General Guidelines

USE:

An appropriate visual identity component must be used on all university print, online, electronic or video projects. No campus entity (i.e. colleges, divisions, departments, branch campuses, centers, etc.) is authorized to create and use its own visual identity solutions. No identity component or any of its elements may be incorporated into the symbol of another organization.

MINIMUM REPRODUCTION SIZES FOR PRINT:

Horizontal Logo: Should not appear smaller than 1 3/8" in length to ensure legibility.
Stacked Logo: Should not appear smaller than 1" in length.
Emblem: Should not appear smaller than 1/2" in height.
Seal: Should not appear less than 7/8" in diameter.

SPECIAL WEB CONSIDERATIONS:

An authorized webpage header should be positioned on top of all university webpages. The university's logo should be positioned at the bottom left corner to anchor the page as a footer. If you elect to use the university logo in other parts of the page, it should not be smaller than 195 pixels wide by 46 pixels tall.

Download web-formatted university logo »
PROTECTED AREA (FOR PRINT AND WEB USE):

Any identity component should always stand apart from its surroundings (text, graphics elements, etc.). For consistency, an area equal to the height of the "F" should always be maintained as a protected border.

MANIPULATIONS

Identity components may not be manipulated. The appearance of any typography or graphic element may not be altered in any way, nor may any element be removed, nor may proportions be altered causing an image that is either stretched or condensed. The elements have been designed to work together as a unit and are not to be used independently of each other. No identity component may appear at an angle, upside-down, vertically or in any way other than horizontally. Please view the section on 'Examples of Incorrect Usage' for detailed information and examples.

http://www.fullerton.edu/commresources/standards/visual-identity/incorrect-use.asp

COLOR:

The university's official colors, blue and white, appear in identity solutions, along with an accent color of orange. The color assignments in the visual identity program must not be altered. The official blue is PMS 540 (process colors: 100% Cyan, 50% Magenta, 0% Yellow, 50% Black). The official orange is PMS 152 (process colors: 60% Magenta, 100% Yellow). When in need of a one-color version, black or university blue (PMS 540) should be used. A 'reversed' version (in white) is also available for instances when logo is used on a black background or on dark colors. This is the only reversed version that may be used. Do not invert other logos or create your own.

University Blue:
PMS 540
CMYK: 100/50/0/50

White

University Orange:
PMS 152
CMYK: /60/100/0
University Fonts

PRINT

The primary typefaces for the university are Adobe Garamond and Helvetica Neue-Regular. Both typefaces may be purchased from the Adobe website.

Adobe Garamond is the standard font for body text and is used in some headings. Adobe Garamond is also the font used in the university seal, logo and emblem. If you do not have Adobe Garamond, you may substitute Garamond.

Helvetica Neue-Regular is usually reserved for headings, captions, side vignettes and pull-quotes in official campus publications. Italic, medium, semi-bold and bold treatments are acceptable when appropriate. Condensed and extended versions should be used judiciously. If you do not have Helvetica Neue-Regular, you may substitute Helvetica or Arial.

WEB

For web use, the primary typefaces are Arial and Times New Roman. These fonts are chosen for their ubiquity, readability, consistency across browsers and compatibility with Helvetica Neue and Adobe Garamond.

Arial is used for main body text, subheads, links (both top level tabs, sidebar links and text links), and photo captions. "Times New Roman" is reserved for page titles, headers and headlines.
Printed Publications Best Practices

The Process:

1. Initial Planning
2. Project Timeline
3. Developing Copy
4. Providing Photography
5. Your Role in the Process
6. Reviewing Proofs
7. Getting Project to Print
8. Mail Distribution
9. University Policies on Buying Print Materials

INITIAL PLANNING

The following questions may assist you in beginning to think about your need for a printed publication.

- Is a printed publication indeed the best option for your promotional needs, and/or should it work in conjunction with other communication tools?

- What is the specific intended audience for the publication, and what do you want from them?

- What is the specific action you want the target audience to take, and are you prepared to make that call-to-action clear and compelling?

- How many copies of the publication will you need, and how will you distribute this publication to your audience? (Will this be mailed, and if so, will it be sent bulk mail or first class? Or is the publication a handout or table piece?) Where will you store quantities not used immediately?

- What type of printed publication is most appropriate? A postcard? Brochure? Magazine?

- Is there a need for an envelope, and if so, does it need to fit into a standard-size envelope? Is it a self-mailer? Are there inserts? Do you need a reply mechanism?

- Will the printed piece need to be replicated online?

- Who will determine the content for this piece? Who will be the primary staff member responsible for coordinating the project? Who will be developing content for the piece, and who will be the final sign-off?

(cont’d)
Is this a one-time publication or part of a series? Does it need to coordinate with another publication? Could this piece have any other uses?

How much time do you have to develop this piece? (When does your audience need to have this piece? How long will mailing take? How much time do you need for labeling/addressing?)

What is your budget, and is it truly realistic?

THE PROJECT TIMELINE

Once you have determined the answers to all the questions above, you will want to develop a project timeline that will govern the development of your publication. You must identify the date you need the publication (if it is for a specific event, plan on having the publication as least a week ahead of time), then work backwards from that date to determine an appropriate set of deadlines. You must consider time to gather information, write text, review/approve text, design, proof, receive final sign-off, print and if applicable, assemble and mail your publication.

If you work with Mihaylo College Marketing or CSUF Strategic Communications, they can assist with the development of a realistic timeline based on many years of experience with a wide array of different types of projects and clients. In most cases, it will take a minimum of six to eight weeks for all of the necessary work to be done and for a project to be delivered.

It is essential that all stakeholders understand and accept the adopted timeline. Any delay by one of the stakeholders in fulfilling their part of the process will delay the entire project.

DEVELOPING COPY

If you work with CSUF Strategic Communications or the Mihaylo College Marketing, they can assist you in the development of text for your publication along with other elements of the project. Mihaylo has its own editorial style. Please read that section on page 10 of this document.

Please provide information about your publication by answering the following questions, “Who is the audience?” What is the publication about/for? When (if it is about an event)? Where (in the case of an event)? Why – why should people care/why are you developing the publication? And lastly, what is in it for the target audience?

If you are providing "starter text," copy should be delivered in plain, unformatted text, answering the questions above, with the following guidelines:

- Use upper and lowercase.
- Use just one space between sentences.

(cont’d)
• Use tab settings, not the space bar or multiple default tab keystrokes to form columns.

• Place suggestions for the designer in square brackets on the line above the text it refers to, e.g. [photo D here], [front cover], [caption for photo C], or [highlight this copy].

Whether or not you partner with Strategic Communications or Mihaylo College Marketing, all copy must comply with established editorial standards. Also, as the client-of-record you will be responsible for the accuracy of written content of the delivered publication. Therefore, great care should be taken in proofing your project and securing all necessary approvals.

PROVIDING PHOTOGRAPHY

If you have photography you are making available to Mihaylo College Marketing, CSUF Strategic Communications or directly to a vendor, 300 dpi is generally the minimum resolution needed for appropriate reproduction in print.

YOUR ROLE IN THE PRODUCTION PROCESS

Whether or not you are partnering with Mihaylo College Marketing, CSUF Strategic Communications or working directly with a vendor, here are some additional guidelines to help ensure a successful project:

• Secure a purchase order for the project up front, and secure internal commitment that the project will be printed prior to any work commencing.

• Have one contact person. Multiple contacts can result in significant confusion and potential for error

• Be available. For many projects, there is a need for quick decisions and approvals to meet deadlines.

• When working with creative professionals, be open to listening to their professional counsel. If you have samples of other pieces that you particularly liked, it may be helpful for the decision process.

REVIEWING DESIGN PROOFS

Remember that when you sign off on a page proof, that is how it is going to go to the printer. Your page proofs are your last chance to make sure that all information is correct and there are no layout errors.

Check that everything is in the right place, nothing has been omitted, and the copy is in the right order. Even though you have already read the text several times, check once again for spelling, punctuation,
capitalization, hyphenation, paragraph breaks, headlines or missing text. Occasionally during the design process a vendor will have to re-key a section, or something may have been missed in the manuscript. If corrections have been made to the layout, the chance of mistakes is greater.

You are responsible not only for making sure that everything reads correctly but also that the layout looks right. If you see extra spaces or something strange in the layout, question the vendor.

If more than one proof is necessary, make sure each subsequent proof will be accompanied by the previous proof to facilitate checking. It is important that you return all materials and that each proof is signed.

If others besides the contact person need to see the proof(s), you may copy or circulate the proof, but should only return one proof back to your designer. The project contact person must consolidate all valid corrections onto the original proof.

**Proofreading tips**

Use spell check, but do not rely on this alone. Read to check for one thing at a time. Read the copy aloud. Read the copy backwards (right to left, bottom to top).

**GETTING YOUR PROJECT TO PRINT/PRODUCTION**

If you are working directly with the print or manufacturing vendor for your project, here are some things to keep in mind:

- Depending on the budget for your project, you may need to get multiple bids.
- Production time various greatly depending on the complexity of your project; make sure you find out how long the your project will take to produce
- It is important to make sure that your vendor provides you with a proof. This will be last chance to make sure there are no mistakes. You may still pay for corrections, but it is cheaper than reprinting.

**DISTRIBUTION BY MAIL**

If your piece is going to recipients by mail, here are some things you may want to consider:

- Determine how you are going to get the addresses you need. You may be need to request an address list and/or labels from another department. This will factor in to your timeline.
- Determine if you will be using a vendor to do your mailing or if you will be addressing the mail yourself.
Determine what type of postage you will be using. Will you be using the university permit or using stamps? Will they go out as standard or bulk mail? Or will they go First Class mail?

Whether you are using a mail house or doing it yourself, if you will be using university permits, you will need to contact the Campus Mail Center to find out what forms you need to complete before you send out your piece.

For more information, please visit their website at http://pp.fullerton.edu/Services/MailCenter.aspx.

If you are producing a direct-mail piece, you must make sure your designer is following all United States Postal Service regulations to ensure the piece doesn't accrue any surcharges or is not mail-able. Visit the USPS direct-mail help center at https://www.usps.com/business/get-help-with-direct-mail.htm?.

UNIVERSITY POLICIES ON BUYING PRINT MATERIALS

Print and custom products are considered a service by Contracts and Procurement. Therefore you will need a Purchase Order to pay the vendor. In some instances you can use a P-card, but only if you acquire a Q number. Please visit the Contracts and Procurement site for detailed information about buying print services: http://finance.fullerton.edu/Procurement/.

Photography Best Practices

Strategic Communications or Mihaylo College Marketing can assist you in planning for and obtaining photography that will most effectively assist your communications project. If you plan to secure your own photography, appearing below are some best practices to assist you. Please keep in mind that you must use a model release form (PDF) available for any "staged" promotional photography using specifically identified individuals. Contact Strategic Communications for more information. Release forms are not required for general event photography or "campus beauty" shots in open public spaces in which the capturing of subjects is purely incidental.

SHOOT PLANNING

- Determine the purpose of the photography. What type of images will support the goals of a particular communication? What emotions do you hope to evoke?

- The college brand personality is one of confidence, honesty and commitment. Candid photos should capture the college's diversity and energy and communicate the brand personality.

- Determine the appropriate location of the shoot (inside, outside, on campus, off campus). When considering locations with which you are not familiar, such as someone's office or home, scout the location ahead of time to ensure it is appropriate and there won't be any surprises.
• Discuss your goals and ideas with the photographer, along with more practical information such as the platform on which the photography will appear (online, in print — and the type of publication, or both), desired orientation (horizontal, vertical or both).

• Determine who will attend the shoot with the photographer, ensuring that the photographer and subjects have the proper support without so many people present that it becomes counterproductive.

• Determine if any special access is needed to campus facilities.

• If needed, arrange catering.

• If needed, arrange for parking passes.

**SCHEDULE SHOOT**

• Determine what time subject and/or location will be available.

• Send out a meeting request to participants that gives detailed information about meeting location and wardrobe requests. If we are shooting in their home or place of business, you need to inform them what time the crew will be setting up.

• Models/participants should be familiar with the purpose of the shoot and where/why the photos are likely to be featured.

• Send a separate meeting request to the team with the setup time (should be 15-30 minutes before the participants will arrive).

**MODEL INFORMATION**

• Models' clothing should feature solid, dark colors and conservative "timeless” styling with no logos or patterns such as thin stripes, checks or plaids.

• Models should dress appropriately to match the purpose and goals of the shoot.

• If the shoot is for a large project, ask them to bring at least one change of clothing, perhaps including Titan attire in the case of students or alumni.

• Less is more when it comes to makeup for women. Models should be told not to worry about blemishes, as the photos will be professionally edited.
DAY-OF LOGISTICS

- All team members must arrive at the same time.
- One team member must be assigned the point person for models and/or clients. That team member should carry, distribute and collect completed model release forms, and field any requests for the photography following the shoot.

Editorial Style Standards

These guidelines represent Cal State Fullerton’s “house style” to be used in non-academic copywriting for university and college publications.

When specific guidance is not offered, the campus community should refer to the most recent edition of the Associated Press Stylebook. If neither these standards nor the AP Stylebook offer the needed guidance, writers should consult Webster’s Third New International Dictionary of the English Language, Unabridged.

The link below has specific examples and style standards (e.g. abbreviations, capitalization, gender, etc.)

http://www.fullerton.edu/CommResources/standards/edit-standards/

Mihaylo College’s editorial “voice” or style is as follows:

- Open, direct, and conversational in nature
- Confident with appropriate humility
- Competitive without denigrating others
- Tough-minded, but empathetic
- Young, energetic, and approachable voice
- Language is modern without trying to be hip
- Copy is informed, compelling, and intelligent—reflecting a mastery of business skills
- Tone exudes a sense of opportunity and commitment to the success of the Mihaylo community