

Indigitization.ca

Indigitization Program Style Guide

February 2019

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01 ABOUT THE INDIGITIZATION PROGRAM BRAND

01.01 The importance of a consistent brand

A brand creates feelings, perceptions and memories about an organization, specifically about their image, quality of services and trustworthiness. Uniformity and consistency are crucial to an effective brand – when every communication with your audience looks and feels professional and similar, it reinforces your message and brand in a positive way.

The Indigitization Program is growing and gaining a lot of interest from other provinces and internationally. Improved use of, and engagement with, our Program through communications vehicles like our website is a high priority for supporting reciprocal relationships with Indigenous communities, partners and funders. As the Indigitization brand and logo will be increasingly used by the Program’s Steering Committee, employees, partners, funders and many other organizations to support our growth, it is important that all design elements are employed consistently.

To make this easier, we’ve created this Style Guide to be an easy-to-use tool for maintaining a distinctive and strong brand and visual identity for the Program. We strongly urge you to read it, follow the guidelines and share relevant sections with anyone using our logo or representing our organization.

01.02 Our brand

The “look and feel”, or visual identity, of the Indigitization Program communications is the visual face of our organization and a key way we can tell people about our work. We have carefully chosen the colours, fonts and design elements to reflect the values and purpose of the Indigitization Program.

Our brand reflects our goal of empowering Indigenous communities to access, manage and preserve their knowledge by providing funding, training and support in the areas of digitization and information management. We are a reliable source of information, advice and support.

We are vested in building capacity in communities and bridging trust between the Program and Indigenous communities. Our work is rooted in a First Nations context: traditional information is managed by the people who actually own it. Following our Style Guide helps reinforce our brand and our reputation – we appreciate your role in building a positive brand for our growing Program.



01.03 About the Indigitization Program

Indigitization aims to facilitate capacity building in Indigenous information management – the stewarding of First Nations community heritage. We are a BC-based collaborative initiative between the Irving K. Barber Learning Centre, the Museum of Anthropology and the iSchool (all at UBC) and the Northern BC Archives (at UNBC).

Since 2010, this project has been committed to identifying issues in the preservation, digitization, and management of Indigenous community knowledge by creating and clarifying practical information management processes. We do so by providing:

- information resources through the Indigitization Toolkit
- enabling community-led audio cassette digitization projects
- providing hands-on training and workshops

Specifically, Indigitization seeks to grow and work with a network of practitioners to develop effective practices for the management of digital heritage that support the goals of individual communities. Digitization can facilitate access to and preservation of invaluable materials. We seek to assist Indigenous communities as they continue to build capacity and manage their information resources, in their own way. In-situ digitization of First Nations cultural heritage content by community members enables decisions on ownership, control, access, and preservation are made by the community and informed by community protocols.

Indigitization Toolkit

In addition to being a resource for the Program, the Indigitization Toolkit is freely available online to everyone. The purpose of the Toolkit is to provide resources including standards, best practices and technical instructions as well as a series of templates for Indigenous communities interested in undertaking digitization projects. The Toolkit is periodically updated and expanded and Program partners and participants are encouraged to contribute new resources as they are created or discovered.



02 LANGUAGE & VOICE

02.01 Our voice

Words matter. The way we write and talk is an important way people get to know who we are, and impacts the relationships we can form. Our voice is how we sound, and reflects our personality and values, although the tone might vary depending on our audience.

The Indigitization Program will always sound knowledgeable, respectful, open, empowering, trustworthy and reliable. Our tone or attitude might vary between serious, conversational, scholarly, persuasive or informative, but it always supports our voice and brand.

All communication should be in simple, direct and respectful language to help convey our brand.

02.02 Grammar & usage

To ensure our written materials are consistent, professional, clear and appropriate, we aim to have a unified approach to good grammar, spelling, usage and style. Of particular importance to Indigitization is how First Nations, Métis, and Inuit peoples are represented.

We strongly suggest consulting the following comprehensive resources:

1. Gregory Younging. 2018. Elements of Indigenous Style: A guide for writing by and about Indigenous Peoples. Brush, Canada.
2. UBC's Indigenous Peoples Language Guidelines. <https://brand.ubc.ca/october-16-2018-updated-indigenous-peoples-language-guidelines/>

We strive to use plain language in our public materials. All readers appreciate clear, direct and easy-to-understand plain language content. Avoid jargon and acronyms. If you need to use a technical term, define and explain that word for readers.

02.03 Writing for social media

Our Program has a strong and growing social media presence on Twitter, Instagram and Facebook. Please keep in mind our brand and the rules, etiquette and best practices in our Social Media Guidelines before posting on social media on behalf of the Program.



02.04 Writing for the web

Like any form of communication, we need to write clearly, concisely and correctly on our website.

However, online content has different goals, rules and structures. People reading online on their phones, tablets or desktops are usually skimming, and are often in a hurry. Good web writing practices also create better search engine results and improved page rankings – considerations to increase our audience and our reach.

Here are some general writing tips for our website:

- Keep each page short and to the point – stick to the main ideas.
- Ensure the writing is oriented to the interests of Indigenous peoples.
- Leave enough white space with subheadings, short paragraphs and sentences, and lists for easier reading.
- Write descriptive titles, headings and subheadings and use keywords in your text.
- Avoid underlining and italics as they are hard to read.
- Use links sparingly, so readers will stay on our pages.

02.05 Naming conventions

We have compiled some commonly used names and terms related to our Program with the preferred way to spell them – and what to avoid.

Correct	Incorrect
Indigitization Program, The Program	program, the program
Indigitization Toolkit, the Toolkit	toolkit, tool kit
Irving K. Barber Learning Centre IKBLC	Irving K Barber Learning Centre
Museum of Anthropology MOA	M.O.A. MoA
UBC	U.B.C.
UNBC	U.N.B.C.
BC	B.C.



03 INDIGITIZATION LOGO

It is important that we use an approved version of our logo on all documents used both internally and externally such as communication items, templates, signs, letterhead and business cards. The Indigitization Program’s logo is a digital adaptation of a raven and it is visible on our website homepage.



According to the logo’s designer:

“Raven, a known trickster and transformer of material reality, is depicted here in the process of becoming. Raven is a shape changer, and like technology, represents the movement between fluid and structural form. Often identified with its capacity for mischief, I also like to imagine Raven appreciating the digital realm as a site for play and creativity.”

Designer Alison O. Marks is a Tlingit artist born and raised in Southeast Alaska. As a child of two cultures, Indigenous and non-Indigenous, the artist brings a unique perspective to her art.” For more about Ms. Marks and to see additional works, please visit <https://alisonomarks.com/>.

03.01 General rules

To support our brand, we ask that you always use the official, unaltered version of the logo and always be sure to follow the rules of use given in this manual.

For quality printing, use:

- eps (vector)

For web/powerpoint presentations use:

- jpg or png

For transparent backgrounds use:

- eps (vector), png or psd



03.02 Black & white versions of the logo

The black and white version of our logo should be used in virtually all circumstances.



03.03 Sizing and positioning

The logo must be shown in a simple and, whenever possible, unified territory. If it is placed in a busy area, its clarity and legibility will be compromised.

Do not place the logo on a convoluted background like a busy image. If you must place the logo on an image, select an area that has less detail.



03.04 Clear space & minimum size

The program logo should always be surrounded by a border of clear space (isolation area) to ensure no font, image, nor graphic element will overpower it.

The area of isolation is calculated using an “x” value, where “x” is the height of the “l” in the word Indigitization.

The minimum area of isolation is 2x around the entire logo. This is a minimum specification and should be increased whenever possible.

A minimum size at which The Program logo may be reproduced has been determined to ensure the logo retains its integrity and legibility at small sizes. The minimum size for reproducing the logo with tagline in print is 0.875”. Measurements are based on the height of the logo.



03.05 Examples of what not to do

The following samples illustrate incorrect usage of the logo for Indigitization branding.

- Do not stretch, compress, or otherwise distort the logo.
- Do not use a different typeface.
- Do not use different colours in the logo.
- Do not use a drop shadow in the logo.
- Do not use the colour logo on a colour background without sufficient contrast.
- Do not use the colour logo on a complex background or photo in the logo.



03.06 Logo file formats for specific uses

Logo files are provided in 4 file types:

.AI

The AI file is the original, editable, working file.

.EPS

EPS files are a graphic format for vector based images in Adobe Illustrator. They can be sized to any proportion without loss of resolution or quality. For use in printing. Preferred format.

.JPG

Jpegs are most commonly seen online. It is raster art that is used in desktop applications or online. It cannot be resized (up) without loss in resolution or quality.

.PNG

PNG images are lossless, which means they do not lose quality during editing. Most importantly however they allow for transparency.



03.07 Partner logos

The logos of our partners should always be center-aligned, spaced equally, and should appear optically at the same size. The Indigitization logo should always appear first and farthest to the left or top.

UNBC

The full UNBC logo is the preferred logo version for use in all applications.

The official UNBC logo is also the required version for all official UNBC documents.

External audiences, especially those beyond Northern B.C., may not be familiar with the University of Northern British Columbia or what “UNBC” means. Therefore, it is essential that the official UNBC logo is used for any application that targets external audiences.

The UNBC logo consisting of only the lettermark portion is permitted for use in applications targeting UNBC’s internal audiences or those who are already very familiar with UNBC. It is also permitted for use on promotional clothing and merchandise, and in select digital media, such as social media avatars.

The full UNBC style guide can be found here:

<https://www.unbc.ca/communications/unbc-visual-identity>

Full Logo



Secondary Logo



UBC

The full UBC logo, which is comprised of our crest and our wordmark, is our primary mark and should be used on most applications. Please ensure that the logo is reproduced at a legible size.

In instances where the space provided is too small for the full signature to be legible, or in special occasions when the use of the full signature would be unsuitable, please use one of the secondary logos.

The full UBC style guide can be found here:

<https://brand.ubc.ca/guidelines/downloads/logos-signatures-and-visual-identity-assets/>

Full Logo



Secondary Logo



UBC iSchool

The parent signature is used for publications and multiple-page documents. It can also be used when multiple UBC units partner on a project to save space.

The full iSchool unit signature is used where space is available, such as posters, brochures and larger promotional material. The shortform signature is used for social media assets, digital signage, and promotional swag such as pens, where space is restricted. The shortform can also be paired with the parent signature for publications. The iSchool has two shortform options – one for internal audiences who may be familiar with the iSchool brand, and one for external audiences who are not familiar with the school.

Full Logo



THE UNIVERSITY OF BRITISH COLUMBIA
iSchool (Library, Archival & Information Studies)
Faculty of Arts

Secondary Logo

UBC iSchool (Library, Archival & Information Studies)

UBC

The new MOA logo consists of a legacy brand icon and updated typography. Univers 67 Bold Condensed is used to add weight and stability. This is contrasted by the dynamic and organic quality of the brand icon which has had its centre filled in to complement the bold letterforms and unify all logo elements.

The logo must never be used at sizes smaller than .75” by .25”. If greatly reduced in size, placement at 100% opacity on a solid white, black, or monochromatic background is recommended for maximum legibility.

Full Logo



Secondary Logo



04 TYPOGRAPHY

04.01 Readability

It is essential that the Indigitization Logo be used correctly and not altered in any way. Any time the logo is being used, an original file supplied by the Indigitization Program Committee must be placed into the design and not changed. There are absolutely no exceptions to this rule. If you have any questions, please consult the Indigitization Program Committee.

04.02 Office font and web fonts

The standard font used by Indigitization is Lucida.

Lucida is required for all office use, desktop publishing and professional design.

Lucida must be installed and set as the default font in all Indigitization Program computers and relevant software.

Lucida must be used for all email correspondence.

Lucida Bold

**abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ**

Lucida Regular

abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ



05 USING BRAND COLOURS

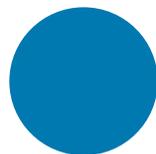
05.01 Primary and secondary colour palettes

Primary palette



CMYK: 71 / 69 / 62 / 73
RGB: 35 / 31 / 34
PMS: Pantone Hexachrome Black C
HEX: #231f22

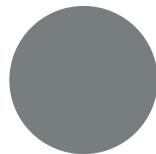
Secondary palette



CMYK: 86 / 50 / 8 / 0
RGB: 32 / 116 / 175
PMS: Pantone 7462 C
HEX: #2074af



CMYK: 50 / 98 / 45 / 40
RGB: 99 / 21 / 66
PMS: Pantone 690 C
HEX: #631542



CMYK: 0 / 0 / 0 / 50
RGB: 126 / 126 / 126
PMS: Pantone 877 C
HEX: #7e7e7e



06 USE OF IMAGERY

06.01 Our image style

The subjects of our imagery must be engaging in positive activities and be respectful of Indigenous culture and each First Nations community. We will strive to use photos and imagery that reflect a diversity of authentic cultures, communities, individuals and experiences. Imagery used to represent The Program and its participants should also reflect our goals and services, and be related to the work we do with communities and the values we share.

06.02 Image usage

Photos and images used in any Program materials must be vetted and approved by our Steering Committee representatives. Images of individuals associated with The Program and our activities must also include proper captioning (name and nation of the individuals). When we use still or moving images of staff, donors, or users, we must have their explicit consent. This is to be obtained by asking the subjects of the imagery (photo or video) to complete and submit a consent form. If your project requires additional stock imagery, please contact us.



Image credits

2014_George_Williams_Training_UBC

Photo Credit: UBC Library
Pictured: Michelle George (Tsleil-Waututh Nation), Marvin Williams (Lake Babine Nation)

2014_Hawkins_Dennis_Training_UBC

Photo Credit: UBC Library
Pictured: Pauline Hawkins (Tahltan), Ryan Dennis (Tahltan)

2017_GroupPhoto_MOA

Photo Credit: UBC Library
Pictured: Claire Forsyth, Erica Hernández-Read (UNBC), Jessica Gottfriedson (Tk'emlups te Secwepemc), Gerry Lawson (Heiltsuk, UBC), Shawna Riley (P'egp'ig'lha Council, T'itq'et), Ann Stevenson (UBC), Carol Allison (Lower Similkameen Indian Band), Joanne Dennis (Lower Similkameen Indian Band), Sidney Scotchman (P'egp'ig'lha Council, T'itq'et), Sarah Dupont (Métis, UBC)

2018_GroupPhoto_UNBC

Photo Credit: Northern BC Archives and Special Collections, UNBC
Pictured: Back row: Vance Cody (Xaxli'p First Nation), Marlene Greyeyes (Treaty 8 Tribal Association), Erica Hernandez-Read (UNBC), Susan Auger (Nun wa Dee Stewardship Society), Celia Nord (Simcpw First Nation), Pauline Michell (Xacli'p First Nation), Morgan George (Wet'suwet'en First Nation)

Front Row: Jimmy Donald (Simcpw First Nation), Sarah Dupont (Métis, UBC), Joanne Morris (West Moberly First Nations)

2018_VictorWashington

Photo Credit: UBC Library
Pictured: Victor Washington, Cowichan Tribes

Headphones

Photo Credit: UBC Library

07 CONTACT INFORMATION

For more information about the Indigitization Program, its brand, logo or usage, please contact:

Indigitization Program Steering Committee

c/o UBC Library, Irving K. Barber Learning Centre

In.digitization@ubc.ca

