



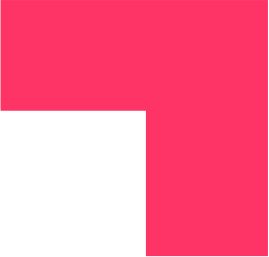
Brand guidelines

Using the Odigo brand

January 2021 – version 3.0

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Introduction

Introduction

Meet the brand

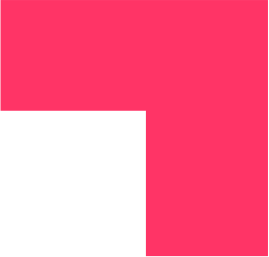
This document defines the key elements of the Odigo brand. Much of it concentrates on visual elements because the way a brand looks is the first thing most people notice.

Whichever Odigo material a potential client, partner, or employee sees first needs to make a strong and lasting impression, so it's important that all assets be of equally high quality and consistent. Following the spirit and rules of this guide will go a long way towards helping Odigo achieve this.

Our logo is the most distinctive and important visual element of the brand – it sets the tone for everything. Most of the styles that make up the rest of the brand's visuals are based on the logo.

The Odigo logo combines strong and distinctive typography, reflecting the brand's bold, grounded approach with a strikingly dynamic accent on the final "o," which evokes the brand's innovative, forward-looking aspect. The contrast between the deep indigo of the letters and the bright magenta of the arrow emphasizes Odigo's combination of reassuring, friendly reliability with originality and invention.

The Odigo logo features the word "odigoc" in a bold, dark blue, lowercase sans-serif font. The final "o" is stylized with a bright magenta arrow pointing upwards and to the right, integrated into the letter's structure. In the top right corner of the page, there is a large, solid magenta graphic element consisting of a thick L-shaped bar.



Our convictions

Our convictions

What we believe in

Thinking big – The bigger the challenge, the happier we are.

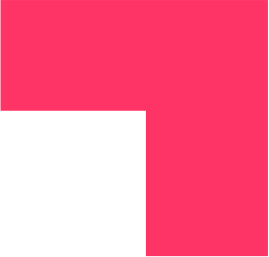
Being passionate – We are true believers in better customer experience.

Being human – We put people at the heart of every solution.

Building communities – Each solution is just the start of a partnership.

What these core beliefs mean to the brand

These four principles have informed the development of every element of the Odigo brand. They should guide the way these elements are applied too. After all, brand guidelines can only go so far; if you're unsure whether a branding idea is in line with these guidelines, or if you're looking for inspiration, turn to these core principles and ask yourself if it is passionate, human, community-minded, and an example of thinking big.



Logotype

Logotype

Size

One of the most important elements of our visual style is ensuring that the logo is prominent and clearly visible on all assets.

This page defines the correct size of the logo in relation to the size and aspect (horizontal or vertical) of the document.

In a standard portrait format, the logo should be $\frac{1}{6}$ of the width of the document (A).

In a standard landscape format, the logo should be $\frac{1}{7}$ of the width of the document (B).

For unusually long portrait formats (e.g., standees), the logo should be $\frac{1}{3}$ of the width of the document (C).

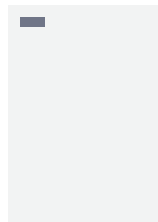
For unusually wide landscape formats (e.g., booth banners), the logo should be $\frac{1}{2}$ of the height of the document (D).

In any format, the logo should never be less than 10mm/70 px wide (E).

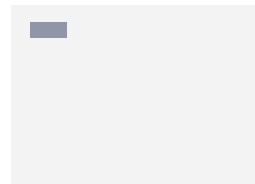
Apart adjusting its size, please do not distort the logo in any way.



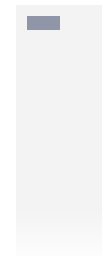
(A)



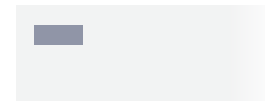
(B)



(C)



(D)



(E)

odigo
| |
10 mm in print
70 px on screen

Logotype

Variants

Use the standard logo wherever possible, and resort to variants only if necessary to ensure legibility across our own and third-party assets.

Standard

This should always be the first choice for full-color assets. This is the preferred option for light and dark backgrounds in full color.

Monochrome options

Use in situations where full color is not practical. There are two monochrome options: one using the standard Indi-ogo text color (with the arrow at 70% tint), and one with black text (with the arrow at 70% tint). This can also be inverted as negative for dark backgrounds (dark backgrounds with white text and a white arrow).

Negative options

Use Pink Soda for the arrow even when the text is white. If Pink Soda is used for the background, or if the contrast is too low, both the text and the arrow should be white.



Monochrome

Monochrome negative



Mono positive

Odigo Pink Soda negative

Logotype

Protection zone

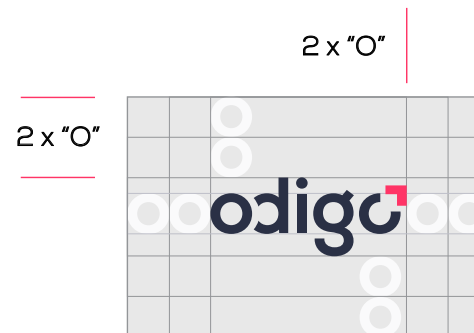
An exclusion zone around the logo keeps it clear and prominent on all assets. It is the minimum area around the logo that must be kept free of other graphical elements. The sizes given here are absolute minimums and, wherever possible, should be larger.

Exclusions zones are defined using the width of the initial “o” in the logo. In general, the larger the size of an asset, the larger the exclusion zone in proportion to the logo.

For the smallest assets (small web banners for example), the exclusion zone may be just one “o” in width (but never less). For the largest assets (e.g., large wall branding) the exclusion zone should be two “os” wide. In most cases, one-and-a-half “os” is sufficient.



Standard protection zone



Extended protection zone



Minimal protection zone

Logotype

Dos and don'ts



Dos



Full color on a light background



Full color on a dark background



On a light background



On a Pink Soda background



On a dark background



Monochrome on a dark background



Don'ts



Recolor



Add drop shadows



Outline



Use without the arrow



Distort



Change the size of elements relative to each other

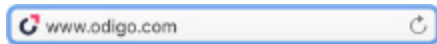
Logotype

The o-go symbol

We refer to the last part of the logo as the o-go, consisting of the final “o” and the arrow accent. The o-go can be used as a shorthand for the brand, but it isn't an alternative logo.

It can be used on its own where space is very limited such as an app icon or a pin badge.

The o-go is used as it is or as the foundation for any of the graphic elements suggested in this guide, but never as a replacement of the logo.



Browser favicon



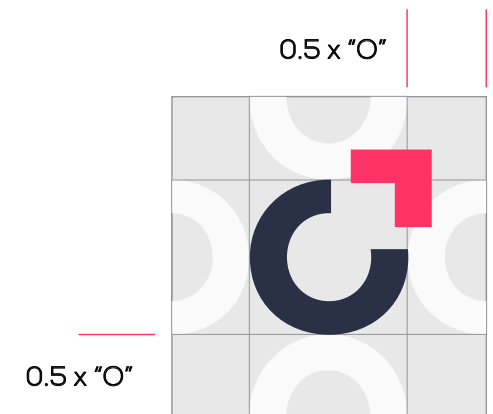
Circle avatar



App button



O-go protection zone when displayed with other logos or icons



Logotype

The o-go as a graphic element

The o-go forms the basis for a range of graphic elements that can be used across assets.

On brochure covers or single-sided assets, use both elements of the o-go and make sure they are in the same relationship as in the logo itself.

On interior pages, you can use the elements of the o-go individually, or in different spatial relationships to each other.

The arrow should never be cropped, but the “o” may be.

Other graphic elements can overlay the elements of the o-go.

The o-go as vs shapes

We can paste shapes described on page... as a part of the layout additionally to the O-go parts. Usually shapes comes with an arrow only, combining full O-go and shapes is not recommended.

Shapes can be cropped and used to fill the empty parts of the layout.



**Title; Nexa Bold;
205pt/225;**
**Title; Nexa Bold;
205pt/225;**

- Bullet; Montserrat Regular; 100pt/125;
- Bullet; Montserrat Regular; 100pt/125; Montserrat Regular; 100pt/125;
- Bullet; Montserrat Regular; 100pt/125;
- Bullet; Montserrat Regular; 100pt/125;



Logotype

Co-branding

In co-branded assets, the Odigo logo should appear first and should always be at least as prominent as the logos of other brands.

By “first” we mean on the left in situations where logos are aligned left, on the right when they are aligned right, and on top when they are arranged vertically.

Horizontally arranged logos should be aligned on a center line that runs through the midpoint of the square bullet used to separate them (used color of the bullet is Slate gray from secondary color palette).

Vertically arranged logos should be aligned on a center line that bisects the initial “o,” the square separation bullet, and the initial letter of the co-brand logo.

A word of caution

Co-branding, or showing two logotypes side by side, is reserved for official partners and clients and should not be used carelessly as this can lead to brand-identity and legal consequences.

In order to protect the visual strength of our brand and avoid using other companies' logotypes without legal basis, no logotype other than Odigo should be used without the prior approval of the Marketing & Communications Director.

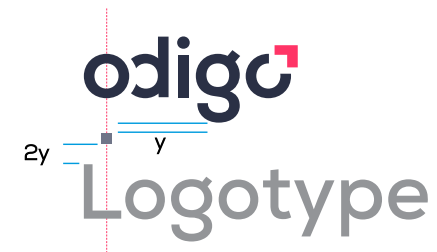
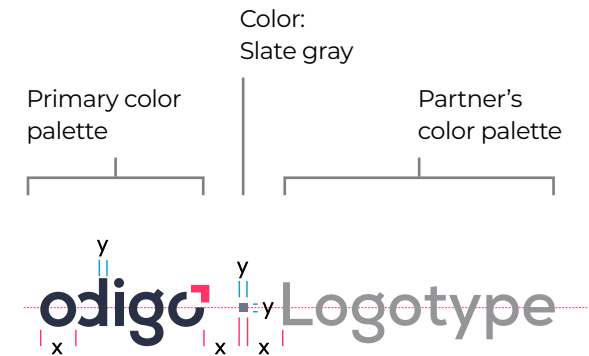
To seek approval, please contact:

Hervé Leroux

Marketing & Communications Director

herve.leroux@odigo.com

January 2022 – version 3.0



Logotype

Positioning

Preferred positions

odigo · Logotype

Title; Nexa Bold; 48pt/50;

Header; Nexa Bold; 20pt/24; Nexa Bold; 20pt/24; Nexa Bold; 20pt/24; Nexa Bold; 20pt/24;

Body copy, Montserrat Regular; 10pt/15; Imusculis aut facia none porrupatus suntota liquas sequo blantur re nis ratum et aliqui ates rem. Ut reptatia voluptatet modipiet re nonet, inihliquame cullabori omnist officae. Itasitis mos ut volorepede magnis alis idem. Namet, sit essin nulla nobitatem quam, soluptatur?

Overview

Customer: Tust reped	Pullquote, Montserrat
Industry: Abteped Tofid	Regular; 10pt/15, Perspele
Location: Timetona, Inaal	riatime melor accaspiem
Client Challenges / Business Need: kous ncbi "Ploye" helnsal lpyeo Locoes venderundam quasit que volupta menistio."	First Last Name,
Results: Locoes akynd syktormms tkuat mutet culotantet kibncopac mkaormdk	Job Description, Department
	Role

odigo

Lorem ipsum dolor sit amet, consectetur adipiscing elit,

Lorem ipsum dolor sit amet, consectetur adipiscing elit,

Alternative positions

Customer experience as it was meant to be

Title; Nexa Bold; 48pt/50

Subtitle, Nexa Light; 24pt/26; Nexa Light; 24pt/26

odigo

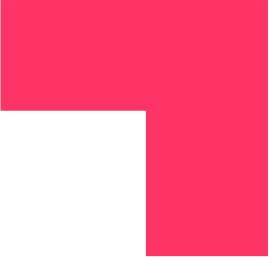
Lorem ipsum dolor sit amet

Lorem ipsum dolor sit amet

odigo

Event assets

odigo



Shapes



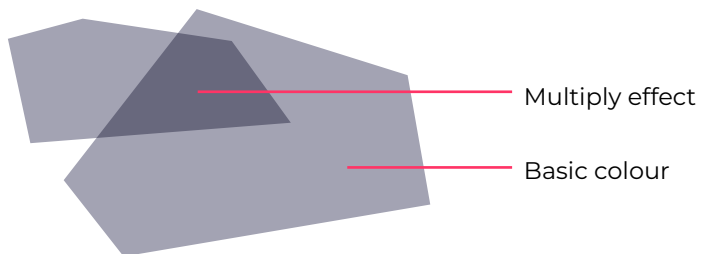
Shapes

Shape construction

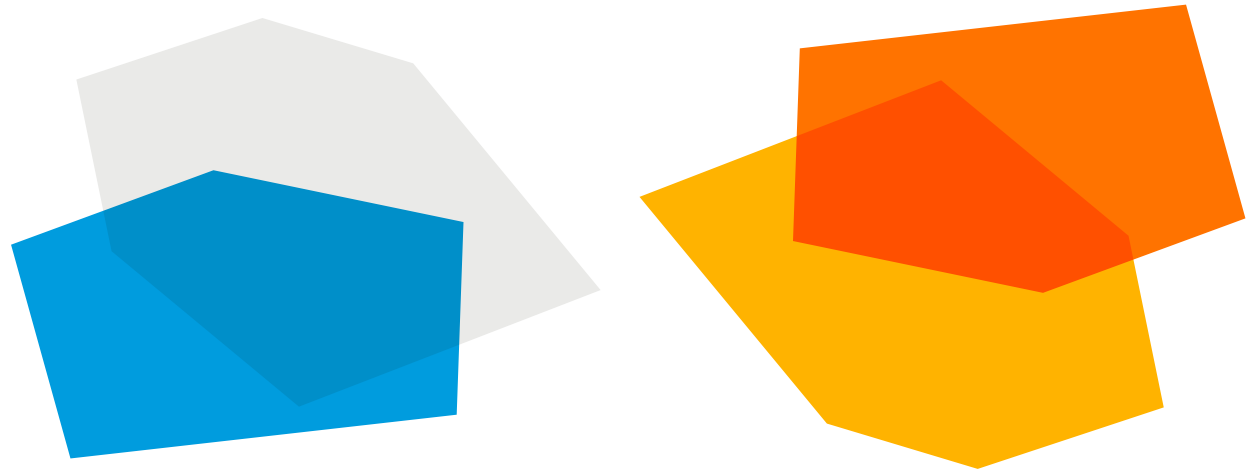
Apart from the enlarged elements of the o-go, irregular shapes can be used as a background for texts and photos, or visual enhancements on a layout.

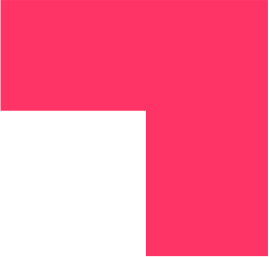
These shapes should be created individually for the each asset or project, and should be adapted to the format that they are used on.

These angular shapes are formed based on distorted geometrical figures, minimum pentagonal, maximum octagonal. They should not be too regular in order to break the visual linearity and bring some dynamic into the layouts.



Examples





Straplines

Straplines

Our straplines

Strapline

“**Customer experience inspired by empathy, driven by technology**” evokes the idea that Odigo enables big organizations to talk to their customers in a way that is just as personal, direct, and effective as the face-to-face communication people enjoy when dealing with small, owner-operated businesses.

Descriptor

“Enterprise cloud contact center” is a short description of the solution Odigo provides.

Use this descriptor only in situations where it is important to state the nature of Odigo's solutions. In most cases, only the strapline should be used.

Customer experience
inspired by empathy,
driven by technology

Enterprise cloud
contact center

Customer experience
inspired by empathy,
driven by technology

Enterprise cloud
contact center

Samples on dark background

Straplines

Straplines and the logo

The strapline should be about one-and-a-half times the width of the logo in a standard layout.

It can be enlarged or reduced on certain assets such as website, booths, banners, etc. , but never to less than one width of the logo.



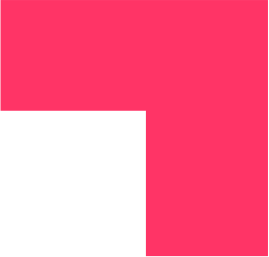
x

Customer experience
inspired by empathy,
driven by technology

1.5x

Customer experience
inspired by empathy,
driven by technology

x



Colors



Colors

Primary palette

The primary color palette consists of four colors, which we have named Indi-ogo, Pink Soda, So White, and Wolf Gray. CMYK, RGB, HEX, and Pantone designations are given here.

Indi-ogo

CMYK C91-M71-Y36-K56
RGB R42-G48-B69
HEX #2A3045
Pantone 2380 C

Pink Soda

CMYK C2-M93-Y45-K0
RGB R255-G52-B102
HEX #FF3466
Pantone 1787 C

So White

CMYK C0-M0-Y0-K0
RGB R255-G255-B255
HEX #FFFFFF

Wolf Gray

CMYK C0-M0-Y0-K10
RGB R232-G232-B232
HEX #F4F4F4
Pantone Cool Gray 1 C

Colors



Primary palette in use

Odigo's illustration style is natural and as close as possible to human proportions, so that it reflects the humanity of the brand and does not steal the attention from the messaging. It is used to depict natural, real situations, never abstract or exaggerated ones.

Still, a character's skin color shouldn't be associated with any existing preconceptions. Illustrations should feature human figures in real proportions interacting, with additional elements in a secondary role. Faces should have simple features. No outlines or shadows should be used



Colors

Secondary palette

The secondary color palette features a set of 12 colors that allow to inject emotion and vibrancy into our visual communication. Those colors shall be used within the 4 defined sets of colors and used consistently across all deliverables of a defined campaign, event or set of deliverables. Occasionally, one or two selected colors from the secondary palette can be used consistently throughout a document, campaign or event as a highlight.

Electric Blue

CMYK C85-M21-Y0-K0
RGB R0-G156-B222
HEX #009CDE
Pantone 2925 C

Selective Yellow

CMYK C0-M35-Y100-K0
RGB R0-G255-B178
HEX #FFB200
Pantone 2010 C

Heat Wave

CMYK C0-M58-Y95-K0
RGB R255-G115-B0
HEX #FF7300
Pantone 2018 C

Amazonite

CMYK C59-M0-Y39-K0
RGB R20-G217-B181
HEX #13D9B5
Pantone 2239 C

Slate Gray

CMYK C55-M45-Y27-K10
RGB R112-G117-B136
HEX #707588
Pantone 2360 C

Boysenberry

CMYK C24-M89-Y5-K37
RGB R140-G54-B93
HEX #8C365D
Pantone 689 C

Charcoal

CMYK C83-M63-Y26-K34
RGB R61-G70-B98
HEX #3D4662
Pantone 2378 C

Myrtle Green

CMYK C84-M34-Y47-K22
RGB R44-G120-B122
HEX #2C787A
Pantone 2214 C

Blue Gray

CMYK C37-M30-Y17-K10
RGB R144-G149-B167
HEX #9095A7
Pantone 7660 C

Medium Purple

CMYK C64-M55-Y0-K0
RGB R104-G102-B193
HEX #6866C1
Pantone 2366 C

Onyx

CMYK C65-M98-Y21-K83
RGB R59-G36-B63
HEX #3B243F
Pantone 7449 C

Light Blue

CMYK C34-M0-Y5-K0
RGB R166-G222-B237
HEX #A6DEED
Pantone 2975 C

Colors

Color combinations

When using the secondary palette, do not forget that it does not replace the primary palette, which should be used on all assets. The secondary palette can be added when using illustrations, with the exception of cover pages which can only use the primary palette.

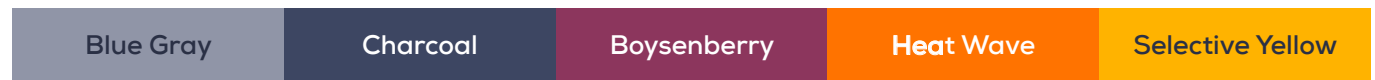
Never mix two secondary palettes on one asset. A choice of palette should be made at the beginning of every project, campaign, event etc., and should be applied consistently throughout all the assets produced within that set of deliverables.



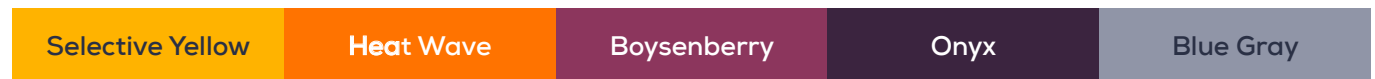
Calm Ocean



Venice Beach



Sunset



Skyline



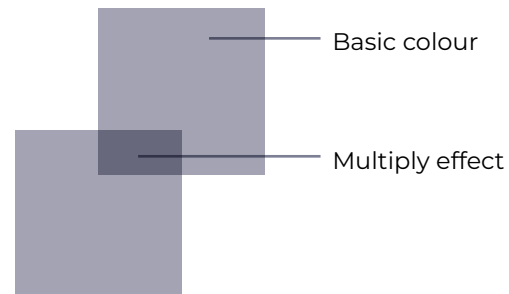
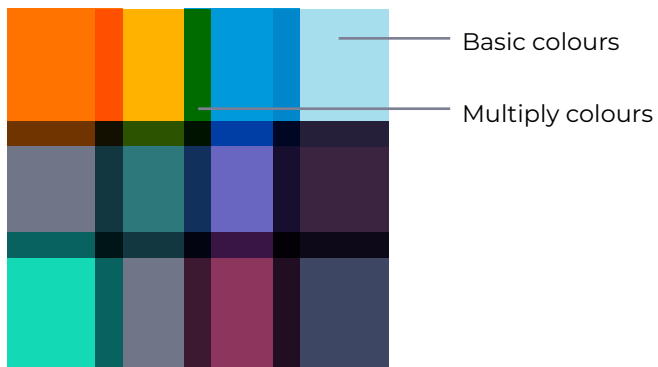
Multiply effect for secondary palette

When using the secondary color palette the multiply effect emphasizes the modernity and transparency of Odigo's brand. The end colors should not be treated as new, additional colors to the palette, nor should they be reused in this form on other visuals. The multiply effect should be used as part of the creative concept within a particular set of key visuals.

Technical details for graphic designers:

The effect is achievable in the Adobe Suite package through the "multiply" blending mode.

The overlay effect is not achievable in MS Office (MS Word, Power Point etc.).



Examples

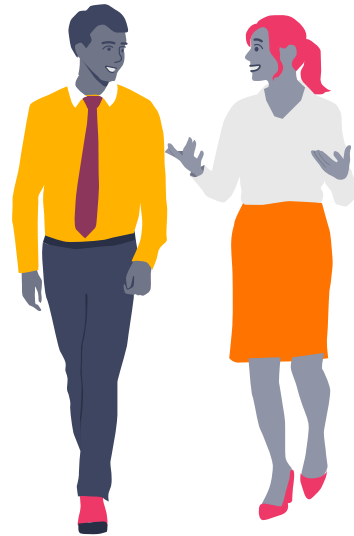


Colors

Color combinations



Venice Beach



Sunset



Calm ocean



Skyline



Typography



Typography

Typefaces

We use Nexa for titles, subtitles, headings, and subheadings, and Montserrat for body copy.

Nexa

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

!@#£\$€%
&*()_+!:"'<>?.,
0123456789

Regular

Bold

Heavy

Montserrat

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

!@#£\$€%
&*()_+!:"'<>?.,
0123456789

Regular

Italic

Bold

Typography

Specifications

Our typographical specifications ensure headlines and body copy remain clear and legible.

These principles are just a guide. They work in most situations but different leading and tracking may be more appropriate when working with extreme sizes or on a particular format. Use this guidance as a starting point, and tailor it according to your needs.

The priority is legibility.

Body copy

All body copy should be set in either Montserrat Light Regular or Italic.

Color

Headlines should be set in Pink Soda, but may also be Indi-ogo or So White. Body copy should usually be black – never Pink Soda.

Primary headlines

Nexa Bold, Heavy or Regular
16 pt size

20 pt leading

Headlines should
be balanced with
body copy.

Tracking between letters is set on 0 but can be set between -5 and +5

Body copy

Montserrat Regular
10 pt size

12 pt leading

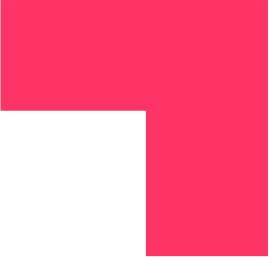
Body copy flushed left,
ragged right is legible
and clear even if the box
size changes.

Typography

System typeface

Use Verdana for web applications that do not support custom fonts. Headings should be set in Bold and body copy in Regular or Italic. The same color guidelines apply for system fonts as for print.

Verdana	Regular
	<i>Italic</i>
Aa Bb Cc Dd Ee Ff Gg Hh Ii !@#£\$€%&*	Bold
Jj Kk Ll Mm Nn Oo Pp Qq Rr ()_+ :"<>?.,	<i>Bold Italic</i>
Ss Tt Uu Vv Ww Xx Yy Zz 0123456789	



Photography



Photography

Style and tonality

Odigo is all about connecting people on an individual level in a friendly but efficient way – the photographs we use should reflect that ambition.

Photographs should depict natural, everyday settings – primarily customers interacting with company representatives face-to-face.

Part of Odigo's appeal is the promise that we make interactions between individuals and large organizations as simple and fulfilling as interactions between individuals and small business owners who know each other personally. Photographs of people in local cafes and shops, farmers' markets, etc. can be used to convey this, but please avoid scenes that promote alcohol consumption.

Other appropriate scenes include individual customers or service agents using digital devices, and groups of company representatives talking and working together.

Always avoid scenes that look staged or unnatural. If the pictures are sourced from a professional (internal or external) photoshoot or stock, the subjects should look happy ideally, they should be smiling.



Photography

Examples



Corporate face-to-face B2B customer interaction



Customers using various electronic communication channels



Customer service agents at work



Small business customer interactions



Small business customer interactions



Corporate team members collaborating

Photography

Placeholders

We use photography primarily with our branding elements – o-gos, circles, or horizontal or vertical squares and rectangles. But there’s no reason a good photograph can’t be used to fill the entire page. Additionally photos can be pasted into irregular shapes described on page...

Photography is preferred because viewers can digest the scene fairly quickly and accurately. Photos also evoke an emotional response which is key when trying to capture the viewer’s attention.

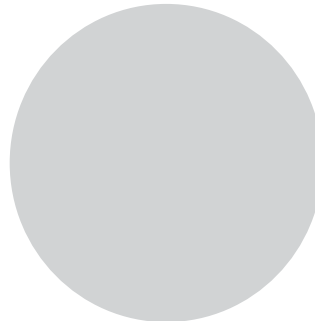
However, when working with abstract content (ideas, concepts, etc.), illustrations should be used because they can be molded more effectively into visuals that help our content stand out.

Lastly, when producing a family of assets, please remain as consistent as possible with your design style across all deliverables.

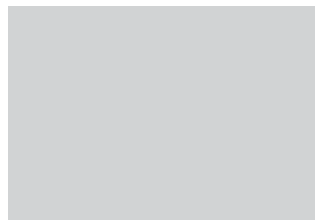
Placeholder shapes



Arrow shape

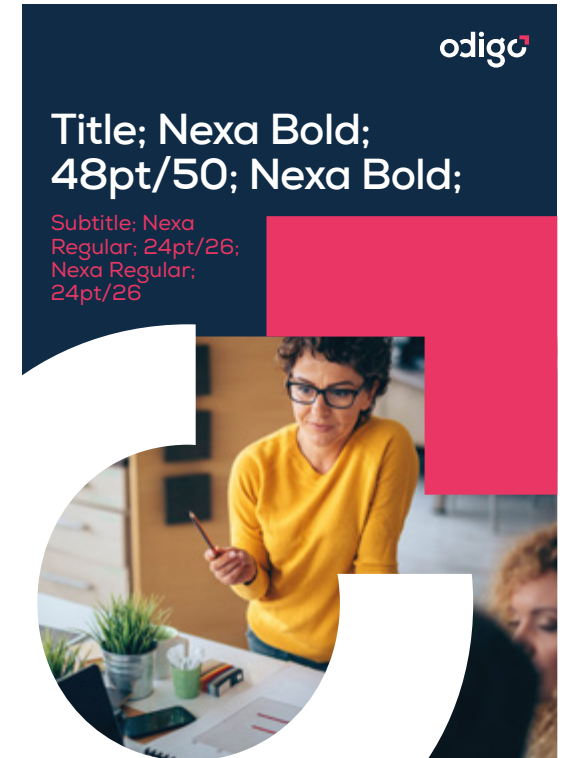


Circles



Horizontal, vertical rectangles and squares

Samples of use



Photography personalization

Stock imagery should be personalized with one of the two available styles, created to promote humanity and allow highlighting important messages, as well as emphasizing Odigo's unique visual style.

Just like for color palettes, one style should be chosen at the beginning of a project and used consistently throughout the whole set of deliverables produces in its context.

Style 1



Style 2



Photography personalization

Style 1

One of the styles available for your choice when working with photography assets is a cutout picture placed on a milky background (50% opacity) and overlaid hand-drawn vector elements.

It's preferred when working on more complex, content-heavy assets. It is very important not to overload the asset with visual elements; this is an outline of the person and maximum 2 small doodles extending beyond the figure are allowed.

The lines should be visible and in a color selected from the primary palette.

Photoshop layers after changes

layer 1 isolate person from background

layer 2 white opacity 50% to the background

layer 3 add hand-drawn doodle

1. raw photograph



2. reworked photography



3. hand drawings



4. final asset



Photography personalization

Style 2

The second personalized style follows the same rules as style 1 but uses the multiply color effect on the background so that the main object is visually standing out from the background. Using this method we should only use Pink Soda or Electric Blue colors. The last stage is to adding hand drawn elements according to the rules exposed on the previous page...

Photoshop layers after changes

layer 1 isolate person from background

layer 2 white opacity 50% to the background

layer 3 pink soda / electric blue on 100% + multiply effect

layer 4 add hand drawn doodle

1. raw photograph



2. reworked photography



3. coloured background



4. final asset



Photography

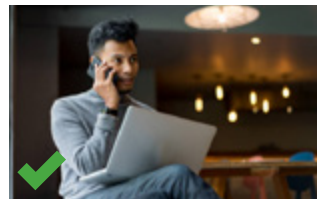
Guidance on use

Some examples of appropriate and inappropriate photos and photo styles.

It is possible to use photos without the effects described above in internal communication, or as additional photos in presentations and photos of employees or speakers



Dos



Background/foreground contrast



Face-to-face service interactions



Business environment



Proposing solutions



Small business/artisanal scenes



Customer service agent (however not too staged)



People using digital devices



Group discussions



Don'ts



Double exposure and image effects



Humor



Black and white, monochrome



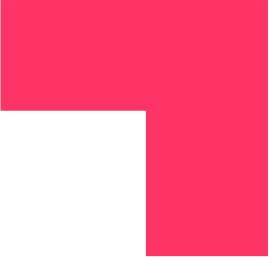
Staged



Animals



Old technology (which includes heavy old headsets)



Illustration



Illustration

Style

Illustration should only be used to clarify communication and never as a decorative or space-filling element.

Odigo's illustration style is abstract so that it can bring attention to elements or situations instead of conveying preconceptions about age, gender, or race. For example, a character's skin color shouldn't be associated with any existing preconceptions.

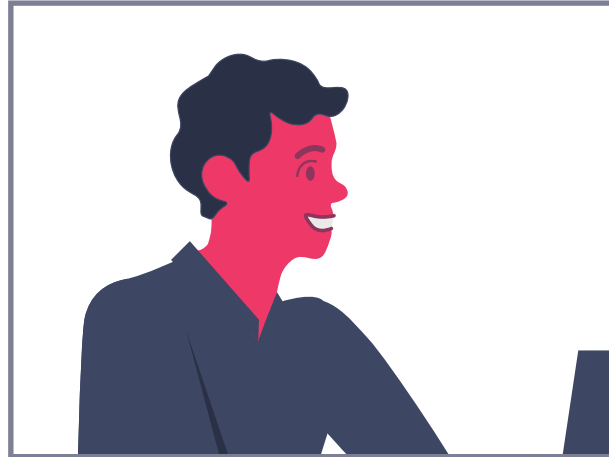
Illustrations should include human figures in real proportions interacting, with additional elements in a secondary role. Faces should have simple features.



Illustration

Examples

When it comes to the details, we find that less is more. That's why facial features should clearly convey an emotion. Make sure these features are simple and drawn as single lines.



Illustration

Guidance on use

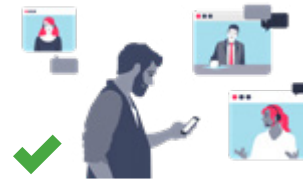
Some examples of appropriate and inappropriate illustration practices.



Dos



Show interactions



Face-to-face service interactions



Use minimal style



Use colors from primary and secondary palette



Use plain backgrounds from main color palette



Mix of shapes and lines



Show simple face expressions



Simple scenes



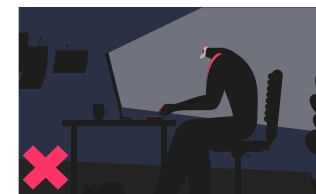
Don'ts



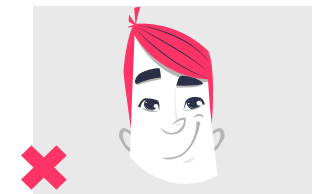
Colors from outside the palette



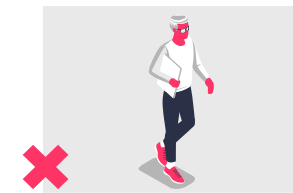
Gradients



Dark imagery



Cartoonish proportions



Isometric illustration



Overcomplicated image



Shadows



Iconography



Iconography

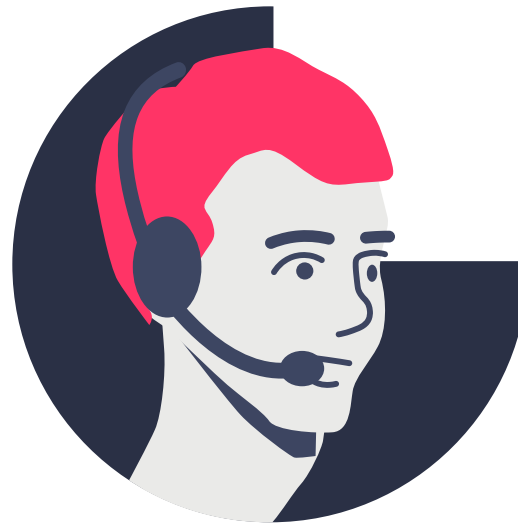
Style

Icons help the reader navigate the text and signpost content. A good icon should immediately communicate a single, simple concept.

To make Odigo icons distinctive, we often incorporate one or both elements of the o-go symbol (the “o” and the arrow), but this isn’t necessary.

Usually, if the icon contains a lot of curved lines, we use the arrow. If it contains mostly straight lines, we use the “o.” Should only feature primary palette colors.

Minimum sizes for print and screen icons are given on the right.



Minimum size:

10 mm in print

25 px on screen



Iconography

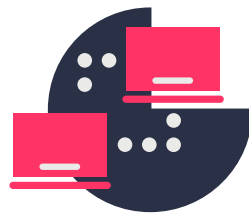
Guidance on use



Dos



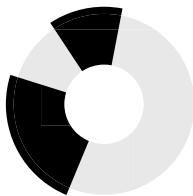
Use icons without background elements



Use simple shapes in Odigo primary palette colors



Use icons in monochrome



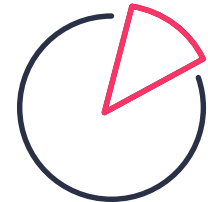
Use an icon without background elements in monochrome



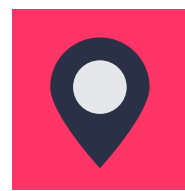
Don'ts



Add shadows



Use linear elements by themselves



Use different background shapes



Stretch the icons

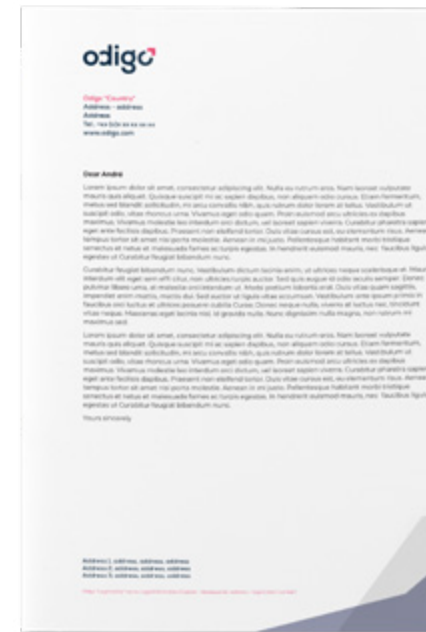
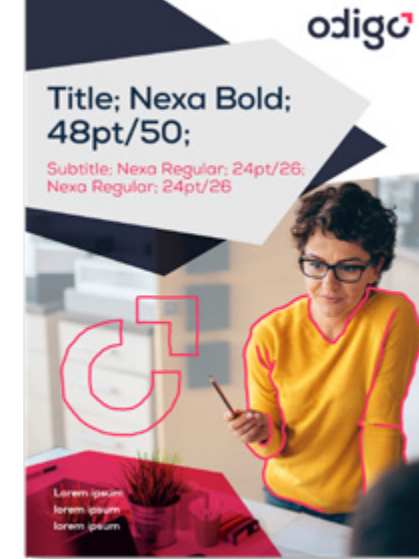


Guidelines in action

Guidelines in action

Putting it all together

This section provides examples of how the various brand elements described in this guide can be used together to produce striking, clear, and attractive assets.



Events

Event booth and rollup





Promo items



Announcement poster



Fabric bag

Lanyards



Promo items

Meeting room stickers



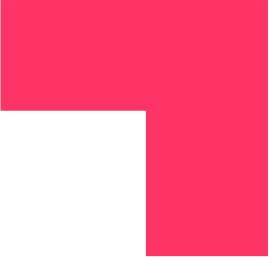
Stationery

Business cards



Paper with header





Digital

Email

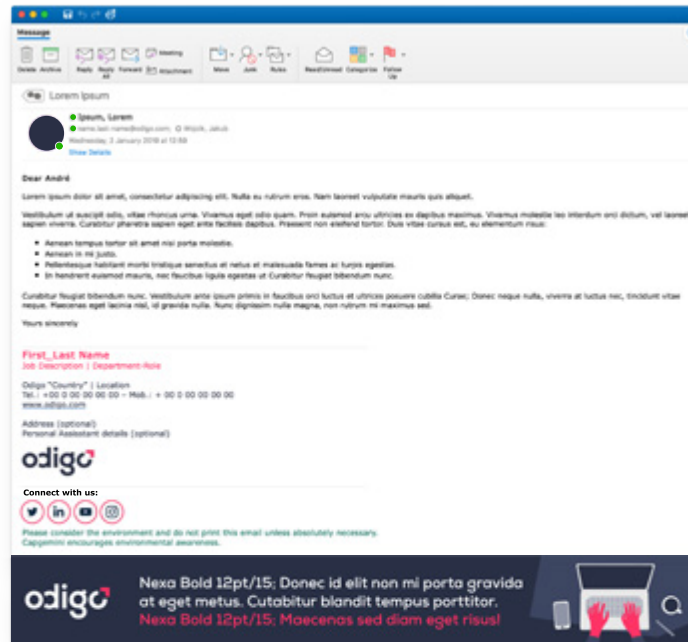
It's important that you use your email signature consistently, both for internal and external communications. Feel free to customize it with your personal details, but please don't delete the line break.

When adding your signature to Outlook, make sure to keep the source formatting. The logo might not appear in the preview, but don't worry, it will in the emails.

Please also make sure your social media icons are in the Odigo style, as shown below.

Feel free to use photo-, or graphic elements (illustrations, the o-go) when creating mailers and headers.

Email signature



Mailer



Social media

Banners and avatars



Flashcards

General rules

We use flashcards primarily to highlight thought leadership pieces, blogs, new offers, solutions, or partnerships, or to announce upcoming events or awards. To work, flashcards have to be short and sweet.

Remember that co-branding is to be avoided, unless approved by the Marketing & Communications Director (cf. co-branding p. 11).

Copy tips

Remember, brevity is the soul of...social media. So keep it short (max 75 characters) and thought provoking and avoid anything that requires supporting copy, such as quotes.

If you have to use hashtags, don't use more than three and make sure to include them in the body text rather than the flashcard itself.

When to use illustrations vs. photography

Like good copy, good design is clear, simple, and streamlined. Avoid cluttering up your flashcard with too much copy, and fussy, irrelevant illustrations. Don't use anything resembling a button – flashcards aren't hyperlinked. Keep in mind that, unlike photographs, illustrations don't have to be coupled with a general branding element, such as the O-go shape.

Flashcards

Flashcard dimensions

For Twitter, we use two kinds of flashcards – organic and paid promotion. For LinkedIn, the format stays the same for both organic and paid promotion.

See the table below for the most common dimensions.

Channel	Organic	Paid
Twitter	750 x 450 px	750 x 450 px 800 x 800 px
LinkedIn	1200 x 627 px	1200 x 627 px
Facebook	1200 x 630 px	1200 x 630 px
Instagram	800 x 800 px	800 x 800 px
Instagram story	1080 x 1920 px	1080 x 1920 px



Flashcards

A few tips on how to make great flashcards

Simple

Flashcards should capture the essence of the story – not every single aspect of it. Say just enough to capture interest, but don't tell the whole story.

Clean

Flashcards should be attractive. Use eye-catching, interesting elements, and graphics to grab your mobile users' attention. Limit the use of special effects and detailed illustration to keep your flashcards style clean, uncomplicated, and distinctive.

Consistent

Consistency in the way we talk and design enhances our distinctiveness and recognizability. For variety, you can use similar themes from other key visual source materials, but always work within the Visual Identity Guidelines issued by Odigo.

Accessible

As a company that promotes digital inclusion, we should ensure that our visual social media content meets accessibility standards for font size, color, and contrast.

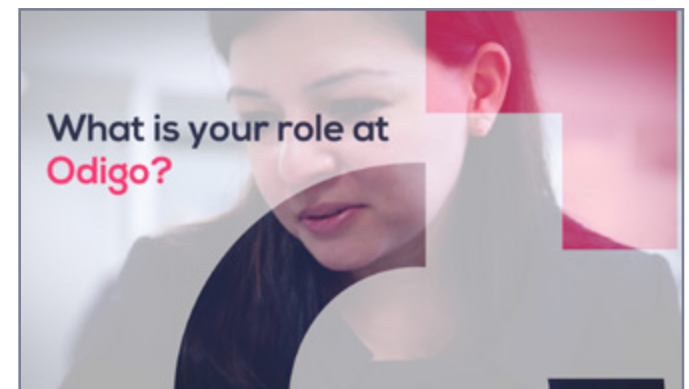
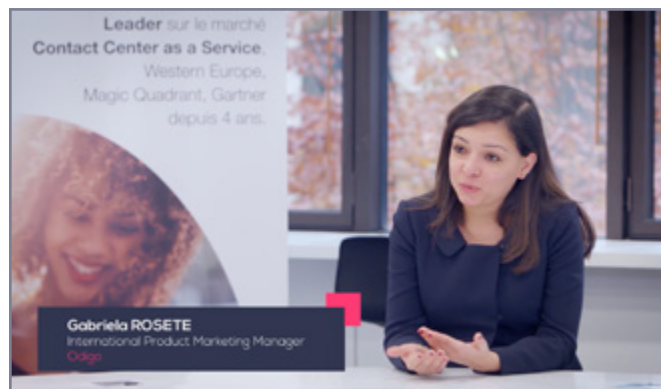
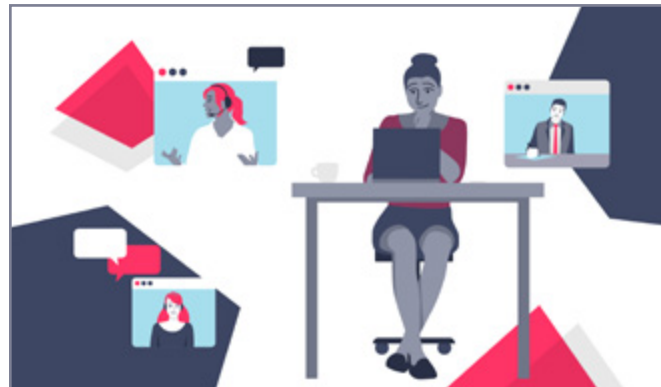
A large, light grey arrow pointing to the right, which serves as a background for the text. At the bottom left of the page, there are several overlapping, semi-transparent red geometric shapes that resemble abstract, layered paper or fabric.

Video & animation

Video & animation

The brand in motion

We've created several live-action client story videos and an animation as blueprints for all Odigo-branded video material. Please refer to these examples, and to the video elements described on the next page, when creating your own Odigo videos.



Video & animation

Intro, outro, and other elements

The branding elements described here should be used in all Odigo video material. The intro and outro always feature the Odigo logo and are animated to emphasize the dynamic arrow element.

The intro and outro each have their own soundtrack, which should always be included and should feature the “sound logo.”

The namestrap style should be used whenever the person appearing in a video needs to be identified (usually their first appearance only). The segment-break style can be used for transitions between distinct parts of a video, or to present important information in text format only. Segment-break content is set in Nexa Bold.

Typography

Namestrap content is set in Nexa Bold and Nexa Light and should always be white for the person’s name and job title, and Pink Soda for the name of their organization.

Video for social media

If you decide to create social media video clips, keep them short (30 seconds max, depending on the channel, topic, and targeted audience). To avoid unnecessary length, use a short version of the intro and no outro. For maximum impact, end with a clear CTA or event information.



Tone of voice

How to write about Odigo

Like our logo, the copy we write about Odigo should be clear, confident, and have an occasional twist of humor or imagination to reflect that bright pink accent on the O-go.

Note that we always use US English and generally follow the Chicago Manual of Style, 17th Edition.

Aim to achieve

Naturalness – We should talk to people the way we would talk to respected colleagues – in a straightforward way that isn't overly formal or overly familiar.

Humanity – Never forget that you are writing for people just like you. Describe and explain things the way you would like to have them described and explained to you.

Engagement – Make it interesting. Nobody has to read the content you're producing. Don't make it hard to read to the end.

Honesty – Odigo is genuinely impressive, but don't make excessive claims for its benefits or advantages – back statements up with facts wherever possible.

Examples of copy:

Odigo helps big organizations connect with individuals.

It's an omnichannel contact hub that cultivates the value in every conversation – building happy, productive relationships between your people and your customers.

Growing business

Change is not optional – the world does not stand still. Every aspect of a business must adapt and improve over time to keep pace – and nothing changes faster than customer expectations.

Self-service bots

Agents want to concentrate on the kind of questions that need human brain power and experience to answer. Helping customers resolve complex issues is far more satisfying than telling the 900th person how to reset their password – Odigo deploys self-service bots to deal with the tedious tasks.



Copy guidelines

Copy guidelines

Tone of voice

Some general tips for writing the Odigo way

Tell people about benefits, not features

Cut the cliches. Tell people how they will benefit from choosing Odigo, don't try to sell with the same buzz words they will have seen from 20 other suppliers. For example: "Odigo enables omnichannel, seamless, contact center solutions" sounds much more appealing as: "Odigo helps big organizations connect with individuals."

Use headings that tell your story

In a longer piece of writing, each heading should sum up the single message of a paragraph or section. A reader should be able to understand the gist of your document from the headings.

Put one message in each paragraph

If you need more than three or four sentences in a paragraph, you're probably trying to cram in more than one distinct message. Present ideas one at a time in clear, distinct chunks.

Some phrases from the Odigo explainer animation you might like to use:

Making connections – building relationships

There is a smarter way to make sure your customers get the answers they need

Knowing the context of a conversation allows you to deliver real value

Organizations that take customer satisfaction seriously use Odigo

The leading enterprise cloud contact center

Customer experience as it was meant to be



About Odigo

Odigo provides Contact Center as a Service (CCaaS) solutions that facilitate communication between large organizations and individuals thanks to a global omnichannel management solution. Thanks to its innovative approach based on empathy and technology, Odigo enables brands to connect with the crucial human element of interaction while also taking full advantage of digital possibilities. A pioneer in the customer experience (CX) market, the company caters to the needs of more than 250 large enterprise clients in over 100 countries.

Visit us:

www.odigo.com

Contact us:

contact.us@odigo.com



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Customer experience
inspired by empathy,
driven by technology