Brand Guidelines V.4

April 25, 2019

Impact where it matters.

www.zs.com

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1.0

Introduction

The ZS look is the visual expression of our brand. Our visual identity framework is comprised of graphic devices, assets, and protocols that help users communicate our corporate messages across internal and external channels in creative and consistent ways.

1.1 ABOUT ZS BRAND GUIDELINES
1.2 BRAND POSITIONING
1.3 BRAND ATTRIBUTES

1.1 Introduction

ABOUT ZS BRAND GUIDELINES

This document is designed to help users understand the fundamental design principles and mechanics of the ZS visual framework.

Expressed consistently over time, our brand becomes one of our most valuable assets. ZS welcomes your participation in ensuring that our visual identity is implemented as intended.

If you have any questions relating to the contents of this document, please contact:

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1.2 Introduction

BRAND POSITIONING

The ZS Brand Positioning Statement is the blueprint for describing what we do, what differentiates us and the experience we create for our customers.

It is an internal guide intended to help craft the ZS story.

DESCRIBING ZS - BRAND POSITIONING STATEMENT

ZS is a professional services firm that works side by side with companies to help develop and deliver products that drive customer value and company results. We leverage our deep industry expertise, leading-edge analytics, technology and strategy to create solutions that work in the real world. We are passionately committed to helping companies and their customers thrive.

1.3 Introduction

BRAND ATTRIBUTES

The Brand Attributes describe the core characteristics of the ZS brand. These words and ideas should be used often in communications in order to clearly and consistently convey our personality.

ZS BRAND ATTRIBUTES & KEY PERSONALITY TRAITS

SMART

Expert – In-depth knowledge of industry challenges
Analytical – Superior quantitative analytical capabilities

EFFECTIVE

Innovative – Excels at creative solutions
Practical – Delivers services that have the desired impact on the business against stated goals

AGILE

Results-Oriented – Produces practical, achievable recommendations
Flexible – Able to adapt to changing needs
Reliable – Produces deliverable's that meet stated expectations
Good Value – Cost commensurate with results delivered

PARTNERS

Client-Centric – Knows or is willing to learn the unique characteristics of the client
Collaborative – A good fit for the clients' business culture
Transparent – Communicates effectively throughout the entire project

2.0

Identity

Like a personal signature, a corporate signature is a highly individualized and authentic expression of character. The ZS Signature is no different. It builds off of collaboration, transparency, and integrity. It also speaks to the complete set of services the organization provides in a seamless and integrated manner.

2.1 PRIMARY SIGNATURE
2.2 COLOR SPECIFICATIONS
2.3 GRAYSCALE SIGNATURE
2.4 BLACK SIGNATURE
2.5 WHITE SIGNATURE
2.6 CLEAR SPACE
2.7 PROPER USAGE
2.8 IMPROPER USAGE
2.9 TAGLINE
2.10 CO-BRANDING
2.11 CO-BRANDING APPLICATIONS

2.1 Identity

PRIMARY SIGNATURE

The full-color ZS Signature reflects collaboration, transparency, and integrity. As high-tech as the symbol feels, the design evolved from an initial idea of integration. This concept serves as a metaphor for the complex world of analytics, problem solving, and technology that ZS combines to help create impact where it matters.

The natural flow of people, technology, and solutions are at the core of ZS as an organization. The logo is a symbol of an organization that will work with you to achieve real results.

The ZS Signature is comprised of two parts, the Symbol and Wordmark. These two components are always anchored to each other and must never be separated.

The full-color ZS Signature is the preferred signature and should be placed on a white background whenever possible.

Signature

Symbol

Wordmark

THE SYMBOL AND WORDMARK ARE ALWAYS ANCHORED TO EACH OTHER AND MUST NEVER BE SEPARATED

Minimum Size
(No smaller than .5 in)

The Trademark version of the ZS Signature should only be displayed when there is a legal requirement to do so. Contact Neil Warner for more information.

Applies to all color variations of the Signature

2.2 Identity

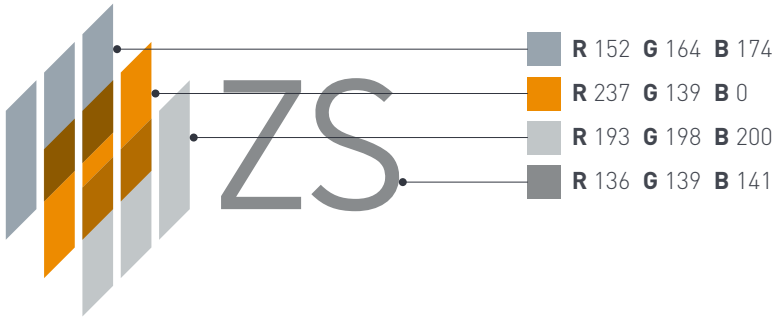
COLOR SPECIFICATIONS

CMYK and RGB versions of the Symbol create the illusion of being constructed from five colors, when technically they're created using only three. The Blue Gray, Orange, and Light Gray Parallelogram shapes leverage a multiplying layer effect in Adobe Illustrator to achieve the two brown colors seen in the center of the Symbol. Utilizing this process simplify's the number of colors needed to accurately replicate the Signature.

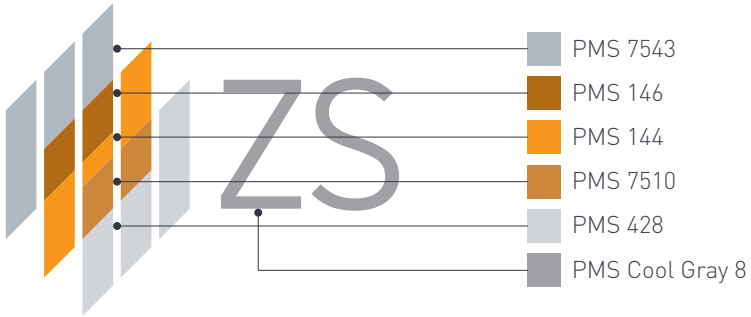
A six color version of the Signature is available for specialized printing processes.

CMYK

RGB



SPOT



2.3 Identity

GRAYSCALE SIGNATURE

The Grayscale Signature is the primary alternate and preferred Signature when printing in black and white.

Signature

Symbol

Wordmark

THE SYMBOL AND WORDMARK ARE ALWAYS ANCHORED TO EACH OTHER AND MUST NEVER BE SEPARATED

Minimum Size
(No smaller than .5 in)

2.4 Identity

BLACK SIGNATURE

The solid Black Signature should only be used for specialized printing processes and applications. **It must not be used to replace the full-color and grayscale versions of the ZS Signature in print and digital communications.**

Signature

Symbol

Wordmark

THE SYMBOL AND WORDMARK ARE ALWAYS ANCHORED TO EACH OTHER AND MUST NEVER BE SEPARATED

Minimum Size
(No smaller than .5 in)

2.5 Identity

WHITE SIGNATURE

The solid White Signature should only be used for specialized printing processes and applications. **It must not be used to replace the full-color and grayscale versions of the ZS Signature in print and digital communications.**

Signature

Symbol

Wordmark

THE SYMBOL AND WORDMARK ARE ALWAYS ANCHORED TO EACH OTHER AND MUST NEVER BE SEPARATED

Minimum Size
(No smaller than .5 in)

2.6 Identity

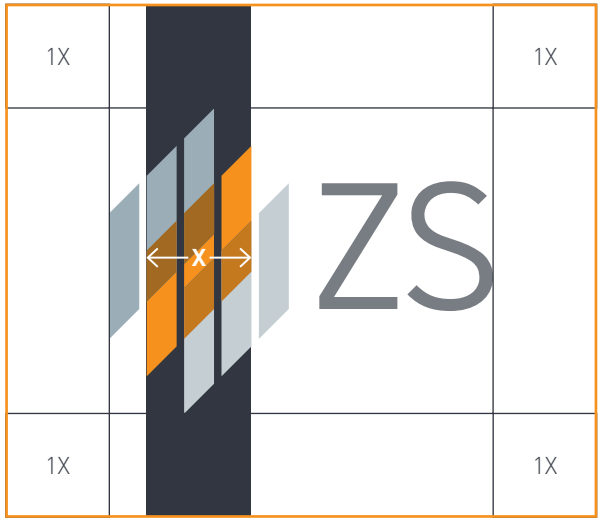
CLEAR SPACE

The Signature is visually most effective when shown without interference from text, symbols, and other graphic devices. To ensure the Signature is free from distraction, a minimum amount of clear space (X) is required on all four sides.

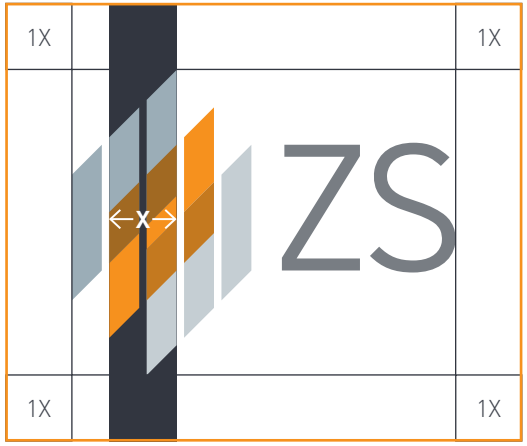
PRINT
"X" is equal to the width of 3 bars within the Symbol as indicated.

DIGITAL
"X" is equal to the width of 2 bars within the Symbol as indicated.

Print



Digital



2.7 Identity

PROPER USAGE

1. Whenever possible, use the Primary Signature on a white background.

2. The Primary Signature may be used on light or neutral colored backgrounds providing there's sufficient contrast to differentiate each color.

3. The Grayscale Signature is the preferred Signature when printing in black and white. Whenever possible, use on a white background.

4. The solid Black Signature should only be used for specialized printing processes and applications.

5. The solid White Signature should only be used for specialized printing processes and applications.

1.

2.

3.

4.

5.

2.8 Identity

IMPROPER USAGE

1. Don't tint the Signature.
2. Don't place text, symbols, and other graphic devices inside the clear space zone.
3. Don't alter the proportions of the Signature in any way.
4 Don't change the color of the Symbol or Wordmark.
5. Don't merge the panels in the Symbol to create new shapes.
6. Don't fill the Symbol with a gradient.
7. Don't separate or shift any of the panels in the Symbol.
8. Don't remove shapes from the Symbol.
9. Don't use the Signature as a mask.
10. Don't place the Signature on low contrast background colors.
11. Don't separate the Symbol and or the Wordmark.
12. Don't place the Signature on complex backgrounds.

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2.9 Identity

TAGLINE

The ZS Tagline should never be typed out as text. The letter "s" in "matters" has been taken directly from the custom letter "S" used in the Signature. The Tagline has been created as a graphic and official artwork must always be used.

The Tagline is rendered as a call-out, separated from and independent of the Signature. If the Tagline is placed within close proximity to the Signature, it must be at a distance equal to, or greater than the clear space model.

The Tagline may be reproduced in full-color on a white or light neutral background, or in white on a dark background at a size no smaller than 1 in.

Full-Color Tagline

Impact where it matters.

White Tagline

Impact where it matters.

Background color is for illustrative purposes only. Do not frame the Tagline in a box.

Impact where it matters.

Minimum Size
(No smaller than 1 in)

Impact where it matters.™

The Trademark version of the Tagline should only be displayed in thought leadership collateral. Contact Neil Warner for more information.

2.10 Identity

CO-BRANDING

When co-branding, it's important to create a balanced visual representation of the relationship hierarchy between two or more organizations.

Successful co-branding scenarios leverage the dominant brands' visual identity to drive creative outcomes. **Blending visual frameworks from each organization into a hybrid visual experience should be avoided.** The hybridization approach to co-branding has the potential to negatively impact the visual experience and aesthetic qualities of each brand.

The exhibits to the right illustrate how to position and format the ZS Signature when ZS is the dominant brand. The Signature should be approximately 10-15% larger than the co-brand signature.

Please use your best judgement in co-branding situations and consult with a member of the Visual Communication team if you have questions.

1.

2.

3.

4.

2.11 Identity

CO-BRANDING APPLICATIONS

When Co-branding, please follow the guidelines on the previous page and always use your best judgment in order to avoid overpowering the ZS Signature.

These are a few examples of how to manage co-branding with ZS templates, when ZS is the dominant brand.

3.0

Color

The ZS color palette consists of Primary and Secondary colors. Consistent application of these colors across channels will create a positive brand experience and help differentiate ZS from its competitors.

3.1 COLOR PALETTE
3.2 COLOR PROPORTIONS
3.3 GRADIENTS
3.4 GRADIENT COLOR COMBINATIONS

3.1 Color

COLOR PALETTE

The ZS Color Palette consists of seven Primary and five Secondary colors.

PRIMARY
White
Orange - PMS 144
Dark Gray - PMS COOL GRAY 11
Medium Gray - PMS COOL GRAY 8
Blue Gray - PMS 7543
Light Gray - PMS 428
Teal - PMS 5483

SECONDARY
Dark Purple - PMS 7657
Light Purple - PMS 7445
Blue - PMS 3015
Aqua - PMS 564
Green - PMS 580

IMPORTANT - Black is not part of this color system. This is by design. PMS COOL GRAY 11 serves as a proxy for Black and is used primarily for text applications across the ZS portfolio.

Tints are only permitted when Primary and Secondary colors have been exhausted. Tints should not be used to replace colors from the Primary and Secondary palette.

*PRIMARY
WHITE
C 0 **M** 0 **Y** 0 **K** 0
R 255 **G** 255 **B** 255
HTML FFFFFF

*PRIMARY
PMS 144
C 0 **M** 51 **Y** 100 **K** 0
R 237 **G** 139 **B** 0
HTML ED8B00

*PRIMARY
PMS COOL GRAY 11
C 44 **M** 34 **Y** 22 **K** 77
R 83 **G** 86 **B** 90
HTML 53565A

*PRIMARY
PMS COOL GRAY 8
C 23 **M** 16 **Y** 13 **K** 46
R 136 **G** 139 **B** 141
HTML 888B8D

*PRIMARY
PMS 7543
C 24 **M** 9 **Y** 8 **K** 22
R 152 **G** 164 **B** 174
HTML 98A4AE

*PRIMARY
PMS 428
C 10 **M** 4 **Y** 4 **K** 14
R 193 **G** 198 **B** 200
HTML C1C6C8

*PRIMARY
PMS 5483
C 65 **M** 11 **Y** 25 **K** 27
R 79 **G** 134 **B** 142
HTML 4F868E

**SECONDARY
PMS 7657
C 47 **M** 94 **Y** 0 **K** 36
R 110 **G** 43 **B** 98
HTML 6E2B62

**SECONDARY
PMS 7445
C 36 **M** 33 **Y** 0 **K** 3
R 167 **G** 162 **B** 195
HTML A7A2C3

**SECONDARY
PMS 3015
C 100 **M** 35 **Y** 3 **K** 21
R 0 **G** 98 **B** 155
HTML 00629B

**SECONDARY
PMS 564
C 43 **M** 0 **Y** 23 **K** 0
R 134 **G** 200 **B** 188
HTML 86C8BC

**SECONDARY
PMS 580
C 20 **M** 0 **Y** 36 **K** 0
R 196 **G** 214 **B** 164
HTML C4D6A4

3.2 Color

COLOR PROPORTIONS

Primary and Secondary colors should be used proportionally across the ZS portfolio as illustrated in the color wheel.

With strong hues such as PMS 144 and Cool Gray 11, an equivalent amount of White is needed to maintain a clean, balanced, and sophisticated look. The remaining Primary colors can be used in slightly smaller proportions.

Secondary colors are equally weighted. They're intended to add flexibility and range to the color system by helping organize space into meaningful units, expand creative possibilities, and code information.

Secondary colors should not be used to replace colors from the Primary palette.

*PRIMARY COLORS
**SECONDARY COLORS

3.3 Color

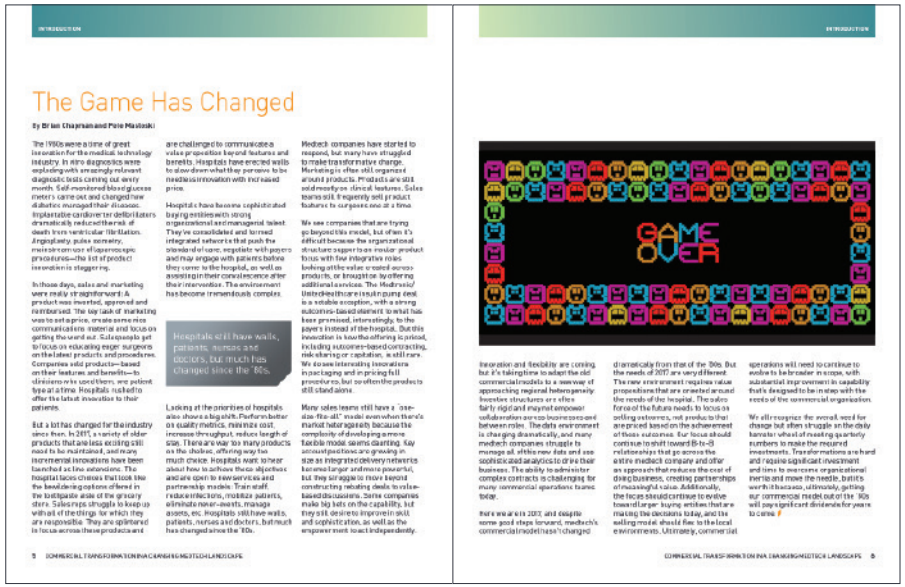
GRADIENTS

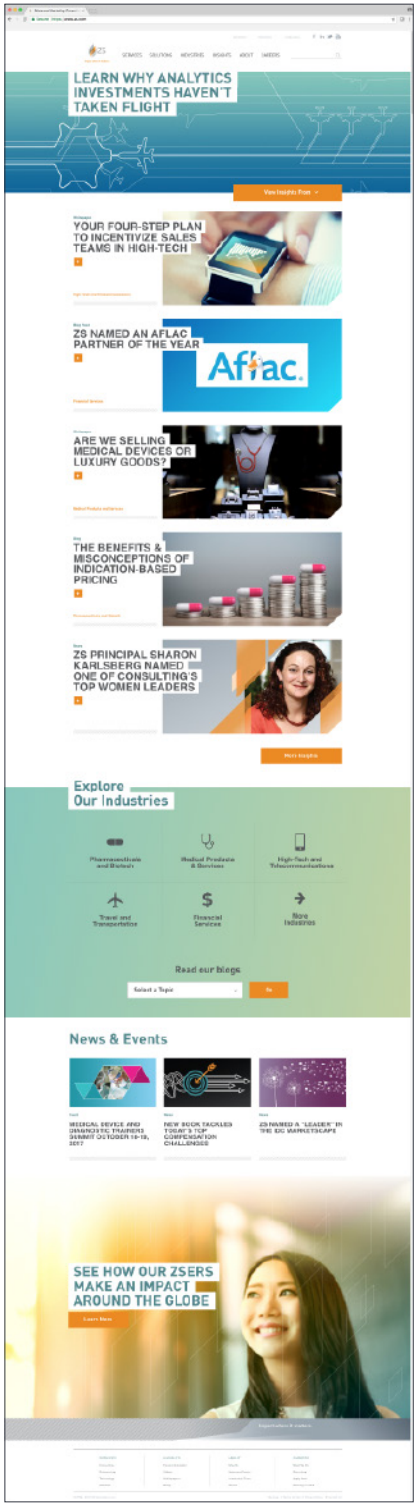
Gradients can stylistically serve as a great alternative to traditional monochromatic fills.

Gradients can be most effective when used for full frame backdrops, background fills for independent shapes and content spaces, and for image color enhancement.

When using gradients, always ensure sufficient contrast and color harmony can be achieved between the background and foreground colors.

It is not intended for gradients to replace existing design best practices described in this document, rather gradients should be applied in a balanced and thoughtful way that compliments and enhances the ZS visual experience.





3.3 Color

GRADIENT COLOR COMBINATIONS

Gradients should only be constructed using approved color combinations taken directly from the Primary and Secondary palettes as illustrated.

Do not create new color blends independent of this set. Not all color combinations work well together and therefore should not be used.

Gradients should be mechanically constructed at a 45° angle. This geometric design philosophy is seen throughout the ZS visual framework.

4.0

Typography

A brand's personality is defined in part by the creative application of its visual identity. The selection and application of a typeface can be just as important as the use of color, imagery, and graphic devices.

4.1 INTRODUCTION
4.2 PRIMARY BRAND TYPE
4.3 PRIMARY BRAND TYPE ITALICS
4.4 SUBSTITUTE BRAND TYPE

4.1 Typography

INTRODUCTION

Our corporate typeface (DIN) is like our color palette, clean, balanced, and sophisticated. We have chosen a range of weights (light, regular, medium, and bold) for specific touch points to create clear hierarchies for information visualization and messaging.

DIN

4.2 Typography

PRIMARY BRAND TYPE

The use of the following font weights will ensure consistency across all the ZS portfolio.

Do not condense or expand letter forms. Adding extra space (tracking) between characters should be avoided. When typesetting, the default tracking should be set to "0."

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*
DIN PRO LIGHT

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*
DIN PRO REGULAR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*
DIN PRO MEDIUM

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*
DIN PRO BOLD

4.3 Typography

PRIMARY BRAND TYPE ITALICS

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
*0123456789!()@#$%^&**

DIN PRO LIGHT ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
*0123456789!()@#$%^&**

DIN PRO REGULAR ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*

DIN PRO MEDIUM ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*

DIN PRO BOLD ITALIC

4.4 Typography

SUBSTITUTE BRAND TYPE

Content developed in Microsoft Office applications should be done using the default font family Arial. This will ensure information is unbroken and consistently displayed when documents are shared inside and outside of ZS.

Do not condense or expand letter forms. Adding extra space (tracking) between characters should be avoided. When typesetting, the default tracking should be set to "0."

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*

ARIAL REGULAR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
*0123456789!()@#$%^&**

ARIAL ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*

ARIAL BOLD

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!()@#$%^&*

ARIAL BOLD ITALIC

5.0

Photography

Photography is a powerful communication tool in a brand's portfolio. It can project a consistent persona, tell important stories, and set the visual tone of the brand.

5.1 OUR STYLE
5.2 OUR STYLE: REPORTAGE
5.3 OUR STYLE: REPORTAGE EXAMPLES
5.4 OUR STYLE: ENHANCED
5.5 OUR STYLE: ENHANCED EXAMPLES
5.6 CROPPING
5.7 PORTRAITS
5.8 PORTRAITS: BEST PRACTICES

5.1 Photography

OUR STYLE

The ZS photography style calls for engaging, full-color images that capture reality: real people, real situations, real emotions.

The emphasis is on authenticity, on real connections among real people from all around the world. We also look for images that capture a sense of intimacy.

5.2 Photography

OUR STYLE: REPORTAGE

Reportage as it relates to photography means reporting events in an unbiased manner as they occur, capturing moments in time with no fixed poses or specific direction from the photographer.

It is generally associated with photojournalism.

5.3 Photography

OUR STYLE: REPORTAGE EXAMPLES

What makes a good reportage photo?

UNPOSED
The photographer acts as an observer, not a director. Of course, to achieve the desired outcome, the photographer may need to guide the situation.

SHALLOW DEPTH OF FIELD*
This technique can help frame the image and focus on a situation. This does not mean the image should be overly soft, but intimacy and focus is a desired outcome.

LOOKING OFF CAMERA
Our goal is to capture the moment, not pose for it. This doesn't mean we can't have people looking at the camera, we just don't want our photos to look contrived.

A SLICE OF LIFE
In this spirit, capturing a real moment is the goal.

*Shallow depth of field is a photographic technique whereby one plane of the image is in focus while the rest is out of focus. This effect can be achieved by adjusting camera settings.

5.4 Photography

OUR STYLE: ENHANCED

ZS enhanced photography leverages all the qualities from our reportage photographic style *(Engaging, full-color images that capture reality: real people, real situations, real emotions, etc.)* and fuses them with sophisticated applications of typography, vectors, and gradient overlay effects to create an enriched visual experience.

The enhancement of photography must be additive, meaning the integration of supplementary information and design into an image needs executing in a way that adds contextual relevancy to the concept being communicated. It's simply not enough to add eye candy for the sake of it. In the world of visual communication, the artist is responsible for providing logic and objective justification for their work.

5.5 Photography

OUR STYLE: ENHANCED EXAMPLES

What makes a good enhanced photo?

COLOR & GRADIENT OVERLAYS
It's preferable to work with images that contain color profiles sympathetic to the master color palette. Images that don't, can be enhanced with gradient overlays and color correction tools in a way that positively reinforces the visual brand experience.

VECTORS
Simple polygons, structures, and iconography can augment the natural reality of a photograph in a way that adds greater depth and meaning to the concept being communicated.

TYPOGRAPHY
Non-written forms of communication run the risk of creating confusion in the mind of the viewer if the image appears too ambiguous relative to the subject. Therefore, it may be necessary to supplement images with text when communicating complex concepts and metaphors. Text should be kept to a minimum and follow ZS typographical principles.

5.6 Photography

CROPPING

Reportage photography is generally composed in the camera. However, additional cropping in a photo editing application may be necessary to improve the overall composition of an image.

These examples show how images can be cropped to create more intimate and interesting visual experiences for the observer.

5.7 Photography

PORTRAITS

The key to capturing great portraits in the reportage style is mood. Creating a relaxed environment helps the photographer capture an open and honest glimpse of the person.

It can be beneficial to have a colleague sit off-camera and converse with the individual. As the person relaxes, he or she forgets the camera is there and this is when the best photos can be captured.

Looking directly at the camera is not a requirement of ZS style portrait photography. It comes down to personal preference and what the individual is most comfortable with.

5.8 Photography

PORTRAITS: BEST PRACTICES

1. Use or simulate natural lighting whenever possible.
2. Engage the subject in conversation to make them feel relaxed.
3. Adjust camera settings to allow for a shallow depth of field. The face should be in focus and the background out of focus.
4. Frame only the subject's face and upper torso in the photograph.
5. Avoid reflective glare on glasses.
6. The subjects face should occupy approximately 30-40% of the overall image area.
7. Ensure sufficient contrast between the subject and the background.
8. The subject should not feel pressured to smile. The goal is to be authentic.
9. The dress code should reflect general ZS office attire.

6.0

Graphic Illustration

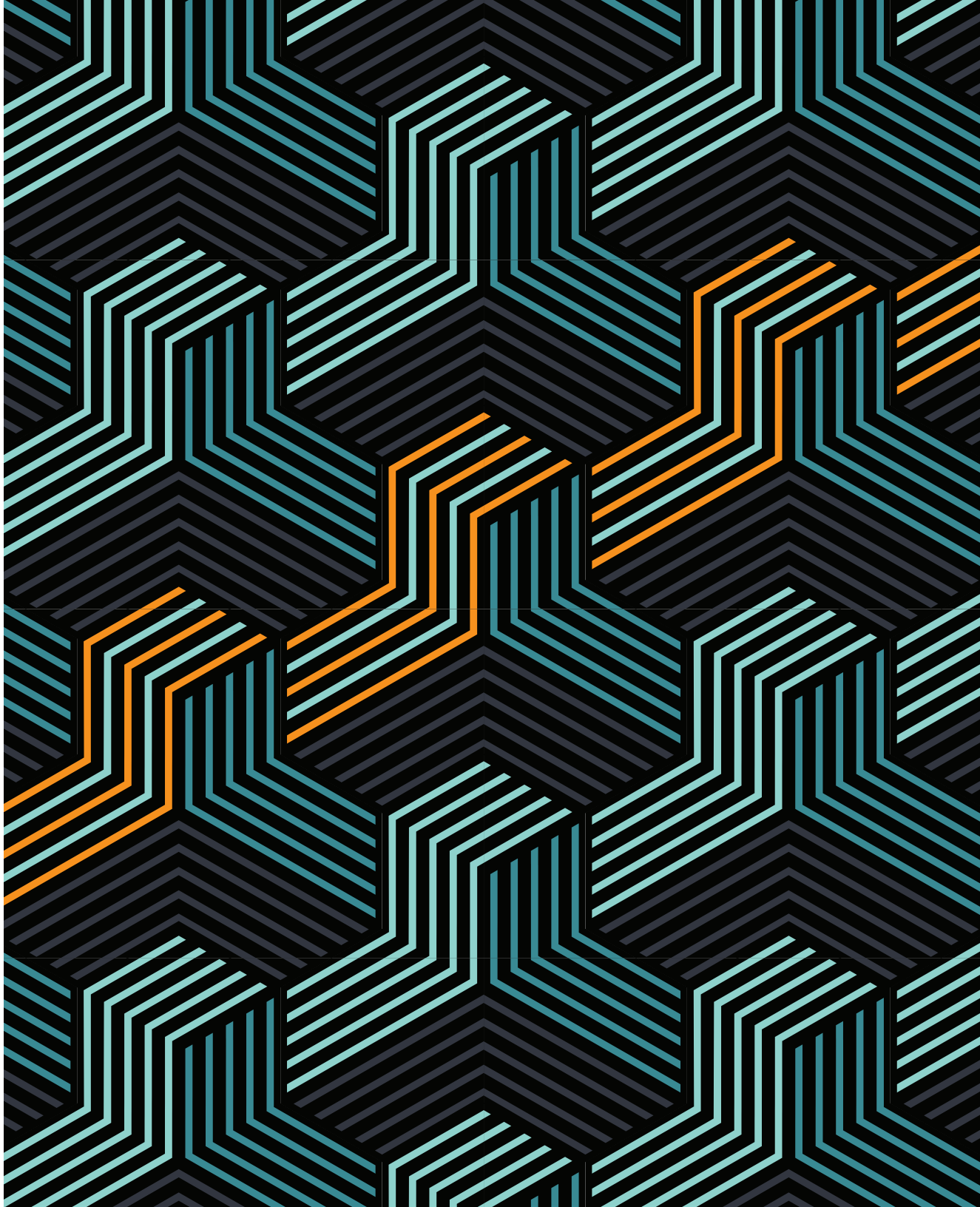
Graphic Illustration empowers designers to visualize ideas and messages in more expressive and artistic ways beyond our core photographic style.

6.1 OUR STYLE
6.2 OUR STYLE: EXAMPLES

6.1 Graphic Illustration

OUR STYLE

The ZS Graphic Illustration style calls for engaging, vibrant, full-color vector based imagery. Images should emphasize connections between people from all around the world, as well as the connections between people and technology.



6.2 Graphic Illustration

OUR STYLE: EXAMPLES

What makes a good graphic illustration?

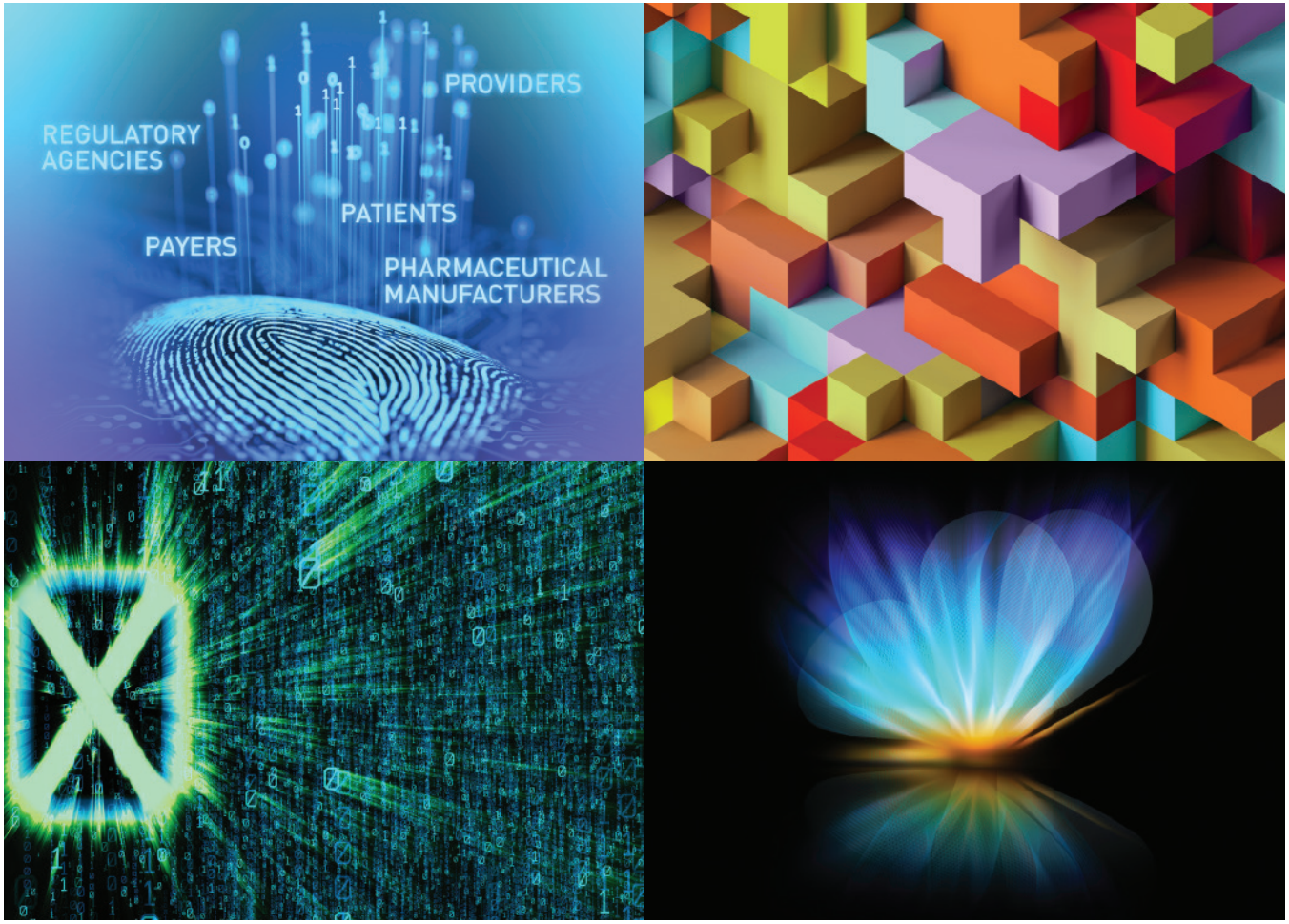
GEOMETRIC DESIGN
Image architecture should embrace the geometric design philosophy seen throughout the ZS visual framework.

CONTEXTUAL RELEVANCY
The use of Graphic Illustration across the ZS portfolio must be additive, meaning the integration of an image needs executing in a way that adds contextual relevancy to the concept being communicated. It's simply not enough to add illustrative eye candy for the sake of it. In the world of visual communication, the artist is responsible for providing logic and objective justification for their work.

COLOR & GRADIENT OVERLAYS
It is preferable to work with images that contain color profiles sympathetic to the master color palette. Images that don't can be enhanced with gradient overlays and color correction tools in a way that positively reinforces the visual brand experience.

6.2 Graphic Illustration

OUR STYLE: EXAMPLES (CONTINUED)



7.0

Graphic Devices

Graphic devices are a fundamental part of ZS design architecture. Each device has its own personality and can be applied as a background texture, foreground motif, or as an ornamental accent.

7.1 THREAD
7.2 THREAD PROPER USAGE
7.3 THREAD IMPROPER USAGE
7.4 NETWORK
7.5 NETWORK PROPER USAGE
7.6 NETWORK IMPROPER USAGE
7.7 LINE NETWORK
7.8 LINE NETWORK PROPER USAGE
7.9 LINE NETWORK IMPROPER USAGE

7.1 Graphic Devices

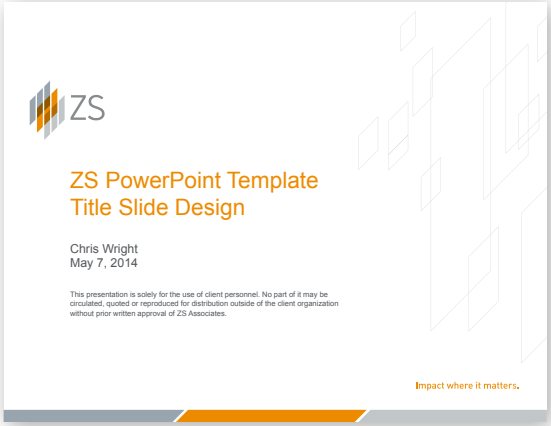
THREAD

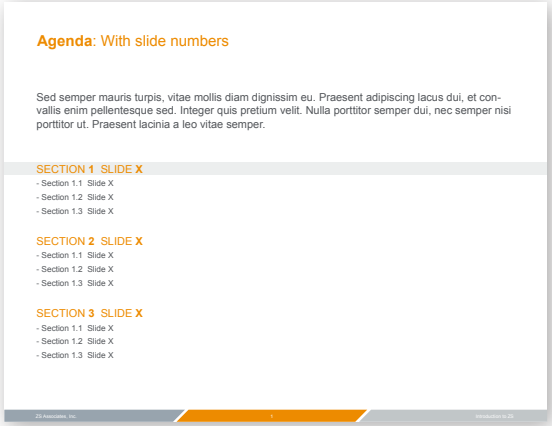
The Thread takes its design cues from the Signature and is most effective when leveraged as a footer graphic.

7.2 Graphic Devices

THREAD PROPER USAGE

The Thread is primarily used as a footer graphic in ZS PowerPoint Templates. It's always anchored to the bottom of each slide and bleeds off three edges.





7.3 Graphic Devices

THREAD IMPROPER USAGE

1. Don't display the Thread vertically.
2. Don't display the Thread on a diagonal.
3. Don't crop the Thread, it should always be shown as a complete graphic.
4. Don't display the Thread as a free floating object. The Thread should always bleed off three edges at the bottom of a page.
5. Don't flip the Thread. The diagonal end caps must flow upward from left to right at a 45º pitch.
6. Don't place the Thread anywhere other than at the bottom of a page.

7.4 Graphic Devices

NETWORK

The Network is a dynamic pattern constructed from overlapping tinted parallelogram shapes.

The device is available in the 12 colors that make up the Primary and Secondary palette.

7.5 Graphic Devices

NETWORK PROPER USAGE

The Network primarily serves as a background pattern in many different types of collateral across the ZS portfolio.

Learn more at
www.zsassociates.com

"I don't think there are many firms that know the biopharmaceutical market the way ZS does. I've worked with external partners before, but not with a partner who contributed as much as ZS."

The Solution

Agreement and alignment on the approach

Using ZS's decision driven forecasting excellence framework, the company solicited participation from affiliates and regional leadership to help shape the solution.

Overall, the company's forecasting operations were transformed by the changes, which included:

- An integrated global forecasting platform with universal access via an online portal
- Transparency about how forecast outputs drive decision making
- Clear transition of forecast ownership and improved channels of communications between global and local teams
- An annual planning kickoff meeting to align global and regional marketing and forecasting teams on forecasting and brand strategy
- Ongoing training to support decision driven forecasting

The Results

Greater capacity and confidence; less frustration

The company's partnership with ZS has been transformative:

- Greater confidence in forecasts and resulting resource-allocation decisions for product launches and existing brands
- Threshold efficiency gains with increased forecast volumes for multiple products, indications and countries
- Buy-in from nearly 40 local affiliates despite initial skepticism about creating long-term alignment
- Discussion focused on forecast assumptions, business issues and best practices, rather than technical model conflicts

"I don't think there are many firms that know the biopharmaceutical market the way ZS does," says a senior director for the company. "I've worked with external partners before, but not to this degree of interaction and collaboration, and certainly not with a partner who contributed as much as ZS."

ZS Associates is a global leader in sales and marketing consulting, outsourcing, technology and software. For almost 30 years, ZS has helped companies across a range of industries get the most out of their sales and marketing organizations. From 20 offices around the world, ZS experts use analytics and deep expertise to help companies make smart decisions quickly and cost effectively. ZS comprises multiple affiliated legal entities.

No part of this document may be modified, deleted or expanded by any process or means without prior written permission from ZS Associates.

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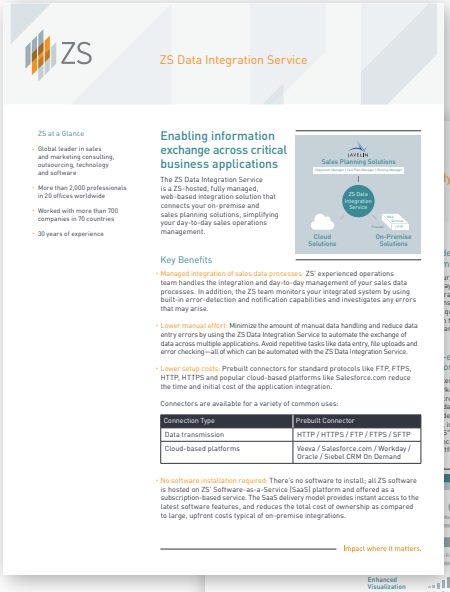


ZS

ZS Data Integration Service

ZS at a Glance

- Global leader in sales and marketing consulting, outsourcing, technology and software
- More than 2,000 professionals in 20 offices worldwide
- Worked with more than 700 companies in 70 countries
- 30 years of experience

Enabling information exchange across critical business applications

The ZS Data Integration Service is a ZS-hosted, fully managed, web-based integration solution that connects your on-premise and sales planning solutions, simplifying your day-to-day sales operations management.

Key Benefits

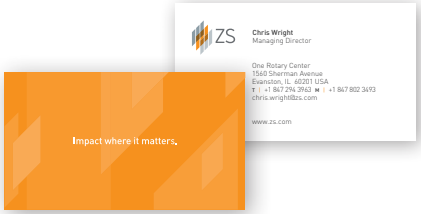
- Managed integration of sales data processes: ZS' experienced operations team handles the integration and day-to-day management of your sales data processes. In addition, the ZS team monitors your integrated system by using built-in error-detection and notification capabilities and investigates any errors that may arise.
- Lower manual effort: Minimize the amount of manual data handling and reduce data entry errors by using the ZS Data Integration Service to automate the exchange of data across multiple applications. Avoid repetitive tasks like data entry, file uploads and error checking—all of which can be automated with the ZS Data Integration Service.
- Lower setup costs: Prebuilt connectors for standard protocols like FTP, FTPS, HTTP, HTTPS and popular cloud-based platforms like Salesforce.com reduce the time and initial cost of the application integration.

Connectors are available for a variety of common uses:

Connection Type	Prebuilt Connector
Data transmission	HTTP / HTTPS / FTP / FTPS / SFTP
Cloud-based platforms	Veeva / Salesforce.com / Workday / Oracle / Siebel CRM On Demand

- No software installation required: There's no software to install; all ZS software is hosted on ZS' Software-as-a-Service (SaaS) platform and offered as a subscription-based service. The SaaS delivery model provides instant access to the latest software features, and reduces the total cost of ownership as compared to large, upfront costs typical of on-premise integrations.

Impact where it matters.



ZS

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Managing Director

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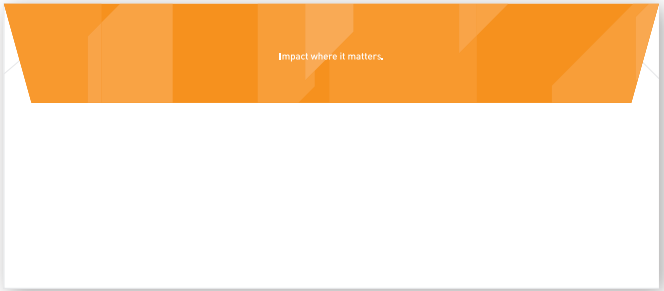
Evanston, IL 60201 USA
T | +1 847 294 3963 M | +1 847 802 3493
chris.wright@zs.com

www.zs.com

Impact where it matters.



Impact where it matters.

7.6 Graphic Devices

NETWORK IMPROPER USAGE

1. Don't display the Network vertically.
2. Don't display the Network on a diagonal.
3. Don't place the Network behind complex page layouts.
4. Don't display the Network as a free floating object.
5. Don't place the Network over an image in a way that it becomes distracting.
6. Don't alter the device proportions in any way, shape, or form.
7. Don't scale and crop the device in a way that makes it hard to see.

1.

2.

3.

Value-based innovation

- Two fundamental premises
  - Embedded value early
  - Design to meet holistic customer needs

Value-based innovation in product development

One such approach is value-based innovation (VBI), a framework that combines traditional and emerging techniques to create and optimize value in new products. VBI is based on two fundamental premises: Embed product value early in new product development (NPD); and design product innovation based on holistic needs across *the entire spectrum* of customer stakeholders.

We explain both ideas in more detail below:

Embed value early

Traditional NPD follows a defined stage-gate process (see Figure 1) that spans months to years, with considerable organizational commitment and investment. A manufacturer has the opportunity to build value into the product at each stage.

However, the ability to integrate value *is greatest in the initial developmental stages and diminishes significantly over time.* Course corrections become harder as a project becomes vested in design decisions made at each successive gate. By the time regional commercial teams develop a value proposition and marketing strategy for launch, the project has advanced beyond the point where design changes are affordable or practical.

The foundation for the product design usually takes shape during concept development and testing. Traditionally, this stage concludes with two key decisions: whether or not to develop a prototype, and if so, its product features and design specs.

After this stage, investment and commitment increase considerably, so integrating value during this step provides the highest bang for the buck—companies maximize the likelihood of commercial success relative to the level of investment in the project up to that point.

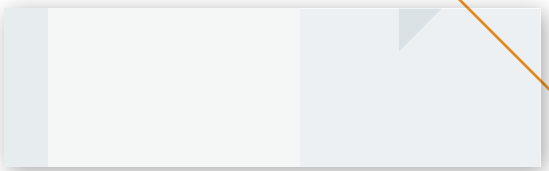
Figure 1. As investment and commitment increase over time in NPD, companies' ability to embed value into product design approaches zero.

4.

5.

6.

7.



7.7 Graphic Devices

LINE NETWORK

The Line Network is simply an outlined version of the Network. Each parallelogram in the pattern uses an 80% tint of PMS 428 for its stroke.

Line network

7.8 Graphic Devices

LINE NETWORK PROPER USAGE

The Line Network is primarily used as an ornamental accent graphic in many different types of applications across the ZS portfolio.

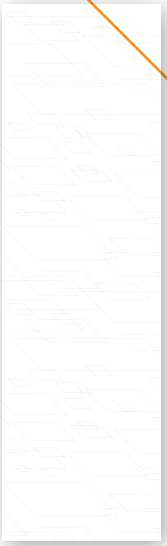
For information on ZS environmental design and branding, please contact Neil Warner.

7.9 Graphic Devices

LINE NETWORK IMPROPER USAGE

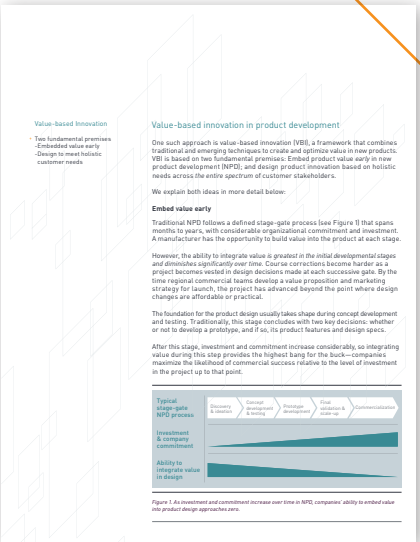
1. Don't display the Line Network vertically.
2. Don't display the Line Network on a diagonal.
3. Don't place the Line Network behind complex page layouts.
4. Don't display the Line Network as a free floating object.
5. Don't over embellish the Line Network.
6. Don't alter the device proportions in any way, shape, or form.
7. Don't scale and crop the device in a way that makes it hard to see.

1.



2.

3.



Value-based Innovation

- Two fundamental premises
  - Embedded value early
  - Design to meet holistic customer needs

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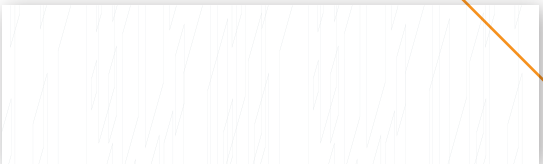
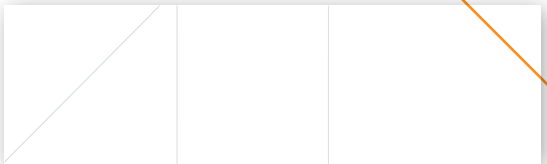


7.



8.0

Iconography

ZS Iconography is clean and elegant by design, serving as an effective aid for visualizing complex concepts, information categorization, and metaphors.

8.1 OUR STYLE
8.2 OUR STYLE: EXAMPLES
8.3 ZS WORLD MAP
8.4 INFOGRAPHICS

8.1 Iconography

OUR STYLE

Stylistically, ZS Iconography leverages the design DNA seen in the ZS Signature. The base two dimensional forms use solid fills and transparent multiplying effects to create clean, playful, and elegant silhouettes.

8.2 Iconography

OUR STYLE: EXAMPLES

8.2 Iconography

OUR STYLE: EXAMPLES (CONTINUED)

8.3 Iconography

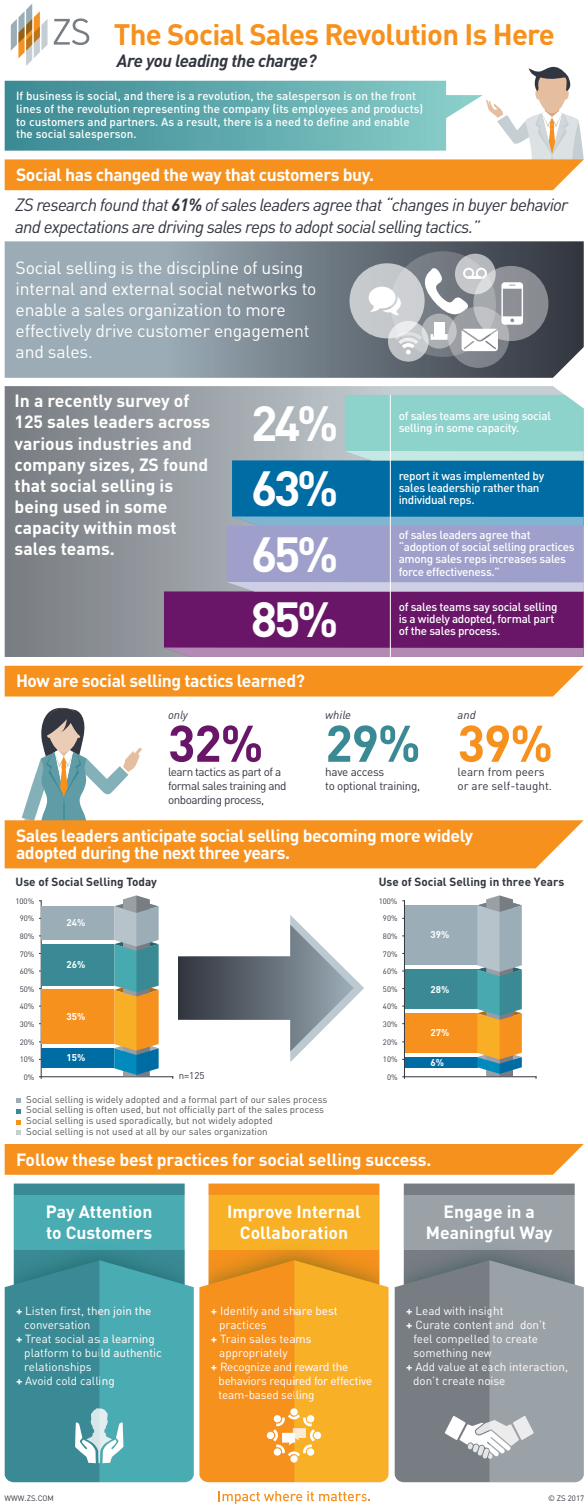
ZS WORLD MAP

The ZS World Map leverages translucent parallelogram shapes to create a distinctive abstract art form. The weave effect symbolizes the collaborative nature of ZS and the impact it delivers across the globe.

8.4 Iconography

INFOGRAPHICS

Icons are a fundamental component of vector based information visualization. The example to the right illustrates how ZS iconography can be successfully leveraged to create elegant and sophisticated infographics.



9.0

Video

Video is a dynamic medium in which the ZS brand personality can be brought to life through the creative fusion of stock clips, custom footage, animation, special effects, music, and more.

9.1 OUR STYLE
9.2 OUR STYLE: EXAMPLES

9.1 Video

OUR STYLE

Stylistically, video should reflect the ZS brand attributes and leverage the general design principles described in this document. Video should look clean and sophisticated, feel high-tech and innovative, and sound authentic.

9.2 Video

OUR STYLE: EXAMPLES

What makes a good video?

GEOMETRIC DESIGN
Graphic elements and animation architecture should embrace the geometric design philosophy seen throughout the ZS visual framework.

VIDEO CLIPS
Stock clips and custom footage should reflect the qualities of ZS style Reportage Photography and Graphic Illustration.

ICONOGRAPHY
Graphic devices should reflect the qualities of ZS style Iconography.

TYPOGRAPHY
Text should reflect the qualities of ZS style Typography.

MUSIC
Audio tracks should further reinforce feelings of technology and innovation by leveraging positive, bright, and inspiring sounds taken from the Electronic Dance Music and Electro Pop genres. A tempo range of 120-160 BPM (Beats Per Minute) is preferred.

10.0

Applications

Applications are key channels for promoting and broadcasting the ZS brand. This section furnishes mechanical information and guidance on the most essential tools and applications.

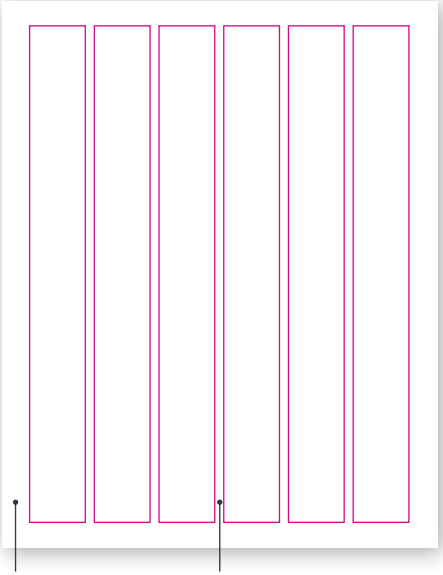
10.1 LAYOUT: GRID SYSTEM
10.2 LAYOUT: LINE SPACING SYSTEM
10.3 STATIONERY: BUSINESS CARD
10.4 STATIONERY: LETTERHEAD
10.5 STATIONERY: ENVELOPE
10.6 STATIONERY: COMPLIMENTS SLIP
10.7 DIGITAL: E-SIGNATURE
10.8 DIGITAL: POWERPOINT
10.9 BROCHURE: 2 PAGE
10.10 BROCHURE: 4 PAGE
10.11 BROCHURE: CASE STUDY
10.12 BROCHURE: WHITE PAPER
10.13 VIDEO: TALKING HEAD/INTERVIEW
10.14 VIDEO: DOCUMENTARY INTERVIEW
10.15 VIDEO: MONTAGE
10.16 VIDEO: ANIMATION

10.1 Applications

LAYOUT: GRID SYSTEM

In order to maintain consistency across materials, all document layouts should adhere to a common but flexible six column grid system. This system accommodates diverse layouts within one document by combining, splitting or skipping columns — the grid system should never be altered.

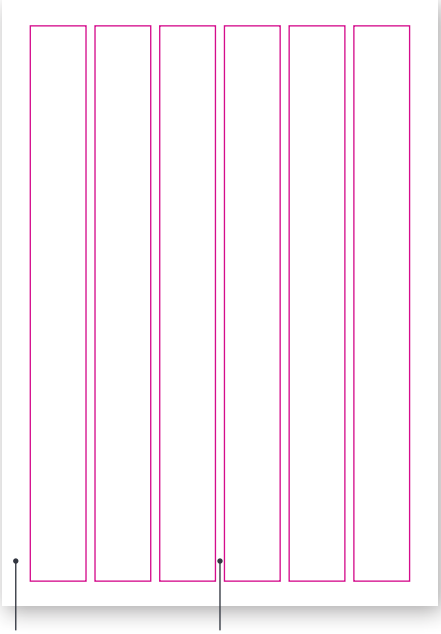
LETTER SIZE (8.5 IN X 11 IN)



Margins:
.4375 in
11.1125 mm

Gutters:
.1875 in
4.7625 mm

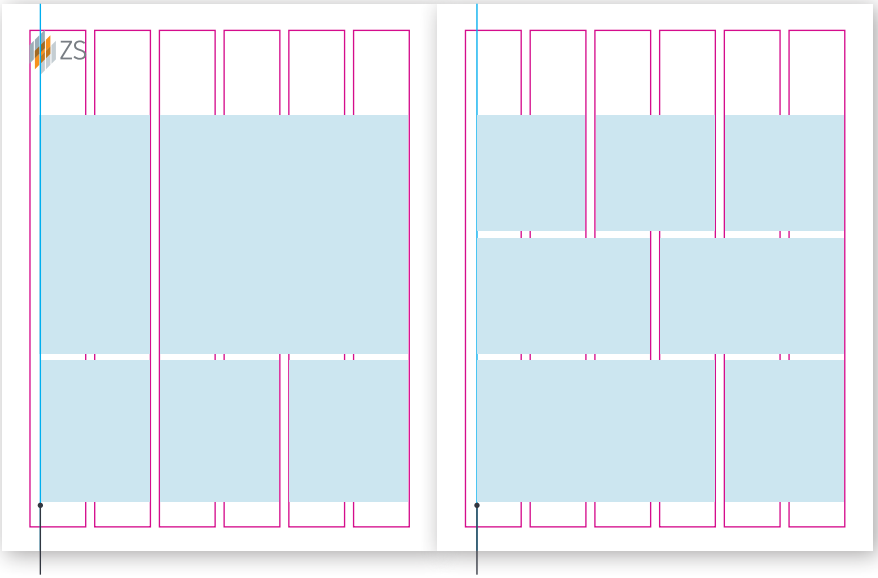
A4 SIZE (210 MM BY 297 MM)



Margins:
.4375 in
11.1125 mm

Gutters:
.1875 in
4.7625 mm

GRID LAYOUT OPTIONS



Type aligns with the left edge of the lowest point in the ZS Signature.
This doesn't apply to the placement of graphic devices.

10.2 Applications

LAYOUT: LINE SPACING SYSTEM

Leading is the space between the baseline of one line of text and the baseline of the next line of text. It is usually expressed in Points. DIN is an evenly spaced font family with short ascenders and descenders, therefore it requires less leading than most fonts. To maintain consistency, use the Leading Ratio Formula to determine proper line spacing.

LEADING RATIO FORMULA
Leading should be set to the font size + 2 pt, except for type over 20 pt. For type over 20 pt, use the font size + 1 pt. However, with even larger font sizes the leading should be based on your best judgment.

PARAGRAPH SPACING
The space before and after a paragraph is calculated using the Leading Ratio Formula.

Type Size 17 pt

Leading 19 pt

Paragraph Spacing 19 pt

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10.3 Applications

STATIONERY: BUSINESS CARD

The ZS Business Card is a brand interface for every employee. It is important that the base design and layout remain consistent while allowing for individual customization.

FRONT SIDE
The information on the Business Card is broken into three sections. The baseline of the Title should align to the baseline of the Wordmark found within the ZS Signature. The paragraph spacing between each information section should be equivalent.

BACK SIDE
The Tagline is centered horizontally and vertically over the orange Network pattern.

All business cards must be acquired through the ZS Business Card Portal. Contact Neil Warner for more information.

FRONT SIDE

BACK SIDE

10.4 Applications

STATIONERY: LETTERHEAD

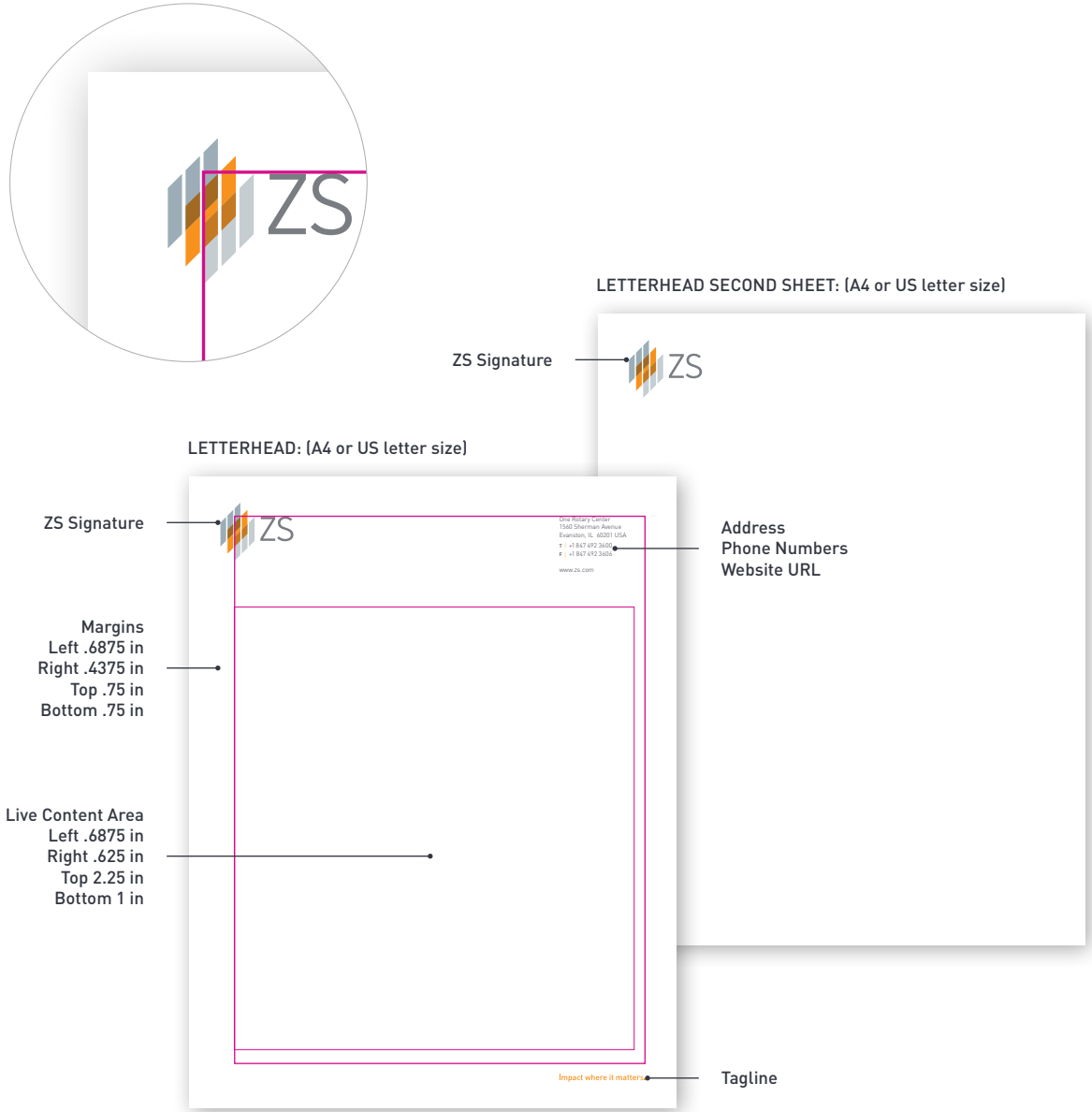
The Letterhead is created in A4 and US Letter sizes. All body content must be contained within the Live Content Area.

The left side of the Live Content Area aligns with the left margin which also lines up with the left edge of the lowest point in the Signature.

The bottom of the Live Content Area ends at 0.25 in or 6.35 mm above the bottom of the margin.

The right side of the Live Content Area ends 0.25 in or 6.35 mm before the right margin.

Body copy content should only be placed within the Live Content Area. This area accommodates a 1-column grid of text typeset at approximately 10 pt. This area should also be observed on the second sheet.



10.5 Applications

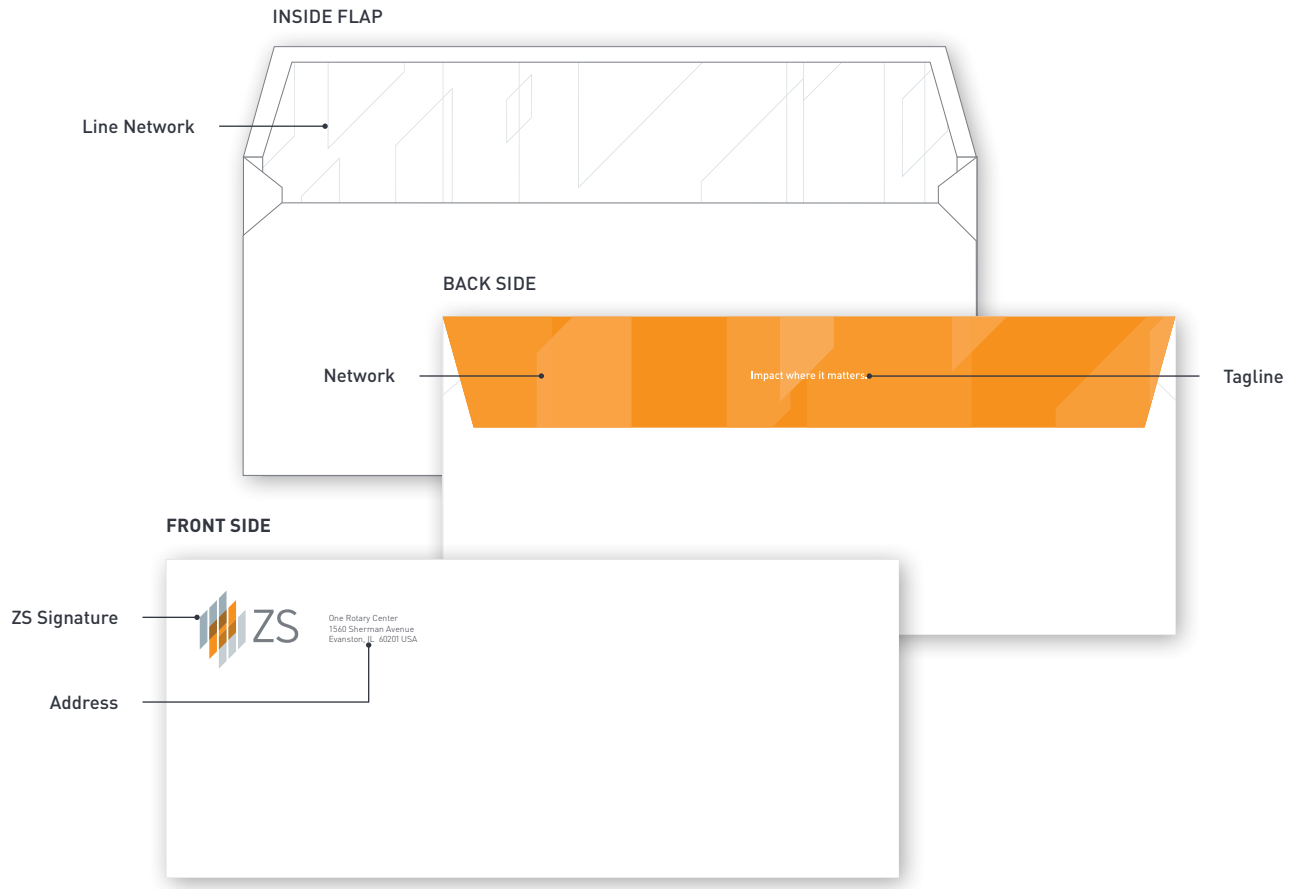
STATIONERY: ENVELOPE

The #10 Envelope is a standard business-sized envelope, which measures 9.5 in x 4.125 in.

FRONT SIDE
The Signature and Address are located in the top left corner of the envelop. The baseline of the last line of text in the address block should align to the baseline of the Wordmark found within the ZS Signature.

BACK SIDE
The Tagline is centered horizontally and vertically over the orange Network on the flap.

INSIDE FLAP
The Line Network is printed on the inside of the envelope.



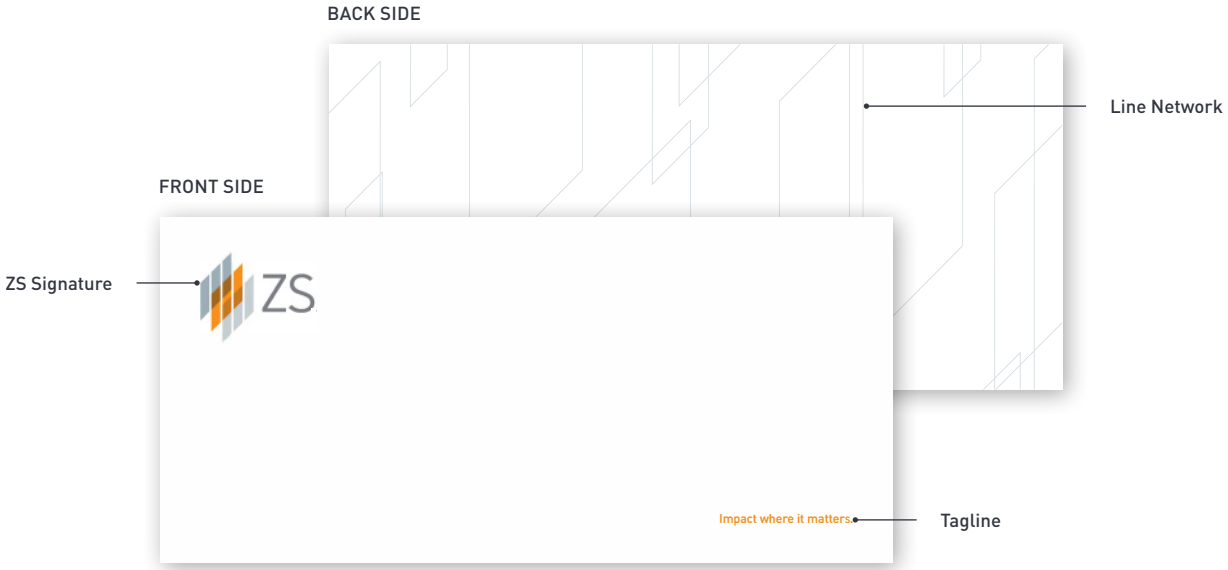
10.6 Applications

STATIONERY: COMPLIMENTS SLIP

The Compliments Slip provides space for a short handwritten message and measures 210 mm x 99 mm.

FRONT SIDE
The Signature is located in the top left corner and the Tagline in the bottom right corner.

BACK SIDE
The Line Network serves as an ornamental accent graphic and bleeds off all four edges.



10.7 Applications

DIGITAL: E-SIGNATURE

E-Signature's share similar characteristics to business cards, containing important information such as the senders Name, Title, Contact Details, Company URL, Company Name, and Tagline.

NAME
Text appears in title case, #ED8B00.

TITLE
Text appears in title case, #53565A.

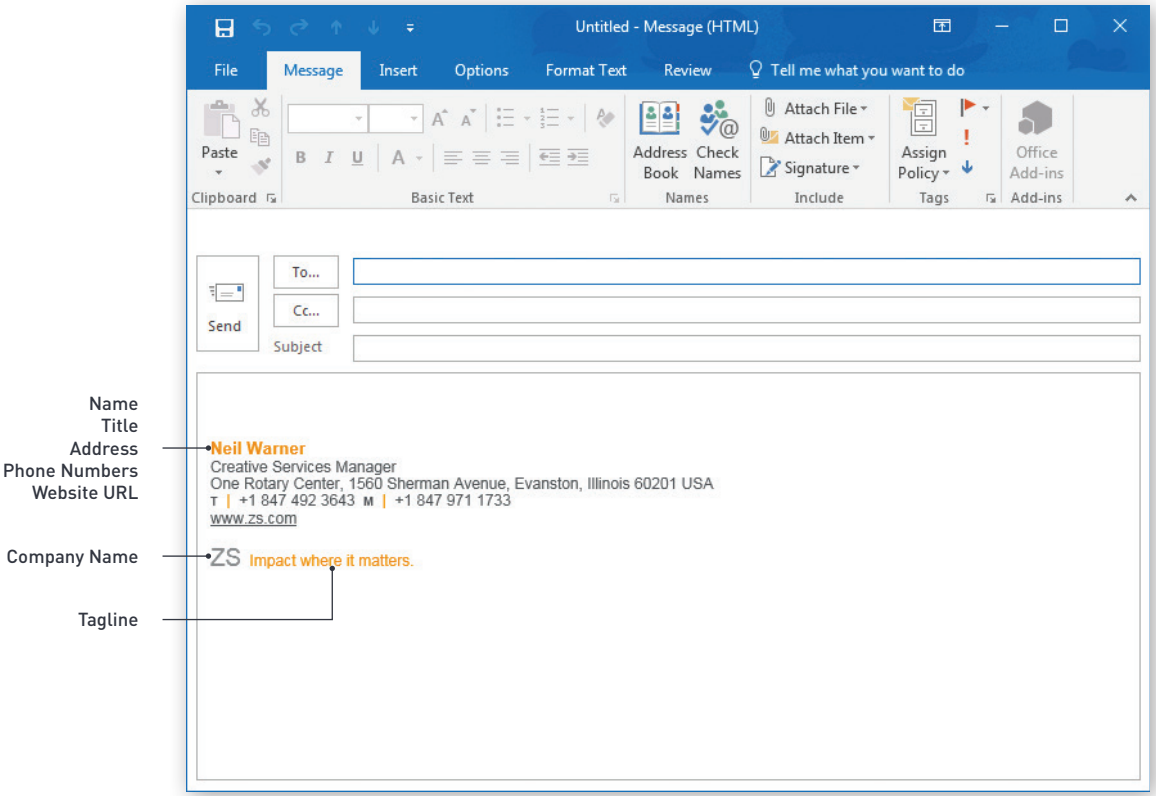
CONTACT INFORMATION
Text appears in title case, #53565A. Phone number prefixes 'T' and 'M' are 2 point sizes smaller and bold, followed by a divider line, #ED8B00.

WEBSITE URL
Text appears in lower case, #53565A.

COMPANY NAME
Text appears in all caps, #888B8D.

TAGLINE
Text appears in sentence case, #ED8B00.

TEXT USAGE



10.8 Applications

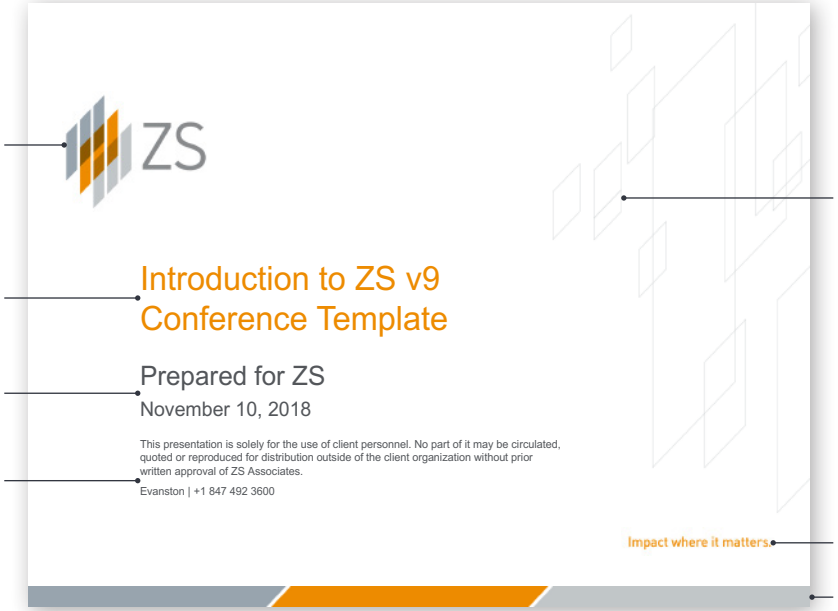
DIGITAL: POWERPOINT

The ZS PowerPoint template is designed for conference presentations.

TITLE SLIDE
Title text appears in #ED8B00 30pt. Name appears in #53565A 24pt. Date appears in #53565A 18pt. Confidential Statement, Office Name, and Office Phone Number appear in #53565A 11pt. The Line Network occupies the right hand third of the slide and the Thread bleeds off the left, right, and bottom edges.

INTERIOR SLIDE
Title text appears in #ED8B00 28pt in the top left corner of the slide. Content, Images, Graphics, Tables, and Charts appear below the Title in the main content area. The Thread contains the Copyright Symbol, Year, Company Name, Confidential Tag, Slide Number, and Presentation Name.

TITLE SLIDE



ZS Signature
Line Network
Title
Name
Date
Confidential Statement
Office Name
Office Phone Number
Tagline
Thread

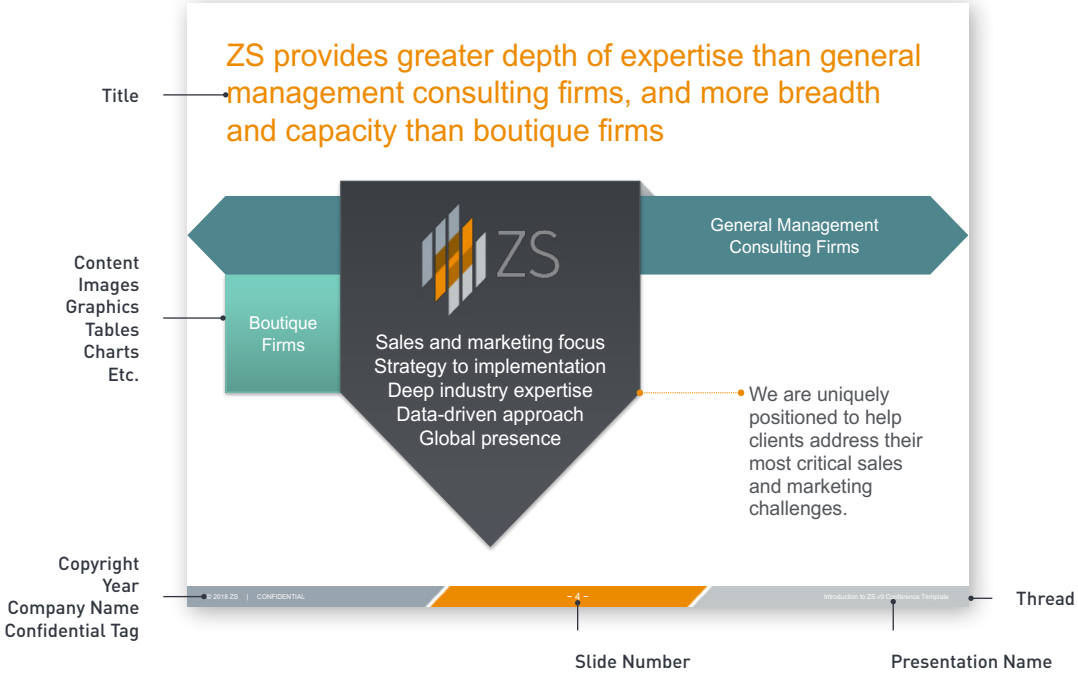
INTERIOR SLIDE

Title
Content
Images
Graphics
Tables
Charts
Etc.
Copyright
Year
Company Name
Confidential Tag
Thread
Slide Number
Presentation Name

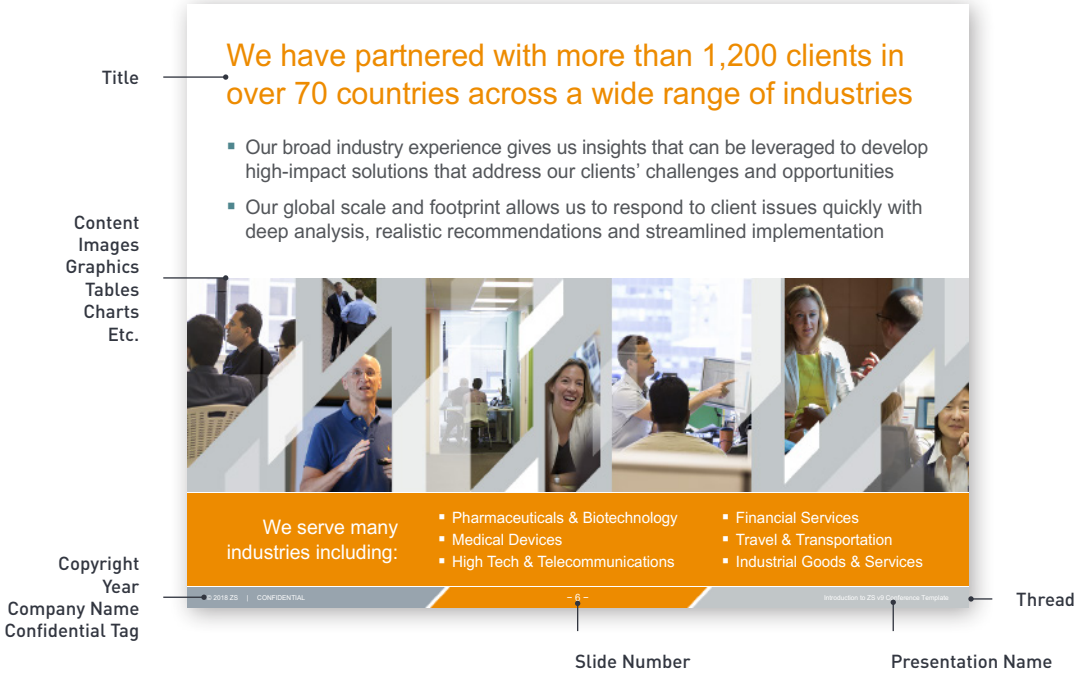
10.8 Applications

DIGITAL: POWERPOINT (CONTINUED)

INTERIOR SLIDE



INTERIOR SLIDE



10.9 Applications

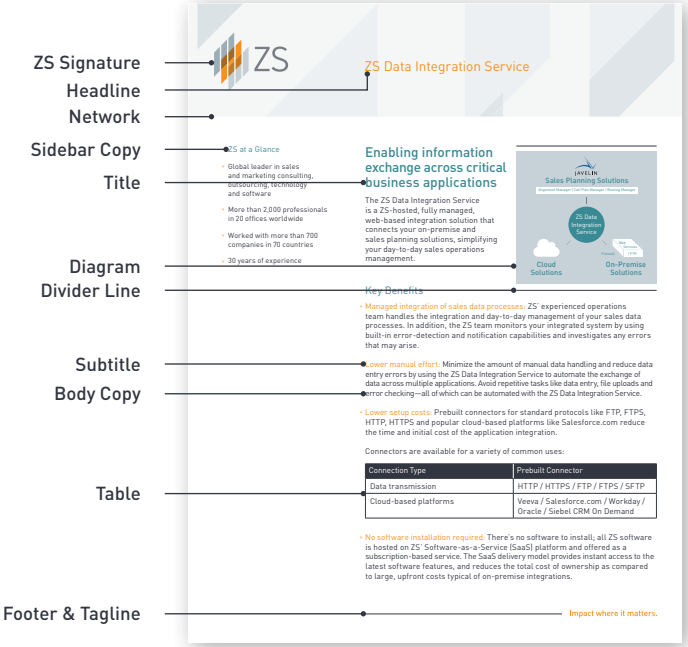
BROCHURE: 2 PAGE

MASTHEAD AREA
This area contains the Network which serves as a backdrop for the Signature and Headline.

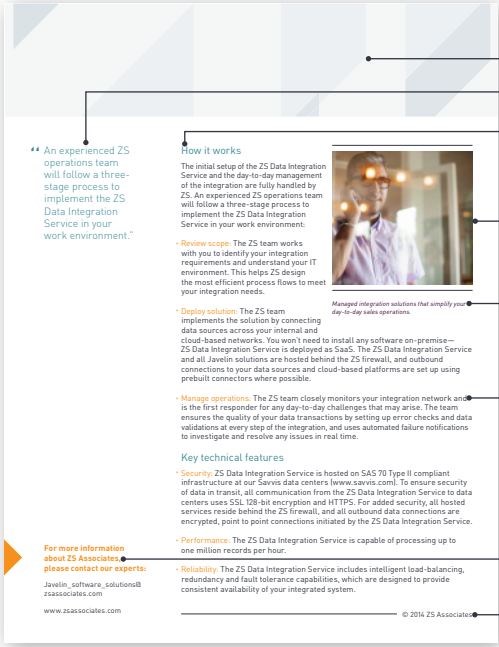
CONTENT AREA
The layout is structured using the grid system and all content follows the basic design principles described in the ZS visual framework.

FOOTER
The front should contain the Tagline and the back, the Copyright Symbol, Date, and Company Name.

FRONT COVER



BACK COVER



10.10 Applications

BROCHURE: 4 PAGE

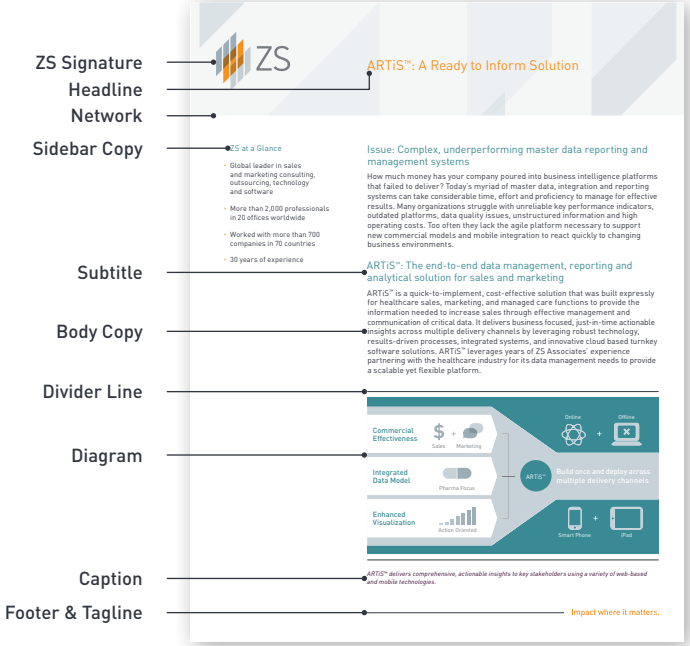
MASTHEAD AREA
This area contains the Network which serves as a backdrop for the Signature and Headline.

CONTENT AREA
The layout is structured using the grid system and all content follows the basic design principles described in the ZS visual framework.

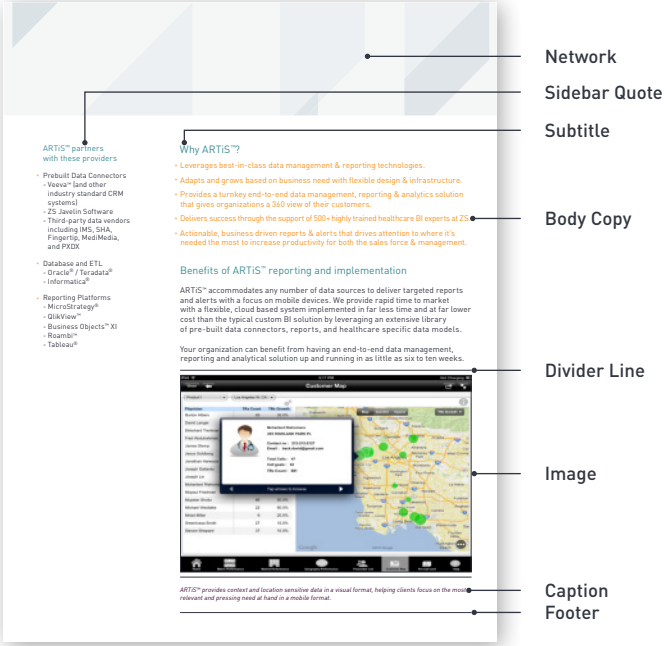
FOOTER
The front should contain the Tagline and the back, the Copyright Symbol, Date, and Company Name. All interior pages should use an extended line.

www.zs.com

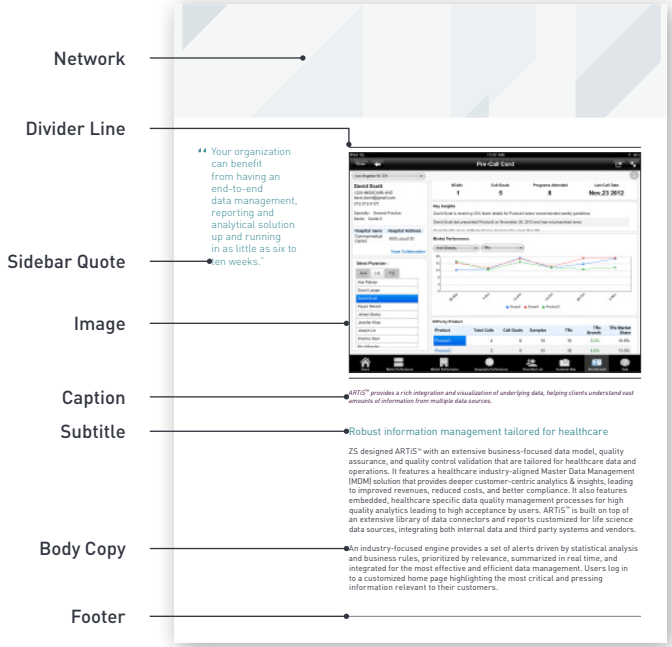
FRONT COVER



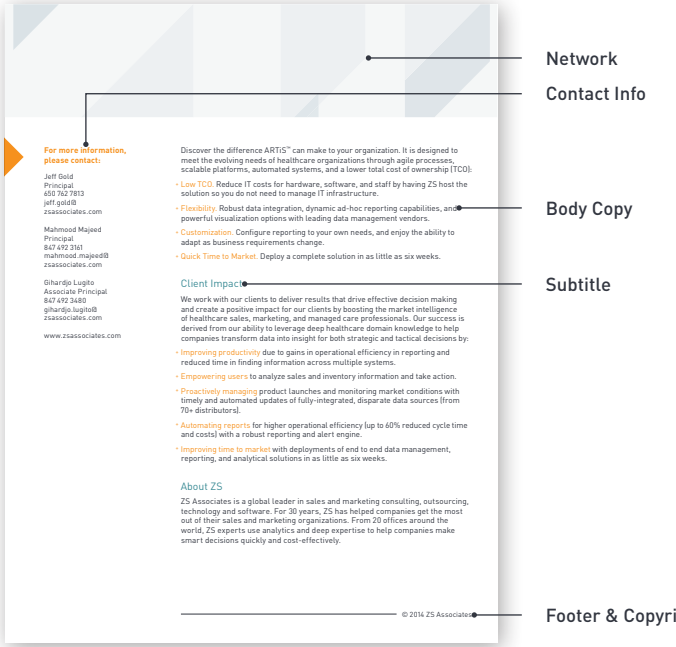
INTERIOR PAGE



INTERIOR PAGE



BACK COVER



10.11 Applications

BROCHURE: CASE STUDY

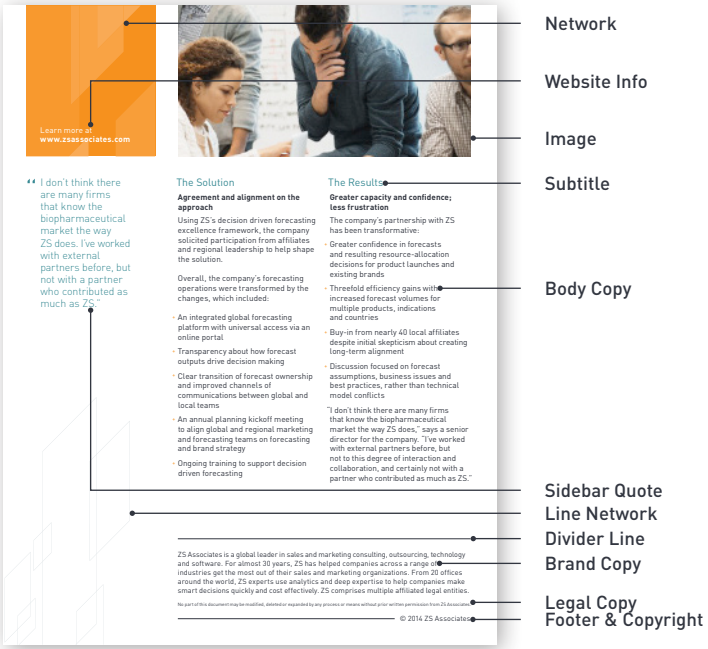
MASTHEAD AREA
This area is our marquee information space. On the front it contains the Signature, Image, and Line Network. The back contains an image next to orange Network and Website URL.

CONTENT AREA
The layout is structured using the grid system and all content follows the basic design principles described in the ZS visual framework.

FOOTER
The front should contain the Tagline and the back, the Copyright Symbol, Date, and Company Name.

FRONT COVER

BACK COVER



10.12 Applications

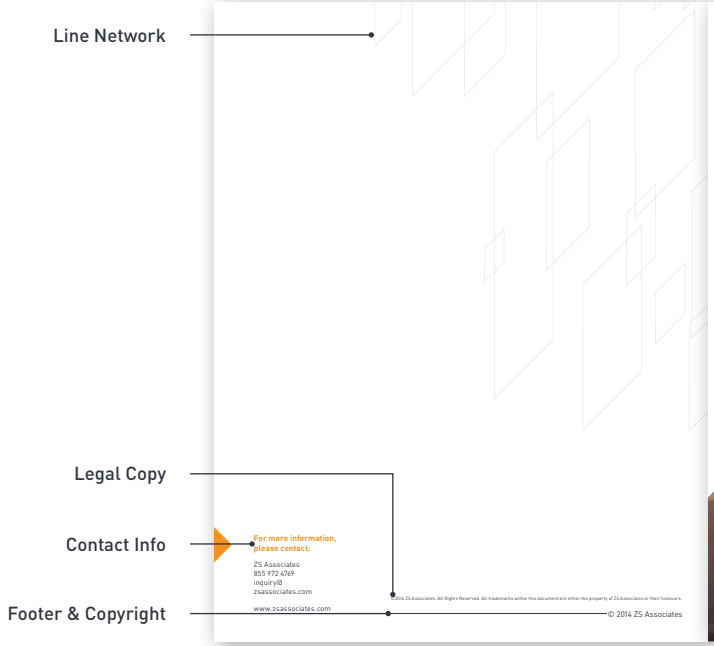
BROCHURE: WHITE PAPER

BACK COVER
This page contains the Line Network, Contact Information, Legal Copy, and Footer. The orange triangle is deliberately positioned to highlight the Call To Action.

FRONT COVER
This page contains the Signature, Title, Author Names, Tagline, Line Network, and cover Image.

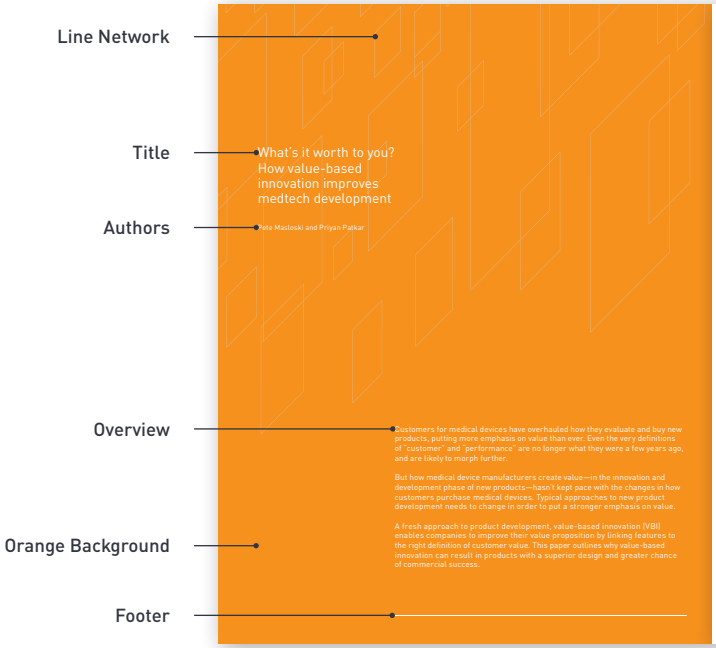
INSIDE FRONT COVER
The Title and Author Names are carried over from the front cover and occupy the same X and Y coordinates. The Overview text is positioned in the lower right corner and is reversed out against a solid orange background containing the Line Network.

BACK COVER

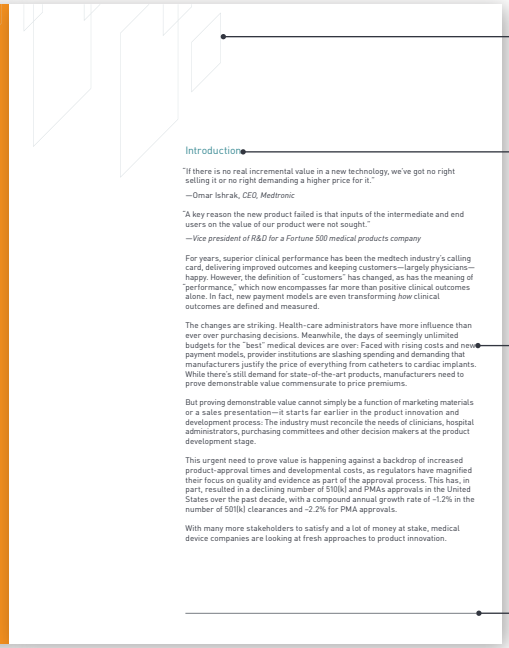


FRONT COVER

INSIDE FRONT COVER



PAGE 1



10.12 Applications

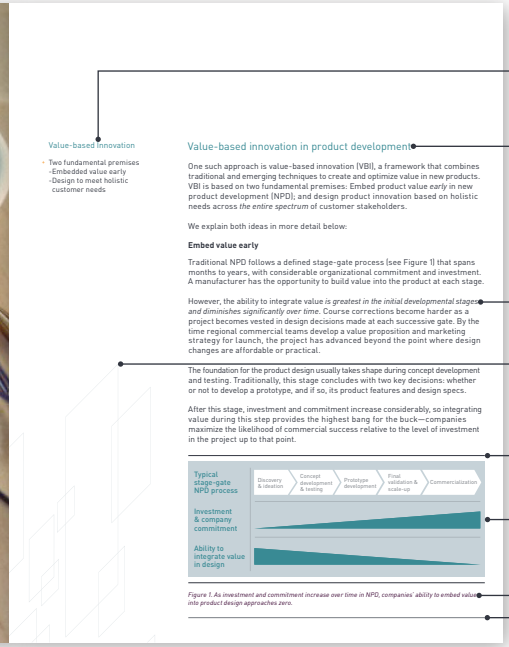
BROCHURE: WHITE PAPER (CONTINUED)

PAGES 1-7
The layout is structured using the grid system and all content follows the basic design principles described in the ZS visual framework.

PAGE 2

Image

PAGE 3



Value-based Innovation

- Two fundamental premises
  - Embedded value early
  - Design to meet holistic customer needs

Value-based innovation in product development

One such approach is value-based innovation (VBI), a framework that combines traditional and emerging techniques to create and optimize value in new products. VBI is based on two fundamental premises: Embed product value *early* in new product development (NPD); and design product innovation based on holistic needs across *the entire spectrum* of customer stakeholders.

We explain both ideas in more detail below:

Embed value early

Traditional NPD follows a defined stage-gate process (see Figure 1) that spans months to years, with considerable organizational commitment and investment. A manufacturer has the opportunity to build value into the product at each stage.

However, the ability to integrate value *is greatest in the initial developmental stages and diminishes significantly over time*. Course corrections become harder as a project becomes vested in design decisions made at each successive gate. By the time regional commercial teams develop a value proposition and marketing strategy for launch, the project has advanced beyond the point where design changes are affordable or practical.

The foundation for the product design usually takes shape during concept development and testing. Traditionally, this stage concludes with two key decisions: whether or not to develop a prototype, and if so, its product features and design specs.

After this stage, investment and commitment increase considerably, so integrating value during this step provides the highest bang for the buck—companies maximize the likelihood of commercial success relative to the level of investment in the project up to that point.

Figure 1. As investment and commitment increase over time in NPD, companies' ability to embed value into product design approaches zero.

Sidebar Copy
Subtitle
Body Copy
Line Network
Divider Line
Chart
Caption
Footer

PAGE 4

Value-based Innovation

- Two fundamental premises
  - Embedded value early
  - Design to meet holistic customer needs

Design to meet holistic customer needs

As mentioned above, the concept development and testing stage drives the set of product features, many or all of which eventually end up in the product prototype. Product development usually focuses on clinicians' technical feedback, putting the value emphasis on features.

It's important to note that the idea of "value" may have changed in the minds of clinicians, embodying more than clinical outcomes alone. Many physicians are now employees of institutions, and are, at a minimum, empathetic to economic aspects of any buying decision.

As mentioned earlier, even the definition of clinical value itself is changing. As new payment models emerge, clinical value is becoming more aligned with patient outcomes defined over a longer continuum of care.

Still, decision makers, whether clinicians or administrators, may differ considerably on what they value in a medical product. There are many industry examples of new products that failed to live up to their revenue expectations because administrators and economic decision makers placed a different value on the products than clinicians.

By contrast, VBI balances the value proposition for both clinical and economic customer stakeholders. For any given product category, this balance changes based on the relative power of different decision makers in the buying process.

VBI transforms feature selection into "value profile optimization." Instead of feature testing and selection with clinician input only, the product innovator finalizes value attributes that have the highest common appeal to *all* types of customer decision stakeholders.

In conjunction with finalizing value attributes, value-based innovation tests what decision makers are willing to pay for each value attribute.

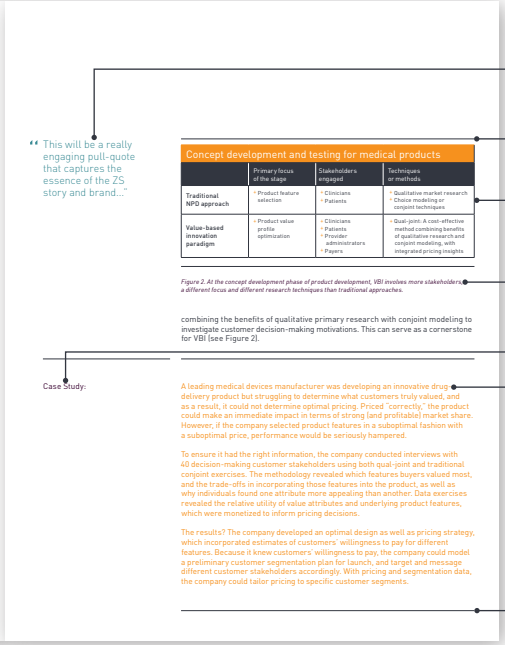
The benefits or this approach are substantial. Not only can VBI result in a product design with improved chances of commercial success, but because it also delivers tangible pricing insights at an early NPD stage, the manufacturer can conduct a far more realistic opportunity assessment and forecast. This, in turn, helps the organization optimize decisions on R&D budgets and related investments.

Traditional research techniques such as choice modeling or conjoint exercises are common in feature selection. Since VBI encompasses a large set of customer stakeholders, a conjoint exercise can pose cost challenges. Medtech companies may need an alternative approach.

ZS has developed such a method, called "qual-joint" modeling. Qual-joint involves much smaller sample sizes than conjoint modeling (and therefore lower cost),

Sidebar Copy
Body Copy
Line Network
Footer

PAGE 5



"This will be a really engaging pull-quote that captures the essence of the ZS story and brand..."

Concept development and testing for medical products

	Primary focus of the stage	Stakeholders engaged	Techniques or methods
Traditional NPD approach	• Product feature selection	• Clinicians • Patients	• Qualitative market research • Choice modeling or conjoint techniques
Value-based innovation paradigm	• Product value profile optimization	• Clinicians • Patients • Provider administrators • Payers	• Qual-joint: A cost-effective method combining benefits of qualitative research and conjoint modeling, with integrated pricing insights

Figure 2. At the concept development phase of product development, VBI involves more stakeholders, a different focus and different research techniques than traditional approaches.

combining the benefits of qualitative primary research with conjoint modeling to investigate customer decision-making motivations. This can serve as a cornerstone for VBI (see Figure 2).

Case Study:

A leading medical devices manufacturer was developing an innovative drug delivery product but struggling to determine what customers truly valued, and as a result, it could not determine optimal pricing. Priced "correctly," the product could make an immediate impact in terms of strong (and profitable) market share. However, if the company selected product features in a suboptimal fashion with a suboptimal price, performance would be seriously hampered.

To ensure it had the right information, the company conducted interviews with 40 decision-making customer stakeholders using both qual-joint and traditional conjoint exercises. The methodology revealed which features buyers valued most, and the trade-offs in incorporating those features into the product, as well as why individuals found one attribute more appealing than another. Data exercises revealed the relative utility of value attributes and underlying product features, which were monetized to inform pricing decisions.

The results? The company developed an optimal design as well as pricing strategy, which incorporated estimates of customers' willingness to pay for different features. Because it knew customers' willingness to pay, the company could model a preliminary customer segmentation plan for launch, and target and message different customer stakeholders accordingly. With pricing and segmentation data, the company could tailor pricing to specific customer segments.

Sidebar Quote
Divider Line
Table
Caption
Descriptor
Body Copy
Footer

10.12 Applications

BROCHURE: WHITE PAPER (CONTINUED)

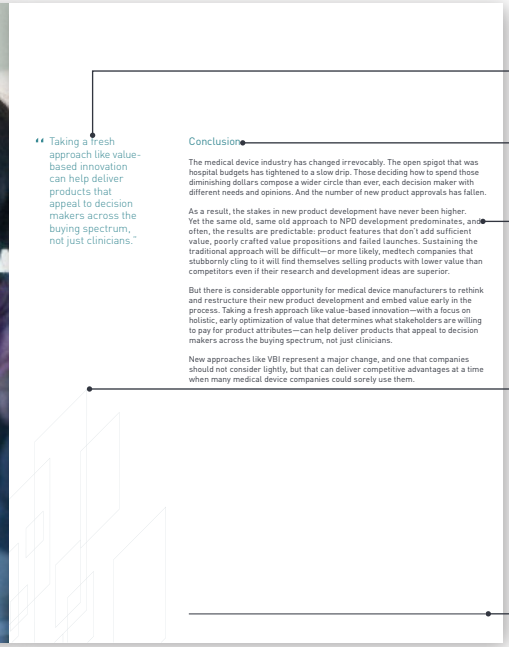
PAGE 8
This page contains the Line Network, Contact Information, Footer, and Author Biographies. The orange triangle is deliberately positioned to highlight the Call To Action.

PAGE 9
This page contains the Brand Boilerplate which is positioned in the lower right corner and is reversed out against a solid orange background containing the Line Network.

PAGE 6

Image

PAGE 7



"Taking a fresh approach like value-based innovation can help deliver products that appeal to decision makers across the buying spectrum, not just clinicians."

Conclusion

The medical device industry has changed irrevocably. The open spigot that was hospital budgets has tightened to a slow drip. Those deciding how to spend those diminishing dollars compose a wider circle than ever, each decision maker with different needs and opinions. And the number of new product approvals has fallen.

As a result, the stakes in new product development have never been higher. Yet the same old, same old approach to NPD development predominates, and often, the results are predictable: product features that don't add sufficient value, poorly crafted value propositions and failed launches. Sustaining the traditional approach will be difficult—or more likely, medtech companies that stubbornly cling to it will find themselves selling products with lower value than competitors even if their research and development ideas are superior.

But there is considerable opportunity for medical device manufacturers to rethink and restructure their new product development and embed value early in the process. Taking a fresh approach like value-based innovation—with a focus on holistic, early optimization of value that determines what stakeholders are willing to pay for product attributes—can help deliver products that appeal to decision makers across the buying spectrum, not just clinicians.

New approaches like VBI represent a major change, and one that companies should not consider lightly, but that can deliver competitive advantages at a time when many medical device companies could sorely use them.

Sidebar Quote

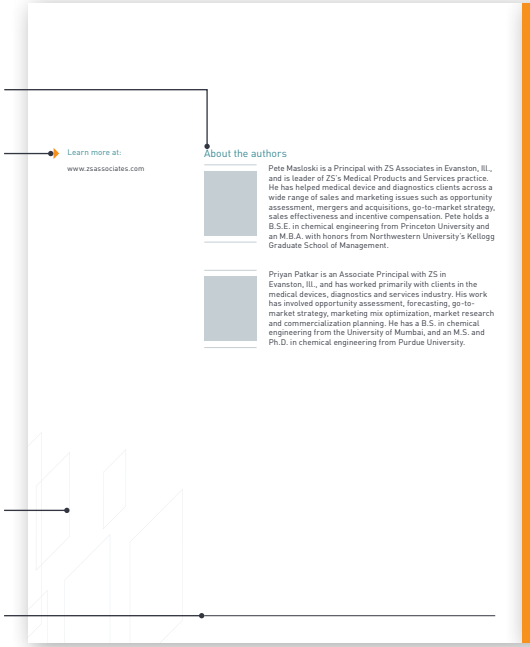
Subtitle

Body Copy

Line Network

Footer

PAGE 8



Learn more at:
www.zsassociates.com

About the authors

Pete Masloski is a Principal with ZS Associates in Evanston, Ill., and is leader of ZS's Medical Products and Services practice. He has helped medical device and diagnostics clients across a wide range of sales and marketing issues such as opportunity assessment, mergers and acquisitions, go-to-market strategy, sales effectiveness and incentive compensation. Pete holds a B.S.E. in chemical engineering from Princeton University and an M.B.A. with honors from Northwestern University's Kellogg Graduate School of Management.

Priyan Patkar is an Associate Principal with ZS in Evanston, Ill., and has worked primarily with clients in the medical devices, diagnostics and services industry. His work has involved opportunity assessment, forecasting, go-to-market strategy, marketing mix optimization, market research and commercialization planning. He has a B.S. in chemical engineering from the University of Mumbai, and an M.S. and Ph.D. in chemical engineering from Purdue University.

Author Bios

Contact Info

Line Network

Footer

PAGE 9

About ZS Associates

ZS Associates is a global leader in sales and marketing consulting, outsourcing, technology and software. For almost 30 years, ZS has helped companies across a range of industries get the most out of their sales and marketing organizations. From 20 offices around the world, ZS experts use analytics and deep expertise to help companies make smart decisions quickly and cost-effectively. ZS comprises multiple affiliated legal entities.

Line Network

Orange Background

Brand Copy

Footer

10.13 Applications

VIDEO: TALKING HEAD/INTERVIEW

ZS SIGNATURE ANIMATION
The ZS Signature Animation appears in the center of the screen at the beginning of each video.

OPENING BUMPER
The Opening Bumper introduces additional branding elements such as the Tagline, video title, and a portrait of the talking head.

TRANSITION SEQUENCE
The transition between segments is achieved with a two part diagonal wipe. The first segment is masked as the gray panels converge in the center of the screen. The second segment is revealed as the gray panels retreat to their respective corners.

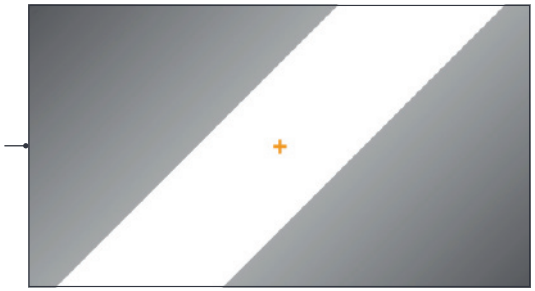
SEGMENT BUMPER
The Segment Bumper expands to display a question, or contextual information relevant to the interview.

Continued on following page.

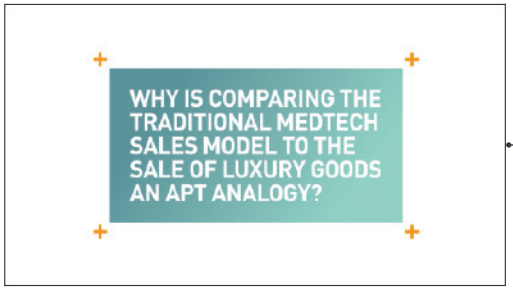
ZS Signature Animation

Opening Bumper

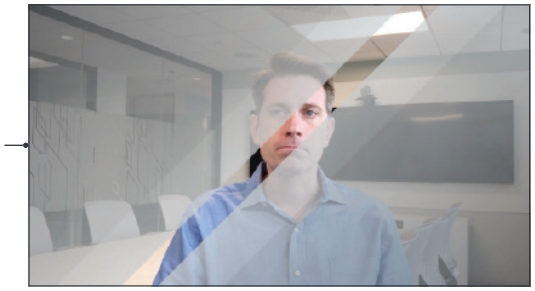
Transition Sequence



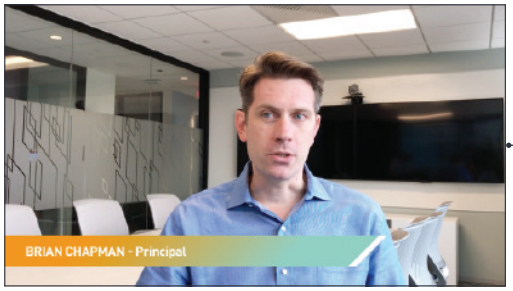
Segment Bumper



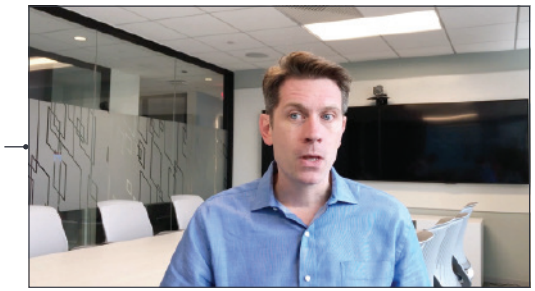
Transition Sequence



Lower Third



Talking Head Segment



Closing Bumper

Audio tracks should reinforce feelings of technology and innovation by leveraging positive, bright, and inspiring sounds taken from the Electronic Dance Music and Electro Pop genres. A tempo range of 120-160 BPM (Beats Per Minute) is preferred.

10.13 Applications

VIDEO: TALKING HEAD/INTERVIEW (CONTINUED)

LOWER THIRD
The Lower Third sequence originates in the bottom left corner of the screen and expands towards the right side of the frame, briefly revealing the Name and Job Title of the Talking Head.

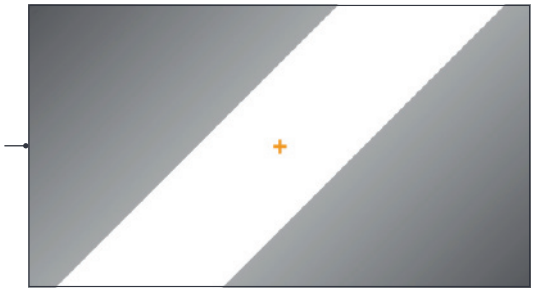
TALKING HEAD SEGMENT
The Talking Head should be positioned in the center of the frame from the chest up. There should be adequate space between the top of the head and the top of the screen. The camera should be axis neutral and at eye level, with the frame orientation set to landscape. The Talking Head should be filmed in an interview style format, where the individual looks off screen for the duration of the video. Stylistically, Talking Head segments should follow the aesthetic principles of ZS style Reportage Photography.

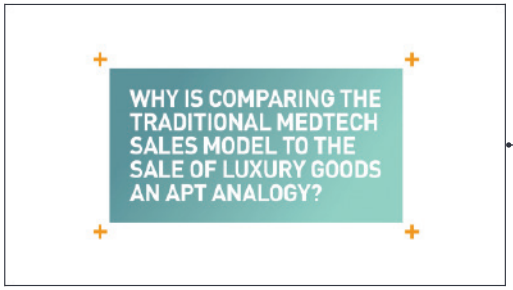
CLOSING BUMPER
The ZS Signature/Tagline Animation appears in the center of the screen at the end of each video.

ZS Signature Animation

Opening Bumper

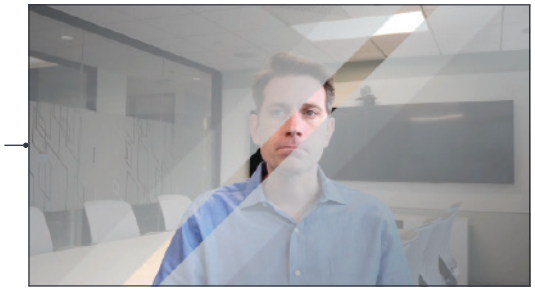
Transition Sequence

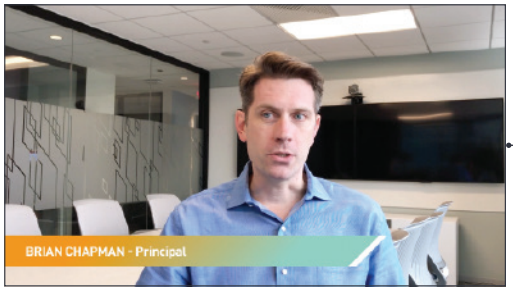




Segment Bumper

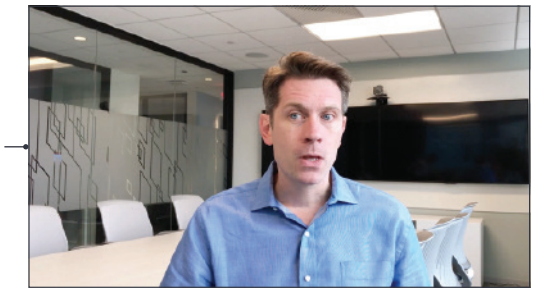
Transition Sequence





Lower Third

Talking Head Segment



Closing Bumper

Audio tracks should reinforce feelings of technology and innovation by leveraging positive, bright, and inspiring sounds taken from the Electronic Dance Music and Electro Pop genres. A tempo range of 120-160 BPM (Beats Per Minute) is preferred.

10.14 Applications

VIDEO: DOCUMENTARY INTERVIEW

ZS SIGNATURE ANIMATION
The ZS Signature Animation appears in the center of the screen at the beginning of each video.

DOCUMENTARY SEGMENTS
Documentary style videos provide opportunities to explore more artistic and less structured interpretations of standard talking head type interviews. Stylistically, Documentary Interviews are heavily influenced by the aesthetic principles seen in Reportage Photography. Capturing events as they occur in an intimate and authentic way is a desired outcome and can be achieved by blending footage that engages directly and indirectly with the interviewee.

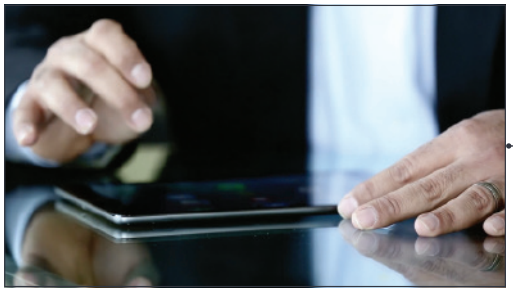
While Documentary Interview videos allow for more creative freedom, the basic design principles of the ZS visual framework must always be observed.

CLOSING BUMPER
The ZS Signature/Tagline Animation appears in the center of the screen at the end of each video.

ZS Signature Animation

Lower Third

Documentary Segment



Documentary Segment

Documentary Segment

Documentary Segment

Documentary Segment

Closing Bumper

Audio tracks should reinforce feelings of technology and innovation by leveraging positive, bright, and inspiring sounds taken from the Electronic Dance Music and Electro Pop genres. A tempo range of 120-160 BPM (Beats Per Minute) is preferred.

10.15 Applications

VIDEO: MONTAGE

MONTAGE SEGMENTS
Montage videos provide opportunities to explore more creative and less structured interpretations of the brand by fusing Stock Clips, Custom Footage, Animation, Iconography, Typography, Photography, and Graphic Illustration to produce more artistic and expressive outcomes specific to desired communication objectives.

While Montage videos allow for more creative freedom, the basic design principles of the ZS visual framework must always be observed.

Stock Clip Segment

Custom Footage Segment

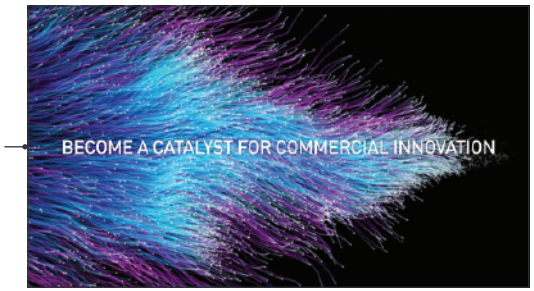
Stock Clip Segment

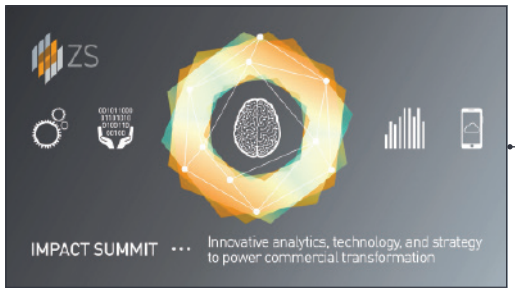
Stock Clip Segment

Stock Clip Segment

Custom Footage Segment

Stock Clip Segment





Animation Segment

Audio tracks should reinforce feelings of technology and innovation by leveraging positive, bright, and inspiring sounds taken from the Electronic Dance Music and Electro Pop genres. A tempo range of 120-160 BPM (Beats Per Minute) is preferred.

10.16 Applications

VIDEO: ANIMATION

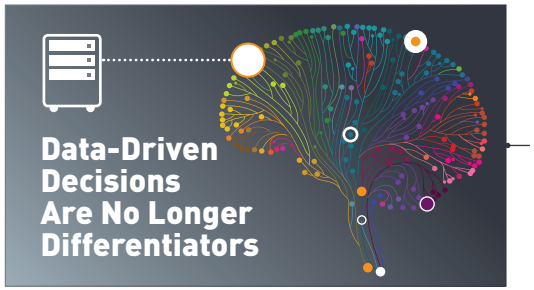
ZS SIGNATURE ANIMATION
The ZS Signature Animation appears in the center of the screen at the beginning of each video.

ANIMATION SEGMENTS
Animation videos provide opportunities to explore more creative and less structured interpretations of the brand by fusing Graphic Illustration, Iconography, and Typography to produce more artistic and expressive outcomes specific to desired communication objectives.

While Animation videos allow for more creative freedom, the basic design principles of the ZS visual framework must always be observed.

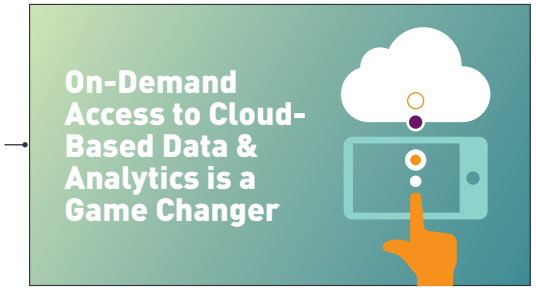
CLOSING BUMPER
The ZS Signature/Tagline Animation appears in the center of the screen at the end of each video.

ZS Signature Animation



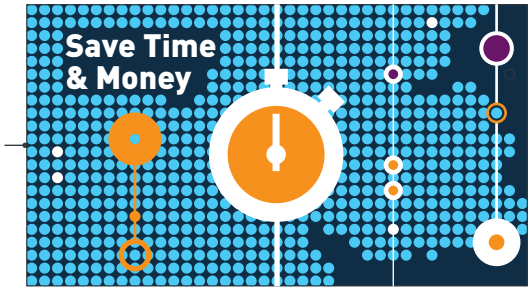
Animation Segment

Animation Segment



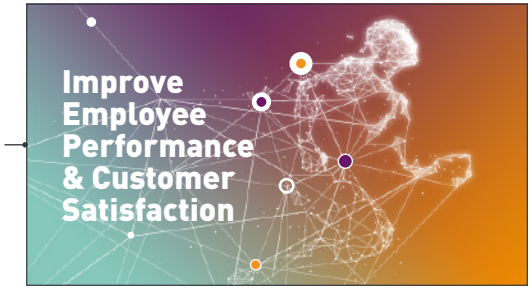
Animation Segment

Animation Segment



Animation Segment

Animation Segment



Closing Bumper

Audio tracks should reinforce feelings of technology and innovation by leveraging positive, bright, and inspiring sounds taken from the Electronic Dance Music and Electro Pop genres. A tempo range of 120-160 BPM (Beats Per Minute) is preferred.

Thanks

www.zs.com