WHAT IS A BRAND?

A brand is an enduring platform that articulates an organization’s unique identity and point of view. It helps an institution like the University of Kentucky connect with its broad audiences through relevant and personal interactions.

It’s more than a logo, a slogan, a mascot or an ad campaign. A brand is:

• the promise we make to our audiences
• the essence of our institution
• the experience we create
• the personality we convey
• the message we deliver
• the identity we express
Our brand works to form emotional connections, in addition to rational associations, at every interaction someone has with the university. That might be a conversation with a prospective student during a campus visit, an exchange with a UK alumna at a Wildcats football game, or an interaction with a potential donor at an advancement event.

These interactions accumulate and shape the opinions of those we serve.
The brand strategy forms a foundation for positioning the University of Kentucky in the marketplace and informs a smart and compelling creative platform. Additionally, it’s a tool that should be consulted as we develop marketing plans, campaigns and initiatives.

This section will define each component of our brand to illustrate who the University of Kentucky is and why we matter to the world.

This is how we tell our story.
# Strategy

The strategic frameworks outlined in this section build on insights collected about our university. Although they aren’t intended to serve as external-facing language, they exist to illustrate the big thinking behind our brand strategy. An understanding of these ideas is critical to understanding our positioning, our messaging, our audiences and our voice.

Don’t use this specific language in communications, but keep these ideas in mind whenever crafting any communications.

## Why we exist—our brand purpose

The most succinct definition of our brand, and why our stakeholders should care.

### How to use it

The brand purpose serves as a gut-check for storytelling, and as a guiding light for our brand. Every story we tell and every message we put out into the world should support this big idea, while not spelling it out word for word.

## Personality traits

The attributes that express our brand’s style, tone and attitude.

### How to use it

Keep these characteristics in mind as we hone our voice. If the University of Kentucky were a person, this is how that person would sound.

## The who, what and why

The highest-priority target who will find our brand idea compelling, and the single-minded, aspirational promise that will motivate the desired behavior.

### How to use it

Remember at all times that, at the most basic level, this is what we’re providing, whom we’re providing it for, and the reason they should care. This will shift as we zero in on specific content, but at the simplest level, this is what we’re all about.

## The Pillars

The ideas that drive our unique promise and proposition in the marketplace and frame how we communicate and innovate.

### How to use it

Every story we tell should fit (at least loosely) into one of these categories; that is, it should support one or more of these broad ideas. Use these pillars as a rubric for choosing compelling content. If it speaks to at least one of these ideas, it’s probably a story worth telling. If not, see if you can find a way to connect your story to one of these pillars.

## Foundational elements

Attributes that all institutes are expected to offer.

### How to use it

These “table stakes” proof points are the things that any institution can brag about in one way or another. Since all colleges and universities provide these things, there’s little reason to mention them.
ACHIEVE MORE THROUGH GRACE AND GRIT

Persistent, Big-Hearted, Life-Changing

For prospective students who are looking for a life-changing college experience at a well-regarded university, UK is the best choice because it inspires and illuminates your path forward, by delivering an educational experience that combines grace and grit to ensure your success in Kentucky and beyond.

The Pillars

INSPIRES YOUR PATH FORWARD
The breadth and depth of opportunities at UK empower all students to steer their own destinies and illuminate their new talents and true passions. Our 16 degree-seeking colleges, world-class research opportunities and diverse extracurricular activities open doors to future success in Kentucky and beyond.

WITH GRACE AND GRIT
Grace and grit drive UK’s approach to educating students and interacting with each other. By grace, we mean a commitment to community, generosity toward each other, and diversity without divisiveness. By grit, we mean encouraging effort, determination and perseverance. Grit gives you the drive to succeed, and grace gives you the attitude to thrive.

PRIDE OF AFFILIATION
We are UK — one Big Blue Nation of 250,000 students and alumni. No matter where you are in the world, there’s a UK community that shares a bond of extraordinary achievement and a culture of grace and grit.

Foundational elements

Well-trained, knowledgeable, accessible faculty; a broad-based, world-read; a range of valuable, transformational experiences to fit diverse interests; unparalleled living and learning facilities; a safe environment; a strong alumni network; an accessible career office.
Achieve More
Through Grace and Grit

- It is bold and confident — it gives UK a little swagger
- It defines UK’s unique value and ROI
- Achievement is connected to what students want from a college experience (it’s relevant)

- It speaks to our unique way of delivering our education (it’s rare)
- It is authentic to UK (it’s real)
- It resonates emotionally
Our strategy is the foundation for the University of Kentucky brand. It’s a useful set of frameworks and resources for anyone who communicates on the university’s behalf, so it’s tailored for marketers and communicators.

This strategy should be the foundation for the ideas, stories and messages that will resonate with those who know UK — and those who will appreciate UK in the future.

**Audiences**
Who we engage
*Categorizes our key audiences to help target our messaging.*

**Brand Essence**
The space we own
*Defines how we want to be thought of in the minds of our most important audiences.*

**Messaging**
What we offer and why it matters
*Organizes our key ideas into a story to ensure that our communications are clear, consistent and compelling.*

**Personality**
How we convey it
*Captures our character and defines the tone of our brand.*
We tend to think of our audiences in two ways:

1. By the action they’re taking.

**Action-Based Audiences**

When we think of an audience by their actions, we’re talking about something that we can observe. We can see that they’re a current student, or an alumnus, or a potential donor, or a parent. And we can communicate with them at the right moment in their journey, based on their actions (a prospect hasn’t visited UK yet, or a donor hasn’t given to UK lately, or a student is about to graduate).

We primarily use action-based audience sets to determine what information a member of an audience might need next.

Any member of our audiences will likely be in multiple groups (both action-based and mindset-based) at once.

2. By the mindset they have.

**Mindset-Based Audiences**

When we look at mindsets, we’re talking about what we can’t see, but what we can infer, based on what we know about people and how they perceive the world. This way of looking at people tends to be more effective and helps us to more accurately target our audiences, by understanding what they care about, what concerns them, and what they need to know about UK.

We primarily use mindset-based audience groups to inform our creative work, so that our communications will move our audiences to action.
Our audiences can be grouped in many ways. As you seek to engage with each group, the ideas that you prioritize can fluctuate, based on the purpose of the communication — like increasing awareness, building reputation or fundraising.

For this part of our brand strategy, we have segmented UK’s audiences by their actions and their broad communication interests.

**Objective:**

**ALIGN and ENGAGE**

- Build alignment with and pride for the UK story
- Enhance UK’s academic reputation and strengthen engagement and advocacy with the evolved brand

**Objective:**

**CONNECT**

- Expand awareness and enhance perception to strengthen partnerships inside and outside of Kentucky

**Those who know us today**

**The Wildcat Community**
- Trustees
- Current students and families
- Faculty
- Staff and administration

**The Extended Community**
- Alumni
- Current donors
- Employers of UK alumni
- Lexington residents
- Wildcat fans and the Big Blue Nation

**Those who will know us tomorrow**

**Future Wildcats**
- Prospective students and their influencers

**The Public**
- Kentucky and beyond
- Nationally based employers
- Peer institutions
- Press and media
- Prospective donors
- Others
AUDIENCES

The Wildcat Community
is our most internally focused audience. These are the people who live the UK experience and advocate on its behalf.

Who are they?
• Trustees
• Current students and families
• Faculty
• Staff and administration

What do they need to know?
• That they are an integral part of UK and its brand, including its activation
• That there is a united vision for driving UK’s success
• That they must come together to rally around the university’s story
• The opportunities they have to drive economic prosperity in Kentucky and beyond

What do we want them to do?
• Take pride in the new brand and foster its acceptance
• Recognize the difference between internal and external language (if appropriate)
• Live out the UK values that unite them
• Lend their stories to the master brand
# Audiences

## The Extended Community

is an external audience with strong connections to UK. They have strong levels of awareness and drive our reputation.

### Who are they?

- Alumni
- Current donors
- Employers of UK alumni
- Lexington residents
- Wildcat fans and the Big Blue Nation

### What do they need to know?

- That their support of UK is crucial
- That UK helps direct our students’ journeys and shapes them into who they are today
- That the university is a local and national cause, bettering the society that they’re a part of
- That UK is the same place they’ve always loved, just refreshed to reflect the authentic institution
- The stories of the people who make UK what it is
- That UK continues to be a home and beacon of hope for many
- That UK is continuing its efforts to improve diversity and inclusion (and how they can further that progress)

### What do we want them to do?

- Be passionate brand champions
- Take pride in their relationships with UK
- Tell the brand story
- Promote the university’s benefits and value
- Share their stories about UK
- Give their time, talents or dollars to the institution
AUDIENCES

Future Wildcats
are the center of why we continue to do what we do. They inspire what our university will look like in the future and the purpose it will serve.

Who are they?
- Current high school students (domestic and international)
- Parents and families of prospective students
- Prospective graduate students (at the broadest level)
- High school guidance counselors and coaches

What do they need to know?
- UK’s positioning and what makes it distinct
- The value of a UK degree
- Why they would succeed at UK
- Why UK is worth the investment and commitment
- What the surrounding community of Lexington has to offer them
- What they need to do to enroll

What do we want them to do?
- Recognize the university’s impact
- Recommend UK to students and other influencers
- See how UK can help them surpass what they have envisioned for themselves
- Identify UK as a top-choice institution
- Take the next step (visit, apply, enroll, etc.)
AUDIENCES

Future Wildcats

Special Considerations for Prospective Students and their Families

The most meaningful touchpoints in student and parent journeys share a few key characteristics:

- They feel **personalized**.
- The school appears **proactive**.
- They provide a sense of **clarity**.

**Personalization**

Create moments that are personally relevant to the student. When these moments can’t be in-person or on campus, make sure you are tailoring the message to the students as much as possible.

**Being Proactive**

Take the first or next step with the student whenever you can. Don’t make them wait to hear or force them to track down someone. Reach out to students and get to know them so that you can provide meaningful guidance in the college search process.

**Clarity**

Help make the often confusing and overwhelming search process feel more clear. Don’t overload students with information or content. Give them just enough to take the next step. Make things simple and easy.
AUDIENCES

The Public

is our most external audience. Their awareness levels may vary, but they’re critical to gauging our national reputation.

Who are they?

• Peer institutions
• Press and media
• Nationally based employers
• Prospective donors
• Elected local, state and national officials
• Kentucky and beyond

What do they need to know?

• How UK and its collective accomplishments affect their lives and others’ lives
• How UK develops advancements and innovations that are meaningful and often contribute to healing
• That UK continues to invest in its infrastructure to improve the lives of its students, its people (faculty and staff), and its state
• That UK is a beacon for the Commonwealth, truly living out its land-grant mission

What do we want them to do?

• Recognize the university’s impact
• See UK as a leader in higher education and contributions to society
• Take notice of what Wildcats are doing while they are at UK and beyond
• Elevate UK’s prestige in their minds and influence others
Now, for this portion of our brand strategy, we have segmented UK’s audiences by their mindsets.

**Representatives**

**Who they are**
Those who serve as the public face of the university, delivering on our core value proposition.

**Why they matter**
The work they do for the university is critical and allows us to fulfill our mission.
They are loyal, passionate, and well connected to UK.
They are our core internal group and know what we do better than anyone.

**What they need from UK**
A clear north star — an idea of where UK is headed and the importance of the work we do.
An appreciation for their role in brand and communications efforts.
A sense of belonging: they need to feel that they’re an important part of our story.

**What we want them to do**
Serve as our primary brand ambassadors.
Consistently deliver on our core value proposition.
Show their support for and belief in what UK is doing.

**Champions**

**Who they are**
those who see our work and celebrate and invest in UK.

**Why they matter**
They believe in the mission of the university, and are supporters of our work.
They already have an understanding of UK, our role in the world, and our vision for the future.
They can rally others around our brand purpose.

**What they need from UK**
A clearer understanding of UK’s impact.
Information about misperceptions and knowledge gaps that others may have concerning the broader impact of higher education.

**What we want them to do**
Celebrate everything that UK is.
Invest in our work through their time, talent and financial support.
Find more reasons to trust and support our mission so they can actively advocate on UK’s behalf.

**Influencers**

**Who they are**
The business leaders and policymakers who can shape the university’s future.

**Why they matter**
They hold unique power to contribute to UK’s success.
They have the influence necessary to reshape perceptions and bring others on board.
They can heighten awareness of UK’s impact and value.

**What they need from UK**
A clearer understanding of UK’s impact.
Information about misperceptions and knowledge gaps that others may have concerning the broader impact of higher education.

**What we want them to do**
Be good stewards for the university.
Support our role in moving the Commonwealth forward economically and socially.
Deliver our key messages and act on our behalf.

**Community**

**Who they are**
The people of our region, our patients and all who benefit from the work we do.

**Why they matter**
Their lives are improved by the university’s existence, whether they’re actively engaged with UK or not.
They are our biggest opportunity to amplify our relevance.

**What they need from UK**
Ways of connecting the positive things in their lives to the work of UK.
Pride points that extend beyond athletics: academics, service, research, healthcare, and other indications of our impact and strength.

**What we want them to do**
Build on their role as recipients of UK’s success to become vocal supporters of the university.
Representatives

This is our core internal audience — the group of people who know UK best because they’re the ones who live it daily. They are the most familiar with our students, our campus and the everyday experiences that happen here.

Since they know the work we do well, make sure they see beyond what happens on our campus. When you write for them, show how the work they do every day connects to the larger impact that UK has in the world. Demonstrate how our diverse community is contributing to a smarter, healthier and more vibrant world.

Personality traits to lean into

VITAL — essential to the betterment of society

REMARKABLE — taking significant strides

LIFE-CHANGING — encouraging all students to embrace their journey toward a life of greater satisfaction and meaning

What they care about

- Opportunities that ignite passions
- An inspired path forward
- Critical dialogues about diversity and inclusion
- Prowess to make an impact
Champions

Whether they follow Wildcat athletics or otherwise appreciate the work that we do, these are the true UK fans, cheering from the sidelines, encouraging us to fight for the next victory.

When we write for them, we must give them more to be proud of, beyond the athletic field. So we must tell them more of the story. Show them the solutions we’re creating for the world’s problems, the power of the research we’re conducting, and the cutting-edge healthcare we provide.

Personality traits to lean into

- REMARKABLE — taking significant strides
- PROUD — proud of our tenacious spirit and where our roots allow us to grow
- TENACIOUS — diligent and steadfast in overcoming

What they care about

- Applicable and competitive skills and sustainable solutions
- The power of an R1 research institution
- A top-ranked academic medical center
- A purposeful, distinctive education
Influencers

These are the legislators, policymakers and other essential parties who have the power to shape our future. They care deeply about the strength and well-being of our region, and the vitality of our communities.

When writing for this audience, share the human stories of the work that’s being done at UK. Tell stories of the people who are doing the work and benefiting from it. Show how our work makes our state stronger and lives better. Together, these stories help illustrate the importance of UK’s role in Kentucky and beyond.

Personality traits to lean into

HUMAN — warm and genuine
BIG-HEARTED — generous and always thinking of others first
TENACIOUS — diligent and steadfast in overcoming

What they care about

• A hardworking culture in the heart of Kentucky
• Meaningful contributions to the Commonwealth
• A community united by powerful stories
• Prowess to make an impact
• Breakthroughs that improve livelihoods
Community

These are the many people who live smarter, better, healthier lives thanks to UK. We serve them in our communities, we help them in our medical center, and we improve their lives in countless ways through the research, breakthroughs and solutions we provide.

When communicating with this audience, we must illustrate the connection between our work and better livelihoods. Show how UK is responsible for so much of the good found in our Commonwealth and in all the lives of those who thrive here.

Personality traits to lean into

PERSISTENT — purposeful and motivated
VITAL — essential to the betterment of society
LIFE-CHANGING — encouraging all students to embrace their journey toward a life of greater satisfaction and meaning

What they care about

- Opportunities that ignite their passions
- The support of the Big Blue Nation
- Uplifting spirit and unified purpose
- Places for ingenuity to unfold
- Breakthroughs that improve lives
Before beginning work on any piece of UK communication, you should first compile as much information as you can about the purpose of the piece, its audience, and the broader messages you’ll convey about the University of Kentucky.

While it’s by no means a comprehensive list of questions, this document will help you have more meaningful conversations about your creative piece and help you make more informed decisions.

Before you write or design anything, fill out a creative brief to ensure that you have a clear point of view and concrete goals for each communication. Share the completed brief with your client and get their approval. Then, once the piece is complete, use the creative brief to confirm that your communication is effectively fulfilling its purpose.

**CREATIVE BRIEF**

Before beginning work on any piece of UK communication, you should first compile as much information as you can about the purpose of the piece, its audience, and the broader messages you’ll convey about the University of Kentucky.

While it’s by no means a comprehensive list of questions, this document will help you have more meaningful conversations about your creative piece and help you make more informed decisions.

Before you write or design anything, fill out a creative brief to ensure that you have a clear point of view and concrete goals for each communication. Share the completed brief with your client and get their approval. Then, once the piece is complete, use the creative brief to confirm that your communication is effectively fulfilling its purpose.

**CREATIVE BRIEF**

Project Title: ____________________________  Today’s Date: ____________

Name/Contact Info: ____________________________  Due Date: ____________

Who are we talking to?

What is their mindset?

- Representative
- Influencer
- Champion
- Community

What do we want them to know?

What do they care about?

What do we want them to do?

What messages will motivate them to do it?

How do we want them to feel?

What larger truth are we revealing about UK through this communication?

If they remember one thing, what should it be?

Additional considerations:

**Written Tone**

Choosing specific traits of the UK brand to highlight will help you communicate with a consistent voice.

- Big-Hearted
- Life-Changing
- Persistent
- Proud
- Human
- Vital
- Tenacious
- Remarkable

**Checklist** (for Marketing and Communications only)

- Does this align with our Wildly Possible brand language?
- Does the communication lead with a brand benefit?
- Is the benefit paid off with relevant attributes?
- Does it sound like what a person with our brand personality traits would say?
Our brand essence is how we want to be thought of in the minds of our most important audiences. It’s not what we are or how we express it; it’s about what we want people to remember when they walk away.

The University of Kentucky ignites the passion within, by empowering all Wildcats with the heart to step up and the will to press on, so that together, we can be a powerhouse for change.

NOTE:
This statement sets the powerful focus for the bold vision of our work. This statement, for internal use, is not a tagline or elevator speech and should not be lifted directly for external use.
MESSAGING

The messaging map organizes our key messages into a hierarchy to ensure we’re consistently telling our brand story in a way that is unique and compelling. Each point supports the next, and all tie directly back to the core.

Hierarchy
A messaging map allows us to organize:

- The value proposition (UK’s differentiated core message)
- The secondary messages (UK’s secondary attributes and benefits)
- The supporting points are specific ways or proof of how we deliver on our secondary messages. These are flexible and should evolve over time.

Pillars
The pillars organize our messages by topic. The four messaging pillars — opportunities, roots, heart, and impact — help guide how we talk about our community, what we provide for our audiences, and what differentiates us from our peers.

Attributes and Benefits
A compelling message map (and a compelling brand story) is based on attributes and benefits.

Attributes are what we offer to our audiences. Attributes include the programs, services, research opportunities and unique offers that we bring to the table.

Benefits are what our audiences get. It’s the value of the attributes that we offer. It’s the answer to the question “so what?” or “why do they care?”
opportunities that ignite their passions
a hardworking culture in the heart of Kentucky
a community united by powerful stories
applicable and competitive skills and sustainable solutions

attributes (what we offer)

the heart to step up and the will to press on

university of kentucky sparks...

benefits (what they get)

a powerhouse for change

an inspired path forward
the drive to remain resilient
compassion and respect for all humans
prowess to make an impact
University of Kentucky sparks...

the heart to step up and the will to press on

a powerhouse for change

an inspired path forward

the drive to remain resilient

compassion and respect for all humans

prowess to make an impact

cross-disciplinary collaboration

places for ingenuity to unfold

empowering mentorships

a vibrant community

a tradition of hospitality and kindness

meaningful contributions to the Commonwealth

interconnected communities committed to transformation

a universal sense of belonging

an uplifting spirit and unified purpose

breakthroughs that improve livelihoods

a force for healing

a thoughtful approach to change
Here you’ll discover a smarter path toward a future that inspires you. See what’s possible when concepts collide across disciplines, and when thinkers have the space to explore anything that ignites their passions and new ideas. And you’ll never go it alone. You’ll find a faculty member who cares about this stuff just as much as you do, along with the mentorship that will drive you to do even more.

What will you find in the heart of our Commonwealth? Everything possible. We’re part of a long history of hospitality, kindness and a desire to give back to the place that gave so much to us. It’s part of what makes us who we are at the University of Kentucky. People work hard here, and it’s what gives each of us the drive to step up, the will to press on, and the resilience to never give up.

The University of Kentucky is home to a powerful community. Here, you belong. Because this is a community built on compassion and respect for all people. And we’re united in a common cause: to create stronger communities across our Commonwealth and beyond, and to do the transformative work that makes them thrive. This is what’s possible when you feel the support of a massive, Big Blue Nation behind you.

People come to the University of Kentucky because they want to make something. And because they want to make something happen. Something that makes lives better. Something that makes communities healthier. Something that creates change. It’s something that can happen only when you’ve got the strength of an R1 research institution behind you, the prowess of a top-ranked medical center, and the skills and knowledge gained from a world-class UK education. This is what makes new possibilities for our Commonwealth, our region and our world. Welcome to a powerhouse for change.
MESSAGING MAP

OPPORTUNITIES
- a contiguous campus
- renovated student spaces
- faculty who care about their journeys
- opportunities that ignite their passions

ROOTS
- a campus immersed in Lexington
- a deeply rooted history in the state
- a mission as a land grant institution
- a hardworking culture in the heart of Kentucky

HEART
- critical dialogues about diversity and inclusion
- the support of one Big Blue Nation
- a community united by powerful stories
- a vibrant community
- a tradition of hospitality and kindness
- meaningful contributions to the Commonwealth
- interconnected communities committed to transformation
- a universal sense of belonging
- an uplifting spirit and unified purpose

IMPACT
- the power of an R1 research institution
- a top-ranked academic medical center
- applicable and competitive skills and sustainable solutions
- breakthroughs that improve livelihoods
- a force for healing
- a thoughtful approach to change

ATTRIBUTES
(what we offer)
- University of Kentucky sparks...

CORE MESSAGE
- the heart to step up and the will to press on
- together becoming...
- a powerhouse for change

BENEFITS
(what they get)
- an inspired path forward
- the drive to remain resilient
- compassion and respect for all humans
- crossingsdisciplinary collaboration
- places for ingenuity to unfold
- empowering mentorships
- a tradition of hospitality and kindness
- meaningful contributions to the Commonwealth
- interconnected communities committed to transformation
- a universal sense of belonging
- an uplifting spirit and unified purpose

AUDIENCE MINDSET: CHAMPIONS
MESSAGING

Aligning with the map

The messaging map is designed to create a hierarchy for our messages, but the language you see there isn’t meant to be used verbatim with external audiences. Any time you’re crafting copy, consult the messaging map to ensure that it aligns with our core message. This helps you understand the types of messages to include and prioritize in our communications.

1. **Is it an attribute?**
   First, consult the messaging map to make sure that your topic aligns with our core message. Your topic may not be explicitly stated, but it should align with a supporting point or secondary message on the map.

2. **What’s a benefit?**
   Once you’ve established that your topic is an attribute that we should be communicating, you need to determine the benefits to the audience. It’s important to note that benefits will vary based on the audience we’re communicating with.

3. **Determine your audience and priorities.**
   Choose your audience, and then look over the benefits section of the messaging map with their needs in mind to determine the key benefits to your audience.

4. **Craft your message.**
   You may have found one benefit, or you may have found several. You’ll want to narrow your focus to the most important benefit — that’s what you need to get across in the language you use. Any supporting benefits should act as talking points for additional copy, complemented by the attributes of the program or initiative you are promoting.
PERSONALITY

Our brand personality defines what it feels like to interact with our university. It conveys our attitude and character to our target audiences.

Simply put, it’s the personification of our brand.

Keep the sentiment of the following traits in mind when crafting communications. Some of them will be dialed up or toned down, depending on the topic, audience and channel.

**Because UK is...**

**Big-hearted**
Our doors are always wide open. We are generous and always think of others first.

**Life-changing**
We encourage all students to embrace their journeys toward a life of greater satisfaction and meaning.

**Persistent**
We are purposeful and motivated. We continue to move forward despite obstacles.

**Proud**
We are proud of our tenacious spirit and where our roots allow us to grow.

**Our communications will feel...**

**Human**
Warm and genuine. There is a real human heart beating beneath the surface, and our audiences should feel it.

**Vital**
Essential to the betterment of society. The stakes are high, and we’re fulfilling a fundamental need in the world.

**Tenacious**
Diligent and steadfast in overcoming obstacles. We have drive and determination. We never give up when there is work to be done.

**Remarkable**
Taking significant strides. We do things that are worth noting and worth talking about.
BECAUSE UK IS...

BIG-HEARTED

Our doors are always wide open. We are generous and always think of others first.

OUR COMMUNICATIONS WILL FEEL...

HUMAN

Warm and genuine. There is a real human heart beating beneath the surface, and our audiences should feel it.
BECAUSE UK IS...

LIFE-CHANGING

We encourage all students to embrace their journeys toward lives of greater satisfaction and meaning.

OUR COMMUNICATIONS WILL FEEL...

VITAL

Essential to the betterment of society. The stakes are high, and we’re fulfilling a fundamental need in the world.
BECAUSE UK IS...

PERSISTENT

We are purposeful and motivated. We continue to move forward despite obstacles.

OUR COMMUNICATIONS WILL FEEL...

TENACIOUS

Diligent and steadfast in overcoming obstacles. We have drive and determination. We never give up when there is work to be done.
PROUD
We are proud of our tenacious spirit and where our roots allow us to grow.

OUR COMMUNICATIONS WILL FEEL...
REMARKABLE
Warm and genuine. There is a real human heart beating beneath the surface, and our audiences should feel it.
As a brand, the University of Kentucky has a lot to say. So when we say it, we must consider both what we’re saying (our message) and how we say it (our voice). Our voice is the distillation of our personality and the personification of our identity. It forms the emotional core of our brand and helps us reach our audiences.

These voice guidelines are designed to help all of our communications speak and write with one voice. The goal: No matter who is speaking or writing, our audiences will hear a human at the heart of our messages, and every piece of communication we create on the university’s behalf will sound and feel unmistakably like UK.
CREATIVE PLATFORM

Wildly Possible

What it is
It's a shorthand for our brand expression. "Wildly Possible" is the platform that enables us to tell our stories in powerful, compelling ways. We have a lot of stories that we want to tell about the University of Kentucky, and "Wildly Possible" is the lens through which we'll tell those stories. It gives our messages and our stories focus.

How to use it
It's most effective when used to pay off another thought or idea. What it is we're making wildly possible. It's not intended to be used all alone, or locked up with our logo, or without context.

What it means
"Wildly Possible" helps us communicate the strategy behind our brand: “Achieve more through grace and grit.” It illustrates some of the unique things that UK brings together.

Do:
- Use it as a dynamic graphic.
- Use it to express potential through a complete thought.

Don't:
- Use it out of context or simply locked up with our logo.
- Use the world “wild” out of context from the full brand platform.

Translating “Wildly Possible”
Spanish: TBD
Chinese: TBD
The way we push our students to explore further.

The grit it takes to persevere and prevail.

The goals and aspirations our students bring.

The lengths we’ll go to in search of answers and solutions.

The commitment, hard work and determination that runs through all we do.

The Wildcat spirit that makes us who we are.

The way our community pulls together and never gives up.

The grace with which we rise to every occasion.

The opportunities we create that enable students to succeed.

The greater understanding and new paths forward that we find.

The supportive network that enables us all to be our best.

The Kentucky pride that reminds us why we are here.
You’ll come to the University of Kentucky because you want to see what’s possible.

From across our Commonwealth and our nation, from around the world, and from every walk of life, people come here for lots of different reasons. Although we bring a diversity of perspectives, there’s one thing that unites us:

The limitless possibilities we find here.

Here, you’ll find what drives you, because you’ll have the support of a community that never gives up on you.

You’ll find what ignites you, because you’ll be part of a hardworking culture, with dedicated faculty who drive you to greater success.

And you’ll find what inspires you, when you see the impact you can have when you’re empowered to stand up and speak out.

Because here, you matter.

At UK, this is what we make possible. This is where you’ll find all the things you’ll need to do all the things you never thought you could.

Here is where you’ll chase wild ideas, knowing they could light the way forward.

Where you’ll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you’ll uncover the wildest notion of all: That you’ve found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that’s wildly strong, and with a commitment that’s wildly powerful, you’ll see what’s wildly possible.
You’ll come to the University of Kentucky because you want to see what’s possible.

From across our Commonwealth and our nation, from around the world, and from every walk of life, people come here for lots of different reasons. Although we bring a diversity of perspectives, there’s one thing that unites us:

The limitless possibilities we find here.

Here, you’ll find what drives you, because you’ll have the support of a community that never gives up on you.

You’ll find what ignites you, because you’ll be part of a hardworking culture, with dedicated faculty who drive you to greater success.

And you’ll find what inspires you, when you see the impact you can have when you’re empowered to stand up and speak out.

UK is a place that welcomes everyone. This language to speaks to how UK calls out to those who want to do more and who aspire to accomplish something greater. No matter who you are or where you’re from, there’s something at the University of Kentucky for you. This special place makes every outcome, every goal and every dream possible.
BRAND NARRATIVE

You’ll come to the University of Kentucky because you want to see what’s possible.

From across our Commonwealth and our nation, from around the world, and from every walk of life, people come here for lots of different reasons. Although we bring a diversity of perspectives, there’s one thing that unites us:

The limitless possibilities we find here.

Here, you’ll find what drives you, because you’ll have the support of a community that never gives up on you.

You’ll find what ignites you, because you’ll be part of a hardworking culture, with dedicated faculty who drive you to greater success.

And you’ll find what inspires you, when you see the impact you can have when you’re empowered to stand up and speak out.

We use these kind of cause-and-effect lines to illustrate what UK provides, and how students (and others) benefit. That is: “you’ll have this because UK gives you this.” Think of it as a sort of “one-two punch” that connects the attributes of our brand (or what we offer) to the benefits (what people get).
We make an emotional investment in our students. So we use language that conveys an emotional connection. This institution matters, the work we do matters, and each and every student at the University of Kentucky matters.

Because here, you matter.

At UK, this is what we make possible. This is where you’ll find all the things you’ll need to do all the things you never thought you could.

Here is where you’ll chase wild ideas, knowing they could light the way forward.

Where you’ll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you’ll uncover the wildest notion of all: That you’ve found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that’s wildly strong, and with a commitment that’s wildly powerful, you’ll see what’s wildly possible.
This is a place of boundless possibilities. Use language like this to show how students have countless opportunities to do everything they can imagine. “You’ll do this, because you’ll find this.” Always pair one with the other.

Because here, you matter.

At UK, this is what we make possible. This is where you’ll find all the things you’ll need to do all the things you never thought you could.

Here is where you’ll chase wild ideas, knowing they could light the way forward.

Where you’ll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you’ll uncover the wildest notion of all: That you’ve found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that’s wildly strong, and with a commitment that’s wildly powerful, you’ll see what’s wildly possible.
Everything at UK has been deliberately put into place to enable students to succeed and achieve. This careful curation of opportunity, people, resources and environments gives students the perfect framework to explore and grow. Here, in this unique space, in this one-of-a-kind community, you’ll see what’s possible, and it’s beyond your wildest imaginings.

Because here, you matter.

At UK, this is what we make possible. This is where you’ll find all the things you’ll need to do all the things you never thought you could.

Here is where you’ll chase wild ideas, knowing they could light the way forward.

Where you’ll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you’ll uncover the wildest notion of all: That you’ve found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that’s wildly strong, and with a commitment that’s wildly powerful, you’ll see what’s **wildly possible**.
Wildly
This word speaks to our Wildcat mascot, and to the ferocity and determination that guide each of us — not only in athletic spaces, but in classrooms, in labs, across campus and around the world. This spirit represents the unique way we approach our work and play.

This is how we do things.

Possible
This word speaks to our role as the land-grant institution of the Commonwealth of Kentucky. Our faith in our state is on par with our faith in what we can make possible. We have a commitment to making new possibilities for Kentucky as we serve its communities. And we’re equally serious about our commitment to the world beyond, as we solve problems and create new opportunities for all.

This is why we do what we do.

Because here, you matter.

At UK, this is what we make possible. This is where you’ll find all the things you’ll need to do all the things you never thought you could.

Here is where you’ll chase wild ideas, knowing they could light the way forward.

Where you’ll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you’ll uncover the wildest notion of all: That you’ve found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that’s wildly strong, and with a commitment that’s wildly powerful, you’ll see what’s wildly possible.
Verb + “What’s Wildly Possible”

Use this construction at the highest level to convey our brand, to inspire prospective or current students, and to announce the flavor of the communication. These lines are written as imperatives, directed to the reader.

Discover what’s wildly possible.
Explore what’s wildly possible.
Create what’s wildly possible.
Imagine what’s wildly possible.
Envision what’s wildly possible.
Build what’s wildly possible.

For high-impact spots like covers of print pieces, billboards, or banner ads, these headline constructions are succinct and powerful, connecting with your audiences and getting your point across quickly.
“Wildly” as a Qualifier

Lines like these elevate and enhance our brand messages with a little UK personality. We aren’t afraid to dream big and state our case boldly.

These phrases can be used on their own, or as qualifiers to describe how we do the work that we’re doing.

With wildly ambitious goals.
Through a wildly powerful commitment.
In a wildly strong community.

or just

WILDLY INNOVATIVE
WILDLY VISIONARY
WILDLY UNITED
WILDLY SMART
"This is What’s Wildly Possible"

We use this language as a secondary headline to support the big ideas of our brand and our university.

It can be very effective in stating the impact of our research, the success of our alumni, and the work that we’re doing to create better possibilities for all.

An end to the opioid crisis. This is what’s wildly possible.

Healthier lives for all Kentuckians. This is what’s wildly possible.

A brighter future for every Wildcat. This is what’s wildly possible.
“Made Possible”

Using this phrase, we can highlight the opportunities we make available to our students, the solutions we’re creating for our Commonwealth and our world, and the bold strides we’re making toward a better future — but in a way that isn’t overly boastful.

Note: When talking about our healthcare role, be careful with the use of “wildly.” It’s often inappropriate. In your language, lean instead on the possibilities we’re creating for our patients and their families.

Greater victories made possible.

A stronger economy made possible.

Healthier communities made possible.
CRAFTING HEADLINES

What You’ll Find Here

Not every headline needs to contain “wildly possible” (or “wildly” or “possible”) nor should it. But whenever possible, our language should tie back to the idea that students (and others) will find everything they need at UK to achieve big things. These “What You’ll Find Here” headlines are a good way to touch on this idea.

Discover what inspires you.
Find what ignites you.
Uncover what drives you.
Explore every possibility.

From the first moment you set foot on our campus, you’ll become part of a community that always has your back. Here, every voice matters, and every idea is worth chasing down. No matter which direction your UK education takes you, and no matter how hard you push yourself to do more, you’ll always be surrounded by others who will inspire you to step up and press on.

So, go. Do something big. It’s why we’re here.
Ready to do more, create more and become more.

There’s something that unites each of us at the University of Kentucky: the drive to create new possibilities for our state, our region and our world. And when our graduates go out into the world, they’re ready to see what’s possible. Ready to make an impact, knowing that their work has the power to improve the lives of those around. Ready to make a contribution, because they’ve come from a community where every voice is heard. And ready to step up and press on. Because what starts at the University of Kentucky never stops. Never stops improving. Never stops looking for ways to get involved. And never stops, even for a second, tirelessly working for something better.
TIPS FOR WRITING

Three Things You’ve Always, Always Got To Do

① Give your reader something to be interested in.

② Give your reader something to care about.

③ Give your reader a way to connect to the work that we’re doing.

Ways to Get There

Start with a hook.
Give them a reason to care right away. Lead with a benefit.

Find an angle.
A story should be about one thing: place, process, purpose, people.

Find the hero.
People are at the heart of everything we do. Put them there.

Reveal our character.
You don’t always have to say “wildly possible.” But you should always show it. Demonstrate what UK is doing to create possibilities for our students, our state and our world.

Breathe life into every word.
Our voice is personal — we write like we talk. Read it out loud to test.

Be real. Clever is overrated.
The best writing doesn’t call much attention to itself. Speak to people.

Avoid jargon and hyperbole.
Even if it’s what everybody says. Especially if it’s what everybody says.

Cut out the excess.
Say only what you need to say. Get to the point without unnecessary words.

Say one thing well.
Don’t overwhelm your audience with information or tiresome lists of facts or stats.

Use inclusive pronouns.
“We” speak to “you” whenever possible. Our voice is conversational.

Show the impact of our work.
Every story should reveal why we do the things we do.

Make an emotional connection.
Decide how you want your audience to feel, and write accordingly.

Draft a plot.
Rather than state the benefit, dramatize it. Show our brand promise at work.

Be consistently inconsistent.
These aren’t rules, and they shouldn’t be. Choose the language that best communicates our message, and the voice will follow.
BRINGING IT ALL TOGETHER

Answer these questions before you write anything, and you’ll be most of the way there.

1. What are we talking about here?
   - How does this story show how we’re a powerhouse for change?
   - How does this story represent the possibilities we create?
   - How does this story illustrate the ways we inspire those who will lead, discover and serve?
   - How are we doing this in a way that’s different from other institutions?
   - How does this story embody and celebrate the spirit of who we are at UK?

2. Who are we talking to here?
   - List all possible audiences for your story.
   - Prioritize them.
   - Determine what they care about.
   - Use your understanding of them to influence the casualness or formality of our voice.

3. What larger truth does this story reveal about the University of Kentucky?
   - If you think of the specifics of your story as proof points, what point are they proving?
   - Find ways to connect the details with the larger benefits and attributes of the institution.
   - Use the message map from our brand strategy as your guide.
   - Choose just one big message and go with it.
SOCIAL MEDIA CONTENT TIPS

Many of our audiences communicate through one or more of the four main social media channels. It’s important to keep in mind how various users interact with these different channels, and how this behavior translates to engagement with our brand. Below are high-level practices to consider so that the appropriate content, crafted in the right manner, is effectively received.

<table>
<thead>
<tr>
<th>SOCIAL MEDIA CHANNELS</th>
<th>HOW TO USE IT</th>
<th>USERS AND SUCCESSFUL CONTENT</th>
</tr>
</thead>
</table>
| **Twitter**           | Tweet live-event updates, engage one on one with the campus community, and seek out and engage with the academic community. | **Current Students**
  - Answering questions about facility issues, when things are open, upcoming events**

| **Facebook**          | Share news, updates, photos and videos that highlight UK’s academic community. | **Current Students**
  - Student success stories with visual content, student life, and big university events and traditions**

| **Instagram**         | Post visually striking “in the moment” photos and videos that give a sense of student life across all programs. | **Prospective Students**
  - Student and academic life, student takeovers, quizzes about student life, beautiful pictures, fun videos, student success stories**

| **IG Stories**        | Post in-the-moment or behind-the-scenes photos and videos that give a sense of student life across all programs. | **Prospective and Current Students**
  - Student and academic life, student takeovers, fun videos, university events**

<table>
<thead>
<tr>
<th>COPY APPROACH</th>
<th><strong>Casual</strong></th>
<th><strong>Formal</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Twitter</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Facebook</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Instagram</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IG Stories</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IMAGE PRODUCTION VALUE</th>
<th><strong>Low</strong></th>
<th><strong>High</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Twitter</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Facebook</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Instagram</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IG Stories</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IDENTITY

Because our visual identity represents the university at the very highest level, it’s vital to our brand. These logos act as a signature, an identifier and a stamp of quality. And they should always be the most consistent component in our communications.
LOGO

The UK logo is a primary graphic tool for expressing the university’s identity. It should be used in situations where the full lockup is not necessary.

The logo is a graphic element, not a typeface. Do not, under any circumstances, attempt to recreate the logo other typefaces, no matter how similar they may appear. Always use the approved reproducible artwork. This will ensure the consistent use of the logo in all applications.

**TIP:** The logo may NEVER be used alone on promotional materials intended for external audiences.

To ensure that the logo is highly visible, always separate it from its surroundings. An area of isolation, or clear space, must always surround the logo, measured half its height on all sides as shown above.

The ® mark must appear with the logo in any application that will or may appear off campus. The ® symbol should be set on the logo’s baseline, scaled to approximately half the height of the foot of the K. This is the only acceptable placement for the ® mark with the logo.

The logo should never appear smaller than 0.25 inch wide.
WORDMARK

The UK wordmark, shown here, is the primary typographic element of the university’s identity. It may be used in situations where the full lockup is not necessary.

Do not, under any circumstances, attempt to recreate the wordmark with other typefaces, no matter how similar they may appear. Always use the approved reproducible artwork. This will ensure the consistent use of the wordmark in all applications.

To ensure that the wordmark is highly visible, always separate it from its surroundings. An area of isolation, or clear space, must always surround the wordmark, measured at half its height on all sides, as shown.

For promotional materials, the ® mark should always appear with the wordmark. Please note the placement and size of the ® symbol; this is the only acceptable location for placement and size.

The wordmark should never appear at sizes smaller than 0.75 inch wide.
The UK main lockup consists of the logo plus the wordmark, as shown here. It is perhaps the most important visual representation of the university’s identity.

The versions shown here and on the following pages have been created specifically for UK. Do not, under any circumstances, attempt to recreate the lockup with other typefaces, no matter how similar they may appear. Always use the approved reproducible artwork. This will ensure the consistent use of the main lockup in all applications.

The main lockup, along with the logo, wordmark and college and departmental lockups, are available for download at www.uky.edu/prmarketing/brand-downloads

To ensure that the main lockup is highly visible, always separate it from its surroundings. An area of isolation, or clear space, must always surround the lockup. For the main lockup, the clear space should be half the height of the interlocking UK logo. Do not allow other graphic elements to penetrate this area.

For promotional materials, the ® mark should always appear with the lockup. Please note the placement and size of the ® symbol; this is the only acceptable location for placement and size.

The main lockup should never appear at sizes smaller than 1 inch wide.
LOGO COLORS

These are the approved colors that the logo may appear in. When placing over top of a photo, always try and place the logo in clear space, and make sure there is enough contrast for legibility. Use the all-white version of the logo on any busy or colored backgrounds, unless there is insufficient contrast; in such cases, use the default, all-black, or all-Wildcat-Blue logos. Avoid placing the logo on floods of the colors from the palette, with the exception of Bluegrass.
The main lockup is our primary graphic tool for expressing the UK identity. However, some situations may call for an alternate lockup. The versions shown here may be used on very rare occasions, and only with permission from UK Marketing.

To request these lockups or other assistance, please contact brand@uky.edu

If your request is for a promotional item, please include the spec information in your email. The more information you provide, the better our team can assist you.

**NOTE:** There are no college or department lockups available with these versions.
In order to maintain consistency, the following practices are **not permitted**. These rules apply to the entire set of UK marks, including the main lockup, the logo, and the wordmark, as well as college and department lockups (see page 63).

Our marks should never be altered in any way. This includes effects like drop shadows, glows, strokes, and so on.
The University of Kentucky community includes an extensive group of colleges, departments, offices, centers and other entities. We have created marks for these entities to help maintain consistency across all channels.

Please note: These lockups may not be created by anyone outside of UK Marketing. The only alteration an outside vendor may make is adding ® symbol to a mark created by UK Marketing. If you need a lockup that isn’t available on the downloads page, please use the form at the top of the downloads page to request it.

www.uky.edu/prmarketing/brand-downloads

These images are registered trademarks of the University of Kentucky and may not be recreated or manipulated in any way. Downloads are available in JPG and PNG formats for print applications from www.uky.edu/prmarketing/brand-downloads, by using your linkblue ID and password. UK Marketing will work with approved vendors that need vector files. Please use the form at the top of the downloads page to request EPS files and allow five working days for turnaround.
The University of Kentucky uses the official university seal, shown here, only for formal documents such as diplomas and commencement materials.

You must receive approval to use the university seal. All requests should be directed to UK Marketing at brand@uky.edu.
VISUAL LANGUAGE

Our visual language sets the tone for how people initially see the University of Kentucky, and how they recognize us moving forward. It includes typography, photography, graphic elements, and color. More significantly, it’s how all these pieces work together to convey and strengthen our overall brand message.
Think of grids as the foundation for our designs. They anchor all the elements in each layout, and give our diverse range of communication pieces a common backbone.

The grid system gives you the tools to create endless combinations of text and images. We use it to create layouts that are aligned and balanced, ensuring that all our pieces of communication look refined and professional.

**Example Grid**
A grid may take many forms, but it is composed of a few simple things — the page’s vertical and horizontal margins; the columns; and the spaces in-between those columns, called gutters. The size and number of these things can vary, and that’s okay. It is important to use a grid that makes sense for your specific needs, as opposed trying to fit all content in all communications into a single type of grid.
GRID STRUCTURE

When should you use a grid?

When a communications piece has lots of content that covers more than 50 percent of the page, using a grid is imperative. Follow the best practices in this section to keep content organized and help the reader absorb the message easily and quickly.

What is exempt from these rules?

Not every piece needs to strictly adhere to a grid. Posters, graphic art, magazines and information graphics sometimes need a little more freedom. Some pieces may even use different grids on different pages, depending on the content. Be consistent when possible, but don’t be shackled by a grid.
What are some best practices?

Margins
- Most communications should use margins between 0.5 inch and 1 inch
- Smaller pieces like postcards or business cards may use margins between 0.125 inch and 0.5 inch
- Bigger pieces need bigger margins, as they will likely be viewed from further away. A tabloid-size poster may need a 1-inch margin, whereas a large 12-foot banner may need a 6 inch margin.
- Avoid placing content too close to the edge — a little too much margin is better than not enough.
What are some best practices?

Columns
- The number of columns you choose depends on a few things: the size of your page, the amount of body copy, and the number of images and graphic elements included.
- A 3-column grid is one of the easiest to work with. Be sure your columns are always equal in width.
- More columns will give you more flexibility to place and organize your content.
- Don’t be afraid to span content across multiple columns to create dynamic layouts.

Standard Options
There are four standard grids to choose from: 2-column, 3-column, 4-column and 6-column. The content and layout of each piece will decide which grid works best in a given situation. These grids can be applied to any layout, vertical or horizontal. Book spreads and folded brochures require extra considerations. Multiple pages that create one spread need to work together visually, but must maintain their own grids and internal margins.

2-column grid
8.5” x 11” paper
1.5” margins
Common Uses
- Covers, long passages of text, text and images

3-column grid
8.5” x 11” paper
0.5” margins
Common Uses
- Covers, long passages of text, text and images

4-column grid
8.5” x 11” paper
0.5” margins
Common Uses
- Complex layouts of text, images and graphics
- Pages with a lot of callouts, details and stats

6-column grid
8.5” x 11” paper
0.5” margins
Common Uses
- Complex layouts of text, images and graphics
- Pages with small text

2-page spread, 6-column grid
17” x 11” paper, 8.5” x 11” pages
0.5” margins
Common Uses
- Magazines, books or other long-form publication
- Complex layouts of text, images and graphics
- Pages with small text

Note
Not everything will fit perfectly in the grid; that’s okay. Grids are meant to serve as the foundation for building our designs, and they allow for some flexibility.
Additional Options
Below are some alternate examples showing how grids can be used in different formats.

3-column grid
11” x 8.5” paper
0.5” margins
Common Uses
• Covers, fliers, long passages of text, text and images

2-column grid
Small trifold brochure
8.5” x 11” paper
3 pages
0.5” margins
Common Uses
• Small brochures without a lot of content or images

3-column grid
Large trifold brochure
24” x 11” paper
3 pages
0.5” margins
Common Uses
• Complex layouts of text, images, and graphics
• Pages with large amount of small text

3-column grid
11” x 8.5” paper
0.5” margins
Common Uses
• Covers, fliers, long passages of text, text and images

2-column grid
6” x 4” paper
0.5” margins
Common Uses
• Postcards, invites, reminders, or note cards

2-column grid
6” x 4” paper
1” margins
Common Uses
• Simple or formal invitations

3-column grid
6” x 4” paper
0.5” margins
Common Uses
• Invites or postcards with a lot of information

6-column grid
11” x 8.5” paper
0.5” margins
Common Uses
• Complex layouts of text, images, and graphics
• Pages with large amount of small text

3-column grid
Large trifold brochure
24” x 11” paper
3 pages
0.5” margins
Common Uses
• Complex layouts of text, images, and graphics
• Pages with large amount of small text

UNIVERSITY OF KENTUCKY
JULY 2019
GRID STRUCTURE

What are some best practices?

**Gutters**
- Gutters, or the space in-between columns, typically range from 0.125 inch to 0.25 inch but for most communications, 0.1667 inch or 0.1875 inch are ideal.
- Gutters should never be bigger than half the width of your horizontal margins.
- Keep in mind with columns of body copy, wider gutters are harder on the reader’s eyes. Use a gutter that makes the space between columns feel comfortable, not too tight or loose.

<table>
<thead>
<tr>
<th>Acceptable Gutter Sizes</th>
<th>0.125&quot;</th>
<th>0.1667&quot;</th>
<th>0.1875&quot;</th>
<th>0.25&quot;</th>
</tr>
</thead>
</table>

Good space between columns of body copy.

Aboreriae porerio anecabo. Ractamesus volesectur miliquoit, aut liquis rerspicate idebiss itatem. Omniet, tesequi bustrumque antiossi ad exerum as fuga vorloporem mere rem auditias dollorro queactatur aut quo tem aci optate et que voleste mporeicid ex esed que commodese ut rae. Nitae estem ut offictota veratesmer as aliche con etus eatqui commost fugitiorpori cus sictis non nempera tincia solestius adis mo im laborep turepedi tem lam re im doluptati in rem lam, ut mincilis.

Not enough space between columns of body copy.

Aboreriae porerio anecabo. Ractamesus volesectur miliquoit, aut liquis rerspicate idebiss itatem. Omniet, tesequi bustrumque antiossi ad exerum as fuga vorloporem mere rem auditias dollorro queactatur aut quo tem aci optate et que voleste mporeicid ex esed que commodese ut rae. Nitae estem ut offictota veratesmer as aliche con etus eatqui commost fugitiorpori cus sictis non nempera tincia solestius adis mo im laborep turepedi tem lam re im doluptati in rem lam, ut mincilis.

Too much space between columns of body copy.

Aboreriae porerio anecabo. Ractamesus volesectur miliquoit, aut liquis rerspicate idebiss itatem. Omniet, tesequi bustrumque antiossi ad exerum as fuga vorloporem mere rem auditias dollorro queactatur aut quo tem aci optate et que voleste mporeicid ex esed que commodese ut rae. Nitae estem ut offictota veratesmer as aliche con etus eatqui commost fugitiorpori cus sictis non nempera tincia solestius adis mo im laborep turepedi tem lam re im doluptati in rem lam, ut mincilis.
What are some best practices?

**Typography**
- Use relative ratios for callouts, body copy, subheads and headlines. This means that your type sizes should scale according to the point size of your body copy.
- **Body copy** should be between 9 and 12 points.
- **Callouts** should be 2 point sizes smaller than body copy, so between 8 and 10 points. Type smaller than 8 points is too difficult to read.
- **Subheads** should be 4 to 6 points bigger than body copy, so typically between 14 and 18 points.
- **Headlines** can have the biggest range in point size, due to the many types of typographic treatments available. Headlines should typically be 4 to 6 point sizes bigger than the subhead, so at least 18 to 24 points.
- Generally speaking, a headline on a letter-size paper shouldn’t be bigger than 52 points, unless the headline is being used as a graphic element.

**EXAMPLE RATIOS**

![Example Ratios](image-url)
The diagrams on this page show several basic page layouts to demonstrate how different designs can fit within the grid.

This is an example of how an oversized headline is working as a graphic element.
LOGO PLACEMENT

In general, the UK logo should be no wider than 30 percent of the space that it occupies. This can vary depending on the goal of the piece, but it’s a good starting point. If it helps, you can scale the logo according to the selected grid.

The logo may be placed in one of the corners (accounting for margins) or in a center-formatted layout, at the bottom center.
Typography is a vehicle for our brand voice, contributing to how our messages are read and communicated. **Avenir** is the primary workhorse for our communications. **Trade Gothic**, a condensed typeface, performs well as an accent to pair with Avenir or on its own in headlines.

Used together, these two typefaces create a clear hierarchy and keep our content legible and engaging.

We use **Blackbike Rough** and **Surveyor** in smaller and more specialized capacities, which will be explained in the following pages.
Avenir is the brand’s most prominent typeface. As pragmatic as it is friendly, Avenir is suited for headlines, subheads, body copy and captions. Note that the heavy and black weights of the font work best in headlines, while the book and medium weights are better for body copy.
Trade Gothic is our secondary typeface, and we use only the condensed weights of the font. It is dynamic and impactful when paired with Avenir to create big, bold headlines. We use it only in all caps.
BLACKBIKE

Blackbike Rough is our accent typeface, representing the “wildly” in our brand. It should only be used for one or two words in a headline composition. (see page 85 for examples). We employ it sparingly, reserving it for words that epitomize the brand platform, like “wildly possible,” or “ignites.”

SURVEYOR DISPLAY

For more formal applications, Surveyor works well as a good substitute for Avenir in body copy. It is sophisticated and classic, and reads well at a variety of sizes. Use it sparingly.
LEADING

Using type thoughtfully is crucial to making our designs look professional. Follow these tips to make sure our typography is consistent.

Line spacing, called leading, is critical to setting professional-looking type that’s easy to read. Leading should be set tight, but not too tight. With our typefaces, text generally looks best with the leading set slightly looser than the default.

_TIP:_ Start with leading that’s two points higher than the point size of the text. This won’t always be right, but leading can be adjusted most easily from there. Smaller text may need settings that are slightly more open.

---

**Leading that’s too loose leaves too much pause between lines.**

- 21 pt. type / 36 pt. leading

**This leading is too loose.**

Alibus in et moditatque et quae venda volut lis nonse commiscit ullis estis solent odissitis audicipis.

- 8 pt. type / 15 pt. leading

---

**Leading that’s too tight leaves too little pause between lines.**

- 21 pt. type / 18 pt. leading

**This leading is too tight.**

Volestis asinto to vendaectore esem cuptate nientibus ducil maiorum aut que dolorpora aut as nonse et.

- 8 pt. type / 9 pt. leading

---

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

- 21 pt. type / 23 pt. leading

**This leading is correct.**

Ibusdam, suntquatqui quo velecum rest, que etum haritatem vendebis nem de optata vel int lorem ipsum.

- 8 pt. type / 11 pt. leading
Correct letter spacing, called tracking, also makes the type easier to read. Outside of headlines, text is usually okay with the default setting, and optical kerning should be used when it’s available.

When working with type, always take the time to make these adjustments. These details make us look professional and greatly improve the readability of our type.

**Tracking**

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

- 21 pt. type / 130 tracking

Tracking that’s too tight leaves too little space between letters.

- 21 pt. type / −75 tracking

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

- 21 pt. type / 0 tracking

**Tip:**

Trust your eye. The tracking that works for one typeface may not work for another. The size and weight of the text can also influence how much tracking is necessary. Smaller sizes and heavier weights may need higher settings.
The following pages show examples of how to combine the different brand font families to create a hierarchy of information. There are many ways this can be done; use the following pages as a starting point and modify as needed.

To see more examples of type in layout, see the Sample Tactics section of this document.

**LOREM IPSUM DOLOR SIT AMET**

Proin maximus varius urna pharetra. Donec et orci venenatis, vestibulum enim quis, lobortis sapien.

Aliquam cursus condimentum lectus ac varius elementu ac, condimentum ac ipsum. Donec eu lectus non ante pulvinar commodo lectus.

Nulla sit amet purus convallis, pulvinar turpis ac, porttitor augue. Ut ultricies ex velit, ac porttitor nisl pulvinar eu. Proin felis ligula, aliquam at laoreet eu, consequat et mauris. Etiam pulvinar, mauris sit amet ullamcorper sollicitudin, velit tortor posuere quam, eu commodo est magna vel lorem.


“Praesent vehicula, ante vel accumsan tempus, massa erat tincidunt neque, sit amet hendrerit diam est vitae ante. Fusce eros nisi, varius a ultricies et, euismod dignissim diam. Aliquam cursus condimentum.”
Proin maximus parius urna pharetra ocet.

Aliquam cursus condimentum lectus ac varius elementum ac, condimentum ac ipsum.
Nulla sit amet purus convallis, pulvinar turpis ac, porttitor augue. Ut ultricies ex velit, ac porttitor nisl pulvinar eu. Proin felis ligula, aliquam at laoreet eu, consequat et mauris. Etiam pulvinar, mauris sit amet ullamcorper sollicitudin, velit tortor posuere quam, eu commodo est magna vel lorem.

Lorem ipsum dolor sit amet

Nulla sit amet purus convallis, pulvinar turpis ac, porttitor augue. Aultricies ex velit, ac porttitor ni.
The National Institute of Health is dedicating $350 million in research funds to four schools in areas directly affected by the opioid crisis.

As one of the schools chosen to receive $90 million, the University of Kentucky will work in more than 15 communities to measure the impact of different treatments, prevention methods, and recovery programs.

Read more about our plan of attack at uky.edu/wildlypossible.
YOU ARE WILDLY POSSIBLE.

Congratulations
CLASS OF 2020

86 MAJORS.
ENDLESS DESTINATIONS.

FIND OUT WHAT’S WILDLY POSSIBLE.

YOU ARE WILDLY POSSIBLE.
Sample Typographic Layouts

One Day

Made possible by the University of Kentucky

Ranked No. 4

in creation of startup companies, out of 105 institutions

An End to Opioid Deaths

Made possible at the University of Kentucky

86% of UK students receive some kind of financial aid.

Building a healthier future.
WILDLY POSSIBLE AT THE UNIVERSITY OF KENTUCKY.

“One Day”
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 120 pt
Leading: 96 pt
Tracking: 0

“Made possible...”
Blackbike Rough
Size: 15 pt
Tracking: 0

“University of Kentucky”
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 17 pt
Tracking: 10

“Ranked”
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 20 pt
Tracking: 0

“No.”
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 54 pt
Tracking: 0

“4”
Trade Gothic
Bold Condensed No. 20
Size: 107 pt

Rule
6 pt

Body
Avenir Heavy
Size: 12 pt
Leading: 15 pt
Tracking: 0

“An End”
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 60 pt
Tracking: 0

“To opioid deaths”
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 26 pt
Tracking: 0

Outline
0.5 pt

Callout
Surveyor Display Medium
Size: 11 pt
Leading: 12 pt
Tracking: 0

Numeral
Surveyor Display Bold
Size: 121 pt
Tracking: –60

Percent symbol
Surveyor Display Bold
Size: 53 pt

Rule
3 pt

Body
Avenir Heavy
Size: 18 pt
Leading: 22 pt
Tracking: 0
**ALTERNATE SYSTEM FONTS**

Our brand typefaces may not always be available to everyone for use in Word documents, PowerPoint presentations and other digital applications.

In these situations, use the alternate fonts listed here, which are freely available on all computers.

Due to the unique properties of Trade Gothic and Blackbike Rough, there are no PC substitutes for those typefaces. Restrict your usage to Arial and Georgia as needed.

---

**Arial is the acceptable PC substitute for Avenir.**

<table>
<thead>
<tr>
<th>Brand Fonts</th>
<th>Substitute Fonts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avenir Book</td>
<td>Arial Regular ABCDEFGHIJKLMNOPQR STUWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!</td>
</tr>
<tr>
<td>Avenir Medium</td>
<td></td>
</tr>
<tr>
<td>Avenir Heavy</td>
<td></td>
</tr>
<tr>
<td>Avenir Black</td>
<td></td>
</tr>
</tbody>
</table>

**Georgia is the acceptable PC substitute for Surveyor.**

<table>
<thead>
<tr>
<th>Brand Fonts</th>
<th>Substitute Fonts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surveyor Light</td>
<td>Georgia Bold Regular ABCDEFGHIJKLMNOPQR STUWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!</td>
</tr>
<tr>
<td>Surveyor Book</td>
<td></td>
</tr>
<tr>
<td>Surveyor Medium</td>
<td></td>
</tr>
<tr>
<td>Surveyor Bold</td>
<td></td>
</tr>
</tbody>
</table>
In addition to standard layouts, we have a few distinct ways of setting type for headlines that are unique to the UK brand. Use these samples as a baseline and modify as needed.

To see more examples of type in layout, see the Sample Tactics section of this document.

SEE WHAT’S
Wildly Possible.

Emphasizing “Wildly Possible”
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 23 pt
Tracking: 50 pt

Blackbike Rough
Size 82 pt
Leading: 72 pt
Angle: 4.5°

“Wild” in the Middle of a Headline
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 15 pt
Tracking: 75 pt

Blackbike Rough
Size 112 pt
Angle: 4.5°
FIND WHAT IGNITES YOU

Simple and Bold, Option 1
Avenir Black
All Caps
Size: 15 pt
Tracking: 800

Only use this extreme tracking for single-line headlines.

TIP:
The addition of a simple graphic element can bring a needed anchor to these headline styles.

NOTHING IS OUT OF REACH.

Simple and Bold, Option 2
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 48 pt
Leading: 47
Tracking: 0
Our color palette is divided into three groups: primary, secondary and neutrals. Our primary palette should always lead, while the secondary and neutral palettes add depth and support to our communications.
Our primary palette consists of Wildcat Blue and White. Our layouts lean heavily on these colors, mixing in the other palettes to build color schemes that are complementary and balanced.

**White**

- **CMYK**: 0 0 0 0
- **RGB**: 255 255 255
- **HEX**: FFFFFF

White is an indispensable color. Rather than viewing white space as a blank area, see it as a break. Don’t rush to fill it: it can focus attention on what is there, rather than drawing attention to what isn’t. Always balance color, typography and graphic elements with white space.

---

**Wildcat Blue**

- **CMYK**: 100 75 0 0
- **RGB**: 0 51 160
- **HEX**: 0033A0

---

**Coated Paper**

When printing on most coated stocks, on specially treated uncoated paper, or on UV presses, use the Pantone spot color or the CMYK formulas specified below.

**Uncoated Paper**

When printing on most uncoated stocks, we adjust the CMYK formula of the color palette to achieve the best results. Use the specified formula below.

- **CMYK**: 87 59 0 0
- **HEX**: 0033A0
- **PMS**: 286 C

---

**Wildcat Blue Uncoated**

- **CMYK**: 87 59 0 0
- **HEX**: 0033A0
- **PMS**: 286 U
SECONDARY PALETTE

Wildcat Blue and White should drive most marketing, campus and alumni materials, but sometimes other colors need to be used. For those circumstances, we have developed this secondary palette.

These colors are best suited for use in internal communications, but may certainly be used in long-form communications where more colors are needed for variety, infographics and icons. Large fields of these colors should be avoided, with the exception of Bluegrass. Be sure Wildcat Blue is always the most prominent color.

Under no circumstances should any of these colors become the predominant color for a school, center, institute or department.

Bluegrass

Bluegrass has a custom RGB formula for maximum vibrancy in digital applications. Use the RGB and hex values listed above, instead of the default values associated with the Pantone color.
Neutral tones can be used to add depth, warmth, sophistication and richness to our communications.

Note, however, that White should be used more frequently and prominently than these neutrals.

While Black is a part of our palette, it should be used as infrequently as possible. We use it only for long passages of body copy. Never use it as a primary color element.

**Cool Neutral**

- CMYK: 0 0 0 15
- RGB: 220 221 222
- HEX: DCDDDE

This color is Black at 15% tint.

**Warm Neutral**

- CMYK: 3 4 14 8
- RGB: 214 210 196
- HEX: D6D2C4
- PMS: 7527

**20% Tint of Warm Neutral**

**60% Tint of Warm Neutral**
Three color gradients are available for use. They are pairings of Wildcat Blue, Bluegrass, and Midnight.
Most people form their first impression of us as a university in the digital space. So it’s vital that our colors be consistent and properly used in all digital executions.

All digital color codes are included on the palette pages.

**CONTRAST IS KEY**

Use caution when selecting colors for text and general information. Contrast is critical for maximum legibility — especially for meeting the needs of disabled users. Check your contrast levels with the WAVE color contrast tool:

webaim.org/resources/contrastchecker

---

**RECOMMENDED TEXT COLORS**

When choosing your text styles, use one of the colors below, or a combination. These colors will provide the best contrast on your white or light neutral background. Black text on a white background is always acceptable for body copy.

- **Wildcat Blue**
  - RGB: 0, 51, 160
  - HEX: 0033A0

- **Midnight**
  - RGB: 27, 54, 93
  - HEX: 1B365D

- **Bluegrass**
  - RGB: 30, 138, 255
  - HEX: 1E8AFF
This chart is a guide for the mood our brand colors can convey in our communications and promotional materials. Colors can range from bold to subtle, or from informal to formal.
SAMPLE COLOR PALETTES

Use the sample palettes on this page as a guide grouping and distributing colors and gradients, depending on the tone and audience of each communication.
Our graphic elements give our brand unique ways to visually stand apart from other universities. When they’re used consistently, these elements add depth to our visual language.

Think of this set of graphic elements as a toolbox that will help you create compelling compositions. Always consider which particular tools will best communicate your message and speak to your specific audience.

**Checkerboard Pattern**
We’ve deconstructed our traditional checkerboard pattern to be used as a design element within layouts.

**Linear Checkerboard Pattern**
When a more elegant application is required, the linear version can be used to anchor text or frame imagery.

**Abstract Checkerboard Pattern**
For a more energetic effect, the abstract checkerboard pattern makes more liberal use of the brand colors.

**Patterns and Textures**
We have two official patterns and two official textures that can add visual depth and interest to layouts.

**Linear Shadow Fills**
The linear shadow fill is a dynamic way to emphasize an image shadow or short phrase.

**Icons**
Our official icons are a set of illustrated graphics that create visual interest and context for key pieces of information.
CHECKERBOARD PATTERN

Inspired by Secretariat and adopted by UK Athletics, the checkerboard pattern has become a recognizable visual asset for the university. Today, this pattern represents several things for UK: The collective strength we lend each other as we grow during our time here. The lifetime bonds that form between us. And the impact we have in our communities, all across the world. For our brand’s visual language, we have deconstructed the full pattern, creating a design element that can anchor elements within a layout.

Blue on light background

White on dark background
**USING THE CHECKERBOARD PATTERN**

**Tips**

- The pattern should typically be one of the smaller graphic elements, as opposed to large squares.
- This pattern should only be used in Wildcat Blue (PMS 286) or White.
- It can be used as trim, dividers or anchors.
- It can be paired with a single line of all-caps text, scaled to the same height.
- It can be used with tracked-out type as a metaphor for expanding, growth or progress.
- It should never be used as a full-flood background pattern.
- It can be used in segments to create a framing device or a focal point.

Squares should always remain contiguous and aligned.
USING THE CHECKERBOARD PATTERN

AS YOU FIND OPPORTUNITIES YOU NEVER REALIZED WERE OUT THERE

Building a healthier future. WILDLY POSSIBLE AT THE UNIVERSITY OF KENTUCKY.
The linear checkboard pattern is a fresh take on the classic checkerboard. This linear, outlined version is a lighter and more elegant rendition of the traditional filled pattern. As such, it works well in more formal contexts.
USING THE LINEAR CHECKERBOARD PATTERN

Tips

• Use the pattern to draw the eye’s focus and create hierarchy within a composition.
• Use it as a frame to help organize a layout’s elements.
• The horizontal line can be used as a pointer, or to indicate a pathway, or to imply movement and progression.
• The line weight should remain light with respect to the surrounding elements.

Too thick
This colorful, abstracted pattern takes the classic checkerboard pattern to a new, more expressive place. This treatment can be a great tool for adding energy to your layouts.
USING THE ABSTRACT CHECKERBOARD PATTERN

Tips

• Use the pattern to add energy or color to a layout.
• Use it to anchor images, as shown.
• It should not be overused, but only sprinkled in to add visual interest to layouts. Try to stick to groups of two or three squares; single squares will also help achieve a varied effect.
• Vary the scale of the boxes in a set. If using more than one, shrink the remaining boxes to 75% or smaller.
• Vary the colors used and do not lean too much on any one secondary color. Always include a blue when possible.
• This element is best suited for internal audiences or for multi-page pieces that target prospective students.
Patterns and textures are an important element of our visual brand. They help tell our story and add depth to how we present ourselves. There are two official patterns and two official textures that we use.

Conceptually, our patterns and textures represent the idea of grace and grit. Radial and Square feel more graceful due to their consistent shapes and elegant, purposeful arrangements. They represent the collective strength of our community. Splash and Speckled feel more gritty due to their randomness, energy and texture. They represent creative expression and the messy nature of discovery. Keep these traits in mind when selecting one of the four to use.

Changing the scale of patterns and textures can produce a wide variety of effects. Larger patterns can add clear space, but too much magnification may make the pattern hard to recognize. Large textures can take over the visual focus of a layout. Smaller scales can cause visual noise. Use caution with color and type.

Color variance is another way to produce many different effects. Colors shouldn’t contrast too much, and type should still be extremely legible.
USING PATTERNS AND TEXTURES

Tips

• When applying color to a pattern or texture, consider legibility, mood and contrast.

• Be considerate of the colors in your overall composition when choosing a color for your pattern or texture.

• A pattern or texture should never be the visual focus of a layout.

• To ensure the legibility of text placed over a pattern or texture, use two colors that are tonally similar for the pattern or texture and the background color.

AS BACKGROUND

Patterns and textures can both be used as backgrounds as long as the contrast does not interfere with the legibility of the text.

AS FRAMING DEVICE

Patterns and textures can both be used as a strong framing device in layouts. In these applications, keep the contrast between pattern and background low, so that the message or image remain the primary focus.
in a community that's WILDLY STRONG

IGNITES YOU

DANCE FOR A GOOD CAUSE AT DANCEBLUE

Get hands-on experiences through experiential learning and research opportunities.

Learn more
USING THE SQUARE PATTERN

THE LIMITLESS POSSIBILITIES WE FIND HERE.

STRONGER COMMUNITIES MADE POSSIBLE
GREATER VICTORIES MADE POSSIBLE

ENVIRONMENTAL — BUS STOP

POSSIBILITIES
THE LIMITLESS WE FIND HERE.

UNIVERSITY OF KENTUCKY JULY 2019

GRAPHIC ELEMENTS
USING THE SPLASH TEXTURE

YOU'LL FIND OUT WHAT'S WILDLY POSSIBLE.
FIND WHAT MIGHT MAKE YOU HAPPY
IGNITES YOU
EXPLORE LEXINGTON
Smarter Solutions
UK Possibilities
MADE POSSIBLE
Get hands-on experience through experiential learning and research opportunities.
See them all
DANCE FOR A GOOD CAUSE AT DANCEBLUE
No. 1
Learn more
86 MAJORS

SEE WHAT’S
Wildly Possible.
LINEAR SHADOW FILLS

Linear shadow fills are a great way to add focus to specific design elements in your layouts. This effect can be applied to text and image frames.

How to create the linear shadow fill

1. Duplicate the original type (or object).
   Offset the duplicated object to create the initial shadow effect. Outline any type.

2. Create a field of lines.
   The thickness of the lines should be in proportion with the size of the object. Use the general rule of making lines and spaces between approximately the same. Make sure that the line field is big enough to fill the entire object.

3. Place the line field into the duplicated object.
   Make sure the line field fills the entire space of the object.

4. Remove the color fill from the duplicated object.
   Ensure that the stroke of the line field is a color that contrasts sufficiently the original object. Modify the thickness of the stroke as needed.
Tips

• Use it to convey a sense of momentum and energy.
• Use it to draw emphasis to specific aspects of your message or layout.
• Don’t overuse this technique. If it’s used too much, its effect will be lost.
ICONS

For more casual or lighter pieces, these illustrated icons are a unique way to add a fun element to our visual brand. Each icon can be used to express multiple meanings and a variety of ideas.

The icons are created with outline in Wildcat Blue, with fills and accents that use colors from the secondary palette.

Use them sparingly to help readers visualize content. When we pair them with numbers, they’re especially effective in helping illustrate fact-driven graphics.

We also have some more expressive bullet points available. These can be used for short lists or calling attention to important items.
USING ICONS

Tips

- Use them to create quick references and to contextualize content.
- Use them to add a sense of fun or whimsy to layouts.
- Icons are best suited for internal audience or multi-page pieces that target prospective students.

in creation of start-up companies, out of 105 institutions.
BOWMAN THE WILDCAT

FACE VIEW OF BOWMAN THE WILDCAT
PHOTOGRAPHY

Photography is a powerful asset for visual storytelling. It helps us show who the University of Kentucky is more fully and richly. By defining our photography style and usage, we can create a look and feel that’s distinctly ours.

Access official photography of University of Kentucky at:

https://ukphoto.photoshelter.com

Official UK photography has been processed to have the correct vibrancy and tone. Consult UK Marketing for guidance in achieving the same standards when using new photography at brand@uky.edu.
Kentucky is a warm and welcoming community with a diverse student body and faculty. While it’s impossible to represent everyone in a single photograph, it is possible to capture the spirit of our community with a distinct photo style, so that no matter the subject matter, it still feels like the University of Kentucky. Our brand has two photo styles: warm and human, and active and hardworking. This section details several subcategories for the photographs, but no matter what type of image we’re using, it should always relate to one of these two styles.

**Warm and Human**

We are known for our hospitality and friendliness. This is a community where anyone can feel at home, no matter their background, interests or pursuits. This feeling can be depicted in several ways—warm, golden lighting; light leaks and lens flares; optimistic, confident looks; authentic connections between people; soft smiles. While these photos may require a bit of setting up, they should always feel candid and in the moment. Photos of people or campus should never look cold (photos of winter weather are an exception) or unwelcoming. Avoid dark lighting and heavy shadows.

**Active and Hardworking**

At UK, we produce results, in and out of the classroom. Prospective students and alumni both wish to see how our university is delivering on what we promise. This idea can also be depicted in several ways—showcasing student work, from research to fine arts; close collaboration in all disciplines; people working with their hands; confidently posed Seeker Portraits. To achieve the appropriate tone, these types of photos sometimes use more dramatic cropping and angles.
SEEKER PORTRAITS

This is the predominant portrait style for the UK brand. Subjects should be brightly lit with some contrast for a bit of shadowing. Warm, golden lighting is preferred, but some settings may make for more interesting lighting (such as in a dark lab with a colored light source). Subjects should be looking slightly off camera, as though they’re seeking something in the distance. Facial expressions should convey quiet confidence, soft smiles or focused determination. Although these photos should be somewhat posed, they should never include cheesy smiles or forced expressions. Always go for authenticity, what’s comfortable for the subject and what’s appropriate for the context.

Ideally, subjects should be separated enough from the background to create a depth of field with the background slightly out of focus. This allows our subjects to stand out, while also making it easier to remove the background from the photo if needed. These Seeker Portraits are often cut out and placed onto a colored background with other graphic elements and type.
SEEKER PORTRAITS
COLLABORATION AND SUPPORT

UK is a place where collaboration and support are the keys to a rich and successful education. Problems are rarely solved in silos: it takes teamwork, understanding and a diverse set of skills to accomplish what we do here. Use photos that show two or more people physically working together, using their hands to build, gesture and connect. Close crops work best for intimate moments, while wide shots can better set the scene. Our dedicated faculty work hard to support their students. Show these relationships as authentically as possible, focusing on one-on-one connections when possible.

Once again, all photos in this category should feel more in the moment than posed. A photo with a group of students standing in a circle, smiling or talking, shows neither collaboration nor support. Instead, it’s likely to feel cheesy and inauthentic to prospective students and other audiences.
COLLABORATION AND SUPPORT
EXPANSIVE VIEWS

We are known for our beautiful campus in Lexington, and our photography should showcase the natural and architectural riches of our location. Additionally, this style of photography should be used to capture the beauty of the many locations — around the country and across the world — where a UK education can take you (international study abroad, field research, trips to U.S. cities).

These images serve as a metaphor for the boundless opportunities students will find here, and how we’re always looking to what’s next and what’s on the horizon. You can also use them to set the scene, or to work as a visual breather or rest, as in a pacing spread in a print piece or an image on a website.

Crops should be wide or tall to highlight the expansive view. Ensure that photography captures something interesting, but not too busy. Still and calm tends to work better than frantic and energetic.

Expansive shots like these work well when they contain plenty of white space (large swatches of sky, grass, wall, or other areas with few visual interruptions and little textures) that works perfectly for placing text.
EXPANSIVE VIEWS
IN-THE-MOMENT SHOTS

While this is a style that will be true of most of our images of people, there may be some photos in this style that don’t fit into the other categories. Use these shots to help fill out the visual story you are telling, in combination with Seeker Portraits, pictures of campus and detail photos. These photos should all be very candid: engaged in the moment, not looking at the camera. These images can show individuals at work or closely collaborating. They should feel like authentic windows into the lives of UK students.
IN-THE-MOMENT SHOTS
SENSE OF PLACE

In a campus that is full of possibilities, we have countless spaces where our students work, live, and learn.

For prospective students, we want them to envision their lives at UK, we feature images that show this as a place they can call home—one that offers all they’d ever need at a college.

For alumni, it’s important to show our Wildcat family the UK they’ve always known and loved while keeping them current on all the exciting changes and evolutions our campus will always be going through.

So for all our audiences, photography should show a blend of historic architecture and newer state-of-the-art buildings. Lexington charm, Kentucky hominess, and the modern facilities that comprise the student experience.

Areas to feature should include interesting buildings on campus and outdoor spaces, historic Lexington, and the horses and countryside that are such a part of the Kentucky experience. Balance this with images of labs and academic spaces; our new student center, dorms and dining; and cool/trendy Lexington spots.
SENSE OF PLACE
DETAILS

We can find beauty and interesting imagery in the smallest details of our campus and in the work our students and faculty do. By getting in close and focusing on the smallest parts of the UK experience, we can paint a fuller picture and balance out our visual storytelling.

Images such as these allow us to zero in on the work of our students, particularly in STEM and the visual and performing arts, but also by focusing on images from all over campus, even something as simple as the details of bricks, windows, or statues. Use them to give additional perspective to our stories, such as a close-up of plants to accompany a story of a student botanist, or the cells in a petri dish alongside a portrait of a student who uses them, or the keys of a piano, or brush strokes of paint. Find interesting ways to match the details in the shot to the subject of the accompanying text.

These details can serve as a visual breather and work well for placing text. When capturing these images, try to avoid photographic tricks like crazy focus shifts and motion blurs. However, some depth of field may be employed.
TEXTURAL IMAGES

The scope of our education, work and research at the University of Kentucky is vast. These textural images draw from a wide variety of disciplines and can be used to add additional layers of visual interest to stories. Not only are they beautiful on their own, they are a distinct photographic style that help elevate and give greater significance to our brand colors while serving as an identifiable brand image of their own.

These images stand out in busy contexts such as construction barriers, web banners, and print ads. Use them as an alternative to drab stock photography, to lay behind text (rather than a block of color), and to break up instances of heavy photography.
HOW TO MAKE TEXTURAL IMAGES

Use this step-by-step guide to create duotone images in Adobe Photoshop. Because each photo is unique, the same effect may not be achieved every time. Duotone images should only be created by users who have Photoshop and a basic understanding of its functions. For more examples of duotone photos in layout, see the Sample Tactics section.

1. Select a photo
This duotone effect can work well for many types of photos, but always keep the context of the texture in mind. Photos should depict a single concept or subject. Avoid using landscapes or photos with people in them. Since the photo will act as a background element, there should be enough detail to create interest, but not distract from the content.

Textural photography should result in a highly detailed white texture on a large field of Wildcat Blue.

2. Convert it to black and white
Add a Black & White adjustment layer, either by using the Adjustments panel or the Adjustments quick menu at the bottom of the Layers panel.
Press Auto in the upper-right corner of Black & White properties panel. Use the sliders to make some initial contrast adjustments, increasing the contrast between the lightest and darkest parts of the photo.

3. Adjust levels and contrast
Add a Levels adjustment layer on the topmost layer, either by using the Adjustments panel or the Adjustments quick menu at the bottom of the Layers panel. Use the sliders to further increase contrast between light and dark.

This will create a more dramatic effect when the duotone conversion is made. Use this step to bring out the details of the texture.

1. Using a Black & White adjustment layer
Add the Black & White adjustment layer over the photo layer. Using the Auto feature helps to set a good baseline, but make further adjustments as needed. Don’t worry if there isn’t quite enough contrast in this step. Step 3 will push it further.

2. Using a Levels adjustment layer
Move the Dark slider to the right to increase the amount of black. Move the Light slider to the left to increase the amount of white. Move the Middle slider to the left to make the middle gray values lighter; move this slider to the right to make the middle gray values darker.
To convert the photo to a duotone, you must first convert it to grayscale. In the Menu bar, navigate to Image > Mode > Grayscale. You can choose to merge or keep layers, and discard color information. Either is fine, so choose what looks best. You can always go back using Edit > Step Backward (¶ +Z). The grayscale adjustment layer will disappear, but this is okay.

Once the photo is in grayscale, use the Menu bar to navigate to Image > Mode > Duotone. A modal dialogue box will appear.

You only need to set the first color (this is technically a “Monotone”). To do this, double-click the swatch and enter the proper color formula for Wildcat Blue. Use CMYK for print and RGB/Hex for digital.

If the texture is too strong (or not strong enough), use the Levels adjustment layer to change the levels (see Step 3).

Move the Dark slider to the right to increase the amount of black. Move the Light slider to the left to increase the amount of white. Move the Middle slider to the left to make the middle gray values lighter; move this slider to the right to make the middle gray values darker.

Adjust the levels until you are satisfied with the amount of contrast in the textural image.

Before exporting the image to a .jpg or .png, convert the color mode from duotone to CMYK for print or RGB for digital. Do this by navigating to Image > Mode > CMYK or RGB. Merge layers if desired. You can undo this using Edit > Step Backward (¶ +Z). However, this only works in the same working session. Once the file is closed, you will lose your history from that session. If you wish to save the layers for editing later, use Save As... and create a copy of the Photoshop file.

Now you can export your image for use in other applications by navigating to File > Save As....

Please note that .png files can only be created if the color mode is set to RGB.
Follow these practices to help your images tell a strong story and provide a good visual balance.

**Cropping**
How an image is cropped can have a tremendous impact on the story you're telling. Select wide shots to emphasize the impact of our work, and use closer shots to capture emotion and detail in student life.

**Rule of Thirds**
By dividing your composition into thirds and positioning your subject along these lines or their intersections, you can achieve better balance and interest.

**Copy Space**
When selecting an image, be mindful of how it will be used, and where copy will be placed atop the photograph.

**Depth of Field**
Depth of field refers to how much of a photo is in focus. A shallow depth of field means that the subject is in focus, while many other elements in the composition are out of focus. This helps guide the viewer’s eye to the subject.
Sometimes the difference between a compelling photo and a weak photo is nuanced. To establish a strong library of images and avoid common pitfalls, keep the factors listed here in mind as you select and take photographs.

**Authenticity**
Always be sure that the scenarios you photograph look genuine. Overtly staged photos will feel inauthentic and bring the brand’s credibility into question.

**Lighting**
Always strive to achieve soft, natural lighting in the photos. They should feel evenly lit and warm. Avoid harsh flash, colored lighting or stylized techniques that make the images feel overly produced or edited.

**Focal Lengths and Angles**
Avoid shooting with ultra-wide lenses that distort the images. These extreme techniques make photos look less natural.
PHOTOGRAPHY
CONSIDERATIONS

(continued)

Use of Blue
While it’s important to show UK pride, be mindful of overusing blue. If every person in every photo is wearing UK gear or blue clothing, the effect isn’t authentic.

Buildings
Establish a sense of place by including recognizable UK landmarks and buildings in some photos. Be sure, however, that the building is photographed using the style established by the brand.

Posing
Avoid photographing subjects who look overly posed.
In today’s media environment, video is an important and powerful communications tool. A well-made video can capture the essence of an idea and bring it to life through emotional storytelling and compelling images.

The UK brand applies to much more than printed material. This document can be used as a reference for all video work done by the university, especially within the academic brand.
THE LOGO

The university’s logo must be present on all communications. In videos, we use it primarily as a signature. It should appear only in the arrangement shown here (also called the main lockup).

Background

The logo is used on Wildcat Blue, Black or White. The logo may appear in Black, White or Wildcat Blue, or the Wildcat Blue and Black combination. Use the guidelines provided for acceptable logo uses and configurations.

The preferred combination is a white logo on a Wildcat Blue background, as in #1 above.

What to Avoid

• Never use the logo over live-action footage.
• Never use the logo as a background.
• Never add effects like glows, drop shadows or other adjustments to the logo.
• Never crop, stretch or otherwise distort the logo.

For more specific details about the UK logo, refer to the identity section of the brand guidelines.
COLOR PALETTE

Primary Colors
Color is an essential part of our identity. Our primary colors should appear on all videos produced. Our secondary colors complement Wildcat Blue, creating a versatile and exciting palette for university-wide use. It's important that these colors never be altered or screened into tints.

Accent Colors
This palette should be used only to support the primary colors when needed. For video graphics that are more complicated or convey deeper levels of information, these accent colors can help communicate content more clearly. Video is best when it communicates simply, so in practice, accent colors may rarely be used.

Wildcat Blue
RGB: 0 51 160

White
Consider white as another color in our palette.

Bluegrass
RGB: 30 138 255

Black
RGB: 0 0 0

For more specific details about the UK color palette, refer to the identity section of the brand guidelines.
For more specific details about typography, refer to the visual language section of the brand guidelines.
Use graphics to add brand recognition and visual excitement to videos. Use movement to add extra visual interest, or to emphasize specific words and phrases.

An in-depth overview of the brand's graphic elements can be found in the Visual Language section of these guidelines, beginning on page XX.
Natural, Approachable Tone
A video script should feel like a human voice—like an actual person is speaking. So try to avoid sentences that are overly complex or clever. Get to the point as quickly as possible, using simple, clear, concise language. Short declarative sentences and one-word statements can give the narration punch.

Know Your Audience
When writing for your intended audience, you should keep in mind what they care about, but also how and where they’ll likely be viewing the video. Refer to the audience section of these guidelines for more.

Visual Elements
Some things are better shown on screen than described by interviewees or in voice-overs. Write to the imagery you intend to use, and refer to it in the script. If interviews are cut back to back, break them up with B-roll or full-screen graphics. Use B-roll or still images to better explain the story.

The Script as a Plan
A video script should always include a video column and an audio column, each describing what is taking place in a particular scene. Scene numbers should also be used for easy reference. A well-conceived script is necessary for getting accurate quotes from video vendors, and for ensuring that we meet legal requirements.

Telling a Story
Most videos have some sort of storyline that includes a beginning, middle and end. This structure moves the audience through a single central concept by introducing it, explaining it and then providing some call to action.

Inspiration over Information
Viewers will often not recall specific details and data when watching a video. But they will recall how those elements made them feel. Scripts should be written with this in mind, using language and structure to evoke an emotional response.

Production Pack
To keep your video projects organized and efficient, we recommend creating a production pack of all pertinent materials, including script, storyline, timeline, model releases, contact information and location details.

For more details about our writing style and voice, refer to the voice and tone section of the brand guidelines.
How we Sound

Direct
Get to the point. Show your respect for the audience’s time by communicating exactly what you want them to know.

Candid
Candor helps build trust. Let viewers know you’ve got their best interests in mind by being open and transparent in the way you share information.

Relevant
Focus on what your viewers need. Show them that you understand their interests and priorities. Demonstrate through your script that you see them as more than just a number.

Human
Make sure that your audience can hear the person behind the words. Use common, everyday language and contractions — it’s okay to be a bit informal here. Overly academic or journalistic language will sound cold and off-putting to most viewers.

Proactive
Anticipate the questions your viewer will likely have, and address them up front. Think a step or two ahead so your audience can make intelligent choices.

Unexpected
Pleasantly surprise viewers by making dry topics interesting. Make routine communications fun to watch.

Script Specifics

Pre-Scripted
Videos meant to educate or change opinion often use a pre-scripted style that speaks directly to the audience. The script is written well before production begins. On-camera talent communicates directly with the viewer, often reading verbatim from a script or teleprompter. Voice-overs are very common and may drive most of the content in the video. Actors or reenactments may also be used to convey the message.

Interview or Testimonial
A documentary-style approach allows things to happen on camera that can’t be written ahead of time. This often involves shooting one or more interviews and then combining excerpts into a form that supports the video’s concept. It can be helpful to cue or prompt interviewees for responses that fit the subject, but they still answer in their own words. The script is actually developed during or after the shooting process, and interviews can be held together with minimal voice-over. This style can be very powerful and authentic, but since it depends on the quality of the content from interviewees, it can also take longer to produce.

For more details about our writing style and voice, refer to the voice and tone section of the brand guidelines.
TALENT

Diversity
Diversity at UK is a driving force behind our success. Our videos should express this with a balanced selection of voice-over talent, on-camera talent and interviewees. The concept of inclusion should not feel mathematical or have overly perfect numbers, as this can feel unnatural or forced.

Clothing and Wardrobe
On-camera talent and interviewees should dress appropriately for the location of filming: business casual for academic environments and casual wear for students. Shirts should contrast with background colors. Small patterns on fabric can be distracting and should be avoided.

If safety equipment such as lab coats, goggles or gloves is appropriate for the filming location, they should be worn on camera. If the use of chemicals is featured or even implied (working with pipettes, slides or other science-related tools), a lab coat, gloves and safety glasses must be worn. The same goes for video that’s shot at a fume hood. For shots taken at a microscope, a lab coat and gloves must be worn. When shooting an interview with a project leader, or administrator in a lab, the interviewee does not have to wear protective equipment as long as they are in the foreground. They cannot be sitting at the bench or touching any science-related tools.

Interview Coaching
Being interviewed on camera can cause some anxiety and nervousness. Maintain a friendly and approachable set environment above all else. Be honest but considerate when providing any coaching or feedback to non-professional talent. Leading by example will encourage interviewees to feel comfortable. They should avoid fidgeting and maintain eye contact with the interviewer or camera. Prompt interviewees to frame their comments as whole thoughts and sentences for better sound bites.

Voice-Overs
When voice-over talent is used for a video, suggest that the person reading the copy be as conversational as possible. Avoid hard-sell, “announcer-y” deliveries. Have the person speak slowly and deliberately to ensure good diction and audibility.
Aspect Ratio
Wide-screen 16:9 televisions have become the norm in most of the world. All new video material for the university should be created in 16:9 format. (Older videos may have been produced in a 4:3 format.) If older footage must be used in a new video, it should be cropped or up-scaled to 16:9 whenever possible.

HD and UHD/4K
Modern video is usually produced in HD (1920 × 1080). Current televisions, computers and projectors are usually HD capable, and produce much better-quality images than previous standard-definition (SD) videos. Higher-resolution source footage, such as 4K (3840 × 2160) or 8K (7680 × 4320), may also be used. In practice, though, it may be beneficial to downscale final videos to HD (1920 × 1080) or lower resolution.
Online Specifications
Most video that is produced will end up being shared digitally. This includes web, mobile, social media, USB drives and CD/DVD. While standards continue to evolve, MP4 (H.264 or H.265) and MOV (Quicktime) are the most common file types used for such delivery. They allow a good quality-to-file-size ratio, and are compatible with most modern Macs and Windows PCs.

While we highly recommend that you consult online resources to verify current delivery specifications, please use the following as a starting point.

<table>
<thead>
<tr>
<th>Container Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the final video is to be played online on a container page (one web page devoted completely to the video), be aware to avoid double branding or double logos.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Thumbnails</th>
</tr>
</thead>
<tbody>
<tr>
<td>An image that represents the main video content should be chosen as a thumbnail with a standard play button icon.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>As with our photography style, video footage shot in natural academic environments adds credibility to our brand. Whenever possible, plan to shoot interviews where people would normally work or study, rather than in an empty meeting room or empty classroom. The location can help communicate the message as much as the interview itself.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lights, Sound, Distraction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Obviously, some locations work better than others for shooting video. Consider lighting and sound implications for the environment, such as:</td>
</tr>
<tr>
<td>• Will additional lighting be needed for filming? If so, is there sufficient power nearby?</td>
</tr>
<tr>
<td>• Are there background sounds in the environment that will detract from the video?</td>
</tr>
<tr>
<td>• Will a video shoot disturb other people who are working or studying in the area?</td>
</tr>
</tbody>
</table>

---

### Small:
- 1280×720, (MP4 H264) 2-pass VBR, 12 Mbps, 23.98 or 29.97 fps
- Audio 128 kbps, 44.1kHz stereo

### Medium:
- 1920×1080, (MP4 H264) 1-pass VBR, 16 Mbps, 23.98 or 29.97 fps
- Audio 192 kbps, 44.1kHz stereo

### Large:
- 3840×2160, (MP4 H264) 2-pass VBR, 48 Mbps, 23.98 or 29.97 fps
- Audio 320 kbps, 44.1kHz stereo
Interview Backdrops
If a natural environment isn’t feasible for shooting, use a solid backdrop in Wildcat Blue, white, gray, or black for interviews. (Avoid green-screen compositing and use actual colored backdrops whenever possible.) Note that the subject should wear colors that contrast with the background and should be positioned far enough away to avoid casting heavy shadows behind them.

Framing: Rule of Thirds
Align subjects in videos on the grid in the rule of thirds. Eyes should sit in the upper third of the frame, with faces slightly to the left or right. Avoid centering interviewees in the frame unless doing so for dramatic effect.

Camera Movement
Our video style is more cinematic than flashy. A tripod should always be used and camera movement kept to a minimum. Avoid zooms and quick pans for both interviews and B-roll footage. Do not follow an interview subject with the camera, but rather leave enough space for the subject to move comfortably in the frame and still be the focus of the shot.

B-Roll
Cutaway action shots are a must to keep videos dynamic and informative. They also allow interviews to be edited for time and content by covering edits with other footage when appropriate. Always shoot B-roll footage that’s appropriate to the message, following the same rules for framing, camera movement and general photography. Additionally, some sequences may use purchased video from outside stock resources, if they can be stylistically blended with genuine UK video resources.

Headroom and Lead Space
Following the rule of thirds, interviews should also give adequate space above a subject’s head. Generally, the closer the shot, the less headroom is needed to keep the eyes in the upper third of the frame. Also have interviewees look slightly off camera when responding to questions, leaving extra space in front of their face.
Angles
Shoot subjects from various angles and depths for better energy and pacing. Generally, a set of wide, medium and close-up shots provides good options for when the video is edited. If interviewing multiple people in the same location, vary the angles and the directions the subjects are facing.

Depth of Field
Allow enough space behind interviewees or products for the camera focus to fall off. Bringing the subject further away from the background usually adds to the interest of a shot while minimizing harsh shadows that can be distracting to the audience.

Color and Light Sources
Video should always be shot in color. Keep video levels conservative in the field, and use post-production techniques for black-and-white or overblown looks.

Be mindful of mixing light sources that may have different white temperatures and may impact skin tones. Natural sunlight and various light bulb fixtures will appear blue, yellow or green when mixed. Some LED fixtures will produce flicker based on the MHz they cycle at. The videographer should capture a test clip, and play it back in-monitor to test for these conflicts.

Frame Rate
Many modern video cameras can shoot at different speeds. For editing purposes, footage should be captured at 24 frames per second. If combining footage from multiple sources, try to be consistent with the frame rate to keep a uniform style.

Animation
Allow text to remain on screen long enough to ensure readability. Limit motion of text to simple reveals and two-dimensional moves. Avoid flashy wipes and effects that are not in keeping with the brand or that reduce legibility.

Safe Title Areas
As with any text in a video, ensure that banner copy resides in a video-safe title area (shown below), so that important information isn’t accidentally cut off due to differences in aspect ratios.

Name and Title Banners
Name banners should be Wildcat Blue or black with light-colored text for best readability and brand compliance. They always appear in the lower third of the screen. The top line of text should be the person’s full name; the smaller line is for title or department information.
Clarity and Mixing
One of the most vital components of a good video is the soundtrack. Viewers should not have to strain to hear or understand the speaker. Audio recorded in the field should be as clear and free of background noise as possible. Use quality boom and lavalier microphones, never the audio from the camera mic. Digital recordings should be made at 48.0 kHz, as that sample rate is compatible with most video-editing systems. If prominent noise occurs while someone is speaking, politely ask them to repeat their statement for a clean take.

The sound for our videos should always be a stereo mix. In the editing process, ensure that voices are centered and not panned to the left or right channel. Music should be mixed to duck under speech, and level up to give energy to the video.

Music Selection
Try to choose music based on the video’s audience and concept, not personal preference. A good music track will add life to the video without taking attention away from the message. For longer videos, use more than one track to break up sections and change the pace. Always use properly licensed music tracks — it is illegal to use copyrighted music without permission.

Output Levels and Compression
Depending on the final deliverable of the video, requirements for output audio levels may vary. In general, videos for digital delivery should peak between –3 and –6 dB for best audibility. Compressing the audio to smooth highs and lows in the soundtrack may also be beneficial, adding to the clarity of the final presentation.
CAPTIONS

Follow these recommended styles and best practices for captioning media to ensure that our videos are accessible to all viewers.

<table>
<thead>
<tr>
<th>Caption Style Requirements</th>
</tr>
</thead>
</table>
| **Font:** Arial
  Title case recommended* |
| **Font Size:** 54, based on the program used to create them (see screenshot below) |
| **Line Length:** 46 character maximum |
| **Positioning:** Centered or left justified
  Move captions for on-screen graphics (ex. Namekeys) |
| **Lines:** One line of captions recommended for short form (under 12 minutes)
  Two lines of captions recommended for long form (over 12 minutes) or quick-speaking individuals (over 12 minutes) |
| **Blocking:** Place a black box of 75% opacity behind the solid white text |
| **Movement:** Pop-on caption* |

*All caps is commonly used for live-captioned events. If open-captioned videos will be mixed in with a live-captioned event, then captions in all caps are acceptable for consistency. Also, live-captioned events are usually left justified, and two-line roll-up.

Best Practices

- Sync captions as the words are spoken.
- Start a new caption for each new sentence.
- State to the audience who is speaking and when a new speaker starts.
- Use all-caps text, followed by a colon, using the speaker's last name or full name.
- At minimum, state a new speaker with two greater-than symbols “>>”.

NARRATOR: Let's look at the research being done by our faculty.
SMITH: My research is helping people around the world.
DR. JENNIFER SMITH: My research is helping people around the world.
JENNIFER: My research is helping people around the world.
>> My research is helping people around the world.

Music

- Use brackets to indicate that music is playing or sound effects are happening. If your computer can create the music note character, you can use two notes to signify that music is playing.
  [Music]
  [Birds chirping]
- Italicize lyrics and, if possible, put music notes on each side of each caption. If music notes are not available, use brackets and begin by stating “LYRICS” followed by a colon then italicized lyrics.
  [LYRICS: Place lyrics inside brackets]
- Always make sure you have copyright permission to use a song and write out its lyrics in your video.
These are the two easiest ways to add captions to our YouTube videos. Both methods require some manual input, but this process relatively easy.

**Manual Transcript Input**
1. Login into your YouTube account. Select **My Channel** in the left sidebar.

2. Select **Video Manager**, located under the Search bar, next to your subscriber count. This will take you to a list of your uploaded videos.

3. Click the **Edit** menu next to the video you wish to at captions to. Select **Subtitles & CC** from the drop down menu.

4. Click **Add new subtitles or CC** and select **Create new subtitles or closed captions**, then the desired language.

5. Start playing the video, **pausing it when you wish to add a subtitle**. Pay attention to the audio so that all captions are properly synced.

6. **Enter the caption text** into the text field. Press the **blue + button** to add the caption to the video transcript. Repeat this process, carefully placing each caption at the appropriate time.

7. If you must adjust the timing of a caption, **use the sliders on the timeline at the bottom of the video**. Please note that you can control both the starting and stopping points for each caption.

8. When you have added and properly timed all of the captions, press the **Publish** button, near the top right corner of the interface. This will apply the timed transcript to your video.

**Almost) Automatic Transcript Sync**
1. Login into your YouTube account. Select **My Channel** in the left sidebar.

2. Select **Video Manager**, located under the Search bar, next to your subscriber count. This will take you to a list of your uploaded videos.

3. Click the **Edit** menu next to the video you wish to at captions to. Select **Subtitles & CC** from the drop down menu.

4. Click **Add new subtitles or CC** and select **Transcribe and auto-sync**, then the desired language.

5. **Transcribe the entire video script** to the text field.

6. Press **Set Timings**. YouTube will attempt to automatically sync the caption script to the video’s audio track. Your captions will now appear in th timeline below the video.

7. It is unlikely that every caption will be perfectly synced to the audio, so be sure to take the time to double check. **Manually adjust the start and stop time of each caption using the sliders on the timeline.**

8. When you have added and properly timed all of the captions, press the **Publish** button, near the top right corner of the interface. This will apply the timed transcript to your video.
We’ve described every element of our brand, but it’s the combination of these elements that makes that brand real.

This is how we go from a set of guidelines to a living, breathing UK brand.
BUS SHELTER ADVERTISING

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Midnight, Bluegrass

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Ripple Pattern, Linear Shadow Fill

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Black Oblique, Avenir Book

TIP:
The brand has many useful elements within these four groups. Think of each one as a lever. When you push one lever forward, the others move back. If you pick one or two strong elements, your layouts will look clean and uncluttered, and will have greater impact.
AUDIENCE
Community, specifically
Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass,
Warm Neutral 60% Tint

PHOTOGRAPHY
Seeker Portrait

GRAPHIC ELEMENTS
Speckled Texture, Illustrated Icon

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20,
Avenir Book, Avenir Heavy
POLE BANNER

**AUDIENCE**
Community, specifically Prospective Students and Current Students

**COLOR**
Wildcat Blue, Bluegrass

**PHOTOGRAPHY**
None

**GRAPHIC ELEMENTS**
Ripple Pattern

**TYPOGRAPHY**
Trade Gothic Bold Condensed No. 20, Avenir Black
POLE BANNER

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Bluegrass, Midnight

PHOTOGRAPHY
Seeker Portrait

GRAPHIC ELEMENTS
None

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Blackbike Rough
POLE BANNER

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Midnight

PHOTOGRAPHY
Seeker Portrait

GRAPHIC ELEMENTS
Ripple Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20
CONSTRUCTION BANNER

AUDIENCE
Community, specifically
Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Seeker Portrait, Textural Image

GRAPHIC ELEMENTS
Checkerboard Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20,
Avenir Heavy
CAMPUS BANNER

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue / Bluegrass Gradient

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
None

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Blackbike Rough
The National Institute of Health (NIH) is dedicating $350 million in research funds to four schools in areas directly affected by the opioid crisis. As one of the schools chosen to receive $90 million, the University of Kentucky will work in more than 15 communities to measure the impact of different treatments, prevention methods, and recovery programs.

Read more about our plan of attack at uky.edu/wildlypossible.
AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Seeker Portrait

GRAPHIC ELEMENTS
Speckled Texture, Checkerboard Pattern, Linear Shadow Fill

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Blackbike, Avenir Book
AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Textural Image

GRAPHIC ELEMENTS
Checkerboard Pattern, Linear Checkerboard Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Book, Avenir Heavy

FIND WHAT IGNITES YOU

NOTHING IS OUT OF REACH.
AUDIENCE
Community, specifically
Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Seeker Portrait, Detail Imagery

GRAPHIC ELEMENTS
Checkerboard Pattern,
Speckle Texture

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20,
Avenir Book, Avenir Heavy, Blackbike Rough

OPPORTUNITY
SUCCESS
Realizing your
ambitions.
of UK students
receive some kind
of financial aid.
At the University of
Kentucky, our mission
is to make a college
education accessible to
everyone. That's why we
award more than $130
million in financial aid.

86%
of UK students
receive some kind
of financial aid.

86% 
of UK students
receive some kind
of financial aid.

With over $300 million
dedicated to funding
research every year,
this is the perfect place
to test, analyze, solve,
and create.

86% 
of UK students
receive some kind
of financial aid.

With over $300 million
dedicated to funding
research every year,
this is the perfect place
to test, analyze, solve,
and create.

86% 
of UK students
receive some kind
of financial aid.

86% 
of UK students
receive some kind
of financial aid.

Committed
to Access.

86% of UK students
receive some kind
of financial aid.

Committed
to Access.

86%
of UK students
receive some kind
of financial aid.

with over $300 million
dedicated to funding
research every year,
this is the perfect place
to test, analyze, solve,
and create.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.

86% of UK students
receive some kind of financial aid.
INSTAGRAM STORIES

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Seeker Portrait, Detail Imagery

GRAPHIC ELEMENTS
None

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Book, Avenir Heavy
AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Textural Image

GRAPHIC ELEMENTS
None

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Book, Avenir Heavy, Blackbike Rough, Surveyor Display Book

INSTAGRAM STORY

THAT’S WILDLY AMBITIOUS.

dedicated to research initiatives?

$380 MILLION

Wildly

THAT’S AMBITIOUS.

SWIPE UP TO LEARN MORE

See More

Sponsored
AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Textural Image

GRAPHIC ELEMENTS
None

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Heavy

86 MAJORS. ENDLESS DESTINATIONS. FIND OUT WHAT'S WILDLY POSSIBLE.
AUDIENCE
Community, specifically
Prospective Students and Current Students

COLOR
Wildcat Blue

PHOTOGRAPHY
Detail Imagery

GRAPHIC ELEMENTS
None

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20,
Avenir Heavy
WEBSITE

AUDIENCE
Community, specifically
Prospective Students and Current Students

COLOR
Wildcat Blue, Midnight, Warm Neutral 60%

PHOTOGRAPHY
Seeker Portrait, Expansive view

GRAPHIC ELEMENTS
Checkerboard Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20,
Avenir Black

TYPE
COLOR
PHOTOGRAPHY
GRAPHICS
WEBSITE

AUDIENCE
Community, specifically
Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass, Midnight,
Warm Neutral 60%, Cool Neutral

PHOTOGRAPHY
Seeker Portrait, Expansive view

GRAPHIC ELEMENTS
Ripple Pattern, Speckle Texture

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20,
Avenir Black, Blackbike Rough,
Surveyor Display Bold
WEBSITE

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Seeker Portrait, Expansive View, In the Moment

GRAPHIC ELEMENTS
Checkerboard Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Book, Avenir Black, Surveyor Display Book, Surveyor Display Bold
NOW THAT YOU’VE GRADUATED, NOTHING IS OUT OF REACH.

As you go out into the world, use the items in this box to take the University of Kentucky with you. This card is made with wildflower seeds and can be planted somewhere that could use a little positive impact.

Let other alumni know where the impact of UK has spread by sharing photos of your Pennant wherever you are. Tag your post with #wildlypossible.

Connect with the UK Alumni Association to share your story at UKalumni.net.
NOTECARDS

AUDIENCE
Champions, Visionaries, and Representatives

COLOR
Wildcat Blue

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
None

TYPOGRAPHY
Blackbike Rough
NOTECARDS

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Ripple Pattern

TYPOGRAPHY
Avenir Heavy, Blackbike Rough
NOTECARDS

AUDIENCE
Community, specifically
Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Abstract Checkerboard Pattern

TYPOGRAPHY
Avenir Heavy, Trade Gothic Bold Condensed No. 20
T-SHIRTS

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Ripple Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Blackbike Rough
T-SHIRTS

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Midnight, Bluegrass, White

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Illustrated Icons, Linear Shadow Fill

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Blackbike Rough, Avenir Black Oblique

NOTHING IS OUT OF REACH.
PUSH FURTHER
T-SHIRTS

AUDIENCE
Community, specifically
Prospective Students and Current Students

COLOR
Wildcat Blue, Midnight, White

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Splash Texture

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20

NOTHING IS OUT OF REACH.
AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Speckled Texture, Checkerboard Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Blackbike Rough
OUTDOOR BILLBOARD

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Midnight

PHOTOGRAPHY
Textural Image

GRAPHIC ELEMENTS
None

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Heavy

FIND WHAT IGNITES YOU.

UKY.EDU/IGNITE
AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Speckled Texture

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Blackbike Rough
OUTDOOR BILLBOARD

AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
Seeker Portrait

GRAPHIC ELEMENTS
Ripple Pattern

TYPOGRAPHY
Avenir Heavy, Blackbike Rough
AUDIENCE
Community, specifically Prospective Students and Current Students

COLOR
Wildcat Blue, Bluegrass

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Checkerboard Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Heavy, Surveyor Display Bold

$331 AWARDED IN 2017
MILLION
IN RESEARCH 
GRANTS
AWARDED IN 2017

University of Kentucky
Behind the Blue

Researchers study rural ambulance services.
Alison Davis and Suzanne Troske join us on the University of Kentucky podcast, “Behind the Blue.”

Improving diversity in advertising at Cannes
Alumna participates in program at Cannes Lions festival.

Did you know?

John Calipari has been coach, the UK Men's Basketball team has lost 23 games while Wildcats are 0-0 in the first round of the NBA draft.

UK HIGHLIGHTS

Listen Now
Kentucky podcast, "Behind the Blue.”
Alison Davis and Suzanne Troske join us on the University of Kentucky podcast, “Behind the Blue.”

Researchers study rural ambulance services.
Alison Davis and Suzanne Troske join us on the University of Kentucky podcast, “Behind the Blue.”

Did you know?

John Calipari has been coach, the UK Men's Basketball team has lost 23 games while Wildcats are 0-0 in the first round of the NBA draft.
College of Arts & Sciences
20TH HALL OF FAME INDUCTION CEREMONY
Friday, October 4, 2019
6:00–10:00pm
Gatton Student Center
Grand Ballroom
160 Avenue of Champions
Lexington, Kentucky 40508

AUDIENCE
Champions, Visionaries, Representatives

COLOR
Wildcat Blue, Warm Neural 20%

PHOTOGRAPHY
None

GRAPHIC ELEMENTS
Linear Checkerboard Pattern

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Book, Avenir Heavy, Surveyor Display Bold
AUDIENCE
Champions, Visionaries, Representatives

COLOR
Wildcat Blue, White

PHOTOGRAPHY
In the Moment, Details

GRAPHIC ELEMENTS
Checkerboard Pattern, Rule Lines

TYPOGRAPHY
Trade Gothic Bold Condensed No. 20, Avenir Book, Avenir Heavy, Surveyor Display