













IDENTITY

Personality

Key Visual Elements

Content Depth & Research Standards

Visual Composition

Imagery

Language Conventions

PERSONALITY



Everything is interesting

We honestly believe so because, as relative as the concept of “interesting” is, finding and making interesting things takes paying attention to the world, with an open heart, while getting so close to the subject you maybe even touch it.

Always Sharing and Learning

about the world through a multi-dimensional approach that adapts and grows in reflection of local and global culture, mindsets, current events, creativity, innovation, entertainment, history, anthropology, social activism, new media, and the best of people: kindness.



Collaborative

More than simply wanting to talk about the world, we want to integrate with the very subjects of our messaging/content/efforts/strategies in terms of visual style, content structure, concept, tone, language, and delivery.

Authentic

Representative of the audience with mindfulness for who they are. Knowing your audience gets them to listen, and beyond that, it lets them feel represented by how they're shown. This goes into the concepts that inspire our visuals, language, stories, strategies, etc.

Sometimes we get out of the way to let the subject speak for themselves through a stage, spotlight, or scenario that we've generated for them.



Tactful

We are in touch with current affairs, linguistic patterns, anthropology, and cultural backgrounds.

This is crucial for speaking with relevance to what matters to your audience. Example: #METOO

- Sometimes not being aware of a controversy, or major sociopolitical event can clash with how content is executed.
- No subject is Taboo, but always make sure to be careful, respectful, and thankful.



Personality

Open

We want to connect with our audience, so we listen before we talk.

- This drives us to develop content, media and communicational strategies that invite the world to talk with us.
- We take all suggestions, advice, feedback, ideas, or anything; because no one is too young, old, weird, funny, different, or too anything, to help us have a more complete picture of the world.

Crafted

Visually strong in every sense, without compromising content clarity and efficiency.

This doesn't imply an "either-or" challenge. We develop style and visuals to make our stories and concepts clearer and more heartfelt.

KEY VISUAL ELEMENTS



Key Visual Elements

LOGO (CORE)

A logo system composed of 2 elements:

- 1 Solid and central white lettering label for The Mix
- Any background visuals that highlight and/or encapsulate our main message of the day, campaign, effort, collaboration, etc.

Make sure the imagery extends to at least the width and height of the X beyond the full text label.

Practical and Adaptive

The Mix(label) is protected from visual noise or background elements that could challenge legibility.

- Flexible with clear rules and defined by collaboration
- Discrete in relationship with visual elements.
- Clear Label
- Shaped by the things it references (culture)
- Rather than trying to say everything, it can be anything





Key Visual Elements

LOGO (APPLICATIONS)

OK

- Active or Animated versions in video, or interactive elements through *The Mix's* ecosystem.
Example: an integrated loop of a cup with a bag of tea being seeped. which could be made active as a main logo on the site during the morning.
- Static applications are flexible and according to the mindset or main message of of the day.
Not an extra banner space or message space, but an encapsulation of the main message or mindset of the moment or day.





Key Visual Elements

LOGO (APPLICATIONS)

NOT OK

- DO NOT COMBINE with other visual elements inside or outside the logo.
Any outside content, CTA, partner logos, messaging or titles should happen outside the logo, or as a separate logo. This allows for easier focus on our key messages (when present) and for easier identification of who the communicator (THE MIX) is, when we want to be recognized.
- DO NOT USE CONCENTRIC, rippling, or growing out of the logo effects, or elements.
- NO WHITE, bright yellow, cyan or magenta. This is flexible for animated versions of the logo, like when it's overlaid on a flame. In such a case, test legibility, to make sure "The Mix" is easily identifiable.
- DO NOT CHANGE THE FONT, in any way: typeface, proportions, basic layout, orientation, or attributes within the characters.

Google does this and it works well for them, as does Coca-Cola. but that was years after they became so established that people only think of them when the words in their name are uttered.





Key Visual Elements

FONTS (Articles)

Headers Titles and Call to Actions **HK Grotesk Bold (20-30px)**

Aa ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (.,:;!&%@*) 0123456789

Sub-Headers & Intro Captions **HK Grotesk Semibold**

Aa ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (.,:;!&%@*) 0123456789

Body Text / Copy **HK Grotesk Regular (12-14px)**

Aa ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (.,:;!&%@*) 0123456789

Content Highlights **HK Grotesk Bold (16-18px)**

Aa ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (.,:;!&%@*) 0123456789

Quotes, Captions, or special Points of interest **HK Grotesk Semibold (16-18px)**

Aa ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (.,:;!&%@*) 0123456789



Key Visual Elements

FONTS (videos & active media)

Headers Titles and Call to Actions **HK Grotesk Bold (no more than 20% of screen space)**

Aa ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (.,:;!&%@*)
0123456789

Sub-Headers & Intro Captions **HK Grotesk Semibold (no more than 20% of screen space)**

Aa ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (.,:;!&%@*) 0123456789

Subtitles & Closed Captions

HK Grotesk Regular (no more than 20% of display space and always white text)

Aa ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz (.,:;!&%@*) 0123456789



COLOUR PALETTE

Core Colours

- A set of 6 colours based on the primary and most distinct colours in the spectrum.: red, blue, green, yellow, orange, and purple.

All non-natural or organic colours to ensure they are never associated with political inclinations, or sociopolitical purposes/factions/sides.

Example: primary blues and reds, for left vs right, or democracy vs communism/socialism/etc.

Unlike with natural or organic colours, the specific hues are closer to “electric” in feel, They active in a way that’s not so loud they become fluorescent or reminiscent of neon, retro 80s, or “bubblegum pop” culture.





COLOUR PALETTE

Functional & Audience Considerations

- Sufficient tonal contrast for easy visual separation from the colour white when used in text, This allows for the being usable as labels or text highlights through The Mix's communicational and digital ecosystem.
- Colour Blindness Colour selection is within a tonal range that has enough contrast for partial or fully colour-blind viewers.





Key Visual Elements

About Colour Theory

For greater clarity

Colour is made of two key components: Hue and Tone

Tone is how light(white) or dark(black)
Hue establishes the "gamma", or specific "tint".

So, "Blue" isn't a colour but a general label for unique colours like Baby Blue, Periwinkle Blue, Navy Blue, Teal, etc, each with their particular combination of hue and tone.

Playing around with tone and hue yields alternate colours with unique visual effects, such as more or less saturation(colour richness), vividness, fluorescence, temperature, etc.



Key Visual Elements

Taglines & Slogans (RULES AND EXAMPLES)

ALWAYS

- External and separate from The Mix logo

This allows for greater creative freedom, and the opportunity to reinforce what we want the audience to think through the tagline/slogan.

A dynamic slogan or tagline can be easily adapted for serialized content, unique, or segmented communicational campaigns. Examples on the right▶

THE MIX / Play
THE MIX / Explore
THE MIX / Dance
THE MIX / Enjoy
THE MIX / Laugh
THE MIX / Love

THE MIX / This is weird
THE MIX / This is funny
THE MIX / This is special
THE MIX / This is exciting
THE MIX / This is warm
THE MIX / This is cozy

THE MIX / A closer look
THE MIX / Another look
THE MIX / A deeper Look
THE MIX / A careful look

THE MIX / Play
THE MIX / Explore
THE MIX / Dance
THE MIX / Enjoy
THE MIX / Laugh

THE MIX / Welcome to the party
THE MIX / Welcome to the show
THE MIX / Welcome to the jungle
THE MIX / Welcome to the story
THE MIX / Welcome to your city

THE MIX / Just friends
THE MIX / Just curious
THE MIX / Just wondering
THE MIX / Just a fan
THE MIX / Just getting started

THE MIX / Do your thing
THE MIX / Find your thing
THE MIX / Show your thing
THE MIX / Share your thing
THE MIX / Enjoy your thing

This also allows flexibility in integrating linguistic and cultural patterns for example:

THE MIX / Come together
THE MIX / Here comes the sun
THE MIX / Get Up Stand Up
THE MIX / We Jammin'

THE MIX / So much WOW!
THE MIX / WTF just happened?
THE MIX / Can I be your BFFFFFFF?

THE MIX / Why?
THE MIX / How?
THE MIX / What?
THE MIX / Who?

CONTENT DEPTH
& RESEARCH STANDARDS



First Things First

Bulk up to Create

Learn about the subject and the audience's world, before making anything. Skipping ahead is just making assumptions according to your prior culture.

Learn the language and history of your audience. If you don't understand it, don't use it. Don't just learn slang, or lingo. Get familiar with the different contexts in which words have been used, and how they affect what people think.

Learn about their friends, and people close to them, and interview them.

They are the best source of how to look at someone as more than a breakdown of features, what they do, or how they do it. If you don't have interesting things to say, you're asking boring questions. Go deeper, go to another time, their steps through the day, the people along the way, the fatherly bus driver, the nice neighbour lady that brings cookies in the middle of the night for inspiration, their dog that makes sure they get up early to make the best of the day, etc, etc.

If you know what you're talking about, you don't have to sell it. Tell me why it's good, different, and what you can do for me. If you want my trust, show me you've taken the time to understand the life you're interrupting.

Only after you've done research should you start writing, designing, filming etc. A good communicator is a good listener. Caring and being informed can't be faked.





Look for what's missing

Recognize the trends, and join conversations, but stay out of fights.

We can catch waves of sociopolitical difficulties and tension for content inspiration that feeds mindsets. It's best to stay out of the political conversation though, to not seem too journalistic or potentially partisan

We're not journalism, but there's much to be learned there. Specifically French and Japanese Journalism.

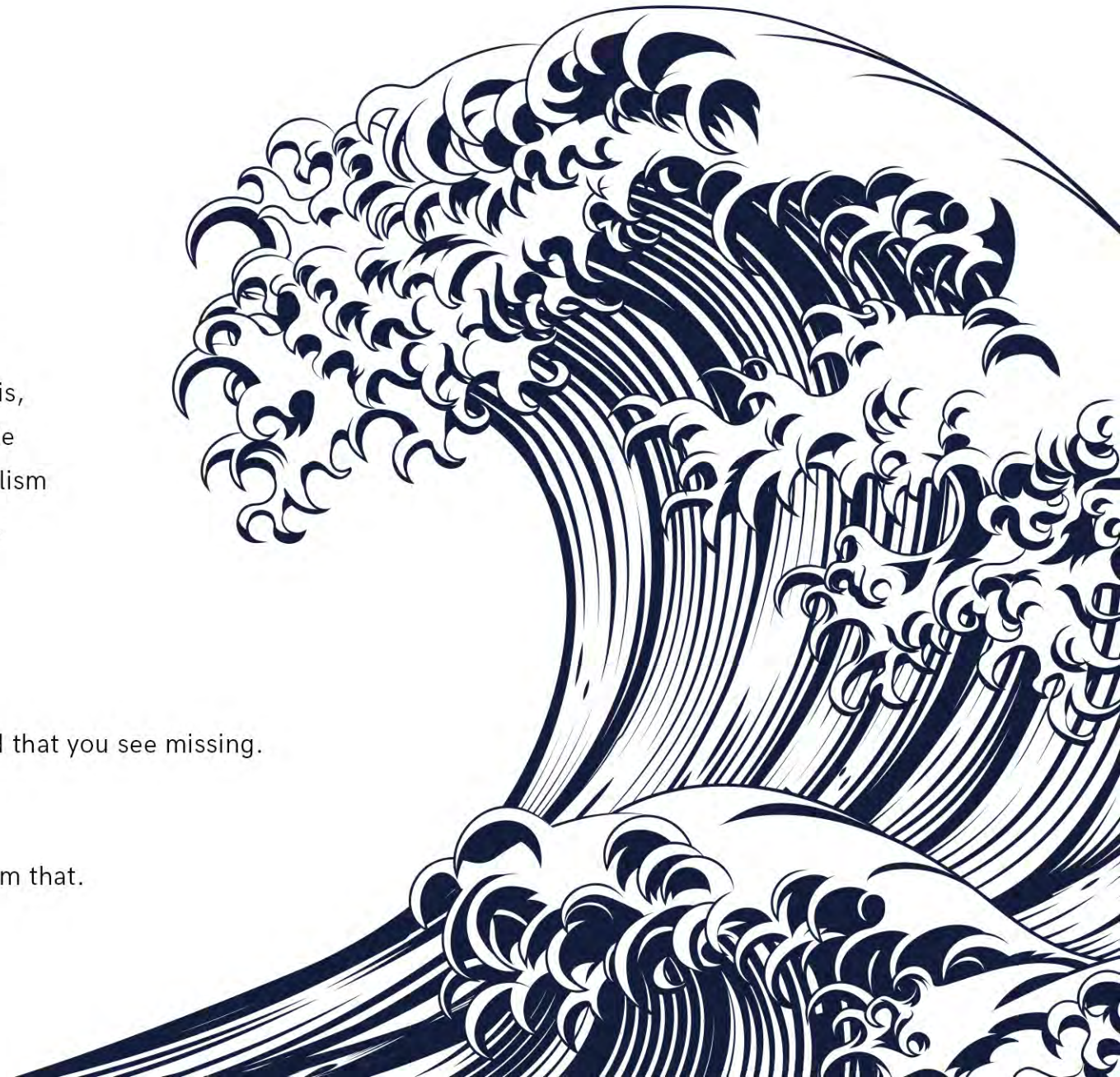
French and Japanese journalism has become a modern reference for fairreporting and positive social analysis, as it has a less repellent effect on people. When there's a terror attack, or a tragedy, they focus on the people on the ground helping get through it all. There's a lot of good happening, always. By contrast, in most journalism the focus is on the mystery, methods, and great evil of the perpetrators. This type of journalism is in decline, as it comes from old formulas and communicational strategies designed to engage through shock, before information, for the sake of paid ad time. Focusing on the good people of the world, builds optimism with trust, because you become a provider of hope that doesn't ignore reality.

Respond to mindsets, don't just talk about the same things as everyone else. Say something that applies, and that you see missing.

People don't want a break from the truth. That's asking to be lied to.

What they actually want, is a break from how they feel about the truth. We don't have to do news to give them that.

Example ahead



VISUAL COMPOSITION



Characteristics & Applicable Insights

Visually Strong in Every Sense

Beauty is important but make sure you communicate without sacrificing content clarity and efficiency.

Resourcefulness with Infographic Tendencies

. Make your viewers happy by helping them understand. They'll pay more attention to your beautiful visuals. You can use infographics, image juxtapositions, symbols, contrasting imagery, charts, special effects, transitions, or whatever helps the person on the other side understand your point. You'll also be able to say more, with greater freedom in depth.

If a simple visual says it well, it's perfect.

Efficient and effective

There's no time to be wasted. Don't overload your audience, and get to the point without sacrificing aesthetics or important details. Always consider reading hierarchy, and the order in which someone different from you builds understand of a new concept in their mind, through unexpected words and visual elements.



A Visual metaphor that represents and further amplifies the copy's power.

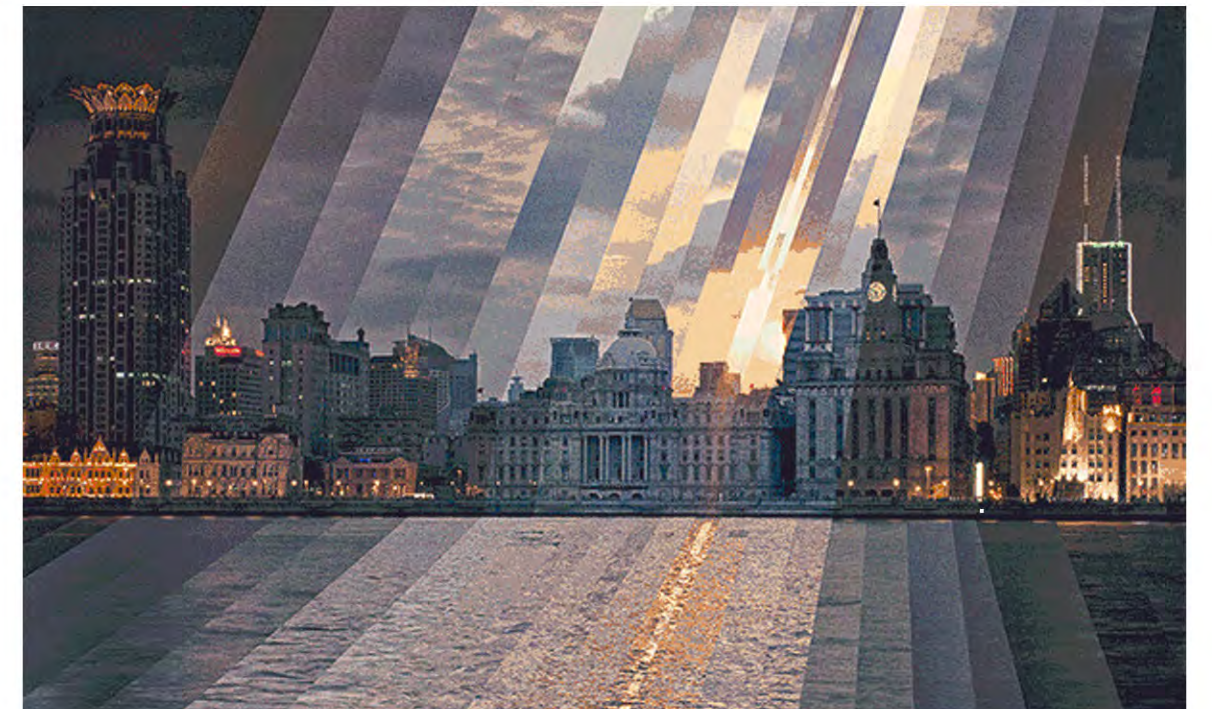


Image by Fong Qi Wei, a chinese artist that juxtaposes images to show the passing of time



Beauty for Effect

Something beautiful sometimes conveys your message well, but if it's arbitrary, or for the sake of style, it can be noise, a distraction, or what feels like trying to compensate for not having clear value or a message to convey*.

* Don't be click-bait or Jerry Bruckheimer

Visually strong is more about effect, rather than load. A lot of words don't make a better message, in the same way that complexity doesn't mean more beautiful or mesmerizing. The visuals are beautiful if they accomplish the objective, and they can be made more if it helps illustrate the message, story, or point.

► Which is more Beautiful?



Bauhaus Architecture



Gothic Architecture

or



Kinda' New Phone



"Old Timey" Phone

or

Opinion: It depends on the history prior to when these items were conceived and the way of living at the time. Function, sense of beauty at the time, and stimulus. What do you think?

IMAGERY

Tasteful and Adaptive

Serve the Subject. Serve the Audience.

By adapting the tone and perspective to what you learn about them.

Beauty can be more than that for the receiver if it's made with mindfulness for where, and how they stand when they see what you made.

Borrow from the audience and subject's culture.

Patterns from textiles, visual effects or transitions that feel referential to movement in the story.

Show the chef sweating at the end of many pushups before they go out to pick the fresh cabbage for kimchi at 4 in the morning.

Texturally rich

When and where possible, to feed the viewer's senses, and mind.

Active

So, not an animated slideshow or juxtaposition of images with text.

If in need for generic imagery use stock footage or explore our growing library of footage, B-roll, etc.



LANGUAGE CONVENTIONS



HEADLINE

Use your style, but first make sure you're:

- Clear
- Efficient
- Value well expressed (how you help, not how you do it, what your tools are, your history or how much you like something about yourself or your organization). What can you change in their life or business?
- Differentiated (how are you better or different from others). Don't say you're good. Say things that make the audience think that.
- Informed of Important Details around your message
- Aware of your Target Demographic's Mindset at the Time
- Don't be dry. Remember they're people.

When all above requirements are met, you can play with style, not just for the sake of beauty, but also for communicational efficiency.

Example:

- The Pizza place is a short distance away
- The Pizza place is located a few steps away
- The Pizza place is a glance away

The three examples say the same thing, but one sounds easier in every way.

So, write beautifully when you can, but don't add unnecessary things before you've explained why people should stop what they're doing to pay attention to you.



Sub-headers, intro Paragraphs, and short form posts.

- Be succinct and concise in explaining everything you offer, with key details. That way they have a quick breakdown of why what you said in your headline or CTA is true, functional, attainable, moving, or believable. Imagine you're pitching why you're helpful to someone in an elevator, and they're only listening because they haven't pulled their phone out of their pocket to check who's calling(yet)
- No more than 160 characters
- If the paragraph right after your subheader has more than 160 characters, add another short paragraph with no more than 160 characters.

Universal Guidelines for Body Copy and Subtitles

- Break at natural points. Subtitles and lines should be broken at logical points. The ideal line-break will be at a piece of punctuation like a full stop, comma or dash. If the break has to be elsewhere in the sentence, avoid splitting the following parts of speech:
 1. article and noun (e.g. the + table; a + book)
 2. preposition and following phrase (e.g. on + the table; in + a way; about + his life)
 3. conjunction and following phrase/clause (e.g. and + those books; but + I went there)
 4. pronoun and verb (e.g. he + is; they + will come; it + comes)
 5. parts of a complex verb (e.g. have + eaten; will + have + been + doing)

However, since the dictates of space within a subtitle are more severe than between subtitles, line breaks may also take place after a verb. For example:

We are aiming to get
a better television service.

Line endings that break up a closely integrated phrase should be avoided where possible. Example below:

We are aiming to get a
better television service.

So that's it!

Thank you for giving this a study.
Please follow all guidelines through all media

Or else...

Kidding!

Kidding?



THE
MIX