The Berkeley brand platform was created and introduced to campus in early 2013 by the Office of Communications & Public Affairs. One of the salient features of the brand platform and toolkit was the flexibility it provided colleges and departments who could use it to create messaging that was unique and yet united.

As an aid to campus communicators or anyone on campus who wants to create communications materials, we have created this Brand training guide. While we plan to use it as a workbook in the Brand training workshops that we continue to run, the guide can also be used independently to improve your knowledge and skills.

Feel free to get in touch with brand@berkeley.edu if you have any questions or need any assistance.
UC Berkeley reimagines the world, by challenging convention to shape the future.

SUPPORT FOR OUR STATEMENT

Berkeley fuels a perpetual renaissance, generating unparalleled intellectual, economic and social value. We integrate research with teaching, the artistic with the scientific, the scholarly with the athletic, and the up-and-comer with the advantaged. Our diverse and kinetic community draws inspiration from every discipline, sparks dynamic interactions and produces revelations about the world we aspire to live in. With the drive to ask critical questions and embrace new challenges, we are redefining ourselves and the role of a university in a changing world.
Our creative platform

The creative platform is an emotional translation of the positioning—condensing all of its important points into a phrase with personality. This is not a tagline or a headline, but a starting point to inspire the look, feel and tone of communications.
Reach Further

SUPPORT FOR OUR PLATFORM

“Reach Further” is comparative. Lots of universities have “reach.” Only Berkeley has the depth of talent, diversity of skills and deep-seated drive to do things that continually change the world. We reach further. When we “reach further” than others, we must constantly reimagine what’s possible—and go beyond what anyone else has done before. That means we have to have attitude: impatience that comes with a willingness to challenge convention. The combination of those two qualities is how we shape the future—which is more than evident in the results, successes and breakthroughs constantly occurring on our campus and throughout our alumni community.

HOW TO USE IT

TO GUT-CHECK VOICE
Does the tone of what you’re writing capture the spirit of “Reach Further”? Does it sound like the personality of someone who embodies the idea?

TO STAY ON MESSAGE
Move beyond facts whenever possible. By addressing the motivation behind our successes, we can create a more emotional tie with the audience.

TO INFLUENCE VISUAL CHOICES
“Reach Further” isn’t just a copy point. The idea can come through in visual executions as well (more on this in the next sections).
Our Key Strengths

CONVICTION / EXCELLENCE / SCALE / DIVERSITY

These are four key strengths that differentiate Berkeley from other universities.
If each communication message we develop leverages one or more of these strengths, our creative platform will come to life with depth, breadth and longevity.

How to Use Them

You can reach further with conviction. Connect your message to an unwavering belief, cause, or higher calling.

You can reach further with excellence. Share stories about individual or collective achievements that outshine anything attempted before.

You can reach further with scale. Demonstrate the impact of Berkeley’s efforts to improve the world around us or change an individual’s life in an extraordinary way.

You can reach further with diversity. Show the unique ways in which Berkeley connects disciplines, projects and people to create new paradigms that can transform the world.

REMEMBER
“Reach Further” is not a tag line; it’s the theme to build your stories on.
Our Tone

CURIOUS / INTENSE / OPTIMISTIC / INFLUENTIAL / SOCIALLY CONSCIOUS / INDEPENDENT / REAL / OPEN

How to Use It

While our strengths help guide content choices, our tone creates consistency in how that content is delivered. Keep these words in mind when creating communications to maintain a distinct tone of voice and ensure the Berkeley personality shines through.
Using a creative brief for projects makes it easy for communicators to identify their content priorities. It also ensures that each communication carries a consistent voice and strong message that focuses on what benefits the audience. Download this template at brand.berkeley.edu.
Using color

It is important to maintain a sense of hierarchy, balance and harmony when using the Berkeley color palette. Our color system is extremely flexible, but exercise restraint. Unique and exciting color palettes can be created from as few as three or four colors in addition to the primary Berkeley palette.

The following page breaks down the entire palette to show how color combinations can be used successfully. Each is different but still maintains the character and emotion that is Berkeley. It is also important to note that the primary palette plays a role in each sub-palette, even if it’s a minimal one.
The Berkeley color palette has two layers: primary and secondary palettes, each with its own subgroupings of colors.

The primary palette is broken into heritage and alternate heritage colors.

The secondary palette is broken into four groups: neutrals, vibrants, brights and darks. Each is represented by a column in the grid below, with colors getting progressively darker in value from left to right. The following pages break down each column into individual colors and show ways to create unique color palettes within the larger Berkeley palette.
ADDENDUM: WEB COLOR USAGE

In compliance with the Americans with Disabilities Act (ADA), and to help serve those with low vision, our color palette is restricted on the web and in digital materials. Use this guide to inform web and digital color choices.

All Uses
The specified color can be used for graphic elements and typography of all sizes.

No Small Type
The specified color can be used for graphic elements and typography larger than 14 px.

Colors to Use With Berkeley Blue
California Gold, Medalist, Bay Fog and Sather Gate can be used with typography of all sizes, either on top of or behind Berkeley Blue.

© NOTE ©
These usage guidelines apply only to instances where text is on a white background, or when white text is “reversed out” of the specified color. For all other instances and to check other values, please visit webaim.org/resources/contrastchecker/.
Our typographic palette

When used thoughtfully, typography becomes a powerful brand tool that can add visual meaning to what is communicated. Berkeley’s typography communicates clearly and cleanly, and is flexible in a wide range of situations.

Flexibility comes from using one type family that contains all necessary styles. Our university typeface, Freight, features Sans, Text and Micro fonts. The Freight family was selected because it is warm, open and legible at all sizes.

© NOTE ©
Your department can license all or some of the Freight family. Register with your CalNet ID on gallery.berkeley.edu and request a font license for permission to download the Freight family of fonts.
Freight is an Open Type font family made up of three styles, each with six weights and an extensive character set. Each style includes small capitals, fractions, standard ligature, lining and oldstyle figures, and more. The Freight family supports over 90 languages.
**TYPE SPECTRUM**

Think about the intended usage and audience of your communication to help determine which fonts work best. The traits listed on the grid at right serve as a guiding framework.

The following pages illustrate sample type combinations that work well together and where they fall on this framework.

<table>
<thead>
<tr>
<th>Formal</th>
<th>Subtle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freight Text Book</td>
<td>Freight Text Semibold</td>
</tr>
<tr>
<td>Freight Text MediumItalic</td>
<td>Freight Text Black</td>
</tr>
<tr>
<td>Freight Sans Light</td>
<td>Freight Sans Bold</td>
</tr>
<tr>
<td>Freight Sans Bold</td>
<td>Freight Sans Black Caps</td>
</tr>
<tr>
<td>Freight Micro Medium</td>
<td>Freight Micro Black Italic SC</td>
</tr>
</tbody>
</table>
Our photography

Photography is a key tool for showing our diverse and dynamic community. Our photography captures Berkeley and connects with people in ways that words can’t. What we say describes what we’re doing to challenge convention and shape the future. Our photography shows it.

© NOTE ©

Share your own photos and use those from other campus units by registering online at gallery.berkeley.edu.

In instances where photos could be used for commercial purposes, it is strongly recommended that campus departments receive signed photo releases from identifiable individuals, especially those who may be the focus of the photos, authorizing the use of their likenesses. An approved photo release form is available at brand.berkeley.edu.
PHOTO STYLE
Our photography style is light, airy and natural. We use natural light whenever possible. Light is also used as an active element in our photography, sometimes to the point of slight overexposure. To avoid unnatural angles, never rotate the camera to an angle other than 90 degrees.

Our photography can be broken down into three subject categories: topical, cultural and historical.

OVERVIEW

TOPOCAL
Topical photography is the best way to capture the impact and passion unique to Berkeley. These photos are specific—relating directly to the content of what is being communicated.

CULTURAL
Cultural photography captures our “Berkeleyness.” Whether the subject is architectural, such as the Campanile, or more human, like the Big Game rally, these photos show the people and places that make Berkeley the place that it is.

HISTORICAL
Historical photography is used to show our legacy. These images should be used in a supporting role and rarely as primary photography.
CROPPING
Carefully crop images to focus on the subject and communicate with the audience more effectively.

DIPTYCHS
Placing two complementary photos next to each other in a layout is called a diptych. Use diptychs when multiple photos help tell a more complete story. Consider mixing photos from multiple categories, such as a topical photo of a person and a cultural photo of a location. Diptychs are also more effective when one image is wide-angle or more abstract and the other is more close-up or specific. Never butt two photos directly against each other; diptychs should always use a dividing line (which may be white) between photographs.
Sample assignment:
The Graduate Division would like to redesign its brochure in the new look and feel.

**ELEMENTS USED**

- **Color**
  - Berkeley Blue
  - California Gold
  - Founder's Rock
  - Lap Lane

- **Photography**
  - Cultural
  - Diptych

- **Typography**
  - Freight Text Bold Italic
  - Freight Sans Medium
  - Freight Micro Black

- **Graphic Elements**
  - Structural Element

---

**BEFORE**

---

**Graduate Studies at Berkeley**

Think bigger than first in your class.

**TRY FIRST IN YOUR FIELD.**
LIGHT LEAKS
Light leaks are created when light seeps in through the cracks in a camera body or lens. Normally this is an unwanted effect, but used correctly, it can add character to photography. Use this technique to lighten an image and give it a bright, warm feeling.

There is a library of light leak files to use in our work. Place a light leak over an image and set it to screen in the Effects Palette (Adobe Photoshop® and Adobe InDesign®). The technique can range from strong and obvious to light and subtle, but never obscure the important subject matter. Download the light leaks library at brand.berkeley.edu.

Above is the image without a light leak applied.
COLOR CORRECTION
Applying a uniform tone to photography through color correction can help unify our photo library. Always err on the side of cooler tones rather than warmer ones.

HOW TO COLOR CORRECT
In Adobe Photoshop, under photo filters, apply Cooling Filter (80) at 15%. Then, adjust the exposure to 0.10. Finally, go to Hue/Saturation and set the saturation to –5.
Our library of graphic elements

We have provided a variety of graphic tools that create a unique look and make us recognizable. These elements shouldn’t be combined, but can be emphasized or played down individually to add visual interest and enhance our storytelling.

© NOTE ©
Find digital assets for our graphic-elements library and download at brand.berkeley.edu.
OVERVIEW

Like Fiat Lux, our motto, our graphic elements are all rooted in the ideas of light. Like white light, Berkeley is composed of a diverse set of elements. These elements appear whole when seen together, but can be broken apart and explored individually like light through a prism.

When used consistently, these elements create continuity among families of materials. For example, a department could adopt one of these elements to be its primary visual direction, or could use a mix of two elements for all of its communications. Alternatively, it could use all four but focus on one element for a campaign, event or initiative.

**With the exception of structural elements, never use more than one graphic element within a piece of design.**

---

**NOTE**

Each element has a skill-level rating. Use these ratings to help determine which elements you should attempt to use in a design.

- **Easiest**
  (You don’t have to be an expert to use these elements.)

- **Intermediate**
  (Moderate design skills required.)

- **Advanced**
  (Significant design experience necessary.)

- **Experts Only**
  (Use only if you’ve had some serious design training.)

---

**STRUCTURAL ELEMENTS**

The structural elements are the nuts and bolts of our layouts. They contain key information, logos and other elements that create clarity, order and continuity in all our pieces of communication.

---

**APERTURES**

Apertures are created from triangles and work to focus on a single part of an image or add bold fields of color to a piece.

---

**TESSELLATIONS**

The tessellation is a pattern constructed of octagons, themselves constructed of eight individual triangles. Use the pattern to add subtle texture to layouts.

---

**PRISMS**

Prisms are delicate bits of linework. Use them on their own, or to magnify an image for emphasis or highlight achievement.
The structural elements are used to maintain consistency within complex page hierarchies. They should be used to contain labeling, wayfinding information and logos within documents.

--- STRUCTURAL ELEMENTS ---

- **Angular Element**
  - Can be used on its own at either the top or the bottom of the page.
  - When the angular structure appears by itself, restrict the contents to a logo and a few simple lines of text.

- **Angular Element with Straight Element**
  - The angular element can be combined with the diptych photographic treatment. Always match the point of the angle to the spot where the photos meet.

- **Angular Element with Straight Element and Diptych**
  - The angular element can also be used with a second straight structural element. When this is used, the angular element should only contain a logo. All labels and information should be contained at the top of the page in the straight element.
Apertures are graphic shapes that add visual interest to an image. Use them to emphasize a specific part of an image or to add color to an image that may not be completely engaging on its own.

When overlapping aperture elements, always set them to multiply in Adobe Creative Suite®. Never use more than three colors, and always use colors of a similar hue (like blues and greens, or yellows and oranges).

Use no more than three shapes when building an aperture. Always leave part of the photo frame open. This creates a “way out” for the viewer and ensures the apertures never feel like they constrict the content.

It’s possible for shapes not to overlap in an aperture. This creates a more open, cleaner layout. The advantage of the aperture element is the ability to create infinite layouts that retain a similar feel.
The tessellation pattern adds texture and depth when overlaid onto photography. The tessellation pattern should always be white, set to between 50 and 80 percent opacity in Adobe Creative Suite.

Use the pattern to completely fill an image that is textural or has no people. With no people, the pattern can become less transparent and, therefore, more dominant.

The pattern may be deconstructed when it’s used over images with specific subject matter, such as people or objects. When people are in the photo, always maintain breathing room between the pattern and the subject.

The pattern may be enlarged, but never so much that the shapes become unrecognizable as the tessellation pattern. Make sure that, collectively, there are always two to three octagons within a layout. Never adjust the point size or add a stroke when resizing the pattern.
Prisms can be used in a variety of ways—as a solid-colored ribbon, an outlined pattern or an image magnifier—to add visual interest to a piece.

Used as an outline, prisms have a subtle, directive flair. The ending point can draw attention to important or pertinent parts of a photograph.

A magnified image within the prism’s triangle can be visually arresting and add an additional layer of meaning or context. It can also create cohesion between a family of pieces.

Prismatic ribbons can add a pop of color or structure to a simple piece. The colors of the individual triangles can vary, but they should always remain harmonious with one another.
Workshop
Exercises

brand.berkeley.edu
Exercise: Color Scheme

Try to choose colors that reflect the spirit of your project—consider whether your project is casual or formal? Is it bold or subtle?

Refer to the color schemes displayed on the brand.berkeley.edu website, and notice the chart that can help you choose colors based on whether they feel “formal” or “casual”, “bold” or “subtle”.

- subtle formal
- subtle casual
- bold formal
- bold casual
These color schemes are available for download, and can be easily loaded into Adobe applications, such as InDesign, Illustrator, or Photoshop.

Go to brand.berkeley.com.
Choose Toolkit > Colors.

In **Downloads**, click on Colors.

Open the zip folder you downloaded, and drag the .ASE files out of the folder (to un-zip them). “ASE” is the Adobe Swatch Exchange format, which contains color swatches that can be loaded into Adobe programs.

### Tips using InDesign:

To load color swatches into InDesign:
Open the Swatches Panel by choosing Window menu > Color > Swatches.

Click in the upper right corner of the Swatches and choose Load Swatches from the panel menu.

Browse to the .ASE file.

<table>
<thead>
<tr>
<th>CMYK</th>
<th>Commercial printing using 4-color process or inkjet/laser printing</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB</td>
<td>Screen uses, including web graphics and screen presentations</td>
</tr>
<tr>
<td>Hex</td>
<td>Web design, when specifying colors in HTML/CSS code</td>
</tr>
<tr>
<td>Spot</td>
<td>Commercial printing when using spot color, such as Pantone inks</td>
</tr>
</tbody>
</table>
Assignment:

The structural elements are used to maintain consistency within complex page hierarchies. They should be used to contain labeling, wayfinding information and logos within documents.

The angular element can be combined with the diptych photographic treatment. Always match the point of the angle to the spot where the photos meet.

The angular structural element can be used on its own at either the top or the bottom of the page. When the angular structure appears by itself, restrict the contents to a logo and a few simple lines of text.

The angular element can also be used with a second straight structural element. When this is used, the angular element should only contain a logo. All labels and information should be contained at the top of the page in the straight element.
Exercise: Structural Elements

Tips using InDesign:

How to create Structural Elements in InDesign:

Choose the Rectangle Tool.
Click and drag in the document to create a rectangle.

Choose the Direct Selection Tool.
Click on the rectangle to select it.

Choose the Pen Tool, and click on the rectangle to add an extra anchor point.

Choose the Direct Selection tool, and pull up on the anchor point.

An alternative method is to choose the Pen Tool, and click and release to create anchor points—you could draw the entire shape with the Pen Tool, rather than modifying a rectangle.

Use the Direct Select Tool to reposition anchor points.
Assignment:

Apertures are graphic shapes that add visual interest to an image. Use them to emphasize a specific part of an image or to add color to an image that may not be completely engaging on its own.

When overlapping aperture elements, always set them to multiply in Adobe Creative Suite®. Never use more than three colors, and always use colors of a similar hue (like blues and greens, or yellows and oranges).

Use no more than three shapes when building an aperture. Always leave part of the photo frame open. This creates a “way out” for the viewer and ensures the apertures never feel like they constrict the content.

It’s possible for shapes not to overlap in an aperture. This creates a more open, cleaner layout. The advantage of the aperture element is the ability to create infinite layouts that retain a similar feel.
Exercise: Apertures

Tips using InDesign:

How to create Apertures in InDesign:
Apertures can accent photography. Try matching a color in the photo, or contrasting the colors in the photograph, using the color swatches you loaded from brand.berkeley.edu.

You learned to draw structural shapes in the prior exercise. Apertures are similar—you can create them with the Rectangle Tool, and then use the Direct Select Tool to pull the corners into position, or draw them with the Pen Tool.

Apertures are transparent shapes placed on top of photography.

To Create transparent Apertures in InDesign:
Open the Effects panel from the Window menu.
Select your shape with the Selection Tool.
Choose Multiply in the blending mode list, in the Effects panel.
Tips using InDesign:

How to create Diptychs in InDesign:
In prior exercises you learned to draw custom shapes with the Pen Tool, and you modified rectangles with the Direct Selection Tool. In this exercise you will learn to place photos into your custom shapes and create diptychs using InDesign.

Placing Photos using InDesign:
Choose the Selection Tool and select your shape.
Go to the File Menu and choose Place.
Browse to your image. (note: you can download images for use in UC Berkeley materials from gallery.berkeley.edu.)
InDesign will use your selected shape as a picture frame, cropping out of view any part of the picture that extends beyond the edge of the frame.
Click on the content grabber (circle that appears in the center of the image) to scale the image (the contents of the picture frame). Hold Shift while scaling the contents to maintain the proportions of the image.
You can also drag the content grabber circle to move the contents within the picture frame. Carefully crop images to focus on the subject and communicate with the audience more effectively.

gallery.berkeley.edu
Photography is a key tool for showing our diverse and dynamic community. Our photography captures Berkeley and connects with people in ways that words can’t. What we say describes what we’re doing to challenge convention and shape the future. Our photography shows it.
Share your photos or access those from other campus units. You will be asked to register online with your CalNet ID.
**Assignment:**

**Diptychs**

Placing two complementary photos next to each other in a layout is called a diptych. Use diptychs when multiple photos help tell a more complete story. Consider mixing photos from multiple categories, such as a topical photo of a person and a cultural photo of a location. Diptychs are also more effective when one image is wide-angle or more abstract and the other is more close-up or specific. Never butt two photos directly against each other; diptychs should always use a dividing line (which may be white) between photographs.
Think about the intended usage and audience of your communication to help determine which fonts work best. The traits listed on the grid below serve as a guiding framework.

Exercise: Fonts
Freight Family

Freight is an Open Type font family made up of three styles, each with six weights and an extensive character set. Each style includes small capitals, fractions, standard ligature, lining and oldstyle figures, and more. The Freight family supports over 90 languages.
Disclaimer

The School of Subliminal Messaging does not exist at UC Berkeley, nor is a school of this nature planned. This is merely a hypothetical construct to enable our communicators to conceptualize and create messaging for their schools and departments.

If you are convinced that such a school does indeed exist, we think you should stop looking at ice cubes, and take a long cold shower.
Introduction

You are the newly appointed Communications Director for the School of Subliminal Messaging, a new division of UC Berkeley. True to its name, the launch of the school has been kept a secret from everyone, including the people at UC Berkeley. Since Berkeley is the first university to launch a school dedicated to subliminal messaging, the university is hoping it will project an image of innovation in the humanities, beyond the acclaim that Berkeley garners in the sciences.

Mission

The School of Subliminal Messaging is devoted to the study of all forms of communication that occur at a subliminal level.

The school brings together practitioners of the art from all fields—advertising, magicians, investment bankers, politicians, retired Vegas cardsharps – anyone who has spent years refining the practice of this sublime art. The objective is to study the tricks and techniques used by these “self-styled experts” and to use the findings to create a generation of youngsters who won’t be taken in by the oldest tricks in the book.

Of course, there are naysayers who worry that studying such an arcane art will put a lot of power into the hands of young people. To that, we say, “Pah!” As Peter Parker said in that upside down movie, “With great power comes great responsibility.”

Organization

The Dean of the school, Professor Sneakalot, has had a long and distinguished career in the world of advertising and hopes to carve a similar niche in the world of academia. As his communications director, you will be under a lot of pressure to think up highly creative ways of raising the school’s profile in the shortest time possible. Since your budget is minimal (this is Berkeley, after all!), you need to leverage the brand platform and messaging attributes of the Berkeley mother brand. Luckily for you, Berkeley is a well-loved and globally recognized brand with a long tradition of excellence in a wide variety of fields.

Appendix:

Abridged list of websites devoted to subliminal messaging in advertising, movies and the world of Walt Disney. To find more, just hit the G web


Today’s Tasks

Your tasks today (should you choose to accept them!) are the following.

1. Write a creative brief

Your first task is to come up with a tag line that can help present the key benefit of the School of Subliminal Messaging. To help you focus your thinking as well as get alignment from your boss (Dean Sneakalot’s mind does tend to changealot), you have decided to use the format of the Creative Brief (downloaded from brand.berkeley.edu).

Fill out the brief as fully as you can, with a focus on the following:

**Audience:** Who should know about the new school (Prospective students? Industry recruiters? Faculty at Berkeley?)

**Key message:** What is the unique benefit of the school of subliminal positioning, especially since it is based at Berkeley (the leading university with a focus on psychology and other social sciences)

**Proof points:** 2-3 benefits that support the key message

**Strength:** The Berkeley brand has 4 key pillars – Conviction, Excellence, Scale and Diversity. Which of these pillars will you use to leverage your school and its programs?

**Tone:** Choose 2-3 tonal attributes that will resonate with your brand and audience

**Visual spectrum:** Do you see your brand as formal or casual, subtle or bold? Go on, this is your chance to define it.

2. Write a tag line based on the creative brief

KISS (Keep It Simple, Seriously)... Can you boil it down to less than 10 words? Genius!
3. **The BIG LAUNCH of the School of Subliminal Messaging**

This is your coming out party! Given the limited budget you have to work with, you want to select up to 5 touch points based on your audience and their media habits.
Use the first part of the session to plan which items you want to create and why.

**Some hints:**

- Prospective students love the digital world. Web banners? Instagram contests? Facebook events? Posters in schools?
- Corporate recruiters love the media world. Ads in business magazines? Blog posts spread through Linkedin? A seminar of thought leadership with free tickets to selected recruiters?
- Berkeley faculty love the written word (and an occasional drink at the Faculty Club).
- A secret launch party at the Faculty Club? A call for research papers on the subject of messaging and psychology? Something else a little radical?
- Any other audiences? Be creative.

**Remember:** To create the communication pieces for this event, you will need to use the Berkeley brand colors, fonts, design elements etc. The benefit? Greater synergy with the Berkeley brand for recognition and impact.

In the second half of the session, you get to create one full design for any one of the communication pieces. Use the tips learned in the brand tools training and of course, feel free to ask the brand trainers for help.