June 2019

Dear colleagues,

Six years ago, UC Berkeley’s Office of Communications & Public Affairs led the campus in fashioning and launching our institution’s first brand platform—a set of themes and messages that help us tell the Berkeley story in a consistent and unified way. Since then, most of our academic and administrative units have adopted this framework, allowing us to better collaborate across the university, make our communications more accessible to audiences, and extend the power and reach of our marketing materials.

With the launch of this 2019 edition of our brand guidelines, we’ve packaged together an updated brand platform alongside new resources to help Berkeley units partner smoothly with external entities. The first part of this book examines the original brand guidelines and their evolution over the past six years; the second part reviews brand architecture guidelines for units that sync up with the main Berkeley brand; and the third focuses on rules for brand partnerships.

The brand platform outlined in this book depicts the Berkeley we all know so well: a place that is excellent, intense, influential, creative, unconventional and much more. We are excited to continue weaving the platform’s themes into our public-facing communications, our partnerships, and even our next capital campaign, as we endeavor to tell the world about our one-of-a-kind institution.

Carol Christ

Chancellor

Diana Harvey

Associate Vice Chancellor for Communications & Public Affairs

Ram Kapoor

Chief Marketing Officer
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Introduction
UC Berkeley is recognized and ranked as the greatest public university in the world.

We have been opening minds since 1868, and our core values of tolerance, diversity, respect and access to all have never wavered and never will. No other university—public or private—offers the unique combination of academic excellence, access, commitment to public service and athletic prowess like Berkeley. So, in the face of state budget cuts and general malaise over public education, how do we get our message across?

What makes Berkeley truly stand out is our intangibles: the openness, freedom and acceptance—academically and artistically, politically and culturally—that are impossible to communicate with just statistics and facts. We all need to communicate in a way that engenders excitement, confidence and a desire to participate in our mission.

THIS IS AN EXCITING TIME FOR BERKELEY.

While some see reduced funding as an obstacle, we recognize it as an opportunity to develop a stronger Berkeley voice. Our reputation extends far beyond the Bay Area, making a transformative impact on everything from education and the environment to local and global economies. This document is a guide to identifying and communicating our unique future-oriented stance, in a way that we collectively contribute to Berkeley’s success.
Who is this book for?

Anyone at Berkeley who communicates on the university’s behalf should find this book a helpful and inspiring resource.

Department leaders can use this guide as a platform to focus their initiatives.

Lead communicators can use it to provide examples for the creation of new, impactful stories.

Writers can use it to draw inspiration when they create stories about the achievements of their individual departments.

Designers can mine the rich veins of typography, color palettes, photography and design elements to give life to their creations.
What will this book help Berkeley do?

We all want to tell a compelling, forward-thinking story about the Berkeley experience. While there are many different internal and external audiences, the tools in this book should inspire each of us to take part in the Berkeley story, and to collectively and individually benefit from being part of it.
How should this book be used?

To clarify Berkeley’s unique qualities, advantages and capabilities.

To ensure key themes are present in all communications.

To encourage internal and external advocates for Berkeley.
Telling Our Story
What went into this book?

This book is the result of a strategic process that began with a broad perception study among our most important audiences. We analyzed the findings and distilled our insights to discover Berkeley’s unique place among research and teaching universities, and arrived at a clear positioning and messaging platform. Communications inspired by this platform will amplify awareness and understanding, as they all will be woven from a common thread.
What is positioning?

Positioning is how we need to be thought of in the minds of our most important audiences in order to be successful. Positioning should be a differentiated, motivational and sustainable thought. It is not just our definition (a public research and teaching university) or how we express it (taglines, messages, etc.), but it should serve as the conceptual core for all that we say and do. It’s about what we want people to feel when they experience Berkeley, and remember when they walk away.

Berkeley’s positioning is built upon the attributes and themes on the following pages.
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.
How positioning applies

If every message comes from the same conceptual core and connects to its intended audience in relevant ways, it will reflect an institution whose whole is greater than the sum of its parts.
Guidance for individual colleges, schools and departments

1. Demonstrate through communications how your college, school or department is reimagining the world.

2. Demonstrate how you challenge conventional thinking to shape the future.

3. Be bold and unapologetic.

4. Consider the key themes that best connect with your key audiences.

5. Support your messages with facts rather than leading with facts.
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 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.
Crafting content

Every brand has a personality. Voice is how that personality is conveyed verbally. Sentence structure, word choice and tone all create a distinct character that can only be Berkeley. Here’s how to do it consistently.
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 upon which to build your stories.
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](http://brand.berkeley.edu).

### CREATIVE BRIEF

<table>
<thead>
<tr>
<th>Name:</th>
<th>Office:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Today’s Date:</td>
<td>Due Date:</td>
</tr>
<tr>
<td>Contact Info:</td>
<td>Project Title:</td>
</tr>
</tbody>
</table>

### Medium of Communication:

### Audience(s):

### Key Message:

### Proof Points:

### Call to Action:

### Additional Considerations:

#### STRENGTHS (Check all that apply.)
One or more of our key strengths should come through in the content of every communication.

- [ ] CONVICTION
- [ ] SCALE
- [ ] EXCELLENCE
- [ ] DIVERSITY

#### TONE (Check all that apply.)
Choosing specific traits of the Berkeley brand to highlight will help you communicate with a consistent voice.

- [ ] CURIOUS
- [ ] OPTIMISTIC
- [ ] INTENSE
- [ ] REAL
- [ ] INFLUENTIAL
- [ ] INDEPENDENT
- [ ] OPEN
- [ ] SOCIAL
- [ ] CONSCIOUS

#### VISUAL SPECTRUM
Our brand can flex in many directions depending on what’s appropriate for the audience. Choose the right balance for your communication here.

- [ ] FORMAL
- [ ] BOLD
- [ ] SUBTLE
- [ ] CASUAL
Our Logo, Seal & Spirit Mark
Our logo

The Berkeley logo represents us at the very highest level and is vitally important to our brand. It acts as a signature, an identifier and a stamp of quality. It is, and should always be, the most consistent component in our communications.

© NOTE ©
The Berkeley logo should never be recreated or typeset. Only official logo files should be used in communications.

Official logo files can be downloaded from brand.berkeley.edu.

The Berkeley logo, as shown in this section, will serve as the campus’s primary logo and trademark. Other campus trademarks may appear on merchandise produced by vendors specifically licensed to reproduce these trademarks.
The primary color option for our logo is Berkeley Blue (Pantone® 282). It is intended to be used on lighter backgrounds and images in order to maintain legibility.
PRIMARY USAGE

Berkeley
UNIVERSITY OF CALIFORNIA

Berkeley
UNIVERSITY OF CALIFORNIA
Another acceptable color option is to reverse the logo out to White on darker backgrounds and images.
SECONDARY USAGE

The primary usage option is preferred. However, in more casual usage, such as merchandise, the logo may be used in California Gold (Pantone® 123) on a background of Berkeley Blue (Pantone® 282). The legibility of this version is compromised when used on other background colors, including white.

LIMITED-USE LOGO

The logo can appear in Black only for black-and-white and grayscale scenarios.
**SIZE**

To maintain full legibility, never reproduce the logo at widths smaller than 1 inch (for print) or 175 pixels (for screen). There is no maximum size limit, but use discretion when sizing the logo. It should never be the most dominant element on the page, but instead should live comfortably and clearly as an identifying mark.

![Berkeley Logo](image)

**CLEAR SPACE**

To ensure that clear space is maintained around the logo for legibility and prominence, photos, text and graphic elements must follow the guidelines illustrated here. Use the letter “B” as a measuring tool to help maintain clearance.

![Clear Space Illustration](image)

**NOTE**

See page 67 for information on how to pair the Berkeley wordmark with unit names.

See page 82 for guidelines on clear space around logo lockups.
Here are a few examples of practices to avoid.

**DON’T** stretch, condense or change the dimensions of the identity.

**DON’T** alter or replace the typefaces of the identity.

**DON’T** rearrange the placement of the type within the identity.

**DON’T** alter the placement or scale of the elements.

**DON’T** skew or bend the identity in any way.

**DON’T** add any extra elements to the identity.

**DON’T** crop the wordmark.

**DON’T** rotate the identity.

**DON’T** use drop shadows, strokes or other visual effects.

**DON’T** add colors to individual elements.

**DON’T** use colors other than those specified in this document.

**AVOID** use of the Cal Script logo for any academic purposes. It is predominantly used for athletics and alumni communications. See page 35.
LOGO USAGE

The Berkeley logo is an image, based on the UC Berkeley OS typeface. It has been carefully redesigned to function as a powerful, legible wordmark.

Never use the UC Berkeley OS typeface to attempt to produce a Berkeley logo. That font is reserved for advancement communications and will not have the correct look and feel.

UC Berkeley OS is no longer used to create unit lockups.

**NOTE**

See page 69 for information on our Brand Architecture System. Unit lockups are available from the Office of Communications & Public Affairs.
The UC Berkeley seal is an important part of our university’s heritage. Our seal is reserved for use on our most official communications. It may also be used on other communications to formally designate that the document or digital message is an official UC Berkeley communication. It may be used for other purposes only with the permission of the Office of Business Contracts and Brand Protection at bcbp@berkeley.edu.

**NOTE**

The UC seal should never be locked up with the Berkeley logo, and should not be modified in any way. The versions of the Berkeley seal shown at right are the only versions permitted for future use.

The Berkeley seal has been registered in the U.S. and in international territories. Include the registration symbol ® in the first instance of use in a document. Subsequent references may omit the ®.
In order to maintain full legibility, never reproduce the seal at widths smaller than 1.25 inches (for print) or 215 pixels (for screen). There is no maximum size limit.

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Ensure that clear space is maintained around the seal for legibility and prominence. Photos, text and graphic elements must follow these guidelines. Use half the seal’s width as a measuring tool to help maintain clearance.
Over the years, several versions of the seal were created. To maintain the integrity of the seal, these versions should never be used.
Because of our rich heritage and our complex and diverse community, several names are used to represent the university. This section aims to clear up any confusion. Our logo clearly announces our name, with an emphasis on Berkeley. It is just as important to keep our name consistent in content.

In *first references*, use:

**UC Berkeley**

In *subsequent references*, use:

**Berkeley**

*Formal uses*, such as diplomas, may use:

**University of California, Berkeley**

**DO NOT USE**

- University of California at Berkeley  
  (except where a comma causes confusion)
- U.C. Berkeley
- UC-Berkeley
- U.C.-Berkeley
- UCB
- U.C.B.
- Cal Berkeley
BERKELEY AND CAL
Berkeley is the name upon which the university’s stellar academic reputation has been built over the past century and a half—and the preferred brand name used by our colleges, schools and departments in all of their official communications. Around the world, people recognize and respect the Berkeley brand, consistently ranking it among the top five global brands in higher education.*

Cal, short for California, is the university’s iconic athletics brand that generates pride and passion among legions of sports fans. Apart from scoring victories in national sports arenas, Cal’s student athletes consistently bring home Olympic medals: 17 from the 2012 London Olympics and 21 from Rio in 2016.

The term Cal is also used as a term of endearment and pride for the university, especially by alumni and students.

In short, Berkeley should be used in academic contexts and Cal in athletic contexts; the name of the university must always be Berkeley.

SPIRIT MARK
The spirit mark for Berkeley and Cal Athletics is the official California Bear, shown at left. The spirit mark can be used in casual communications and on merchandise.

Color
Our color palette

Beyond our logo, color is the most recognizable aspect of our brand identity. Colors were selected that reflect our bold, diverse community and given names that reflect their inspiration. Using color appropriately is one of the easiest ways to make sure our materials reflect a cohesive Berkeley image or visual story.

© NOTE ©
When using color builds, always use the color values listed here. They were adjusted for the best reproduction in print and on screen and do not match Pantone® Color Bridge breakdowns.

Pre-made swatches can be downloaded from brand.berkeley.edu.
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.
HERITAGE COLORS
Our primary colors, called heritage colors, are Berkeley Blue and California Gold. They represent Berkeley at the highest level and should be present in all communications.

These colors look best as spot inks, and do not reproduce as richly in four-color process. Never use screens or tints of heritage colors.

Large and small text color options, at right, show acceptable use of brand colors for text online, according to Berkeley web access standards. Guidelines for accessibility are available at webaccess.berkeley.edu.

Berkeley Blue
PANTONE® 282
C 100 M 071 Y 010 K 047
HEX 003262

LARGE TEXT
(18px bold/24px regular or greater)
California Gold FDB515
Medalist C4820E
Wellman Tile D9661F
Ion CFDD45
Bay Fog DDD5C7
Lawrence 00B0DA
White FFF

SMALL TEXT
(under 18px)
California Gold FDB515
Sather Gate 39B3B6
Ion CFDD45
Bay Fog DDD5C7
Lawrence 00B0DA
White FFF

California Gold
PANTONE® 123
C 000 M 032 Y 100 K 000
HEX FDB515

LARGE TEXT
(18px bold/24px regular or greater)
Berkeley Blue 003262
Stone Pine 594A25
Black 000

SMALL TEXT
(under 18px)
Berkeley Blue 003262
Stone Pine 594A25
Black 000
**ALTERNATE HERITAGE COLORS**
Our alternate heritage colors were created to expand the primary palette. They may be used to complement the primary heritage colors but should never completely replace them as main representations of Berkeley. For example, Medalist may replace California Gold in situations where a darker gold is needed.

**Founder’s Rock**

**PANTONE® 7697**
C | 076 M | 034 Y | 021 K | 0
HEX | 3B7EA1

**LARGE TEXT**
(18px bold/24px regular or greater)

**Ion CFDD45**
Bay Fog DDD5C7
White FFF
Black 000

**Medalist**

**PANTONE® 7550**
C | 000 M | 034 Y | 098 K | 012
HEX | C4820E

**LARGE TEXT**
(18px bold/24px regular or greater)

White FFF
Black 000

**SMALL TEXT**
(under 18px)

Black 000
SECONDARY PALETTE:
NEUTRALS
Our neutral palette is made of Wellman Tile, Bay Fog and Sather Gate. The neutral colors add balance and warmth to the larger Berkeley palette.

In some applications, neutral colors may not be appropriate for text.
SECONDARY PALETTE:
VIBRANTS
Our vibrant palette is made of Rose Garden, Ion and Lawrence. The vibrant palette brings intensity and youthfulness to Berkeley’s color palette.

Use the vibrants sparingly. They should never be used for body text or small headlines.

---

Rose Garden

PANTONE® 1925
C | 000 | M | 098 | Y | 046 | K | 000
HEX | EE1F60

LARGE TEXT
(18px bold/24px regular or greater)
White FFF
Black 000

---

Lawrence

PANTONE® 306
C | 079 | M | 000 | Y | 006 | K | 005
HEX | 00B0DA

LARGE TEXT
(18px bold/24px regular or greater)
Berkeley Blue 003262
Black 000

---

Ion

PANTONE® 381
C | 023 | M | 000 | Y | 089 | K | 000
HEX | CFDD45

LARGE TEXT
(18px bold/24px regular or greater)
Berkeley Blue 003262
Founder’s Rock 3B7EA1
Stone Pine 594A25
Pacific 46535E
Black 000

SMALL TEXT
(under 18px)
Berkeley Blue 003262
Stone Pine 594A25
Pacific 46535E
Black 000
SECONDARY PALETTE:
**BRIGHTS**
Our bright palette is made of Golden Gate, Lap Lane and Soybean. The bright palette can add energy to communications.
In some applications, brights may not be appropriate for text.

**Golden Gate**

PANTONE® 7417
C | 001  M | 085  Y | 088  K | 000
HEX | ED4E33

LARGE TEXT
(18px bold/24px regular or greater)
White FFF
Black 000

SMALL TEXT
(under 18px)
White FFF
Black 000

**Lap Lane**

PANTONE® 326
C | 081  M | 000  Y | 039  K | 000
HEX | 00A598

LARGE TEXT
(18px bold/24px regular or greater)
White FFF
Black 000

SMALL TEXT
(under 18px)
Black 000

**Soybean**

PANTONE® 7746
C | 017  M | 000  Y | 088  K | 039
HEX | 859438

LARGE TEXT
(18px bold/24px regular or greater)
White FFF
Black 000

SMALL TEXT
(under 18px)
Black 000
SECONDARY PALETTE: DARKS
Our dark palette is made of Pacific, Stone Pine and South Hall. The dark palette adds sophistication and contrast to communications.

South Hall

**PANTONE® 7602**  
C | 011  M | 068  Y | 095  K | 062  
**HEX| 6C3302**

**LARGE TEXT**  
(18px bold/24px regular or greater)  
White FFF

**SMALL TEXT**  
(under 18px)  
White FFF

WEB COLORS
Colors specifically developed for use on Berkeley websites.

Pacific

**PANTONE® 431**  
C | 045  M | 025  Y | 016  K | 059  
**HEX | 46535E**

**LARGE TEXT**  
(18px bold/24px regular or greater)  
White FFF  
Ion CFDD45  
Sather Gate B9D3B6

**SMALL TEXT**  
(under 18px)  
White FFF  
Bay Fog DDD5C7  
Ion CFDD45

Stone Pine

**PANTONE® 450**  
C | 040  M | 040  Y | 080  K | 055  
**HEX | 584F29**

**LARGE TEXT**  
(18px bold/24px regular or greater)  
California Gold FDB515  
Sather Gate B9D3B6  
Ion CFDD45  
Bay Fog DDD5C7  
White FFF

**SMALL TEXT**  
(under 18px)  
California Gold FDB515  
Bay Fog DDD5C7  
White FFF  
Ion CFDD45
This chart is a guide for the mood each color conveys on a communications piece. Colors can range from formal to casual, and from subtle to bold.
Typography
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 ©
The Berkeley Brand Freight font family can be accessed free of charge from Adobe Fonts through the Creative Cloud desktop application.

Download information and installation instructions are available on gallery.berkeley.edu/typography.
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.

FONTS FOR USE IN PRINT

The Freight family can now be accessed free of charge from Adobe Fonts through the Creative Cloud desktop application.

Download information and installation instructions are available on brand.berkeley.edu/typography.
**ALTERNATIVE WEB FONT**

Open Sans is recommended as the free web font alternative to Freight Sans. Commissioned by Google and optimized for web and mobile interfaces, Open Sans has excellent legibility characteristics in its letterforms. Like Freight Sans, it is a humanist sans serif typeface with a friendly appearance. Open Sans is downloadable free of charge directly from the Google fonts website or from Font Squirrel.

---

**BUSINESS DOCUMENT FONTS**

Georgia and Lucida Sans (PC), and Lucida Grande (Mac) are recommended fonts for use in business documents. Business document templates available from the brand website use these fonts, which preserve the document format when viewed on any PC or Mac. Use them for your Microsoft Word/Google Docs and Microsoft Powerpoint/Google Slides documents.
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 way we use type is crucial to making our designs look thoughtful and professional. Use these tips to make sure typography is consistent.

Line spacing, called leading, is critical to setting professional-looking type that is easy to read. Leading should be set tight, but not too tight. The Freight Family generally looks best with leading set slightly loose.

**Leading that is too loose leaves too much pause between lines.**

- 28 pt. type / 39 pt. leading

**Leading that is too tight leaves too little pause between lines.**

- 28 pt. type / 25 pt. leading

When leading is correct, the reader won’t even notice.

- 28 pt. type / 30 pt. leading

**Tracking that is too loose leaves too much space between letters.**

- +60 tracking

**Tracking that is too tight leaves too little space between letters.**

- –80 tracking

When tracking is correct, the reader won’t even notice.

- –5 tracking

**NOTE**

A good rule of thumb is to start with leading that is two points higher than the point size of the text. This won’t always be right, but leading can most easily be adjusted from there. This applies to all fonts within the Freight Family.
Photography

gallery.berkeley.edu
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.
**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.

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

**TOPICAL**
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.
People play a key role in defining the subject matter of our topical photography. Finding the humanity in our stories helps us connect to our audience in a powerful way. Object shots or shots of projects and innovations can and should be used in a supporting role.

Use architecture photography sparingly. Not only is it hard to communicate the energy and dynamic community of Berkeley through architecture, but our publications also begin to look the same when using similar photos of our tower or gate.
HOW TO USE THE GALLERY:

Images within the gallery are for noncommercial use only.

Individual images carry varying restrictions on their use. Limitations are listed below each image preview, and are embedded in the metadata for each downloaded image file.

Each campus unit can upload photos to their own individual folders for use internally as well to share with campus units. While units are encouraged to use this resource to improve internal effectiveness we request that a significant percentage of uploads be accessible to others.

Each administrative unit is eligible for one account, which has an operational cost on a yearly basis.

WHO IS THIS SITE FOR?

Anyone may browse or search most of this online collection, but only registered users may download images located outside the Public Access folder.

General public: Free image downloads for noncommercial use from the Public Access folder. Request downloads from other folders.

UC Berkeley community: CalNet authenticated image downloads from the Public Access folder and any campus unit’s Public folder. Login using your CalNet ID by clicking on the Campanile icon located on the login page.

CONTACT:

Please contact us at gallery@berkeley.edu with questions or suggestions.

1. Login page: Click on Campanile image for Calnet ID.
2. Gallery home page: Click on assets in top-nav bar.
3. Asset page: Select images for download.
4. Download page pop-up: Check metadata at right for copyright and caption information.
WHAT ABOUT COPYRIGHT?
All photos in the Gallery are the property of the UC Regents. The following language should appear in the metadata of all files:

© 2019 UC Regents, all rights reserved

Photos are available for noncommercial use only. Credit mandatory. No resales, no third-party use without permission of the Office of Communications & Public Affairs.
Graphic Elements
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.
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.)

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**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.

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.

**EXAMPLES**

- Easiest
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.

EXAMPLES
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.

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.

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.

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**EXAMPLES**

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Brand Architecture System
Objectives

The primary objective of having a brand architecture system is to provide clarity about the Berkeley brand and to help standardize its application.

We’ve strategically evolved the university’s identity mark system for a more cohesive image and experience, and we’ve created functional guidelines for developing logo lockups and other visual applications.

A lockup is a design that visually indicates the relationship between your unit and the larger university brand. Rather than creating a unique “logo” for your unit—which leads to confusion and a diluted brand image—use this brand architecture system to “lock up” your unit with the Berkeley logo.

All unit lockups must be approved by the Office of Communications & Public Affairs. We can also consult on or create your lockups for you. Email your lockups or questions to us at brand@berkeley.edu.

We’ve created a system that:

- Looks uniform across all the institution’s diverse entities.
- Helps schools, colleges and units create lockups that clearly identify their relationship with the university.
- Works flexibly with various applications and size constraints.
- Allows for multiple layers of information.
- Shows how more independent entities relate to the university.

NOTE

Not all departmental programs or activities should have a branded logo or lockup. There are cases when having a branded lockup is detrimental to the greater university brand. Please consult with the Office of Communications & Public Affairs before creating a logo or lockup for your program.
OVERVIEW

MASTER BRAND

Academic Colleges and Schools
(aligned with a single college or school)

Administrative Offices, Divisions and Initiatives
(non-academic programs and initiatives)

SECONDARY SUB-BRANDS

Non-academic Departments, Programs and Units
(aligned with a single division)

COLLABORATIONS AND PARTNERSHIPS

Centers, Institutes, Programs and Interdisciplinary Units
(collaboration between multiple colleges, departments or divisions)

Auxiliary Units
(external collaborations)
Our brand identity is organized based on a clear hierarchy. This decision tool helps determine where your unit sits in relation to the master brand.

### A Core College, School, Office or Division

**You Are a Primary Sub-Brand**
You directly support and further the university’s mission and positioning.

**What Lockup Do I Use?**

- **Yes**
  - Informal
  - Berkeley Letters & Science
  - Berkeley Engineering

- **No**
  - Formal
  - Berkeley Integrative Biology
  - Berkeley College of Letters & Science

### An Entity That Is Connected to a Larger Entity

**You Are a Secondary Sub-Brand**
You support and reinforce the mission of the university and rely on the university’s master brand to enhance your reputation.

**What Lockup Do I Use?**

- **Option 1**
  - Single-Line Lockup
  - Berkeley Undergraduate Education
  - Berkeley College of Engineering

- **Option 2**
  - Double-Line Lockup
  - Berkeley Human Resources
  - Berkeley Architecture

- **Yes**
  - Berkeley Human Resources
  - Berkeley Architecture

- **No**
  - Berkeley Undergraduate Education
  - Berkeley College of Engineering

- **Option 1**
  - Single-Line Lockup
  - Berkeley Integrative Biology
  - Berkeley College of Letters & Science

- **Option 2**
  - Double-Line Lockup
  - Berkeley Human Resources
  - Berkeley Architecture

IS IT A DIGITAL APPLICATION (E.G. WEB HEADER)?

- **Yes**
  - Berkeley Human Resources
  - Berkeley Architecture

- **No**
  - Berkeley Undergraduate Education
  - Berkeley College of Engineering

- **Option 1**
  - Single-Line Lockup
  - Berkeley Integrative Biology
  - Berkeley College of Letters & Science

- **Option 2**
  - Double-Line Lockup
  - Berkeley Human Resources
  - Berkeley Architecture
**DETERMINING LOGO LOCKUPS**

**I AM...**

**AN ENTITY WITH EQUITY AND REACH BEYOND THE UNIVERSITY**

You are an entity that is cross-disciplinary, and you serve as a hub of collaboration between multiple sub-brands across the university. You have a strong link to the master brand to mutually elevate your reputation.

**YOU ARE A CENTER, INSTITUTE, PROGRAM OR INTERDISCIPLINARY UNIT**

**WHAT LOCKUP DO I USE?**

**ARE YOU CONNECTED TO A SINGLE ACADEMIC UNIT?**

**YES**

**Berkeley Fung Institute for Engineering Leadership**

**Berkeley Blum Center for Developing Economies**

**Berkeley Fung Institute for Engineering Leadership**

**Berkeley Cancer Research Laboratory**

**NOTE**

Omit primary sub-brand endorser line for web header applications.

**NO**

**YOU ARE AN AUXILIARY UNIT**

**WHAT LOCKUP DO I USE?**

**IS IT A DIGITAL APPLICATION (E.G. WEB HEADER)?**

**YES**

**Berkeley Magnes**

**NOTE**

Unit names must be set using text, not images, in web headers. An auxiliary unit’s existing logo may be used in a website’s content area or footer, but not in the header, for accessibility reasons.
Master Brand

The Berkeley logo is our main identifying element: the singular expression of the university’s mission, brand positioning and personality. It represents our brand at the highest level.

© NOTE ©
For more information about using our logo, see page 22.

The Berkeley logo should never be recreated or typeset. Only official logo files should be used in communications. Official logo files can be downloaded from brand.berkeley.edu.
© NOTE © Usage details for each mark are noted throughout these guidelines.
Primary Sub-brands

These core entities directly support and further the university’s mission and positioning. They must always be deliberately and consistently tied to the Berkeley wordmark to reinforce the master brand.

There are two categories of primary sub-brands: academic and administrative. Both categories use the same lockup structure with the Berkeley logo, and both have formal and informal versions.

For legibility and simplicity, the University of California endorser line does not appear in our sub-brand lockups.

Academic Colleges and Schools

Examples include:
- College of Letters & Science
- School of Social Welfare
- College of Environmental Design
- College of Chemistry
- College of Engineering
- School of Optometry
- College of Natural Resources
- School of Information
- Graduate School of Education
- School of Law
- Haas School of Business
- School of Journalism
- School of Public Health
- Goldman School of Public Policy

Administrative Offices, Divisions and Initiatives

Examples include:
- Office of the Chancellor
- Executive Vice Chancellor & Provost
- Graduate Division
- UC Berkeley Extension
- Vice Chancellor of Administration and Finance
- Equity & Inclusion
- Real Estate
- Research
- Student Affairs
- Undergraduate Education
- University Development and Alumni Relations
- Berkeley Library
- Arts + Design

© NOTE ©
These entities make up a representative sample, not a comprehensive list.
Our formal lockups always use the full name of our primary sub-brand entities, including the descriptor “College of” or “Office of.” These lockups are always set on two lines for consistency. Line breaks should occur after the descriptor, except in cases of names longer than five words. The names should break in the most appropriate spot to balance the length of the two lines. Note that some entities, such as Research, will not have a formal version.

Informal lockups pair the more commonly used name of the primary sub-brand with the Berkeley logo. These lockups represent how most entities are referred to in conversation. These lockups are usually one line, but may break to two lines when the name exceeds 20 characters. Note that some entities, such as the Office of the Chancellor, will not have an informal version.
Secondary Sub-brands

These entities directly align with a single academic college or school, or with a non-academic division or office, to further the university’s mission. They exist to expand on the work of the primary sub-brand they’re affiliated with.

There are two categories of primary sub-brands: academic and non-academic. Both categories use the same lockup structure.

For legibility and simplicity, the University of California endorser line does not appear in our sub-brand lockups.

**Academic Departments**

*Examples include:*
- Architecture
- Urban Design
- Department of Chemistry
- Department of Chemistry & Biomolecular Engineering
- English
- Rhetoric
- Astronomy
- Molecular & Cell Biology
- Theatre, Dance, and Performance Studies
- Charles & Louise Travers Department of Political Studies
- Forestry & Natural Resources
- Information and Data Science

**Non-academic Departments, Programs and Units**

*Examples include:*
- Human Resources
- Information Technology
- Office of Sustainability
- Gender Equity Resource Center
- Multicultural Education Program
- American Cultures
- Ombuds for Students and Postdoctoral Candidates
- Berkeley Study Abroad
- Center for Teaching & Learning
- Intercollegiate Athletics
- Budget & Finance
- Campus Shared Services
- Supply Chain Management
- Communications & Public Affairs
- Undergraduate Admissions
- Office of the Registrar
- Bioscience and Natural Resources Library

© NOTE ©

*These entities make up a representative sample, not a comprehensive list.*
ACADEMIC DEPARTMENTS

Academic departments are aligned with a single college or school. They exist to support both the university’s mission and the work of the college or school that contains them. Except in the case of digital applications, academic departments never appear without an endorsing line for their parent sub-brand. These lockups may be set on one or two lines.

Berkeley English

Berkeley Department of Chemistry & Biomolecular Engineering

Berkeley Connect

Berkeley Communications and Public Affairs

NOTE
Omit primary sub-brand endorser line for web header applications.

NON-ACADEMIC DEPARTMENTS PROGRAMS AND UNITS

Non-academic departments, programs and units are aligned with a single division or office. They exist as a further extension of the division or office that contains them. Except in the case of web header applications, academic departments never appear without an endorsing line for their parent sub-brand. These lockups may be set on one or two lines.

Berkeley Connect

Berkeley Communications and Public Affairs

NOTE
Omit primary sub-brand endorser line for web header applications.

NOTE
These entities make up a representative sample, not a comprehensive list.
Collaborations and partnerships enhance the university’s reputation while elevating its reach. They’re not tied to one specific primary sub-brand or secondary unit. Instead, they have their own equity and distinct missions, and can focus on a slightly different audience.

Collaborations and partnerships can exist between internal entities, between campuses, or with external partners. Internal partnerships use the Berkeley logo lockup system; external partnerships are permitted to use their own logos with certain requirements.

For legibility and simplicity, the University of California endorser line does not appear in internal interdisciplinary lockups. External partners and multi-campus collaborations must use the full Berkeley logo, including the endorser line.

**Centers, Institutes, Programs, and Interdisciplinary Units**

*Examples include:*
- Berkeley Food Institute
- UC Berkeley Cancer Research Laboratory
- Center for Race and Gender
- Center for the Study of Sexual Culture
- The Center for Child and Youth Policy
- Center for Environmental Design
- Fung Institute for Engineering Leadership
- Center for Responsible Business
- Jacobs Institute for Design Innovation
- Center for Long-Term Cybersecurity
- Center on Civility & Democratic Engagement
- Blum Center for Developing Economies
- Bakar Fellows Program
- Institute of International Studies
- Robert D. Burch Center for Tax Policy and Public Finance
- Center for Science, Technology, Medicine & Society

**Auxiliary Units**

*Examples include:*
- California Institute for Quantitative Biosciences
- Joint BioEnergy Institute
- Berkeley Population Center
- Chief Justice Earl Warren Institute on Law and Social Policy
- Institute of Personality & Social Research
- The Lawrence Hall of Science
- The Magnes Collection of Jewish Art and Life
- Phoebe A. Hearst Museum of Anthropology
- Berkeley Art Museum and Pacific Film Archive

© NOTE ©
These entities make up a representative sample, not a comprehensive list.
CENTERS, INSTITUTES, PROGRAMS AND INTERDISCIPLINARY UNITS

Cross-disciplinary entities serve as hubs of collaboration between multiple sub-brands across the university. These collaborations have distinct missions, supported by multiple partners. To reinforce their relationships with the university, they must always be locked up with the Berkeley logo. In print, partnerships connected with two or more Berkeley sub-brands should lock up their name on one or two lines, with no primary sub-brand endorser line.

Berkeley Blum Center for Developing Economies
Berkeley Cancer Research Laboratory
Berkeley Fung Institute for Engineering Leadership
Berkeley Fung Institute for Engineering Leadership

NOTE
If an institute, center or program has clear relationship with only one sub-brand, the endorser line must be used in print applications.

AUXILIARY UNITS

Auxiliary units are external and multi-campus affiliations that promote the world-class reputation of the university with a broader reach. These affiliations may have their own equity and unique audiences outside the university. They must always be paired with the Berkeley logo, but they may retain their own logos within the structure outlined on page 80.

Berkeley qb3
Berkeley Magnes

NOTE
Unit names must be set using text, not images, in web headers. An auxiliary unit’s existing logo may be used in a website’s content area or footer, but not in the header, for accessibility reasons.

NOTE
These entities make up a representative sample, not a comprehensive list.
Rather than having two or more lockups next to each other, partnerships of two or more internal departments or units may use this hybrid lockup structure. This reduces redundant lockups and simplifies the visual representation.

### THREE OR LESS ENTITIES

**Berkeley**

English
Rhetoric
Creative Writing

### THREE OR MORE ENTITIES

**Berkeley**

English
Rhetoric
Creative Writing

American Literature
Comparative Literature
Literature in English
Line Four

Line Eight

© NOTE ©

*These entities make up a representative sample, not a comprehensive list.*
Full-color lockups are set in Berkeley Blue (the logo) and Medalist (the sub-brand). Use the full-color versions wherever possible. Digital applications of our lockups should always be set in full color against a white background.

For dark backgrounds, lockups may use California Gold or be reversed to white.

Berkeley Blue may be used on light backgrounds and images.

For black-and-white and grayscale applications, lockups may appear in 100% black.
SIZE

The logo lockup must maintain a minimum size in which the width of the Berkeley wordmark is at least 1 inch.

CLEAR SPACE (FOR PRINT ONLY)

To ensure that clear space is maintained around the lockup for legibility and prominence, photos, text and graphic elements must maintain a clear space equal to the height of the Berkeley B around the entire lockup construction.
To ensure that the standards of UC Berkeley are upheld, the institution will be very intentional and selective about whom it works with and how those organizations refer to those relationships.

Specific goals include:

- advance the university’s tripartite mission (teaching, research and public service).
- enhance the student, community and campus experience.
- unlock new revenue streams.

To mitigate potential risk for the Berkeley brand, the establishment of a specific type of collaboration must be:

- defined in and consistent with the terms of a valid and fully executed agreement.
- managed and maintained throughout the life of the agreement.
- discontinued upon termination of the agreement or relationship.

PARTNERSHIP TERMINOLOGY

Berkeley collaborates with a variety of campus and corporate entities with varying levels of engagement and campus presence. The following terms and definitions exist to provide Berkeley and its subsequent units and departments with clear and consistent language to use when referring to each individual collaboration.

University Partner

A corporation, organization or entity that provides comprehensive, campuswide brand alignment, priority campus services and revenue generation. The relationship between the partner and university brands is mutually beneficial. University Partners have the potential to receive Official or Exclusive designation.

Partner

A corporation, organization or entity that provides support across multiple units on campus, but does not serve the entire Berkeley community or one that provides support for a specific sub-brand, discipline or entity at Berkeley, with a targeted financial commitment and/or the support of products or services.

Sponsor

A corporation, organization or entity that provides funding for a specific event, program or initiative.

Supporter

Entities that provide in-kind donations of goods, services or funds in order to support the work of Berkeley. The relationship does not have an expectation of a return, but could result in benefits through the association with the university.
The way a partner or sponsor is handled varies based on the relationship or connection it has to the university:

### University-Wide Partnerships and Sponsors
(engaging at the university level)

<table>
<thead>
<tr>
<th>UNIVERSITY PARTNERS</th>
<th>PARTNERS</th>
<th>SPONSORS</th>
<th>SUPPORTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exist as true partnerships, sharing and promoting the values and vision of Berkeley. Serve as a valued resource to the campus community, and generate a vital revenue stream.</td>
<td>Cross multiple departments and units on campus, but do not directly affect every unit of the Berkeley community. Berkeley should encourage these partner relationships to become University Partners, as they present the biggest opportunity to reach the entire campus.</td>
<td>Serve primarily for marketing and event purposes, typically tied to a singular event in order to leverage the Berkeley (or subsequent unit) brand equity.</td>
<td>Exist as collaborators on a shared cause, event or initiative. Do not share resources or brand assets.</td>
</tr>
</tbody>
</table>

### Sub-brand Colleges, Units, and Departments
(engaging with external partners on specific initiatives or programs)

<table>
<thead>
<tr>
<th>PARTNERS</th>
<th>SPONSORS</th>
<th>SUPPORTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Possess a strong investment in the education or experience of students or groups within that unit. Financially support academic programs, recruit talent from that specific pool of students or invest in research in that area.</td>
<td>Serve and financially support a singular event, cause or initiative.</td>
<td>Collaborate on shared programs, but do not visually appear together or benefit one another.</td>
</tr>
</tbody>
</table>

### Athletics, Cal Brand
(engaging in specific and exclusive athletic partnerships)

<table>
<thead>
<tr>
<th>PARTNERS</th>
<th>SPONSORS</th>
<th>SUPPORTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exist on a smaller scale than official partnerships and serve the specific vision of the Cal brand.</td>
<td>Serve and financially support a singular event, cause or initiative.</td>
<td>Collaborate on shared programs, but do not visually appear together or benefit one another.</td>
</tr>
</tbody>
</table>
Partnership Evaluation

Official partners will be evaluated and selected on a range of criteria that may include that entity’s mission, values, vision, brand reputation, global position, and historic performance, as well as its reasoning for forging a true partnership with Berkeley.

Official partners will share critical themes that speak to who UC Berkeley is as a leading educational institution. These themes include, but are not limited to:

**Real World:**
Possesses a diverse and complex culture that engages with the world.

**Potential:**
Celebrates the minds and passions of individuals and what they can accomplish together.

**Dynamism:**
Shares a forward momentum, thrives in a constantly changing world.

**Optimism:**
Possesses confidence without arrogance and a “half-full” mentality.

**Leadership:**
Leads their industry in a way that others admire as a valuable resource.

**Public Value:**
Believes in and creates public engagement, value and prestige.

<table>
<thead>
<tr>
<th>NOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berkeley reserves the right to select or reject official partners based on their alignment with the university’s mission and core values.</td>
</tr>
</tbody>
</table>
Evaluation Considerations:

VALUES-BASED CRITERIA
We seek partners who proactively establish and achieve high social-responsibility standards, including support for educational or research-related programs and public service activities. Their reputations and business practices must align with the values and guiding principles of Berkeley.

BRAND ALIGNMENT
We seek partners who support and further the good and valuable reputation of the university and the brand. They must align with consumer expectations of the brand and must not have the potential to damage Berkeley’s image or reputation.

SHARED VISION
We seek partners who also support Berkeley’s drive to lead positive change and support the educational, research and public service mission of the university. They must have the principles, policies, products or services that further our core mission.

REVENUE GENERATION
We seek partners who are financially viable, prepared to support Berkeley with revenue that will positively impact the work that the university is able to do. Every partner must be considered a smart and significant financial decision.

POTENTIAL RISK
We seek partners who are free of associations that are offensive or harmful to the academic reputation of Berkeley. There must be no potential for high-liability exposure that would be degrading or demeaning, or would reflect negatively on the Berkeley image.
For university partners who have a campuswide reach, a logo may be locked up either below or to the right of the Berkeley logo. They may use the endorser line “University Partner.” University partner logos may be full color.
For partners who cross multiple units and departments on campus, a logo may be locked up either below or to the right of the Berkeley logo. They may use the endorser line “Partner.” Partner logos may be full color.
For partners who align with a specific sub-brand, a logo may be locked up either below or to the right of the Berkeley sub-brand logo. They may use the endorser line “Partner.” Sub-brand partner logos may be full color.
For university-wide and sub-brand sponsors, a logo may be locked up with the logo of the event or logo they sponsor. Single-sponsor logos may be full color, while multiple sponsors locked up with a single event must be set in Berkeley Blue. If the event or program doesn't have a logo, the name may be typeset above the sponsor logo. Sponsor lockups may use the endorser line “Sponsored by.”
Use these alternative horizontal lockups when there are multiple sponsors of an event or program. Sponsor logos must be set in Berkeley Blue. If more than five sponsors exist, consider breaking the sponsors into a tiered structure. When multiple sponsors are present, sponsors may also be listed by name only.

**MULTIPLE SPONSORS**

**Tiered Sponsors**

**Listed by Name**
Use these alternative vertical lockups when there are multiple sponsors of an event or program. Sponsor logos must be set in Berkeley Blue. If more than five sponsors exist, consider breaking the sponsors into a tiered structure. When multiple sponsors are present, sponsors may also be listed by name only.

**MULTIPLE SPONSORS**

CalDay

---

**TIERED SPONSORS**

CalDay

---

**LISTED BY NAME**

CalDay

---

**Supporters**

Supporters should not be visually represented alongside the Berkeley logo or a subsequent unit logo; instead, they should be attributed as collaborators and given recognition via copy and dialogue.
Protecting our valuable brand. Together.

The Office of Communications & Public Affairs works closely with partner units across campus to manage the use of our brand assets and protect our brand from misuse. Everyone who works at Berkeley has a vital role to play in protecting and promoting our valuable brand. Please reach out to the units below when you have a need for their services.

**BUSINESS CONTRACTS & BRAND PROTECTION (BCBP)**

bcbp.berkeley.edu

BCBP oversees the execution of certain business contracts for the Berkeley campus. In addition, BCBP protects the Berkeley name, seal, wordmark, trademarks, icons, images, logos, landmark representations, slogans, or other insignia and, in certain situations, licenses use of the Berkeley name and trademarks.

To request use of the Berkeley marks in film/television productions, advertising, press releases, marketing communication materials or social media and/or websites, submit a Trademark Use Request Form (bit.ly/TrademarkUseRequest). To report misuse of the university’s name or marks, complete a Trademark Misuse Report (bit.ly/TrademarkMisuseRequest). For any other brand protection inquiries, contact them at bcbp@berkeley.edu.

**CAMPUS LICENSING OFFICE**

calbears.com/licensing

Berkeley’s licensing program protects and promotes the use of the university’s logos, name, seal, wordmarks and landmarks on branded products. By licensing high-quality, ethically-sourced products, the licensing program works to strengthen and advance the image of the university while creating brand awareness in the retail marketplace. Review the list of licensed vendors on their website and request royalty waivers for products based on your planned usage.

**UNIVERSITY BUSINESS PARTNERSHIPS & SERVICES (UBPS)**

upp.berkeley.edu

UBPS creates partnership opportunities that align with Berkeley’s values and mission of teaching, research and public service. In support of these opportunities, UBPS manages the University Partnership Program (UPP) which collaborates across units to build meaningful, university-wide relationships with business partners. UBPS also provides consultation services to departmental units and campus groups looking to develop or broaden sponsorships with business partners.

Since 2015, UBPS’ partners have contributed over $24 million to the university in support of campus programs and initiatives, impacting thousands of students, faculty, staff and alumni. Connect with UBPS if you are working on (or plan to work on) a partnership opportunity for your unit or group.
To download a copy of these guidelines or other digital brand assets, visit brand.berkeley.edu.

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University of California, Berkeley
publicaffairs.berkeley.edu
brand@berkeley.edu

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