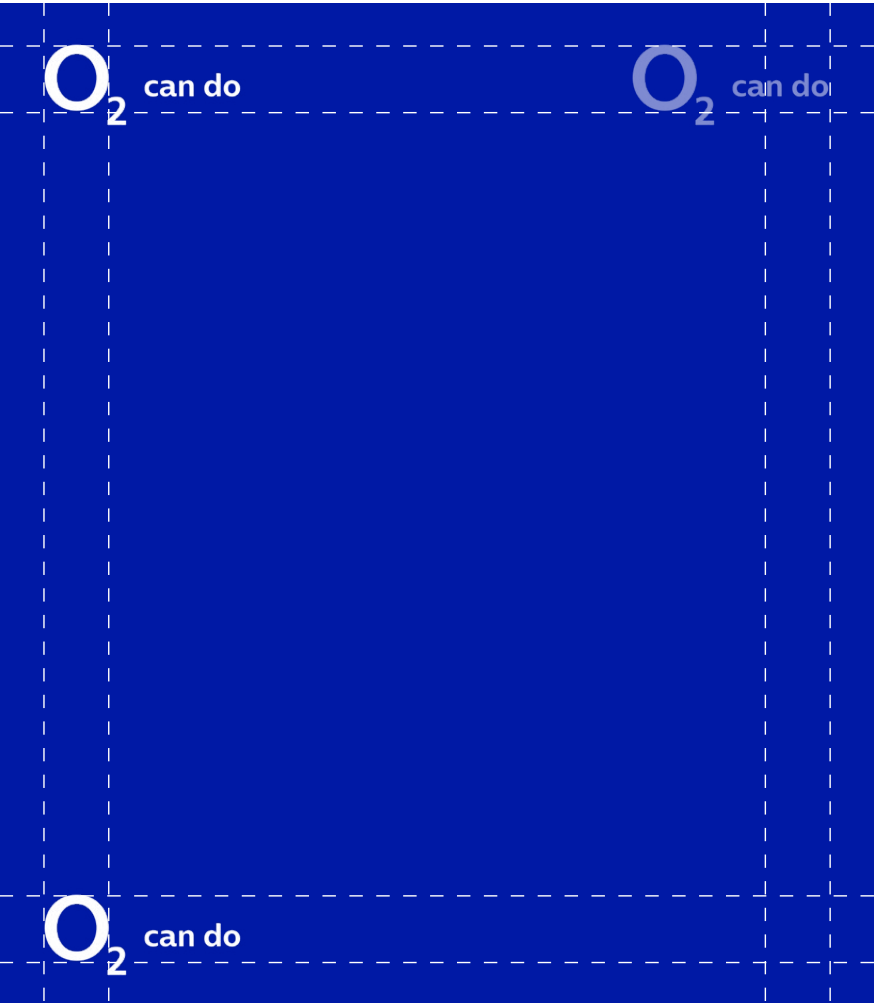
The preferred placement of our logo is in the upper-left corner.

The second preferred logo position is the lower-left corner.

In exceptional cases, the logo can be placed in the upper-right corner.



DIN format portrait



Press: full page



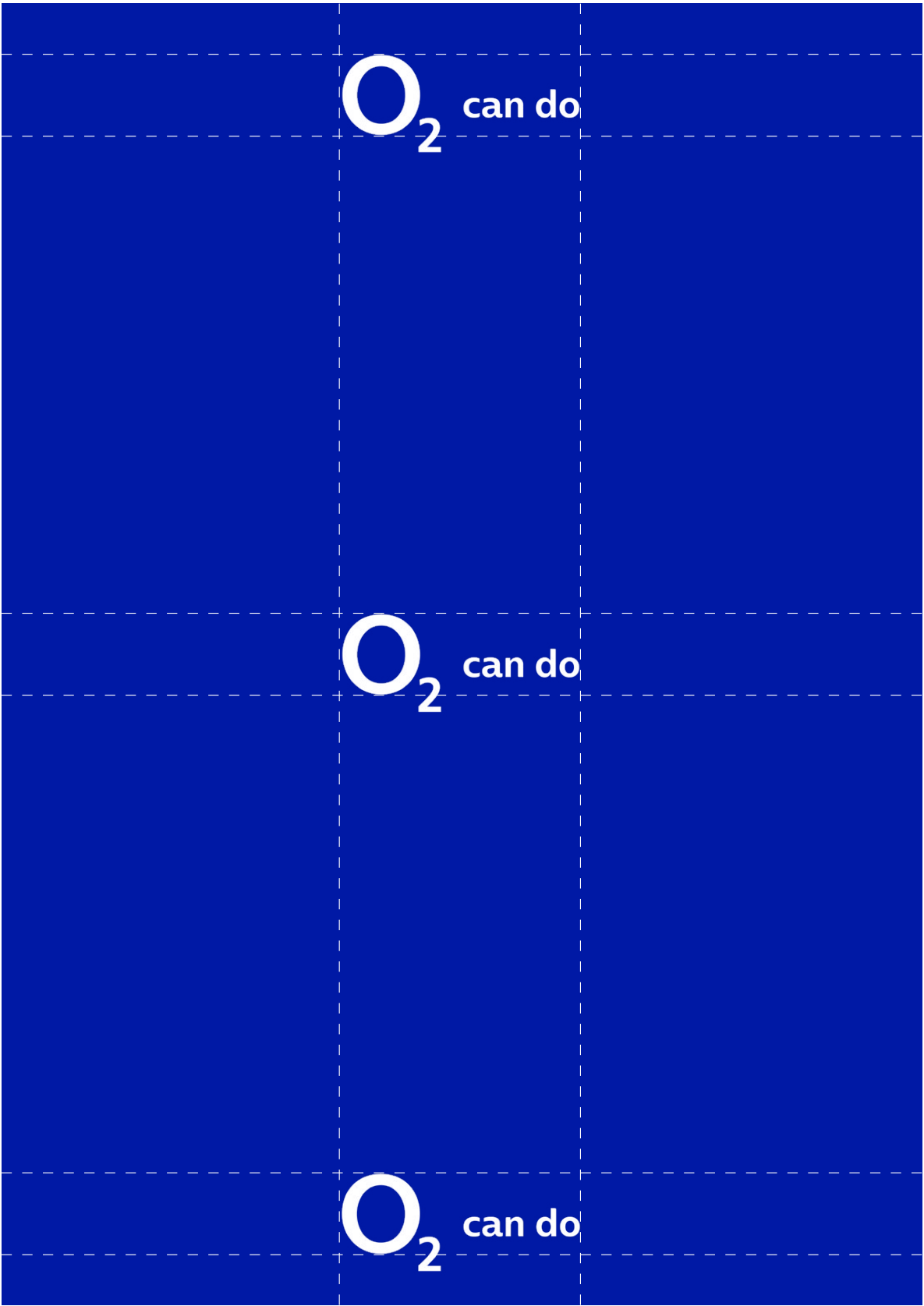
DIN long

LOGO

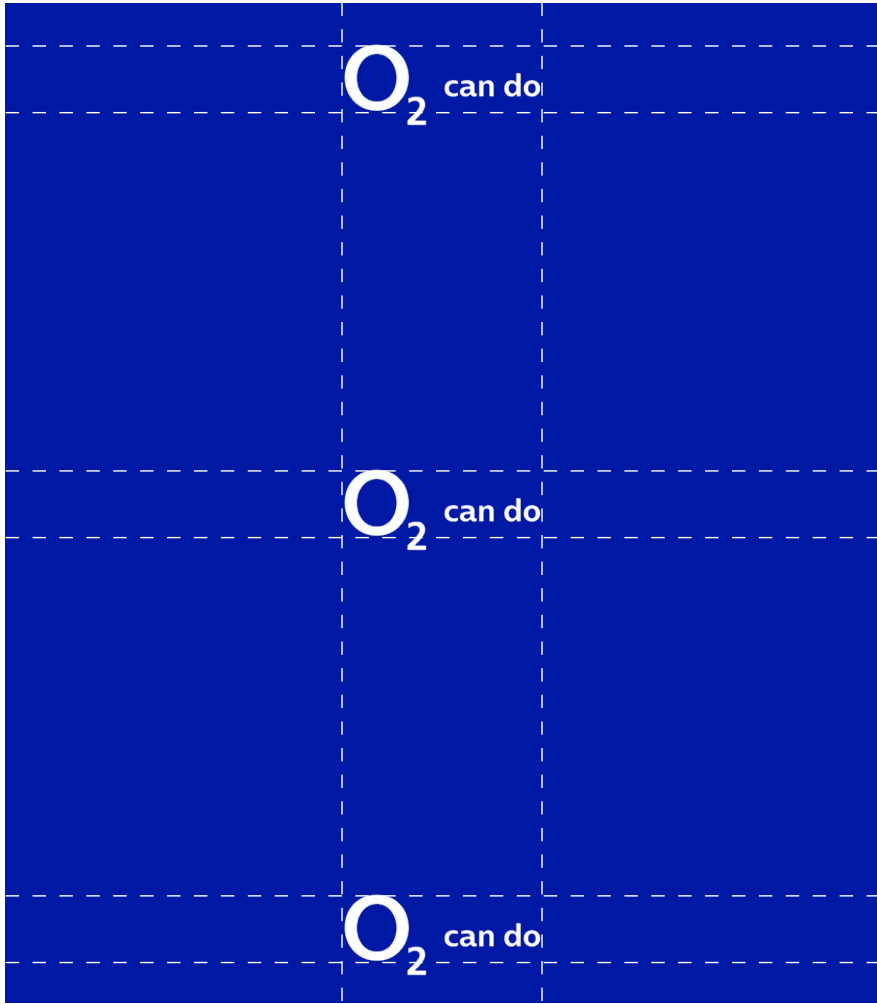
CENTRE ALIGNMENT

The logo with claim can be centre-aligned on the axes along the format edge. Alternatively, it can be placed at the very centre of the layout.

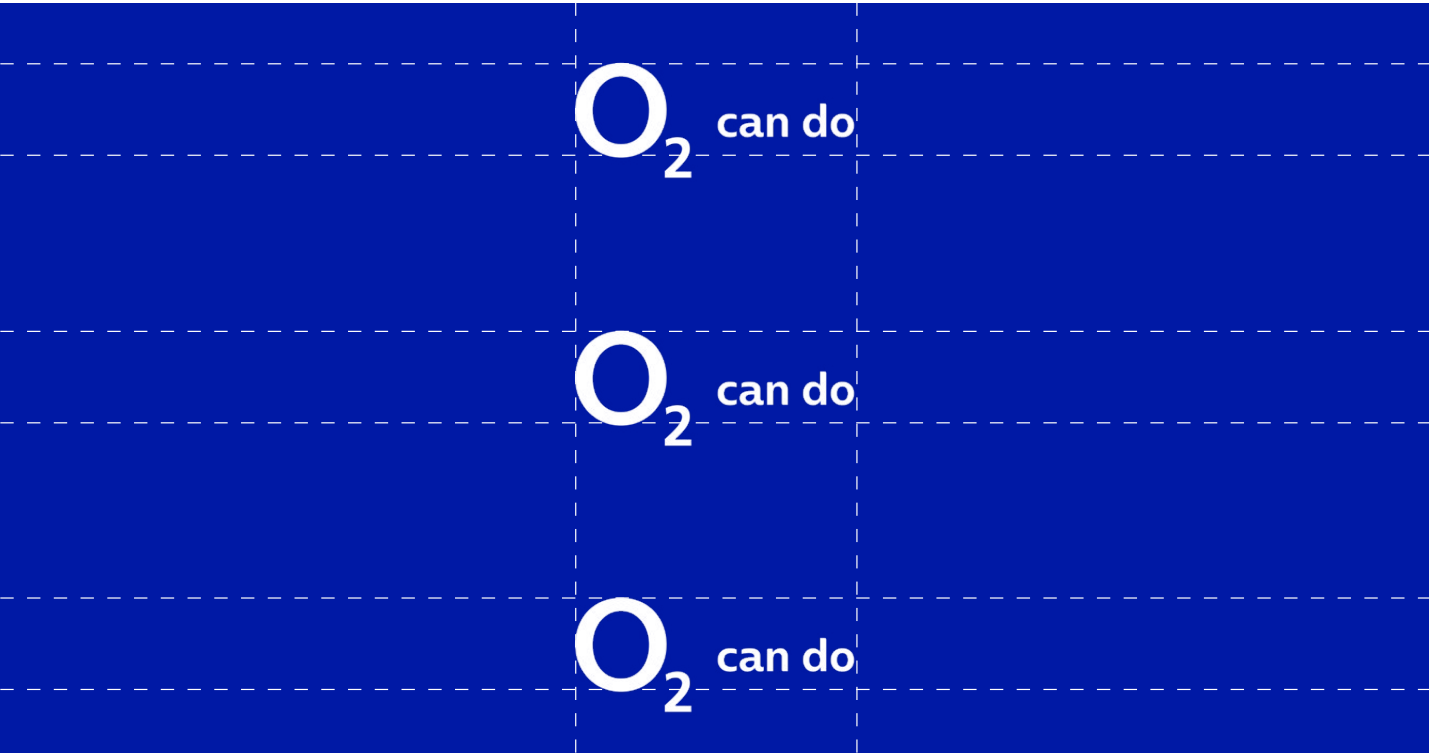
The logo with claim is always centre-aligned as a complete unit.



DIN format portrait



Press: full page



DIN long



LOGO CROPPING

Our logo is unmistakable. It is immediately recognisable – even when it is cropped. We use this approach when we want our brand to speak a bit louder.

NOTE
We have fixed definitions how to crop our logo. Only use the provided files.

LOGO

ENDORSEMENT

Communication media from O₂ usually include the added endorsement ‘Eine Telefónica Marke’. Depending on the background it is white or Telefónica Blue.

Size
Use the format values on the right when designing the Telefónica endorsement size in proportion to the O₂ logo.

Placement
The preferred position of the Telefónica endorsement is in the lower-left corner of the format. When combining with a footnote, left-justify the endorsement logo directly above the footnote text in the lower-left corner.

If this is not possible, the Telefónica endorsement can also be placed in one of the other format corners. The distance to the format edge always corresponds to the distance of the O₂ logo to the format edge.

Sizing

Minimum size

Placement

LOGO

BRAND NAME IN WRITTEN FORM

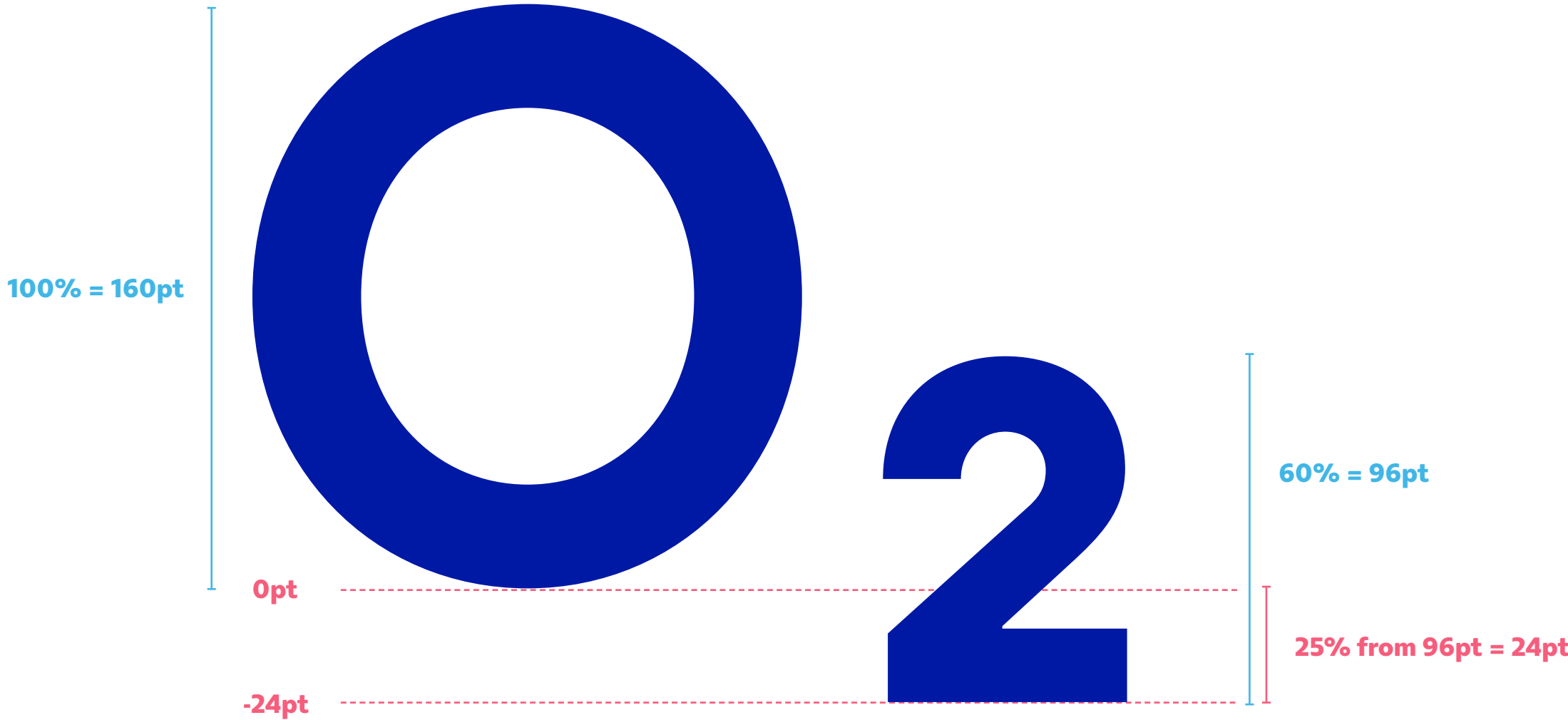
To correctly spell O₂ in headlines, body copy, and other long text elements, please observe the following rules:

On Air
The O₂ corporate font provides a separate glyph for ‘O₂’, in which the number ‘2’ is correctly subscripted. This glyph should be used whenever our brand name appears in written form. Avoid manually subscripting the ‘2’ when using the On Air font. In Adobe programmes, the glyph for ‘O₂’ can be set with the short-cut ‘Ooo2’.

Manual setting
For all other fonts, the ‘2’ must always be subscripted manually according to the defined rules.

If it is not possible to subscript the ‘2’ for technical reasons, we use the notation ‘o2’.

NOTE
There is also a definition for the written form of the brand claim **can do** in body copy, headlines, and other long text elements. To learn more about this definition see the chapter **can do integration**.



Step 1

Font size

60% of O

Example

O = 100pt | 2 = 60pt

O₂

Step 2

Negative baseline shift

25% of 2

'2' = 60pt
baseline shift = -15pt

O₂

Step 3

Font weight

Increase font

‘O’ = Roman
‘2’ = Bold

O₂

Minimum size of subscript in text

In print 5pt

O₂

On screen 15px



Flexibel ist das neue Normal.

Unbegrenzt surfen und telefonieren.

Eine **Telefónica** Marke



DEINE NEUE SUPERPOWER

can do bringt dich näher ran.

Eine **Telefónica** Marke

LOGO
DON'TS

- 1. We absolutely prefer to place our logo together with the claim. The plain logo can only be used in exceptional cases.
- 2. Our logo is always placed on the darkest portion of the gradient.
- 3. Always use the provided files when cropping our logo.
- 4. The exclusion zone ensures that our logo is clearly visible and recognisable. It must always be respected.



1. No claim



2. Contrast



3. Wrong cropping



4. Exclusion zone



COLOUR

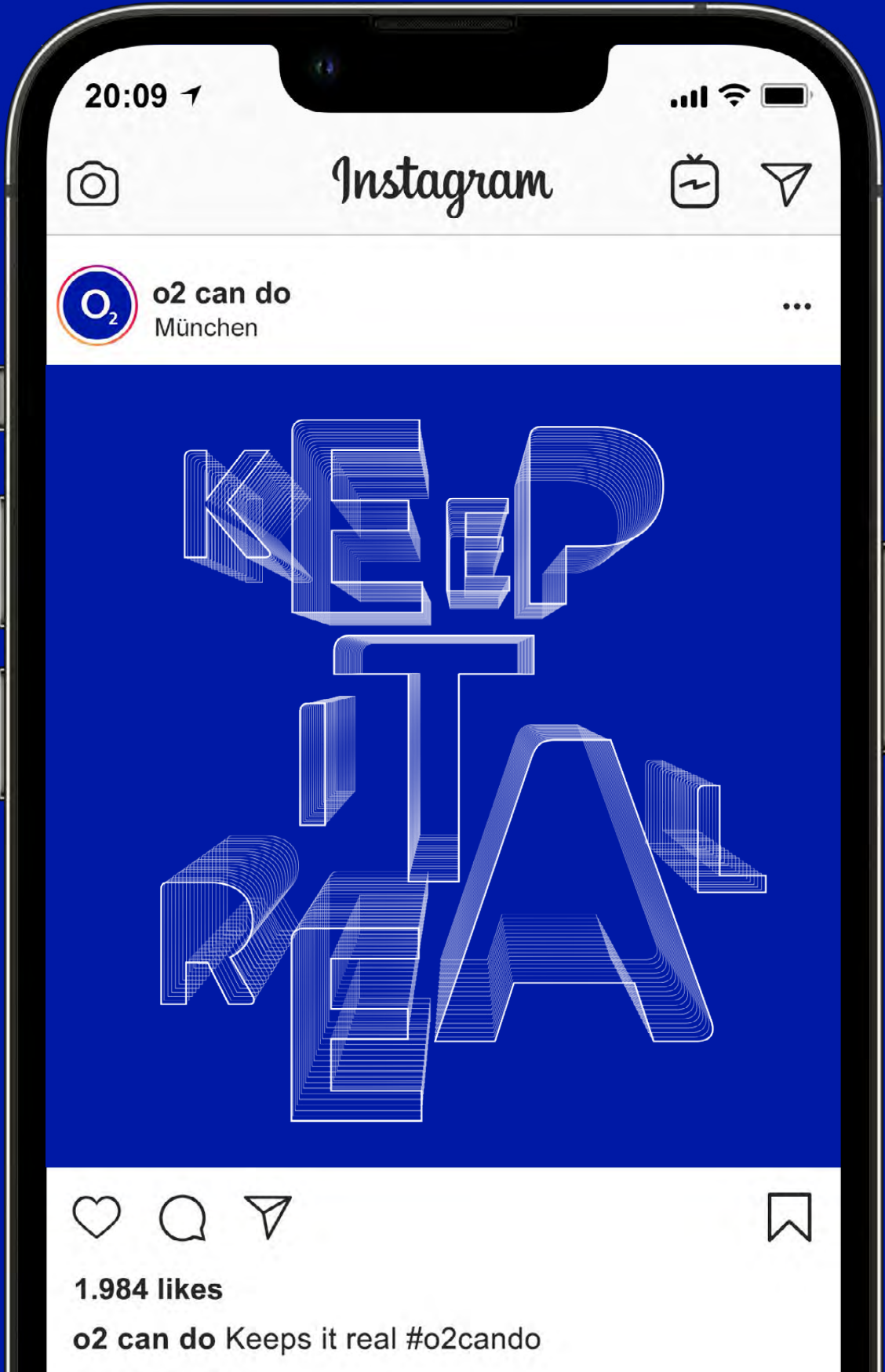
We’re famous for the colour blue. It’s our favourite shade. Our colour palette offers flexibility and depth when creating communications in our distinctive blue world.

Color palette: Blue gradient					
Galaxy Blue	Primary Blue	Sky Blue	Icy Blue	Misty Blue	White
Pantone 2747 R 0 G 0 B 102 C 100 M 94 Y 0 K 29 Hex #000066 RAL 5022	Pantone 286 R 0 G 25 B 165 C 100 M 75 Y 0 K 0 Hex #0019A5 RAL 5002	Pantone 2925 R 0 G 144 B 208 C 87 M 23 Y 0 K 0 Hex #0090D0 RAL 5012	Pantone 298 R 65 G 182 B 230 C 65 M 4 Y 0 K 0 Hex #41B6E6 RAL 240 70 30	Pantone 317 R 177 G 228 B 227 C 23 M 0 Y 8 K 0 Hex #B1E4E3 –	R 255 G 255 B 255 C 0 M 0 Y 0 K 0 Hex #FFFFFF RAL 9016
90%	90%	90%	90%	90%	
80 %	80%	80%	80%	80%	
70%	70%	70%	70%	70%	
60%	60%	60%	60%	60%	
50%	50%	50%	50%	50 %	

COLOUR
PRIMARY BLUE

Our blue gradient is the preferred choice for first contact applications. The only exception is when a gradient cannot be implemented (e.g. in physical environments or within photography).

Additionally, applying Primary Blue as a solid background colour from time to time adds more visual variety. It enriches our brand appearance, for example, in social media, in-store, and editorial design environments. Primary Blue is also our main colour for all kinds of typography.



Merchandise
Primary Blue as a bright monochrome print

Social media
Using Primary Blue to add variety to our channels



Spatial executions
Primary Blue material



Photography
Integrating Primary Blue through lighting and props



COLOUR
SECONDARY
COLOURS

We use bright complementary colours to highlight specific things like offers and prices. We also add these exciting tones to add a bit more energy to photography.

A maximum of two secondary colors should be used per layout, excluding online and user interface environments.

Use secondary colours sparingly and in correct, fixed proportion to our primary colours (see the section ‘Distribution and flashes’).

NOTE
Darkened secondary colours, which are used for warning texts against a white background, are available for user interfaces.

For more information, please contact the Brand Team:
branding-de@telefonica.com

Pantone 135
R255 G197 B72
C0 M21 Y76 K0
Hex #FFC548

Pantone 709
R246 G93 B124
C0 M69 Y29 K0
Hex #F65D7C

Pantone 346
R116 G207 B154
C53 M0 Y51 K0
Hex #74CF9A

Pantone 2587
R130 G76 B171
C58 M76 Y0 K0
Hex #824CAB

Pantone 7472
R57 G199 B197
C60 M0 Y30 K0
Hex #39C7C5

NOTE
Turquoise is our highlight colour for targeted maket segments, including ‘60+’, ‘Junge Leute’, ‘Selbstständige’.

COLOUR DISTRIBUTION

Our brand journey immerses us in a blue world. Secondary colours are used to support, highlight, navigate, and add visual interest to our communications.

Here's a rough guide to how much of each colour we should use: As a rule of thumb, secondary colours should make up about 10% of our communications and never more than 25%.

COLOUR FLASHES

We use flashes to highlight specific offers. They are standardised in shape and colour:

- The flash element always consists of a perfectly round circle in our secondary colour red.
- Use the On Air Bold typeface, centre-aligned, in our darkest shade (i.e. **Galaxy Blue**).
- Always rotate the offer text by **7.5°** counterclockwise
- Do not apply other colours to the circle or type.

Typesetting

We write monetary amounts without decimals, as whole numbers, and without commas (e.g. 17 €). Only when the number 0 stands alone do we write 0,- €. Otherwise there is a risk of confusion with the letter O. Odd amounts are expressed with a decimal (e.g. 19,99 €).



O₂ can do

Deine neue Superpower

Mit dem neuen Tarif von O₂

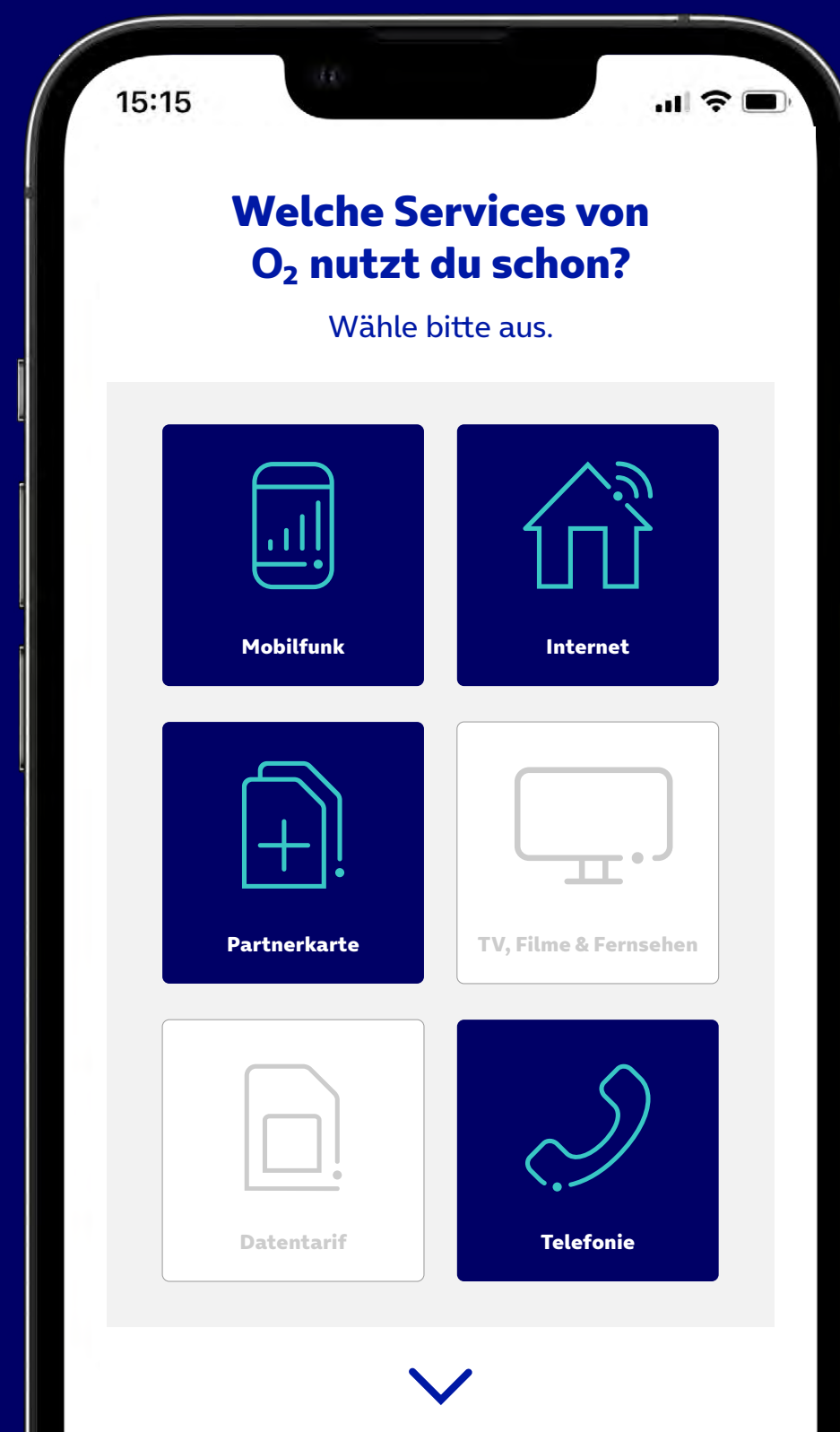
Neu in
2022

Eine **Telefónica** Marke

BRING THE

SPARK

Mehr erfahren



O₂ can do

FLEXIBEL IST DAS NEUE NORMAL

Unbegrenzt surfen
und telefonieren.

Eine **Telefónica** Marke

COLOUR
DON'TS

- 1. Secondary colours should make up about 10% and never more than 25% of the total colour composition in a single layout.
- 2. Do not use more than two secondary colours in a layout. Never use them for headlines.
- 3. Always use the correct O₂ colours.
- 4. When creating colour flashes, use the defined shades for the circle and type.
- 5. Make sure there is sufficient contrast, especially for sublines in secondary colours.
- 6. Never use secondary colours as a background colour.



1. More than 25% secondary colours



2. Too many secondary colours



3. Wrong colour



4. Wrong flash colours and rotation



5. Low contrast



6. Secondary colours as background



GRADIENT

Our blue gradient is our distinctive signature – a breath of fresh air in a loud and busy world. It lets you know it’s us before you even see our logo.

GRADIENT

GRADIENTS FROM LIFE

Our gradients keep the spirit of **can do** alive in every asset. They use layers of light and tones to conjure depth, mood, movement, and emotion.

- 1. **Movement** is our default backdrop. It should always be prioritised, and most of our layouts use it.
- 2. You may use the **Light** or **Smoke** gradient if it fits with your content and storytelling.
- 3. Our **Classic** gradient should be used in case the other gradients cannot be used, (e.g. because of technical requirements or complex legibility issues).

NOTE
No matter which gradient you decide to use, **stick to your choice throughout the whole customer journey**. Do not use different gradient implementations for different marketing activities.

PRIO 1: MOVEMENT



PRIO 2: LIGHT

PRIO 2: SMOKE

PRIO 3: CLASSIC

GRADIENT

PRIO 1: MOVEMENT

The **Movement** gradient is our favourite backdrop and should be used for most layouts. Use the entire image whenever possible. Rotate, distort, or crop the gradient if necessary, but ensure that the blue colour spectrum is shown with full effect.

NOTE
Use the provided files only.
Never create new gradients.



Movement



Light



Smoke

GRADIENT

PRIO 2: LIGHT AND SMOKE

Depending on your content, these gradients can support your messaging and add more emotion to layouts. The **Light** gradient, for example, works nicely for seasonal communication, while the **Smoke** gradient fits well with music or live event topics. Light and Smoke must never be distorted. They may, however, be rotated and cropped (see the section ‘Rotating and cropping’).

NOTE
Use the provided files only. Never create new gradients.



Crop examples from the Smoke gradient master artwork



Final crop selections for standard formats

**GRADIENT
ROTATING AND
CROPPING**

The **Light** and the **Smoke** gradients can be used in their entirety. Cropping and rotation, however, offer a wider range of visual options.

Please do not skew or distort the **Light** or **Smoke** gradients.

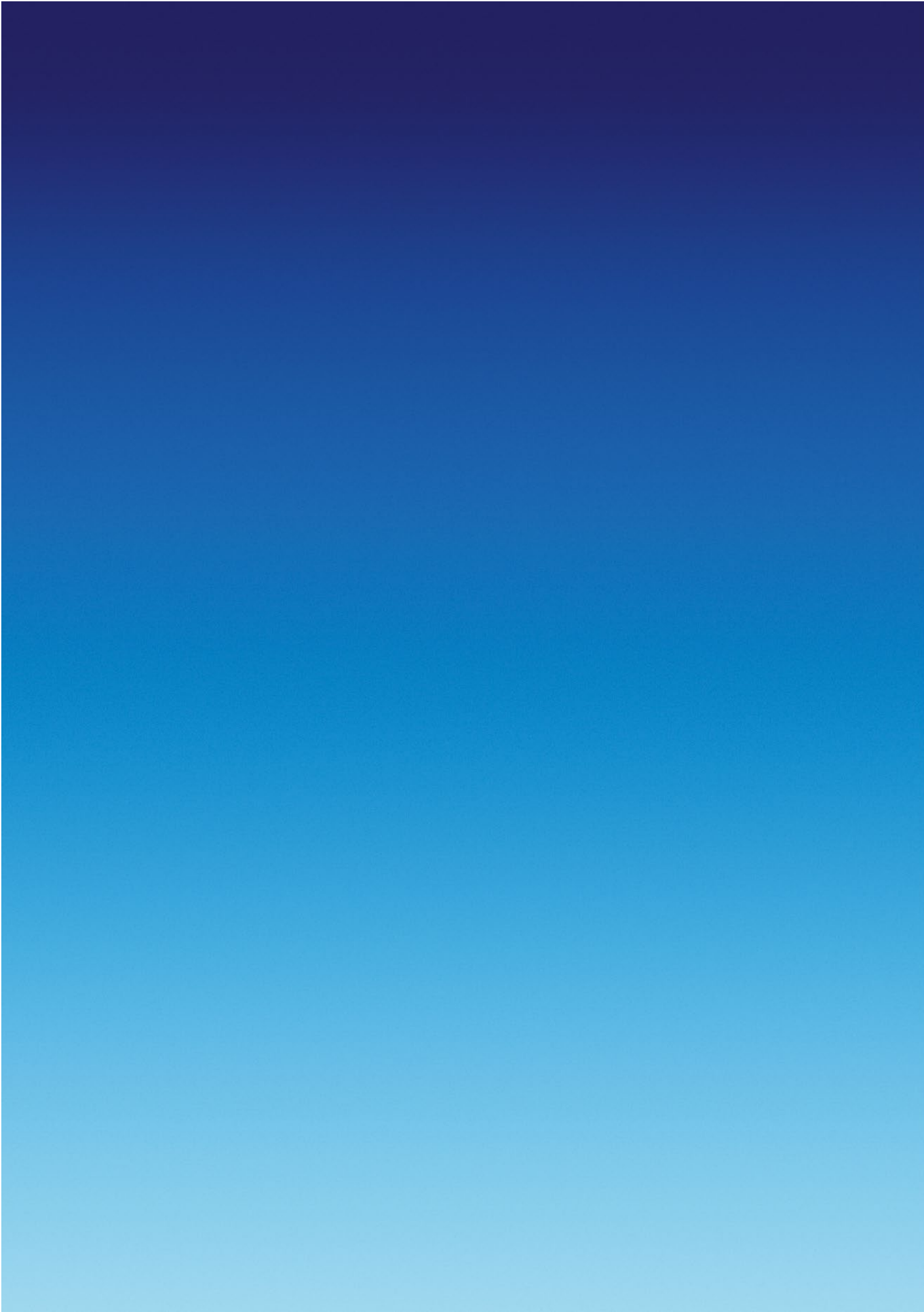
GRADIENT

PRIO 3: CLASSIC

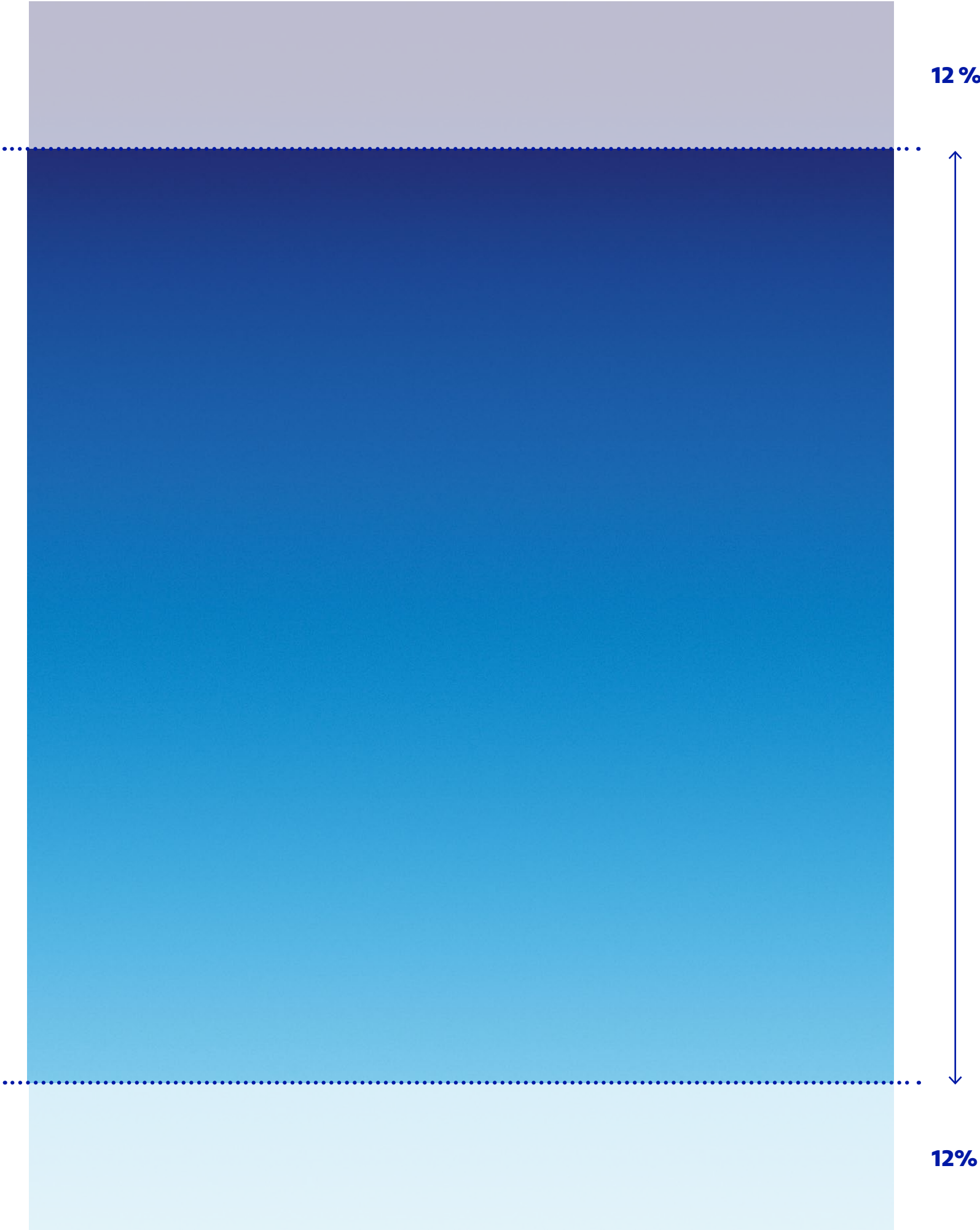
This is our **Classic** gradient. We can rotate it (see the section ‘Rotating and expanding’) or crop it to add variety. Always ensure that we never lose more than 12% of our darkest or lightest blue.

Use the **Classic** gradient only if the other gradients can't be used or don't make sense in a particular environment (e.g. because of technical requirements or complex legibility matters).

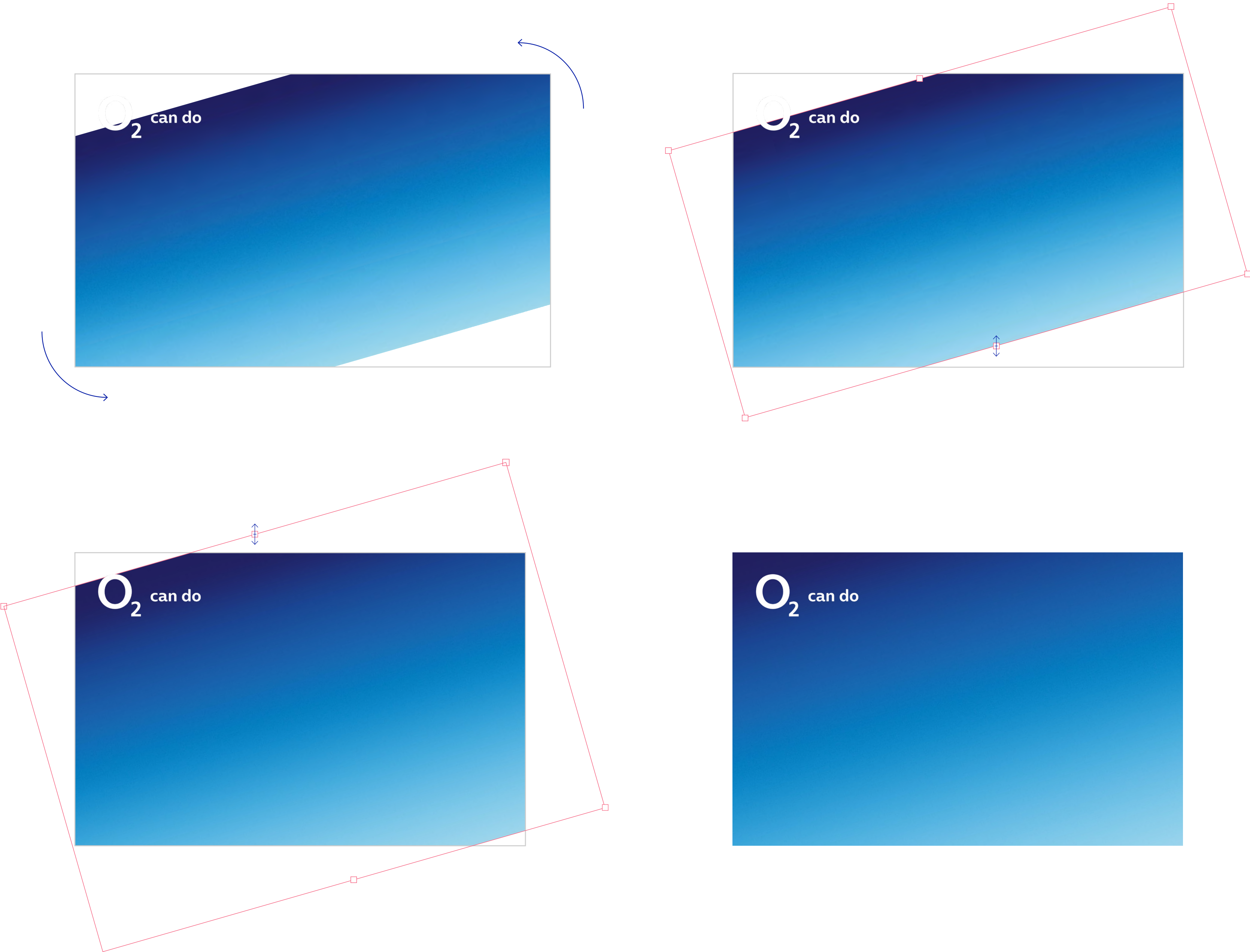
NOTE
Use the provided files only.
Never create new gradients.



Uncropped Classic gradient



Cropped Classic gradient



GRADIENT

ROTATING AND EXPANDING

The **Classic** gradient can be rotated to add energy and variety. Here's how:

1. Define the idea and where the logo needs to go.
2. Rotate the gradient until the darkest blue is behind the logo.
3. Adjust the image to achieve a broad, visible range of the gradient's colour spectrum. The image should not be exclusively light or dark.
4. Fill in any missing corners.
5. Avoid overcropping (see the section '[Prio 3: Classic](#)').

**GRADIENT
CONTRAST**

Always place the logo on a very dark blue part of the gradient to guarantee the best legibility.

O₂ can do

O₂ can do

O₂ can do

O₂ can do

O₂ can do

O₂ can do

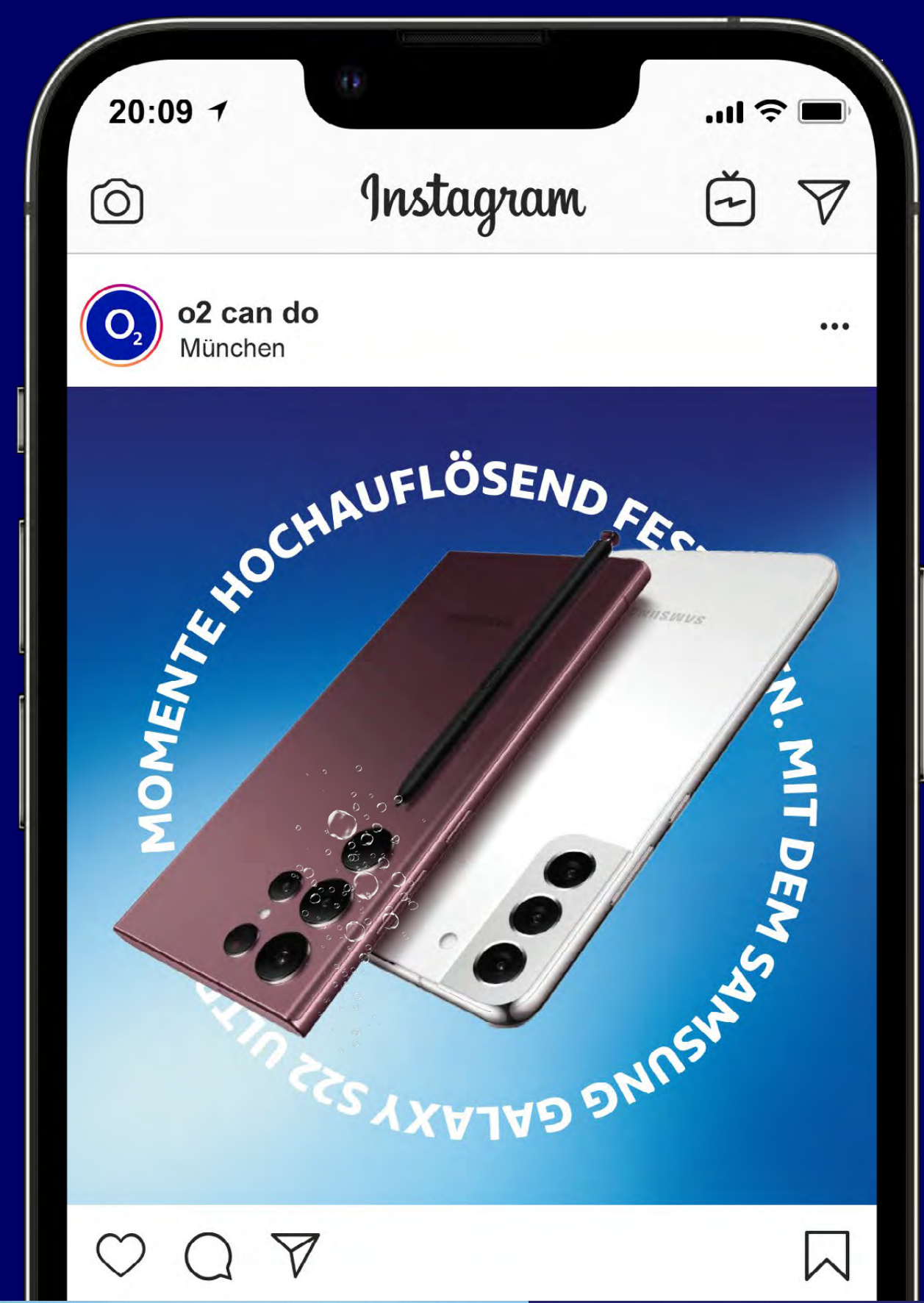
O₂ can do

Deine neue Superpower

can do bringt dich jetzt näher ran.
Sichere dir jetzt das iPhone 12 mit 5G Technologie.



Eine Telefónica Marke



O₂ can do

O₂ can do
Die neue Apple Watch SE
Jetzt erhältlich.



Apple WATCH

Eine Telefónica Marke

O₂ can do

Immerse yourself in magic

The new Apple AirPods available now.



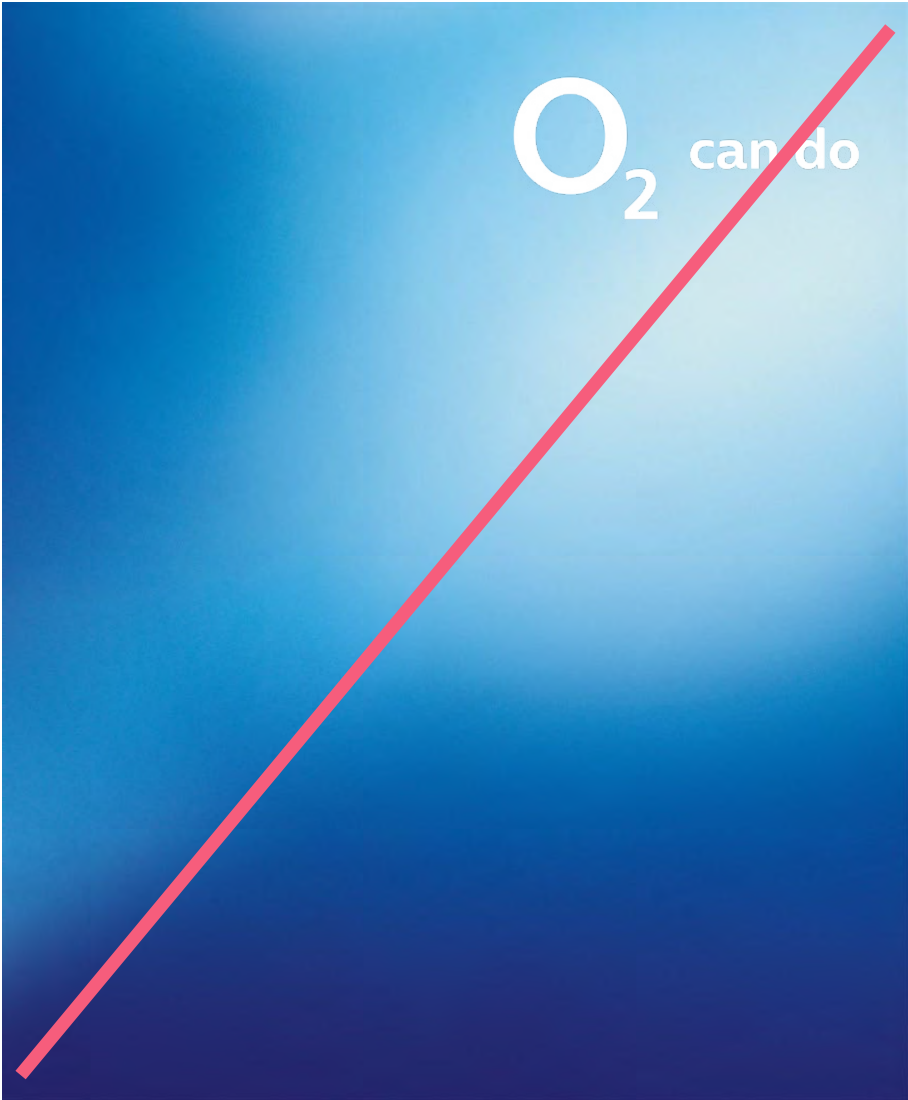
Apple AirPods

Eine Telefónica Marke

Sample images only / no image rights available

GRADIENT
DON'TS

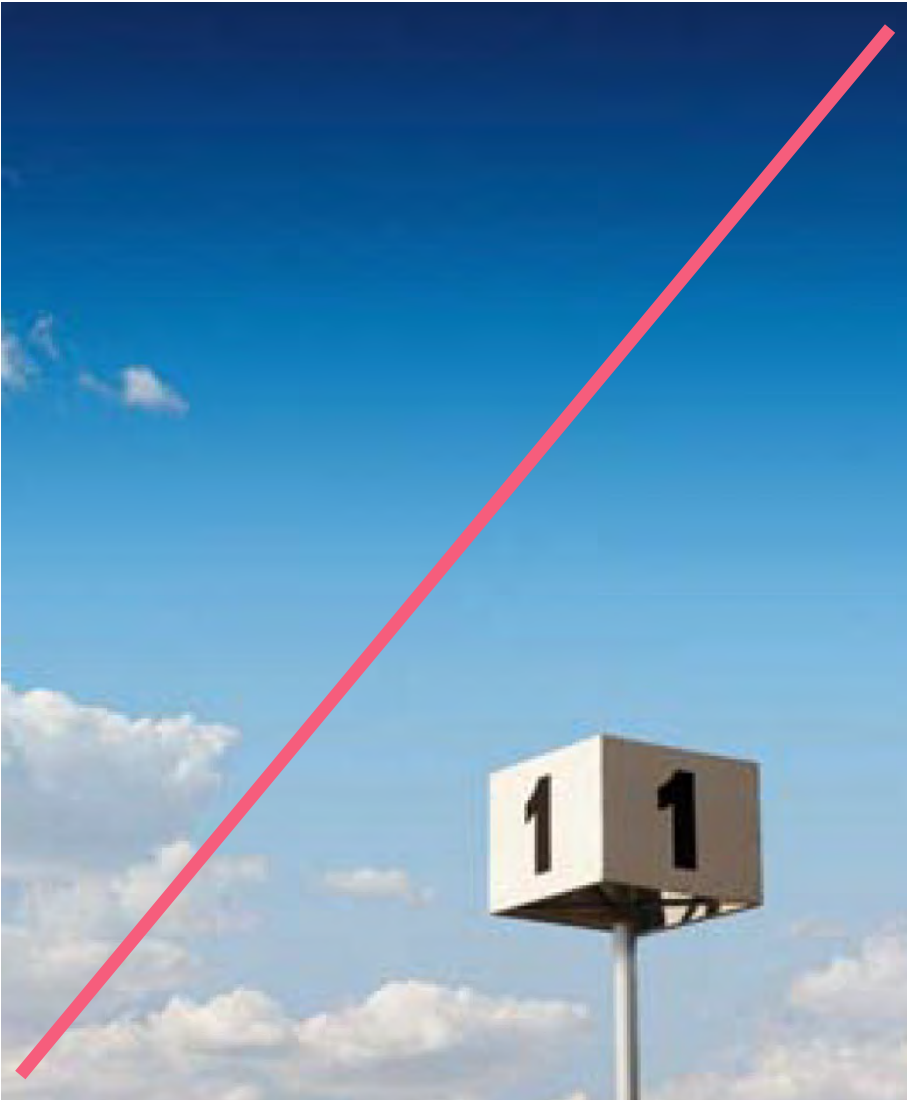
- 1. Always place our logo on the darkest part of the gradient.
- 2. Do not create new Life Gradients.
- 3. Do not incorporate our gradient into imagery (e.g. as a fake sky or wall colouring).
- 4. Avoid skewing the **Light** and the **Smoke** gradients.
- 5. Our gradients are always cropped and/or rotated as defined.
- 6. We don't place our gradients on top of images.
- 7. Do not invent any kind of new gradients. Always stick to the files provided.
- 8. Avoid placing elements with the colour Primary Blue over our gradients.



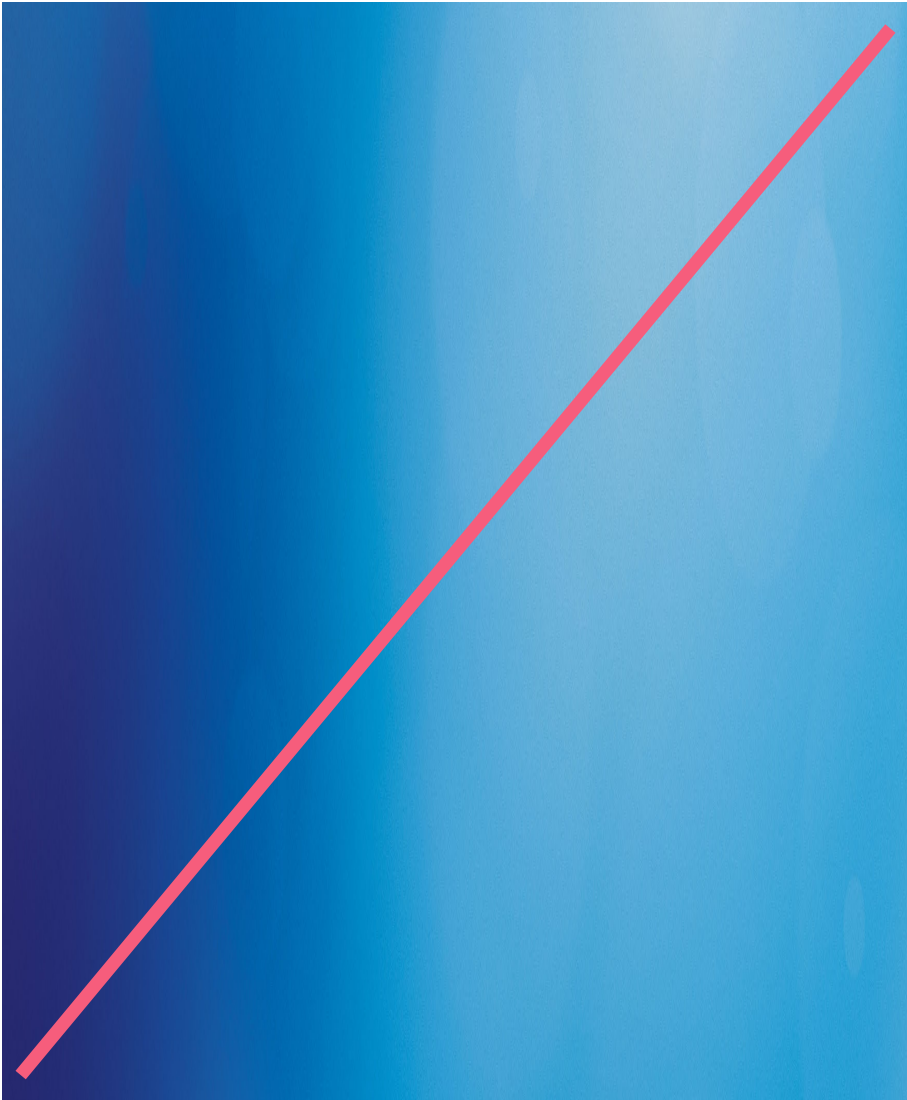
1. Crop and rotate for optimal contrast



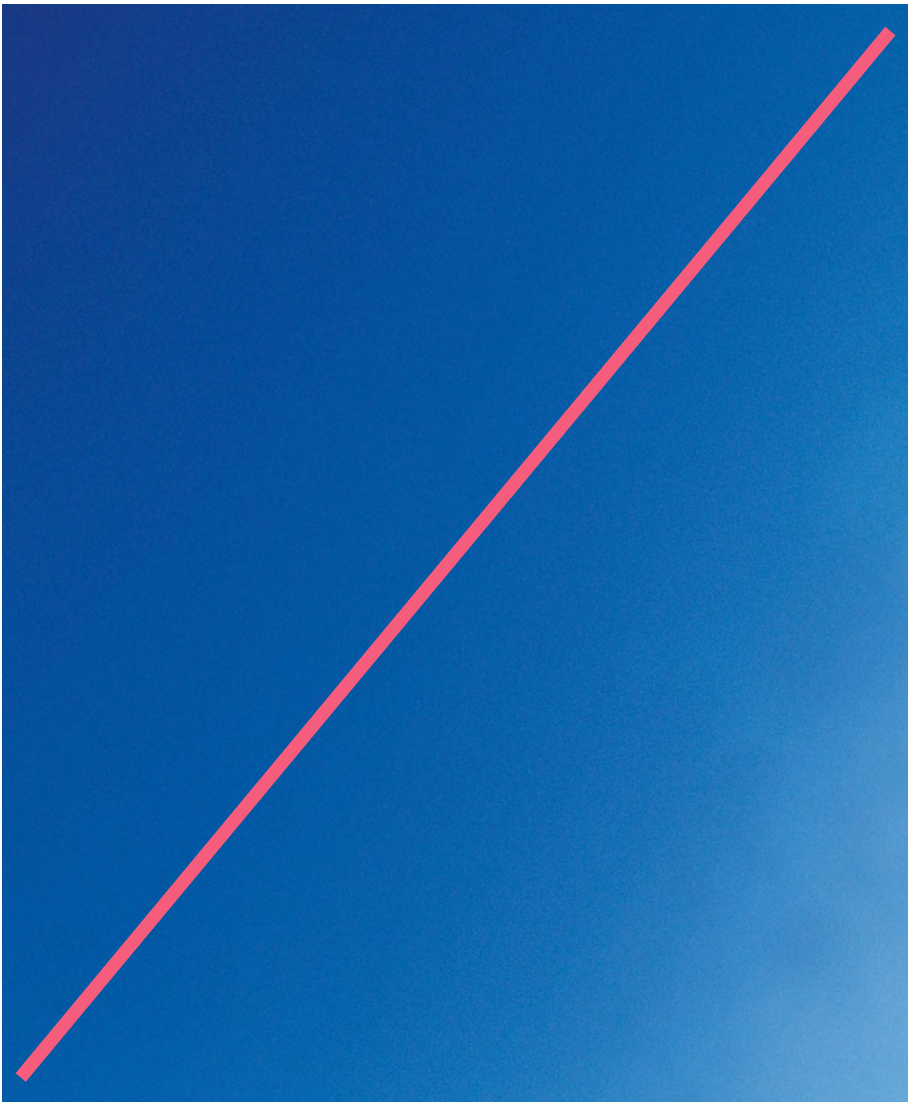
2. Creation of new Life Gradients



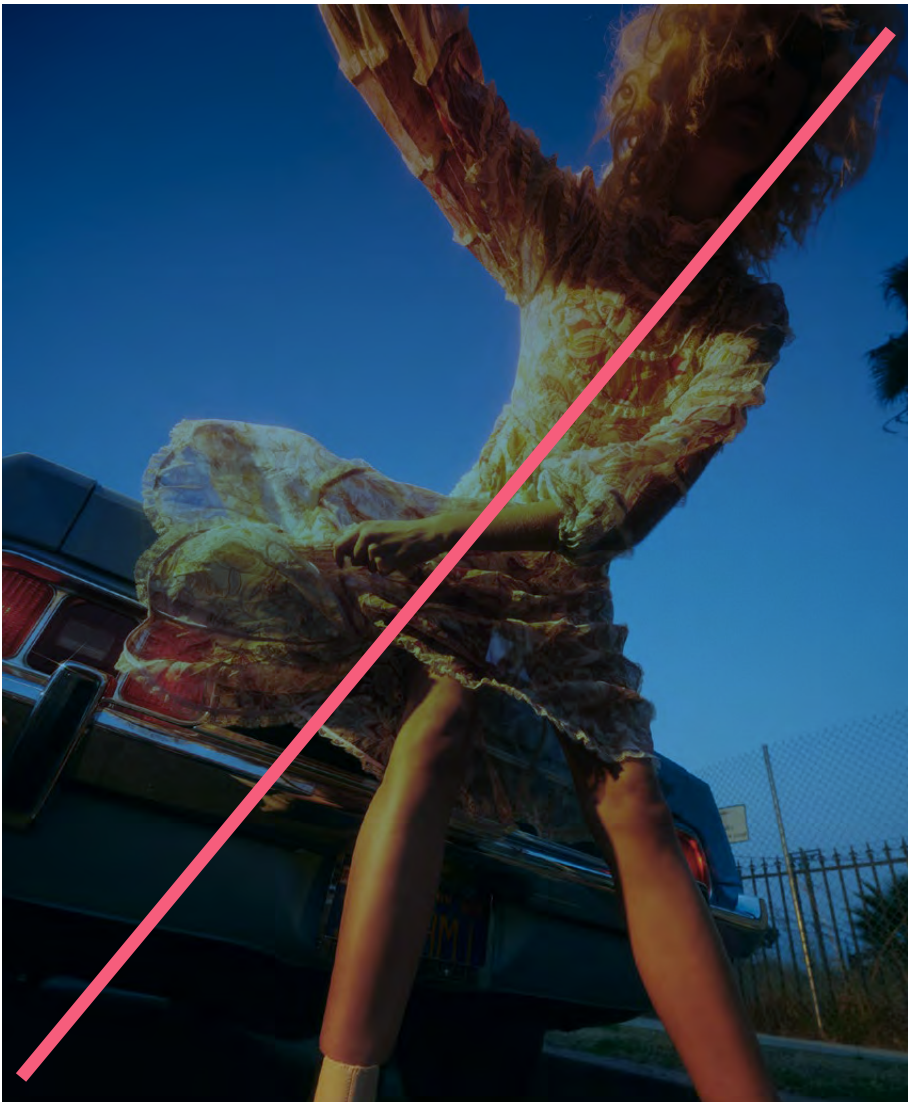
3. Gradient as fake sky



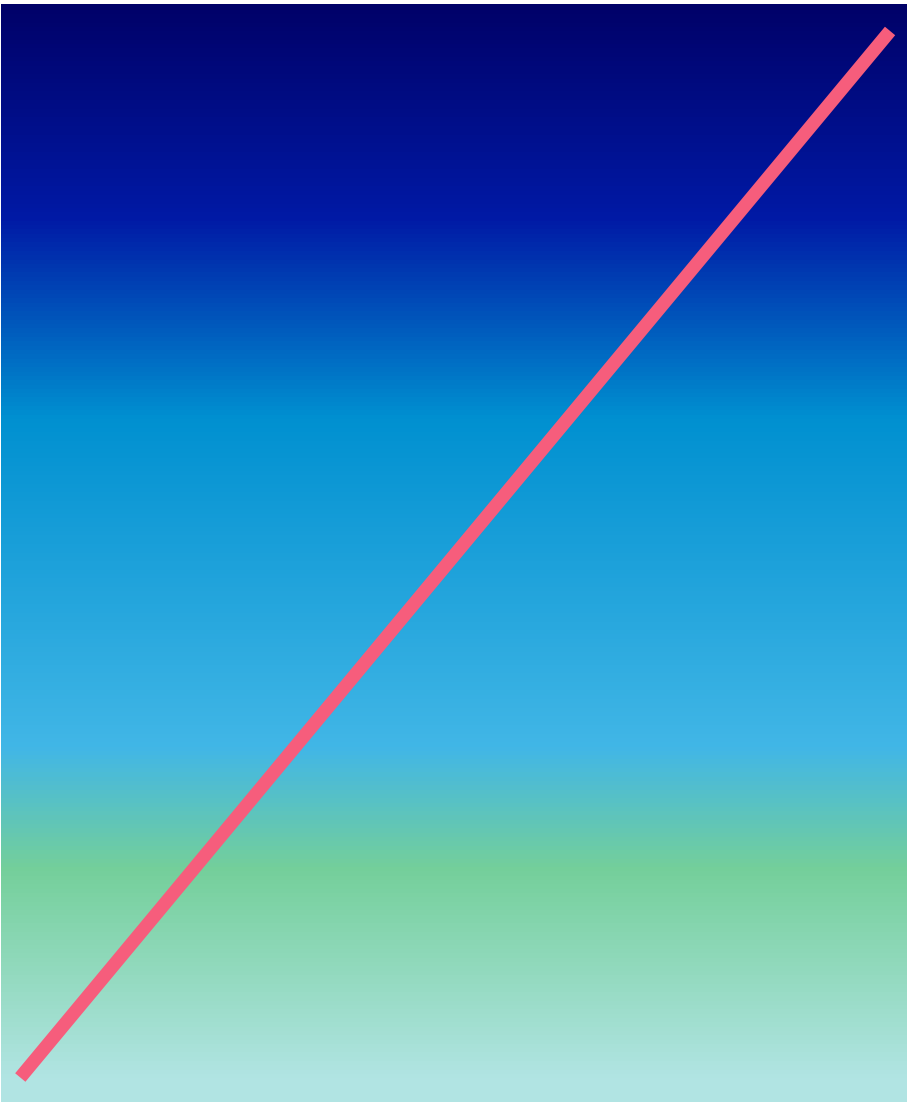
4. Skewed Light gradient



5. Overcropped image with no gradient effect



6. Gradient on top of images



7. Inventing new gradients



8. Primary Blue elements on top of gradients



BUBBLES

Our bubbles are the simplest visualisation of oxygen, and therefore a unique symbol for the O₂ brand. We integrate them in subtle but intentional ways, making them a meaningful but modest part of our communication.



BUBBLES

BUBBLE SET

We use four different types of O₂ bubbles. Their different shapes and sizes work together to create a harmonious, visual whole. Static or animated, bubbles offer a variety of options for bringing our brand to life.

In O₂ owned environments such as retail and social media channels, bubbles are optional. In cases like these, people know explicitly that they're experiencing the O₂ brand.



BUBBLES

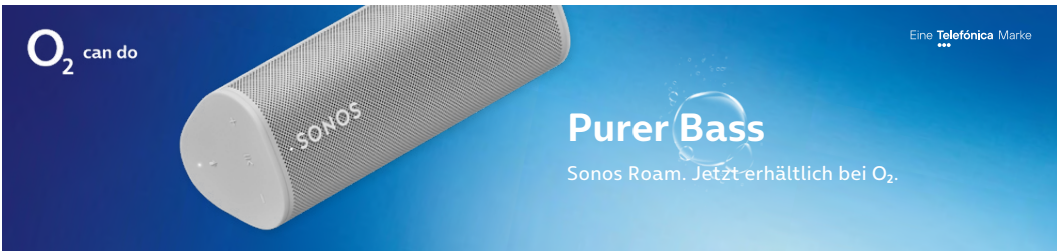
ROLES

Our bubbles take a step back to feature what's happening in the foreground. It allows our communication to clearly focus on people, products, and services. 'Subtle but intentional' should be your mantra.

Each of the four O₂ bubble types are designed to achieve specific communications goals. By carefully choosing the respective bubble type for your layout, you can add a stronger sense of brand meaning and identification.

Role 1: Emphasis – all O₂ bubbles

To draw special attention to certain aspects of an image or product, use bubbles as an emphasiser. For example, focus on photograph details, device features, or the most important part of your messaging.



Role 2: Interact – Group, Flurry, and Erupt bubbles

This bubble behaviour should appear where the magic happens. By making the invisible visible, it supports a sense of movement that connects to people or devices. It 'goes with the flow', and lets the O₂ brand become part of the scene.



Role 3: Magnify – applies to Single bubble only

In rare cases, we allow a more prominent use of the Single bubble if there is a sound rationale at the content or product level. Combine it with images or devices, and always apply the distortion script (see next page).



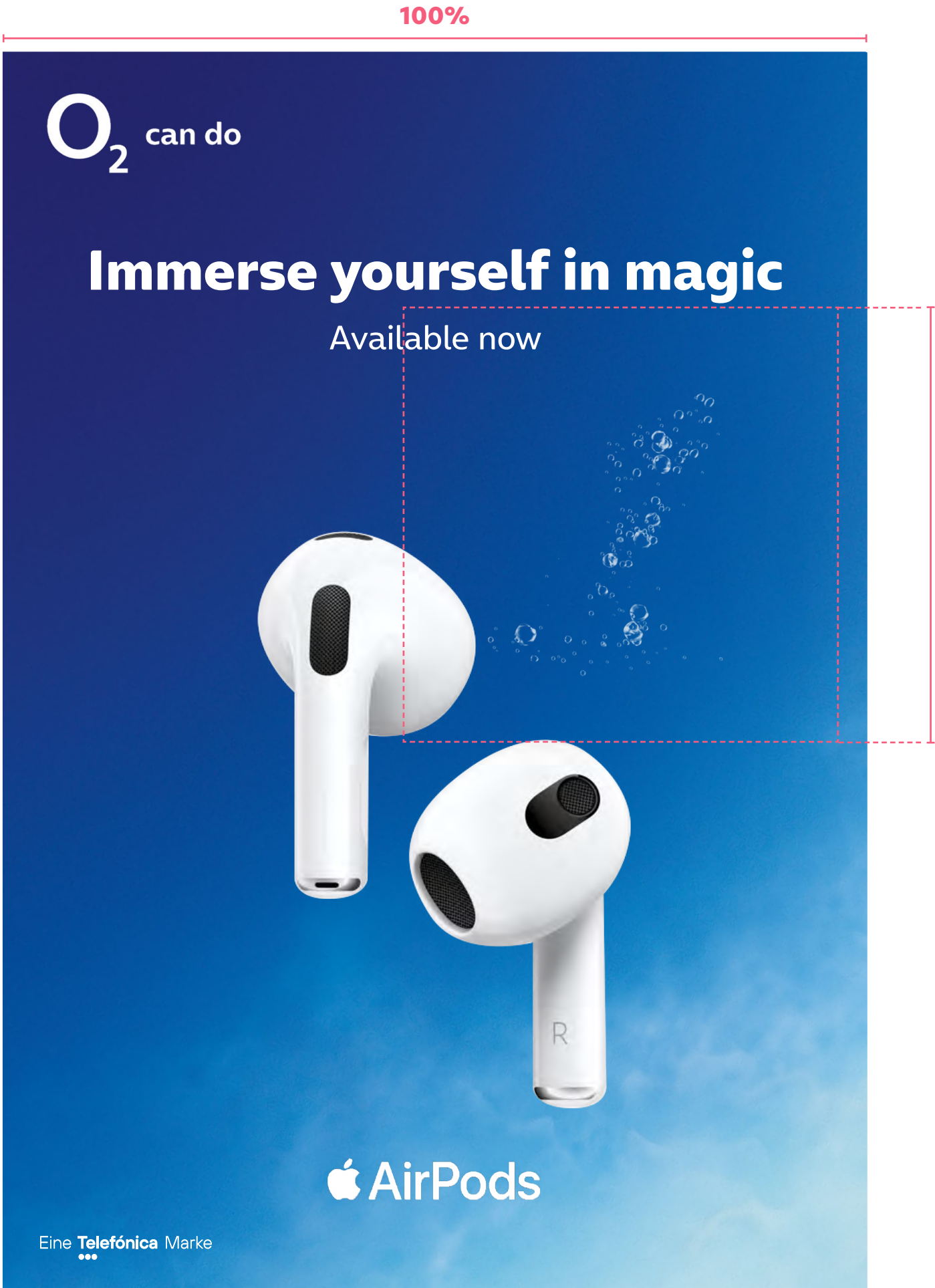
NOTE
Using the Single bubble as a magnifier requires brand management approval.

BUBBLES

SIZING AND TRANSPARENCY

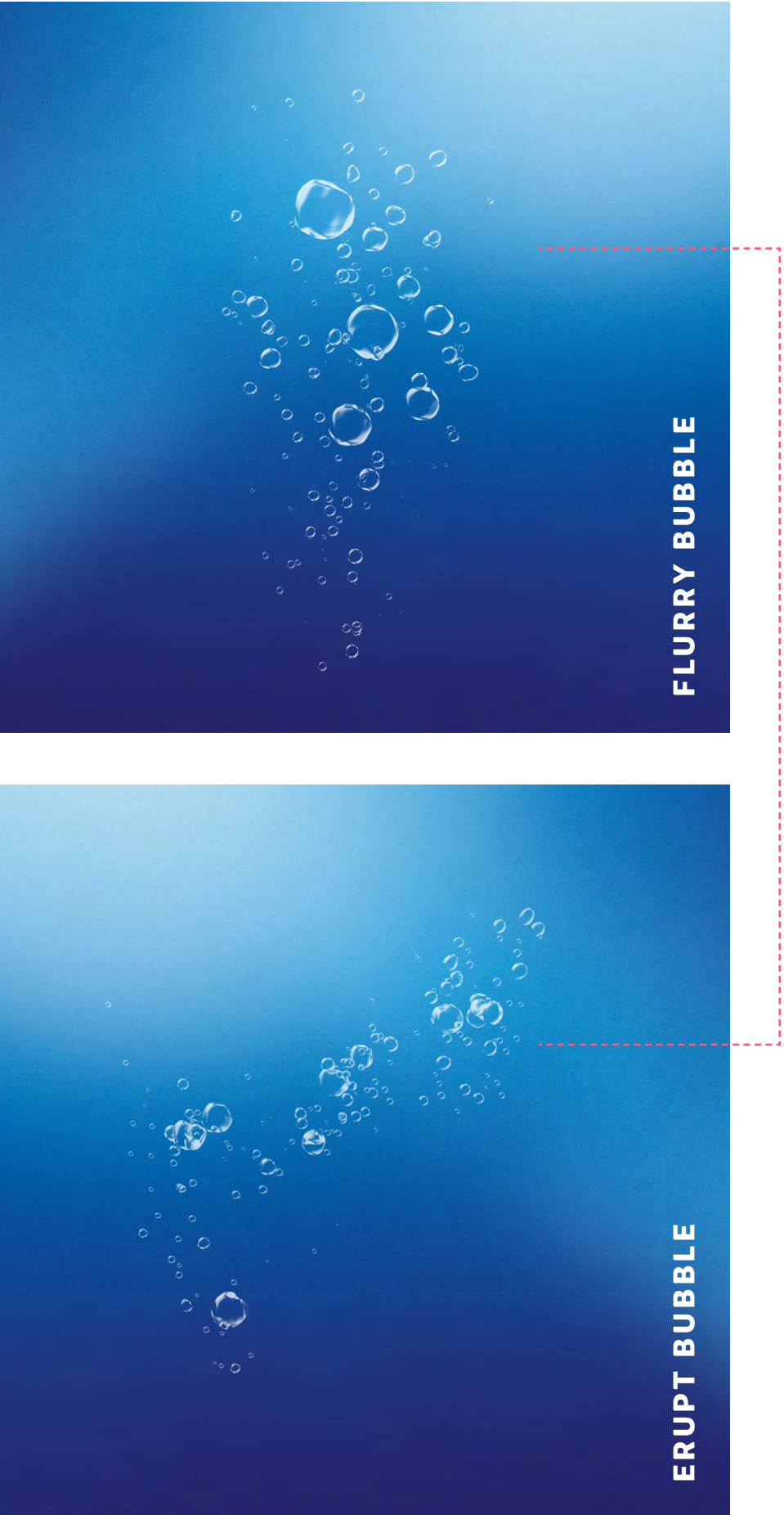
All first contact communications must feature our bubbles. To ensure a consistent appearance across all touch points, follow these **Group**, **Flurry** and **Erupt** bubble definitions.

NOTE
These specifications do not apply to the **Single** bubble.



Size
The size for the **Group**, **Flurry**, and **Erupt** bubble for regular formats is **a minimum of 20%** and **a maximum of 50%** of the **short format side**.

For extreme formats, a **minimum of 10%** and a **maximum of 25%** of the **long format side** applies.



Opacity
To achieve a consistent, natural look and feel throughout the bubble range, the opacity of the **Flurry** and **Erupt** bubble may vary from 85-100%.



Depth
Create a more natural and exciting look by letting the O₂ bubbles float around objects in the foreground and background.

BUBBLES

HOW TO MAGNIFY

All of our bubbles formats are supported by an Adobe Photoshop script. This software extension allows you to displace imagery behind a bubble in the layout. All bubbles need to show the distortion effect for moving images. For static motifs, the distortion effect is only mandatory for the large Single bubble.

How to apply the effect in Photoshop:

1.
- Make a copy of the bubble script **script.jsx** onto your computer.
2.
- Open the Displacement Template PSD you want to use. Save it as a copy. Switch on either the CMYK or RGB layers in the ‘O₂ bubbles’ group, depending on your colour mode. Add the text or image you want to displace on a layer below the ‘O₂ bubbles’ group. Make sure the ‘Multiply’ layer is on. Transform the ‘O₂ bubbles’ group as required.

3.
- Select the layer or group of layers to which you want to apply the displacement. If you want to apply the displacement script to multiple layers, group them in a folder first and then select it.

4.
- Apply the script. Browse to bubble **script.jsx** using [File > Script > Browse...](#)

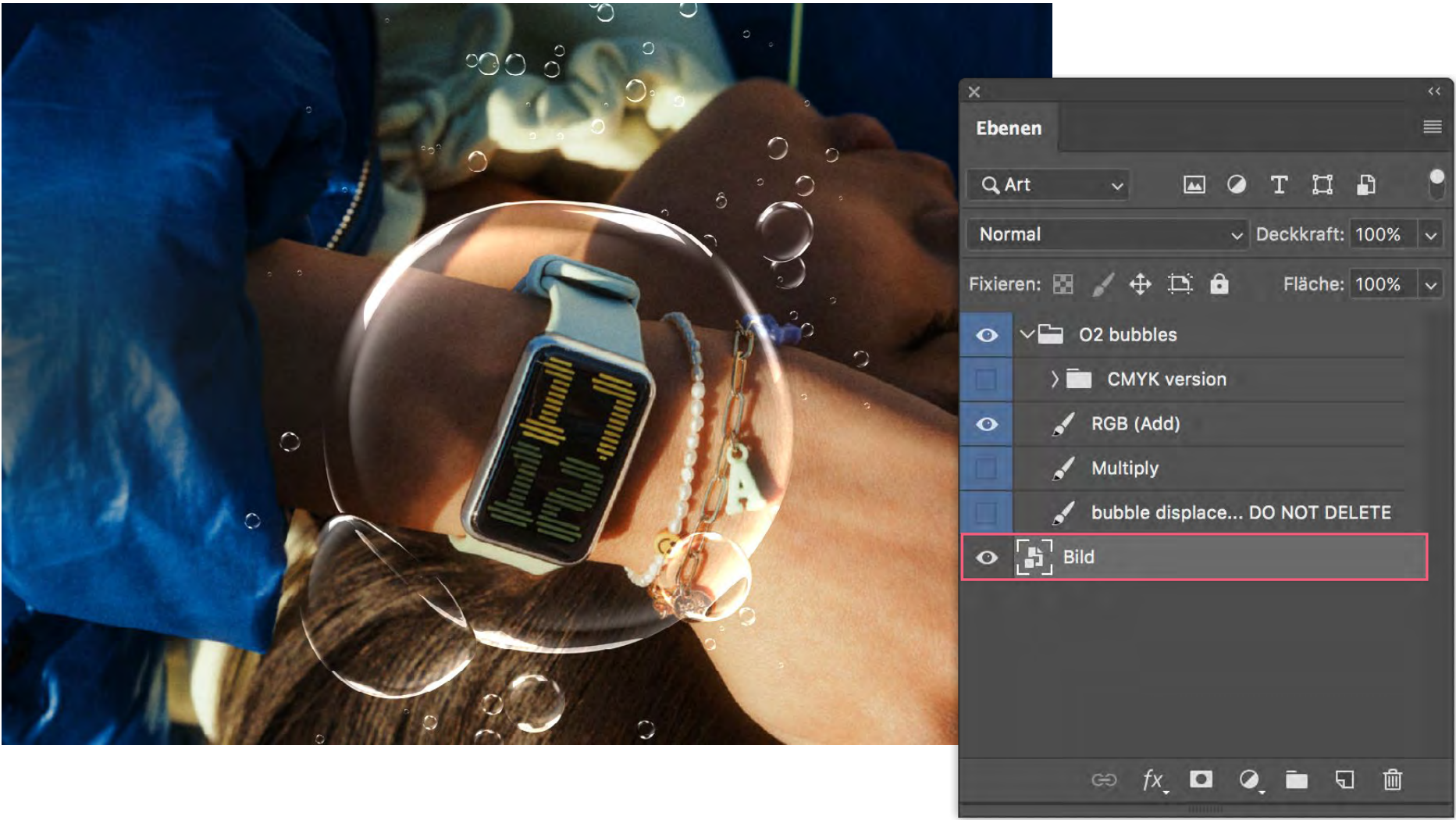
Input the amount of displacement you need and click Create. The script automatically turns the displacement layer into a smart object.

5.
- Experiment with the amount of displacement and positioning of the displaced layer until you're happy with the results.

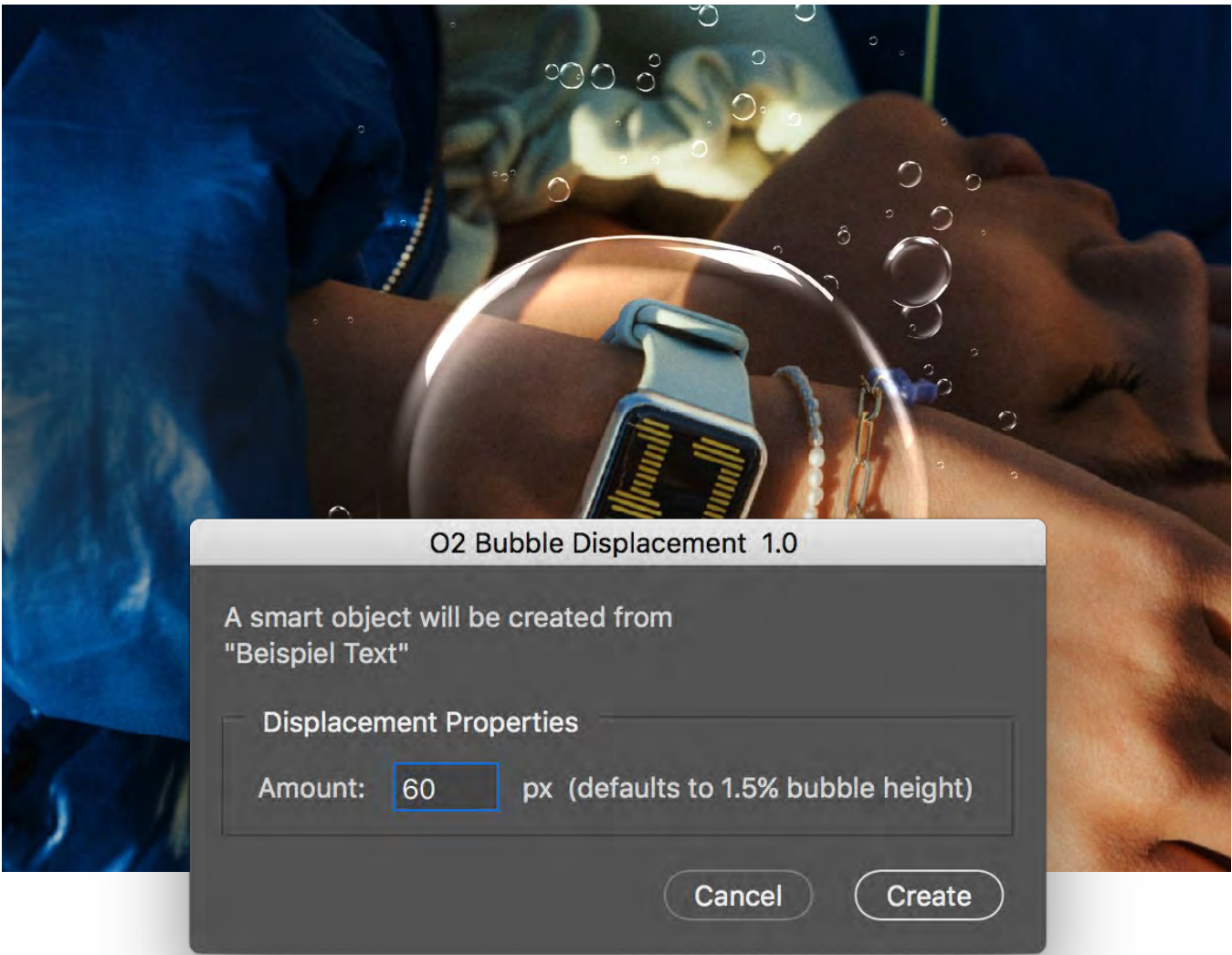
To edit, skip back to the step in the History palette you created before you ran the displacement script. Reapply the script with different values (steps 3–4).

NOTE
It's helpful to rasterise smart objects in the finished displacement layer to avoid problems when resizing an image.

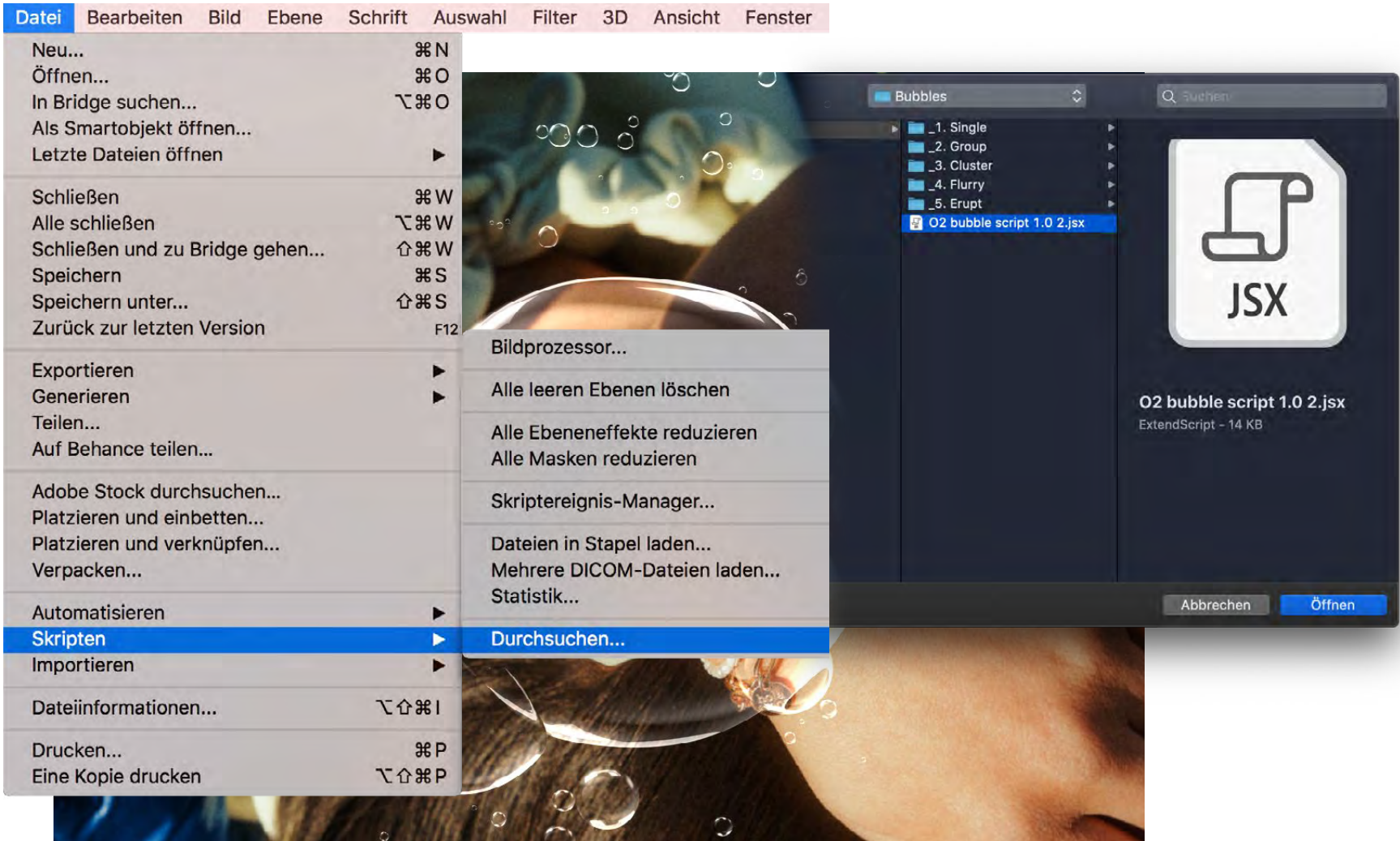
Select layer to be displaced (placed under the ‘O₂ bubbles’ folder)



Amount of displacement



Apply the script



Final result



O₂ can do

Deine neue Superpower

Mit der Apple Watch Series 7

Abbildungen nur beispielhaft/keine Bildrechte verfügbar

Eine Telefónica Marke

O₂ can do

Hol dir das neue iPhone 13 Pro

Jetzt mit mehr Daten im O₂ Free M Boost für einmalig 1€*.

Mit 20 GB LTE*

Eine Telefónica Marke

O₂ can do

DEINE NEUE SUPERPOWER

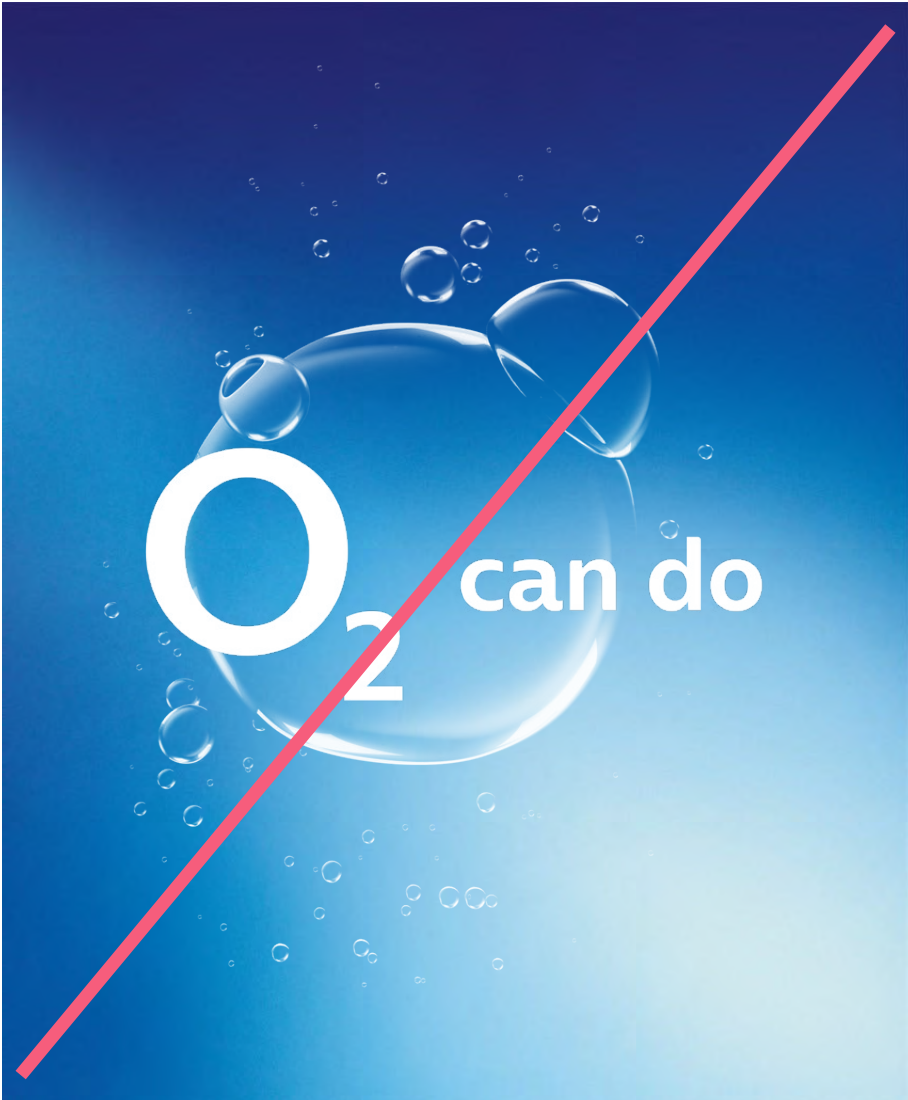
can do bringt dich näher ran.

Eine Telefónica Marke

Sample images only / no image rights available

BUBBLES
DON'TS

- 1. Keep the logo clean and do not place a bubble over it.
- 2. Always follow the definition for size and placement.
- 3. We do not distort our typography with bubbles.
- 4. The Cluster bubble has been deprecated. It is no longer an official bubble.
- 5. Do not cut out pieces of a bubble.
- 6. Do not alter bubbles in any way.
- 7. We only use one bubble per layout.
- 8. Don't forget to use bubbles.



1. Over logo



2. Too big



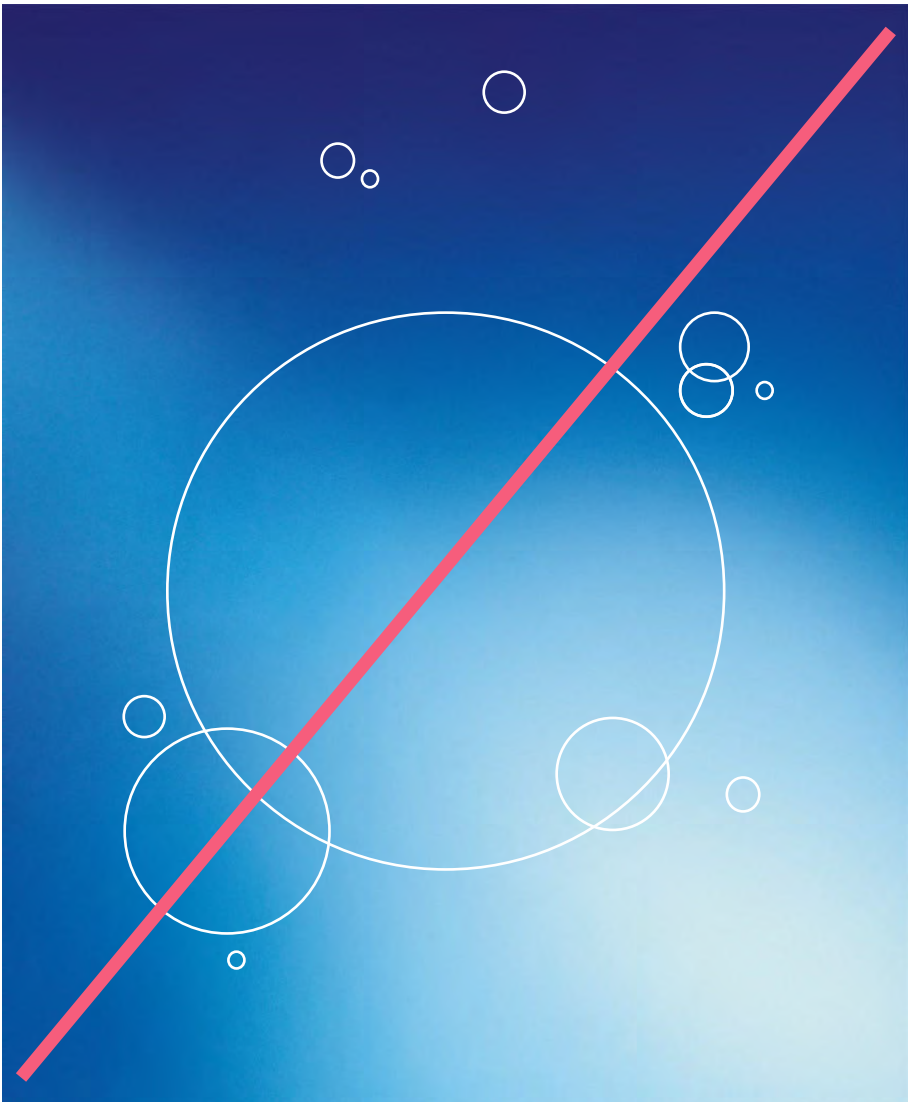
3. Typographic distortion



4. Cluster bubble



5. Cut in pieces



6. Alternation



7. Multiple bubbles



8. Missing bubble



TYPOGRAPHY

Our typography gives voice to the written word. It distinguishes us with a typeface that embodies our character. It sets us apart.

Like everything else about our brand, typography is a powerful element of expression.

ON AIR

TYPOGRAPHY ON AIR

On Air is our corporate typeface. It was tailor-made for O₂. That's why it fits our brand personality and expression so perfectly. It also gives our communication an unmistakeable look.

In the following pages, you will learn how to apply our brand's visual essence in a variety of ways. At the same time, you'll get to know our style definitions to ensure a uniform appearance.

When designing headlines, you can use two different styles: uppercase or mixed spelling. Make sure to use the same headline style consistently, however, across a complete customer journey.

ON AIR STANDARD
On Air in the normal font width is our
standard typeface for communication.

On Air

abcdefghijklmnopqrstuvwxyzäöü
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ

ON AIR OUTLINE
This special On Air style appears
light and airy.

Outline

abcdefghijklmnopqrstuvwxyzäöü
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ

Extended

abcdefghijklmnopqrstuvwxyzäöü
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ

Condensed

abcdefghijklmnopqrstuvwxyzäöü
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ

ON AIR VARIABLE
Our corporate font is also available as variable font
that provides a limitless number of wide and narrow
styles: On Air Extended and On Air Condensed.



EXPRESSIVE TYPE
Using our typeface playfully and creatively is
important to us. By making the letters do what
the words say, you can amplify the meaning of
our messages.

TYPOGRAPHY

ON AIR STANDARD:
OVERVIEW

On Air in the normal font width is our standard typography for communication. By adding a few different font styles, you can also create simple text hierarchies.

On Air Bold
This is the standard font style for headlines and text highlighting.

On Air Light and Regular
For sublines and reading typography, use this font style. On Air Regular is also recommended for dark backgrounds.

On Air Black
This font is used in special cases for head-lines. Only use it with advance permission from the brand management team.

Arial
Arial is our system font. We use it when we're unable to use On Air (e.g. Microsoft PowerPoint and Word).

In an app
Not all smartphones support On Air. In this case, we use a device's pre-installed sans serif system fonts.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÄÖÜabcdefghijklmnopqrstuvwxyz
0123456789½#!?%&= /+€>(),„@*::O₂

On Air – Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÄÖÜabcdefghijklmnopqrstuvwxyz
0123456789½#!?%&= /+€>(),„@*::O₂

On Air – Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÄÖÜabcdefghijklmnopqrstuvwxyz
0123456789½#!?%&= /+€>(),„@*::O₂

On Air – Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÄÖÜabcdefghijklmnopqrstuvwxyz
0123456789½#!?%&= /+€>(),„@*::O₂

On Air – Black

TYPOGRAPHY

ON AIR STANDARD:
DOUBLE HEADLINE
STYLE

You can set headlines in two different styles. Below, you'll discover how and where to use them.



1. Headlines in upper case:
Campaign motifs and image communication
are only used for specific channels. These segments are located at the top level of the communication funnel. For trade applications or other offer-driven communications, headline styles are mixed.

- IMC campaign
- Why O₂
- ...



2. Mixed case headlines:
Product and offer communication
are used for layouts that are specifically designed to sell a product or service.



- Print ads
 - Trade communication
 - Stage teasers/banners o2.de
 - Online ads
 - Seasonal promotions
 - O₂ Business
 - CSR-related topics
 - TV spots/product placements
 - In-store collateral
 - Retail (inspiration table, frames, live store)
- System communication
 - Packaging
 - Priority
 - Service branding
 - Digital display
 - Social media
 - ...

TYPOGRAPHY

ON AIR STANDARD:
HEADLINE STYLE 1
(UPPER CASE)

Upper case letters add meaning to text, while a larger spacing keeps the font airy for improved legibility. Bring your message to the point and create a clean, uncluttered layout by using a maximum of three lines for headlines.

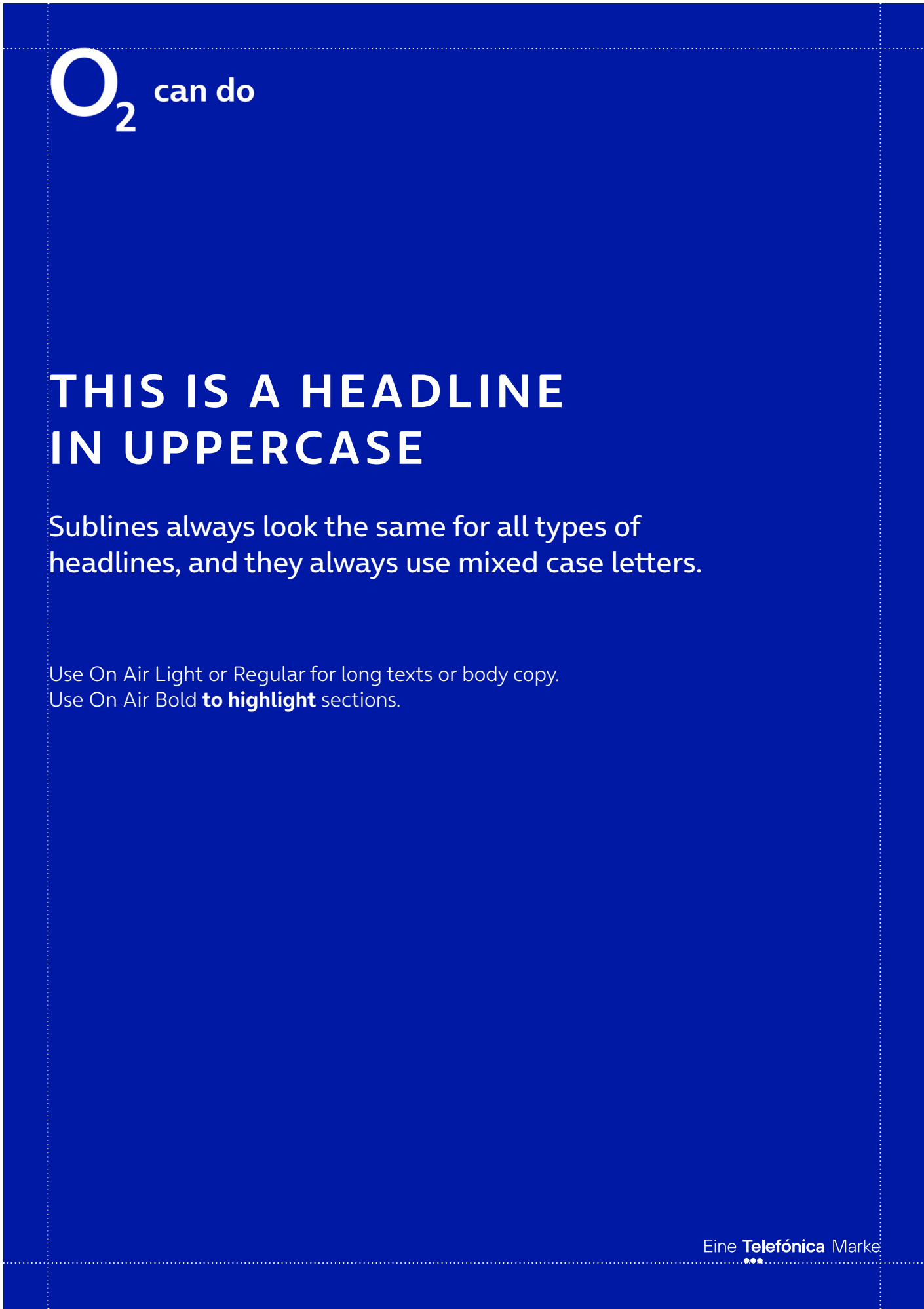
Sublines or overlines always match the headline alignment. They are always set in mixed case.

Headlines – upper case
Style: On Air Bold
Tracking: 50–100
Line spacing: Auto
Font size: 12–15% of the long format side

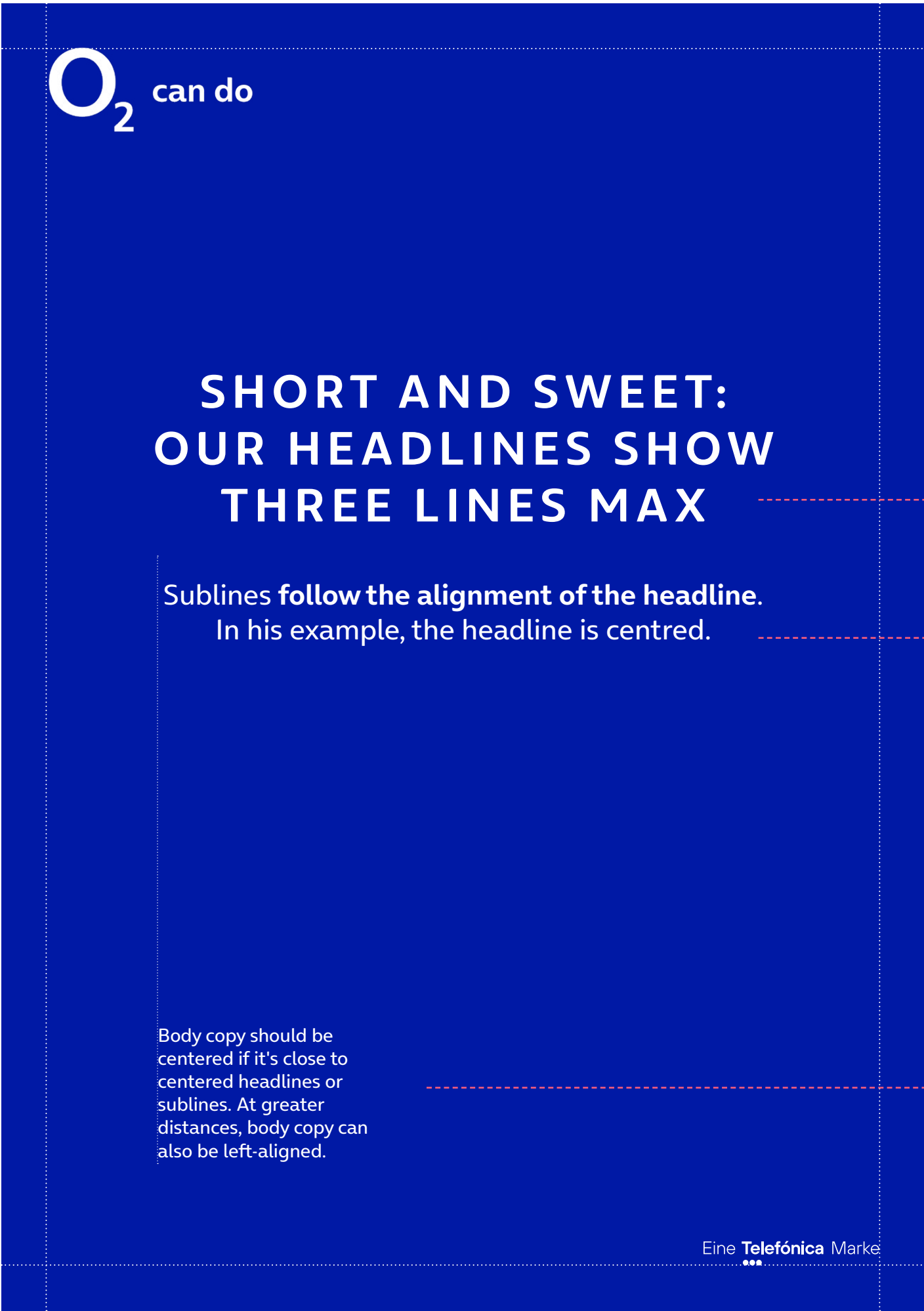
Sublines
Style: On Air Regular, Bold for highlights
Tracking: 0
Line spacing: Auto
Font size: 50–75% of the headline

Body copy
Use On Air Light or Regular for body copy. Use On Air Bold for highlighting. Left-aligned text is preferred. Centre-align text, however, whenever you position body copy near centred headlines or sublines.

Colour
The main text colours are Primary Blue and white. You may add a small amount of one secondary accent colour to highlight content.



Left aligned



Centred

12–15%
of the long
format side

50–75%
of the headline
font size

approx. 65%
of the subline
font size

O₂ can do

DEINE NEUE SUPERPOWER

can do bringt dich näher ran.

Eine Telefónica Marke

O₂ can do

FLEXIBEL IST DAS NEUE NORMAL

Mit can do unbegrenzt surfen
und telefonieren.

Eine Telefónica Marke

YOUNG AND FREE

Du bestimmst das Tempo.

TYPOGRAPHY

ON AIR STANDARD:
HEADLINE STYLE 2
(MIXED CASE)

This is the second headline style. Mixed case letters are a classic approach and guarantee perfect readability. Keep your messages to the point and your layout clean by using a maximum three lines for headlines.

Sublines or overlines inherit the alignment of the chosen headline style. They always use mixed letters.

Headlines – Mixed case letters

Style: On Air Bold
Tracking: 0
Line spacing: Auto
Font size: 12–15% of the long format side

Sublines

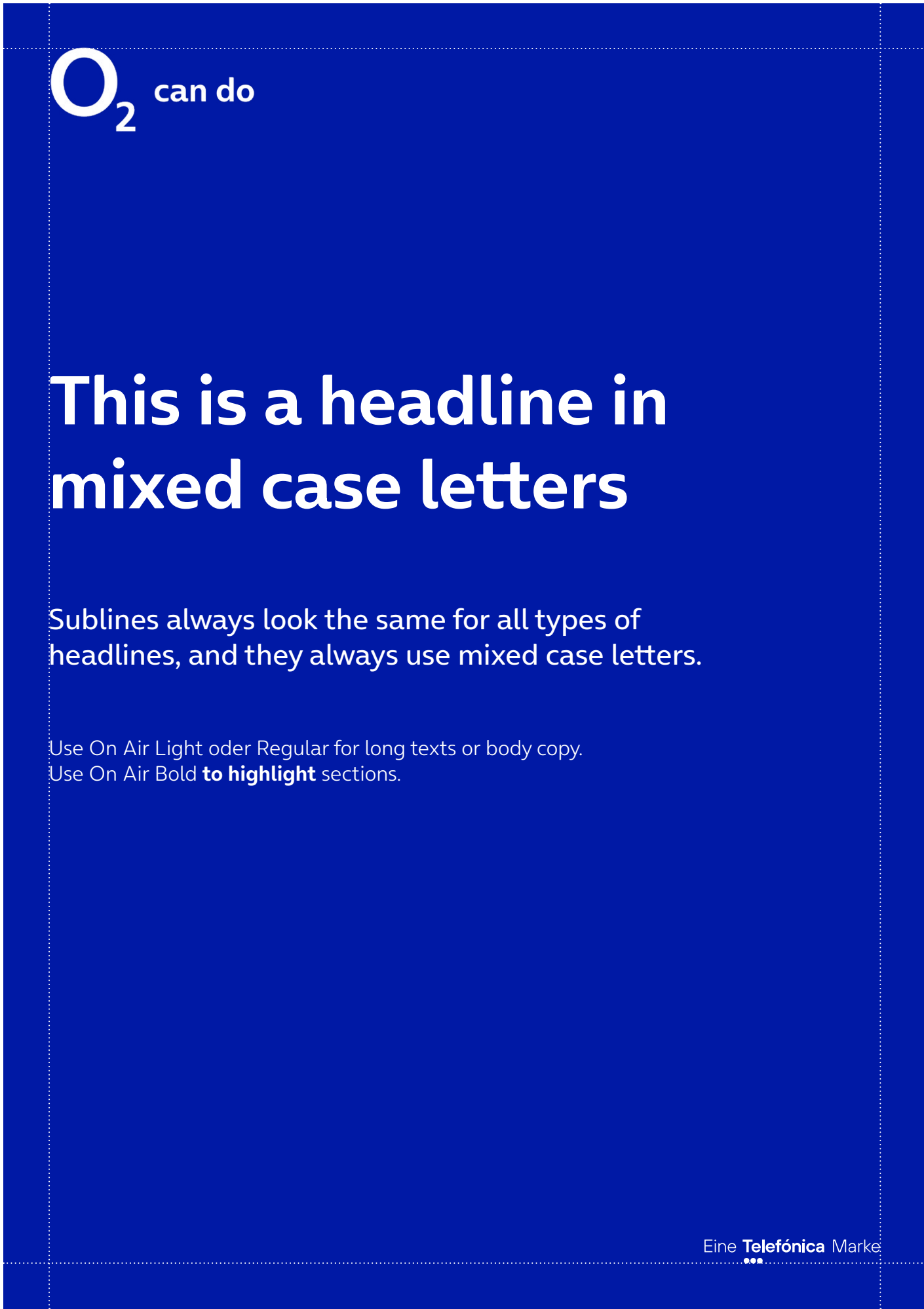
Stil: On Air Regular, Bold for Highlights
Tracking: 0
Line spacing: Auto
Font size: 50–75% of the headline size

Body copy

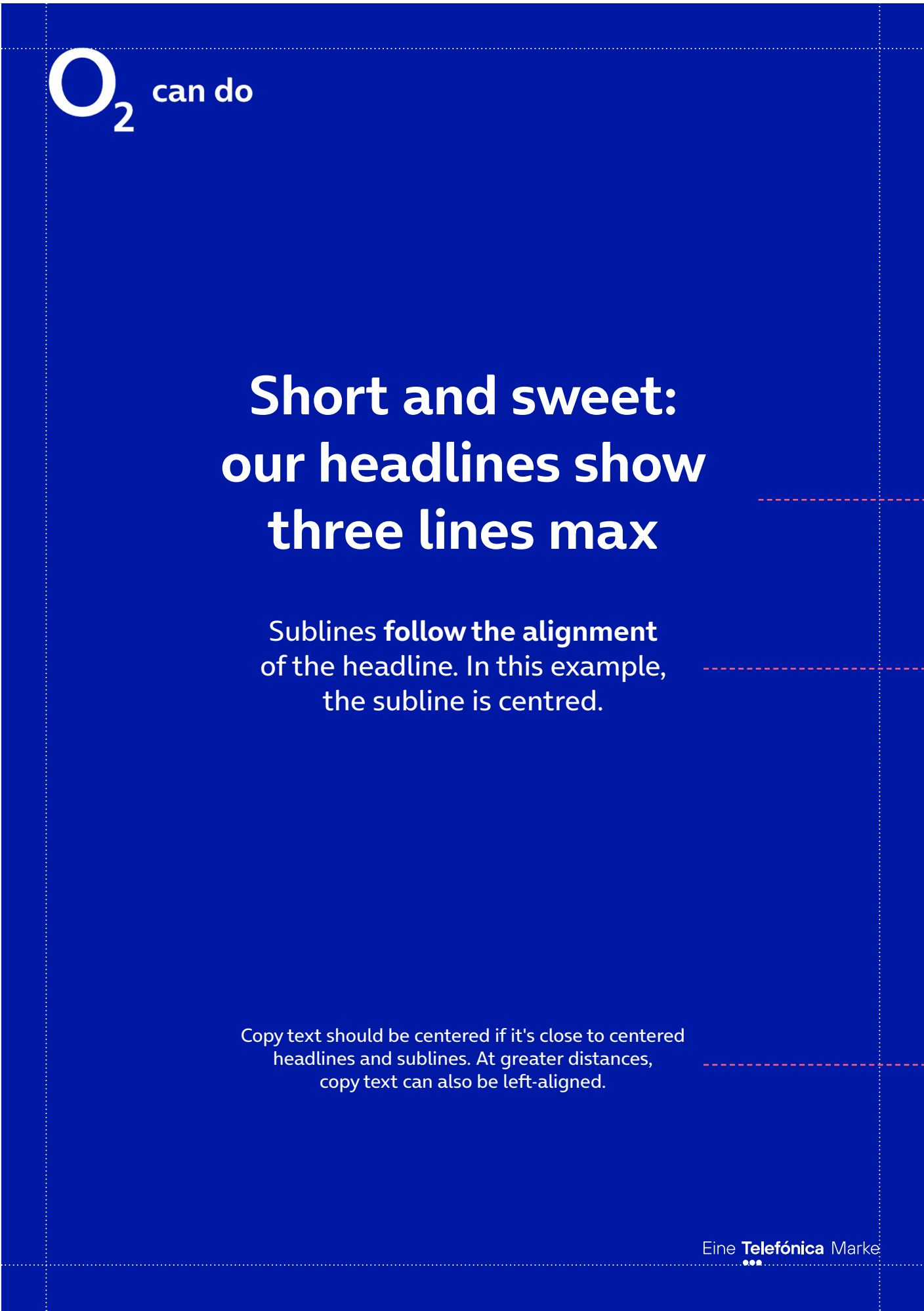
Use On Air Light or Regular for body copy and On Air Bold for highlighting. Left-aligned copy is preferred. You can centre-align it, however, if it is placed close to centred headlines or sublines.

Colour

The main text colours are Primary Blue and white. You may add a small amount of one secondary colour to highlight content.



Left aligned



12–15%
of the long
format side

50–75%
of the headline
font size

approx. 65%
of the subline
font size

Centred

O₂ can do

Lichtgestalt mit Lichtgeschwindigkeit



**JETZT
SICHERN**

Das neue Xiaomi 12

Ab sofort in deinem O₂ Shop oder auf o2online.de

Eine **Telefónica** Marke

Immerse yourself
in magic



Das neue OPPO A9 Model.
Jetzt in deinem O₂ Shop.

O₂ can do

O₂ can do



ab nur
29€
mtl.*

**Bei dir zuhause
live dabei**

Für dein Zuhause:
Giga-Schnelles Internet

Eine **Telefónica** Marke

TYPOGRAPHY

ON AIR STANDARD:
DON'TS

1. Only use our On Air font. Do not replace it or mix it with other fonts.
2. Make sure that you always use the defined font style for headlines.
3. Avoid right-justified typography.
4. Set headlines for the corresponding communications funnel level: upper case for campaigns and image communications; mixed case for offer communication.



1. Other fonts



2. Alternative type settings



3. Right alignment



4. Observe the communication funnel

TYPOGRAPHY

ON AIR OUTLINE:
OVERVIEW

This special style of On Air has a light and breathy appearance. You can use it for headlines or to add highlights to messages.

On Air Outline is not appropriate for long or very small text.

If you want to slightly increase the On Air Outline line weight, you can add a contour. The stroke weight is a maximum of **1% of the font size** (e.g. 1pt stroke weight with a font size of 100pt).

NOTE
Do not set the brand name O₂ in On Air Outline.

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789½#!?%&= /+€>(),„;@

On Air Outline One

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789½#!?%&= /+€>(),„;@

On Air Outline Two

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789½#!?%&= /+€>(),„;@

On Air Outline Three



On Air Outline Three
with a 0.25% contour



On Air Outline Three
with a 0.50% contour



On Air Outline Three
with a 0.75% contour



On Air Outline Three
with a 1% contour

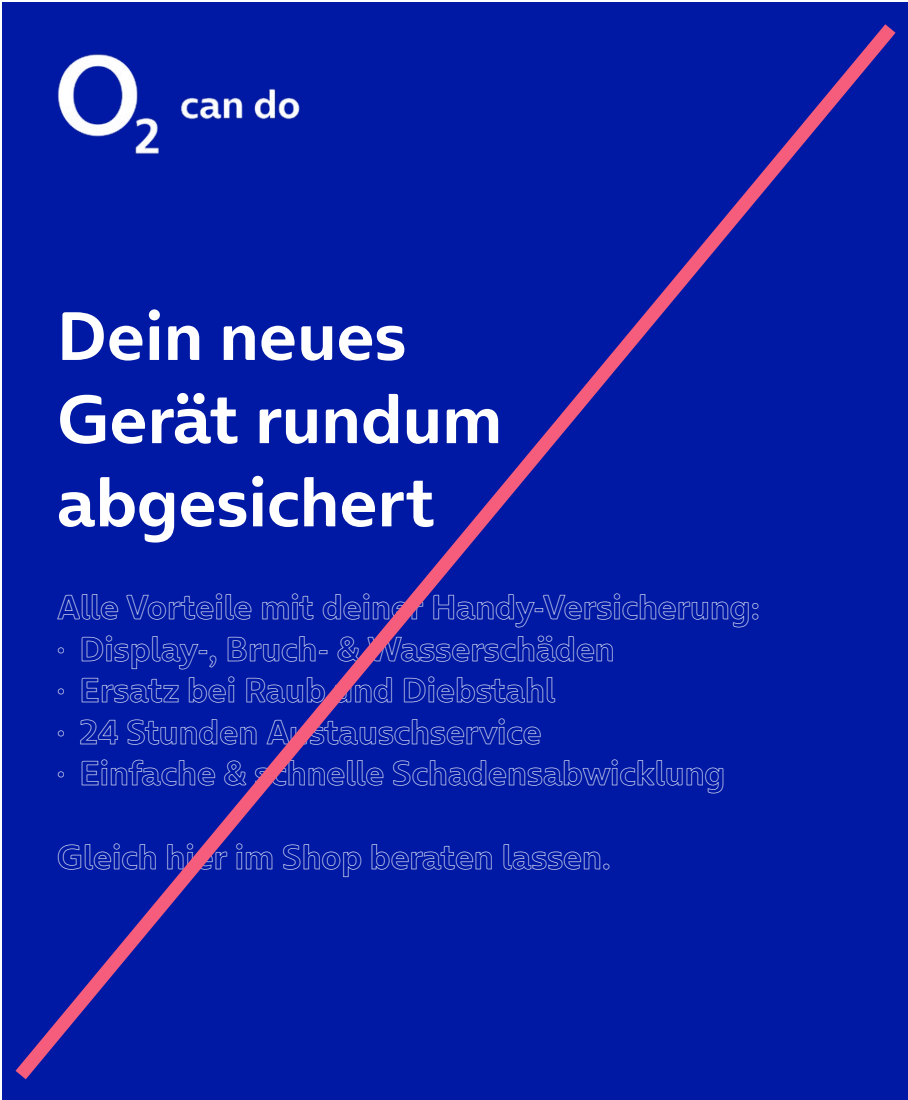


On Air Outline as a headline

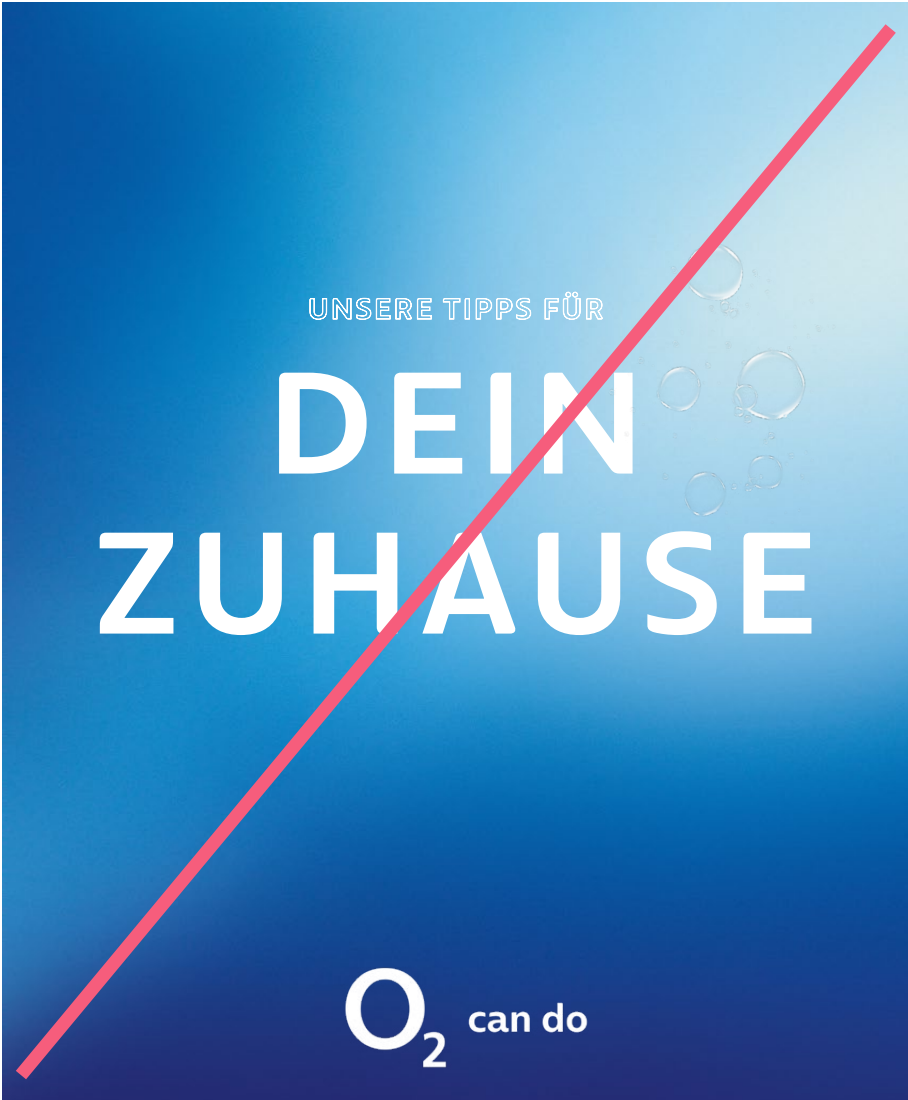
TYPOGRAPHY

ON AIR OUTLINE:
DON'TS

1. Don't use On Air Outline for long text segments.
2. Don't use On Air Outline for very small body copy.
3. Ensure sufficient contrast and legibility.
4. Don't set the O₂ brand name in On Air.



1. Text too long



2. Text too small



3. Legibility



4. Brand name

TYPOGRAPHY

ON AIR VARIABLE:
OVERVIEW

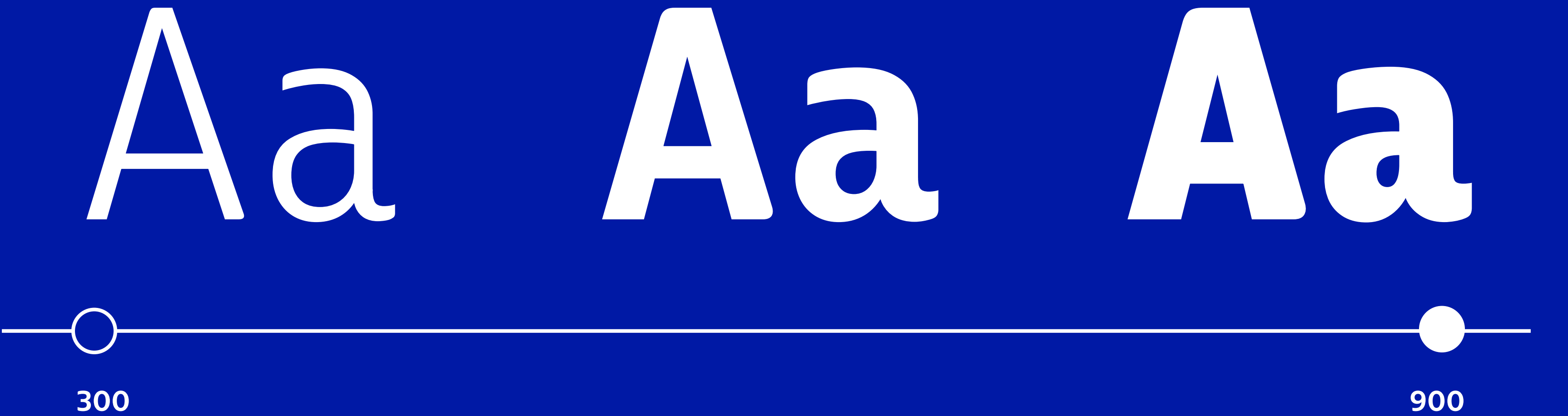
Our corporate font is also available in the variable typefaces On Air Extended and On Air Condensed. Both provide a limitless number of wide and narrow styles.

Thanks to the smooth, adaptive width and thickness of the fonts, they are particularly well suited for animation implementations.

WIDTH



WEIGHT



TYPOGRAPHY

ON AIR VARIABLE:
OVERVIEW

We mainly use On Air's narrow and wide typefaces to support animations, spatial requirements, or artistic typography treatments (see the section ‘Expressive Type’ [here](#)).

As a rule, we do not use these font styles for standard motifs (e.g. classic offer communication).

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789#!?%&= /+€>()„“@O₂

On Air Condensed – Light

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789#!?%&= /+€>()„“@O₂

On Air Condensed – Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789#!?%&= /+€>()„“@O₂

On Air Condensed – Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789#!?%&= /+€>()„“@O₂

On Air Condensed – Black

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789#!?%&= /+€>()„“@O₂

On Air Extended – Light

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789#!?%&= /+€>()„“@O₂

On Air Extended – Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789#!?%&= /+€>()„“@O₂

On Air Extended – Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ
abcdefghijklmnopqrstuvwxyzäöü
0123456789#!?%&= /+€>()„“@O₂

On Air Extended – Black

TYPOGRAPHY

ON AIR VARIABLE:
USAGE

Whenever you use the font styles On Air Extended and Condensed, there are a few things you should consider:

Extreme format applications

As a narrow font, On Air Condensed is ideal for extreme formats or layouts with very little space. On Air Condensed is an excellent solution, for example, when you want to create rate tables, footnotes, skyscrapers, etc.

Emphasising content with
On Air Extended

In brand and image communication (i.e. campaign motifs at the top level of the communication funnel), use On Air Extended for headlines. This typeface's broad, expansive scale creates a strong visual link with layout content. That is why On Air Extended works well for headlines that explicitly deal with quantities such as ‘a lot’ or ‘more’, as well as the topics growth, size, courage, or strength.

This type of headline must then be consistently adapted across all campaign channels and funnel levels. If the headline is in upper case, the tracking is 0.

NOTE

Using non-standard font widths and styles (e.g. condensed and extended font styles; light and black font weights for headlines) requires advance approval from the brand management team.

Unsere O₂ Highlights für dich

Hier kommt zusammen, was zusammengehört: Mit dem neuen iPhone 13 Pro kannst du absolute Top-Preformance an ausgewählten Standorten im neuen 5G-Netz von O₂ erleben.

	O ₂ Free Unlimited Max	O ₂ Free Unlimited Basic	O ₂ Grow Unlimited Basic	O ₂ Free M Boost
Datenvolumen	Unlimited GB	Unlimited GB	Unlimited GB	Unlimited GB
Maximale Surf-Geschwindigkeit	300 MBits/s ¹	300 MBits/s ¹	300 MBits/s ¹	300 MBits/s ¹
Netztechnologie	4G LTE inklusive 5G	4G LTE inklusive 5G	4G LTE inklusive 5G	4G LTE inklusive 5G
Flatrate für Minuten/SMS (in alle dt. Netze) ⁵	✓	✓	✓	✓
EU-Roaming ⁶	✓	✓	✓	✓
Mtl. Grundgebühr (bei 24 Monaten Mindestlaufzeit) ⁷	49 ⁹⁹ _{,mtl.}	49 ⁹⁹ _{,mtl.}	49 ⁹⁹ _{,mtl.}	49 ⁹⁹ _{,mtl.}

Mit O₂ Connect erleben – in allen Boost-Tarifen kannst du bis zu 9 Geräte gleichzeitig nutzen und verbinden.⁹

Telefonía Germany GmbH & Co. OHG, Georg-Brauer-Str. 23-25, 80992 München

¹ Zugl. einmalig 29 € für das Smartphone u. 29,99 € Anschlusspreis, Angebot gilt zwischen dem 8.4.2016 und 25.4.2016 bei Bestellung eines O₂ Blue All in M mit Datenaustausch und Samsung Galaxy S5 mini. 24 Monate Mindestvertragslaufzeit. Nationale Gespräche (außer über Rufnummern) und SMS in alle dt. Fest- und Mobilfunknetze, eine Festnetznummer für eingehende Gespräche aus Deutschland zu Festnetzanschlüssen sowie 1 GB Datenvolumen für mobiles Surfen mit bis zu 213 MB/s (Upload bis zu 112 MB/s) im dt. O₂ Mobilfunknetz pro Abrechnungsmonat enthalten (gilt nicht für Voice over IP und Peer-to-Peer-Dienste). Nach Verbrauch des im Tarif enthaltenen Datenvolumens wird dieses automatisch und max. dreimalig um jeweils weitere 250 MB für 1 € erweitert, danach max. Surf- und Uploadgeschwindigkeit bis Ende des Abrechnungszeitraums 64 Kbit/s. Über jede Datenvolumen-Erweiterung wird per SMS informiert. Alle Infos auf www.o2.de

² Zugl. einmalig 29 € für das Smartphone u. 29,99 € Anschlusspreis, Angebot gilt zwischen dem 8.4.2016 und 25.4.2016 bei Bestellung eines O₂ Blue All in M mit Datenaustausch und Samsung Galaxy S5 mini. 24 Monate Mindestvertragslaufzeit. Nationale Gespräche (außer über Rufnummern) und SMS in alle dt. Fest- und Mobilfunknetze, eine Festnetznummer für eingehende Gespräche aus Deutschland zu Festnetzanschlüssen sowie 1 GB Datenvolumen für mobiles Surfen mit bis zu 213 MB/s (Upload bis zu 112 MB/s) im dt. O₂ Mobilfunknetz pro Abrechnungsmonat enthalten (gilt nicht für Voice over IP und Peer-to-Peer-Dienste). Nach Verbrauch des im Tarif enthaltenen Datenvolumens wird dieses automatisch und max. dreimalig um jeweils weitere 250 MB für 1 € erweitert, danach max. Surf- und Uploadgeschwindigkeit bis Ende des Abrechnungszeitraums 64 Kbit/s. Über jede Datenvolumen-Erweiterung wird per SMS informiert. Alle Infos auf www.o2.de

On Air Condensed for rate tables

O₂ can do

Das neue iPhone 13 Pro

Jetzt mit mehr Daten im O₂ Free M Boost für einmalig 1 €*.

Mit 20GB LTE

Eine Telefonía Marke

On Air Condensed for extreme formats

O₂ can do

Entdecke deine neue SUPERPOWER

Eine Telefonía Marke

On Air Extended for supporting content – tracking: 0

TYPOGRAPHY

ON AIR VARIABLE:
DON'TS

- 1. Only use On Air Condensed at the headline level or for very narrow, extreme formats.
- 2. Don't mix different font widths and weights in the same headline.
- 3. When you set upper case headlines in On Air Extended, don't use wide letter spacing.



1. Condensed headline in standard format



2. Mixed font weights and widths



3. On Air Extended with wide spacing



TYPOGRAPHY
EXPRESSIVE TYPE

Typography plays a functional role most of the time. But sometimes, you want to be a little more creative with it. By artistically arranging the letters or individual words, we can tell a whole story.

The following guidelines will help you use the On Air typeface to create inspiring designs and bring them to life. It works for static typography, but it is particularly useful for making animated, expressive type visuals.

TYPOGRAPHY

EXPRESSIVE TYPE

You can use all existing font styles of On Air Variable to create expressive type treatments, including Condensed or Extended, and On Air Outline.



Metaphor: letters jumping in rhythm.



How to be expressive with type:

- Identify the core message and translate it into a typographical behaviour. At its simplest, you might find an adjective and let the letters ‘do it’. Or play it more metaphorically: What’s the key benefit of a device, service, or term? Which behaviour could be associated with it?
- Although a free arrangement of the letters can support your message, try to keep a certain structure. Allow your letters to share a common direction or alignment (e.g. by following a vanishing point, or sharing a baseline or justification).
- You can also add subtle graphic effects, but avoid including illustrative-figurative elements.
- When you combine expressive type with photography, opt for a nice interaction between the image and the type. Create overlaps, and play with the foreground and background.
- You can carefully add perspective and effects as long as they don’t harm the original letter anatomy.

Letters arranged **metaphorically** like a camera lens.

Emphasising the word ‘power’ by using the **Variable Font**.



Using the verb ‘grow’ in a vertical stack.



ALLES FÜR DEINE
AUSZEIT

O₂ can do

BE

OPEN

TO ALL

5€
mtl. sparen*

O₂ can do

BE

OPEN

TO ALL

5€
mtl. sparen*

5€
mtl. sparen*

O₂ can do

ZUHAUSE
SCHNELLES
INTERNET
ZUHAUSE
SCHNELLES
INTERNET
ZUHAUSE
SCHNELLES
INTERNET



FLEXIBEL
IST DAS NEUE NORMAL

MEHR
MEHR
MEHR
MEHR
MEHR
MEHR
MEHR

DATENVOLUMEN

TYPOGRAPHY

EXPRESSIVE TYPE

DON'TS

1.

Don't add graphic or illustration elements.
2.

Don't use arbitrarily arranged designs. Typography should always reflect a message
3.

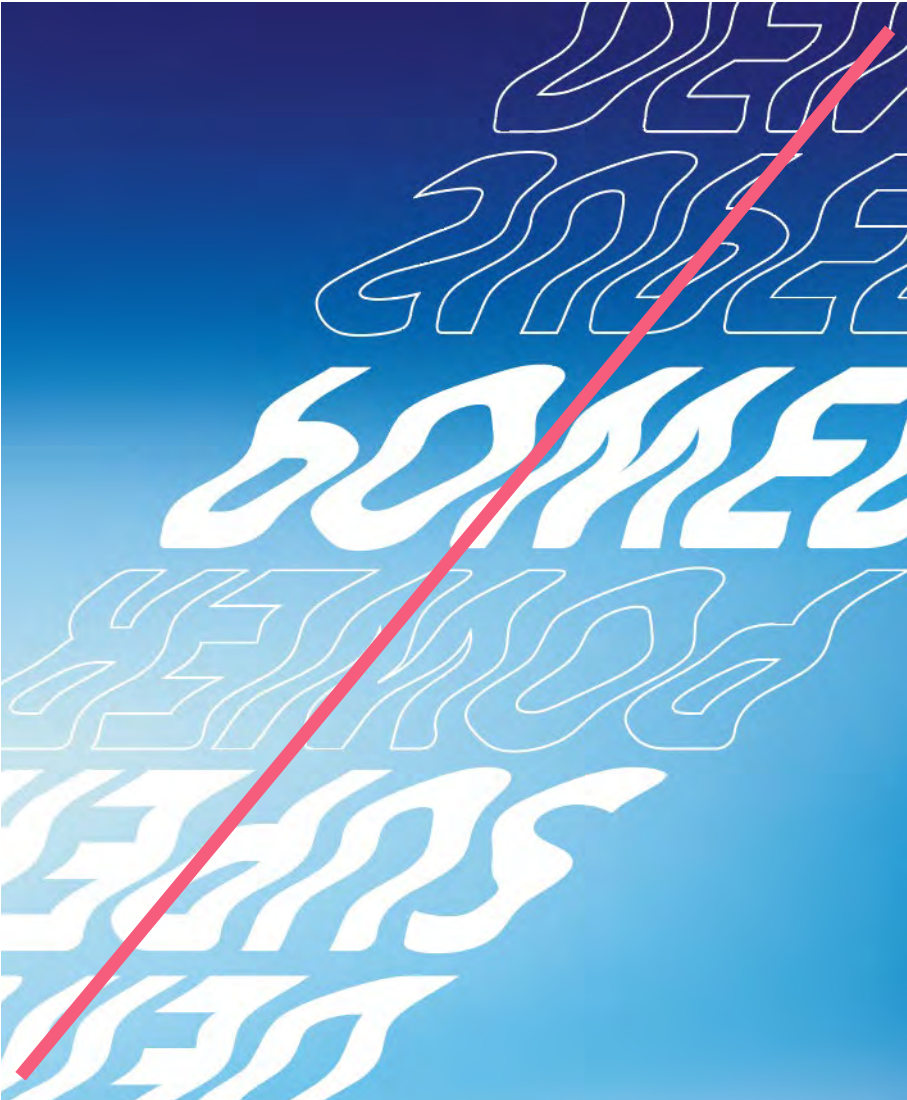
Don't destroy basic letter shapes with excessive distortion effects.



1. Additional elements



2. Effects without meaning



3. Distorted letters



PHOTOGRAPHY

Photography allows us to connect to our audiences directly with our **can do** spirit. We express our brand’s personality by showcasing inspiring attitudes and unseen perspectives. We keep it real, so we take inspiration directly from everyday photography. It's how we discover the authentic moments in the diverse world in which we live. This leads to a dynamic and genuine image style that’s in line with our core values **bold, open,** and **trusted.**



PHOTOGRAPHY CAN DO SPIRIT

Capture the moment. Be spontaneous. Show things on the move or things that are about to happen. Make viewers feel like they're part of the scene. Aim for daring perspectives and wide angles. Don't get obsessed with the perfect shot – it's the moment that counts. Capture the seconds before and after, and tell the story in a more authentic way – like the great shot you just found on your camera roll. That doesn't mean that our imagery gets overexcited or over-crowded. We still maintain balance by leaving enough space, or by combining statics and dynamics.





PHOTOGRAPHY

REAL PEOPLE, NO MODELS

We keep it real. It's why we show people just like you and me. They're not posing. They are just doing their thing. Our subjects can be fancy or they can be casual. They can come from a wide variety of cultural backgrounds, and include all genders and ages. Everybody's welcome, so everybody can relate.





PHOTOGRAPHY
BLUE COMES
NATURALLY

We stick to the blue world that makes us recognisable as O₂. Blue should be a natural and integral part of all settings. It should make a connection to our primary colour palette without appealing 'too tinted'.

Avoid the impression or effect of under-water scenes, including pale skin colour or rays of light.



PHOTOGRAPHY

DON'TS

- 1. The overall impression of our photographic style is natural and authentic. It is never artificial or surreal.
- 2. Do not incorporate extra layers with shades of blue.
- 3. Show authentic situations and people from everyday life.
- 4. Avoid images that feel too tinted or dark.
- 5. Do not use images without any blue in them.
- 6. Show state-of-the-art technology.

NOTE
Communication assets that include motifs of people must be chosen from our image database. If you have other requirements which the data base can't cover, please contact the brand team: branding-de@telefonica.com



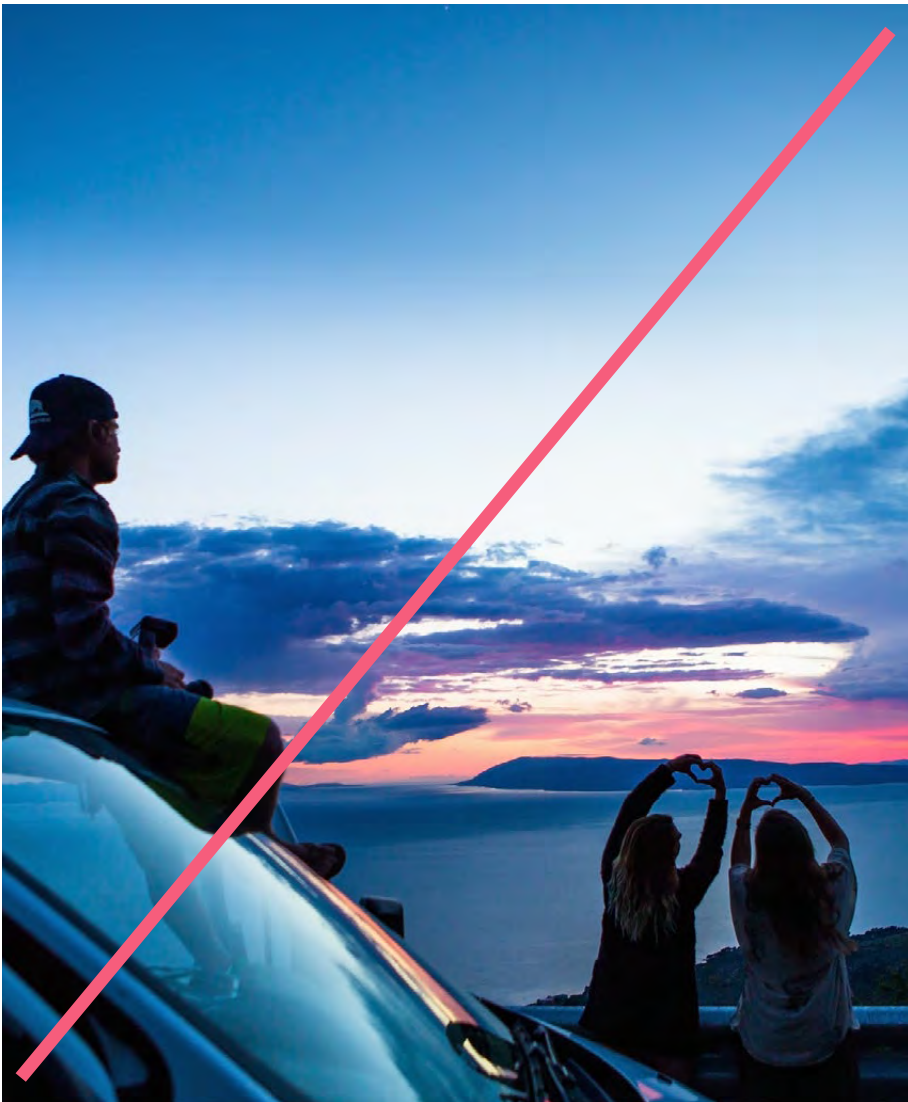
1. Surreal



2. Adding artificial blue



3. Keep it real



4. Too tinted



5. Keep it blue



6. Technology



TONE OF VOICE

Unser Tone of Voice ist unsere Art zu schreiben und zu sprechen. Er hilft uns, gehört und wiedererkannt zu werden und in Erinnerung zu bleiben. Er erweckt unsere Marke zum Leben und hilft uns, eine Verbindung zu unseren Zielgruppen aufzubauen.

Von unserer Website über die sozialen Medien bis hin zu Beschil- derungen und Materialien sorgt unser Tone of Voice für ein einheit- liches Erlebnis für alle, die mit unserer Marke in Kontakt kommen.

NOTE

We always communicate in our national language, which is why our tone of voice chapter is kept German.

TONE OF VOICE

GRUNDSÄTZE

BE OPEN
TO ALL

Wir sind offen, aufgeschlossen und demokratisieren den Zugang zur vernetzten Welt. Wir sind nah an unseren Kund:innen, verstehen, was sie brauchen und wollen und geben konkrete Antworten darauf.

Unsere Kommunikation ist so offen wie wir:
Wir sprechen unsere Kund:innen direkt an und kommunizieren immer auf Augenhöhe.

KEEP IT
REAL

Wir sind ehrlich – gegenüber uns selbst und unseren Kund:innen. Wir sagen klar, was wir tun und was wir nicht tun und halten uns daran. Darauf sind wir stolz.

Wir schreiben, wie wir sprechen: einfach, verständlich, direkt und schnörkellos.
Wir kommen auf den Punkt.

BRING
THE
SPARK

Wir sind positiv und optimistisch. Wir haben große Träume und setzen sie mit voller Energie um. Wir zeigen neue Perspektiven und Möglichkeiten auf.

Unsere Sprache vermittelt, wie wir handeln: zielgerichtet, dynamisch, optimistisch und entschlossen.

TONE OF VOICE

UMSETZUNG

Wir sind ehrlich – gegenüber uns selbst und unseren Kund:innen. Wir sagen klar, was wir tun und was wir nicht tun und halten uns daran. Darauf sind wir stolz.

Wir schreiben, wie wir sprechen: einfach, verständlich, direkt und schnörkellos. Wir kommen auf den Punkt.



08 TONE OF VOICE

CHECKLISTE

- ✓ Sprich nicht wie ein:e Verkäufer:in. Verzichte auf werbliche Phrasen und nutze Adjektive wie „supermodern“, „einzigartig“ oder „fantastisch“ mit Bedacht.
- ✓ Nimm die Perspektive der Kund:innen ein, versetze dich in ihre Lebenswelt und sprich ihre Sprache.
- ✓ Sei relevant und erzähle nur das, was Kund:innen interessiert.
- ✓ Beziehe die Lesenden mit ein: „Lass uns/Lassen Sie uns“.
- ✓ Formuliere lieber wie in gesprochener statt geschriebener Sprache.
- ✓ Nutze natürliche Formulierungen und kein Behördendeutsch, verzichte auf formelle, technische oder altmodische Sprache.
- ✓ Komm auf den Punkt. Verzichte auf alles Überflüssige – sowohl inhaltlich als auch sprachlich.
- ✓ Sage den Kund:innen nicht, wie sie etwas finden sollen, wie zum Beispiel „Sie werden begeistert sein.“.

TONE OF VOICE

UMSETZUNG

Wir sind ehrlich – gegenüber uns selbst und unseren Kund:innen. Wir sagen klar, was wir tun und was wir nicht tun und halten uns daran. Darauf sind wir stolz.

Wir schreiben, wie wir sprechen: einfach, verständlich, direkt und schnörkellos. Wir kommen auf den Punkt.



USE CASES

Thema: **Verzichte auf technische Sprache**

off-brand: Als Game Changer bauen wir seit Jahren 5G-Masten im ganzen Land, die mit neuester Breitband-Technologie (bis zu 3000 Mbit/s) auch komplexeste IOT-Anwendungen garantieren.

on-brand: Wir bauen unser 5G-Netz aus, damit bei dir mehr ankommt.

Thema: **Vermeide Superlative**

off-brand: Wechsle jetzt ins beste und günstigste 5G-Netz.

on-brand: Wechsle jetzt ins sehr gute 5G-Netz zum sehr guten Preis.

Thema: **Sei relevant**

off-brand: Hier findest du den richtigen Tarif für jede Lebenslage, mit nur 30 Tagen Kündigungsfrist.

on-brand: Wenn sich dein Leben ändert, ändert sich auch dein Tarif.

TONE OF VOICE

UMSETZUNG

Wir sind positiv und optimistisch. Wir haben große Träume und setzen sie mit voller Energie um. Wir zeigen neue Perspektiven und Möglichkeiten auf.

Unsere Sprache vermittelt, wie wir handeln: zielgerichtet, dynamisch, optimistisch und entschlossen.



CHECKLISTE

- ✓ Beschreibe nicht einfach ein Produkt, sondern erkläre, was die Kund:innen davon haben und wie es ihr Leben einfacher macht.
- ✓ Gehe dabei individuell auf die Zielgruppe ein.
- ✓ Kommuniziere in aktiver Sprache und bildhaft, wo sinnvoll.
- ✓ Schreibe den Kund:innen nicht vor, was sie tun sollen, sondern inspiriere sie.
- ✓ „O₂ **can do**“ ist kein Selbstzweck. Jeder Text, jede Headline und jeder Social Media Post soll auch unseren Spirit ausdrücken.

TONE OF VOICE

UMSETZUNG

Wir sind positiv und optimistisch. Wir haben große Träume und setzen sie mit voller Energie um. Wir zeigen neue Perspektiven und Möglichkeiten auf.

Unsere Sprache vermittelt, wie wir handeln: zielgerichtet, dynamisch, optimistisch und entschlossen.



USE CASES

- Thema:

Kommuniziere relevant
- off-brand:

Wir bauen unser Netz weiter aus.
- on-brand:

Wir sorgen dafür, dass du überall Empfang hast.
- Thema:

Erkläre den Produktnutzen inspirierend
- off-brand:

Stecke den O₂ Home-Pod ganz einfach ein und arbeite dann noch effektiver von überall im Home-Office.
- on-brand:

Nur eine Steckdose vom Office entfernt – mit dem O₂ Home Spot.
- Thema:

Lade den Claim auf
- off-brand:

Bei uns gibt es keine langen Laufzeiten oder Kündigungsfristen.
- on-brand:

Bleib flexibel – ohne lange Laufzeiten oder Kündigungsfristen.

08 TONE OF VOICE

UMSETZUNG

Wir sind offen, aufgeschlossen und demokratisieren den Zugang zur vernetzten Welt. Wir sind nah an unseren Kund:innen, verstehen, was sie brauchen und wollen und geben konkrete Antworten darauf.

Unsere Kommunikation ist so offen wie wir: Wir sprechen unsere Kund:innen direkt an und kommunizieren immer auf Augenhöhe.



TO ALL

CHECKLISTE

- ✓ Nutze genderneutrale Formulierungen und Schreibweisen, um alle Geschlechter anzusprechen. Nur wenn diese nicht möglich sind, verwende eine genderinklusive Schreibweise mit Doppelpunkt. (Der Leitfaden „Genderinklusive Sprache bei O₂ Telefónica“ hilft dir dabei.)
- ✓ Sprich eine einfache und klare Sprache – die der Kund:innen.
- ✓ Sprich freundlich und zuvorkommend.
- ✓ Sei dir bewusst, dass es auch andere Kulturen und Gepflogenheiten gibt.
- ✓ Frag dich immer, was unsere Kund:innen wollen und brauchen und gehe darauf ein.

TONE OF VOICE
 UMSETZUNG

Wir sind offen, aufgeschlossen und demokratisieren den Zugang zur vernetzten Welt. Wir sind nah an unseren Kund:innen, verstehen, was sie brauchen und wollen und geben konkrete Antworten darauf.

Unsere Kommunikation ist so offen wie wir: Wir sprechen unsere Kund:innen direkt an und kommunizieren immer auf Augenhöhe.



TO ALL

USE CASES

- Thema:** Sprich wie deine Zielgruppe

off-brand: Wer gerne Bundesliga schaut, ist bei O₂ gut aufgehoben.

on-brand: Entspannt im 5G-Netz von O₂ das Derby streamen.
- Thema:** Nutze genderneutrale Sprache

off-brand: Das Angebot gilt für alle Kunden.

on-brand: Das Angebot gilt für alle.
- Thema:** Sprich empathisch

off-brand: Wir grüßen alle CSD-Besucher.

on-brand: O₂ feiert jede Verbindung.

TONE OF VOICE
GENDERN

GENDER- NEUTRALE SPRACHE

Wir stellen bei allem, was wir tun, die Menschen in den Mittelpunkt und wenden uns an alle auf dieselbe Weise, ohne Einzelne auszuschließen. Wo immer es möglich ist, kommunizieren wir dabei ab sofort in genderneutraler Sprache.

So setzen wir ein Zeichen gegen Diskriminierung und für mehr Gleichberechtigung und Toleranz im Alltag. Vielfalt machen wir damit auch in der Sprache sichtbar.

TONE OF VOICE

GENDERNEUTRALE SPRACHE

01 SCHRIFTLICH

Neutralität bevorzugt

Bisher haben wir häufig alle Menschen mit dem generischen Maskulin angesprochen: Mitarbeiter.

Jetzt verwenden wir eine genderneutrale Ansprache: Mitarbeitende.

Nur wenn die deutsche Sprache dafür keine sinnvolle genderneutrale Umschreibung bietet, nutzen wir den Doppelpunkt als genderinklusive Formulierung: Kund:innen.

02 MÜNDLICH

Pause und individuelle Entscheidung

Je nach Anwendung können wir genderneutrale und -inklusive Formulierungen unterschiedlich umsetzen.

In audiovisuellen Medien, Ansagetexten usw. setzen wir genderneutrale Formulierungen ein. Genderinklusive Begriffe mit Doppelpunkt geben wir mit einer Gender-Pause wieder.

Im persönlichen Kontakt kann nach eigenem Ermessen entschieden werden.

03 AUSNAHMEN

UX Writing, Kurzkontaktmedien, Systembegriffe

Usability und User Experience sind uns nach wie vor wichtig. Deshalb dürfen Ausnahmen gemacht werden, wenn durch die genderinklusive Sprache die Lesbarkeit, die Lesefreundlichkeit oder die Kommunikationswirkung des Contents wesentlich beeinträchtigt würde.

Auch in E-Mailings oder auch in Kurzkontaktmedien wie z. B. Plakat, Gehwegstopper verzichten wir zugunsten der Kommunikationswirkung auf explizites Gendern.

System- und Gattungsbegriffe wie Tarif- und Nutzerkategorien unterliegen generell keiner genderneutralen Sprache. Das wäre aufgrund technischer Gegebenheiten nicht umsetzbar und nicht praxistauglich.

Dazu gehören viele zusammengesetzte Substantive, die wir grundsätzlich nicht gendern wie Kundennummer, Kontoinhaber, Benutzername, Kundenportal, Kunden-Hotline, Neukunde, Bestandskunde etc.

In der 1:1 Kommunikation verzichten wir auch auf das Gendern von häufig vorkommenden Begriffen wie Techniker, Kunde, Teilnehmer, Ansprechpartner etc.

TONE OF VOICE

GENDERNEUTRALE SPRACHE

Genderneutrale
Formulierungen

Es gibt viele Wege, wie wir genderneutral formulieren können. Hier zeigen wir euch, welche Möglichkeiten die Sprache dafür bietet.

Genderneutrale
Personenbezeichnungen

Für einige Personengruppen gibt es neutrale Bezeichnungen.

BEISPIEL

„Team“ statt „Mannschaft“,
„Referierende“ statt „Referenten“,
„die betroffene Person“ statt
„der Betroffene“

Pluralformen

Auch die Verwendung des Plurals kann helfen, genderneutral zu kommunizieren.

BEISPIEL

„die Erwachsenen“ statt
„die Erwachsene“

Genderneutrale
Anrede

Statt mit „Frau“ oder „Herr“ sprechen wir Personen mit einer neutralen Anrede an.

BEISPIEL

„Hallo Max“ anstelle von „Lieber Max“ oder „Guten Tag Martin Muster“ anstelle von „Guten Tag Herr Muster“

Pronomen

Statt der männlichen können wir eine genderneutrale Form verwenden.

BEISPIEL

„alle/jene/jemand/wer“ statt
„jeder“, „niemand“ statt „keiner“

Direkte Anrede

Wir sprechen Personen direkt an, statt über sie zu sprechen.

BEISPIEL

„Bitte beachtet folgenden Hinweis“ statt „Die Kollegen müssen folgendes beachten.“

Partizipien

Wir verwenden Partizipien statt Substantive.

BEISPIEL

„herausgegeben von“ statt
„Herausgeber“, „Teilgenommen haben 20 Personen.“ statt
„Es gab 20 Teilnehmer.“

Passiv-
formulierungen

Mit ihnen können wir die direkte Ansprache vermeiden.

BEISPIEL

„Der Zuschuss wird mit dem Lohn ausgezahlt.“ statt
„Der Kollege erhält den Zuschuss mit dem Lohn.“

Tätigkeiten
statt Personen

Wenn möglich, nennen wir Tätigkeiten und Aufgaben anstelle der konkreten Personen.

BEISPIEL

„Auskunft gibt“ statt
„Ansprechpartnerin ist“

TONE OF VOICE

GENDERNEUTRALE SPRACHE

Genderinklusive
Formulierungen

Wenn eine genderneutrale Formulierung nicht möglich ist, nutzen wir in der Kommunikation die genderinklusive Formulierungen mit Doppelpunkt.

Substantive

Einige Substantive lassen sich nicht in eine neutrale Form umwandeln.

BEISPIEL

„Kunden:innen“ statt „Kunden“,
„Kolleg:innen“ statt „Kollegen“,

Artikel und Pronomen

Auch die Artikel und Pronomen dieser Substantive werden gegendert.

BEISPIEL

„jede:r Kund:in“ statt „jeder Kunde“,
„der:die Kolleg:in“ statt „der Kollege“

TONE OF VOICE

GENDERNEUTRALE SPRACHE

Zum Nachschlagen

Weitere Anregungen rund um
gendergerechte Kommunikation
finden sich auch unter

www.genderleicht.de.

Gendergerechte Oberbegriffe
lass sich einfach hier finden

www.geschicktgendern.de

Wie gendern wir im Englischen
bzw. englische Begriffe?

Im Englischen gibt es keine unterschiedlichen Endungen.
Einige Substantive sind jedoch nicht neutral. Deshalb
ändern wir diesen in genderneutrale Begriffe.

BEISPIEL

„chairperson“ oder „chair“ statt „chairman“ und „people“
oder „we“ statt „men“ oder „mankind“.

Ebenso neutralisieren wir geschlechtsspezifische Pronomen
durch Plural oder Passivkonstruktion.

BEISPIEL

„All colleagues must present their ID badges“ statt
„Each colleague must present his ID badge“.

Englische Begriffe im Deutschen wie „User“ oder
„Speaker“ gendern wir nur, wenn sie laut Duden
eingedeutscht worden sind.

Wie gendern wir akademische Grade?

Bei akademischen Graden verwenden wir ebenfalls
eine neutrale Anrede.

BEISPIEL

„Guten Tag Dr. Stefanie Müller“

In der Adresszeile lassen wir die Anrede weg.

BEISPIEL

„Dr. Prof. Stefanie Müller“

Auf genderinklusive Bildsprache achten

Bei Foto- und Videomaterial berücksichtigen wir die
gleichberechtigte und stereotypfreie Darstellung von
Personengruppen.

08 TONE OF VOICE

DU VS. SIE

Als moderne und nahbare Marke duzen wir unsere Privatkunden konsequent. Damit kommunizieren wir mit ihnen auf Augenhöhe und erfahren so eine hohe Akzeptanz.

Nur in der System- und Vertragskommunikation und im persönlichen Gespräch nutzen wir das formellere „Sie“. Dabei kann in der POS-Beratung sowie in der Hotline auch das „du“ angeboten werden.

Unsere Businesskunden siezen wir ebenfalls über alle Kanäle hinweg.

Schreibweise „du“ und „Sie“

Wir schreiben „du“ grundsätzlich klein, außer am Satzanfang. „Sie“ dagegen muss immer großgeschrieben werden.

Anrede in der 1:1 Kommunikation

Wir verwenden nur noch genderneutrale Anredeformen, die wir mit der passenden Ansprache verbinden.

„Hallo Marlin“ oder Hallo Martin Muster“, wenn wir im Text duzen.

„Guten Tag Martin Muster“, wenn wir im Text siezen.

Formulierungshilfen und Richtlinien zum Thema gendergerechte Sprache bei O₂ findet ihr im Kapitel „Gendern“.

Für unsere Privatkunden
verwenden wir das

DU

ANSPRACHE

vs.

Nur in bestimmten Situationen
verwenden wir auch

SIE

TOUCHPOINTS

Print, OOH, TV, POS

Website

Soziale Medien

Priority

Newsletter/Mailings

Aura/Chat/Messenger

Mein O₂ SelfCare

Welcome

VVL-Kampagne

Cross- and Upsell

System- und Vertragskommunikation¹

POS-Beratung

Telefon Hotline

Businesskunden (inkl. SoHo)

¹Kündigung, K-Bestätigung, Verifizierungen, TaKo, OBI, BTA, Rechnungen, CCS (Winback), Legitimierungsprozesse, Technik-Termine, Hardware-Lieferhinweise, AGBs, Fußnoten, Roaming- u. Upgrade-Hinweise etc.

TONE OF VOICE

FORMALIEN

Keine Ausrufezeichen.

Verwende niemals Ausrufezeichen. Sie schreien – und das will und muss O₂ als Marke nicht. Deshalb lautet unser Motto auch: „leiser ist lauter“. Fragezeichen hingegen sind ok. Punkte werden in der Headline nur dann verwendet, wenn die Headline ein ganzer Satz ist.

Anführungszeichen

Als Anführungszeichen verwenden wir die sogenannten „Gänsefüßchen“.

Deutsch/Englisch

Generell gilt: Unsere Produkt- und Servicenamen dürfen „Simple English“ sein. Sonst geben wir deutschen Wörtern den Vorzug. Verwende Britisches Englisch.

Qualität

Plane Zeit für eine gründliche Qualitätssicherung deiner Texte ein. Prüfe sie auf Rechtschreibung und Tone of Voice bzw. lasse sie von Expert:innen darauf prüfen.

Preisangaben

Geldbeträge ohne Dezimalstellen schreiben wir in Headlines und Fließtexten als runde Zahlen ohne Komma. Beispiel: 17 €. Nur im Fall der Ziffer 0 schreiben wir 0,- €. Sonst besteht Verwechslungsgefahr mit dem Buchstaben O. Haben wir Beträge, die nicht glatt sind, sehen sie bei uns so aus: 19,99 €. In Tabellen gibt es immer die Cent-Stellen: 20,00 €.

Stil

Auch wenn wir kurze Sätze lieben, jedes Komma hilft – so gibst du dem Leser Orientierung. Es ist ok, dass du einen Satz mit „Und“ oder „Weil“ eröffnest. Wichtig ist, dass die Verwendung dieses Stilmittels Sinn ergibt.

Wettbewerbsrechtliche Prüfung

Bei Minimal- und Maximalangaben (immer, alle/-s, überall, kostenlos) sowie Alleinstellungen (beste/-r, einzige/-r, günstigste/-r, exklusiv) ist immer rechtliche Einschätzung einzuholen. Das hat wettbewerbsrechtliche Gründe. Deshalb holen wir vor jeder Kommunikationsmaßnahme eine abschließende Beurteilung durch unsere Rechtsabteilung ein. Sowohl vom Wettbewerbsrecht als auch vom Markenrecht.



CAN DO INTEGRATION

This chapter describes how to explicitly integrate **can do** in our communication.

CAN DO INTEGRATION

THE O₂ BRAND
CORE AS A PART OF
OUR COMMUNICATION

can do is our brand core. It is the spirit that drives us and the mindset we take with us into the world.

can do is reflected in everything we do – in our products, our services, but also our communication.

IN WRITING:
CAN DO IN BODY COPY

can do

When we spell **can do** uniformly in body copy, we ensure consistency for our brand claim and campaigns.

Learn more on page 91.

IN GRAPHICS:
CAN DO TAG

can do

Particularly in upper funnel media, you can make **can do** part of the headline. In this case, the messaging follows a clearly defined style. This allows us to showcase **can do** both typographically and artistically: with our **can do** tags.

Learn more on page 92.

CAN DO INTEGRATION

CONTENT

INTEGRATION

can do at the campaign level

As our claim, **can do** is part of our logo. In addition, it can also be integrated into actual text or graphic content, depending on the application's position in the purchase funnel.

To avoid diluting our brand core, we have a clear set of rules about when, where, and how **can do** can be used.

CONSUMER

OUTTAKE

POPULARITY

Brand Awareness

OVERARCHING

BRAND MESSAGE

CHOOSE

Product & Offer Awareness

PRODUCT +

CONCRETE OFFER

TARGETED BUY / BUY

Trade Awareness

HARDWARE

(WKZ, LOVE DEALS, BLACK DEALS, ...)

CAN DO INTEGRATION

mandatory / optional

Mandatory:

- **can do** as a tag or as a word in the headline
- **can do** in the imagery and tonality
- Claim **O₂ can do**

Optional:

- **can do** as a tag or as a word in the headline

Mandatory:

- **can do** in the imagery and tonality
- **can do** in the product and offer
- Claim **O₂ can do**

Mandatory:

- Claim **O₂ can do**

CAN DO INTEGRATION

TEXT

INTEGRATION

Brand claim spelling

To ensure that **can do** is spelled correctly, particularly in body copy, please observe the following guidelines:

1.

The brand claim is always written in lower case.
2.

Begin the sentence with the brand claim whenever possible.
3.

For advertising sublines, body copy, and other long text elements, the claim is always bold. In corporate communications, it appears in quotation marks for the first mention. It is only set in bold if it does not distract from other messages.
4.

Word combinations with the claim are written with or without a hyphen, depending on the communication channel.
5.

If our claim appears with a hashtag in an advertising context, we set it in bold – just as in body copy.
6.

If can do is part of an upper case text, can do also becomes upper case.

BRAND AND ADVERTISING

COMMUNICATION

Includes all analogue and digital advertising at all touch points, including guidelines, internal brand presentations, and o2online.de

can do

Lorem ipsum. **can do** proves ...

... that is **can do**. Lorem Ipsum ...
... based on **can do**.
Our standard is always **can do**, ...

can do spirit, **can do** attitude,
Brand platform **can do**,
With our **can do** attitude, we prove ...

#cando
#mycandostory

WITH OUR
CAN DO ATTITUDE
WE PROVE ...

CORPORATE COMMUNICATIONS

INTERNAL AND EXTERNAL

Includes intranet, Telefonica.de, annual reports, press, financial market, public bodies and texts from third parties

can do

Can do proves ...

That is 'can do' ...

can do spirit

#cando
#mycandostory

WITH OUR
CAN DO ATTITUDE
WE PROVE ...

CAN DO INTEGRATION

GRAPHIC

INTEGRATION

can do tag vs. brand claim

Our **can do** tags are an artistic, emotional interpretation of our brand claim. Each lettering conveys the **can do** spirit in its own way, and reinforces our images and messages.

The **can do** tags perform a different role than our brand claim:

The **O₂ logo and claim** clearly **identify the sender** in all of our communication.

We also use **can do** tags as **complimentary, emotionalising design elements**. They are part of a defined, headline system.

Headline system with the **can do** tag as an **emotionalising design element**



O₂ logo and claim as a fixed, established sender identification element

CAN DO INTEGRATION

GRAPHIC

INTEGRATION

Writing principles:
can do as a part of our
headline system.

DOS

1. CAN DO ALWAYS LEADS

Write **can do** headlines in such a way that they always begin with **can do**.

Example:
CAN DO SAYS 'YES'
WHEN EVERYONE SAYS 'NO'.

2. CAN DO ALWAYS HAS AN ATTITUDE

can do headlines always have to reflect the **can do** spirit: They inspire, embolden, and express our mindset.

Example:
CAN DO DOESN'T THINK IN OLD PATTERNS,
BUT IN BRIGHT COLOURS.

3. CAN DO DOESN'T JUST SELL

can do headlines are primarily appropriate at the brand and image level. When you're communicating at the product and offer level, ensure that you add a clear sense of attitude here, too.

Example:
CAN DO SEES OPPORTUNITIES.
AND SEIZES THEM, TOO.
Switch now and get your 100 € switching bonus.

DON'TS

✗ Never write a **can do** headline in which **can do** is in the middle or at the end of a sentence.

Don't example:
IN THE CAN DO VOCABULARY,
THERE IS NO 'NO'.

✗ **can do** is not used for generic content.

Don't example:
CAN DO HOPES YOU HAVE A GREAT
TIME AT THIS YEAR'S CSD.

✗ **can do** headlines never just communicate a product or offer without also referring to our mindset.

Don't example:
CAN DO SAVES YOU MONEY.
Switch now and get a 100 € switching bonus.

CAN DO INTEGRATION

GRAPHIC INTEGRATION

Graphic principles:
can do tags as a design element

Our **can do** tags need a context to unlock their full impact.

Whenever we apply **can do** tags, these two criteria must be met.

1. CAN DO ALWAYS REFERS TO O₂

can do tags are always used in a brand environment with an explicit link to O₂. This means that in addition to the **can do** tag, a clear sender identification (e.g. logo or logo with claim) must be visible.



can do tag and logo with claim in a shared brand environment

2. CAN DO ALWAYS MAKES A STATMENT

can do tags never appear in isolation. Instead, they extend, enhance, and support the impact of headlines and images that they appear next to.



can do statement in combination with headline and image

CAN DO MEANS VARIETY (EXCEPTIONS)

In certain exceptions, **can do** tags can be used without a headline or image. In this case, the full collection of tags should be displayed together. This allows us to convey the rich meaning of the statement **can do** by showing the lettering's broad visual range and individuality. These alternative graphics always require a separate release and approval of the brand management team.



can do tags as a background pattern

CAN DO INTEGRATION

GRAPHIC

INTEGRATION

can do tag variations with content references

The creative variety of our **can do** tags provides a rich contrast to our established brand claim.

In addition to general tags that can be used in any context, there are also tags with special letter shapes. They contain visual elements communicate specific topics. As a result, these tags add even more depth to our storytelling.

That's why we always position all **can do** tags next to their corresponding category.

ENTERTAINMENT, LIFESTYLE, GENERIC



ENTERTAINMENT, YOUNG PEOPLE



GAMING, ARCADE



SPORTS, ACTIVITY, VIRTUAL REALITY



MUSIC, HIP HOP, SOUND, CONCERTS



CHRISTMAS / WINTER



FASHION



SUSTAINABILITY, WEATHER



CAN DO INTEGRATION

GRAPHIC

INTEGRATION

How do I apply a can do tag?

The base unit for our **can do** tags is determined by the **letters with the smallest height**. All information on this page refers to this baseline value.

MINIMUM SIZE

The height of the smallest letter within the can do tag must never be smaller than **60px or 7.5mm**.

EXCLUSION ZONE

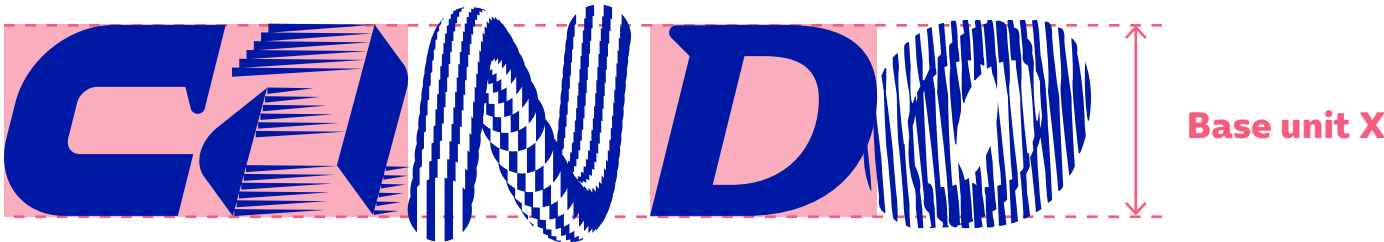
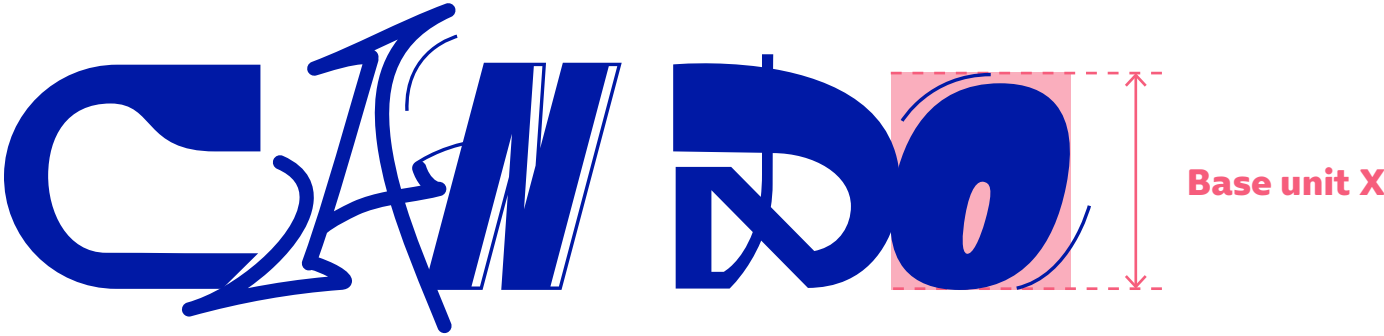
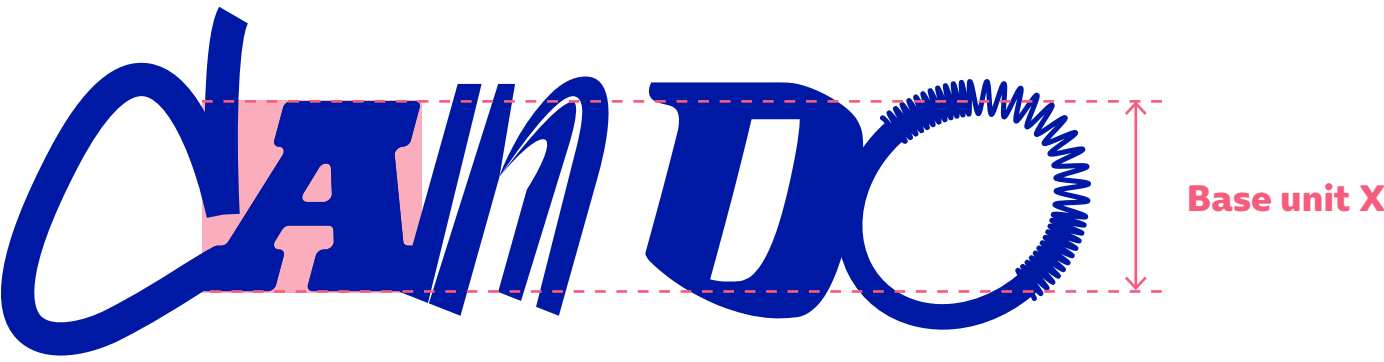
We keep the area surrounding the **can do** tag free from other graphic elements. The exclusion zone is **1/3 of the smallest letter height (x)** within the tag.

IN COMBINATION WITH HEADLINES

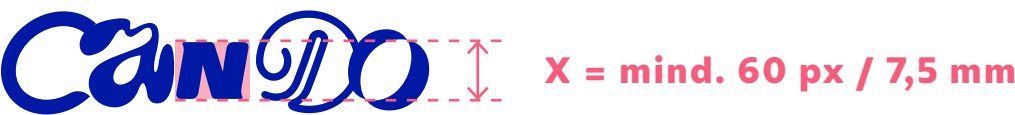
The tag's corresponding headline is always centred **below the tag**. This ensures that **can do** always appears at the beginning of the sentence.

In addition, we always **capitalise** the supplementary part of the headline (see specification [here](#)). The cap height is at most half as high or at least one third as high as the smallest letter within the tag (x). If possible, the correlating headline should not be wider than the **can do** tag.

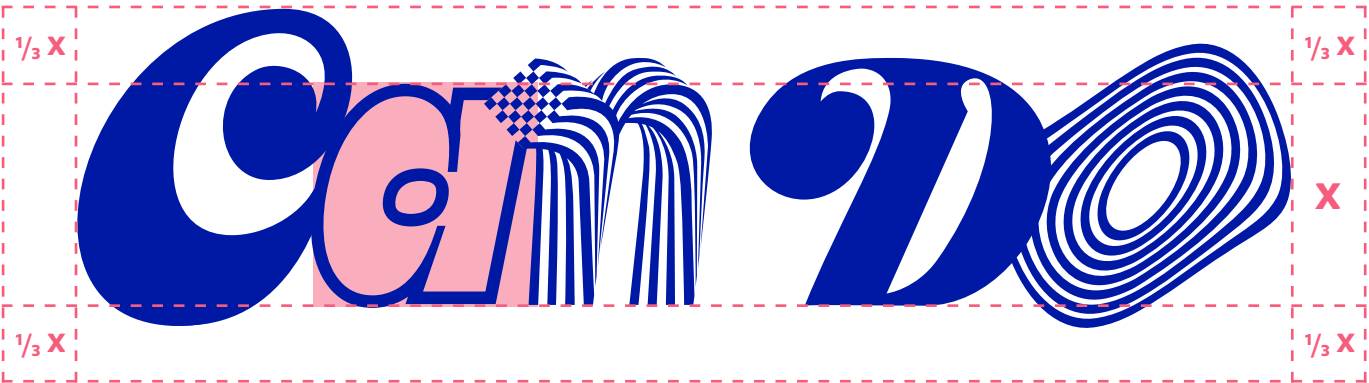
Determining the base unit X



Minimum size



Exclusion zone



In combination with headlines



CAN DO INTEGRATION

DON'TS

How not to use can do tags.

Functional context

Our **can do** tags are emotional design elements. Never use them to replace our brand claim, which is a defined part of our sender identification.

In addition, never place **can do** tags or our brand claim on hardware or electronic devices (e.g. routers or power banks).

No context

We do not distribute our **can do** tags randomly or use them as mere decoration. We use them consciously to reinforce important core messages. That is why they should not be used on material that is easily discarded, damaged, or soiled (e.g. packaging, serviettes, door-mats, carpets, sweets, etc.).

For trademark reasons, neither the brand claim nor the **can do** tags are currently allowed to appear on clothing.

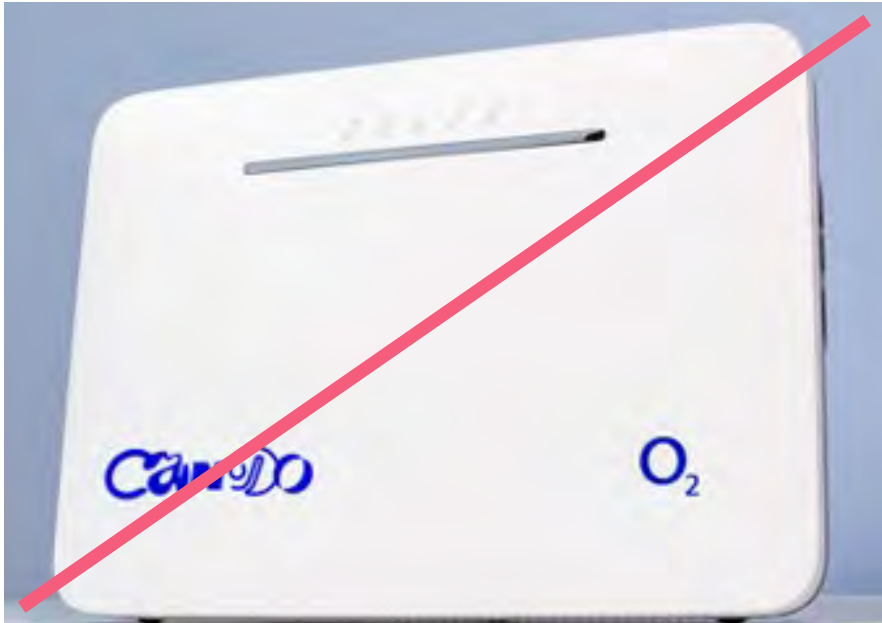
Insufficient space / too small

Our **can do** tags are never part of overlines, sublines, or body copy. In these situations, **can do** is set with the fixed spelling in our corporate typeface.

can do tags are never placed below the defined minimum size and are never cropped.

In combination with flashes

can do tags are the most prominent graphic element within a layout. Do not place a flash over a **can do** tag.





LOOK AND FEEL

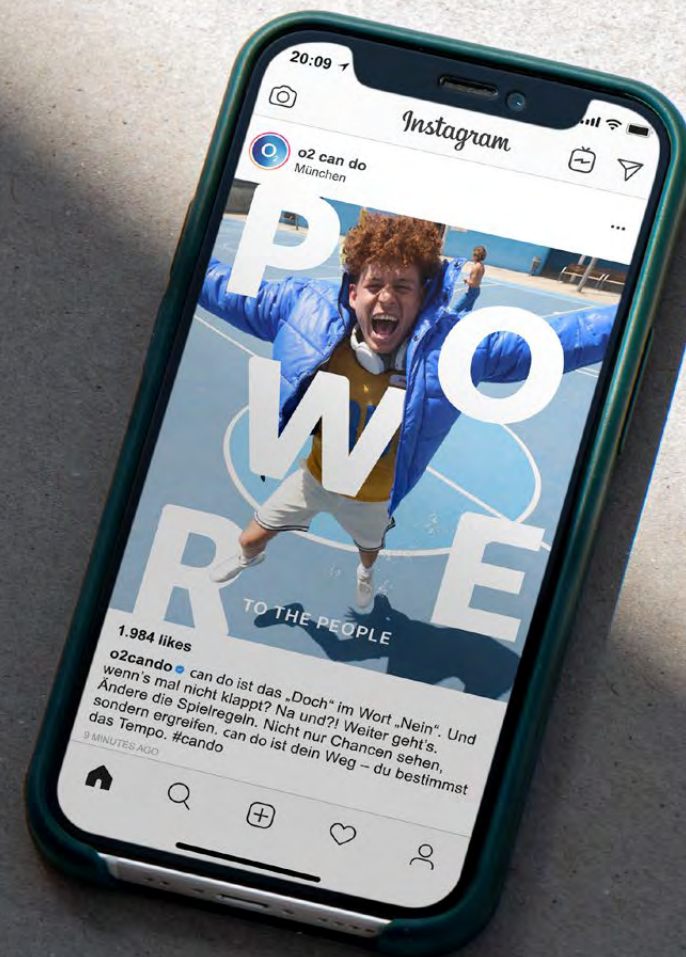
O₂ can do



**DEINE NEUE
SUPERPOWER**

Can do bringt dich näher ran.

Eine Telefónica Marke



O₂ can do

**Lichtgestalt mit
Lichtgeschwindigkeit**



Das neue Xiaomi 12
Ab sofort in deinem O₂ Shop oder auf o2online.de

JETZT
SICHERN

Eine Telefónica Marke

BRING THE

SPARK

O₂ can do

GUARDIANSHIP
brandfactory.telefonica.com

CONTACT
branding-de@telefonica.com