



DO NOT GO
WHERE THE PATH
MAY LEAD,
GO INSTEAD
WHERE THERE IS
NO PATH AND
LEAVE A TRAIL.

-RALPH WALDO EMERSON



COLLEGE OF
THE ROCKIES

Brand Guidelines



LIFE IS A JOURNEY. PATHS INTERSECT
AND OFFER ENDLESS POSSIBILITIES —
ENDLESS ADVENTURES.



FOR THOSE WHOSE
PATHS LEAD THEM
HERE, IT IS OUR JOB
TO GUIDE THEM.



TO PREPARE
THEM FOR THE
NEXT LEG OF
THEIR JOURNEY.



TO PROVIDE THEM WITH MORE
THAN ONE PATH TO SUCCESS.





NOT ALL
THOSE WHO
WANDER
ARE LOST.

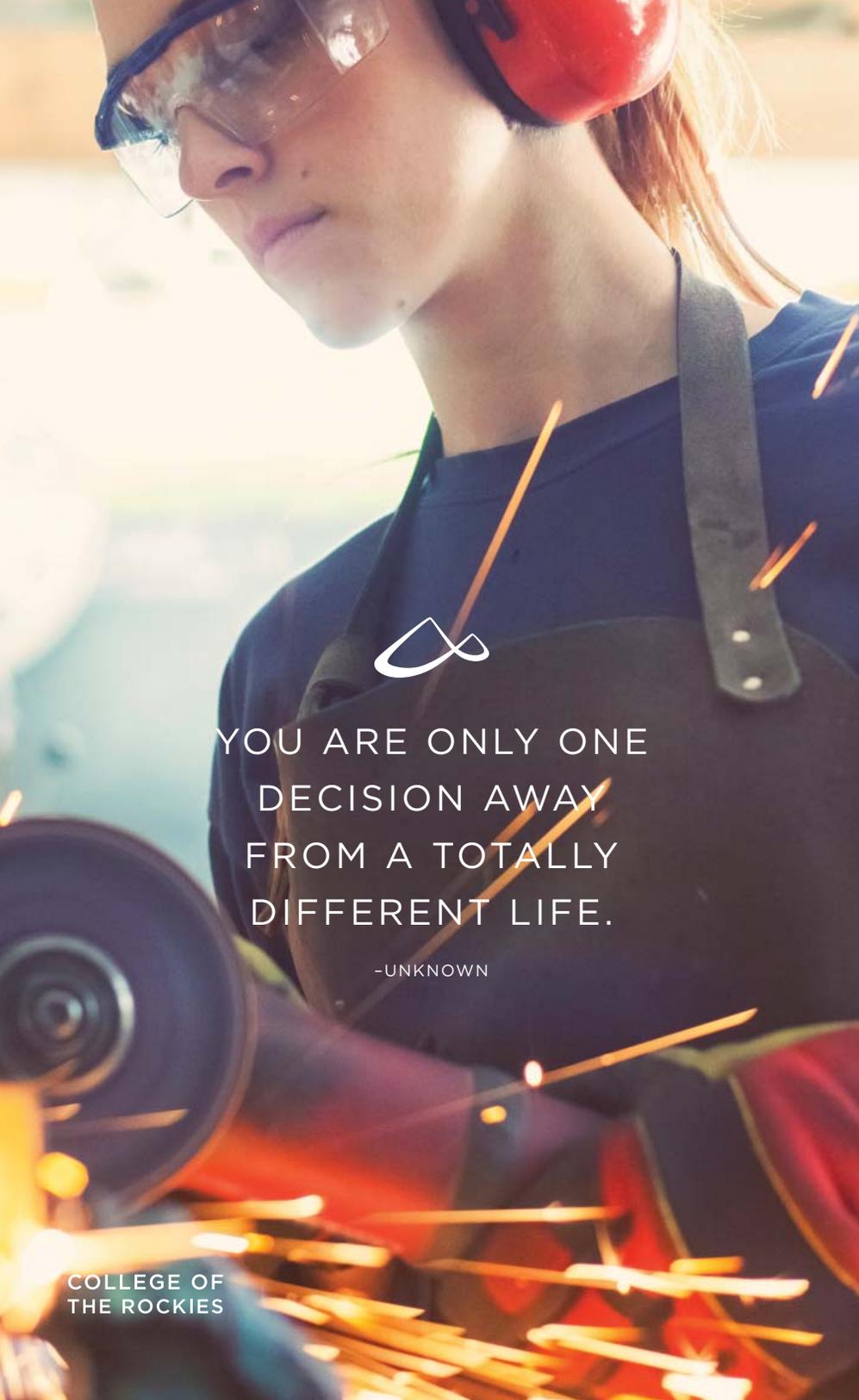
-J. R. R. TOLKIEN



BEGIN
HERE



COLLEGE OF
THE ROCKIES



YOU ARE ONLY ONE
DECISION AWAY
FROM A TOTALLY
DIFFERENT LIFE.

-UNKNOWN

COLLEGE OF
THE ROCKIES



COLLEGE OF
THE ROCKIES



78%
ADRENALINE



COLLEGE OF
THE ROCKIES

WORKING HARD
FOR SOMETHING WE
DON'T CARE ABOUT
IS CALLED STRESS.
WORKING HARD FOR
SOMETHING WE LOVE
IS CALLED PASSION.

-UNKNOWN



COLLEGE OF
THE ROCKIES

BRAND IDENTITY GUIDELINES

Our visual identity

Our corporate identity is a visual representation of our brand and the way we communicate our values to the world at large.

This document is intended to provide instruction and guidance to those preparing College of the Rockies visual communications, on how best to deliver each aspect of our visual identity.

If you have any questions or areas of uncertainty, please contact Heather Jackson at jackson@cotr.bc.ca

Contents

01: BRAND STRATEGY	03: BRAND USE	36 SAMPLE CREATIVE EXECUTIONS
4 CORE BRAND VALUES	18 LOGO VARIATIONS	36 - Viewbook
5 BRAND PRINCIPLES	18 - Primary	36 - Presentation folder & tiered inserts
6 BRAND METAPHOR	18 - Icon / Wordmark	37 - Print ads
7 BRAND DRIVER	19 - Secondary / Tertiary logo	38 - Digital ads
	19 - International	44 - Posters
02: BRAND EXPRESSION	20 - Black / Reverse logos	46 - Pull-up banners
10 OUR LOGO	21 - Minimum size	47 - Apparel & promotional items
11 OUR TAGLINE	22 - Clearance	48 - Microsoft PowerPoint®
13 OUR TONE	23 - Usage	49 - Social media
	24 - Partner logos	50 - Web pages
	25 - Our crest	52 - Stationery & business cards
	26 OUR COLOURS	53 - Email signatures
	27 TYPOGRAPHY	54 - Notes
	28 - Typography Style Guide	
	29 PHOTOGRAPHY	
	30 - On brand vs. off brand	
	32 ILLUSTRATION	
	33 SUPPORTING GRAPHICS	

01: BRAND STRATEGY

For more in-depth information regarding the underlying brand strategy, please consult the separate College of the Rockies Brand Strategy document.

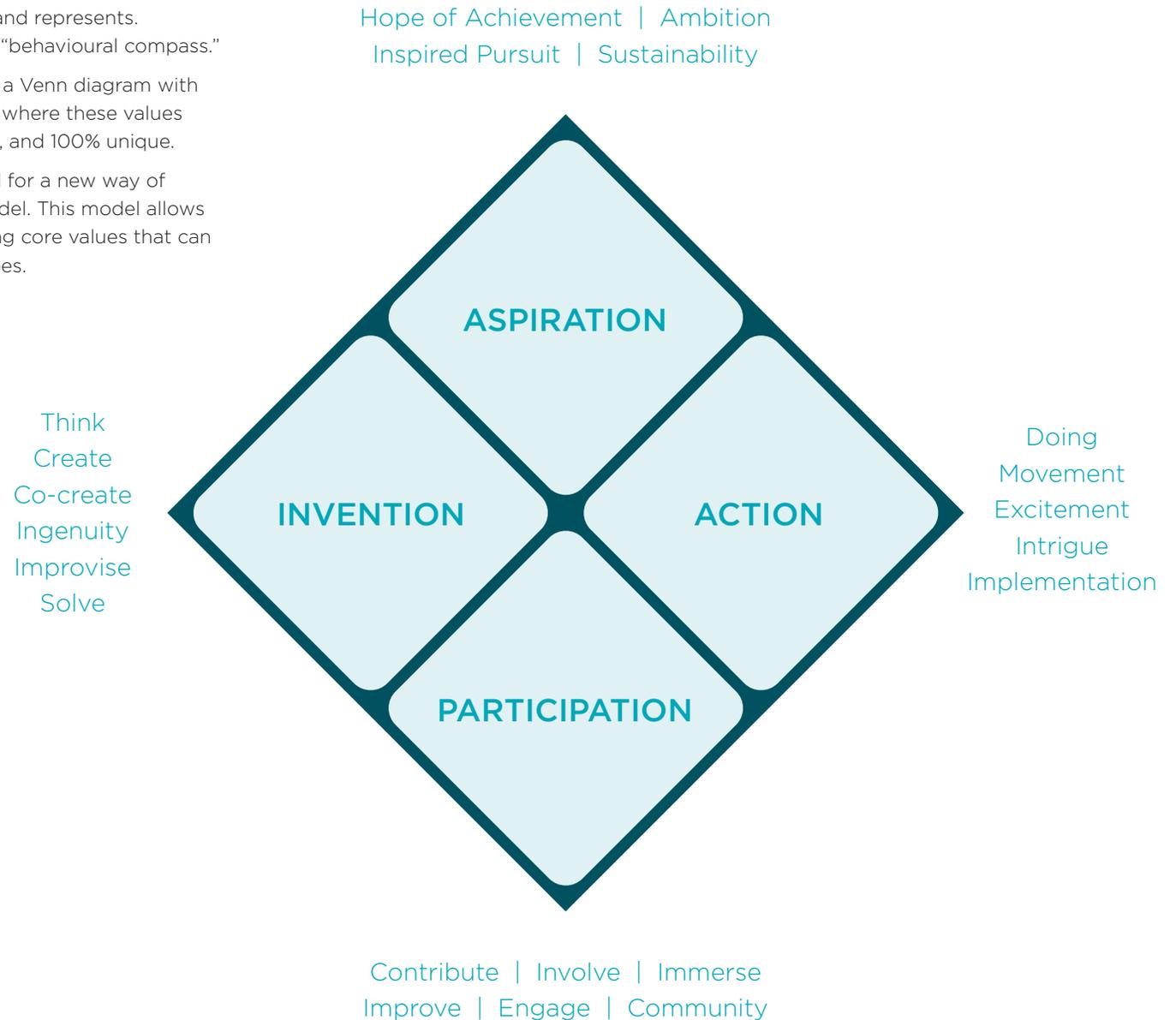


CORE BRAND VALUES

These are the principal values, or ideas that our brand represents. They describe the organization's desired culture; a "behavioural compass."

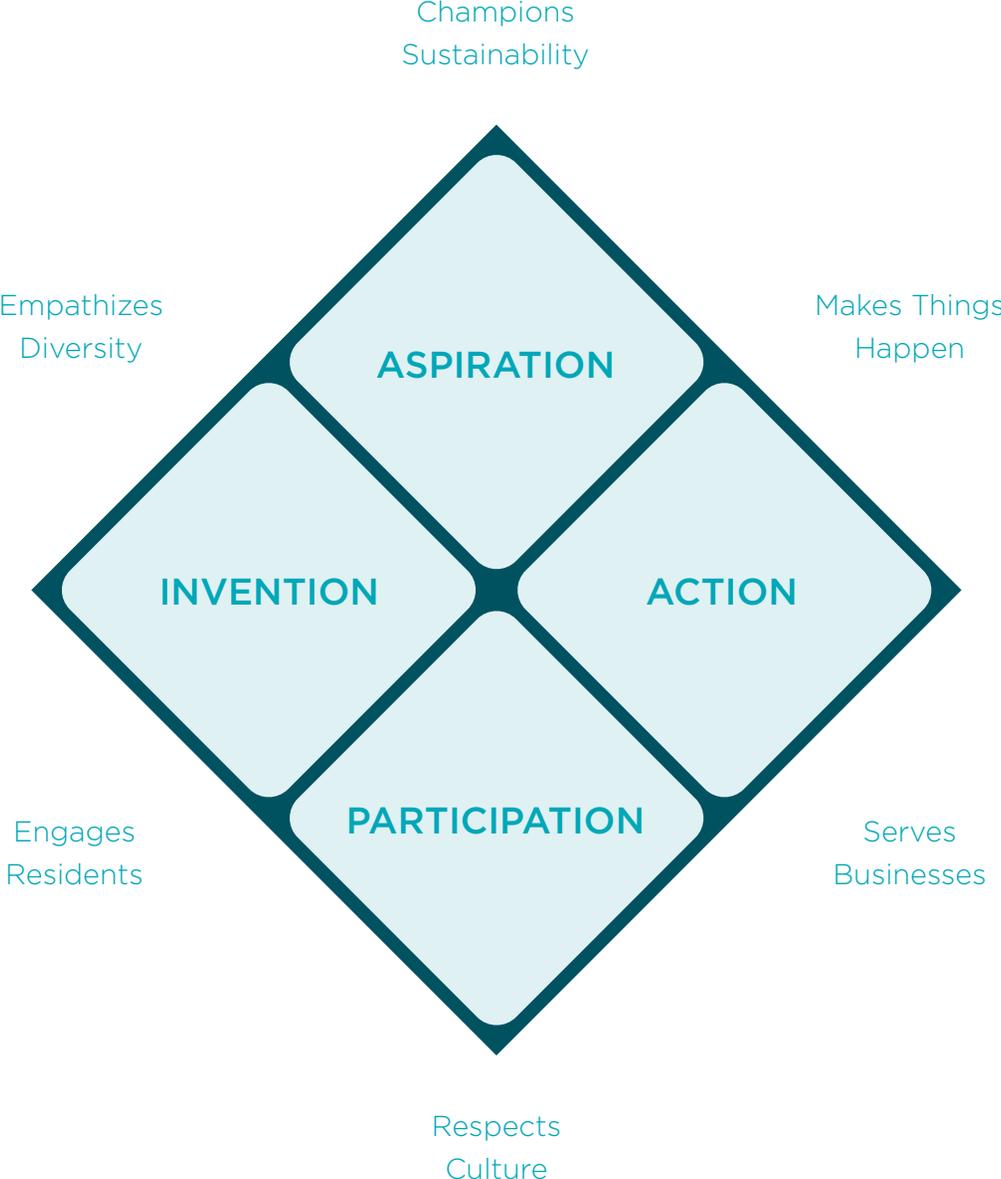
Often, two to three core values are represented by a Venn diagram with an organization's true differentiator being the area where these values overlap and the resulting combination is 100% true, and 100% unique.

The distinct nature of College of the Rockies called for a new way of looking at this, so we developed a more elastic model. This model allows us to focus on four different yet mutually reinforcing core values that can be applied universally to everything the College does.



BRAND PRINCIPLES

Our principles are key specific ways in which the College embodies its core values.

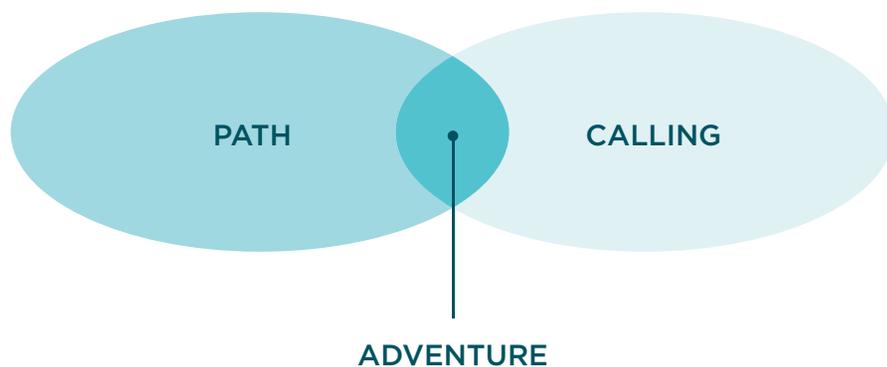


BRAND METAPHOR

College of the Rockies is clearly an adventurer. The rugged and tempting Rocky Mountains have hosted many adventurers over the ages; people as interested in the journey as the destination. The College itself has helped guide many adventurers to find their best path through the wilderness of life.

MODERN ADVENTURERS HAVE IN COMMON MANY THINGS:

- They are intellectually curious and eager to explore — places, ideas, and opportunities. Self-improvement is a priority.
- When they set their mind on something, they don't let anything get in the way of their dreams. Determined, persevering. Adventurers have a calling.
- They enjoy their solitude and self-reliance but also work well in teams, understanding that great things require cooperation and great people thrive in community.
- Most of all, adventurers learn how to use their minds, hands, and hearts.



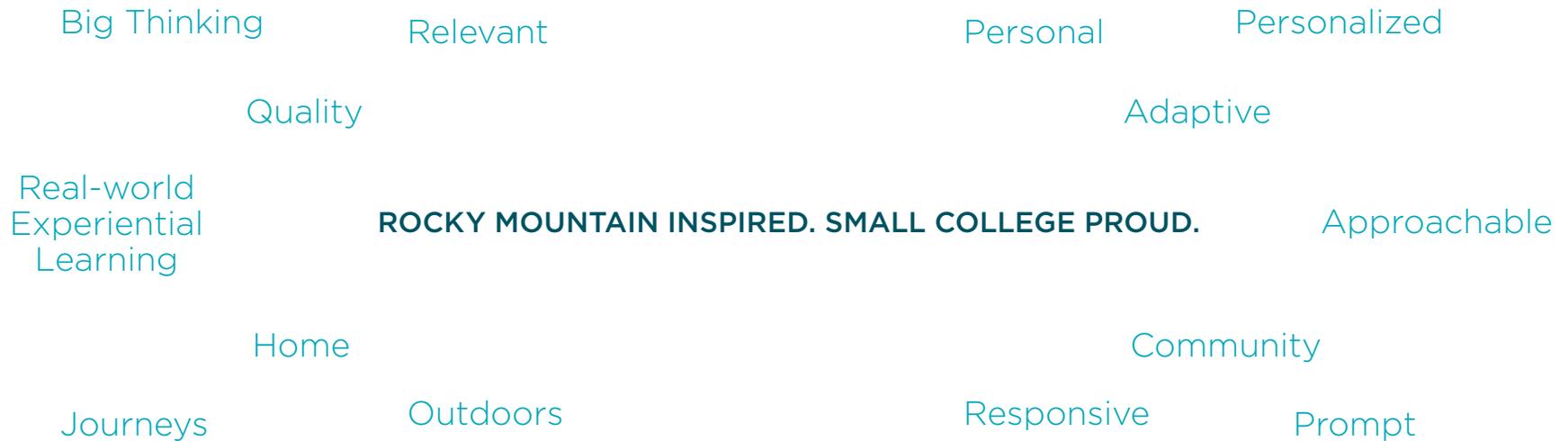
PATH: An adventure includes many choices of paths. The choice to attend college to learn and improve is the beginning of a journey.

CALLING: Regardless of one's field, there is a fundamental human need for self-actualization; to find purpose — however narrowly or broadly that's personally defined.

ADVENTURE: The choice to attend college to learn and improve is an adventure in and of itself, as is what you do with that learning when you choose a path after college.

BRAND DRIVER

A brand driver is a foundational, behind-the-scenes element and it provides the vital hooks on which everything else developed within the brand will be held. Our brand driver is, "Rocky Mountain Inspired. Small College Proud."



02: BRAND EXPRESSION



OUR LOGO

Our logo is the foundation of our visual identity. Awareness and recognition will be enhanced through its consistent application and reproduction. The design is simple, modern, and approachable. It reflects the nature of our institution, faculty, staff, and students.

The primary version of our logo is our icon with the College of the Rockies wordmark. It is designed with flexibility in mind, allowing for the icon and wordmark to be used in isolation. As well, the primary logo has been adapted for International Education (see page 19).

Icon

Our icon is a brave departure from where we were. This embodies the themes of being forward thinking, looking to the future, and taking the path less travelled to get there.

It pays tribute to our place in the Rockies, but it doesn't give the sense that the mountains are the only thing that we are about.

The continuous flowing shape signifies life-long learning, a continuous journey, sustainability, and opportunity. It speaks to being adaptive, responsive, and approachable.

The feeling of movement within the icon says that it's not about the destination, it's about the journey, which connects to our "adventurous spirit" brand metaphor.

Wordmark

The wordmark is designed to ground the shape of our icon with a font specifically chosen to feel modern and professional, while remaining approachable. It's an open font in uppercase to give the wordmark a balanced, solid tone to complement the icon and to demonstrate that our organization is open and transparent.



OUR TAGLINE

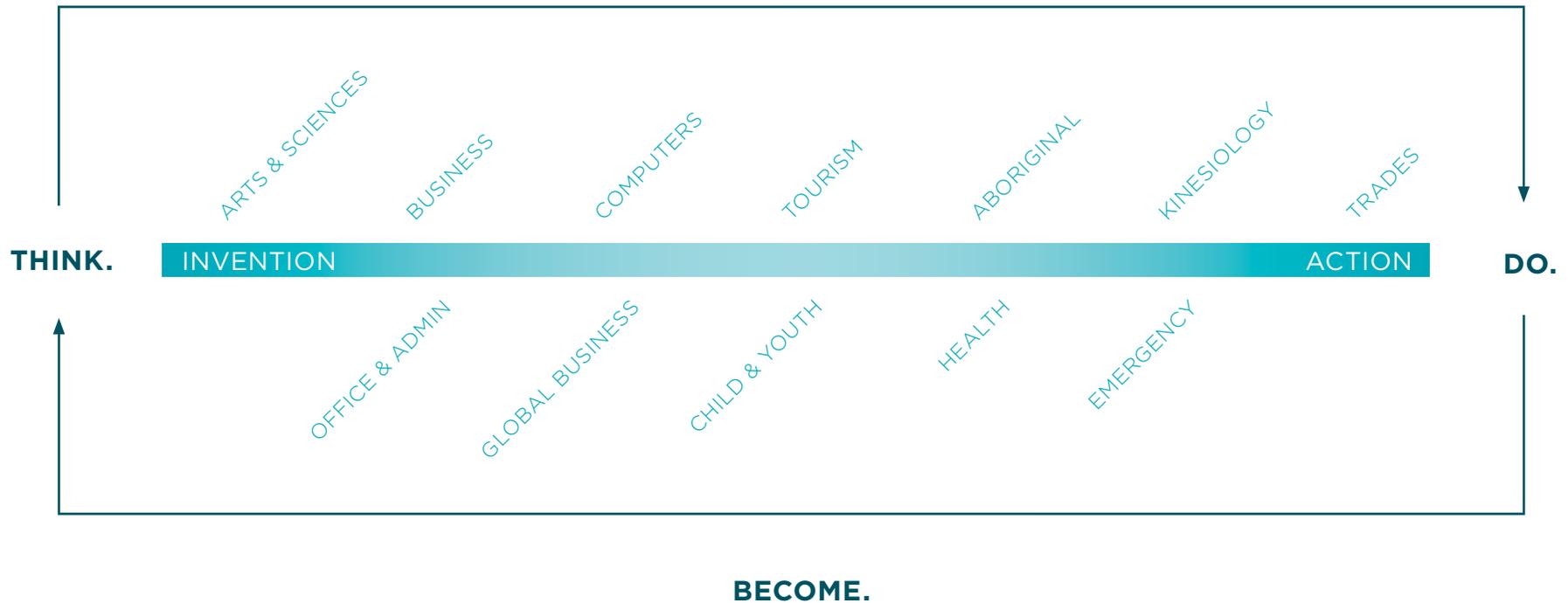
THINK. DO. BECOME.

Our tagline is self-reflective. It prompts introspection from the reader and is attractive to those who see themselves beyond the simple division of either working with your hands, or your brain.

"Think," and "Do," reflect the College, and the real world. The words speak to the combination of academic and hands-on learning; the classroom and field experiences; the actions that come out of theorizing; and the thinking demanded of the trades.

"Become" is aspirational. It speaks not only to ultimately achieving the vocation of choice at the end of a program, it speaks to holding all the qualities required to be successful in that field, and personal growth in general.

Our tagline gets to the essence of being a life adventurer. One must be well-rounded. "Practice without Theory is blind, Theory without Practice is sterile."



OUR TAGLINE

Although the diagram on the preceding page presents the foundation of our tagline as a continuous cycle of growth, in practice it is perceived in a rather linear fashion: you attend College of the Rockies, you think, you do, then become the vocation for which you studied.

Introducing a dynamic system allows us to communicate more of the story, and build an emotional connection with our audiences. To speak to the qualities one likely possesses if they are drawn to a particular field, and represent some of the qualities and actions one would display in that role.

The supporting words can be tailored to match a wide range of messaging, from aspirational/high-level brand, to program categories, to a specific field of study, to recruitment for the Avalanche. In limited use, it is also possible to customize the tagline to connect to a specific emotional trigger in the viewer, eg: sample poster for firefighting program: "Think. Do. Protect."

Sample Customization:

General/Aspirational:

Think. Do. _____
 Explore.
 Design.
 Make.
 Connect.
 Play.
 Create.
 Grow.
 Invent.
 Lead.
 Become.

Health:

Think. Do. _____
 Care.
 React.
 Treat.
 Heal.
 Soothe.
 Become.

Industrial Trades:

Think. Do. _____
 Design.
 Solve.
 Create.
 Build.
 Lead.
 Become.

Education:

Think. Do. _____
 Explore.
 Teach.
 Care.
 Mould.
 Inspire.
 Become.

Emergency Services:

Think. Do. _____
 Respond.
 Assess.
 Act.
 Lead.
 Serve.
 Become.

Hairstyling:

Think. Do. _____
 Create.
 Connect.
 Design.
 Inspire.
 Energize.
 Become.

Business Administration:

Think. Do. _____
 Plan.
 Innovate.
 Solve.
 Sustain.
 Influence.
 Become.

The system works best when motion is available and allows you to cycle through supporting words to land on the official tagline, eg: animated gifs, and video, but it can be used in print executions where space, and photo composition allows.

Explore the sample templates to see how this system can be implemented in digital, video, and print executions.

Note: Our tagline is not designed to be attached directly to our logo. It is intended to be used more as a headline, or supporting design element.

General List (examples):

Think. Do. _____
 Train.
 Heal.
 Invent.
 Lead.
 Explore.
 Play.
 Protect.
 Create.
 Respond.
 Assess.
 Treat.
 Build.
 Rescue.
 Endeavour.
 Teach.
 Care.
 Innovate.
 Make.
 Act.
 Improve.
 Connect.
 Respect.
 Sustain.
 Inspire.
 Guide.
 Compete.
 Energize.
 Soothe.
 Plan.
 Mould.
 Construct.
 Solve.
 Influence.
 Become.

OUR TONE – HOW WE PRESENT THE COLLEGE

Beyond our tagline, College of the Rockies' brand is expressed in a variety of ways. In all forms, a consistent tone and style should be adopted, with an effort to stay true to the brand driver: "Rocky Mountain Inspired. Small College Proud."

For detailed information on how to use these elements, refer to the Brand Use section of this document.

Tone of Photography

College of the Rockies is about taking action, not being passive. Whenever we use still images, they should convey a sense of motion, or action — whether literal (eg: fighting a fire) or implied (eg: a path leading into the distance).

Our imagery should convey a sense of one or more of the following:

Inspiration | Action | The Experiential | Participation | Collaboration | Pathways | Journeys

Move to Motion

Wherever possible, we communicate through engaging video to connect with our audiences on a more visceral level — to utilize video and audio to fully capture the excitement, emotion, and action present in all our programs. Ideally, video is produced as tourism-grade "movie trailers."

Conversational Tone

We write and speak with a friendly and helpful voice. We find a balance in being approachable, yet professional. (Find further guidance on the next page.)

Pop Philosopher

Just as the nature surrounding our College inspires reflection, the brand, too, should communicate that inspiration frequently using journey-focused motivational quotes and imagery.



"DO NOT GO WHERE THE PATH MAY LEAD, GO INSTEAD WHERE THERE IS NO PATH AND LEAVE A TRAIL."

-RALPH WALDO EMERSON

OUR TONE – HOW WE SPEAK FOR THE COLLEGE

Who is College of the Rockies?

One way to help frame your writing is to stop and think about the type of person the College would be. If you met the College for the first time, what would your impression be? How did they dress? Act? Speak?

College of the Rockies is:

Spirited:

We don't just talk about things, we make things happen. We love to participate, explore, and invent. This means our words convey action, and where applicable, we use experiential language to create emotional connections to our stories.

Inspiring:

We use language to excite people about the possibilities that lie before them. To spark curiosity, encourage people to try new things, explore the world around them, and adopt a life of continuous learning and growth.

Approachable:

Our president and faculty freely walk the halls and are happy to stop and chat any time. We pride ourselves on building genuine relationships with our students, and helping them find their path forward. We use conversational language, while remaining professional. Friendly, but not too buddy-buddy... we are still a respected, post-secondary institution.

Adventurous:

We lead instead of follow. We're not afraid to take the less-beaten path, nor forge a new path if one does not exist. We are excited to try new things. We embrace the rugged and wild environment in which we live, and enjoy the adventurous outdoor activities it provides. We are not afraid to try and fail, because we know the only way to truly succeed is by failing, learning, and trying again.

Smart:

We speak with intelligence and confidence, but don't speak down to others. We prefer wit over crass humour. We demonstrate our intelligence through our actions, not big words.

Straight-talking:

We speak clearly and concisely. We don't dumb things down, but also ensure they are not overly-complicated. We avoid jargon, and when we do need to use specialty language, we take the time to explain it.

Caring:

We are responsive, and helpful. We take a genuine interest in our students, and do our best to help them succeed across all aspects of their lives.

Community-Minded:

It's not all about us. We take interest in, and get involved with, our local communities. We are invested in the region, helping to ensure it is sustainable for many years to come. We have a respectful and reciprocal relationship with the Ktunaxa Nation. We create a welcoming environment for both local residents and international students, and help enrich our community by fostering mutual understanding of, and respect for, diverse cultures.

OUR TONE – HOW WE SPEAK FOR THE COLLEGE

College of the Rockies, or COTR?

Although our URL and email addresses feature the acronym, “COTR,” avoid its use in communications, and instead write out, “College of the Rockies,” or simply, “the College,” once College of the Rockies has been introduced.

This may seem trivial, but the overuse of COTR erodes our brand. Using our institution’s full name, or abbreviated to “the College” helps reinforce that we are an established post-secondary institution, and elevates both internal and external perceptions. It also precludes the natural inclination to pronounce acronyms, eliminating the substitution of “Kotter” in place of College of the Rockies.

Conversational Tone

We write and speak with a friendly and helpful voice. We find a balance in being approachable, yet professional. We are a place for higher-learning, but it is important we connect with the community, and are not perceived as elitist.

Words of Action and Aspiration

As outlined in the brand strategy document – and summarized at the beginning of this guide – the College of the Rockies brand is built upon action, adventure, and aspiration. Use active vs passive language. Speak to end results (post-graduation). Emphasize opportunity, options, choice, and achievement.

Checkpoint

When crafting a message, refer back to our brand driver, “Rocky Mountain inspired. Small college proud.” (see page 7). Does what you are writing reflect this fundamental promise?

We Say:

College of the Rockies, the College
faculty, instructors, trainers
students, learners

We Use:

Plain talk
British spelling, but not too British
(endeavour vs endeavor, but not
organise over organize)
Contractions seasoned throughout
our text to be less formal and
more approachable
Colloquialisms

We Don't Say:

COTR
teachers
kids

We Don't Use:

Jargon
Obvious American spelling
(neighbor, labor)
Contractions everywhere
Street slang

03: BRAND USE



LOGO VARIATIONS

Primary version (preferred)

The primary version of our logo is the College of the Rockies icon together with the wordmark. This is the preferred application of our logo and should be used whenever possible.



**COLLEGE OF
THE ROCKIES**

Separated icon and wordmark

The icon may be used without the wordmark as a graphic element within a design.

College of the Rockies' wordmark may run apart from the icon as long as the icon is present on the same page (see example on page 37). There may be rare exceptions to this rule, to be considered by the Communications Department on a case-by-case basis.

Whenever the icon and wordmark are used as separate graphic elements, be sure to use the version of the wordmark designed for this purpose, in which the lettering has been adjusted to create a justified block of text.

Most importantly, the icon and wordmark must be placed with adequate visual separation as to ensure they are perceived as two separate design elements, and not another configuration of the complete logo. The two separated elements do not have to maintain the size ratio from the logo.

**COLLEGE OF
THE ROCKIES**

Note the difference in text alignment between the wordmark and logo.



LOGO VARIATIONS

Secondary and tertiary versions

When design materials don't allow space for the primary logo, the secondary, or tertiary configurations may be applied.



**COLLEGE OF
THE ROCKIES**



COLLEGE OF THE ROCKIES

International version

Location reference is added for use in materials for international markets.



**COLLEGE OF
THE ROCKIES**

BC | CANADA

BLACK & REVERSED LOGO VERSIONS

Black & reversed logo use

There may be instances in which our logo cannot be depicted in its full-colour format. It can be shown in one colour as long as that colour is black. There may be special cases in which the background is black, or coloured. In these cases, the logo must be reversed to a solid white on the coloured background.

When placed on a coloured photograph or illustration, the logo may also be reversed on top of a relatively dark area of the image as long as it can be easily recognized and read.

Black



Turquoise (Peckham's)

For use when a black or white logo is not ideal for a specific application (eg: embroidery on clothing)



White



MINIMUM LOGO SIZE

When enlarging or reducing our logo, scaling should be proportionally constrained to avoid distorting the lettering. Sizing is also important in order to retain legibility. Reducing it too far will make it too small to read in either print or electronic applications, or too small to print in four-colour process.

Minimum sizes

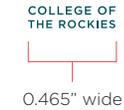
Our primary logo can be reduced to a width of 1.15". When using the secondary, tertiary or separated icon and wordmark logos, do not reduce the scale more than indicated as it is difficult to register and print coloured text at this size. There are similar issues with electronic presentations at this size.

Vector format

The original artwork for the logo was created as a vector illustration (EPS file) and, therefore, is resolution independent. This format allows the logo to be enlarged with little, or no, loss in quality.

Rasterized format

A rasterized version (JPG, PNG, BMP) of the logo should not be enlarged beyond its original resolution.



CLEAR SPACE AROUND OUR LOGO

It is important to ensure our logo has clear space around it, so that other graphics, text, or images do not interfere with legibility and reproduction.

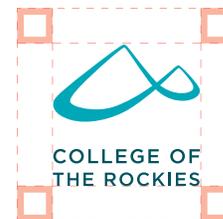
Calculating the clear space

The minimum clear space surrounding our primary and secondary logos, and isolated wordmark should be equal to the height of the wordmark applied in all directions, as illustrated.

For the icon used in isolation, clear space should be equal to the inner space of the smaller “loop.”

For the tertiary logo, the clear space should be equal to the square space between our icon and wordmark.

Additional space should be used whenever possible. At all times our logo should be clearly discernible from the surrounding graphic elements.



USING OUR LOGO

Our logo has been designed for use in a wide variety of circumstances which provides a great deal of flexibility over its exact size and placement. However, care should be taken to ensure that our logo is neither “lost” among other design elements, or at a size that is over-powering.

We prefer that our logo is presented with plenty of space around it.

Our logo may not be distorted, angled, or altered, nor presented on backgrounds or colours that do not complement, or allow for quick recognition of the logo.



Do not use unauthorized colours



Do not place the logo in a shape



Do not rotate the logo



Do not switch the colours within the logo



Do not screen the logo



Do not substitute other shapes for the icon



Do not shift elements of the logo



Do not place a drop shadow or any shading behind the logo



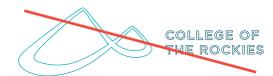
Do not link other words or copy to the logo



Do not stretch or distort the logo



Do not use the logo in a block of copy



Do not outline the icon or the wordmark



Do not substitute the logo typeface



Do not place the logo over a heavily patterned background or complex photograph



Do not place the logo on a dark background unless it is reversed

PARTNER LOGOS

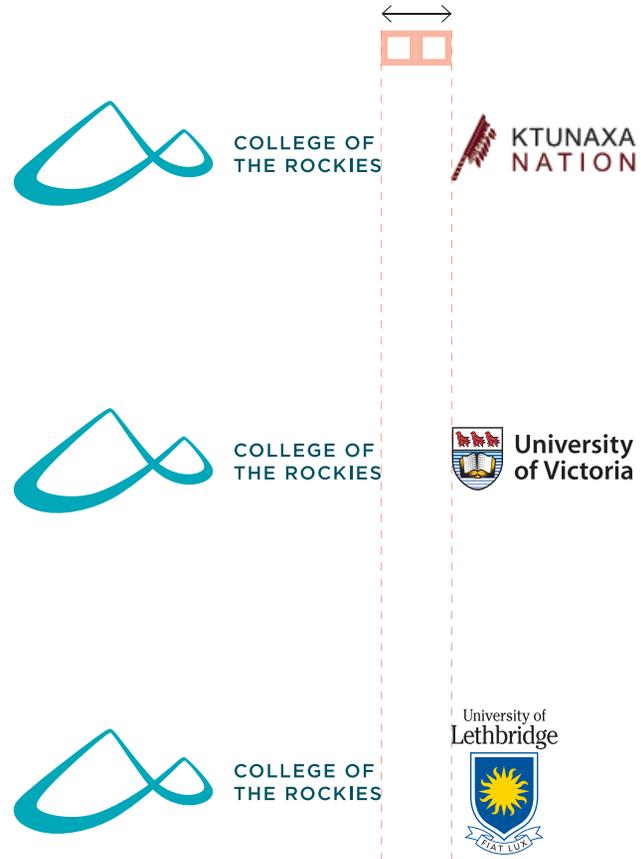
A new joint partner logo should not be created using any part of College of the Rockies' logo.

Protected space and minimum size of College of the Rockies' logo must be maintained (see below).

Ideally, a horizontal placement is best for two or more logos.



Example of clear space between logos



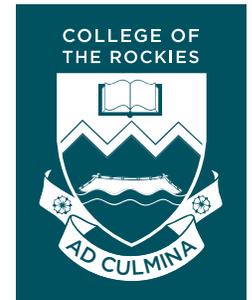
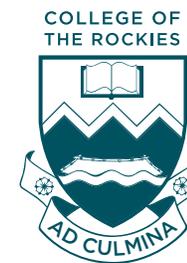
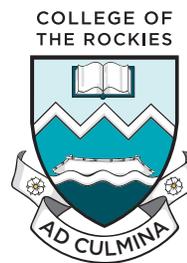
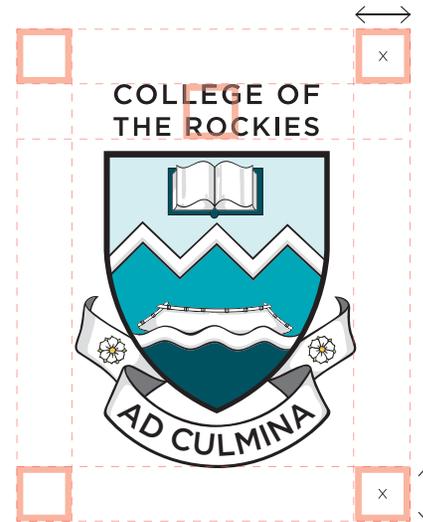
OUR CREST

Use of the crest as a graphic treatment is restricted to official publications of the Board of Directors or the President's office and for uses in which a formal and ceremonial image is appropriate such as convocation programs, awards ceremonies documents, certificates, diplomas and degrees.

The crest is not to be used on marketing or promotional material such as brochures, posters, display banners, merchandise or general information pieces.

All artwork and digital files of the College's crest are maintained and managed by the Communications and Marketing department.

Clear space



OUR COLOURS

Our colour palette was inspired by the natural environment of the East Kootenays, pulling from natural tones that appear in the Canadian Rockies and warming and highlighting those muted tones with more vibrant colours that naturally highlight the same landscape (the warm yellow of a waking sunrise, glowing embers of a fading campfire).

Colours that appear on a computer monitor are not in the same colour space as colours that are printed, either digitally or with offset.

When colour matching for any medium, it is important to refer to the Pantone, CMYK, RGB, or HEX formulas provided in this guide.

Web

In web design and other multimedia platforms, it is impossible to predict the exact colour that users will see on their displays. All monitors display colours differently and are subject to colour-values that the end-user has set.

When selecting the colours for these media, always use the RGB or HEX values provided to ensure the closest possible match.

Print

For print, refer to the Pantone or CMYK values. Note that even a colour proof may have colour inaccuracies as it is created using different materials than an offset litho print.

Always look at a pre-press colour proof before approving any designs for final printing.

Peckham's

PANTONE 320C
PANTONE 320U
C100 M0 Y30 K2
R0 G154 B166
#009AA6

Thunder

PANTONE 3165C
PANTONE 3155U
C100 M12 Y28 K59
R0 G80 B92
#00505C

Sunrise

PANTONE 123C
PANTONE 109U
C0 M21 Y88 K0
R253 G200 B47
#FDC82F

Kinnikinnick

PANTONE 367C
PANTONE 366U
C37 M0 Y58 K0
R165 G216 B103
#A5D867

Fisher Grey

PANTONE COOL
GREY 5C / 5U
C15 M9 Y8 K22
R178 G180 B179
#B2B4B3

Ember

WARM RED C
RED 032U
C0 M86 Y80 K0
R247 G64 B58
#F7403A

Coal

BLACK
C0 M0 Y0 K100
R0 G0 B0
#000000

Slate

80% GREY
C0 M0 Y0 K80
R88 G89 B91
#58595B

Snowcap

WHITE
C0 M0 Y0 K0
R255 G255 B255
#FFFFFF

The two colours used to create our logo, together with four additional colours, plus black, white, and 80% grey comprise our core palette.

It is intended that these colours are used throughout all of our designed communication. Other colours should not be arbitrarily introduced. The intention is to build recognition through consistent use of our colour palette.

TYPOGRAPHY

Our primary typeface is Gotham. This is a modern sans-serif font with a welcome sophistication and a broad range of expressive voices. These letters are straightforward and non-negotiable, yet possessed of great personality. From the lettering that inspired it, Gotham inherited an honest tone that's assertive but never imposing, friendly but never folksy, confident but never aloof.

Fonts for print

Gotham should be used throughout all of our printed material. There may be some extremely formal instances where body text should be set justified, but it is generally better to set the text as flush left, ragged right to keep hyphenation to a minimum. Care should be given to the relationship between text size and column width to maintain easy readability. Smaller text should be set in smaller column widths and larger text should be set in wider columns.

Minimum print font size: 6pt

For headlines and other large text applications, it is usually best to decrease the tracking in proportion to the increased size. Some letter pairs may need individual tracking for a better appearance.

Gotham light, set in all-caps, is recommended for larger headlines, and text applications such as inspirational quotes layered on top of photographs.

Note: Type blocks over approximately 75 characters should be presented in sentence case instead of all caps, for ease of reading and to preserve a friendly tone.

Do not place drop shadows, shading or special effects on type.

Print

Gotham Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Gotham Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Gotham Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Gotham Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Gotham Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Digital

The sans serif faces of Open Sans can be substituted in HTML setups and CSS style sheets.

Minimum on-screen font size: 7pt

Open Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Open Sans Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Open Sans Semi Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Open Sans Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 "!.?.,;"

Correspondence

When necessary, and/or when Gotham and Open Sans are not available, Calibri may be used as a tertiary font for correspondence both internally and externally.

TYPOGRAPHY - STYLE GUIDE

Acronyms

Acronyms should be restricted to situations where they enhance comprehension. For example, when your copy refers repeatedly to a lengthy name or term it can be shortened to an acronym after the first appearance as long as the acronym is demonstrated in a bracket immediately following it.

Example: Mountain Activity Skills Training (MAST) can then be used as MAST further into the document.

The only exception to this rule is when referring to College of the Rockies. Avoid using the acronym COTR in communications, and instead write out, “College of the Rockies,” or simply, “the College,” once College of the Rockies has been introduced (see page 15).

Remember that acronyms familiar to long-term employees could confuse students, the general public and new employees. If it cannot easily be understood by the average reader, leave it out.

Abbreviations

Abbreviations in the form of symbols are to be avoided except when taking notes, on tables, charts and graphs or when on social media. **Examples of symbol abbreviations: @, & or #**

Typographic Symbols/Glyphs

We Use:

email

x for extension

dashes for phone numbers
Example: 250-489-2751

• for bulleted lists

We Don't Use:

e-mail

ext. for extension

periods or brackets for phone numbers
Example: 250.489.2752 or (250) 489-2751

■ for bulleted lists

Numbers

Numbers from zero to nine are written as words.

Example: five or nine

Double digit or greater numbers are typed as a number.

Example: 17 or 126

The only exception to this rule is when a number is at the beginning of a sentence it is always spelled out.

Example: Twenty-nine students took the course.

Numbers as adjectives

When a number is used as an adjective, it is written as a compound word with a hyphen.

Examples: A two-week course; or 60-hour program; or seven-day practicum; or 10-month placement.

Punctuation

Single spacing after periods, exclamation points and question marks is standard practice and should be used at all times. Double spacing is no longer normal practice in the publishing industry (print or online).

The College follows the [Canadian Press Stylebook](#) for grammar and accepted style guide practices. You can find a copy of the Stylebook in the College library.

PHOTOGRAPHY

Photography representing College of the Rockies should focus not on current students and student life – as the majority of campus marketing tends to do – but rather on the end-results; the part of the journey that happens after graduation day. Where possible, blur the line between the classroom and the real world, so that the viewer can picture their life both in, and after, college.

We have a distinct advantage over other post-secondary institutions – especially larger, urban schools – because of our location in the heart of the East Kootenays, and the specialized programs we offer. Use photography to leverage the emotional potential of depicting Kootenay life, mountain adventure, life-saving scenarios, big equipment, etc.

Leverage the College’s more hands-on “fieldwork” programs by featuring compelling action photography, and for those programs that are less physical, find the “action” within the role. eg: For Business Administration, instead of showing a lone person staring at a computer screen, depict group collaboration, or taking a hands-on approach to business/entrepreneurship.

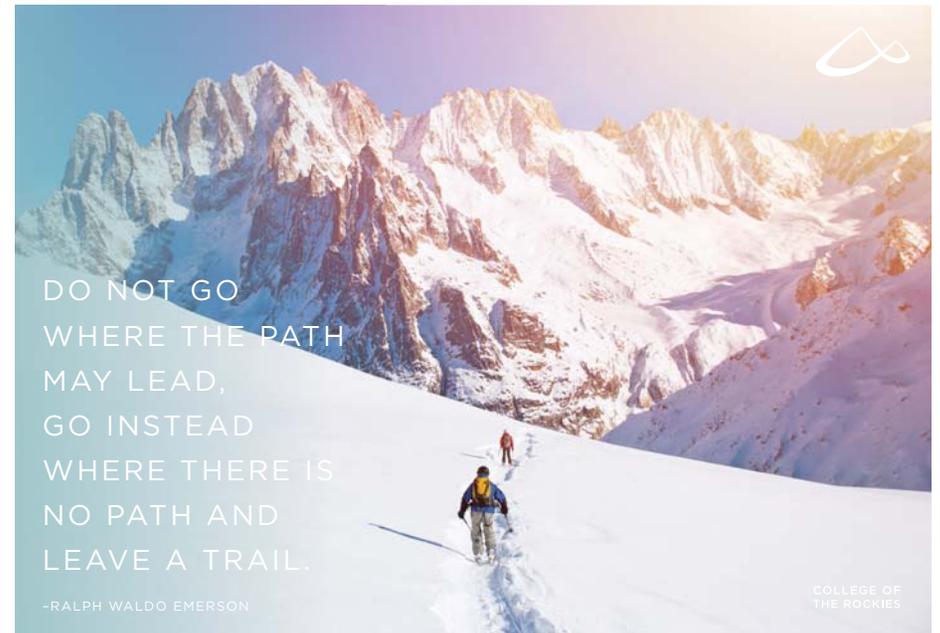
Ensure the quality of the image (both technical and artistic) is appropriate to a professional organization. There should be a certain lightness to the photos as if they have been lit from above.

Aspirational

Aspirational photography is used to speak to the brand at a higher level (eg: sample mountain photo on right), and in many cases will not be connected to a specific program. Emotionally-charged, “hero” photographs can be used to activate a viewer’s aspiration to follow a specific calling, (eg: firefighter poster example on page 44).

People

When showing people, whenever possible, they should be presented in an “editorial” style – doing what they do in the moment – rather than studio headshots, or blatantly posed photographs. Interaction or collaboration is ideal, but not necessary for all scenarios.



PHOTOGRAPHY - ON BRAND VS. OFF BRAND

ON BRAND



ON BRAND



ON BRAND



OFF BRAND



OFF BRAND



OFF BRAND



(Top) GOOD: Dapple light produces drama and depth; shallow depth of field; monochromatic tones; eyes slightly off camera; candid, in-the-moment.

(Bottom) NOT GOOD: Flat light; not aspirational; flat background with no context feels like a studio shot; focus on patient instead of health professional.

(Top) GOOD: Intense action moment captured; bright colours are balanced with white water; interesting angle; people are natural (not posed).

(Bottom) NOT GOOD: Overly posed; muddy colours; harsh shadows; eyes-on-camera; static; leaves impression photo is an amateur snapshot.

(Top) GOOD: Slight desaturation produces warmth; soft focus on person in background gives depth; natural interaction between people; feels in-the-moment.

(Bottom) NOT GOOD: Overly posed; over-saturated; inauthentic smiles; lack of natural interaction and emotion, composition removes depth of field.

PHOTOGRAPHY - ON BRAND VS. OFF BRAND

ON BRAND



ON BRAND



ON BRAND



OFF BRAND



OFF BRAND



OFF BRAND



(Top) GOOD: High energy; dramatic; in-the-moment; aspirational; in this instance, facing away from camera feels real and not posed.

(Bottom) NOT GOOD: Appears Photoshopped; overly posed; not action-oriented; eyes-on-camera; harsh light in foreground; subject looks unapproachable.

(Top) GOOD: Majestic “hero” shot establishes awe-inspiring nature as pillar; serene; aspirational; “path” and “journey” metaphor is implied.

(Bottom) NOT GOOD: Message is cliché; overly conceptual – not real-world; overstated hero shot; does not feel genuine; verges on comical.

(Top) GOOD: Subject is focused on task; powerful; bright contrasting colours; movement and action captured; empowering; background provides context.

(Bottom) NOT GOOD: Bright, harsh light; overexposed; surrounding environment is not visible; feels cut-out; uninteresting composition.

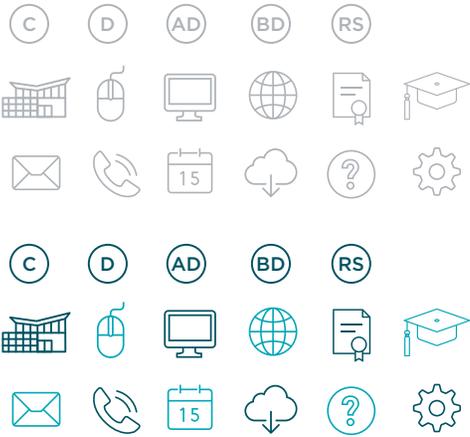
ILLUSTRATION

As the brand for College of the Rockies is strongly rooted in the real-world, and hands-on experience, illustration does not play a part in the primary visual language of the College. However, illustrations may occasionally be used in special circumstances at the discretion of the Marketing Department.



SUPPORTING GRAPHIC ELEMENTS

Small-scale Icons (Not to be used above .375" in width or height)

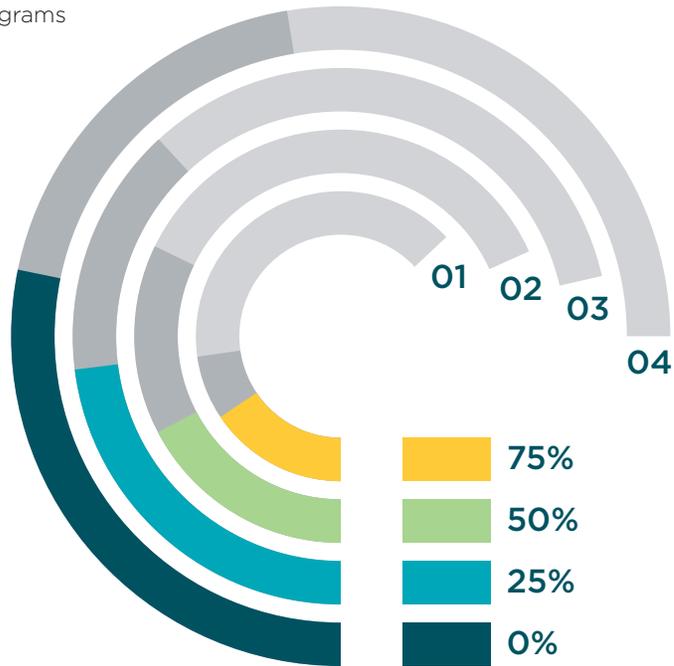


Charts/Diagrams

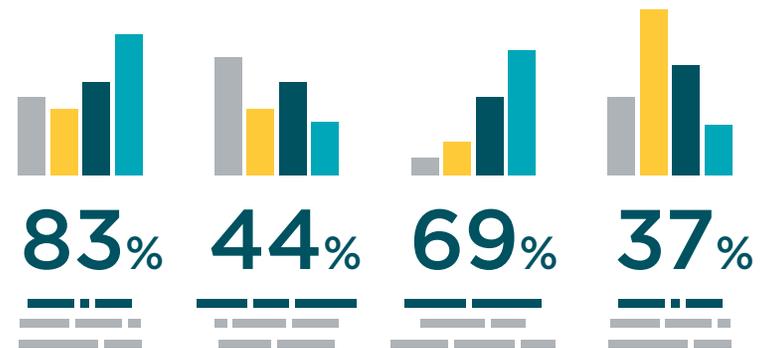
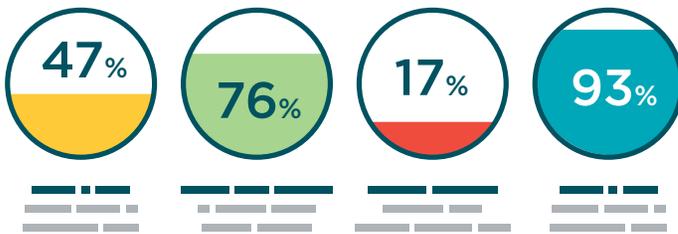


SUPPORTING GRAPHIC ELEMENTS

Charts/Diagrams



Option 1	43%
Option 2	37%
Option 3	12%
Final	8%



SUPPORTING GRAPHIC ELEMENTS

Infographic styling

13:1

AVERAGE CLASS SIZE
IS 13 STUDENTS TO ONE INSTRUCTOR

AVERAGE COST
of attending college is
35% LESS
THAN ATTENDING
UNIVERSITY

IT'S EASY TO GET AROUND!

20 MINUTE WALK
to downtown Cranbrook
or shopping center from
main campus and residence

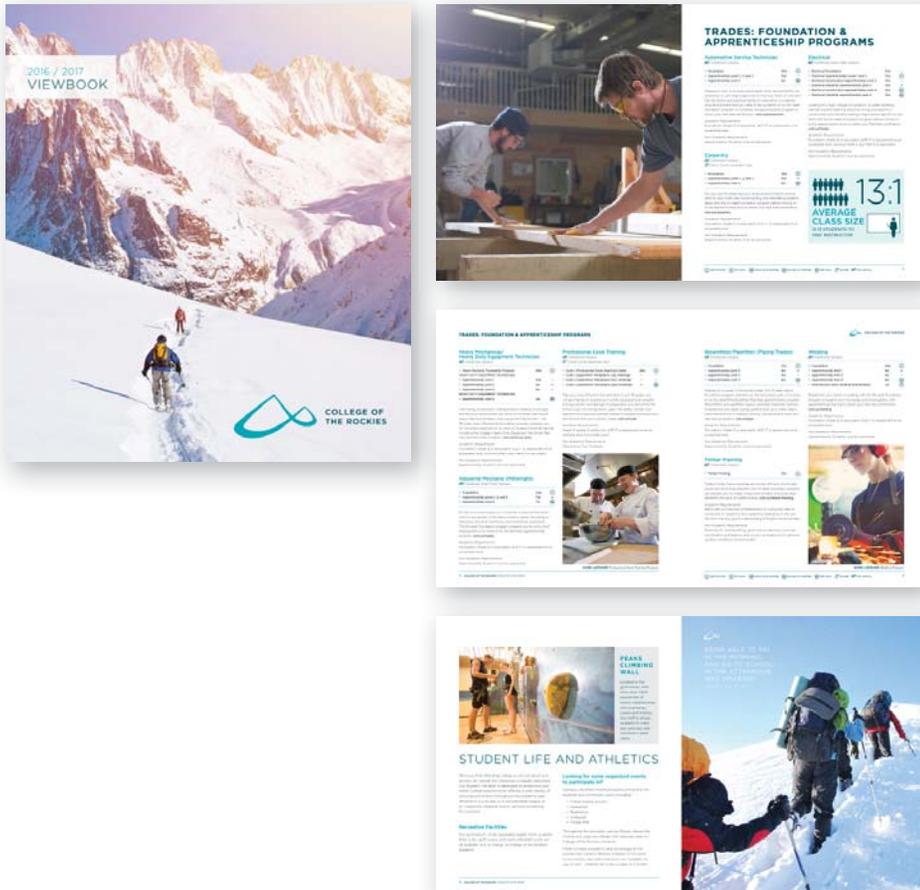
The Canadian Rockies
International Airport has
DAILY FLIGHTS
TO CALGARY, VANCOUVER & KELOWNA

CITY OF CRANBROOK
TRANSIT
RIGHT OUT FRONT
OF THE CAMPUS

FREE PARKING!

SAMPLE CREATIVE EXECUTIONS

Viewbook - Example Cover and Interior Spreads



Presentation Folder and Tiered Inserts



SAMPLE CREATIVE EXECUTIONS

Print ads



Two sample ads on either end of the content spectrum. To maximize impact, it is always important to limit the number of messages being presented.

Top: Whenever possible, ads should focus on the high-level brand, featuring aspirational imagery and containing little copy. Such ads create a much stronger emotional connection and, even if the ad is not showing a viewer's particular area of interest, elevate College of the Rockies' brand and raise people's perception of the College in general.

Right: When more detailed information is required, be sure to keep to one primary message. Use small text blocks, bullets, and distinct clear space to help organize and present information in a clear and professional manner.

A print advertisement for the University of Victoria Bachelor of Education Degree Program at the College of the Rockies. The top half features a black and white photograph of a man and two children looking at a tablet. The text 'cotr.ca' is in the top left, and 'Think. Do. Become.' is overlaid on the photo. The bottom half contains the following text:

**University of Victoria
Bachelor of Education
Degree Program at
College of the Rockies**

Earn a UVic Bachelor of Education degree while enjoying small-town living in the BC Rockies. We focus on a rural teaching perspective, which is one of the fastest growing opportunities in education.

- Small class sizes
- Kootenay lifestyle with pristine mountains, lakes and trails
- Local, national and international practicums

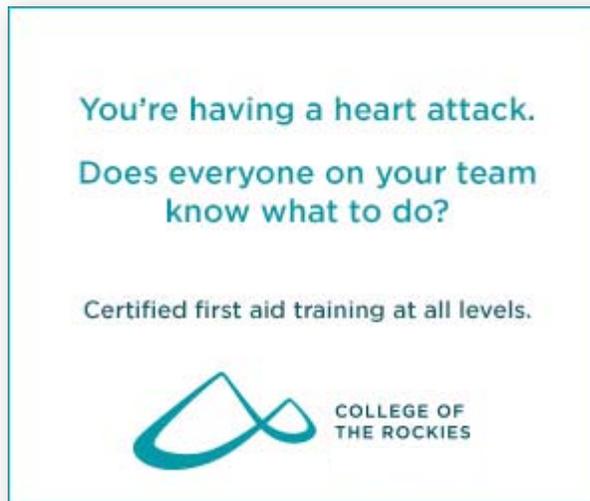
Meet Todd:
After graduation Tod Lunan began his career teaching grade 2/3 with St. Mary's Indian Band.
"Working in a First Nation school has afforded me tremendous opportunities. The professional development offered by the First Nations Schools Association is abundant and we work with teachers across the province to improve student learning and teacher performance. I am so grateful College of the Rockies helped me get my career started and set me on the path to success."

Contact: UVic Teacher Education Advising Office
Phone: 250-721-7877 | Email: adve@uvic.ca | www.uvic.ca/education

A partnership program between  COLLEGE OF THE ROCKIES  University of Victoria

SAMPLE CREATIVE EXECUTIONS

Digital ads – Static Big Box (300x250 pixels)



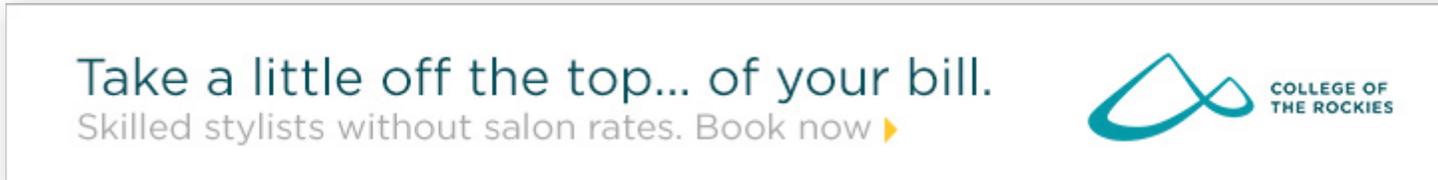
Various examples demonstrating the design flexibility within College of the Rockies' brand.

Note: the ad directly left is the absolute maximum amount of information recommended for a static Big Box ad. It is always better to simplify the message, or move to an animated digital ad to tell a story over multiple screens, than to over-fill the medium.

SAMPLE CREATIVE EXECUTIONS

Digital Ads - Static Leaderboard (728x90 pixels)

Preferred: Text-only



With challenging formats such as leaderboard ads, it will be difficult to use brand photography effectively.

For these formats it is recommended to employ text-only treatments.

Option: With background image



If a message would be more effective with the addition of a visual cue, a simple, associated background image may be applied as long as the ads fulfill brand guideline requirements regarding placement of text and our logo over photographs.

SAMPLE CREATIVE EXECUTIONS

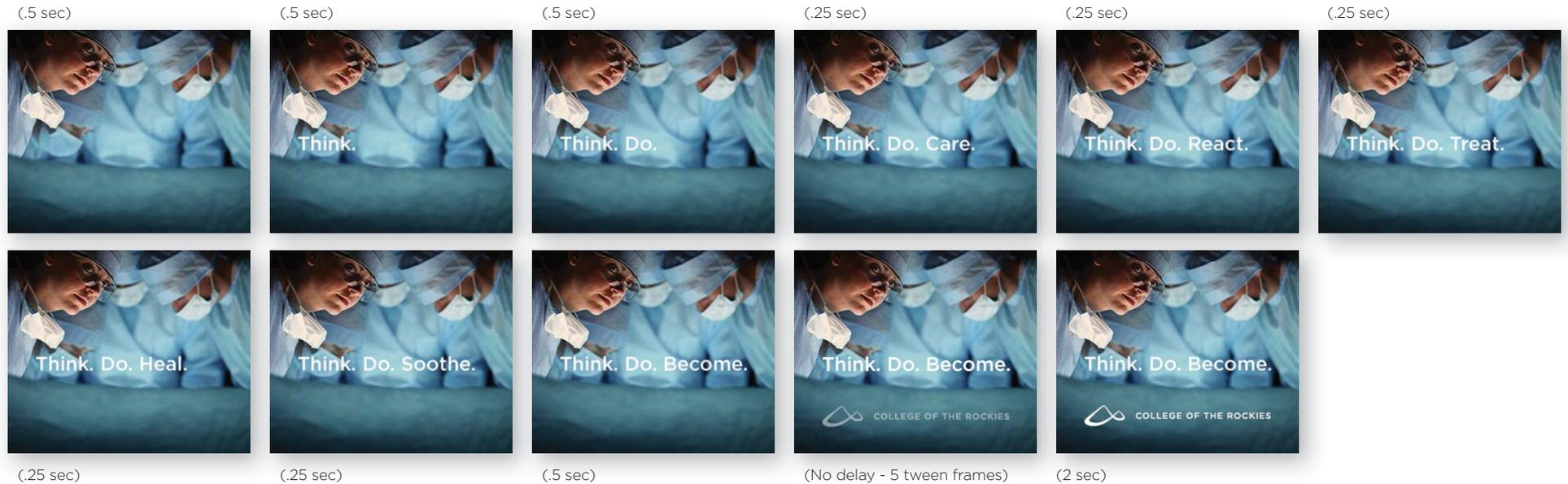
Digital ads – Animated Big Box (300x250 pixels)

Animated digital ads are a cost-effective way to make a stronger connection with the viewer by telling a story, conveying emotion, or simply presenting larger amounts of information in more bite-sized pieces.

It is best to customize the timing of frames to optimize the flow of the ad (pacing and feel), versus setting all frames to the same duration.

“Tweening” between key frames will quickly bloat the size of the exported file, so keep transitions to a minimum, and use them for impact, or for softening a transition at a key point.

Ensure photographs meet brand standards and have enough clear space to legibly present type. It is better to find a way to meet your communications objective with a type-only ad than create a photographic ad with less overall impact.



SAMPLE CREATIVE EXECUTIONS

Digital ads - Animated Big Box (300x250 pixels)

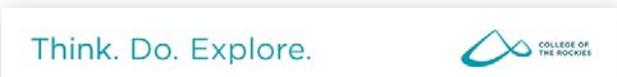
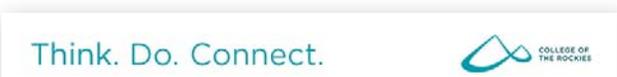
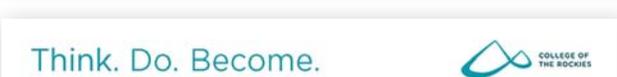
This example of a text-only animated ad uses dramatic pauses with no on-screen information as a device to help drive home the message and create an emotional connection with the viewer by giving them time to imagine the situation, and think about their response.



SAMPLE CREATIVE EXECUTIONS

Digital Ads - Animated Leaderboard (728x90 pixels)

Preferred: Text-only

	(1 sec)
	(.5 sec)
	(.5 sec)
	(.25 sec)
	(.25 sec)
	(.25 sec)
	(.25 sec)
	(2 sec)
	(5 tween frames at .2 sec)
	(2 sec)

Option: With background image











SAMPLE CREATIVE EXECUTIONS

Digital Ads – Social Media

Advertising for social media channels (Facebook, LinkedIn, Twitter, etc) should follow the standard practices outlined throughout the strategy document and brand guidelines.

Use these examples as reference, but as the advertising offerings and specs for social media platforms change on a fairly regular basis, it is best to refer to the advertising specifications.

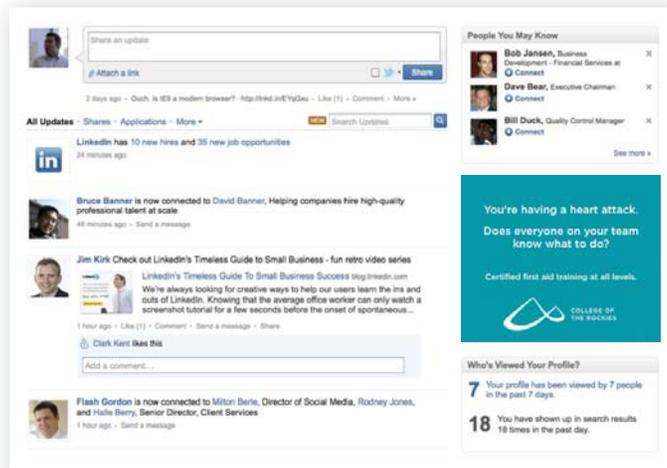
<https://www.facebook.com/business/ads-guide/>

<https://business.twitter.com/help/advertiser-card-specifications>

<https://business.instagram.com/advertising/>

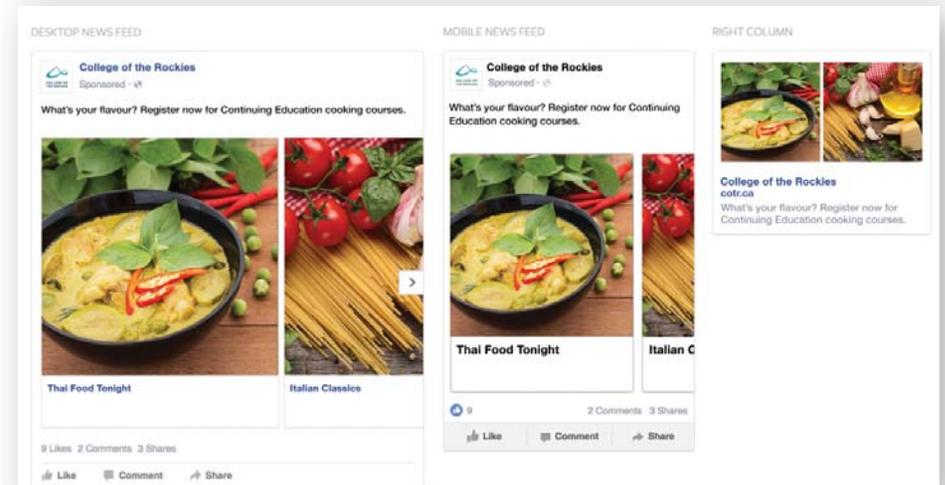
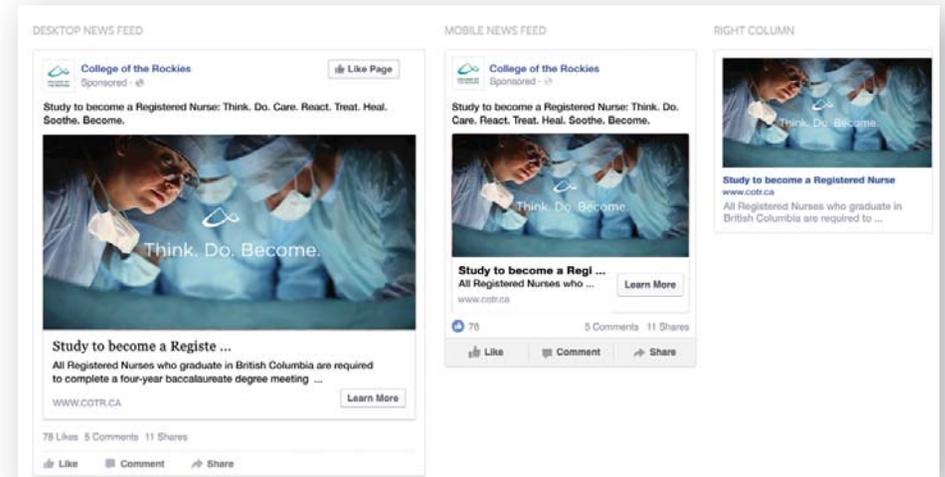
<https://adspecs.liasset.com>

LinkedIn



Although ads with white backgrounds is the preferred style, in some instances it may be more effective to knock content out of the turquoise (Peckham's).

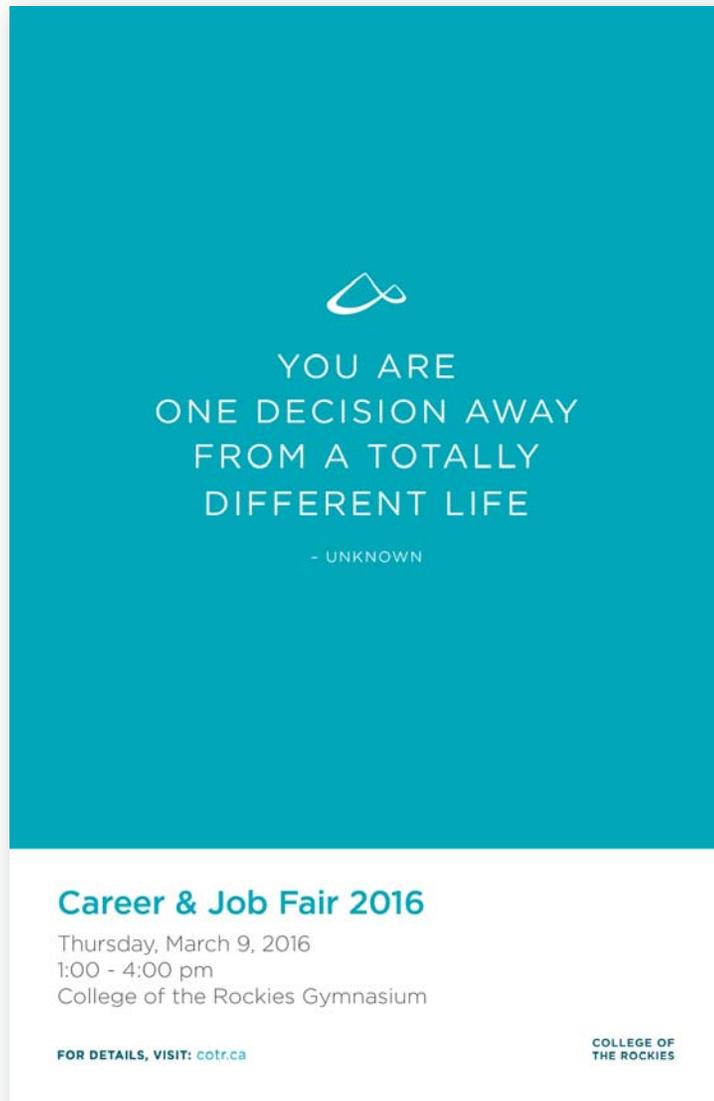
Facebook



Note: In order to ensure viewers receive only "high-quality content," Facebook allows an image to contain a maximum of 20% type. You can test your images here: https://www.facebook.com/ads/tools/text_overlay

SAMPLE CREATIVE EXECUTIONS

Posters (Tabloid)



The design elements within our brand allow for the creation of posters with a lot of stopping power – as long as we let a poster do its job and keep content to a minimum whenever possible.

Photographs allow for targeting specific audiences, highlighting particular programs, or conveying an aspirational high-level brand message.

When photographs are not available, or an audience is too broad, a type treatment can be employed.

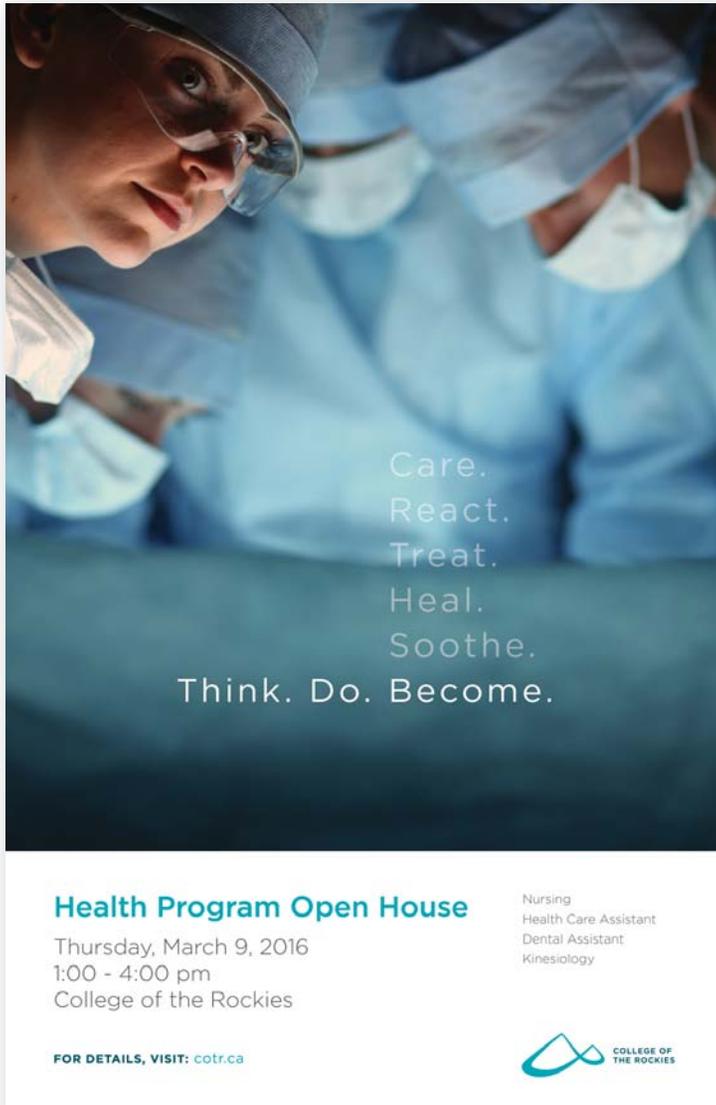
Left: Type-driven aspirational message for a diverse audience.

Top Right: Targeted aspirational poster.

Bottom Right: Samples depicting different placement of brand elements, and ability to tailor the dynamic tagline to the featured program, eg: “Think. Do. Become.” to “Think. Do. Protect.”

SAMPLE CREATIVE EXECUTIONS

Posters (Tabloid)



The design flexibility within our brand can be seen when examining the intermixing of logo, wordmark, and icon, and the placement of these elements.

Left: Sample depicting presentation of the dynamic tagline in a print application. The ability to use this device will depend on finding the right image with enough quiet space to hold the text.

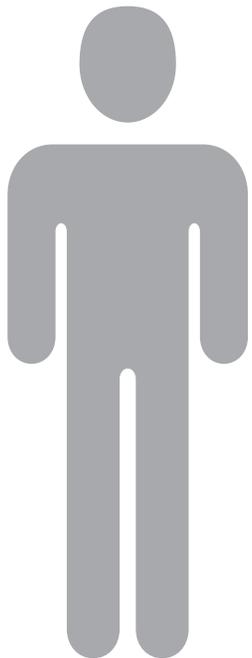
Also demonstrates the ability to add program sub-categories in a tasteful manner.

Top Right: Aspirational high-level brand message.

Bottom Right: Sample without dynamic tagline. Also an example combining text and photography to help convey a particular message, in this case speaking more to high school students and depicting a non-traditional area-of-study for female students.

SAMPLE CREATIVE EXECUTIONS

Pull-up banners



High-level brand messaging. Aspirational photograph and short quote, or statement.



Informational content. To maintain visual impact and easy absorption of information, keep the amount of text to a minimum. The supporting colours from our palette can be used to create differentiation and additional visual impact, while not highlighting a specific program through imagery.



If highlighting a specific program is appropriate, a photograph may be used in place of the colour block. Ensure there is enough clear space to accommodate our URL.

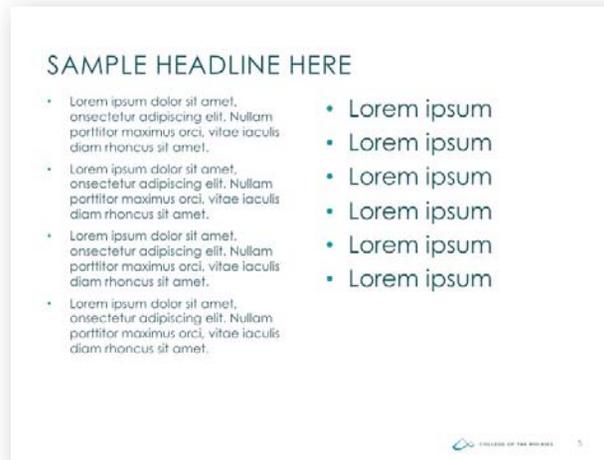
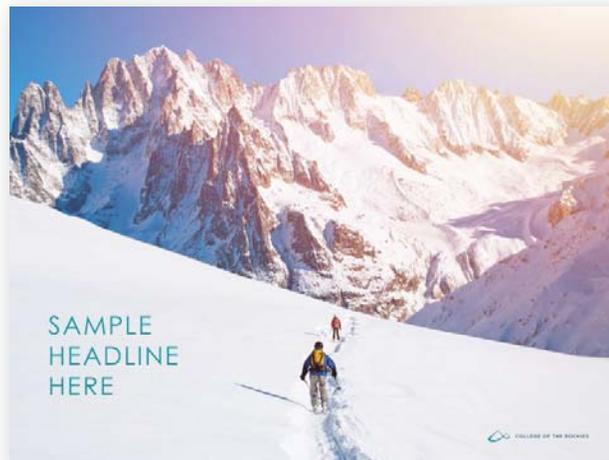
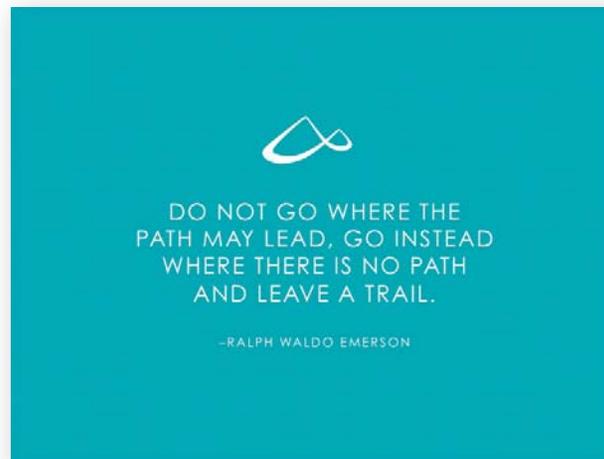
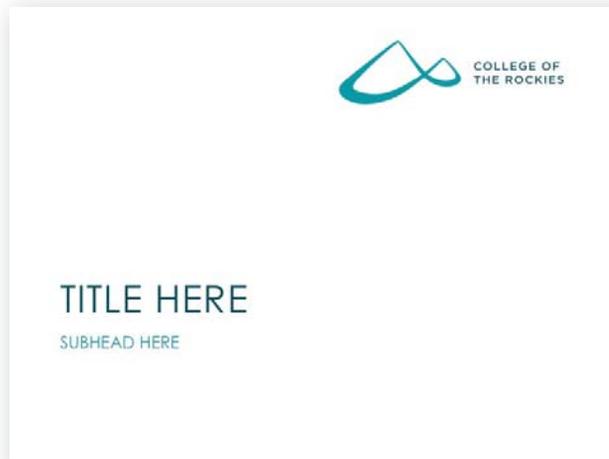
SAMPLE CREATIVE EXECUTIONS

Branded apparel and promotional items: (for inspiration only since actual items and production varies greatly)



SAMPLE CREATIVE EXECUTIONS

Microsoft PowerPoint®



SAMPLE CREATIVE EXECUTIONS

Social media - Facebook and Twitter



Note: In order to ensure viewers receive only “high-quality content,” Facebook allows an image to contain a maximum of 20% type. You can test your images here: https://www.facebook.com/ads/tools/text_overlay

Since social media channels are often the way most people connect with the College on a regular basis, cover images should be weighted towards aspirational brand imagery.

These feature images can be targeted towards specific program or event campaigns, but should still follow photography guidelines.

In addition, cover images can be used to leverage the region’s natural beauty and reflect the current season when depicting outdoor activities, especially those recreational in nature.

Sample Cover Images



Avatars:

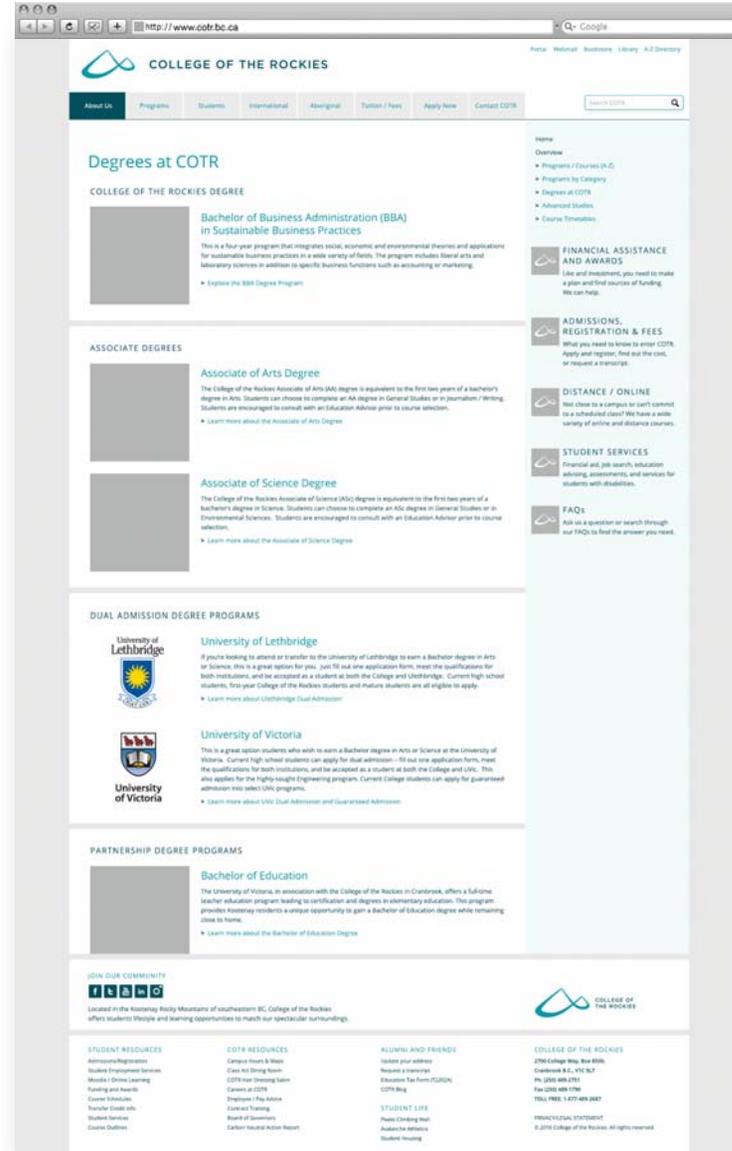
In order to maximize awareness and recognition of College of the Rockies’ brand, avatars for all channels connected to the College should be consistent. To start, avatars should depict the full logo. However, once sufficient recognition has been gained, both examples to the right can be considered interchangeable.



Note: Plug-ins are available (such as <https://socialkit.madebysource.com>) to provide you with templates up-to-date for the main social media sites.

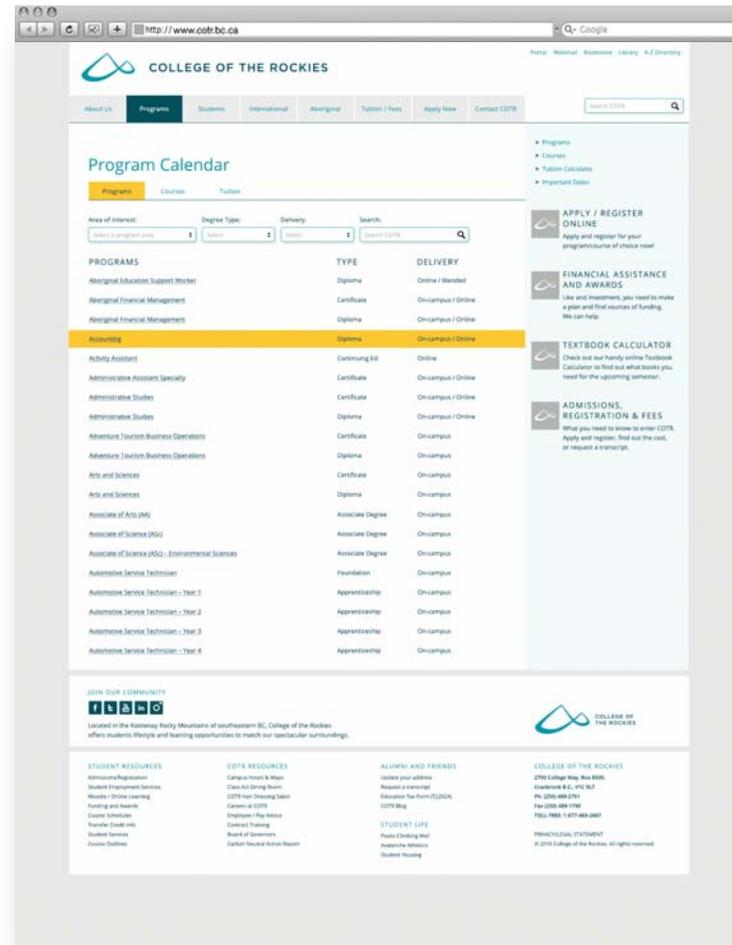
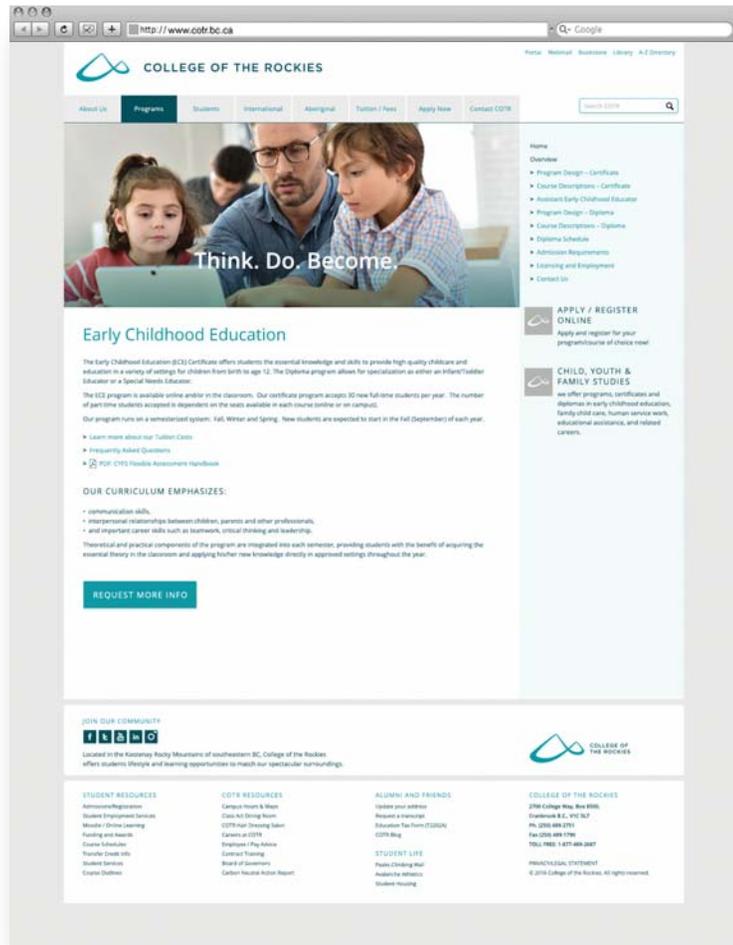
SAMPLE CREATIVE EXECUTIONS

Web pages: Guidance for re-skinning the existing site with new brand elements and guidelines



SAMPLE CREATIVE EXECUTIONS

Web pages: Guidance for re-skinning the existing site with new brand elements and guidelines



SAMPLE CREATIVE EXECUTIONS

Stationery



Business Cards



SAMPLE CREATIVE EXECUTIONS

Email Signatures

Heather Jackson

Manager, Communications and Marketing
College of the Rockies | Cranbrook, BC | Canada
250-489-8258 | 250-555-5555 Mobile
jackson@cotr.bc.ca | www.cotr.ca



Heather Jackson, BA

Manager, Communications and Marketing
College of the Rockies
250-489-8258 | 1-877-489-2687 Toll-free
jackson@cotr.bc.ca | www.cotr.ca

Calibri Bold, 12pt, Thunder (R0-G80-B92)

Calibri Regular, 8pt, Thunder

Calibri Regular, 9pt, Thunder



Follow us: [Facebook](#) | [Twitter](#) | [Instagram](#) | [YouTube](#) — Calibri Regular, 9pt, Thunder



COLLEGE OF
THE ROCKIES

Think. Do. **Become.**