



BRAND STYLE GUIDE

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BRAND OVERVIEW



FAMILY OF BRANDS

The ultimate goal of the ongoing brand integration effort is to establish EA as a powerful consumer brand. This is dependent upon ensuring consumer recognition that EA is the creator of all of our product experiences—not only those products currently bearing the EA mark, but also those of our sub-brands EA SPORTS, EA MOBILE, etc.

There are many strategies and executions for achieving this all-encompassing goal. The most important and immediate concern is the establishment of the EA brand itself and its associated logos and brand identity system.

As such, the logos and brand identity systems of our sub-brands will not be covered in this book. EA SPORTS, EA SPORTS BIG, EA MOBILE and POGO each have their own pre-established styles and guidelines which remain valid; and branding efforts for each of these sub-brands should be executed with reference to their respective Style Guidelines.

IN THIS GUIDE



EA BRAND LOGOS

In this Style Guide, three terms are used to describe the collection of logos that represent the new EA consumer/corporate brand – *Official Logo*, *Signature Logos* and *Principal Logo*.

- **Official Logo**



This is the EA logo in its simplest form. It is the template on which all Signature Logos and the Principal Logo are based. Guidelines for its use in the creation of Signature Logos is covered in the “Logo Specs” pages in Section 9 of this guide.

- **Signature Logos**

The EA logo can now take on a distinct aesthetic (e.g., that of a particular franchise). These Signature Logos are designed to bring the EA brand into closer alignment with the products they represent and to be symbolic of the creative spirit of EA. Signature Logo coverage starts in Section 2.

- **Principal Logo**

The Principal Logo will be used primarily in applications where a standard system is necessary for consistent communications—such as industry events, cross-product branding, corporate communications, etc. The simple black “button” treatment of the logo implies interactivity and is designed to work well in a wide variety of applications. See Section 7 for examples of the Principal Logo in use.

TOOLKITS

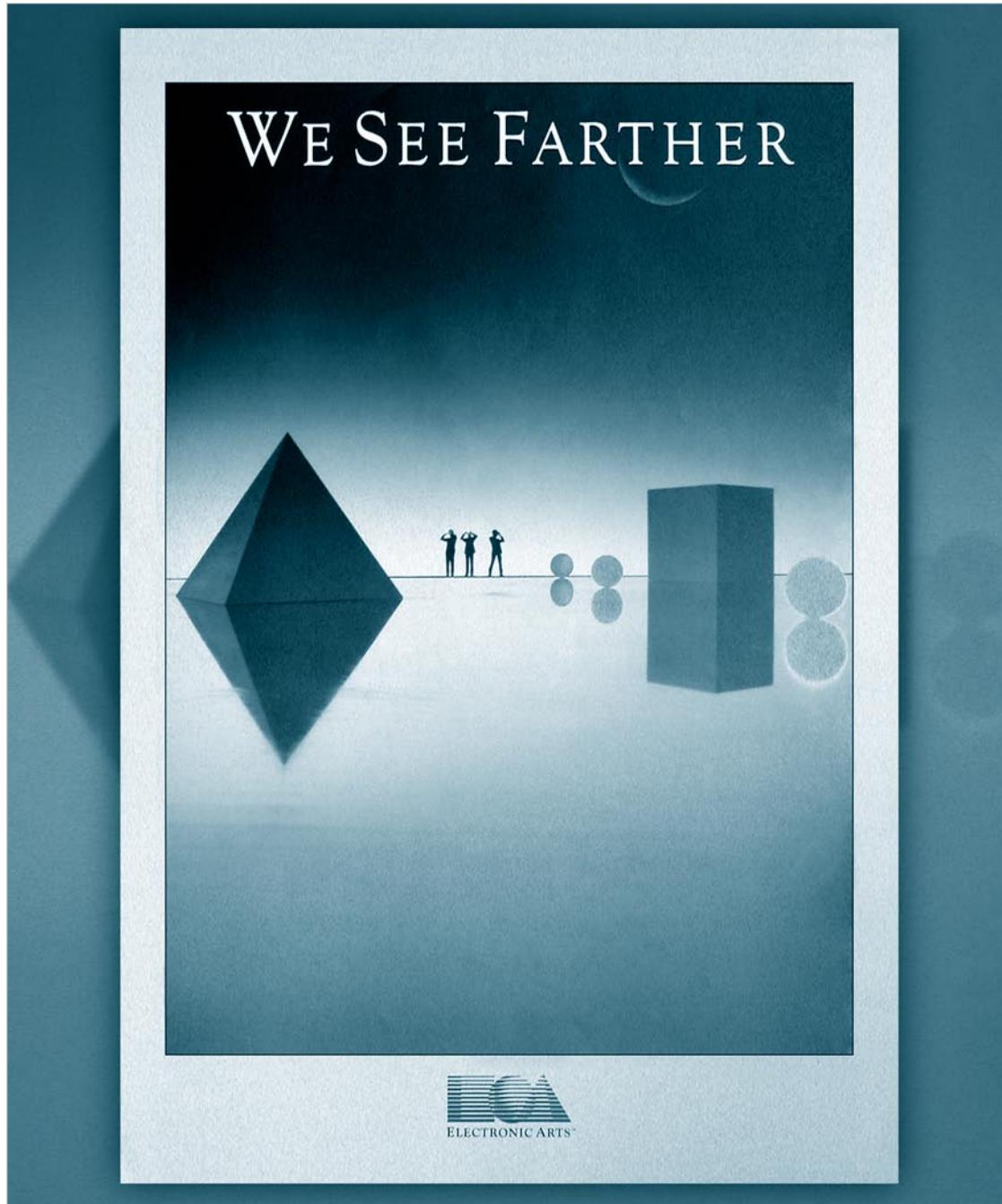
Beyond specifications for logo creation and usage, the Style Guide ventures further to discuss the development of additional identity elements that will, together with the logos, define the EA brand and individual product identities. These *Toolkits* of elements are discussed at length in Section 3 and are reinforced throughout the remainder of the Style Guide.



BRAND IDENTITY

EA BRAND VISION & STYLE GUIDE

OUR FOUNDING VISION



EA CONFIDENTIAL : INTERNAL USE ONLY © December, 2006 Electronic Arts Inc. All Right Reserved.

Original photography and design by Charlie Franklin.

"We are an association of
electronic artists
united by a common goal:

*to fulfill the enormous promise
of interactive entertainment*"

- 1982 -

Left: EA's "We See Farther" poster was used at the West Coast Computer Faire in 1982 and signaled Electronic Arts' vision that computer technology would transform our lives.

OUR PASSION FOR GAMES

CAN A COMPUTER MAKE YOU CRY?

- Right now, no one knows. This is partly because many would consider the idea frivolous. But it's also because whoever successfully answers this question must first have answered several others.
- ▲ Why do we cry? Why do we laugh, or love, or smile? What are the touchstones of our emotions?
- Until now, the people who asked such questions tended not to be the same people who ran software companies. Instead, they were writers, filmmakers, painters, musicians. They were, in the traditional sense, artists.
- We're about to change that tradition. The name of our company is Electronic Arts.

SOFTWARE WORTHY OF THE MINDS THAT USE IT. We are a new association of electronic artists united by a common goal—to fulfill the enormous potential of the personal computer.

● In the short term, this means transcending its present use as a facilitator of unimaginative tasks and a medium for blasting aliens. In the long term, however, we can expect a great deal more.

▲ These are wondrous machines we have created, and in them can be seen a bit of their makers. It's as if we had invested them with the image of our minds. And through them, we are learning more and more about ourselves.

■ We learn, for instance, that we are more entertained by the involvement of our imaginations than by passive viewing and listening. We learn that we are better taught by experience than by memorization. And we learn that the

traditional distinctions—the ones that are made between art and entertainment and education—don't always apply.

TOWARD A LANGUAGE OF DREAMS. In short, we are finding that the computer can be more than just a processor of data.

- It is a communications medium: an interactive tool that can bring people's thoughts and feelings closer together, perhaps closer than ever before. And while fifty years from now, its creation may seem no more important than the advent of motion pictures or television, there is a chance it will mean something more.

▲ Something along the lines of a universal language of ideas and emotions. Something like a smile.

- The first publications of Electronic Arts are now available. We suspect you'll be hearing a lot about them. Some of them are games like you've never seen before, that get more out of your computer than other games ever have. Others are harder to categorize—and we like that.

WATCH US. We're providing a special environment for talented, independent software artists. It's a supportive environment, in which big ideas are given room to grow. And some of America's most respected software artists are beginning to take notice.

- We think our current work reflects this very special commitment. And though we are few in number today and apart from the mainstream of the mass software marketplace, we are confident that both time and vision are on our side.

▲ Join us.
We see farther.



CAN A COMPUTER MAKE YOU CRY?

As gamemakers, that is the question we asked in our first print advertisement 25 years ago. We've been engaged in an ongoing exploration ever since. From one generation to the next, as technology evolves, we've faced enormous challenges. We view each evolution as further opportunity to craft new experiences that enable the user to be the storyteller, the discoverer, the hero.

As the world's leading gamemakers, we've accomplished much. Yet, we are fully aware that in many ways our journey is just beginning—we are just starting to realize the full potential of our art.



Left: Also from the 1982 first ad (pictured above). EA's brand image of game-makers as artists has inspired many engineers, inventors, technologists, as well as artists from traditional art forms such as writers, photographers, musicians, filmmakers, animators and designers to join EA over the past 25 years.



NO LONGER FEW IN NUMBER

In the 25 years since our founding, EA has become the world's leading interactive entertainment software company. This is due in no small part to our unrivaled capacity—with a creative workforce more than 7,000-strong representing more than 40 locations in 30 countries.

OUR RESPONSIBILITY AS LEADERS

Our size puts us in a position of strength moving forward, but also in a position of responsibility. For, our vision was not solely one of the future of our company, but also the future of our medium as a whole.

As we move forward, our success should not be measured solely on our size and our profitability, but also on our effectiveness as leaders in creativity and innovation.

OUR FUTURE



NO LONGER APART FROM THE MAINSTREAM

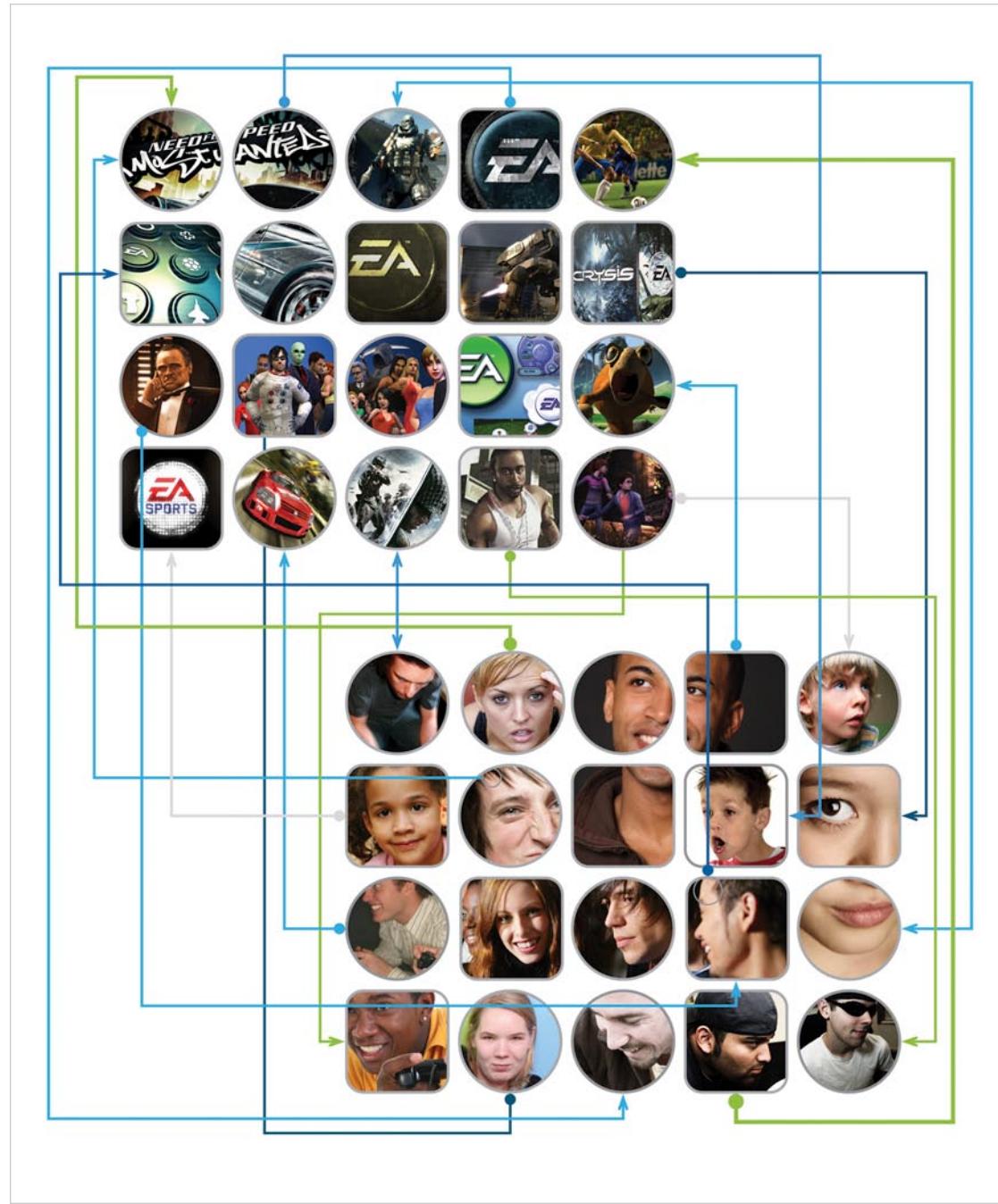
Just as our company has grown, so has the industry around us. Video games are now mainstream, as evidenced by the ever-growing influence of the gaming lifestyle on popular culture.

Although the industry has come far in the past 25 years, the next 25 years is the start of an era that will exceed all previous expectations. It will be known for radically better games than ever crafted before, played on more platforms, in more countries, by more people than ever imagined. This is a new time—a new chapter of the EA story. A time when we draw closer to fulfilling the enormous promise of interactive entertainment.

As gamemakers, this is our quest.

As leaders, this is our responsibility.

OUR PATRONS



BUILDING A PASSION FOR OUR BRAND

At the heart of everything we do are the consumers, our patrons. From *Madden* to *The Sims*, we have produced many titles that have prompted deep-rooted loyalties among gamers. But, their loyalty towards our games has not always equated with a recognition of EA as the gamemaker.

If we are to establish a powerful brand identity, we must bridge this gap between product and brand—and convey the message that EA is the creator of these game experiences.

Our customers have always had a passion for our games. It is time that the passion for our products translates into a passion for our brand.

SIGNATURE LOGOS & TOOLKITS

To achieve our goal, we must bring the EA brand into closer alignment with our products. By employing Signature Logos and Franchise Toolkits (outlined in the following sections) the EA brand will be seamlessly integrated into the product experience.



SIGNATURE LOGOS





EA AS GAMEMAKER

By allowing the EA Signature Logos to take on the aesthetic of particular games, the EA brand will become more closely associated with the creative spirit of the gamemakers that bring these amazing games to life.

No longer will a single, standard EA brand logo be tacked on to our products. Rather, the EA brand will now be fully incorporated into the game experience itself.

For, EA is not only a corporation; EA is a gamemaker. And the brand will echo this truth.

INSPIRATION



A PART OF THE EXPERIENCE

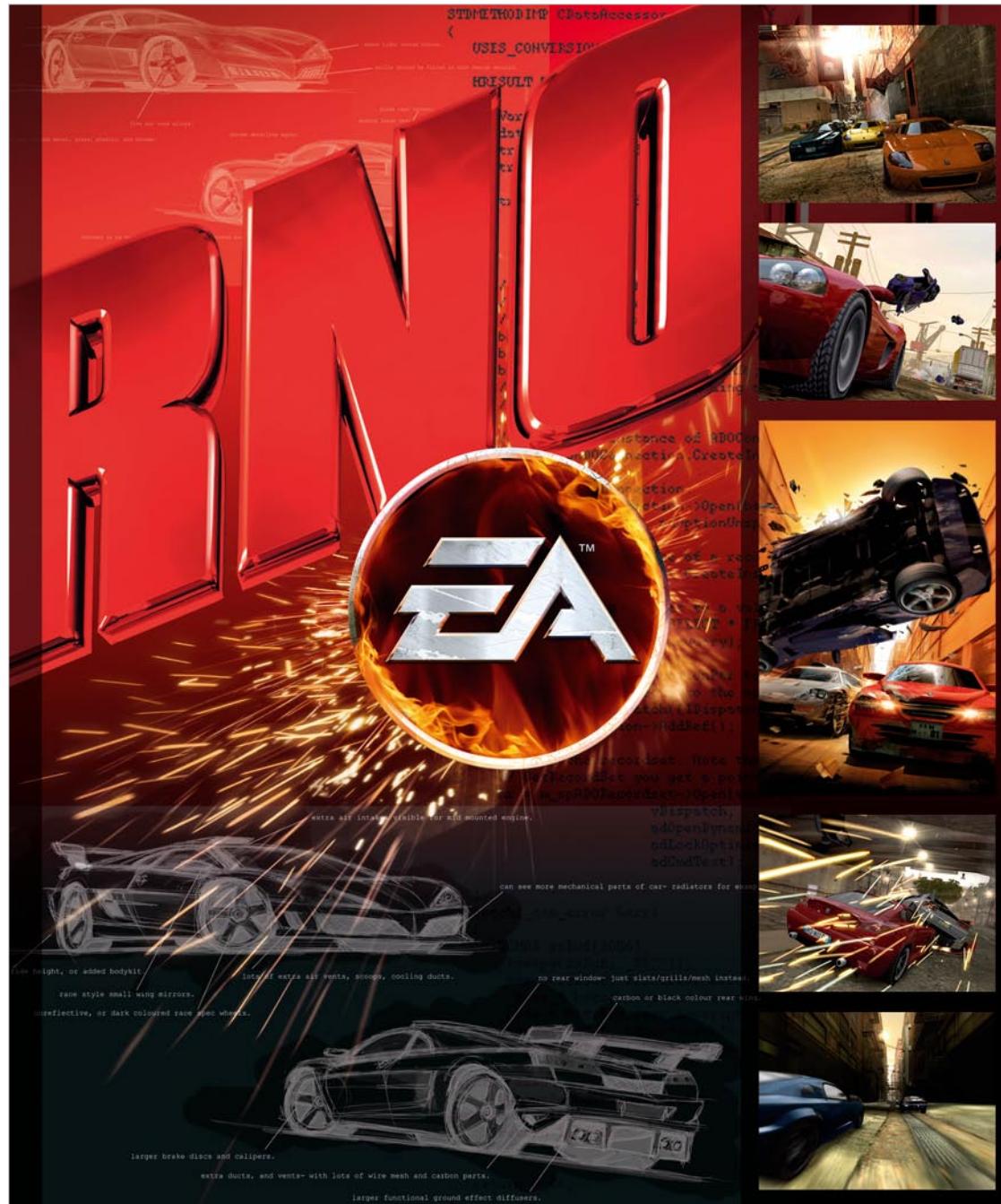
Just as every game we make is unique, each Signature Logo should be unique to the game it represents—they should feel a part of the game experience.

The worlds we create in our games are rich with sources of inspiration. There are distinct palettes of colors, textures and other design elements in each. Draw from these elements in the creation of Signature Logos.

CONNECTING WITH THE CONSUMER

Consumers have long had a passion for our games. We can build that same passion towards our brand. Signature logos bring EA into closer alignment with our products and, therefore, bring EA closer to our consumers.

EXECUTION



AS BEAUTIFUL AS THE GAME ITSELF

From concept to completion, it is a team of world-class artists who bring an EA game to life. This product team will rightfully hold itself to the highest of standards in:

- Game design
- Creating concept art and writing story-lines
- Engineering and programming
- Modeling, texturing and lighting characters and environments
- Creating user interfaces
- Designing titles and rendering key art

As these high standards are met, a world of elements come together as one beautiful game. These same high standards should be met in the creation of the EA Signature Logos, for the game, our marketing materials, websites, packaging, advertising, etc.

ONE SIGNATURE LOGO PER FRANCHISE

For some games, or even entire franchises, one Signature Logo may be all that is needed. *The Sims* team, for example, currently employs one logo across all products in *The Sims 2* franchise.

MULTIPLE SIGNATURE LOGOS PER FRANCHISE

Franchises such as *Burnout*, *Medal of Honor*, *Need for Speed* and *Battlefield* may wish to distinguish each new product from the previous release by creating a Signature Logo for each.

SIGNATURE LOGOS ECHO STRATEGY

Signature Logo development and usage must be in alignment with the product's marketing strategy.

SIGNATURE EXAMPLES



ALL TOGETHER NOW

With the development of each new Signature Logo, the identity of EA comes more clearly into focus. Individually, these logos represent both brand and franchise. Collectively, they will represent a brand that is defined by the depth and breadth of its diverse creativity.



3 TOOLKITS

EA BRAND VISION & STYLE GUIDE

FRANCHISE TOOLKIT



MERGING BRAND AND FRANCHISE IDENTITY

In product-related branding applications, EA Signature Logos will now bring the aesthetic of the games to the forefront of design efforts. Therefore, we must ensure that there are suitable elements available for use in all applications—whether they be for print, in-game, broadcast or online. This is achieved with the development of a franchise toolkit.

INTEGRATED DESIGN

To create a successful franchise toolkit, a collaborative design process needs to be established between Product Marketing, the respective Studio team, the Design Team and any external creative partners required to create the toolkit.

A COMPREHENSIVE SYSTEM

Historically, assets were produced on an “as needed” basis, used solely for a single application, and without a consistent foundation concept guiding design and decision making. A successful toolkit must be designed and developed with the various needs and requirements of the many applications for which it will provide solutions.

PROTOTYPE: MEDAL OF HONOR AIRBORNE

A prototype toolkit was created for *Medal of Honor Airborne*.

A toolkit of consistent elements (i.e., color palettes, materials, textures, fonts, icons, etc.) is used to create a unified expression across all applications within a product package—from titles and Signature Logos to the in-game aesthetic, broadcast elements, website, print ads and packaging—with each individual piece reinforcing the others.

TOOLKIT ELEMENTS



THE BUILDING BLOCKS

From the studios that make the game, to Creative Services and outside vendors, many artists in multiple locations around the world work together in support of a product. With an expansive and well-defined toolkit to draw from, it is possible for the artists to achieve a consistent look across all applications.

DESIGNED FOR MULTIPLE APPLICATIONS

In the *Medal of Honor Airborne* prototype, this comprehensive set of tools was designed and used to create elements for a wide variety of in-game, broadcast, online and print applications. The following pages show this toolkit in practice.

TITLE & SIGNATURE

CUT FROM THE SAME CLOTH

Both the product and Signature logos should share the unique aesthetic of the game. The goal is always for the EA Brand to be a part of the game experience.



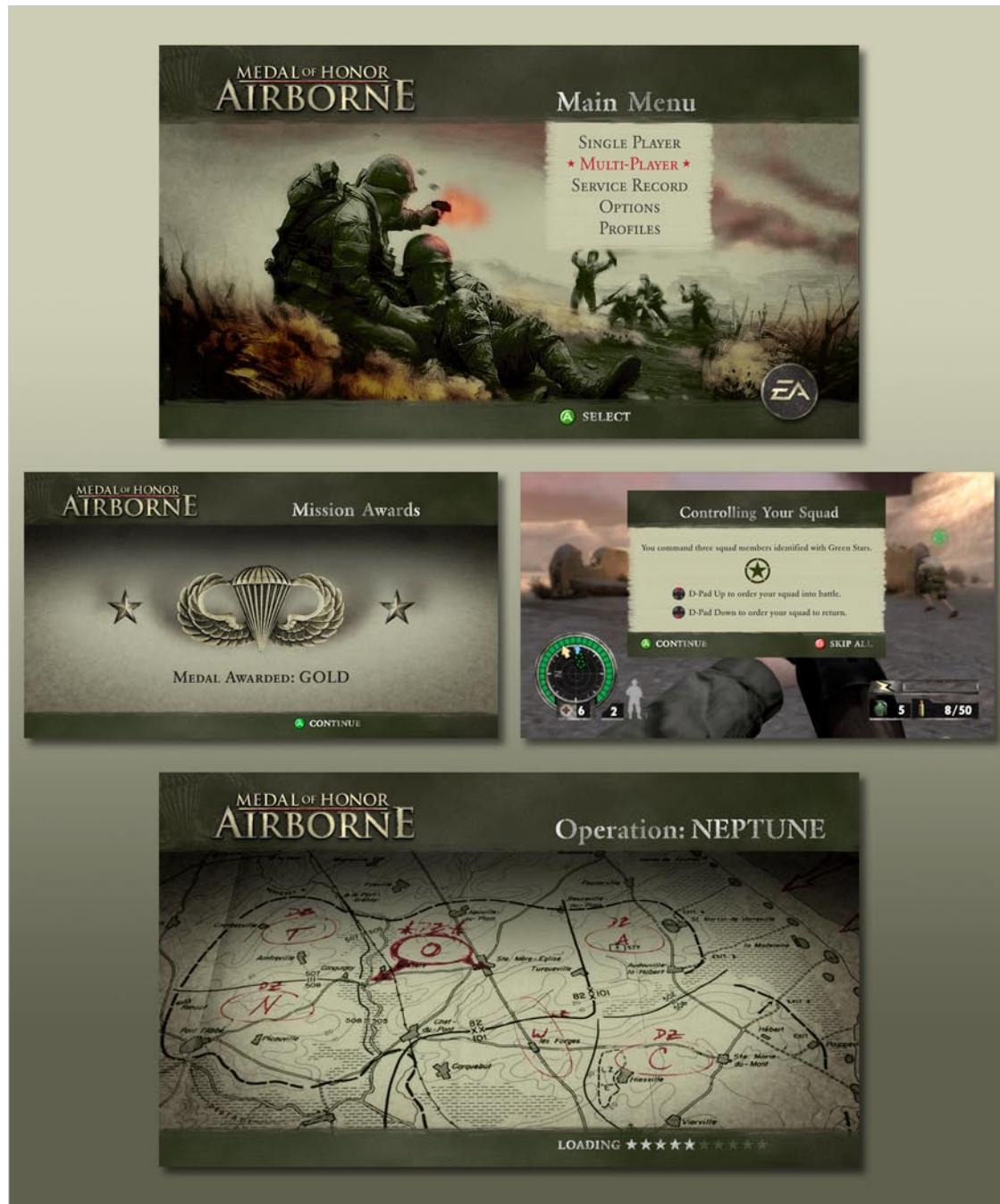
SIGNATURE IDs



THE BRAND IN THE WORLD OF THE GAME

Not only should the brand power-up animation incorporate the visual style of the product, it should *feel* like the product. By employing a strong animation concept, which meshes sound and motion into a relevant product communication, the brand can be authentically tied to the product.

In this example animation, the camera shakes as it moves around a weathered brass medal EA logo that sits atop a battle map. Light bursts, sounds of battle, the iconic *Medal of Honor* score, and flashes of beautiful concept art, echo the tone and intensity of the product.



SETTING THE TONE

In these examples, the front-end menu system, load screens and alert menu all employ multiple elements from the toolkit. From the drab green paint and stenciled menu titles to the weathered brass award medals and simple icons, the look is both unified and appropriate to the genre.

Most importantly, the Signature Logo is a fully integrated element in the design. Whatever the look of a particular game may be, the Signature logo should fit comfortably within the game aesthetic.

BROADCAST



HEY...THAT LOOKS LIKE THE GAME!

Much like those used in television network/show packages, broadcast elements can be created for televised game promos and “making of” videos. In the examples to the left, toolkit elements were brought together to create a mortise, lower-third, title animation and wipe transition.

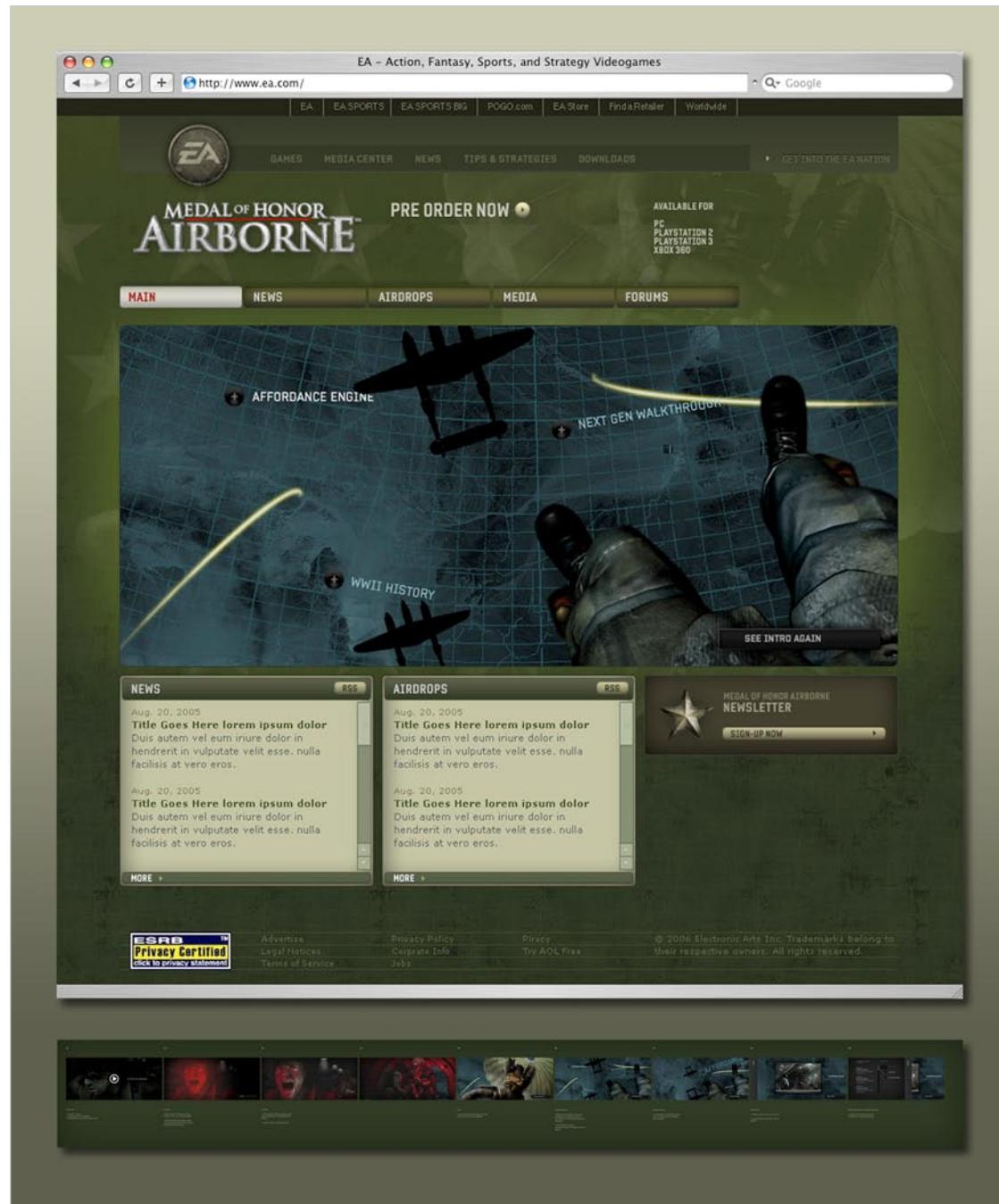
Any promotion of a product should use visual elements that clearly resemble the look of the game its promoting. A well - designed toolkit will make this possible to achieve.

PRINT & PACKAGING

A SHOWCASE OF ARTISTRY

Shown here are concepts of a magazine advertisement, product packaging and a promotional t-shirt. Each one draws from the established *Medal of Honor Airborne* prototype toolkit. These elements provide consistency to all product communications, while also reinforcing the brand communication of EA as Gammemaker.





AT HOME ON THE WEB

This example of the *Medal of Honor Airborne* website uses toolkit elements to make it unique to the product.

The color palette, textures and other graphic elements employed here ensure that the product's home on the web will serve to reinforce the product branding elements that have been created for the game and may be showcased on the site (e.g., packaging, in-game stills, marketing videos, etc.).

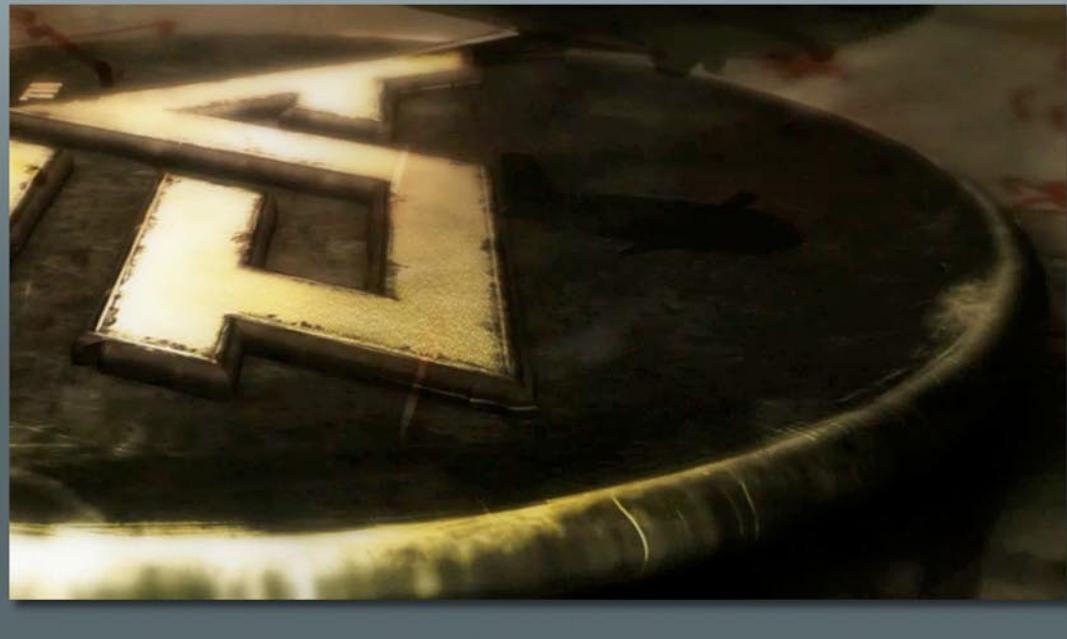
PROOF IN PRACTICE

The *Medal of Honor Airborne* prototype toolkit was supplied to an outside vendor for use in creating this web example. With the comprehensive set of tools provided to them, they were able to quickly and effectively produce a online environment that is true to the product and that is fully in line with all other branding/marketing communications (shown on previous pages).



EA BRAND VISION & STYLE GUIDE

SIGNATURE POWER-UP



TRUE TO THE GAME

Whereas in the past there was one EA Brand Logo and a single standard animation for the Brand ID (brand identity) in power-up, now each brand ID is unique. Not only will all Signature Logo treatments be unique to their respective games, but the actual power-up animation should be reflective of the game experience.

Like the *Medal of Honor Airborne* power-up featured in the previous section, in these examples the EA Brand is fully integrated into the worlds of their respective games.

TITLE SCREEN & MENUS

Console/System ID



Brand Signature Power-up



Franchise ID



Product Title Screen



Main Menu and/or Pause Menu



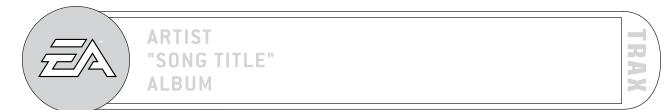
“Making Of” or Bonus Content



MINIMUM REQUIREMENTS

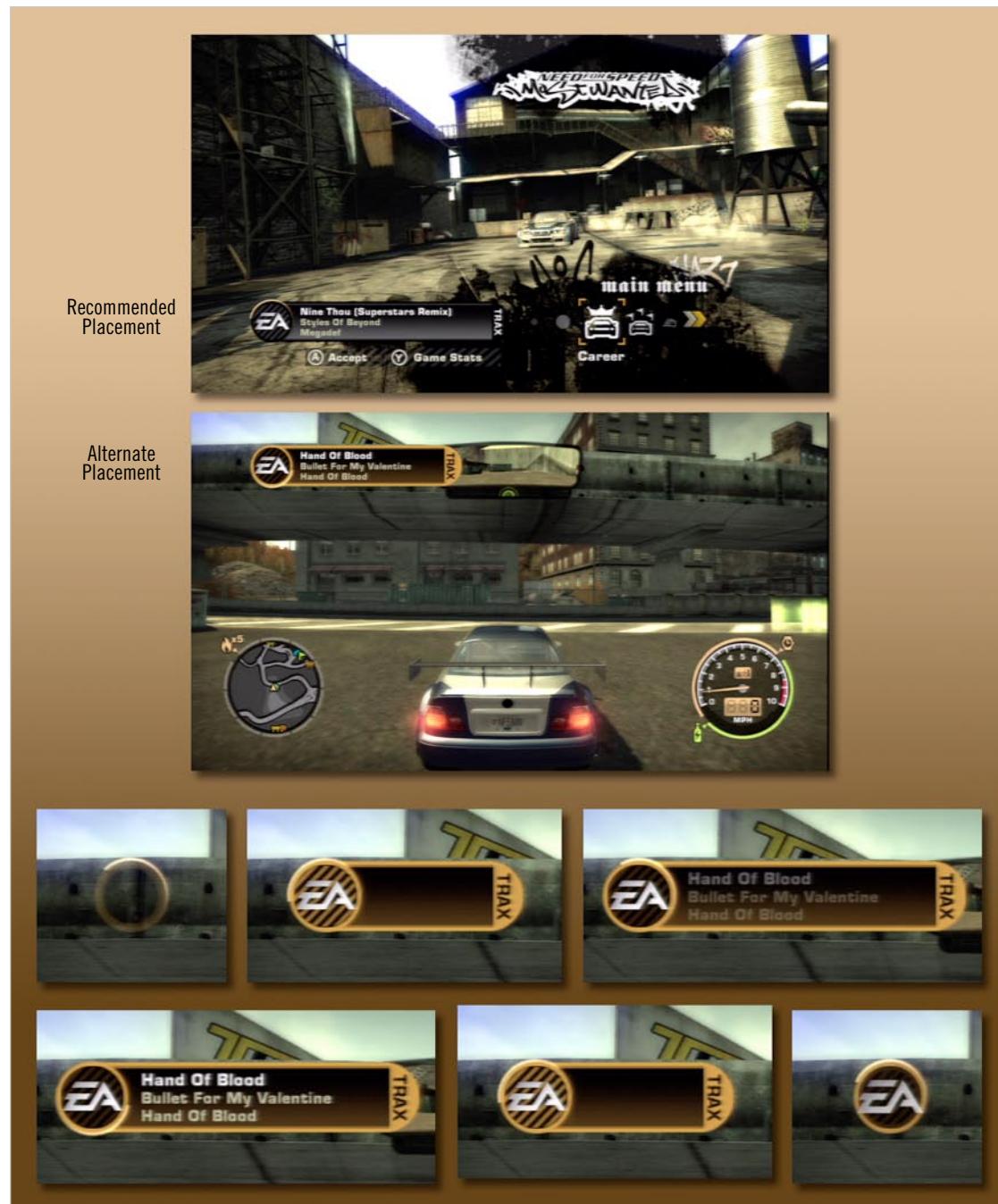
Each product is required to incorporate the brand in the following areas:

- Brand Signature Power-up
 - Not to exceed 5 seconds
 - Cannot be buttoned through
- Product title screen (animated or still)
- Main and/or pause menu
- Motion graphics packaging of ‘Making of’ or extra content
- EA TRAX (when relevant)



Note: Proper examples of ratings use and other legal approvals are not represented in this style guide.

EA TRAX EXAMPLE



NEED FOR SPEED MOST WANTED

This EA TRAX example is currently in use in *Need for Speed Most Wanted*.

PLACEMENT

The recommended placement for EA TRAX is the lower-left of frame. However, some products may need to reposition the credit bar to fit their respective needs.

Here, *Need for Speed Most Wanted* moves EA TRAX to the upper-left for in-game use in order to accommodate the gauges positioned at bottom-left and -right.

ANIMATION

EA TRAX animation can be customized to fit the tone of the game. In this example from *Need For Speed Most Wanted*, a light effect is used to animate the logo on and off screen.



PRINT APPLICATIONS

PACKAGING EXAMPLES



LET'S TAKE SOME CREDIT

A goal of EA brand integration is to strengthen the association of product and brand in the minds of consumers. Beyond strong logo design, this requires an eye towards maximizing the visual impact of the logo in-context. Make sure the logo reads!

MULTIPLE LOGOS

In the trailer and print advertisement for *Superman Returns*, the product team used a red and gold Signature Logo. On the packaging, however, they opted for a blue-and-white treatment. Each one embraces the SUPERMAN RETURNS aesthetic and both are a perfect fit for the application in which they have been used. Always do what is the best fit for the product and the brand in every application, whether it means one Signature Logo or more.



NICE TOUCH

The Sims 2 team employs a single Signature Logo across all of its products and in all applications. But, notice the flexibility to use a “snowed in” treatment on the logo for the Holiday Edition.



PRINT APPLICATIONS



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GAMEMAKERS

The print advertising example (top) uses the concept of game-maker as the foundation for the campaign. As seen in this ad for *Superman Returns*, the copy reveals the inspiration and techniques; the inclusion of concept art and previz environmental renders gives insight into the process. The gamemaker Signature Logo is used in the legend as the sign of the game-maker.

The standees (below) feature key art of Superman in flight even though the package key art features a simple Superman Logo. This underscores the benefit of having a variety of toolkit pieces available for use in marketing EA products.

A well-designed toolkit of elements enables many applications to communicate the same product and brand without being repetitive.

PRINT EXAMPLES



ALWAYS RELEVANT

These mock-ups of print examples show that regardless of the product or genre, the EA brand can always be relevant and executed with the same high standards of the game it represents.



MOTION GRAPHICS

EA BRAND VISION & STYLE GUIDE

MOTION GRAPHICS



BEYOND BROADCAST

In past style guides this section has been termed ‘Broadcast,’ but with the rise of online communications, in-game extra content, and mobile video content, the term “Motion Graphics” is more accurate to the actual application.

BEYOND STATIC ART

Traditionally, focus has been placed on the product’s physical packaging, its box or key art. As interactive entertainment is inherently about motion and sound, a greater emphasis should be placed on providing high-quality motion graphics in which to “package” our award-winning content into captivating product communications.

A COHESIVE VOICE

All product promotions should employ consistent visual elements that clearly resemble the look of the game it is promoting. A well designed broadcast toolkit can fulfill this requirement.

MOTION GRAPHICS



EARLY GAME ASSETS

Motion Graphics can provide solutions for product communications from the moment the game is announced.

A ten to fifteen second teaser can incorporate concept art and/or early renders to accurately represent the feel of the game.

Through the product's production cycle, motion graphics can provide consistent brand and product identity while allowing high production value presentations to show work-in-progress assets.



BRAND AND FRANCHISE IDs

IDs can range from the short in-game power-up, limited to five seconds, to a longer title treatment that can incorporate both the brand ID and the product title.



INDEPENDENT OF CONTENT

Motion graphics elements, (e.g., mortises, lower-thirds and transitions) are created as independent pieces to be composited with video content.

To the left are a number of examples from the *Medal of Honor Airborne* prototype toolkit free of content. On the next page, we can see how they might look when fully composited.



THE FINAL PRODUCT

As can be seen to the left, a well-designed motion graphics toolkit is a great way to “package” disparate elements, such as live action and CG, bringing them together into one cohesive editorial piece.

This would be useful for “making of” featurettes, electronic press kits or other promotional videos.



PRINCIPAL LOGO

THE FOUNDATION



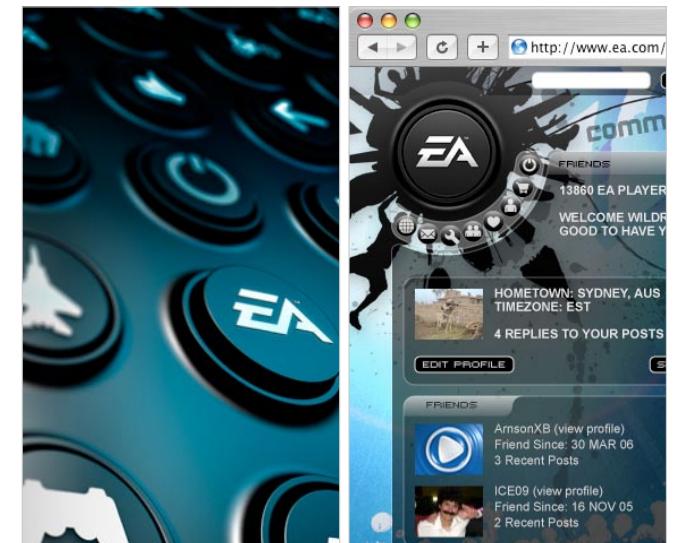
UNIFYING THE BRAND

The Principal Logo provides a stable and unifying foundation system. Used as an umbrella mark, the P.L. is vital for cross-product branding, since a single Signature logo cannot represent multiple products or the brand as a whole.

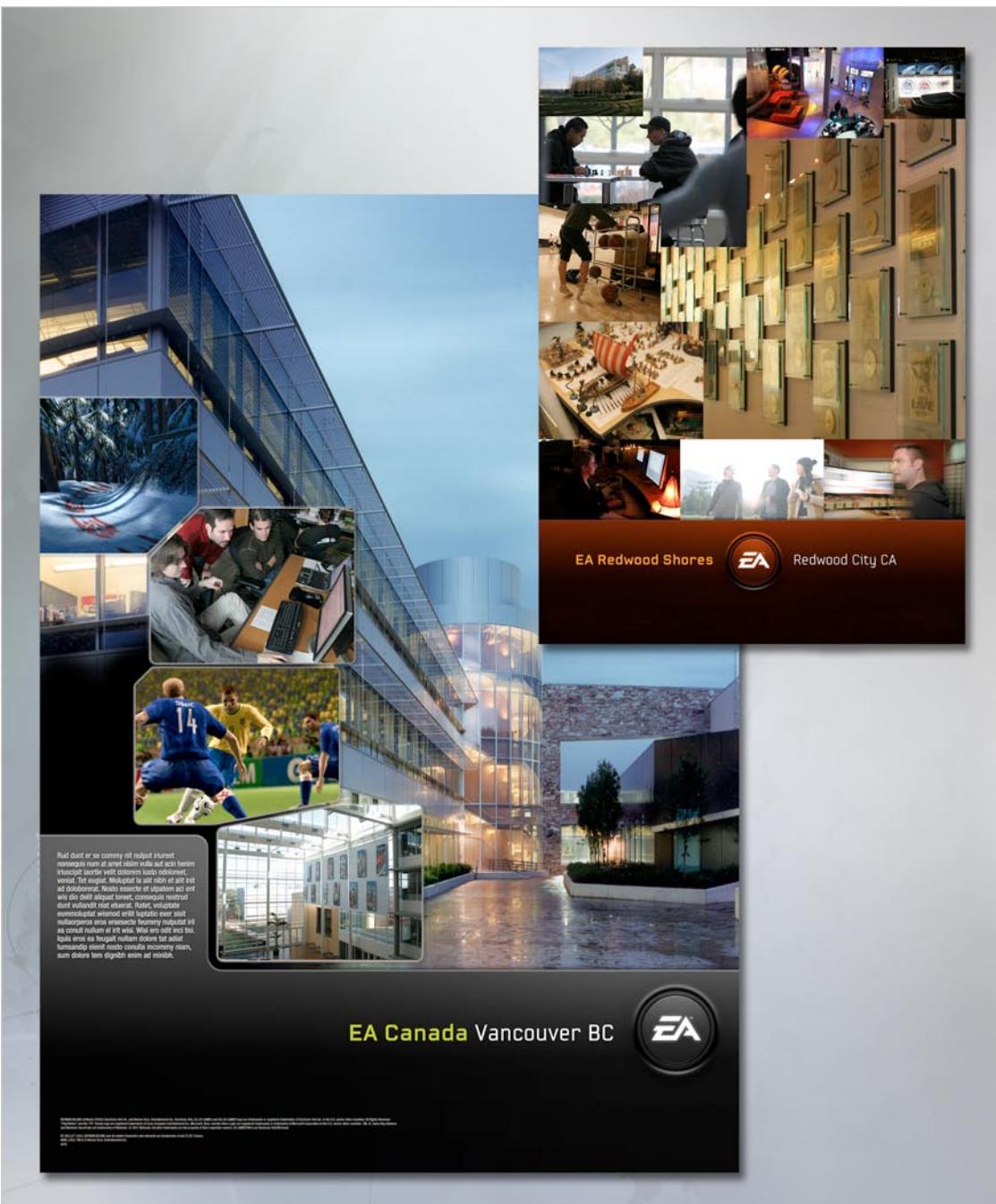
As such, the Principal Logo is designed to succeed in a vast array of applications. It is particularly well-suited for corporate applications, where a cohesive system is necessary for consistent communications.

THE BUTTON

What distinguishes video games from other forms of entertainment is the interactive nature of the medium. The 'button' treatment of the Principal Logo is designed to convey a sense of interactivity. This underlying meaning is reinforced with the use of the Principal Logo as a literal interactive button, shown below right as it is in the design of the EA Asia Online web site.



EXAMPLE PRINT TEMPLATE



BRANDED GAMES & BRANDED COMPANY

Brand communications are not limited to those directly related to our games. Whether it is a recruitment poster, or other corporate communications, we should strive to achieve the same high standards of design and execution we adhere to when marketing our products.

EXAMPLE POWERPOINT

The collage consists of nine slides from an EA Future Trends presentation:

- Slide 1: 5 Trends in Videogames That Will Change Entertainment**
 - 1) As games net larger audiences than cable TV, advertisers will respond.
 - 2) **Pimp My Game** - user-created content
 - 3) digital downloads revolutionize game distribution and reduce piracy
 - 4) diverse game content (...but never before)
 - 5) Games will be the Killer App that drives the future
- Slide 2: Game Quality It Just Keeps Getting Better**
 - PAST (Grand Theft Auto III)
 - PRESENT (Grand Theft Auto IV)
 - FUTURE (Grand Theft Auto V)

Every Technological Breakthrough Improves EA Content
- Slide 3: Platform Transitions in Gaming**

Year	Last Gen (%)	Current Gen (%)	Next Gen (%)
1990	~10	0	0
2000	~5	~20	0
2010	0	~10	~30
- Slide 4: At Least Once a Week...**

Habit	Percentage
Watch TV	89%
Watch movie in theater	47%
Play sports or computer videogames	58%
- Slide 5: Global Blockbusters**

The Sims

 - 55MM sold
 - 60% female
- Slide 6: Because Games Are More Fun**

MADDEN NFL

 - Lifetime revenue >\$1.5Billion
- Slide 7: Game Platforms in 2012**

Platform	Estimated Millions
Connected PCs	20MM
Handhelds	45MM
Consoles	180MM
Cell Phones	???MM

EXAMPLE KEYNOTE

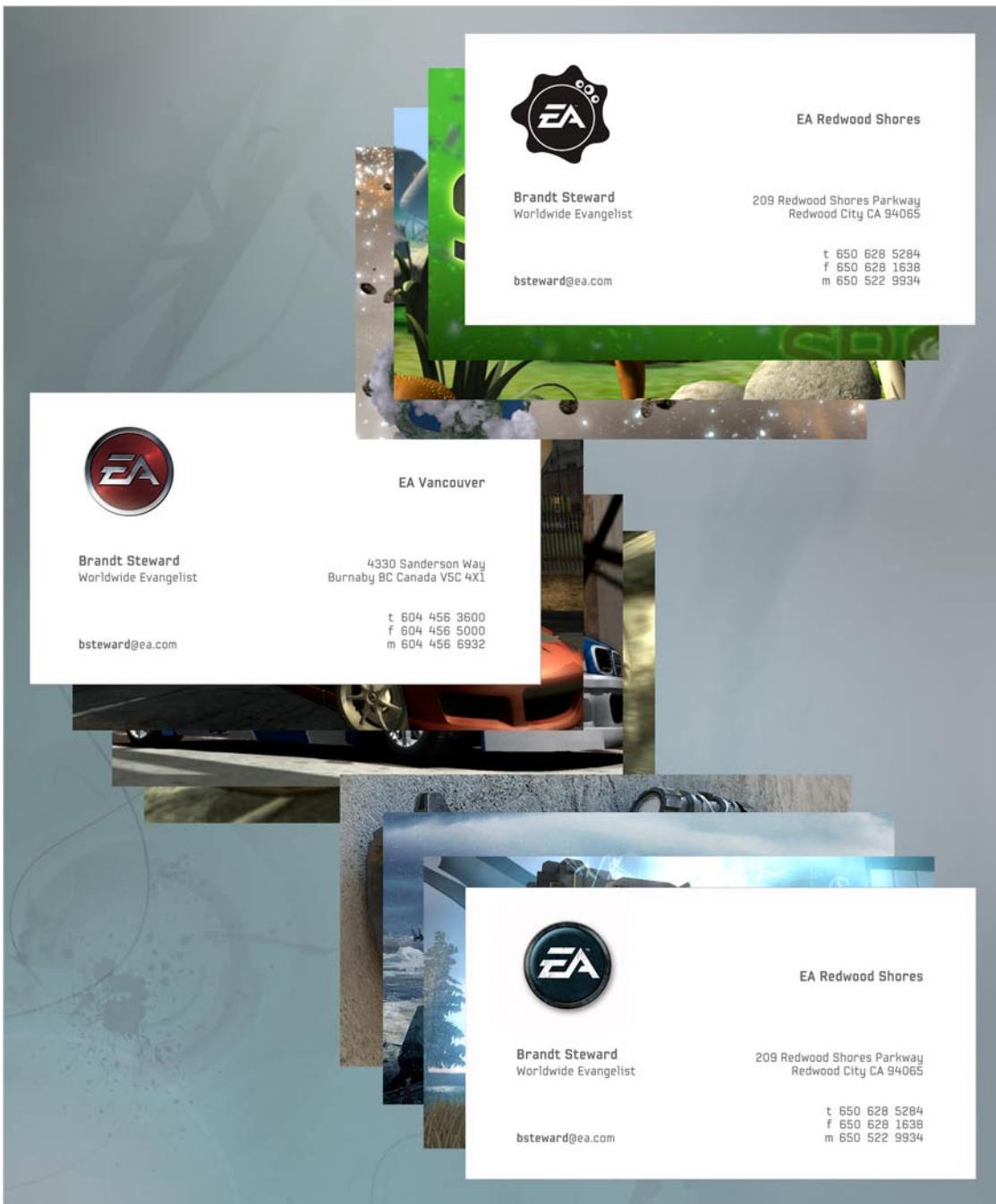


NEXT GEN PRESENTATIONS

Just as our games have evolved from standard definition 4:3 aspect ratio to high definition 16:9 resolutions, our presentations should reflect the new HD standards.

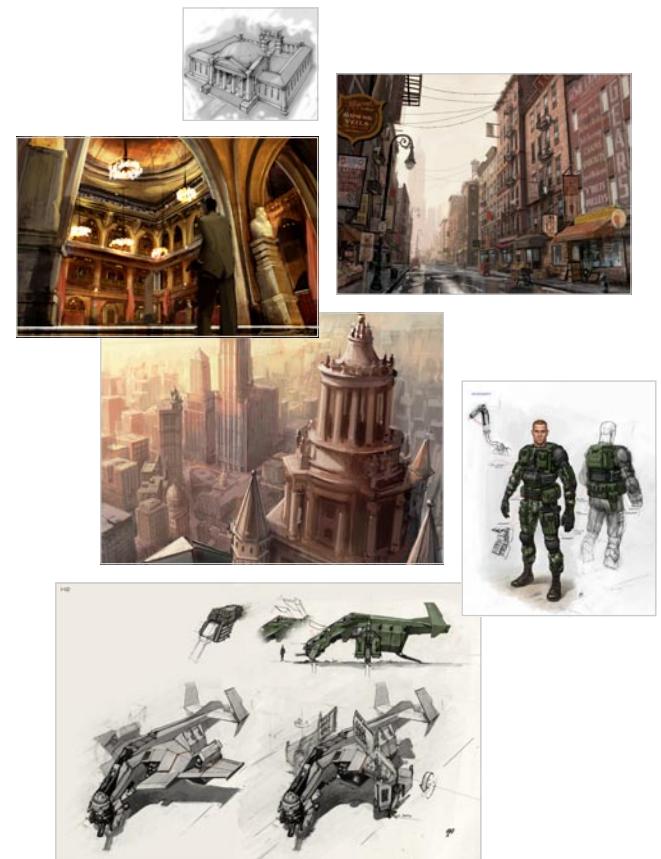
The same high standards we hold for our games should be reflected in our presentation of them.

BUSINESS CARDS



LET ME GIVE YOU MY CARD

Our business cards can become an avenue to feature our creative spirit and reinforce our identity as gamemakers.



EA INTERNATIONAL WEBSITES

PRINCIPAL LOGO GOES GLOBAL

This web design (originally created for EA Asia Online) has been adopted internationally. The aesthetic reinforces the artistry behind EA's creations and offers a visual style that literally bursts from the brand logo.

The principal EA logo functions as a living mark, further enhancing the sense of interactivity. Engaging background artwork and interactive brand elements provide a way to keep the site alive, while maintaining a consistent brand presence.



MODIFIERS



FACILITIES



TEAMS



SECURITY



CORPORATE COMMUNICATIONS



TRAVEL SERVICES



HUMAN RESOURCES

INTERNAL AFFAIRS

In order to accommodate daily brand integration needs for EA's many internal departments and offices, a modular system of text-based modifiers has been created. Through consistent use of the EA Official logo and the EAS Sans font family, entities such as Human Resources and Investor Relations can maintain a cohesive presence across applications and media.

MODIFIERS



MODIFIER GROUPS

This chart shows EA's INTERNAL groups as the primary beneficiary of this graphic system. These entities are neither brands unto themselves nor aligned with a specific product. While variations in color and type style are possible, Internal usage should not stray from the 'logo + divider + modifier' formula.

The PUBLIC modifier group may share traits with the internal group, while applying additional modifications to the design. Inclusion of Public modifiers into this system will be determined on a *case-by-case basis*.

The CONSUMER modifier group should be comprised of entirely custom logos, or share certain conventions with the Internal group. Consumer services and applications may be best served by a 'Signature' approach, while maintaining the EA Sans font or other graphic convention.

The CUSTOM modifier group requires tailor-made logo treatments. These are entities which may align with a specific product, such as EA Trax, or deserve a personality of their own, based on individual traits or services.

CUSTOM EXPRESSIONS



FLEXIBILITY

Like the signature logos, EA's Principal logo can be a flexible and expressive resource for integrating the EA brand into various applications. Its message of interactivity and engagement is maintained regardless of color, texture or other treatments. Both button and socket can take on characteristics of the elements it accompanies, reinforcing not just the graphic palette, but also the underlying concept and communication.

DON'T TRY THIS AT HOME

With this flexibility comes the expectation that the design and execution will become a designated project with the same high standards as other brand communications.

See page 10.3 for approval process of custom logos.

CUSTOM PRINCIPAL TOOLKIT

CASE STUDY: EA EXPERIENCE

The branding for the EA Experience store at the Peak Tower in Hong Kong features a custom treatment of the Principal Logo.

To the left we see the primary version of the Experience logo and its use in a number of applications. Shown are store signage, a web page, a shopping bag and a number of motion graphics elements, including a video transition and several mortises.



CUSTOM TOOLKIT



EA CONFIDENTIAL : INTERNAL USE ONLY © December, 2006 Electronic Arts Inc. All Right Reserved.

CASE STUDY: EA MOBILE

In many cases the Principal Logo may be the most appropriate foundation for non-product/corporate branding (such as the EA Experience Logo on the previous page). By contrast, this EA MOBILE logo utilizes a simple 2-D EA logo as its foundation. It is important to note that non-product/corporate branding is not restricted to Principal Logo usage.

In the sample imagery to the left we see the EA MOBILE logo and its use in related applications such as an animated ID, in-store hang tags and mobile phone displays.

PROPRIETARY FONT

EAS Sans

M
A
S
E
S

EAS Sans

Light

Regular

Regular Italic

Regular SmallCaps

Bold

Bold Italic

BOLD SMALLCAPS

Black

Black Italic

BLACK SMALLCAPS

EAS Sans Condensed

Regular

Regular Italic

REGULAR SMALLCAPS

EAS Sans Extended

Regular

Regular Italic

REGULAR SMALLCAPS

Bold

Black

EAS SANS

A proprietary EA font was developed for widespread brand usage. At 18 members, with four weights, three widths and italic and small cap options, this font family has all the versatility you need.

REQUIREMENTS vs. RECOMMENDATIONS

EAS Sans will be in official use for corporate branding applications. As such it will be required for use in brand modifiers (see pg. 9.8) as well as in many collateral applications such as business cards and brochures.

Though not required, EAS Sans is highly recommended for corporate communications, such as PowerPoint and Keynote presentations.



BRAND LAUNCH



OUR NEW LOOK(S)



A BRAND OF DIVERSE CREATIVITY

With the belief that our collective passion and artistry are manifest in the beautiful games we create, we now move to bring the EA Brand into closer alignment with our diverse collection of products.

In its ever-changing nature, the EA logo will become a symbol of our boundless creativity.

THE LAUNCH

E3 2006, saw the unveiling of EA's new Signature Logo system. These many colorful, product-specific logos were featured throughout the entirety of the exhibit—from the 360° E3 video to the exhibit graphics, including the wall-panel art to the left.

The black "Principal Logo" front-and-center on the panel is used as a brand unifier. It will be used in many corporate and cross-product branding situations. At E3 it was used as an umbrella for the brand, a single logo that can be used to represent ALL EA products.

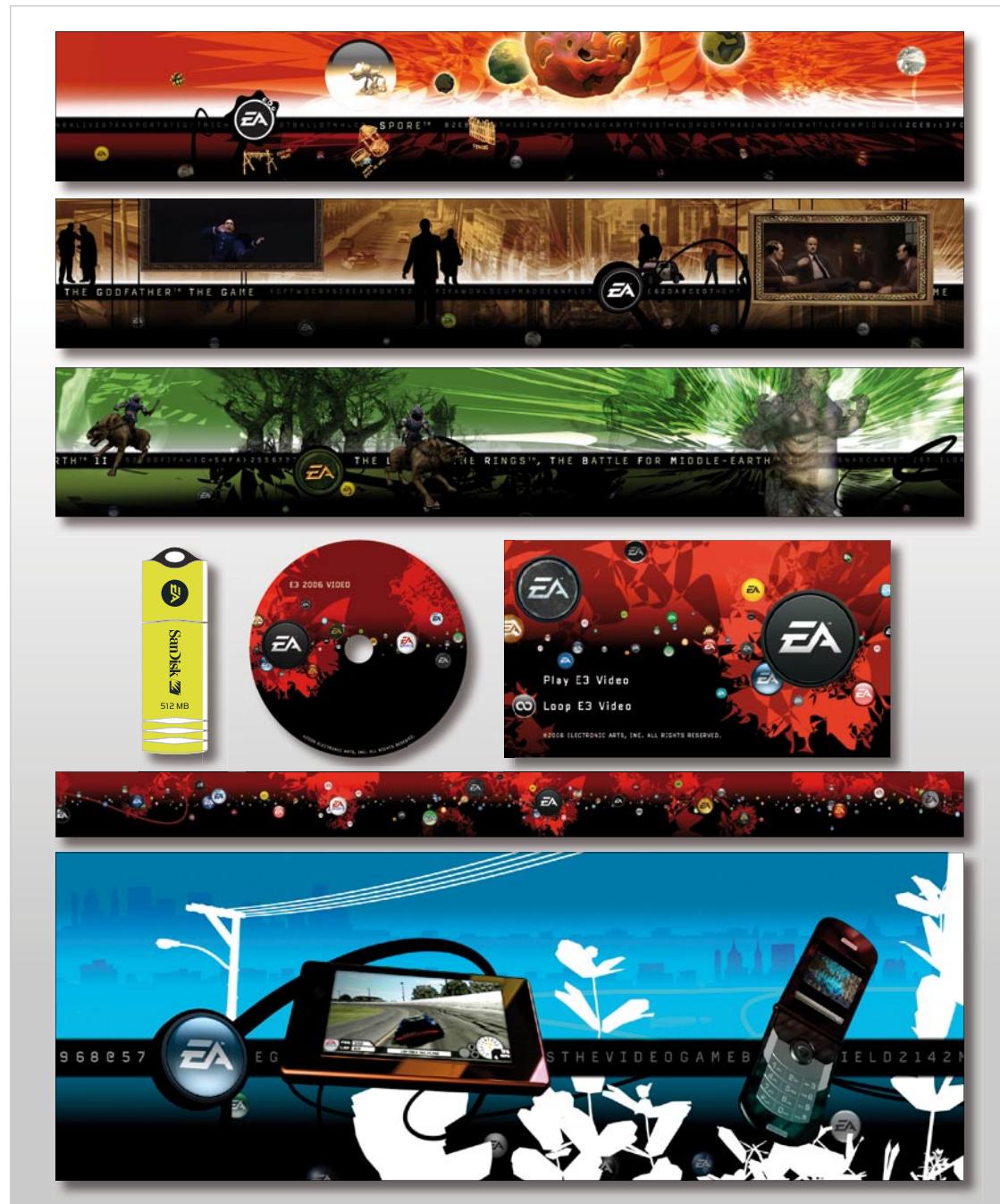
This approach to branding enabled EA to be expressed as the dynamic and creative brand that it is.



E3 2006

The use of signature logos provided a connection between brand and product. The variety and number of signature logos shown together represented the wide range of EA products, while reinforcing EA as a gamemaker, rather than a corporation.

MOTION GRAPHICS



THE ART OF GAME MAKING

The E3 video celebrated the artistic craftsmanship of EA as gamemakers. The result allowed the EA brand to seamlessly mesh with a multitude of product expressions. This design was incorporated into a variety of other promotional materials, resulting in a truly unified brand voice throughout all E3 communications.

GLOBAL CONSISTENCY

GAME CONVENTION (LEIPZIG), CHINA JOY, STUDIO SHOWCASE

The new EA brand enables consistency and alignment on a global scale, but also provides the freedom to remain relevant to a particular territory.





REQUIREMENTS SPECS & RESOURCES

DO YOUR PART



THE BRAND IS IN YOUR HANDS

The responsibility for creating our games has always been entrusted to our teams of artists—from the programmers and engineers who create these games, to the writers and designers who bring them to life—and the results throughout the years have been unparalleled.

It is in that same spirit that we place the EA logo in the hands of our artists, with the confidence that the results will be no less spectacular.

ALL AVAILABLE TOOLS

The preceding sections of this guide are intended to lead by inspiration. The few strictly-defined specifications that we do have are outlined in the following pages.

OFFICIAL LOGO



Overdone "EA" stylization.



THE FOUNDATION

The Official Logo for EA is now the stylized "EA" trademark contained within a circle. This simple black & white logo will be used for illustrative purposes throughout this section.

The word "Official" is not meant to imply that this logo is required or intended to be used "as is", but rather that the "EA" mark will always appear within a circle.

Indeed, rather than using this logo as is, the Official Logo should be seen as merely a foundation on which Signature Logos will be built.

Note: The legal EA logo is the trademarked "EA" (logotype). The EA trademarked glyph may be stylized to create a Signature Logo treatment but should be kept to a minimum so as not to jeopardize the integrity of the logotype nor the strength of the trademark.

LOGO SPECS STRUCTURE



BUILT WITH CONSISTENCY

Given the ever-changing nature of Signature Logos, there is a need for a high level of consistency to their basic structures. This is very important from the standpoint of brand recognition and integrity.

By using the Official Logo (center) as a template when building Signature Logos (surrounding), we ensure this consistency.

LOGO SPECS

THE EA TRADEMARK



① 	② 	②
Violates the basic shape of the logo.	"E" and "A" letterforms must be equal in height.	"E" and "A" letterforms must be equal in weight.

② 	② 	③ ④ ⑤ ⑥
"E" and "A" letterforms must share a common baseline.	The increased weight of the letterforms significantly diminishes the negative space of the logo (i.e. letters are crowded). Special attention should be paid to this guideline when applying outlines/strokes and bevels.	Violates each structural guideline, 3-6.

DEFINING CHARACTERISTICS

Within the Signature Logos, it is essential to maintain the integrity of the EA trademark. That is not to say that it cannot be modified or adjusted, such as employing bevels, outlines, or minor alterations to the shape (e.g., irregular borders, distressing, corrosion, etc.).

In order to ensure consumer recognition and to guarantee legal protection under the trademark registration, the basic form of the logo must be maintained in all applications.

This basic form shall be defined by the following characteristics:

① Overall Shape

The basic trapezoidal shape of entire logo must be maintained.

② Letter Case/Height/Weight

The individual UPPERCASE "E" and "A" letterforms must be equal in height and weight, and share a common baseline. Additionally, the weight of the letterforms should not be decreased or increased such that the negative space of the overall form is noticeably enhanced or diminished.

③ Disconnected "E" Top Crossbar

The top crossbar of the "E" must be disconnected from the rest of the letterform.

④ Overextended "E" Middle Crossbar

The middle crossbar of the "E" must extend to the left beyond the upright beneath it.

⑤ Connected "EA"

The "E" and "A" letterforms must be connected at their base (and disconnected elsewhere).

⑥ Disconnected "A" Crossbar

The crossbar of the "A" must be disconnected from the rest of the letterform on its left-hand side.

LOGO SPECS

EA PLACEMENT



Due to the irregular shape of the “EA” mark, it has been placed off-center with respect to the surrounding circular form in order to create a visual balance between the two. The placement of the TM provides further overall balance, helping to offset the left-heavy “E”.



The “EA” mark must not be increased or decreased in size relative to the surrounding circular form.



The “EA” mark must not be moved vertically or horizontally relative to the surrounding circular form.



The trademark symbol must be placed to the upper-right of the “EA” mark, and within the bounds of the surrounding circular form.

SIZE AND ORIENTATION

Very specific guidelines have been established with respect to the size and orientation of the “EA” mark relative to the surrounding circular form of the official logo:

① Relative Size

The “EA” mark and the circular form should maintain constant relative proportions. Neither the “EA” mark nor the circular form should be resized independent of the other.

② Relative Orientation

The “true” centers of the “EA” letterform and the circular form are NOT in perfect alignment—neither vertically nor horizontally. In order to achieve a visual balance, the “EA” mark has intentionally been placed slightly to the right and slightly above the true center of the circular form. This placement should be maintained in all applications.

③

Placement of the TM

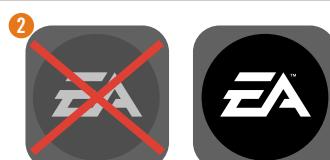
The trademark symbol must be placed in the specified location; just off of the top right of the “EA” mark, but within the bounds of the circular form.

LOGO SPECS

OTHER ATTRIBUTES



The "EA" mark on the left is too close in value to the surrounding circle. On the right, the "EA" clearly reads.



The circular form on the left is too close in value to the underlying background. On the right, the circle clearly reads.



The circular form on the left is well defined by its bold stroke, but the interior is overly transparent. On the right, the circle is opaque enough to provide a substantial foundation for the "EA".

COLOR/TEXTURE/DIMENSION

There are no restrictions placed on colors, textures/materials, or dimension (2-D vs. 3-D) beyond those structural requirements set forth in the previous pages. There are, however, some standards that must be met in order to maintain the integrity/consistency of the logo and the legibility of the "EA" within the logo.

The following standards must be met in all applications:

① Color/Value Contrast (EA vs. Circle)

The color and/or value contrast of the "EA" mark relative to the surrounding circle must be high enough such that the "EA" mark is clearly and easily readable within the logo.

② Color/Value Contrast (Logo vs. Background)

The color and/or value contrast of the logo relative to the underlying background must be high enough such that the logo is clearly and easily discernible from the background.

③ Opacity

The circular form of the logo may be translucent, but not entirely transparent (even if it has a bold stroke/outline around it). The interior of the circle must be clearly defined and provide a foundation for the "EA" mark which is clearly discernible from the underlying background.

LOGO SPECS

EXTENSIONS/MODIFIERS



The EA Canada logo on the left is unacceptable in that the "CANADA" modifier is contained within the circular form of the EA logo. An acceptable solution would be to move the modifier term outside of the circular EA logo.



The logo on the left is unacceptable due to the inclusion of the trademarked EA letterform within the context of the modifier term. An acceptable solution would be to use the modifier system detailed on p. 7.7 (as shown above right).

INTEGRITY OF OUR MARK

Under certain circumstances, extensions/modifiers to the EA brand may be needed in logo treatments. Much like our approach to Signature Logos, the door is being left open for experimentation in order to maintain the highest degree of flexibility in EA brand expressions.

However, in order to maintain the integrity of the brand and the EA logo, the following solutions are to be AVOIDED when dealing with modifiers and extensions:

1 Modifier/Extension Terms Within the EA Logo

Modifier/extension terms are to be kept outside of the circular form of the EA logo. [See page 7.7 for examples of modifiers to be used for internal departments; see also pages 7.10 & 7.11 for EA Experience and EA Mobile logo examples]

2 EA Mark Placed Within Modifier/Extension Terms

The trademarked EA letterform is not to appear within the context of the modifier/extension term. For instance: **TEAMS**, **REALM**, **LEAP**, etc. Note that it is perfectly acceptable to use these and other terms as extensions/modifiers, but that the trademarked EA letterform is not to appear within the context of the term.

Note: As a long-established logo with considerable brand equity, the EA SPORTS medallion is the one exception to the above rules. It will remain unchanged.



PACKAGING SPECS

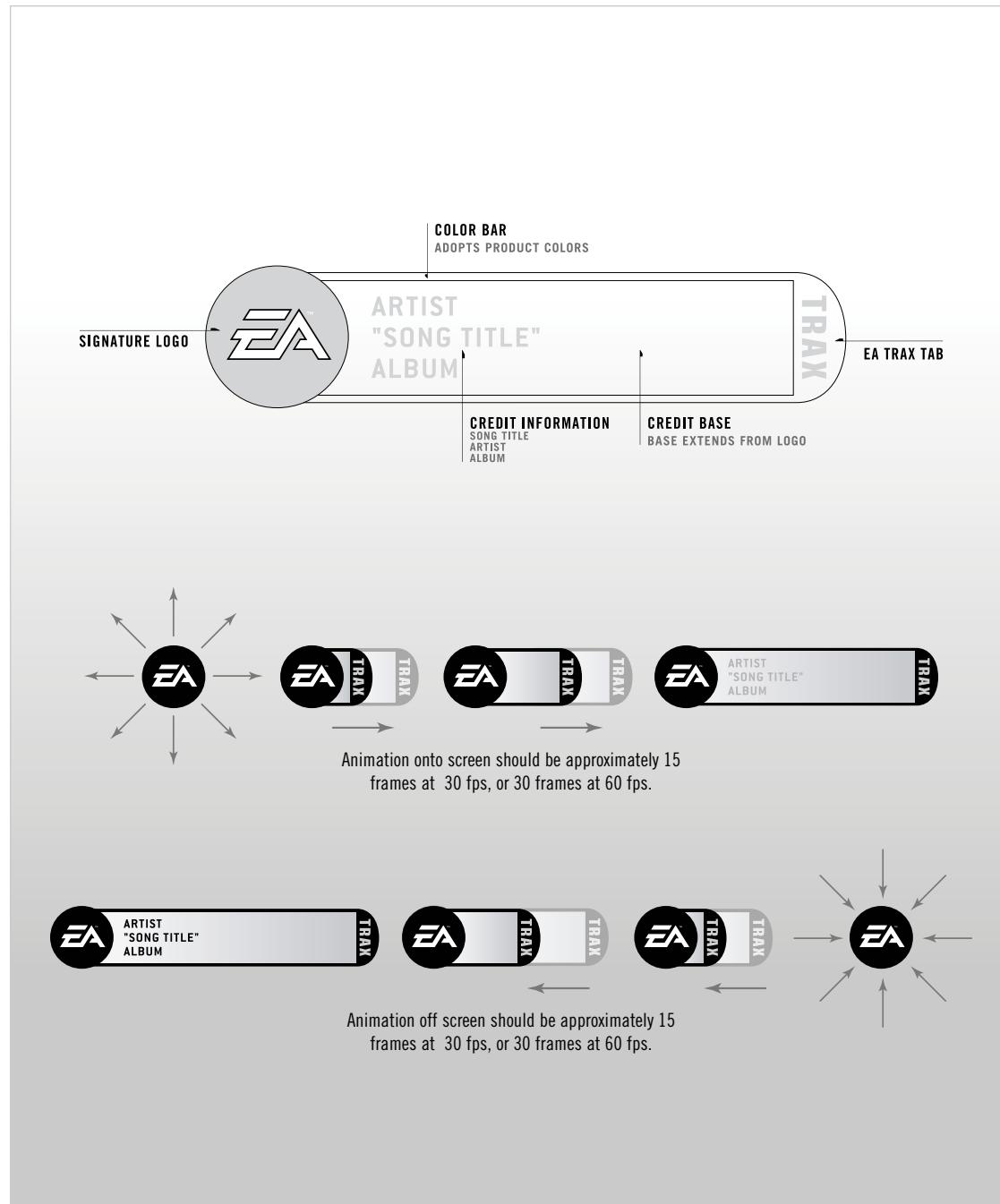


LOGO SIZE AND PLACEMENT

The final Signature Logo must follow the size and placement guidelines as defined in the package templates. Size and placement cannot vary from what's defined in the package templates.

The logo on the package front must be .86" in diameter. As previously stated, the relationship between the "EA" and the circle cannot change. The logo on the spine and back of pack is .5" in diameter. The placement of these elements is also defined in the templates.

EA TRAX SPECS



SAME AS IT EVER WAS

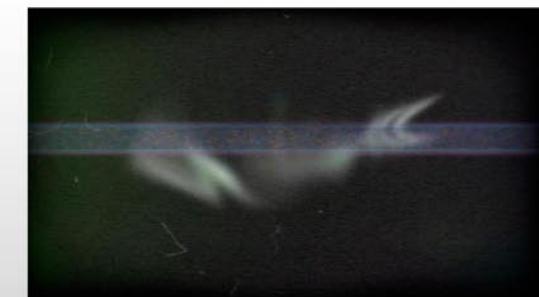
The requirements for EA TRAX layout, credits, and animation have not changed except for the incorporation of Signature Logos.

CREDIT BAR

With such a diverse and ever changing portfolio of products, for a brand wide system such as EA TRAX to be fully integrated within a product's aesthetic, a flexible system must be applied. It is recommended that a signature logo be used, and that color and highlights reflect the products art direction and overall aesthetics. Font can also vary as needed but must retain legibility standards.

ANIMATION

EA TRAX credit bar should animate on screen within one-half second. The credit bar must stay on screen for five seconds, then animate off with the same one-half second time frame.



PENDING UPDATE

We will continue using the EAHD signifier in the front-end of our games, and it will animate prior to the Signature Brand ID. The EAHD logo will be revised to incorporate the new circular EA logo and the EAS Sans proprietary font.

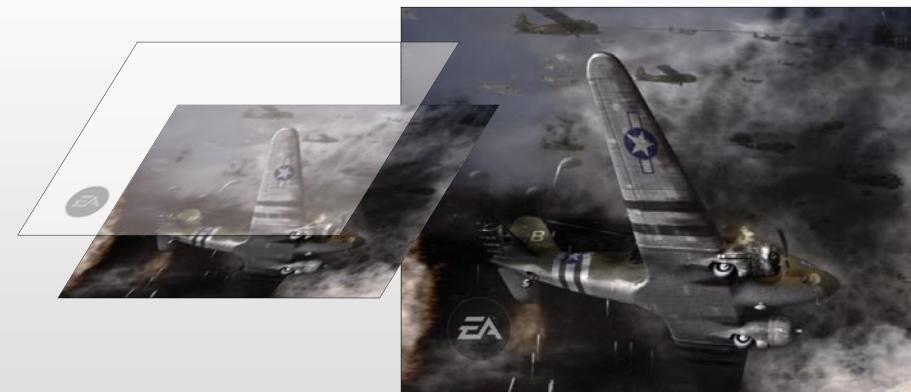


HIGH DEFINITION GAMING

WATERMARK



Watermark



SD • NTSC



HD • 720p, 1080i, 1080p

SPECS

Watermark needs to be visible in all gameplay and screen shots sent to retail, web and publications. Do not include watermark on PR B-Roll or gameplay for TV advertising.

Do not re-size, move or reposition the watermark. Watermark will appear on the lower left of screen, with "EA" inside of title safe unless it interferes with other elements in that area.

In montage edits which include both EA and EA SPORTS products, use the Principal Logo.

Files are provided in the following resolutions:

HD 1920x1080

SD 768x576

LB 768x576 (For letterboxed SD footage)

Anamorphic resolutions are not supported.



10
APPROVALS

TOOLKIT DESIGN MILESTONES

GDF Design and Planning Phase



Clearly articulate the Game we are making

Show a credible plan for building the Game

Studio Gate Deliverables

- Game Design (initial)
- Business Plan (update)
- Project Plan (update)
- Tech/workflow Plan (initial)
- Configuration Mgmt Plan (initial)
- Team Health (initial)
- Finaling Plan (initial)

Publishing Gate Deliverables

- Product Marketing Plan (update)
- Research Plan (update)
- Metacritic Plan (initial)
- Asset Plan (initial)
- Franchise Toolkit Design (initial)**

EA UNIVERSITY LEADERSHIP DEVELOPMENT

GDF First Production Phase



Validate the Project Plan, eliminate critical unknowns

Demonstrate the Game on the target platform

Studio Gate Deliverables

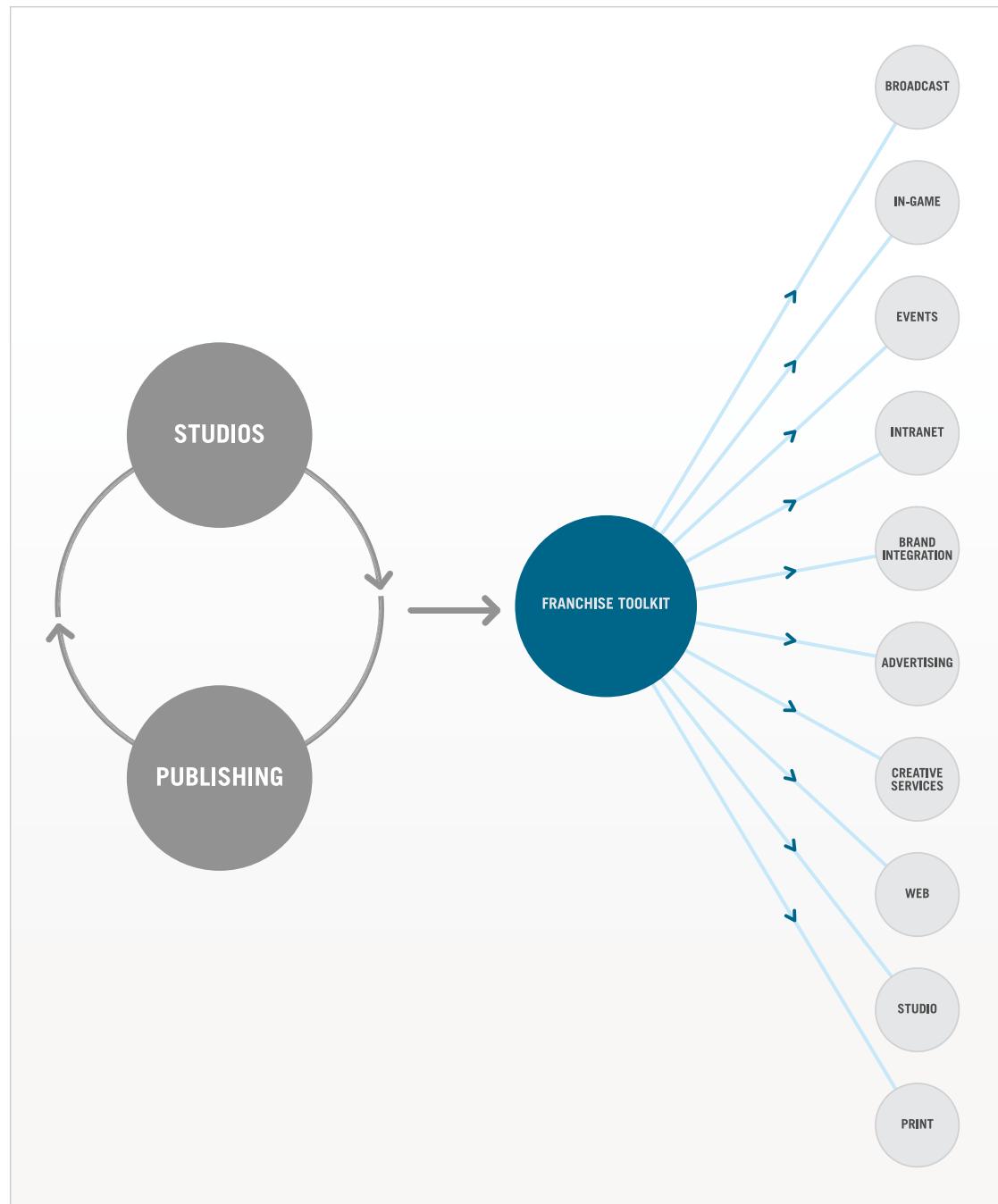
- Game Design (final)
- Business Plan (update)
- Project Plan (final)
- Tech/workflow Plan (final)
- Configuration Mgmt Plan (final)
- Team Health (update)
- Finaling Plan (update)
- Post Launch Plan (initial)

Publishing Gate Deliverables

- Product Marketing Plan (update)
- Research Plan (update)
- Metacritic Plan (update)
- Asset Plan (update)
- Franchise Toolkit**

EA UNIVERSITY LEADERSHIP DEVELOPMENT

TOOLKIT DESIGN MANAGEMENT



COLLABORATIVE DESIGN REQUIRED

When integrating the brand within the game experience and ensuring the game experience is integrated within all marketing expressions, design collaboration between Studio and Publishing is essential. The Franchise Identity Toolkit becomes the deliverable used by both Studio and Publishing.

RESEARCH

- Work with product team to identify objectives and goal
- Franchise Audit – identify applications and core legacy elements
- Competitive Audit – identify style and tone of like products

EXPLORATION

- Introduce a variety of possibilities
- Gauge Strengths and Weaknesses

REFINEMENT

- Discern concrete direction through rounds of design
- Establish a consensus around a single creative concept

PRODUCTION

- Integrate creative concept throughout all applications
- Produce toolkit of elements for in-game, video and print
- Produce franchise motion graphics package
- Publish Franchise Style Guide

CONTACTS & APPROVAL



WHO TO CONTACT

Questions about overall EA Brand Style Guide and Applications

- **Rod Swanson**

Specifications and resource files for logos, watermarks, fonts, etc. that have been referenced in this Style Guide will be made available on TEAMS.

For TEAMS-related assistance, contact Ronda Valenzuela.

APPROVAL PROCESS

As mentioned earlier, with the freedom and responsibility for creative expression we will be required to develop new creative management processes. Our goal with this publication of the EA Brand Style Guide is to provide sufficient vision, inspiration and examples so we can develop the most effective methods for managing the approval of EA brand expressions.

The EA Brand Management team will take responsibility for collaborating with EA's Publishing and Studio teams, Product Marketing, International partners to determine the process and responsibility for the creation of EA Brand Signature Toolkits.

The EA Brand Management team will also take responsibility for working with corporate groups such as Corporate Communications, HR, IR, EA University, and Facilities to determine the process for the creation of the EA Corporate Brand Toolkit and materials. Until then the following approval process will be used.

SHORT-TERM APPROVAL PROCESS

The current approval process for any EA Brand signature or custom logo is agreement between Rod Swanson of EA Brand Management and the respective Vice President of Marketing or Global Lead of a studio or organizational group. Matt Carter-Johnson is the Brand Management contact for international territories.