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What is SFCM's Brand?

SFCM's brand is one of joy, of collaboration, of achievement. It's an attitude that invites a new musical frontier, one that welcomes and expects risk-taking and entrepreneurship. Bold and open composition, punchy copy that speaks to prospective students, and photography that evokes the spirit of San Francisco are hallmarks of SFCM's marketing and public presence.

This guide serves to illuminate the tenets of SFCM's brand approach. Color treatment, logo usage, and copy guidelines gel to create one voice for the institution. By adhering to this design blueprint, you'll represent SFCM as part of a unified organization where everyone speaks the same language.



One Mission, Four Pillars

Inspiring the imagination, cultivating the artist, honing the intellect, and developing the professional are the keys to launching innovative graduates who excel in any field.

ARTIST

To become an inspiring artist you must first seek inspiration. An extraordinary faculty is the foundation for a transformative education. Immersing yourself in a culture of exploration where you hear and perform with legendary musicians is the path to success.

INTELLECTUAL

You will expand your curiosity and understanding of the world through a dynamic curriculum integrated with your focus on music. Critical thinking is the path to knowledge, self-awareness, perspective, and achievement. You will develop the skills of inquiry, analysis, and communication necessary to pursue any endeavor.

PROFESSIONAL

The ability to transform dreams and aspirations into a life path is predicated on an understanding and application of business principles matched with an entrepreneurial spirit. Our curriculum is designed to equip you for a lifetime of success.

INDIVIDUAL

Part of your journey at SFCM is to discover new ideas and explore them through projects of your own imagination and design. Winter Term provides the ideal laboratory to challenge yourself, to engage your strengths, to know and improve your weaknesses, and to practice the art and science of taking risks. You are unique. The possibilities are limitless.

Brand Attributes and Personality

SFCM has identified five differentiating messaging concepts that, in combination, set us apart from our competitors. These concepts shape our brand personality and allow us to speak with one voice when communicating with both internal and external audiences. The brand attributes ensure we consistently, clearly, and compellingly convey our brand through words and images.

BOLD

COLLABORATIVE

JOYFUL

SAN FRANCISCO

CULTURE OF ACHIEVEMENT

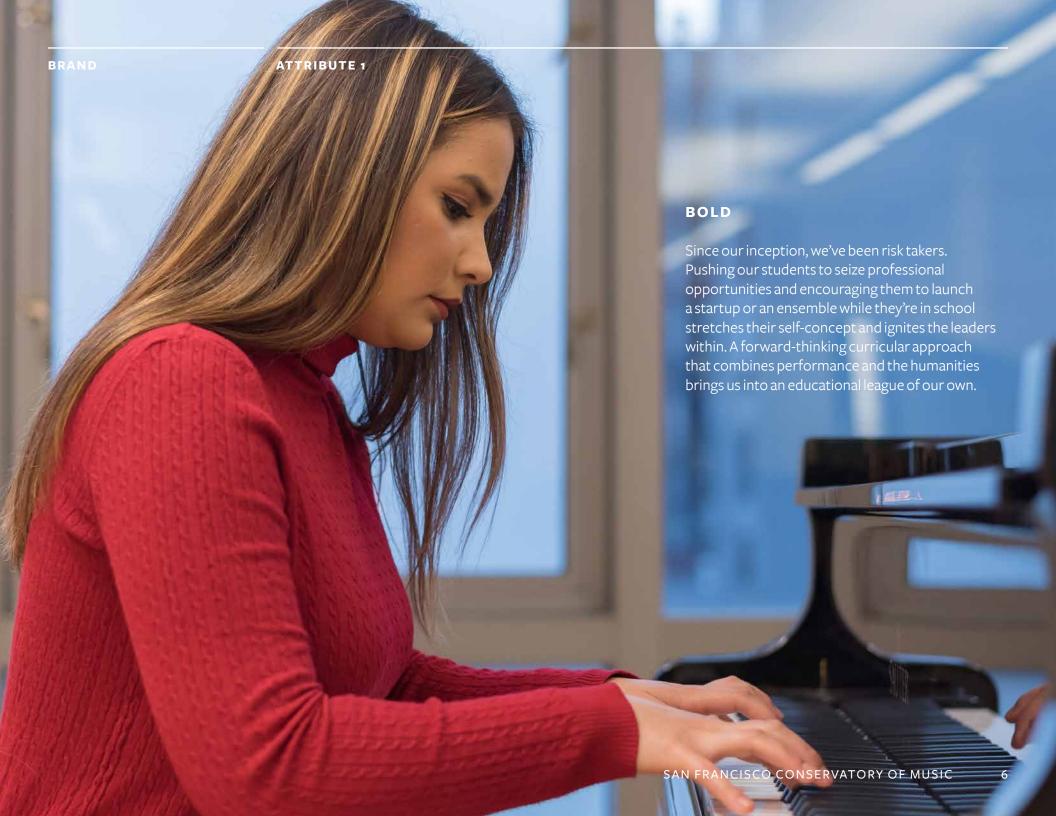








Image Voice

SFCM's brand images overflow with engagement, emotion, and action. With music at our core, we 're both student and performer, and we're always learning. SFCM images represent the playfullness and passion that is the student experience in the heart of San Francisco's performing arts scene. We bring the Conservatory experience outside of the rectial hall, leaving traditional classical imagery far behind to showcase the warmth and joy that is SFCM.

At SFCM, a picture is worth a thousand sounds.





One Tone, Multiple Audiences

Anyone reading copied produce by SFCM should feel that they are missing out on something incredible if they're not already a part of the Conservatory's far-reaching community. It's important to recognize your audience. Who is reading this? What is the demographic? SFCM's primary audience comprises prospective students and their families. Think about how your language should entice them to further engage with the Conservatory.

AUDIENCE: PROSPECTIVE STUDENTS

SFCM's most important audience. Students are why we are here, and it is they who are the primary beneficiaries of the quality learning environment that is SFCM. Speaking directly to them using second-person pronouns (you, your, yours). Also, note that sometimes it's okay to sacrifice grammar for idiomatic expressions as if the writing reads as oratory. (Most great writing does!)

Example: SFCM sets aside a few weeks near the beginning of the new year for Winter Term, a special time for students to immerse themselves in subjects beyond the standard curriculum. It's a chance to learn about an interest you've never quite had time to explore. Or to give your career a head start by developing a business or technical skill. Or to watch an idea come to life. Or to see what happens when you play in a way that you haven't before.

AUDIENCE: GENERAL COMMUNITY

Not everyone who reads SFCM's copy is a prospective student, but it's in our best interest to make them feel like we have established a personal connection. Continue to use second-person pronouns where appropriate and ride the line between colloquial and professional. Sometimes, second-person pronouns are not called for because the audience includes both prospective students and, perhaps, their parents. First-person plural pronouns (we, us, our) also provide a personal touch.

Example: SFCM's Pre-College division is an immersive program that instills the value of music in young children and teens, providing an artistic framework and tailored instruction for the next generation of musicians. Our curriculum integrates private lessons with musicianship courses, small and large ensemble experiences, master classes, jury assessments, and performance opportunities, making music a core part of their lives.

MARK

SECIMON SAN FRANCISCO CONSERVATORY OF MUSIC

INITIALISM

FULL TITLE

SAN FRANCISCO CONSERVATORY OF MUSIC













FULL

This is the standard lock up. It has three components: the mark, the initialism, and full title. When used, the logo must be of a size where the full title is legible.

PLAIN

The plain lock up can be used when the audience is familiar with the Conservatory or when the logo needs to be small. In the case the audience is unfamiliar with the Conservatory, the full title must be present either at the top of the material and/or within the body copy.

STACKED

The mark may be used in isolation as a design element on SFCM swag and in design systems where the logo appears in full elsewhere, such as websites or multi-page programs.





Create. Innovate. Resonate.



Your best is where we begin.

TAGLINE

CAMPAIGNS

2017 CENTENNIAL CAMPAIGN 100 years of achievement.

2018-19 RECRUITMENT CAMPAIGN Your best is where we begin.

2018-19 ADVANCEMENT CAMPAIGN You make an impact.

SFCM Variations

SFCM has several logo variations that can be used in special cases. They should be used sparingly so as not to dilute the main SFCM logo.







SAN FRANCISCO PRIDE

SFCM's "Pride" logo variation incorporates the rainbow, a universally recognized symbol for diversity, the LGBTQ community, and an overall sense of acceptance. It should only be used in cases where its application point directly to a related issue.

CENTENNIAL

SFCM's "Centennial" logo was used almost exclusively during the Conservatory's centennial celebrations in the 2017–18 academic year. Centennial-related materials may this logo.

SAN FRANCISCO FOG

SFCM will continue to produce more logo variations in the future such as a "Fog" logo, which can be used seasonally.

Distinctions of SFCM

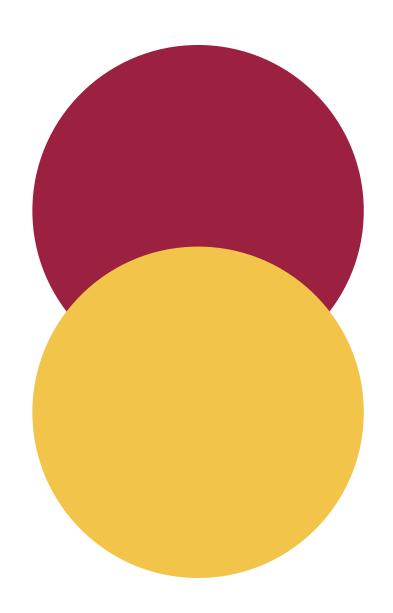
SFCM logo distinctions are unique, horizontal logos for units with distinct, internal populations, such as Alumni, Pre-College, and Continuing Education. Logo distinctions are represented in the primary color palette and share guidelines with the SFCM logo.







PRIMARY PALETTE



RASPBERRY

PMS 207 U C27 M98 Y66 K20 R156 G33 B64 #9c2140

GOLD

PMS 128 U C6 M22 Y83 Ko R241 G196 B74 #f1c44a SFCM's primary palette consists of colors which have been designated "gold" and "raspberry".

Not counting black, these colors should be the foremost hues represented when creating in-house materials.

TYPE FONTS

PRIMARY FONT - HEADERS

DEFAULT FONT - HEADERS

Freight Sans Bold

Myriad Pro Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz o 1 2 3 4 5 6 7 8 9

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9

PRIMARY FONT - BODY TEXT

DEFAULT FONT - BODY TEXT

Freight Sans Book

Myriad Pro Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0123456789 Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 **TYPE**

USAGE

PUTTING IT TOGETHER

Type Usage

Donec viverra leo elit, vel accumsan ligula gravida id. Ut eget sapien libero. Nulla et lectus tempor, placerat turpis euismod, gravida lectus. Curabitur a ante nibh. Maecenas non fermentum augue. Proin volutpat, enim et rhoncus scelerisque, diam dolor euismod est, eget rhoncus felis turpis id libero. Aenean at nibh non risus sollicitudin efficitur a placerat elit. Vivamus hendrerit quis velit non faucibus.

PELLENTESQUE TINCIDUNT

Nullam euismod velit purus, porta tristique enim bibendum eget. Ullamcorper, malesuada massa vel, posuere elit. Cras non augue justo.

Maecenas pellentesque elit eu dolor imperdiet, et **sfcm.edu/brand-guidelines**.

SUSPENDISSE POTENTI

Fusce a augue massa. Maecenas velit neque. Ut pellentesque ullamcorper fermentum. Curabitur quis vulputate sapien, bibendum efficitur nulla. Curabitur vehicula erat maximus augue varius, sed feugiat libero rutrum. Integer non placerat risus. Praesent mattis malesuada fermentum. Vestibulum non euismod mauris.

PRIMARY HEADERS

Freight Sans Bold Color: Raspberry

Primary headers should be significantly larger than body text.

Use case: 48pt Freight Sans Bold

WEBLINKS

Freight Sans Bold Italic Color: Ocean

*Web links in print and digital advertisements may be in gold or white, per the Marketing team's discretion

BODY TEXT

SECONDARY

Freight Sans Bold Tracking: 100

Secondary headers can be located within

body text as well as above primary

HEADERS

All Caps

headers

Freight Sans Book Color: Black

Grammar and Style

Thoughtful, consistent capitalization and punctuation helps readers quickly understand what we're saying. Inconsistent use forces them to take on some of that work. Here are a few key guidelines:

CAPITALIZATION Avoid unnecessary capitalization, which can contribute to an inflated tone: *Members of the council* [not Council] help guide alumni programs and advise the president [not President]. Ditto for musical roles: conductor, principal violinist.

COMMA The serial comma (aka Oxford comma) helps readers avoid momentary confusion. In any series of three or more items, put a comma after the second-to-last item: offering classes in theory, composition, and voice. The serial comma is even more important in lists involving grouped items: A versatile jewel box for student recitals, ensemble performances, opera staging and blocking rehearsals, classes and lectures, and special meetings and events...

DASH Use a full em-dash without spaces (—, not --, -, or -) to indicate an emphatic interruption in a sentence.

ELLIPSIS (...) Use only to indicate an omitted passage or continuation. To introduce a list, use a colon instead.

EXCLAMATION POINT Use sparingly, and never to generate enthusiasm that the writing doesn't convey.

HEADINGS For headings that aren't complete sentences, use title case: Winter Term, Financial Aid, Key Dates and Facts. For headings that are complete sentences, use sentence case, inclding punctuation: *Extend your reach. It's not all about the practice room. Blaze a trail with other innovators.*

HYPHEN Use hyphens, not en-dashes, to indicate a range (2016-17). Note that whenever you use from, you must also use to: *from 1993 to 2000*, not *from 1993-2000*.

PERCENTAGES Use %: 76% not 76 percent

SYNTAX CONTINUED

PERIOD Always use one space, not two after a period.

AM / PM Always capitalize AM and PM and space it away from the numerals (e.g. 7:30 PM).

DATES Commas separate the day from the date, and the date from the year (e.g. Monday, March 4, 2019). Note that "th" is never used after a date.

EM AND EN DASHES Use em dashes in general prose writing to interrupt a sentence when appropriate. En dashes should only be used when giving a range of dates or times (e.g. April 7–10).

CLASS YEARS Use a closing single quote before the last two digits of a class year when referring to a student's class year (e.g. Jasmine Johnson'19).

WHEN REFERRING TO MUSICAL WORKS:

- Works that are named after the form, genre, type, or instrumentation for which they are written should not be italicized (e.g. Symphony No. 1 in C major, Op. 1).
- Popular or familiar titles may be written in quotation marks after the official title (e.g. Symphony No. 4 in A major, Op. 90, "Italian").
- Works with titles not named after the form, genre, type, or instrumentation for which they are written should be italicized (e.g. *Symphony of Psalms*).
- Neither "major" nor "minor" should be capitalized.
- Songs or pieces from larger works should be put in quotation marks (e.g. "Non so più" from Le nozze di Figaro).

Words to Watch

The following aren't bad or forbidden words. They're terms, phrases, and habits that can blunt our message or lull the reader to sleep, especially when they're overused. When you find yourself writing one of these, consider a more direct, engaging, or specific alternative.

FROM X TO Y Use this construction only for items that occupy a clearly identifiable range. For example, from trios to full orchestras makes sense because it defines two distinct points on the spectrum of size. Don't set the reader up to follow a range when you're really just providing a list: From world-class facilities to guest artists to abundant performing opportunities.... Fake ranges are a tiring convention of marketing writing.

ON EVERY LEVEL, NEXT-LEVEL, TO THE NEXT LEVEL Use sparingly. These can sound like corporate marketing clichés when they don't refer to actual gradations such as academic years. Alternatives: comprehensive, innovative.

OPPORTUNITY Easy to overuse because it's so central to our message. Chance can provide some variety. Replace have the opportunity to with can or get to.

QUALITY Avoid the corporate marketing convention of using quality on its own as an adjective (quality instruction). It's less vague when modified, as in high-quality or top-quality, but even then can usually be replaced with a more specific adjective.

SIMPLY, QUITE SIMPLY These terms sometimes undermine their own assertion. Avoid using them as replacements for clear, direct writing.

THERE IS, THERE ARE These phrases are often useful, but they may also represent a chance to make a sentence more direct and engaging: There are several options students can choose from. —> Students can choose from several options. It can also help you get to key details faster: There is an urgent care clinic a block from campus —> An urgent-care clinic a block from campus provides X and Y.

PHRASING CONTINUED

21ST-CENTURY Can sound grandiose and dated in some contexts, since we're already a sixth of the way through it. Alternatives: today, today's, current, now.

WHETHER X, Y, OR Z ... This construction, as in whether you're a pianist, harpsichordist, or organist, the keyboard department at SFCM has a place for you, is a handy way to assert wide-ranging benefits. But it's also a staple of marketing copy that can alienate readers by subtly asserting that their specific needs don't matter. Use with care.

THEATER VS. THEATRE Use "theater" to refer to a physical location (e.g. "Let's go to the theater down the street.") "Theatre" refers to the art form, as in "musical theatre" (e.g. "I prefer the symphony to the theatre.")

TITLES FOR PERSONNEL Institutions, departments, and titles should be capitalized when placed before a name (e.g. Composition Chair David Conte) but not after a name (e.g. David Conte, chair of composition). If a specially named title is given, it should be put after the name (e.g. Jose Maria Condemi, Carol Franc Buck Distinguished Chair).

HALL NAMES If possible, always spell out the full names of names halls, rooms, or areas (e.g. Caroline H. Hume Concert Hall, Sol Joseph Recital Hall, Osher Salon, Phyllis Wattis Atrium)

DEPARTMENTS VS. PROGRAMS Department and programs may both be used when referring to a specific major or area of study depending on context (e.g. "He teaches in the composition department at SFCM," ... "The technology and applied composition program at SFCM is one of the most forward-thinking of its kind.")

BOWES CENTER The full name of the Bowes Center is the Ute and William K. Bowes, Jr. Center for Performing Arts. On official materials, it should be listed as such. After its first appearance in prose, it may thereafter be referred to as the Bowes Center. In colloquial writing, it may be referred to as the Bowes Center in its first appearance.

SFCM VS. CONSERVATORY While legal, official materials such as gala invitations and press releases state "San Francisco Conservatory of Music" at the first mention of the institution, other materials should always start with "SFCM" when referring to the school the first time, especially, in prose. If SFCM is used in excess in a document, "Conservatory" may be used to add variety.

We've got your back.

SFCM has created tools to help you in promoting your SFCM-related events and presenting yourself as a member of the institution.

LETTERHEAD

SFCM orders special letterhead with the logo for official use. Refer to the Marketing and Communications team's "Guides and Templates" folder for assets. Never print the logo from a template—only use letterhead if the logo is to be included in a written document.

BUSINESS CARDS

SFCM provides business cards for its staff and faculty. Contact the executive office for more information on obtaining business cards with approved design.

POWERPOINT TEMPLATES

SFCM's "Guides and Templates" folders also contains assets for producing SFCM-branded PowerPoint slides. It is important not to change the imagery of the template.

EMAIL SIGNATURE

SFCM employees with an SFCM email address may use the following format for an email signature:

Name | Title

San Francisco Conservatory of Music 50 Oak Street, San Francisco, CA 94102 415.XXX.XXX

You're awesome, help us share it.

MARKETING RESOURCES

Templates, letterhead, and more (including this guide!) can be found in the Google Drive folder "MarCom Guides and Templates." This is available via your SFCM Google account.

SOCIAL MEDIA

Got news? We'll help you share it! Contact the Digital Content Coordinator at **cglass@sfcm.edu** or **415-503-6215** to see how we can help.

PUBLIC RELATIONS

For all interview requests concerning SFCM, please contact the Associate Director of Content and Communications at **media@sfcm.edu** or **415-503-6322**.

CONTACT US

Department of Marketing and Communications 415-503-6265 50 Oak Street, San Francisco CA 94102 Floor 4, Suite 412

#SocialMedia

- @SanFranciscoConservatoryOfMusic
- @sfconservmusic

youtube.com/sfcmmedia

- @SFConservMusic
- San Francisco Conservatory of Music
- San Francisco Conservatory of Music
- San Francisco Conservatory of Music

PRO TIP: Include #SFCM when posting about the Conservatory on any app!

PLATFORMS







APPENDIX

DIGITAL PALETTE

HIGHLIGHTS

MUTED





PMS 2171 U C73 M42 Y0 K0 R72 G132 B196 #4884C4



ORANGE

PMS Warm Red U
C1 M87 Y85 K0
R237 G73 B55
#ed4937



BOWES BLUE

PMS 3015 U C95 M73 Y32 K17 R30 G74 B114 #1e4a72



PMS 7445 U C51 M52 Y13 Ko R137 G126 B169 #897ea9



PMS Cool Gray 1 U C17 M12 Y12 K0 R209 G211 B212 #d1d3d4



PMS 536 U C50 M36 Y22 K0 R136 G150 B172 #8896ac



PMS 7545 U C73 M58 Y51 K33 R68 G79 B86 #444f56



WARM GRAY

PMS Warm Gray 11 U C53 M53 Y58 K24 R110 G98 B90 #6e625a



EGGPLANT

PMS 209 U C55 M79 Y63 K74 R53 G18 B26 #35121a

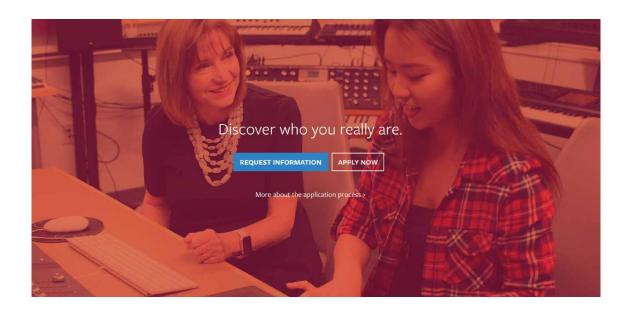


CRANBERRY

PMS 201 U C31 M95 Y71 K31 R134 G35 B53 #862335

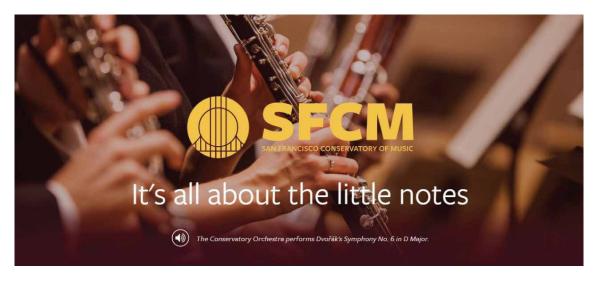
APPENDIX

WEB TREATMENTS



VIBRANT CALL-TO-ACTIONS

Provides an eye-catching background photo by replacing the photo's light values with International Orange and its dark values with Cranberry using a process called gradient mapping. Create in Photoshop by adding a gradient map layer above the photo and setting the gradient map layer's opacity to 85% so some of the photo's original colors show through.



WARM HEROES

Gives photos a subtle tint that creates mood and aids legibility of text over the photo. Create by putting the photo over a Dark Cranberry background and setting the photo opacity to 60%.

Create. Innovate. Resonate.

CONTACT US

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