

Smooth Brand Guidelines

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Brand positioning

Smooth plays the best music.

With songs specially selected for our listeners, we provide the nation with the very best that music has to offer.

Playing your favourite songs from iconic artists, Smooth is about playing the soundtrack to your life and boosting your mood every time you listen.

On or off air, the words we choose play a huge role in how we come across. Our tone of voice should always represent the true upbeat and warm personality of Smooth.



Tone of voice

Crib sheet

To help you ‘write Smooth’, we have captured our voice in three brand values. Smooth is **uplifting, effortless & credible**.

Our values are what the brand rests on and our tone of voice is how that comes across, making sure we hit all the right notes. These values can be dialled up and down for different audiences, situations and communications.

Remember...there’s always room for each person’s individual voice to shine, whether it’s a breakfast show presenter, or social media content manager. After all, we know when to talk and when to let the music play.

In-depth TOV guidelines are also available.

Always the best music

Our purpose:

Smooth radio provides you with ‘always the best music’; an effortless way to hear the most credible music and artists.

Our personality:

We are that one friend that has the very best taste in music, the one that is infinitely generous with recommendations and knowledge that will uplift and boost your mood.

Our values:

Uplifting	→	Bright, fresh, engaging, expressive, mood-boosting. <i>Not superlatives or faux empathy.</i>
Effortless	→	Natural, authentic, familiar, sincere. <i>Not soporific.</i>
Credible	→	Assured, expert, confident, trusted, curated. <i>Not ‘absolutely awesome’ alliteration.</i>



Logo

Master logo

An animated version of this logo has also been created. This is available in both purple and white.

Smooth
Radio
Always the best music

Smooth
Radio
Always the best music

Chill

An animated version of this logo has also been created. This is available in both purple and white.

Smooth
Chill
Music to chill to

Smooth
Chill
Music to chill to

Country

An animated version of this logo has also been created. This is available in both purple and white.

Smooth
Country
Just great country

Smooth
Country
Just great country

Relax

An animated version of this logo has also been created. This is available in both purple and white.

Smooth
Relax
Your relaxing music mix

Smooth
Relax
Your relaxing music mix

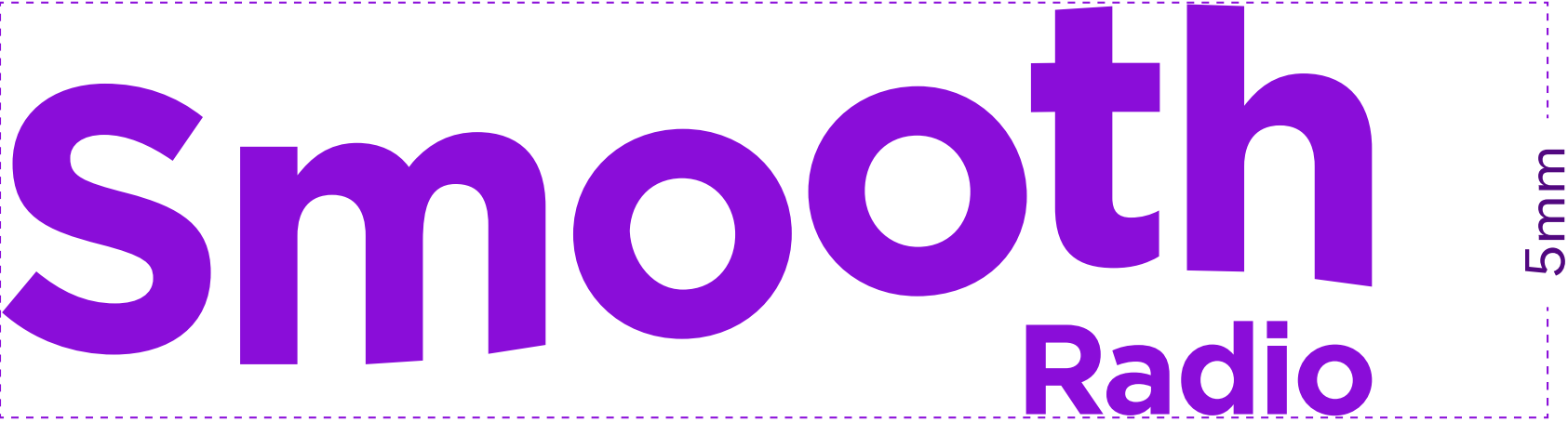
Minimum size

The same minimum sizes apply to the Chill and Country versions of the logo.

Minimum size - with strapline



Minimum size - without strapline



Logo colour use

Primary colourway

In its primary use, the logo should be in the primary purple.



Secondary colourway

When used on the gradient, on dark colours or over imagery, the white version should be used.



Logo adaptations

In the case of logo adaptations, the design should always remain in line with the brand’s pillars and direction.

It should also compliment the style of the existing logo. It should remain simple, graphic and sophisticated in line with the brand’s visual language.

Logo adaption old example



Heart logo adaption current example



This is the recommended way of adapting a logo; by changing the background or imagery rather than altering the logo itself.

See below for initial examples of this.





Colour

Primary colour

The primary colour is the purple which will be used across the brand. A dark and light version of this purple have also been created to ensure variety within the palette and to stop the primary purple from becoming too overpowering.

Primary purple



Normal Text

WCAG AA:	Pass	The five boxing wizards jump quickly.
WCAG AAA:	Fail	

Large Text

WCAG AA:	Pass	The five boxing wizards jump quickly.
WCAG AAA:	Pass	

Dark purple



Light purple



Accent colour

The accent colour will be used to add highlights to the designs, stopping the brand from becoming too heavily purple.

Pink



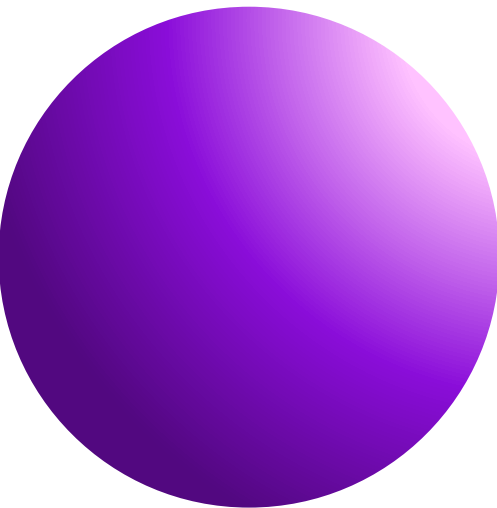
Normal Text

WCAG AA:	Pass	The five boxing wizards jump quickly.
WCAG AAA:	Fail	

Large Text

WCAG AA:	Pass	The five boxing wizards jump quickly.
WCAG AAA:	Pass	

Pink to purple gradient





Typography

Typefaces

The typeface for Smooth is Bilo. Different weights of the typeface are utilised for different applications.

Some examples of these weights are shown on this page.

Bilo Extra Bold

Bilo Medium

Bilo Regular

Bilo Light

Bilo Light Italic

Bilo Extra Light

The typography should never be seen in all caps, this will ensure the correct tone is retained for the brand.

Hierarchy

Because only one typeface is used, the weights are what will differentiate the hierarchy of designs.

Some rules for this are set out on this page.

The headline should always be in a heavier weight than the subheading, and the subheading a heavier weight than any body copy.

The headline should always sit in a weight that is at least two versions heavier than the subheading or body copy it accompanies.

Subheadings and body copy shouldn't use Extra Bold

The heading should also be larger than any subheadings or body copy.

Example hierarchy

Headline like this lorem ipsum

Subheading like this lorem ipsum dolor sit amet, consectetur adipiscing elit

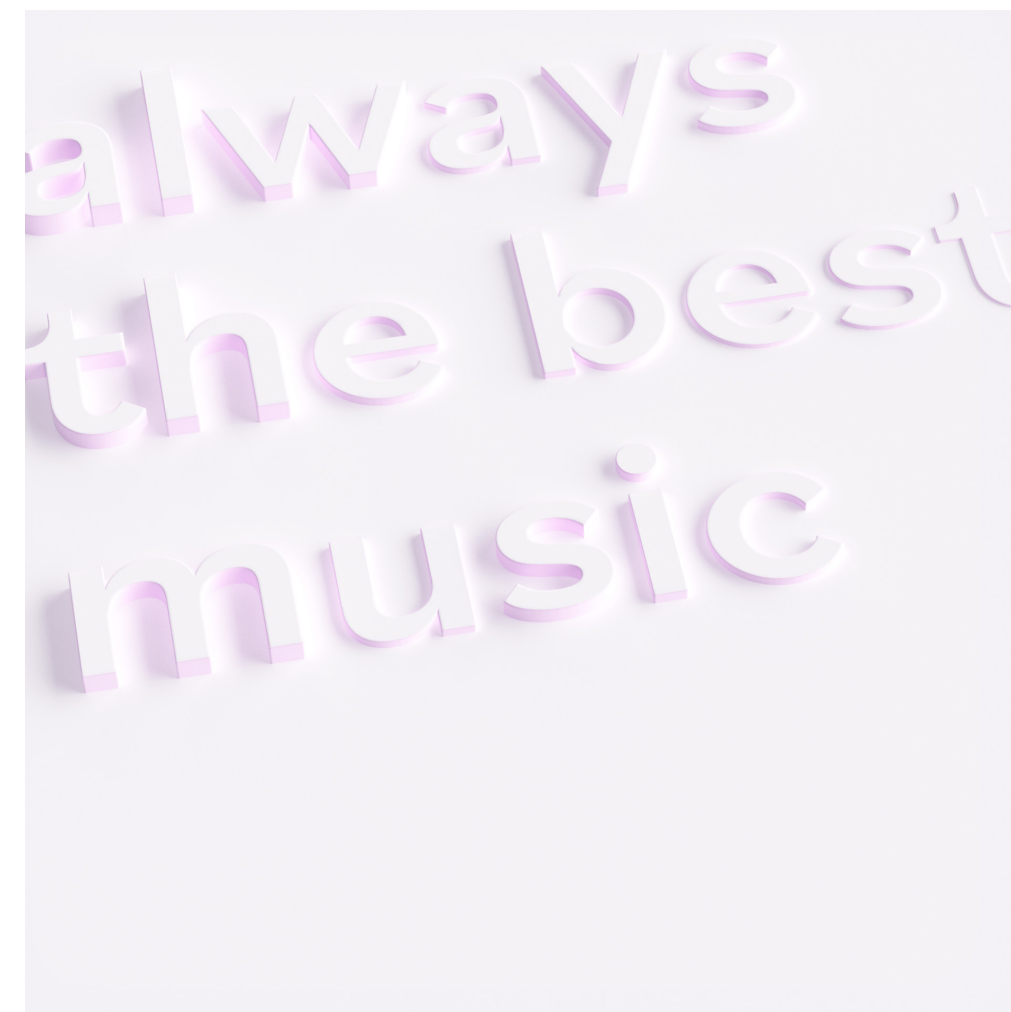
Body copy like this lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam sem dui, convallis eget rhoncus eu, condimentum et purus. Nam eleifend vitae leo nec porta. Pellentesque convallis maximus quam, vel maximus sem auctor hendrerit. Duis non justo elit. Morbi bibendum, odio et posuere ultrices, magna ipsum lacinia magna.

Type treatment

Utilising two weights throughout a sentence; a lighter weight for the majority of the sentence and a bolder weight to highlight the most important part.



3D renders with the type extruding from a white floor. These are deliberately subtle and are used to form textural backdrops rather than for type that needs to be read.



A ripple can run through the type using a variety of different weights. The most important part of the sentence should be in the heaviest weight.

What is your
favourite
ABBA song?



Backgrounds

Primary background

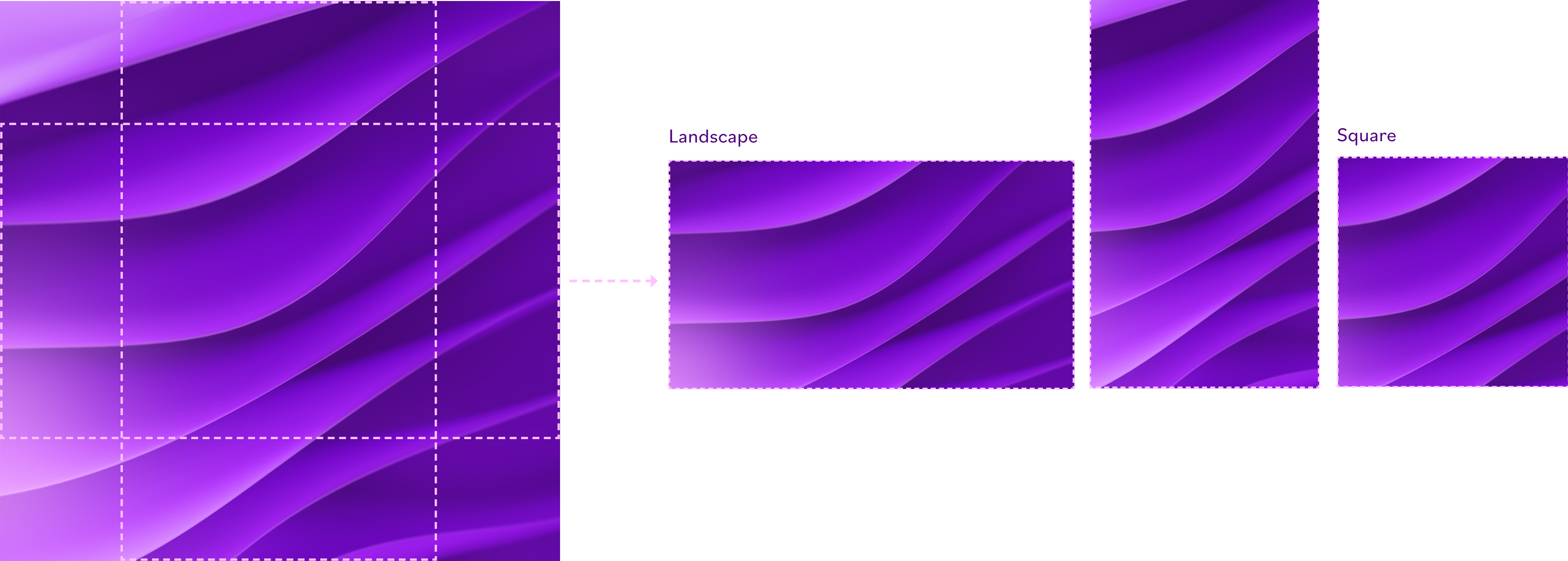
The backgrounds have been created in large square formats, allowing for them to be cropped into to create different variations. There is a purple and white version of this master background.



→ It is important that the purple background not be overused. The white background should be included to ensure the purple doesn't become overpowering.

Crops

For different formats, the master square background can be cropped into.

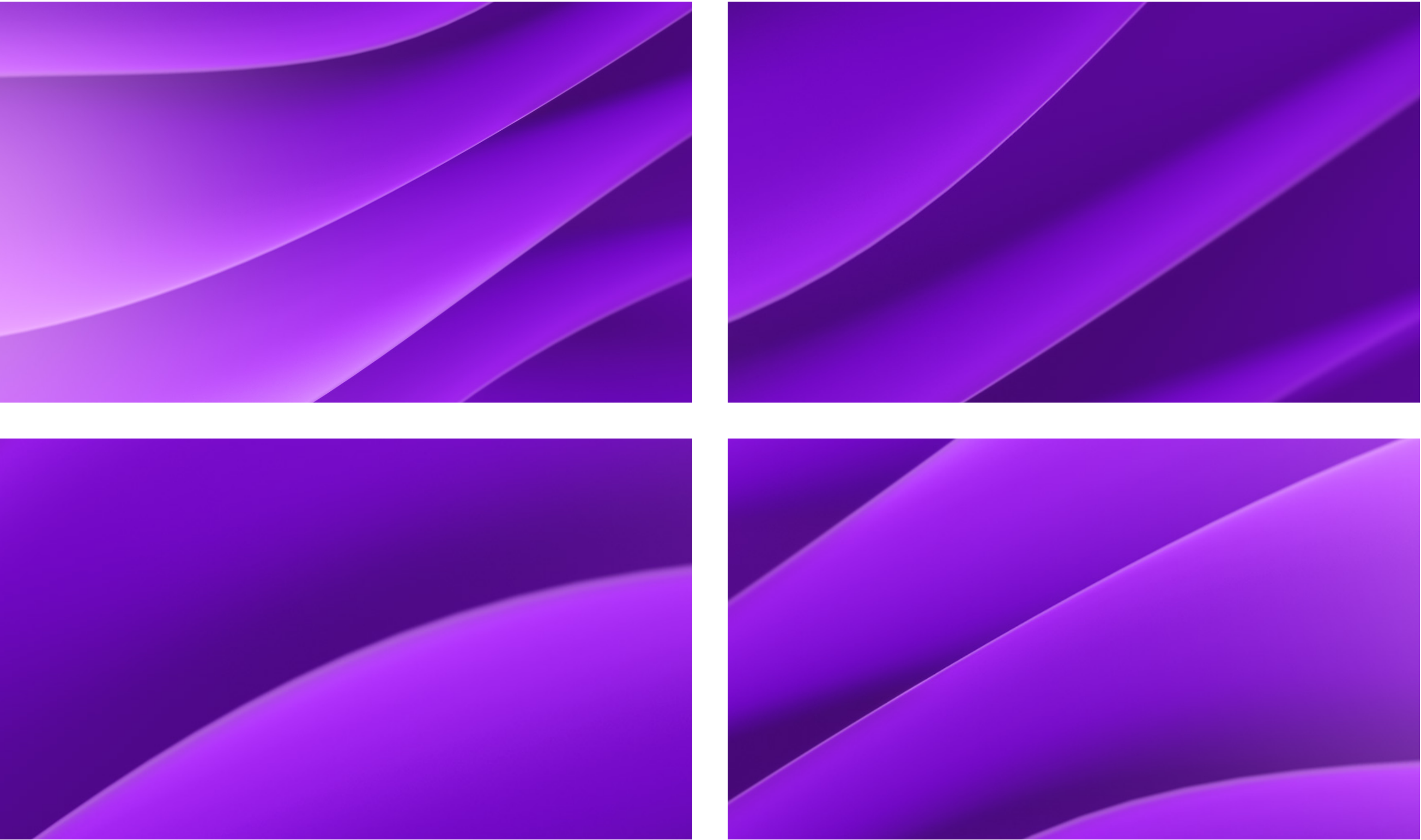


Variations

It is important that different crops, scales and rotations of the backgrounds are used to ensure there is variety across all applications.



Examples of crops



Secondary backgrounds

Secondary backgrounds have also been created for added variety. These should also be cropped into for variation across channels that feature multiple instances of the background such as Instagram.



Pairing purple and white backgrounds

Purple and white backgrounds can be paired to provide a continued background that has both dark and light sections, allowing for an easier read on type/logos as well as adding interest to layouts.

Ensure the backgrounds are the same version, aligned and equally scaled to create this technique.



Gradient backgrounds

Gradient backgrounds have also been created for added variety. These can be useful when a design is quite busy, the simpler background stopping it from becoming overwhelming.



Can be cropped to be used as a simple gradient



White gradient background

The white gradient background can be used with or without the curve in the bottom corner.



Cropped into a simple gradient. This version can be used when the ad is brand led and there is no headline competing with the logo.



Used with the corner curve element. This version should be used to differentiate the logo from the headline, grounding it in the corner of the ad.



Design language

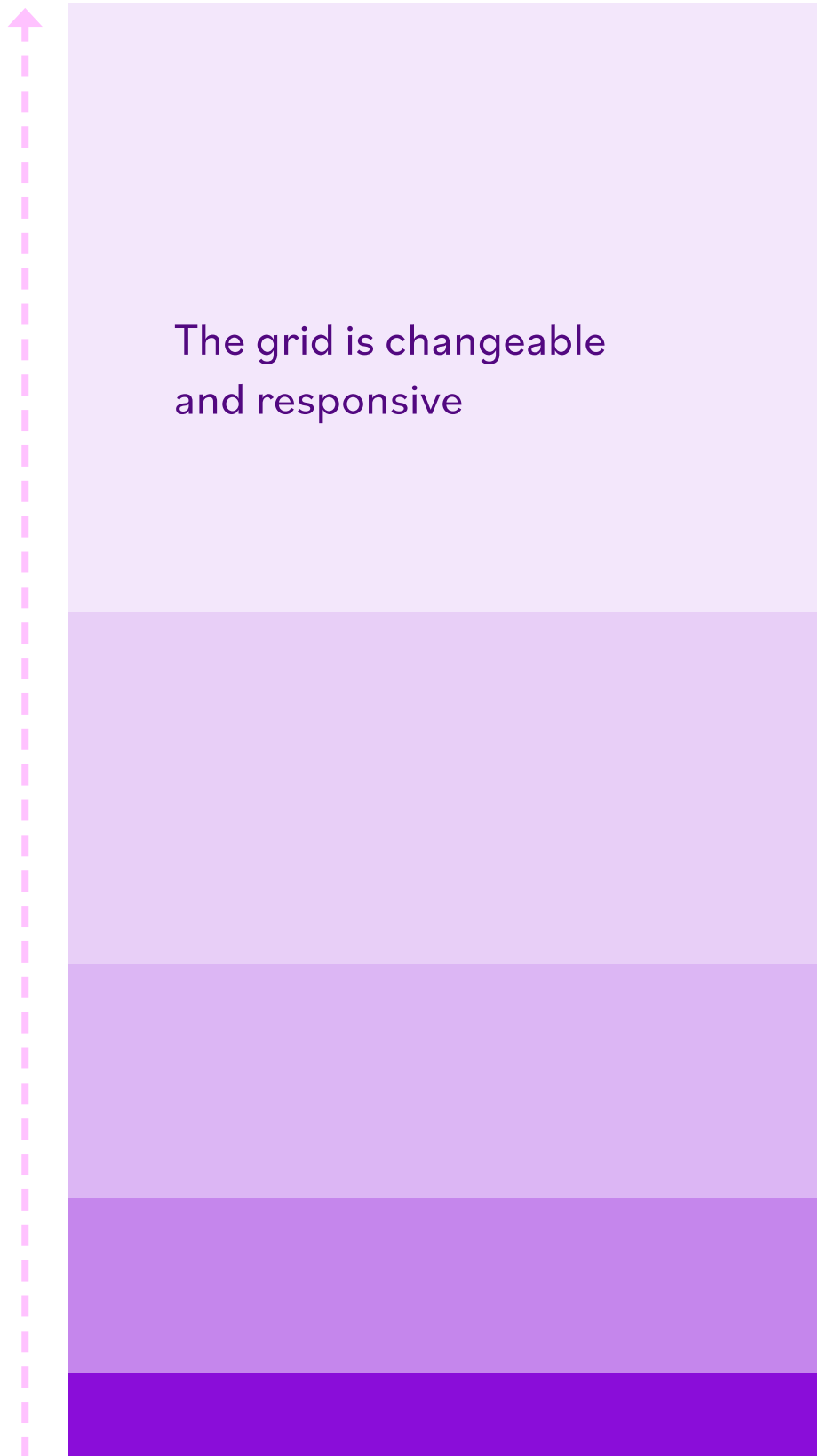
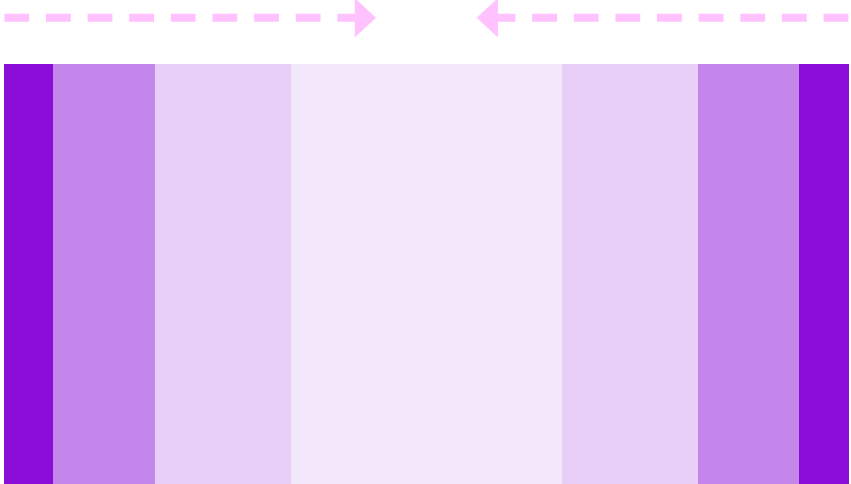
Design and motion language

A design language that captures the feeling of being uplifted when listening to Smooth;

transformative, progressive, with energy and movement.

This device gives us a design language that can be expressive and emotive but also rational as a device to house multiple images, backgrounds and text.

The grid and sense of movement and energy is also reflected in the gradients, the backgrounds and the typographic techniques.

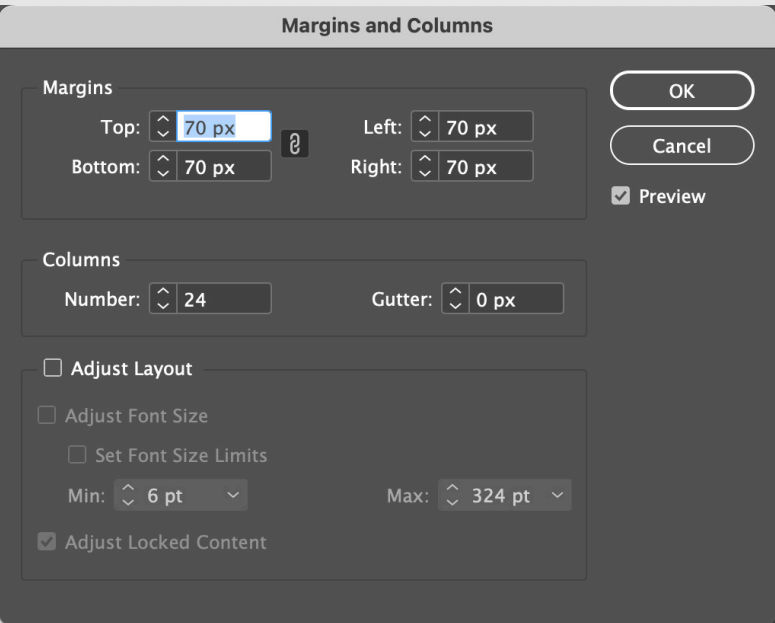


Grid

A grid has been set up for the designs to sit within. The settings for this grid are set up for a 48 sheet (3840x1920) and are then scaled to fit other formats, this allows the proportions of the grid to remain the same.

See p44 for guidance on using the grid for imagery.

48 sheet grid settings



48 sheet grid



Adapting the grid

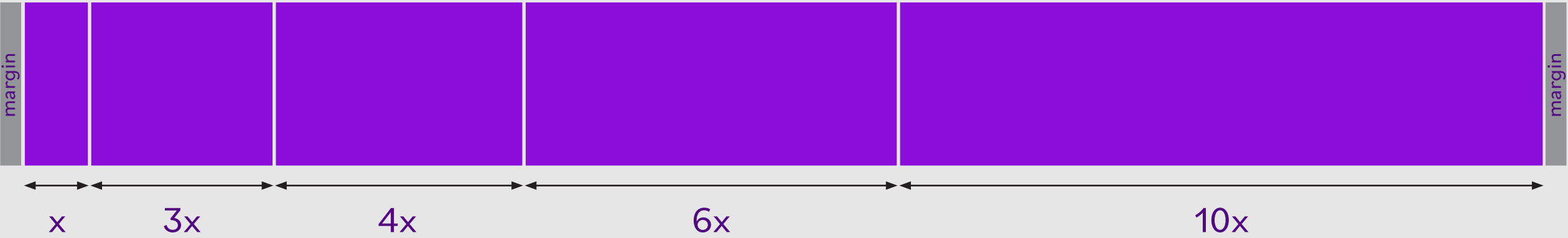
To adapt the grid, please retain the relationship seen to the right. This can be rotated for portrait formats.

Remember to also account for margins, as seen in the 48 sheet grid on the previous page. These are format dependent but if a format requires a margin so wide that it affects the progressively increasing widths of the bars, additional adjustment to bar widths may be required.

The main thing that should be retained is the progression from thin column to thick column.

Custom variations may need to exist, as seen on the bus to the right, so that there is appropriate space for copy and logos.

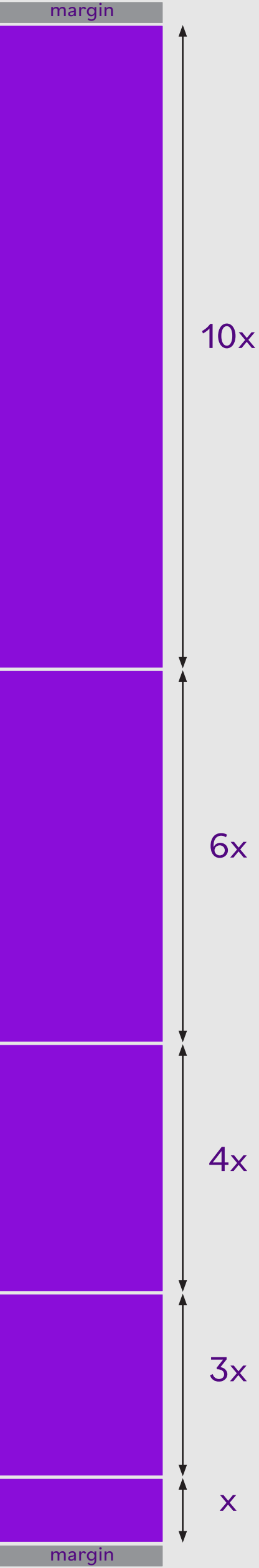
Horizontal



Custom grid example



Vertical



Combining assets

The tonal grid and backgrounds are both expressions of the uplifting nature of the brand. **For this reason they should not be used together, as this creates a visual conflict. The only exception to this is in the animated transitions, where the pace mitigates the conflict.**





Animated assets

Animated logo

Our animated logo transitions into frame with an uplifting motion that compliments its flowing form. It is available in white and purple variations.

This logo animation is used in the intro and end tags as well as for the bug.

Custom logo animations should not be created nor the pace be altered.



Logo bug

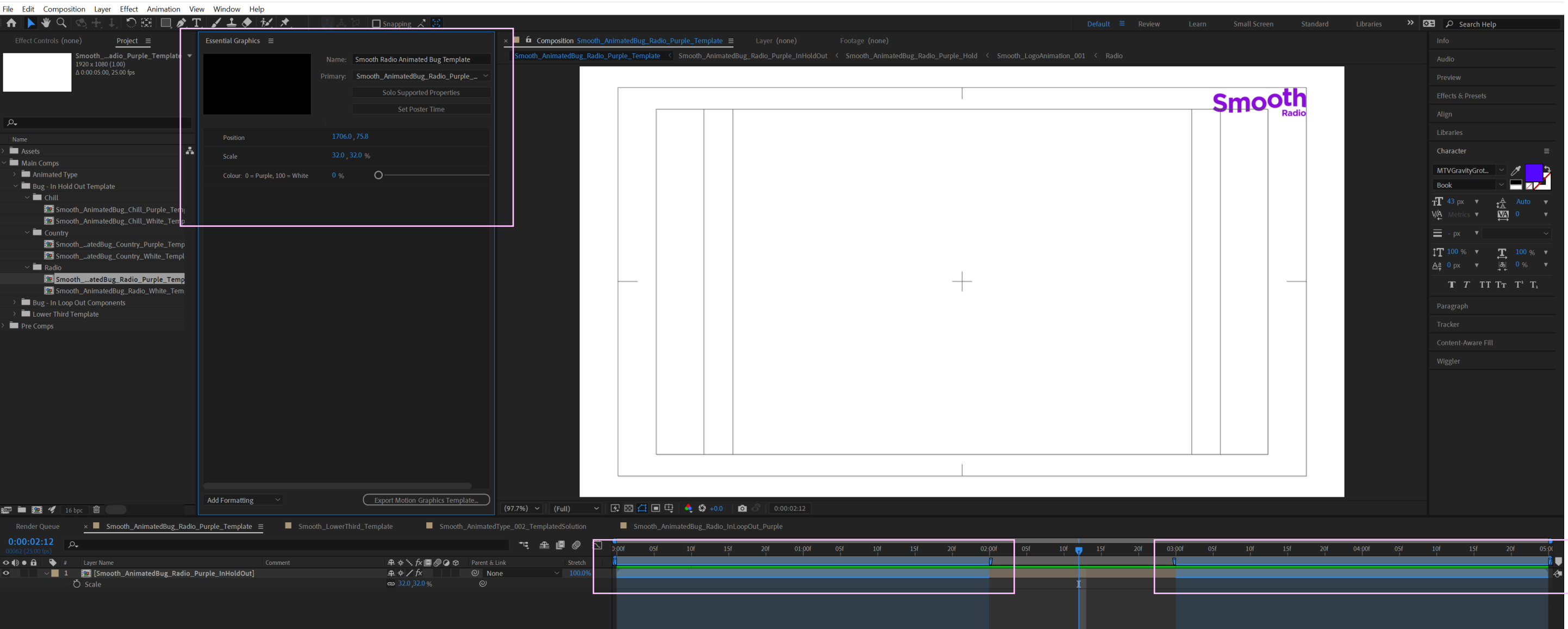
Two versions of the logo bug are available:

1. An Essential Graphics template with a protected intro and outro animation with a hold in the middle. The duration of the bug can be easily stretched in your timeline without affecting the animated sections and the colour can be adjusted between white and purple via the Essential Graphics panel.

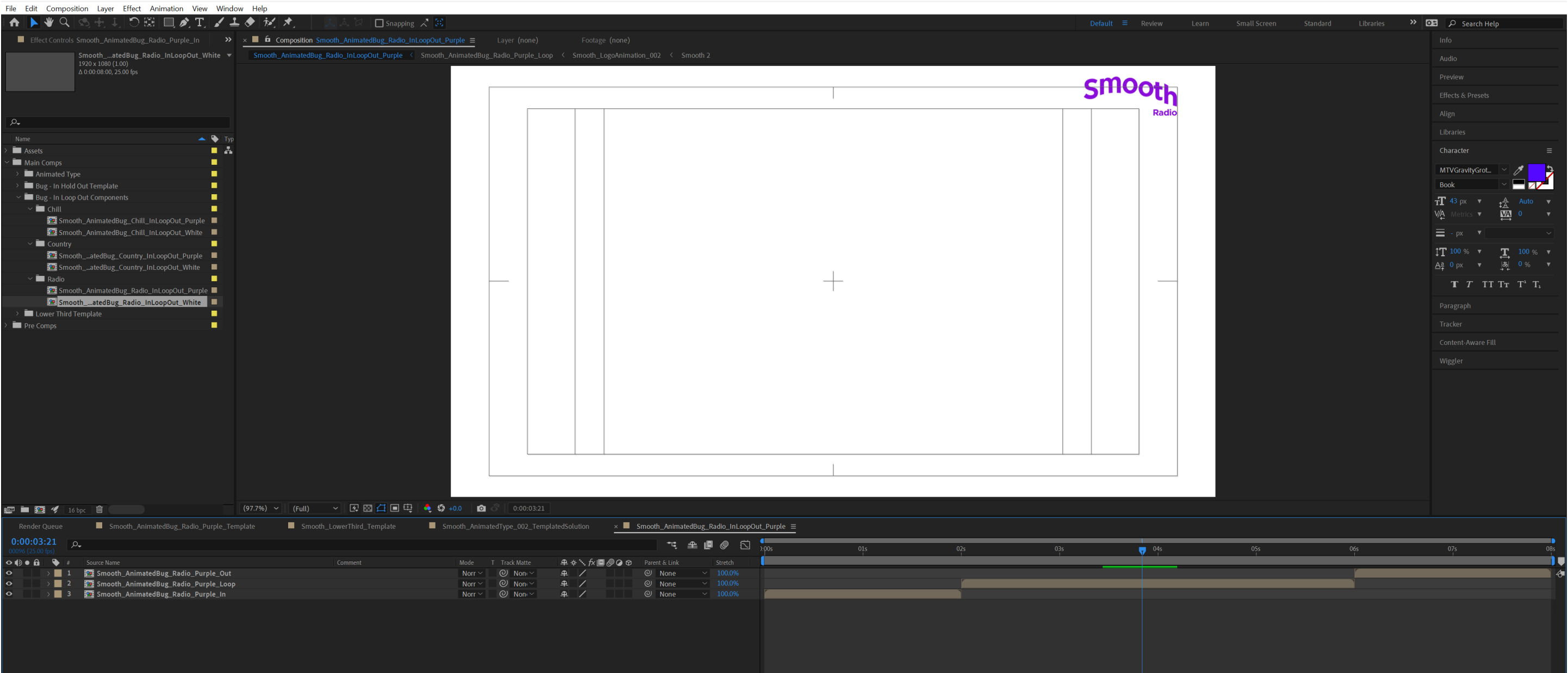
2. A version with a looping animation that sits between the intro and outro instead of a hold. This is available in both white and purple.

Essential Graphics templates can also be imported into Adobe Premiere Pro.

1.



2.



Intro/end tags

A range of intro and end tags in multiple formats (16:9, 1:1, 9:16) are available via a series of After Effects templates.

The animated logo sits at the top of the hierarchy with options to feature sub brands and sub headings also available. Purple and white versions are available for each and should be used for variety.

Dual Brand Intro & End Cards



End Cards (standard logo only version)



Lockup End Cards



YouTube End Cards
(with guides for adding ‘watch next’ videos and link)



Animated type

We have a variety of animated type techniques, all with a common uplifting, progressive motion language.

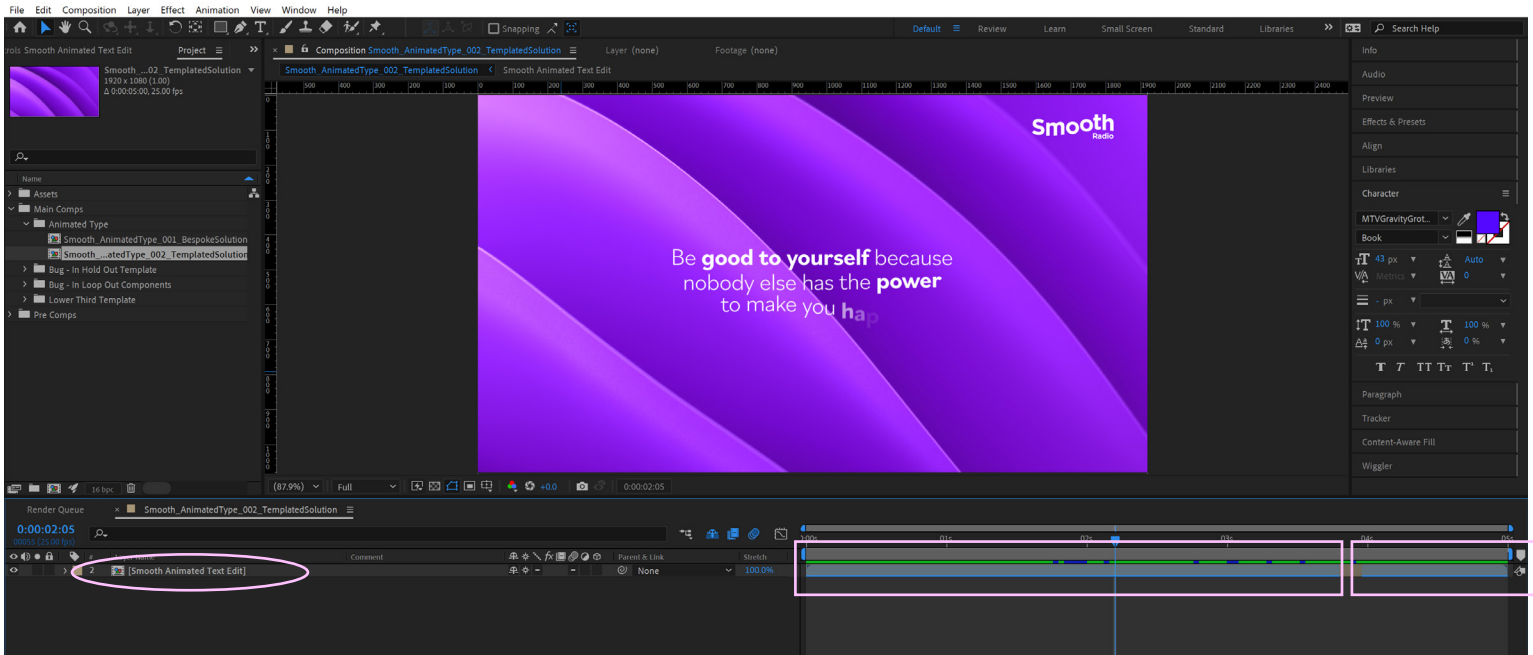
Two of these are provided as After Effects templates.

1. Please take note that Smooth_AnimatedType_002_TemplatedSolution has a protected intro and outro animation. The text can be easily updated within the edit comp and the duration of the hold can be easily stretched in your timeline without damaging the pace and integrity of the animated in and out.

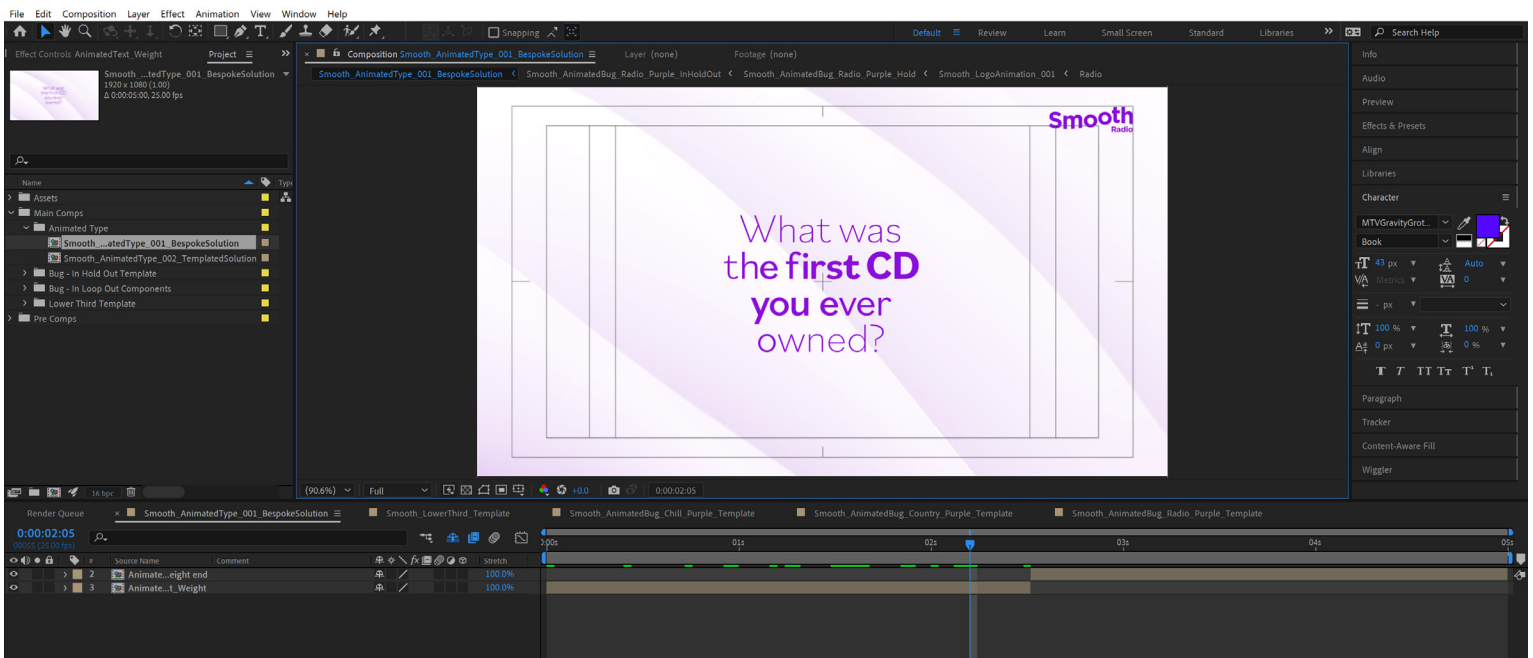
2. Smooth_AnimatedType_001_BespokeSolution requires a manual update to the paths so is more appropriate when the time is available to do so.

A variety of additional techniques are used throughout the sizzle reel edit.

1. Smooth_AnimatedType_002_TemplatedSolution



2. Smooth_AnimatedType_001_BespokeSolution



Sizzle reel animated typography

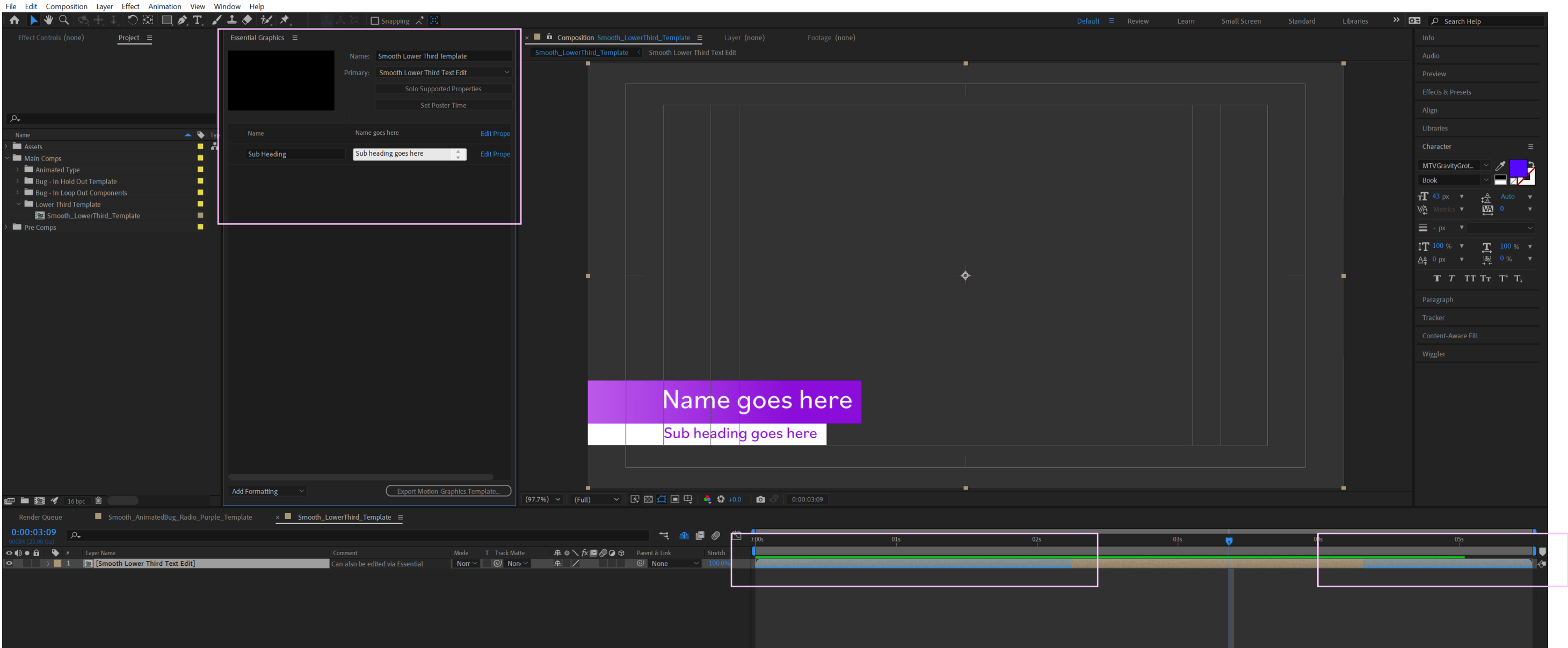


Lower third

The animated lower third is an Essential Graphics template. Use the Essential Graphics panel to edit the text and it will automatically adjust the width accordingly.

It has protected intro and outro animations with a hold in the middle, meaning you can stretch the comp in your timeline without impacting the animation.

Essential Graphics templates can also be imported into Adobe Premiere Pro.



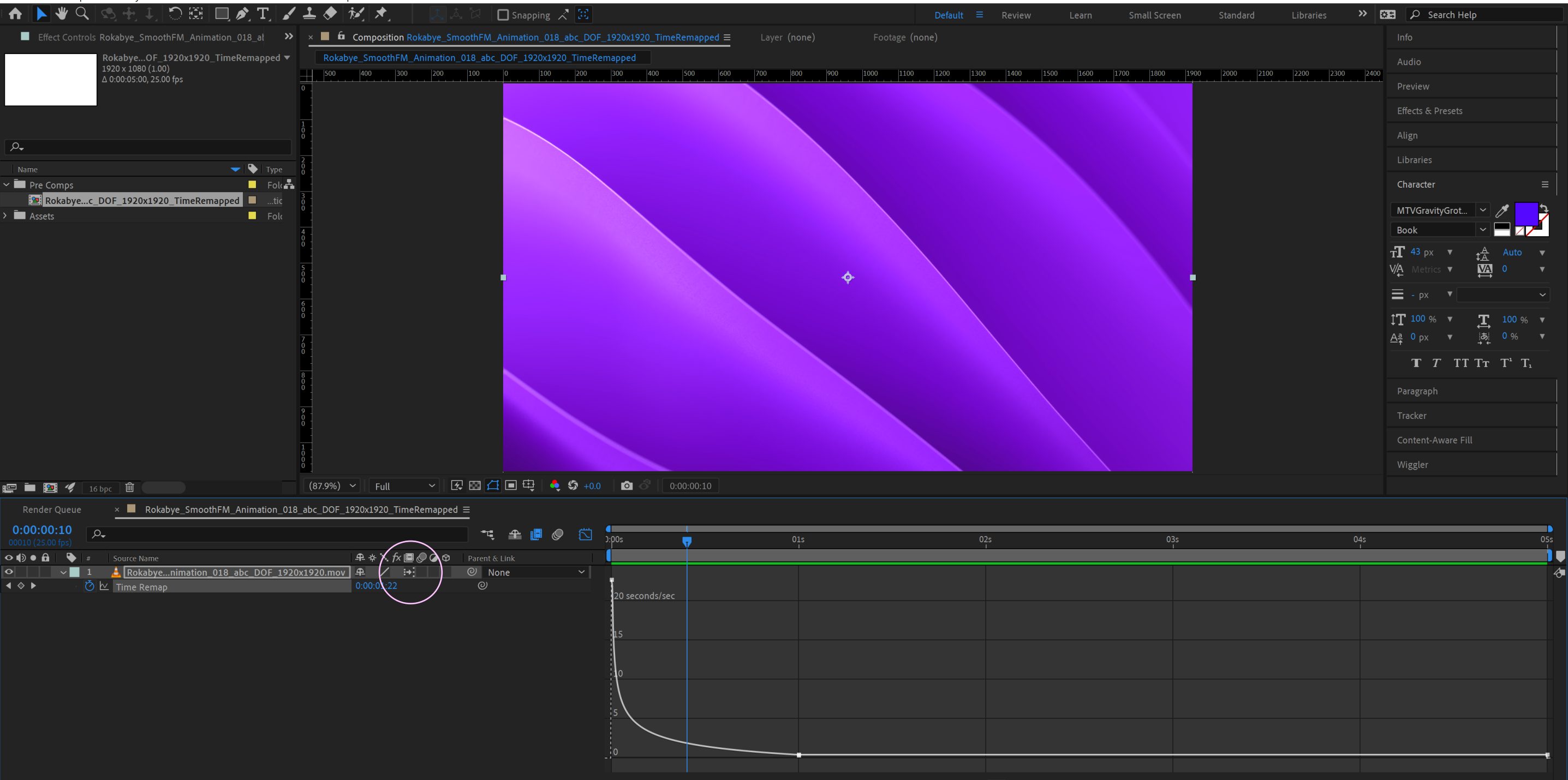
Animated backgrounds

Animated background pace can be adjusted as see in the end tags. Whenever this happens, please ensure that Frame Blending is active in After Effects or Premier before exporting, to ensure a smooth playback. Also ensure that the pace has a smooth transition from fast to slow.

Animated backgrounds can be cropped as per the static versions. See p22 for reference.



Ramping the pace



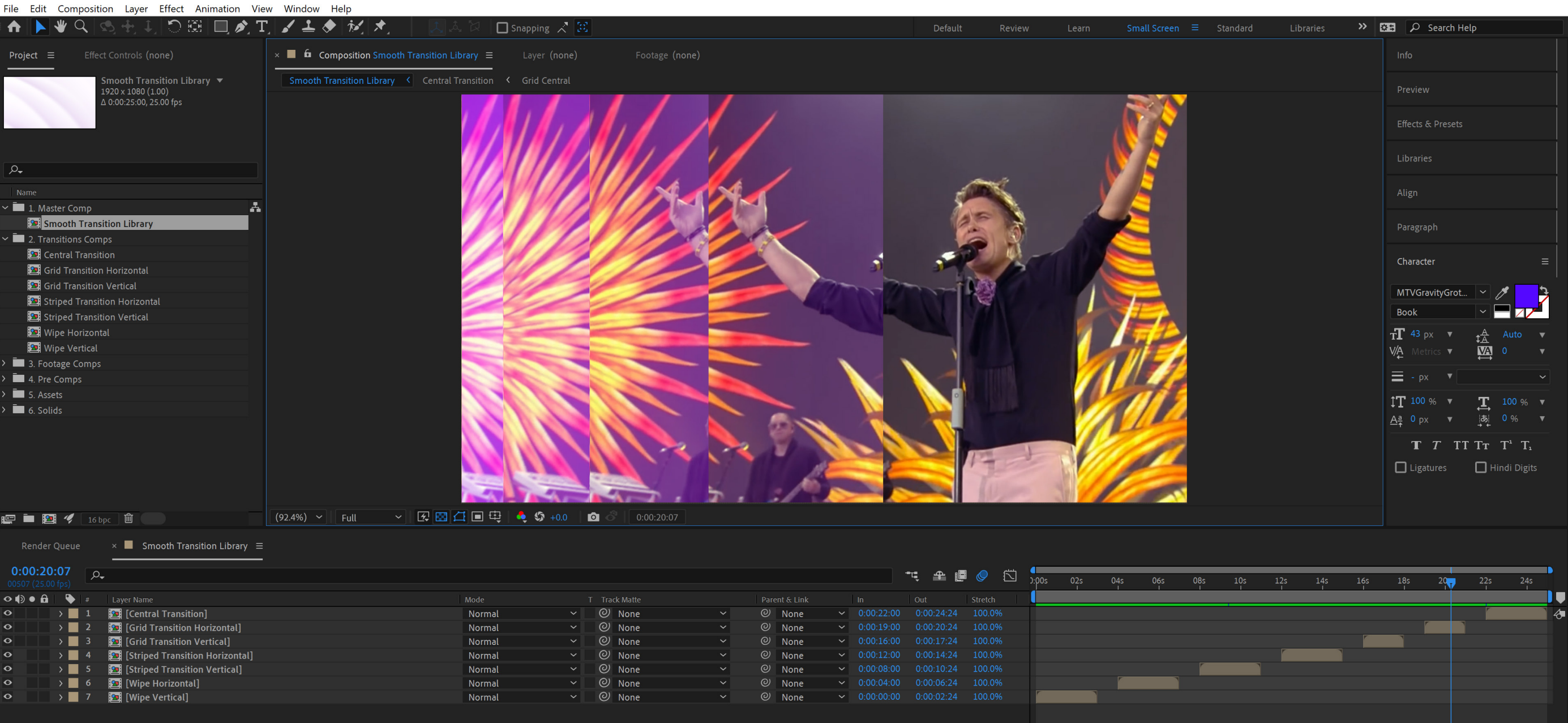
Transitions

We have a range of animated transitions, all available in a master template After Effects file.

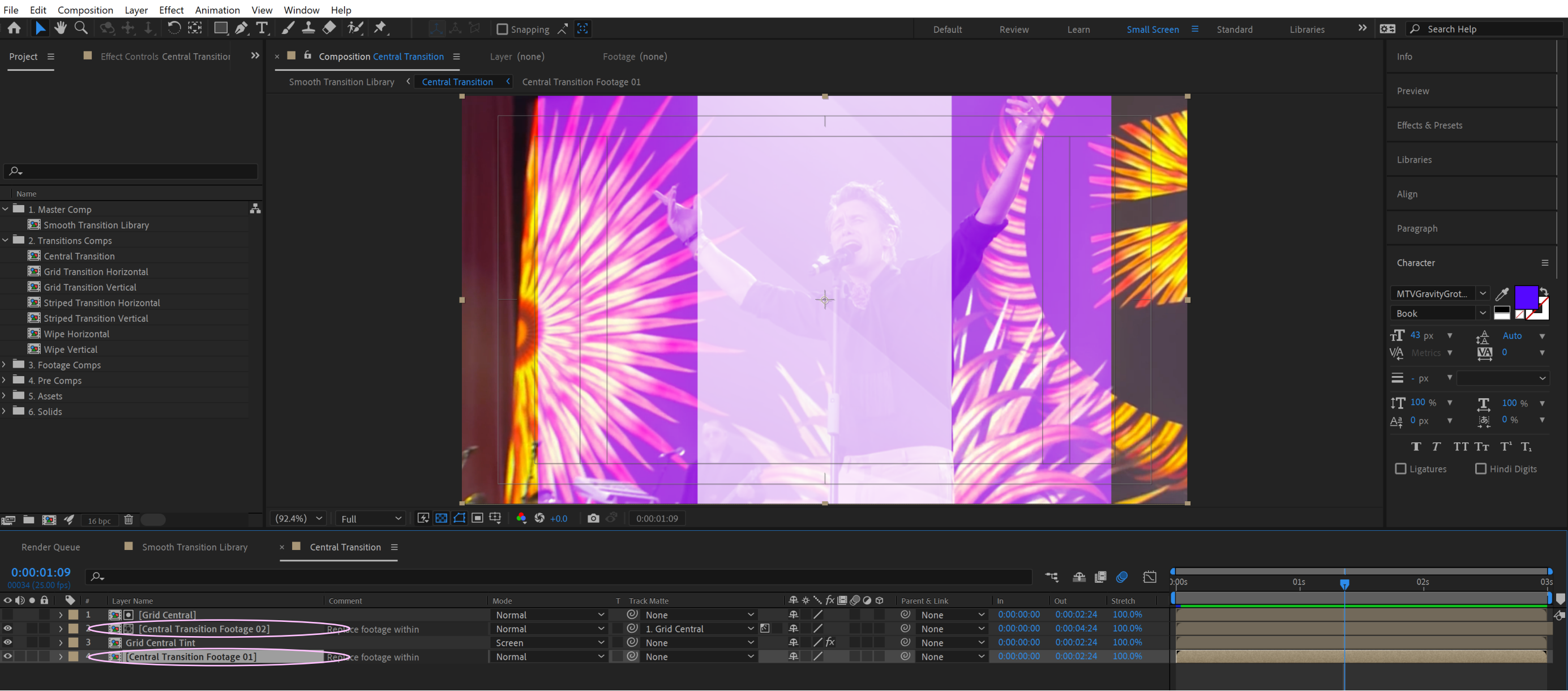
Individual transitions can be used to add interest and pace to edits as per the sizzle reel.

To change footage within the templates, use the labelled footage comps, as highlighted to the right.

Transitions library comp



Changing footage





Imagery

Artist imagery

Artist imagery is a key component in articulating our new tagline and positioning. It is important to use artist imagery vs presenter imagery whenever it is relevant to do so as we are a music first brand.

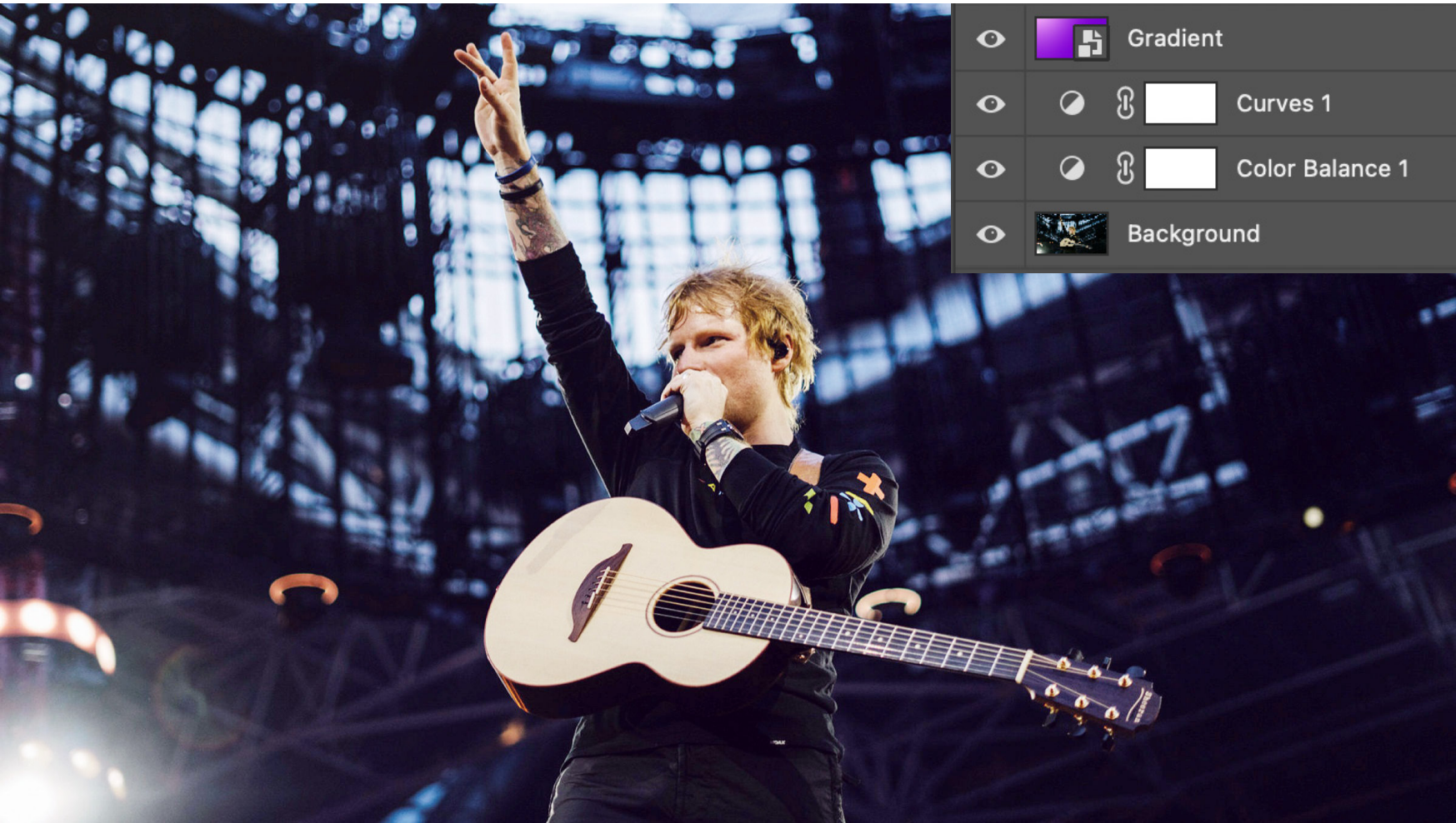
Whereas in the past we have often used staged, posed press shot of artists, the new direction is to capture the energy and uplifting nature of a performance. With this in mind, artists should be on stage, connecting with the audience, demonstrating their authentic personalities and performing.

Imagery shown here are references to help demonstrate the new principles and direction.



Image treatment - Colour

The artist imagery should have a slight purple gradient wash and adjusted contrast to ensure they all sit in the same world.



- An example file has been provided for this colour correction. The gradient within this file should be used on all images but it’s transparency may need increasing or decreasing depending on the image. Additional adjustment layers may be required from image to image to achieve a consistent look.
- If images are washed out to begin with (often older images), add contrast using Curves.
 - If images are over/under saturated, use Hue/Saturation.
 - If images are too warm or cool in tone, use Colour Balance.
 - Please previous page for reference to the overall aesthetic required.

Within the designed grid, the imagery will have additional purple grades over them, each set to ‘screen’ and at different opacities. This overlay can also be created in the pink.



It’s important to get a base consistency of your images based on the tips to the left before applying the additional purple/pink grades to avoid inconsistencies.

Image treatment - Grid

The artist images should sit in the set grid getting progressively wider.

Where possible, the largest of the artist images should have a cut out element that overhangs from the grid.

This grid treatment can be used to house multiple artists or to stagger a single image of an artist. See following pages for dos and don'ts on these.

Some images are not appropriate for the staggered image treatment. An example of this can be seen to the right (groups/bands). If this image were to be split and staggered it would result in a confused aesthetic with faces and band members cropped awkwardly. With this in mind, the grid overlay is still used for consistency and also to convey the progressive, uplifting tone, but **the image is not staggered**.

Multiple artists



Singular artist



Groups/bands



Image treatment - Grid

This page outlines some things to look out for when creating **multiple artist** designs using the grid image treatment.



For multiple artist designs, each section should show the whole of the artists' face. It should not be cropped off.



Make sure the sections are getting progressively bigger as they go from left to right or bottom to top.



There should be clear differentiation between the images but try to keep the heights of the artists roughly the same across the design.

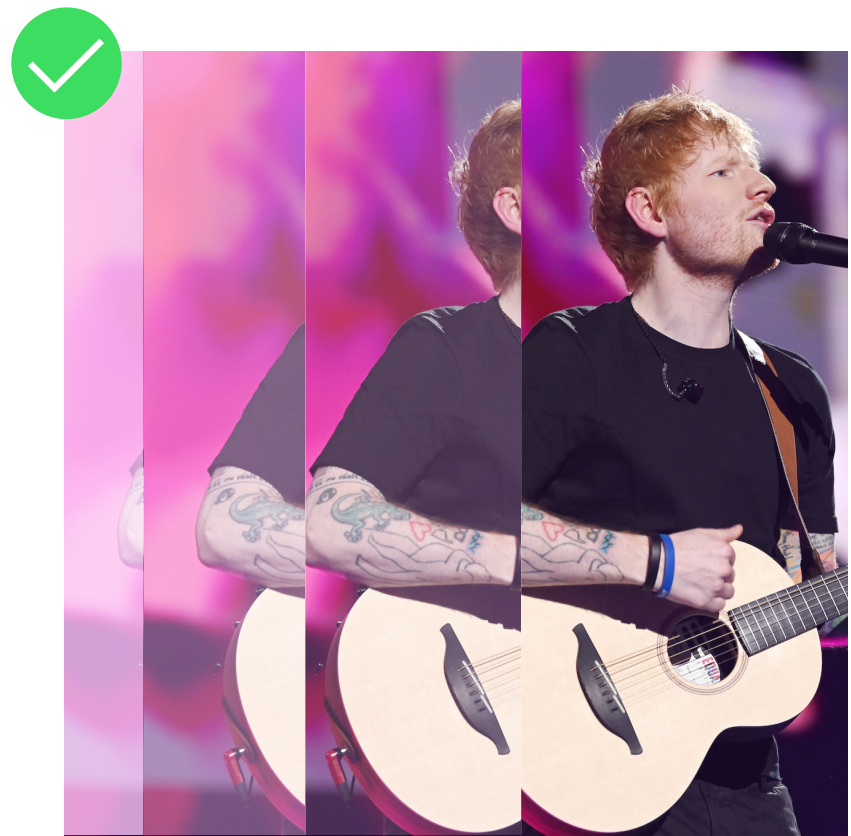


Image treatment - Grid

This page outlines some things to look out for when creating **singular artist** designs using the grid image treatment.



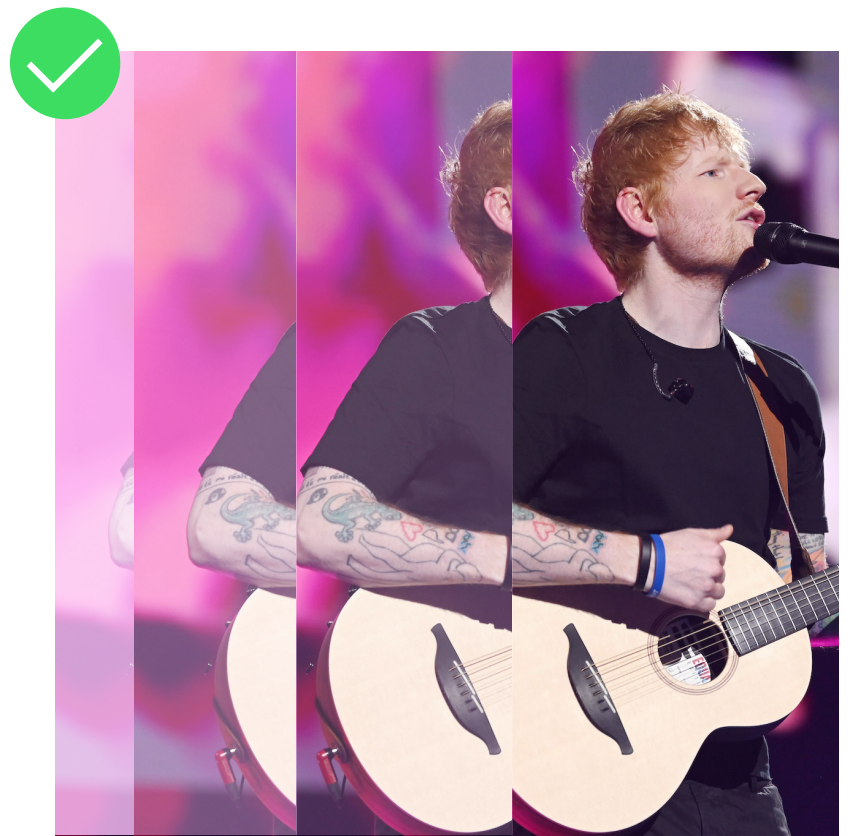
For singular artist designs, try to keep their full face in a section of its own (This should be the largest).



For singular artist designs, make sure the image is staggered fairly evenly to create a feeling of movement rather than something broken/disjointed.



For singular artist designs, make sure the image isn't cropped with the same crop in each bar.



EPG requirements

These images will primarily be used for the website and Global Player so there are some standard things that will need to remain:

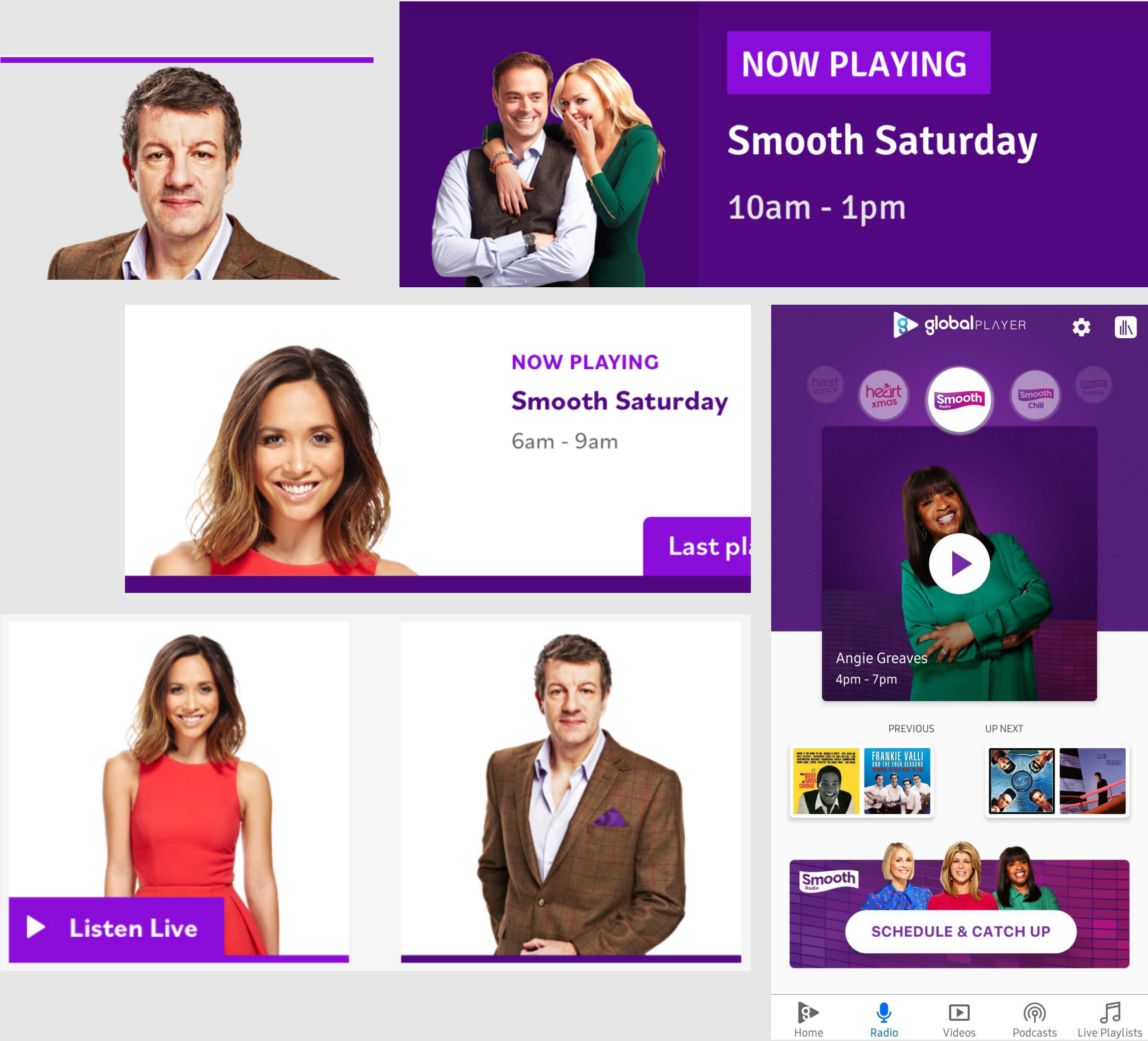
Shoot full length and from the waist up to allow for easy cropping across the website and beyond.

Shoot on a clean background to allow for easy cutouts.

Don't crop in camera - keep arms, shoulders and top of head intact.

Image must look good and stand out on purple, grey and white backgrounds.

Avoid dramatic angles as these will prove problematic in situ.



Talent & shoot direction

We are looking to brief the presenters for shoots in a way that echoes their brief to be more authentic and themselves on air. We are moving away from the super commercial, staged style of the past and towards something more authentic and optimistic.

Natural poses - approachable and warm.

Be themselves - authentic.

Smiling / happy - capture their personality, but not overly playful.

Slightly elevated head for optimism.

Shot from slightly below for an optimistic and energising mood.

Not overly staged - not hands on hips, power stance, overly commercial, moody or overly posed.

Consider 45 degree angle as well as straight on and looking off to the side, as this can feel more approachable and natural rather than looking straight into the lense.

Continuity with Global’s other brands may be required for certain talent images (for use on platforms such as Global Player).



Lighting

As close to natural daylight as possible.

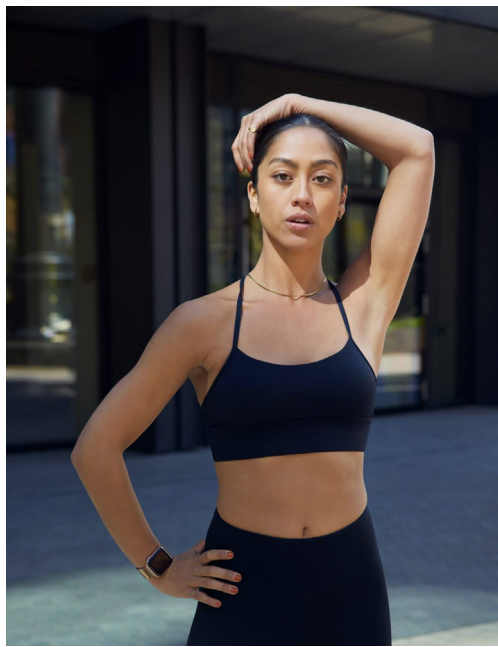
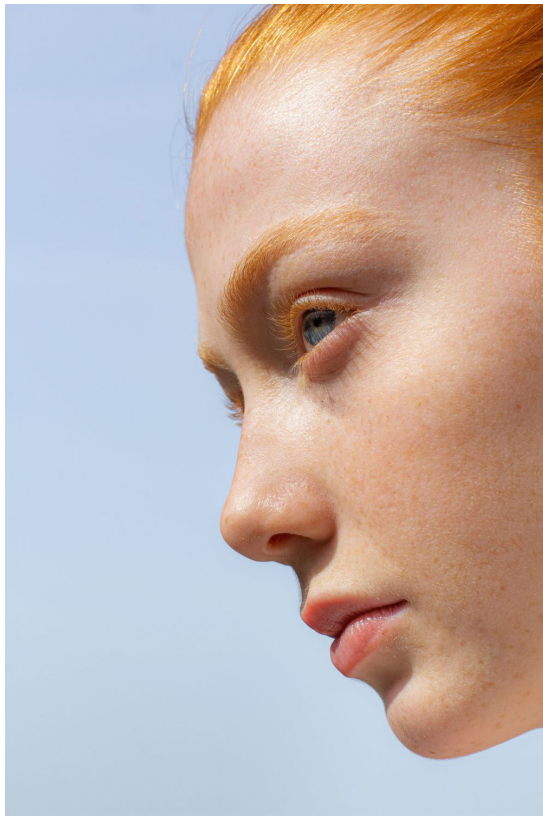
Avoid harsh artificial looking studio lighting.

Bright and fresh not dramatic and moody, but be careful not to appear too flat.

Bounce light into dark areas for a more natural appearance.

For a more creative approach, subtle shadow with bright highlights can create a warm, fresh aesthetic that feels bright and uplifting (see lower images for ref).

Continuity with Global’s other brands may be required for certain talent images (for use on platforms such as Global Player).



Styling

Clothing should be in the presenters’ style that they feel comfortable and themselves in. This is not a buttoned up, straight laced, serious brand. It is uplifting, approachable, authentic, warm, optimistic, so talent should be dressed in a sympathetic way. No suits but equally important, no tracksuits.

Be complementary to the new Smooth colour palette. Off whites, pale blues and pinks are optimistic and fresh (tops), while black and deeper tones can be used to create contrast (Jackets/trousers).

No large blocks of purple, pale grey, or bright white on outfits as they will blend into the backgrounds of the website when in situ.

Keep it quite neutral with pops of colour on accessories.

Avoid heavy or busy pattern that will look busy in situ.

No props or overly prominent accessories (unless a presenter is known for a specific look).

Hair and makeup to be in line with the presenter’s style.

If the presenters have stylists, it would be good to have a discussion with them prior to styling.

Group shots

If possible, shoot the group shots together vs comped individual shots.

This way they can have some degree of natural interaction with one another.

This will also look more authentic.

Ensure outfits are complementary so that they don’t create a clashing, overly colourful and playful aesthetic.

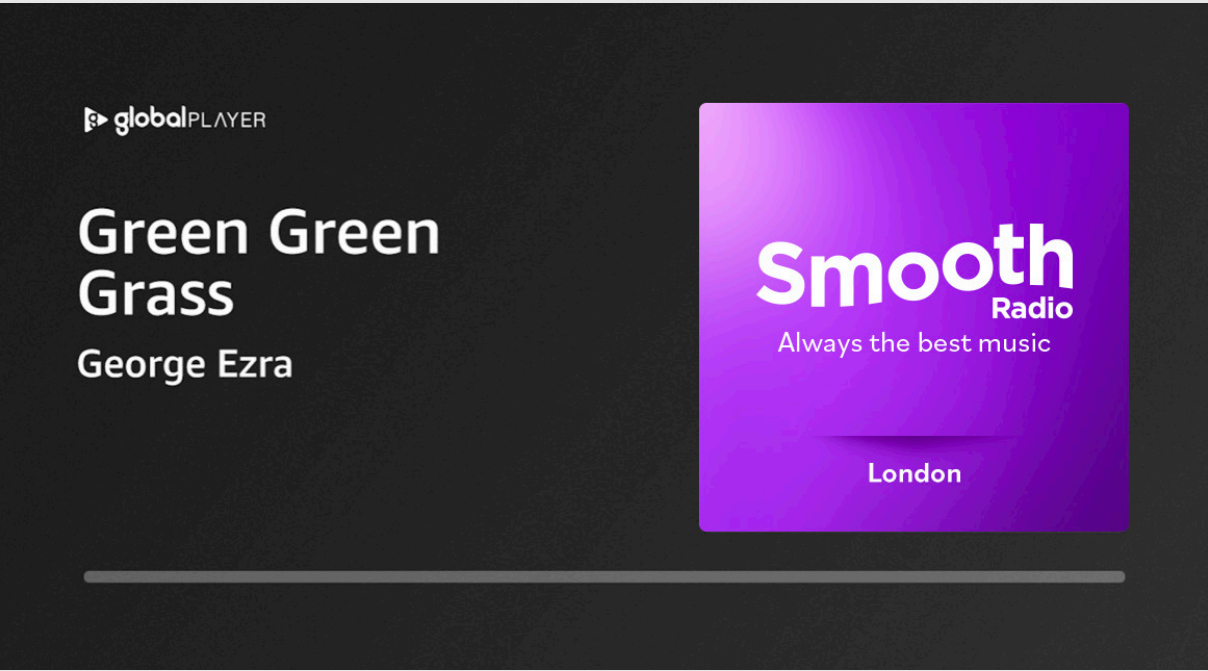
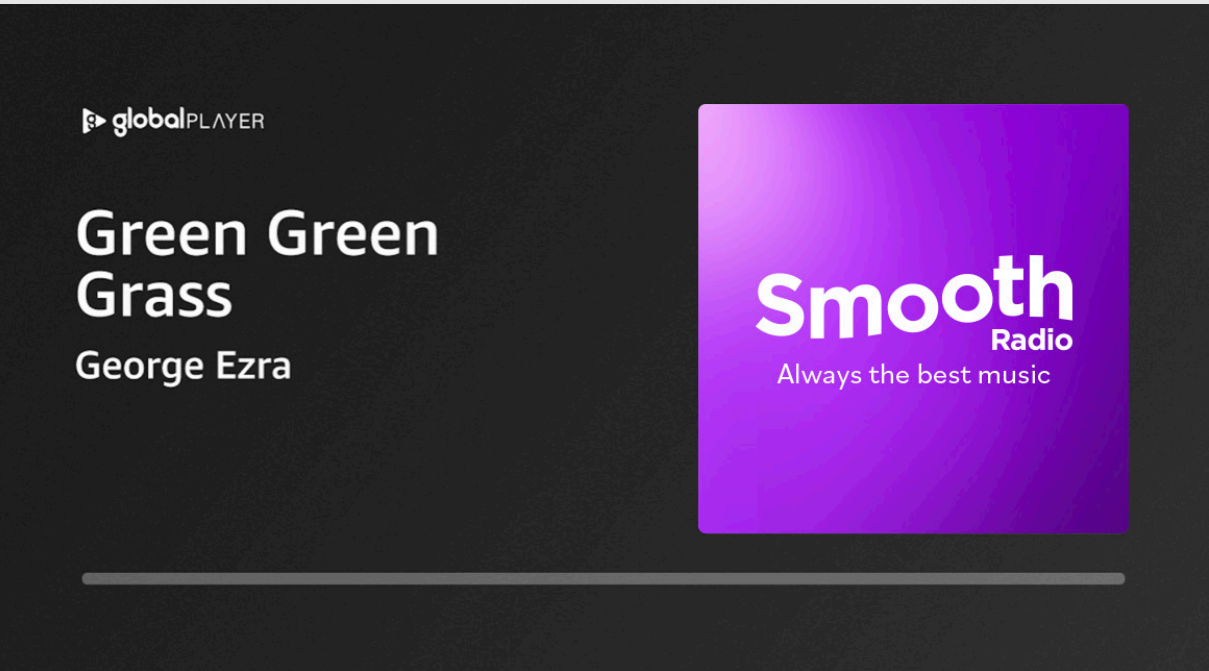
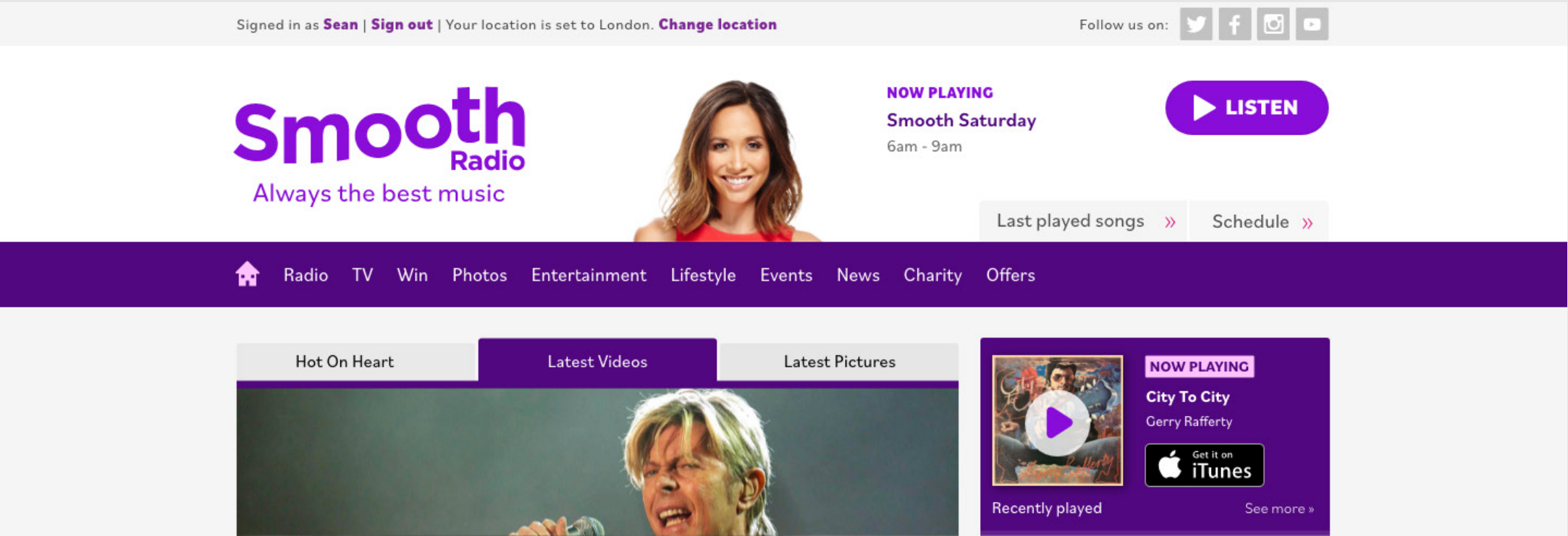
Retouch

Avoid heavy retouching. The brand is authentic so its presenter photography should mirror this.



Applications

Applications



Social examples

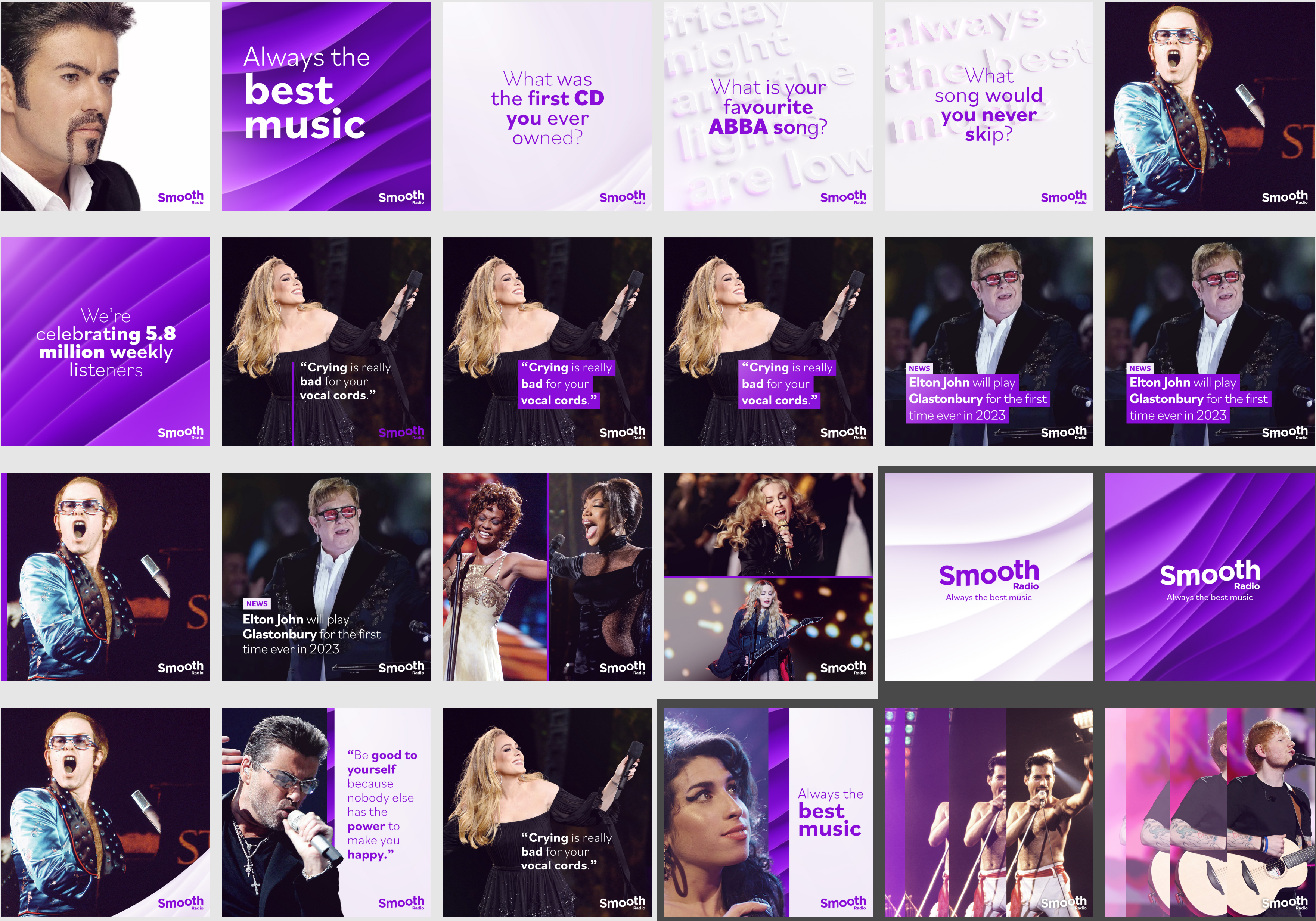
To ensure maximum engagement, in-feed posts should not look like a brand ad. With this in mind, the examples that are indicated in the grey box are more appropriate for social ads than posts.

Animated social post examples are also available, using assets such as the animated bug and animated typography to grab attention.

Please note that drop shadows and feathered images are no longer a part of the Smooth visual language.

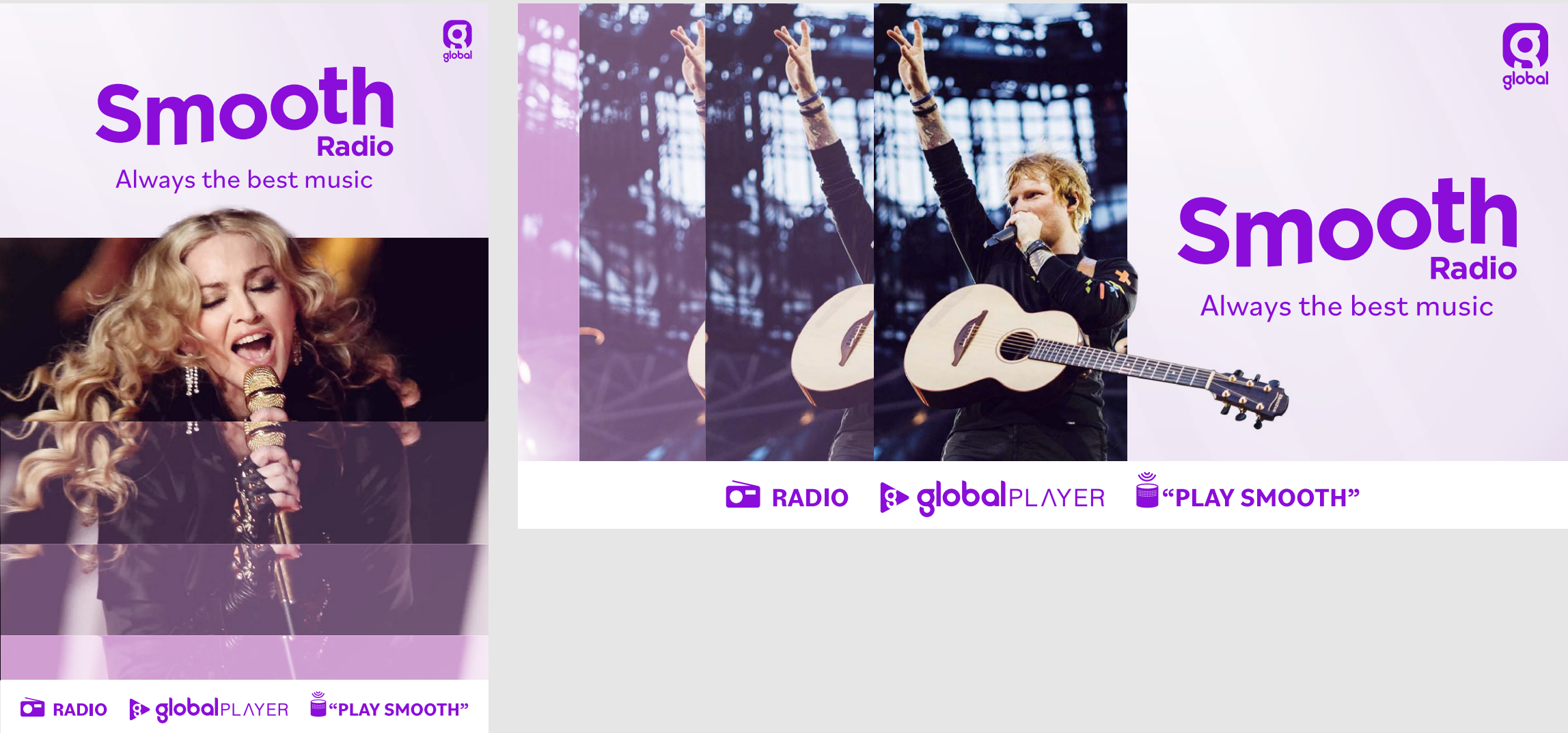
The soft nature of these effects does not align with the contemporary and uplifting nature of the new Smooth.

Darkening areas of imagery in a subtle way to allow text to be clearer is however permitted, but it should not be so obvious that it is presented as a design feature.

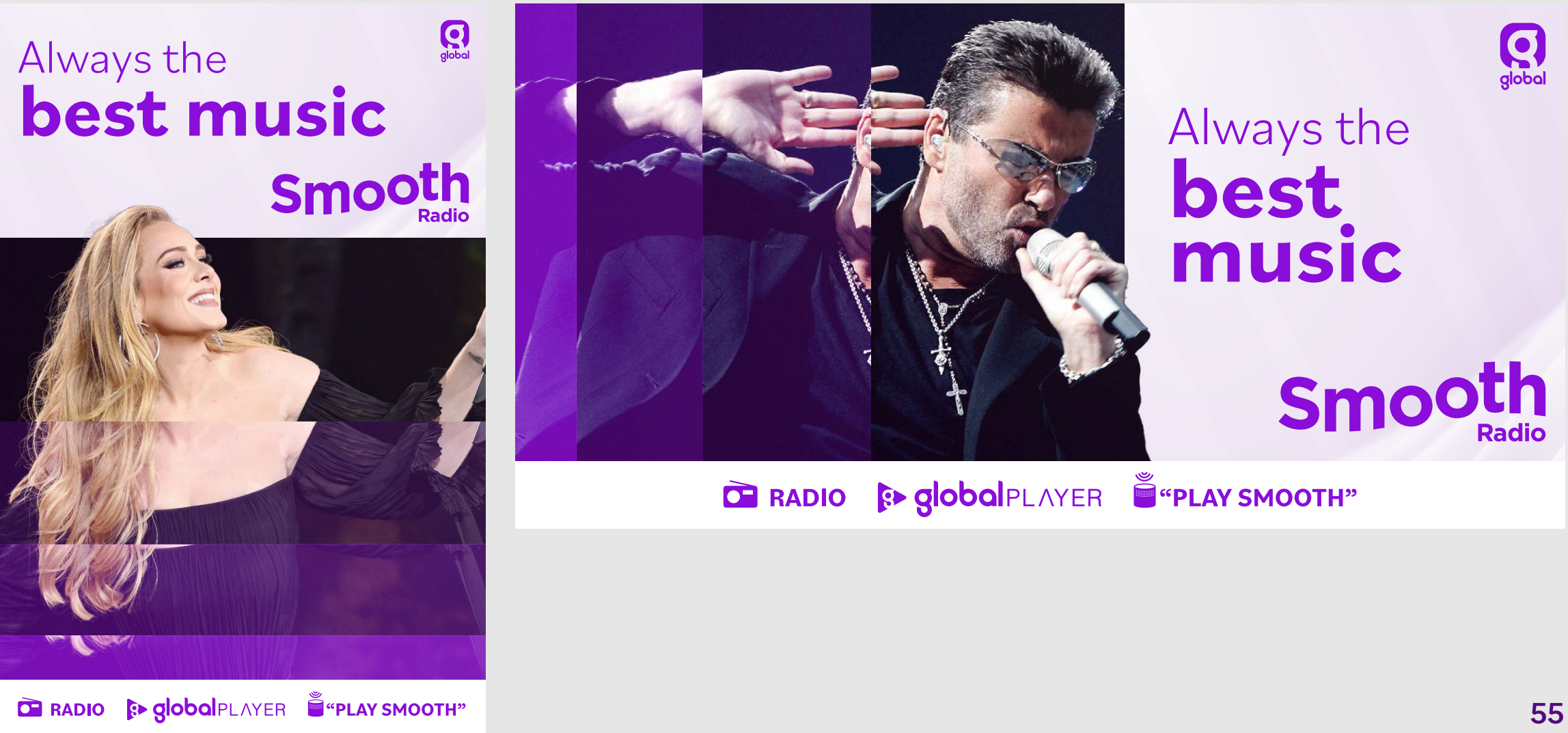


OOH

If the OOH is brand led, the logo with the strapline should be used.

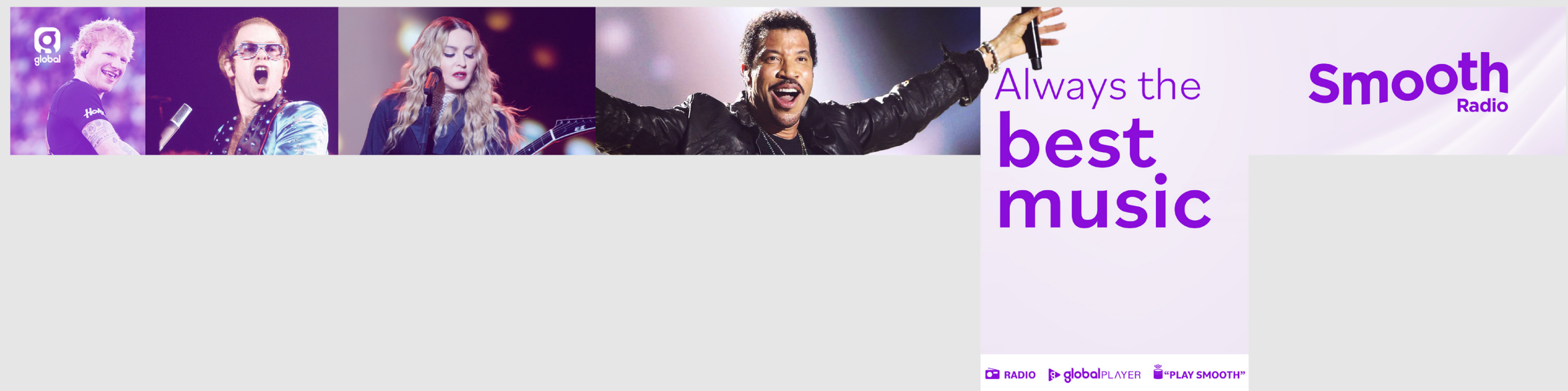
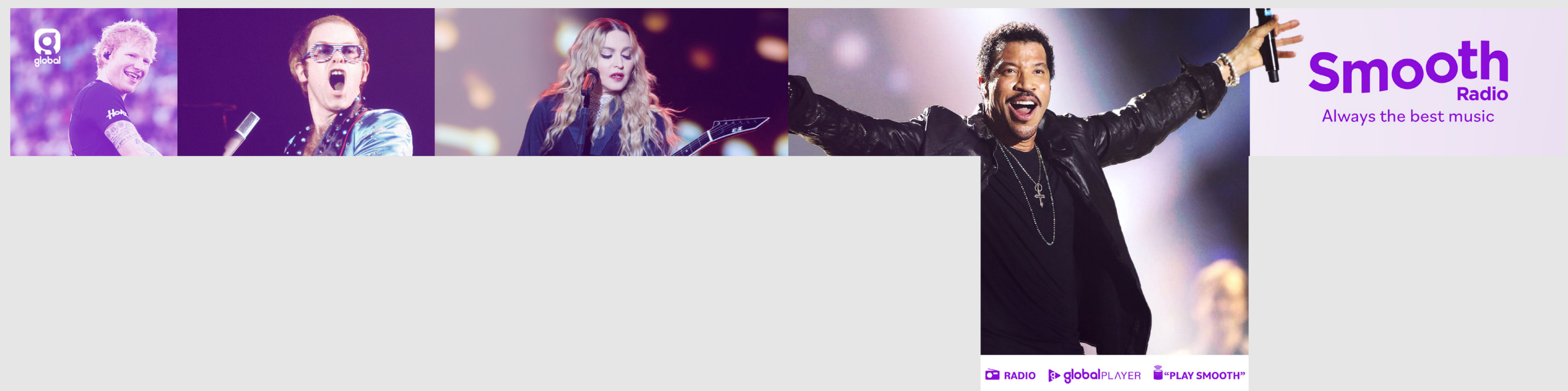


If the OOH is headline led, to avoid repetition, the logo without the strapline should be used.



Buses

A variety of layouts are used to adapt the Smooth palette into a wide range of bus formats, while still retaining a consistent overall brand aesthetic.

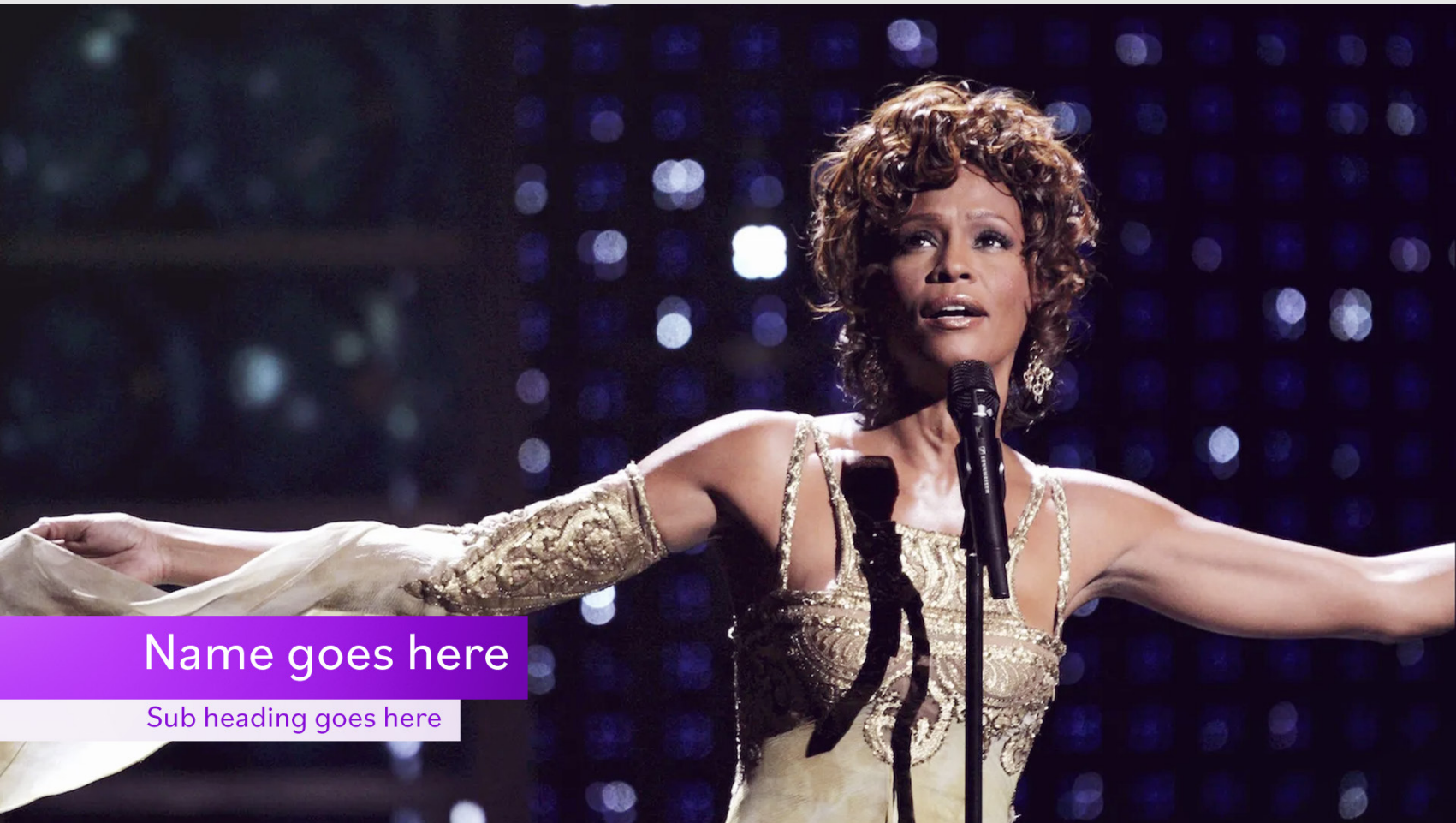


Video assets

Please note that drop shadows and feathered images are no longer a part of the Smooth visual language.

The soft nature of these effects does not align with the contemporary and uplifting nature of the new Smooth.

Lower third



Thumbnails - **Logo to be repositioned**



Please use a mixture of white and purple versions of the thumbnails to ensure a varied aesthetic.



Sizzle reel

The sizzle reel combines all of our animated assets to create an engaging expression of the brand.



Thank you