Brand Standards

LANSING COMMUNITY COLLEGE

MARKETING DEPARTMENT

LANSING
COMMUNITY
COLLEGE

Lansing Community College
411 N. Grand Ave.
Lansing, Mich. 48933

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Communications and Marketing Department
Paula D. Cunningham Administration Building,
Suite 205, 610 N. Capitol Ave.
Lansing, Mich. 48933

marketing@lcc.edu
517-483-1178

02 – 07

VISUAL IDENTITY

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The Brand Standards Guide introduces you to the college logo, what it means and how to use it properly in communication materials. Generated from the strategic plan, the institutional logo is a distinctive, meaningful and authentic way we communicate about LCC. This document presents simple tools you can use to ensure the logo is presented with strength and consistency.

Each of us shapes and shares the Lansing Community College story.

At LCC, our mission guides our purpose. We are educators and community leaders, dedicated to providing high-quality education and enrichment opportunities to benefit our community. Since our founding, LCC has encouraged students to value their worth, investigate new ideas and pursue their passions.

A common identity reinforces our mission. The purpose of these guidelines is to ensure that as we tell our individual departmental stories, a recognizable, collective LCC story is revealed, advancing LCC's reputation for excellence.

These guidelines were developed to aid members of the LCC community as they communicate on behalf of the college, while offering flexibility for departments and programs to tell their own stories. As you create and communicate via brochures, posters, flyers, signage, emails, social media and more, these guidelines will help you connect your story to the collective LCC identity.

WHAT DRIVES OUR BRAND?

OUR PROGRAMS

LCC is a top-ranked educational institution where students and instructors fully explore the depth and breadth of each subject, one course at a time.

OUR PEOPLE

Here, curious, driven and adventurous learners foster meaningful relationships, working together toward maintaining a standard of excellence in education.

OUR COMMUNITY

Our primary focus is strengthening the community by providing a positive learning experience. The Learning Commons, advanced technology centers, simulation labs and unique study spaces on LCC's beautiful campuses produce an environment centered on success.

Understand the importance of community when carrying the LCC brand as ambassadors.

It is also important to remember our brand is about much more than logos, colors and typefaces. Our brand image is reflected in the way people think, feel and respond when they hear "Lansing Community College." We want our audiences to associate those words with an organization dedicated to making the community and the world a better place for all.

Every LCC employee is a brand ambassador. Each time one of us represents the college when communicating with someone, we have an opportunity to reinforce the LCC brand. Over the decades, our employees have built a powerful brand around the concepts of innovation, excellence, accessibility and making a difference for others.

In order to succeed in the future, we must commit ourselves to these core principles. It is only through this sustained effort that we can fulfill our vision, "serving the learning needs of a changing community."

Communicate our brand visually with consistent use of our college identity marks

Our brand communicates who we are, our purpose and our desire to connect with the community. More importantly, it is how others perceive us. Our logo marks are one way we present ourselves and make a connection with others. The LCC identity is represented by three distinct marks: the institutional logo, the Stars logo and the college emblem.

The institutional logo serves as the core of the Lansing Community College visual identity. A graphic representation of stars coupled with "Lansing Community College" gives our logo a unique look that distinguishes the college from other institutions. It reflects our location at the heart of Michigan's capital city, while highlighting the path of our students' success starting here.

IDENTITY MARKS

Displayed on the right are the institutional logo, Stars logo and the college emblem.

The **institutional logo** serves as the primary identity mark of the college. It is designed to clearly reflect the all-encompassing reach of our learning community.

The **Stars logo** promotes our athletics program, school spirit and sports teams.

The **college emblem** communicates our academic purpose as well as the history of the institution.

. . . .

- Departments and offices are required to use the institutional logo as the primary brandmark for LCC.

- Use of the Stars logo is reserved for the Athletics Department only.

- The college emblem is used as the visual identity of the college in formal situations.

- For a more detailed description of all college marks, see pages 08-23.

08 – 23

COLLEGE MARKS

+ **Institutional Logo**
+ **Stars logo**
+ **College emblem**
+ **Lockups**
+ **Visual Aesthetics**
+ **Incorrect Logo Uses**
+ **Sub Logos**

INSTITUTIONAL LOGO

The considered and consistent application of this logo reinforces LCC's collective identity.

Using the correct logo for right situation is important. It allows the logo to be recognized and strengthens the college's visual identity. Learn the proper uses for each by understanding and following these guidelines.

- Dotted lines and grayed out sections represent the minimum amount of clear space required around the institutional logo. This ratio should remain the same when the logo is resized smaller or larger.

- Minimum ratio of space around the logo. Define x from the perspective width of the "G" in Lansing and use as a guide for marginal spacing.

- Printed Minimum Width: 1 in.

- Digital Minimum Width: 125 px.

- The institutional logo may not be used at sizes smaller than specified. Inches (in.) represent minimum width for printed media. Pixels (px) represent minimum width for digital media.

- LCC institutional logo variations: *standard*, *reverse*, *black* and *white*. Logos are displayed on considered backgrounds to improve visual contrast.

- Use the specific college colors, specified as PMS colors (Pantone® Matching System). A more in-depth look at the college's color palette can be found on pages 42-43.

- Single-color variations of the logo (black and white) are intended for embroidery and decals.

- Certain mark variations may work better with different production processes. Please consult the Communications and Marketing Department to ensure proper use of the institutional logo.
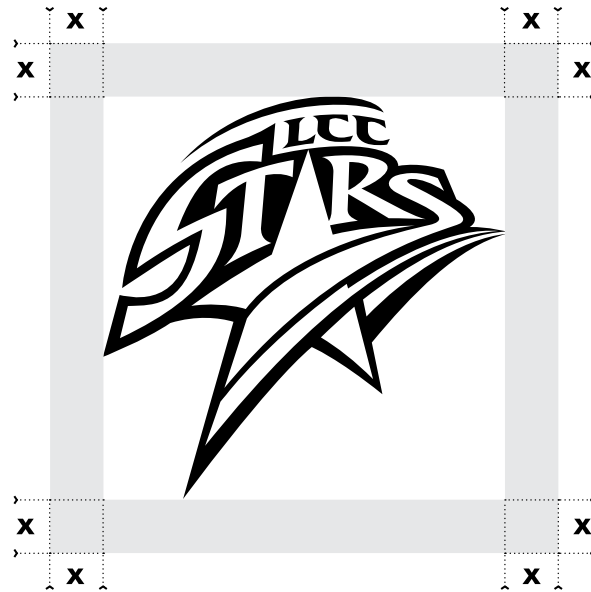
PMS 280 BLUE

PMS 432 GRAY

PMS 285 BLUE

STARS LOGO

The Stars logo is the visual identity of our Athletics Department.

Our college's iconic symbol is a star. The Stars logo is used on athletic communications and materials including apparel, schedules and uniforms. This logo should only be used in association with athletics.

- The dotted lines and grayed out sections represent the minimum amount of clear space required around the Stars logo. This ratio should remain the same when the logo is resized smaller or larger.

- Minimum ratio of space around the logo. Generally define x from the perspective width above the second "S" and use as a guide for marginal spacing.

- Printed Minimum Width: .75 in.

- Digital Minimum Width: 125 px.

- The Stars logo may not be used at sizes smaller than specified. Inches (in.) represent minimum width for printed media. Pixels (px) represent minimum width for digital media.

- The Stars logo variations: *standard*, *reverse*, *black* and *white*. Logos are displayed on considered backgrounds to improve visual contrast.

- Use the specific college colors, specified as PMS colors (Pantone® Matching System). A more in-depth look at the college's color palette can be found on pages 42-43.

- Single-color variations of the logo (black and white) are intended for embroidery and decals.

- Certain mark variations may work better with different production processes. Please consult the Communications and Marketing Department to ensure proper use of the Stars logo.

PMS 070 BLUE
PMS 430 GRAY

COLLEGE EMBLEM

The college emblem is used as the visual identity of the college in formal situations.

Using the correct logo for the right situation is important. It allows the logo to be recognized and strengthens the college's visual identity. Learn the proper uses for each by understanding and following these guidelines.
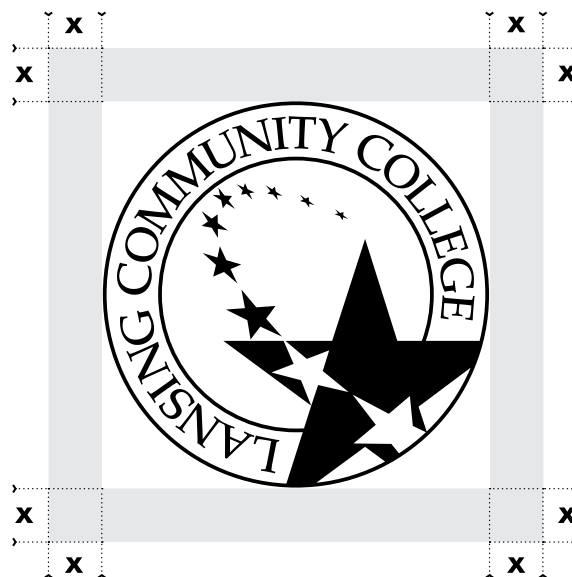
- The dotted lines and grayed out sections represent the minimum amount of clear space required around the college emblem. This ratio should remain the same when the logo is resized smaller or larger.

- Minimum ratio of space around the logo. Generally define x from the perspective width of the ring border of "Lansing Community College" and use as a guide for marginal spacing.

- Printed Minimum Width: 1 in.

- Digital Minimum Width: 125 px.

- The college emblem may not be used at sizes smaller than specified. Inches (in.) represent minimum width for printed media. Pixels (px) represent minimum width for digital media.

- LCC college emblem variations: *standard*, *reverse*, *black* and *white*. Logos are displayed on considered backgrounds to improve visual contrast.

- Use the specific college colors, specified as PMS colors (Pantone® Matching System). A more in-depth look at the college's color palette can be found on pages 42-43.

- Single-color variations of the logo (black and white) are intended for embroidery and decals.

- Certain mark variations may work better with different production processes. Please consult the Communications and Marketing Department to ensure proper use of the college emblem.

PMS 280 BLUE
PMS 432 GRAY
PMS 285 BLUE

COLLEGE LOCKUPS

LANSING COMMUNITY COLLEGE

ARTS AND SCIENCES DIVISION
SCIENCE DEPARTMENT
Biology Program

We are one college, but a community of many.

The LCC institutional logo is one of the college's most important visual elements and should be treated as a graphic icon. Treat collegemarks as artwork, not as typography, meaning they should never be manipulated in any way. This rule includes but is not restricted to type, contrast, surrounding boxes, shadows, outlines and embellishments. Do not create secondary (sub) logos to represent a department, center, institute or event, as this is confusing to audiences and dilutes our goal of creating a common, reinforcing image.

- A college lockup is a unique identifier between divisions, departments and programs throughout the college that still maintains the integrity of the institutional logo.

- The LCC institutational logo should be used instead individual collegemarks whenever possible.

- Specific applications to justify the use of a college lockup are custom apparel and department/divisional letterheads.

- Please consult the Communications and Marketing Department to ensure proper use of a college lockup.

LANSING COMMUNITY COLLEGE

**HEALTH AND HUMAN
SERVICES DIVISION**

Radiologic Technology Program

LANSING COMMUNITY COLLEGE | **HEALTH AND HUMAN
SERVICES DIVISION**

Radiologic Technology Program

- LCC college lockup variations: *standard*, *reverse*, *black* and *white*. Shown above are examples of the black *stacked* and blacked *paired* versions of a college lockup.

- The hierarchy of a college lockup considers the division, department and program. All, some or one may be represented in the lockup, depending on the intent of use.

- Use the specific college colors, specified as PMS colors (Pantone® Matching System). A more in-depth look at the college's color palette can be found on pages 42-43.

- Single-color variations of the logo (black and white) are intended for embroidery and decals.

- Certain mark variations may work better with different production processes. Please consult the Communications and Marketing Department to ensure proper use of the college lockups.

INCORRECT LOGO USES

Changing LCC brandmarks in any way dilutes the indentity of the college.

To ensure LCC's visual identity remains unified across all applications, do not compromise the logo in any way. Although these restrictions are demonstrated on the next page using the LCC institutional logo, these principles apply to all logos and wordmarks used throughout the college.

- When placing the institutional logo or other brandmarks in documents, be sure it is not placed on a busy background or one with minimal contrast. This ensures the logo's visibility and recognizability.

- Make sure to use the appropriate amount of spacing around the logos, as demonstrated on pages 10-15.

- If you are using any old logos in your department or office, please contact the Communications and Marketing Department to work on a plan to implement the current visual identity.

Shown above are examples of how not to display the LCC brandmarks

- **DO NOT** attempt to re-create the logo or its typography.

- **DO NOT** alter the color of the logo or its typography.

- **DO NOT** set the logo on an angle or arc.

- **DO NOT** scale or omit elements of the logo in any way.

- **DO NOT** add extraneous elements to the logo.

- **DO NOT** alter or skew the logo in any way.

- **DO NOT** add styles such as dropshadows or outlines.

- **DO NOT** reduce the logo smaller than the recommended minimum width (see page 10).

- **DO NOT** place logo on backgrounds with poor contrast.

SUB-LOGOS

Our community is diverse and caters to a wide variety of needs.

Shown are other logos used by Lansing Community College. Each brandmark is paired with a specific part of the college and should only be used under the direction of the Communications and Marketing Department.

- Each sub-logo should be used following the guidelines demonstrated on pages 18-19.

- Not all logos shown are open to collegewide use and some are reserved to promotional and direct communications material only. Please consult the Communications and Marketing Department to ensure these logos are used properly.

- The entire collection of sub-logos is not shown above. Discretion of use is determined by the Communications and Marketing Department. Contact marketing@lcc.edu with questions concerning the use of sub-logos.

EXPERIENCE **STARPOWER**

THE
EARLY
COLLEGE
AT LCC

LANSING
COMMUNITY
COLLEGE

LCC**RADIO**
wlnz **89.7**

LANSING COMMUNITY COLLEGE
REGIONAL FIRE TRAINING CENTER

BCI THE BUSINESS & COMMUNITY
INSTITUTE
AT LANSING COMMUNITY COLLEGE

LANSING COMMUNITY COLLEGE
WOMEN'S NETWORK

Early Learning
Children's Community

LANSING
COMMUNITY COLLEGE
LIBRARY

LANSING
COMMUNITY
COLLEGE
FOUNDATION

CENTER FOR
MANUFACTURING
EXCELLENCE

UNIVERSITY
CENTER

VISUAL AESTHETICS

Our college marks need to carry our identity consistently whenever they are used on materials.

There are many ways the college marks can be used that go beyond brochures and billboards. Departments and programs have the opportunity to carry the LCC brand on promotional materials, but need to be knowledgeable on how to do so in a way that does not misinterpret or dilute of the college's identity.

If there are any concerns before purchasing T-shirts, uniforms, lanyards, pens or other promotional materials, please review the LCC Brand Standards guide or contact the LCC Communications and Marketing Department directly.

Promotional materials

Embroidery and screen printing are standard ways of producing our college marks on promotional materials, such as clothing, bags, stationary, giveaway items or knick-knacks. These materials are great for promoting the college, because they can carry the LCC brand in an ambient way. For this reason, it is essential that the use of the our college marks remains consistent on all forms of promotional materials. Incorrect use of the college marks can be found on pages 18-19, which uses the institutional logo as an example for all college marks.

Embroidery

There are a few special considerations unique to LCC's logo when considering embroidery. When choosing colors, be sure to get as close to LCC's colors as possible. Metallic silver or metallic charcoal thread can often be used, depending upon the underlying fabric color. Another issue with embroidering any logo is overall image fidelity. Thread count and angle can greatly affect how cleanly LCC's logo embroiders, particularly with the small stars within the image. It's always smart to request a sewn proof, or "spin-off," of the logo prior to production.

Screen Printing

The ink used in screen printing is closer to paint than actual ink with regard to opacity. There are special LCC logo files available for screen printing that will ensure correct reproduction. Please contact the marketing@lcc.edu for more information.

Using college marks on promotional materials

Generally, there should be no problem using the institutional logo on promotional pieces. All divisions, departments and programs are encouraged to use the institutional logo, but may prefer using their divisional wordmark instead.

There are some cases when the college marks will not fit the parameters of the desired item, such as pens or pencils. For minimum size restrictions, refer to pages 10-15. In these instances, when the institution logo or lockup is unable to meet the minimum size requirements, the words "Lansing Community College" must be used in the appropriate font. See the Typography chapter on pages 24-33.

Promoting school spirit is always encouraged, and the use of the Stars logo is acceptable. However, please contact the Communications and Marketing Department **before** purchasing any materials. The use of the Stars logo is limited to certain items, such as hats, sports apparel, bags and water bottles. This way our college identity can stay consistent and allows the Stars logo to remain the face of athletics.

The college emblem is restricted to certain uses and limited promotional items. For use of the college emblem, contact the Communications and Marketing Department.

- College marks may not be used at sizes smaller than what is recommended, as demonstrated on pages 10-15.

- For approved logos and suitable vendors, contact the Marketing and Communications Department.

- Divisions, departments and programs are restricted to the institutional logo or their unique lockup. The use of these college marks will depend on the requested promotional items desired.

- Please contact marketing@lcc.edu for more information on possible promotional items or ways to obtain the proper college marks for use.
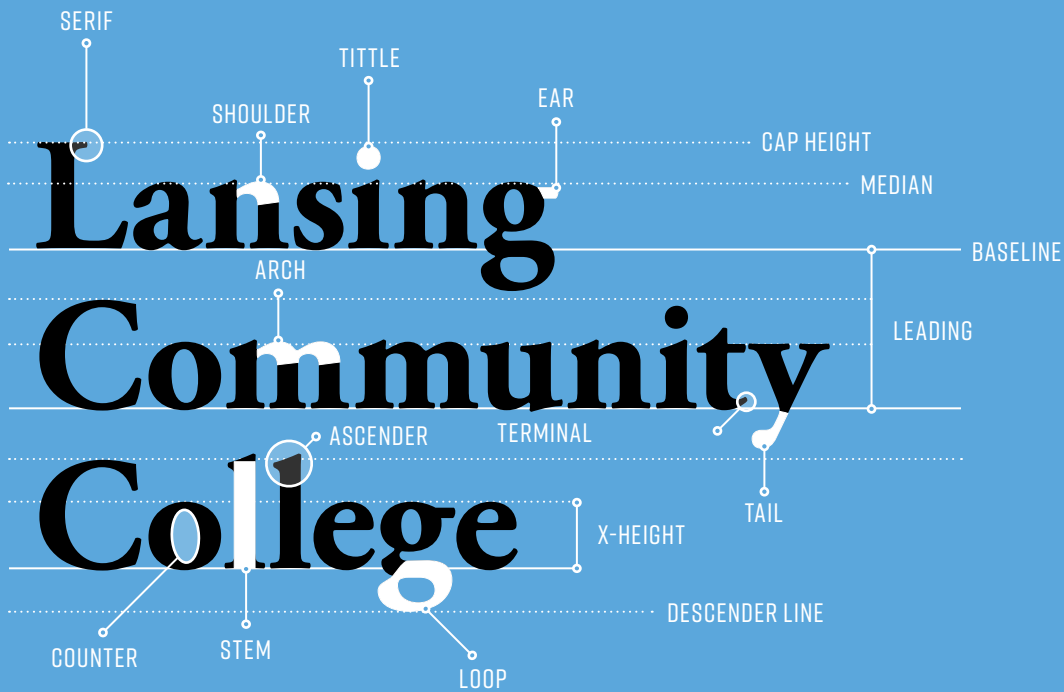
TYPOGRAPHY

SERIF

TITTLE

SHOULDER

EAR

CAP HEIGHT

MEDIAN

Lansing Community College

ARCH

BASELINE

LEADING

ASCENDER

TERMINAL

TAIL

X-HEIGHT

DESCENDER LINE

COUNTER

STEM

LOOP

AVENIR

Aa

Primary Typeface
Roman Weight

Consistency does not stop with logos. Just as important is the choice of type and its use.

Typefaces provide visual "voices," each with a unique personality and texture. Choosing the correct typeface helps promote and advance the LCC brand. Sans serif typefaces convey a modern and clear visual voice.

Avenir is LCC's main typeface. With its various styles and weights, Avenir provides wide usability for communications projects, including digital applications. It is used with the primary logo in wordmarks. The geometric, modern, sans serif typeface is perfect for both headline and body copy in print and the web.

- Avenir is a licensed font. To use Avenir within your department or office, it must be purchased.

- Condensed widths of Avenir reserved for use at the discretion of the Communications and Marketing Department.

- Avenir Black and Avenir Black Oblique are reserved for headlines only.

- To create a more unified LCC, departments and offices should adopt the new typography for external communications. Submit a marketing request with the Communications and Marketing Department for all outward-facing communications.

- Please contact marketing@lcc.edu for more information on purchasing typeface licenses.

**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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?**

- Avenir Black

***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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?***

- Avenir Black Oblique

**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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?**

- Avenir Heavy

***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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?***

- Avenir Heavy Oblique

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?

- Avenir Medium

*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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?*

- Avenir Medium Oblique

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?

- Avenir Roman

*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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?*

- Avenir Oblique

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?

- Avenir Light

*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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?*

- Avenir Light Oblique

RIFT

Aa

Display Typeface
Regular Weight

Emphasize the importance of hierarchy with the use of a display typeface.

Hierarchy provides visual deference between headlines, subheads and body copy. The effect is created when contrasting point sizes, variable stroke weight and the pairing of typefaces are used to distinguish the content's rank of importance. In digital materials, be sure to take advantage of your software's automatic heading structures and other formatting. This enhances accessibility of the material for those using screen readers.

Rift is LCC's display typeface. Display typefaces are used in headers, pull quotes and other display copy. The geometric, modern, sans serif typeface pairs well with the college's main typeface, Avenir. Rift should be used sparingly. It is not meant for use in general body copy or lengthy sections of text.

- Rift is a licensed font. To use Rift within your department or office, it must be purchased.

- Rift should be reserved for headlines. It works best at larger sizes and is not suited for smaller-sized body copy.

- Please contact marketing@lcc.edu for more information on purchasing typeface licenses.

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?

- Rift 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
*1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?*

- Rift Bold Italic

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?

- Rift Demi

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
*1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?*

- Rift Demi Italic

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?

- Rift Medium

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
*1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?*

- Rift Medium Italic

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?

- Rift 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
*1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?*

- Rift Oblique

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?

- Rift Light

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
*1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) − + { } " : ?*

- Rift Light Oblique

ADOBE GARAMOND PRO

Aa

Serif Typeface
Regular Weight

A serif typeface can articulate, an established academic presence.

Traditional-looking typefaces or serif typefaces can be used to reinforce the idea of academia. Adobe Garamond Pro is LCC's serif typeface, which is intended to be used when creating formal documents.

Adobe Garamond Pro is a traditional font, with its original variation created in the 1530s. The Adobe Garamond Pro typeface is an established serif, fairly clean and without an abundance of ornate or exaggerated serif marks, making it clearly legiable and elegant.

- Adobe Garamond Pro is a licensed font. To use Adobe Garamond Pro within your department or office, it must be purchased

- Adobe Garamond Pro Bold and Adobe Garamond Pro Bold Italic are not intended for use in lengthy sections of copy.

- Please contact marketing@lcc.edu for more information on purchasing typeface licenses.

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?

- Adobe Garamond 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
*1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?*

- Adobe Garamond Pro Bold Italic

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
1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?

- Adobe Garamond 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
*1 2 3 4 5 6 7 8 9 0 % ! @ # $ ^ & * ( ) – + { } " : ?*

- Adobe Garamond Pro Regular Italic

TYPOGRAPHY STANDARDS

Typography guidelines help create consistency while improving readability.

Choosing the correct font is one step in the right direction when it comes to typography. How the font or typeface is used also will set a tone. This set of guidelines benefits the reader by providing them with better readability.

Paragraph Alignment

For comfortable reading, set paragraph alignment to flush left (fl) and ragged right (rr). The alignment of type to the left will create consistent word spacing that looks better and reduces reader eye fatigue.

Line Length

For comfortable reading, line lengths should allow approximately 10 to 20 words per line. This is especially true for longer format body copy, where keeping one's place while reading is important.

Tracking

Tracking is the average amount of space in between letters. Set just right, tracking allows for ease in readability. Tracking measurements are proportional to the point size of the font.

A positive tracking, set from 0 to 10 em, should be used when writing medium to substantial amounts of copy. If the type size is less than 10 pt., a positive tracking of 10 to 20 em will improve readability.

Leading

Appropriate leading or spacing between the baseline and cap height of two lines of text, is determined by the width of the column. When specifying type size and leading, use a slash between the two numbers and specify the font (e.g. 12/14 Avenir Roman). The wider the column, the more open the leading should be. This is particularly important when using wide columns of body text.

For professionally typeset and printed publications, the minimum leading, when possible, should be two points more than the size of the type (e.g., 12-point type on 14-point leading). The width of a column should be well-considered. As the type size increases, a narrow column will force large gaps between words and cause an undesirable amount of hyphenated words in ragged text alignment.

Widows and Orphans

A widow is a short line of type left alone at the end of a column of text. An orphan is a short line of type left at the start of a new column. Widows and orphans are considered unpardonable gaffes, so be mindful of their appearance in typesetting text.

- There are some exceptions to these guidelines, such as headlines and pullout quotes.

- Font size depends on the space and purpose of the created content. Common use suggests headings be twice the height of the copy (10 pt. copy equates to 20 pt. heading). Subheads should be equal to the height of the copy, but bold.

- Centered aligned copy is reserved for invitations; particular rhetorical compositions where it may be more appropriate; or contact information at the base of a letterhead, email footer or business card.

- Justified is used primarily in textbooks, but is not widely used at the college because it is fundamentally contrived.

A header grabs the reader's attention

Sub-headers or intro paragraphs can provide a brief for the reader

—

Once invested, the reader will need more context. This is why tracking, line length and appropriate font size play a major role in the ease of interpreting content.

"CHANGE OF TYPEFACES IN PULLOUT QUOTES SHOW SEPARATION OF CONTENT IN CONTEXT."

When used together, these basic principles make copy easier to understand. Typography guidelines reinforce the idea of consistency, but also show a care and meaningful interest behind the content.

Typographic Hierarchy

Hierarchy in typography is a visual demonstration of ranking importance of content through use of typefaces, stroke weight, point size, leading and alignment. To the right is a walk-through example of using these principles in combination with the elements of an article: header, sub-header, body copy and pullout quote.

Typesetting shown in example above

- **Header**
  24/26 Avenir Black
  10 em
  fl,rr

- **Sub-Header**
  12/14 Avenir Heavy
  10 em
  fl,rr

- **Body Copy**
  12/14 Avenir Roman
  10 em
  fl,rr

- **Pullout Quote**
  20/20 Rift Bold
  10 em
  fl,rr

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PRINT ACCESSIBILITY

The following recommendations are taken, in part, from the American Printing House for the Blind (APH).

The print standards outlined in this document are the recommended way to make documents accessible. For some designs this may not be possible, but before that conclusion is reached, all other methods should be explored in good faith.

If it is not possible to adhere to print accessibility standards, a link should be provided on the print document to the web information, if it exists.

Additional Methods for Accessibility

If the printed materials cannot be made accessible, an alternative is to provide the content in a text-only Word document. Images necessary for understanding the content will also need alt text descriptions.

TYPEFACE AND FONT

To make print materials accessible, use a sans serif for body copy, but headings can be serif or sans serif:

- 12 pt. font, nothing smaller

- 14-16 pt. for "enlarged" print (not considered large print)

- 18 pt. and larger for large print

- 18 pt. and larger, with other formatting changes for enhanced print

Additional notes

+ Don't use Roman numerals. It can be difficult to distinguish the upper case "I" and Roman numeral I, the numeral 1, and the lowercase L.

+ The font should be wide-bodied with space between each letter. Letters that have a bubble inside them, such as o, d, g and others, should have plenty of space inside the bubble. Arial, Helvetica, and Calibri are good examples of accessible fonts.

+ Punctuation should be rounded, large and very visible.

+ Font strokes should be solid and without gaps in them.

+ Avoid Italics when possible

  – Generally speaking, bold is preferable to italics. Italics are more difficult to read than regular typefaces because individual letters lean into the territories of their neighbors.

USE WHITE SPACE

Ample white space makes a page more readable and useful because it provides contrast to the print and creates luminance around the text.

Recommended document set-up:

+ Indent at least .5 inch at margins when feasible. Use one inch, when possible.

+ Justify left margin, ragged right margin

+ Set a minimum +10 tracking, as outlined in the Marketing Brand Standards

+ Space 2-4 pt. larger than the font size between lines, especially on forms where underscores and boxes are used to provide space for writing

+ Generally speaking, make sure there is ample space between paragraphs or other blocks of copy. A double space is sufficient when using programs such as Word, but different programs have different standards. Use as much as space as the design allows for.

+ Use block paragraph style, no indents

TABLES

Difficulties reading text can be minimized through the use of pastel, colored background for every alternate line. **Do not** use all the colors together in one table. Set color opacity or tint between 25-50%.

Shown are the approved additional regulation pastel colors.

C0 M0 Y91 K0
#FFFF00

Yellow

C0 M8.5 Y43 K0
R90 G157 B208
#F7CC65

Apricot

C0 M27.5 Y11.5 K0
#FB8BAD

Pink

C30.5 M43 Y0 K0
#CC92F2

Lilac

C27.5 M6 Y0 K0
#97B9FF

Blue

C18.5 M0 Y8.5 K0
#7DF9EF

Aqua

C8.5 M0 Y60 K0
#CBFD75

Peridot

C0 M6 Y18.5 K6
#D5C8A1

Beige

BODY COPY, HEADINGS AND SUBHEADINGS

Use Lists

Enumerate items by breaking down lists into groups of similar items. Use a tabulated list to allow the writer a method to display the points and to improve the sentence structure. Make sure the list falls at the end of the sentence, not at the beginning or in the middle.

Use Bullets

When a paragraph or passage includes a list of more than three items, bullets are encouraged. They make lists more readable and more memorable.

Use a Ragged Right Margin

Many readability specialists have demonstrated that unjustified right margins are more readable than justified ones.

Use no more than 62 Characters per Line

Ideally, a line of type should accommodate 10-15 words in 12 point typeface, or 39 characters in a large print format, give or take a few characters.

Use plain Backgrounds for Text

The use of busy, graphic backgrounds for text renders the text very difficult to read. Plain backgrounds, preferably of off-white, cream, ivory, yellow or pink are best for reading black text.

Fills

Sometimes fills are needed in place of colors for charts, maps, and other graphics. For the most part, fills containing diagonal lines and evenly-set dots are usable.

PDFS ON THE WEB

Although PDFs can be made accessible, do not upload PDFs to the web unless absolutely necessary. Print materials should be designed for print only and then formatted for the web as needed.

Not every print document will need to be formatted for use on the website, but any distributed print document that cannot be made print accessible should be. This includes:

+ Booklets

+ Fast Facts

+ One-sheets

COLOR

+ **Institutional Colors**
+ **Web Color Palette**
+ **Secondary Print Color Scheme**

INSTITUTIONAL COLORS

Consistent use of color visually reinforces brand identity across all applications.

LCC's historic blue and gray must be the primary colors used in communications materials to ensure the continued visual identity of the college. The institutional color palette consist of two parts: brandmarks and primary color palette.

- CMYK and PMS values are used for off-set printed materials, whereas RGB and hex values (denoted with a pound sign) are used for web and digital media.

- To create a more unified LCC, departments and offices are required to adopt the color palette when creating communications material.

- The Visual Identity Guidelines focus on the use of the institutional logo and college emblem. Departments and offices will be required to use the institutional logo as the primary brandmark for LCC.

- Use of the Stars logo and its color values are reserved for the Athletics Department only.

C100 M85 Y5 K22
R1 G33 B105
#012169
PMS 280

LCC Blue

C65 M43 Y26 K78
R51 G63 B72
#333F48
PMS 432

LCC Gray

C90 M48 Y0 K0
R0 G114 B206
#0072CE
PMS 285

LCC Bright Blue

C100 M95 Y0 K3
R16 G6 B159
#10069F
PMS 072

Stars Blue

C33 M18 Y13 K40
R124 G135 B142
#7C878E
PMS 430

Stars Gray

C0 M0 Y0 K100
R0 G0 B0
#000000

Black

C0 M0 Y0 K0
R255 G255 B255
#FFFFFF

White

WEB COLOR PALETTE

Consistency in media use reinforces the visual identity of our college.

The website uses a standard color palette, with a selection of both primary and secondary options. The web primary color palette is used for items such as headers, navigation panels, and programs and degrees. A secondary palette of more dynamic colors is used for items such as links, buttons and alerts.

- RGB and hex values (denoted with a pound sign) are used for web and digital media.

- To create a more unified LCC, departments and offices are required to adopt the color palette when creating additions to the LCC website.

- More specific design guidelines for the web can be found by contacting the Communications and Marketing Department.

R219 G232 B238
#DBE8EE

Snow

R239 G210 B143
#EFD28E

Sand

R78 G165 B218
#4EA5DA

Active Blue

R191 G214 B222
#BFD6DE

Storm

R74 G111 B164
#4A6FA4

Steel Blue

R255 G119 B1
#FF7701

Active Orange

R80 G109 B123
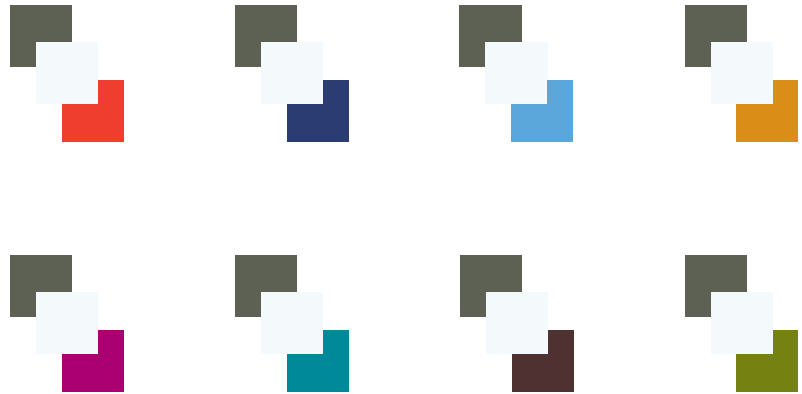#506D7B

Slate

R3 G59 B133
#033B85

Midnight Blue

R178 G255 B159
#B2FF9F

Active Green

R255 G58 B32
#FF3A20

Active Red

SECONDARY PRINT COLOR SCHEME

Visual identity is made more recognizable when color is used as a way of organizing information.

A secondary color scheme allows for more variance in the way colors are used, but maintains unity throughout the college. The base colors (Gray and Frost) are established for copy and matting. Accent colors are selected, paired with the base colors to create contrast and interest in the design. Accent colors also serve as tools for categorizing the college into specific groups, much like color-coding. This helps the audience visually distinguish the purpose of the communications quickly.

- CMYK values are used for off-set printed materials, whereas RGB and hex values are used for web and digital media.

- To create a more unified LCC, departments and offices may use the secondary color scheme (combinations shown above) when creating communications materials.

- Base colors: riverstone and frost.

- Frost is used as a background color instead of white to enhance the perspective color of photos.

- Accent Colors: poppy, navy, azure, marigold, plum, kingfisher, riverstone, walnut and olive are colors to be used in combination with the base color set.

C54 M42 Y57 K36
R103 G105 B88
#5D6154

Riverstone

C81 M67 Y0 K42
R74 G11 B164
#2B3C73

Navy

C61 M21 Y0 K0
R90 G157 B208
#5BA7DC

Azure

C3 M0 Y1 K0
R244 G249 B251
#F4F9FB

Frost

C158 M0 Y0 K23
R158 G28 B103
#AA0072

Plum

C100 M0 Y29 K25
R0 G130 B138
#008999

Kingfisher

C44 M67 Y58 K60
R3 G59 B133
#53393B

Walnut

C23 M0 Y100 K50
R3 G59 B133
#758111

Olive

C0 M43 Y100 K14
R0 G114 B206
#DA8D17

Marigold

C0 M91 Y90 K0
R216 G64 B247
#EF3E2D

Poppy

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PHOTOGRAPHY

+ **Visual Presence**
+ **Subject Matter**

VISUAL PRESENCE

\>

Storytelling with imagery is an excellent way to highlight what LCC means to the community. Our imagery captures what we do, what we provide and how we prepare students for future careers.

Making a statement visually can enhance the story.

LCC has some of the top-ranked programs in the state. Our training facilities and hands-on learning are best captured in the quality photography that highlights our students and instructors. It is critical, when creating communications, to select imagery that reflects the LCC brand and supports brand personality.
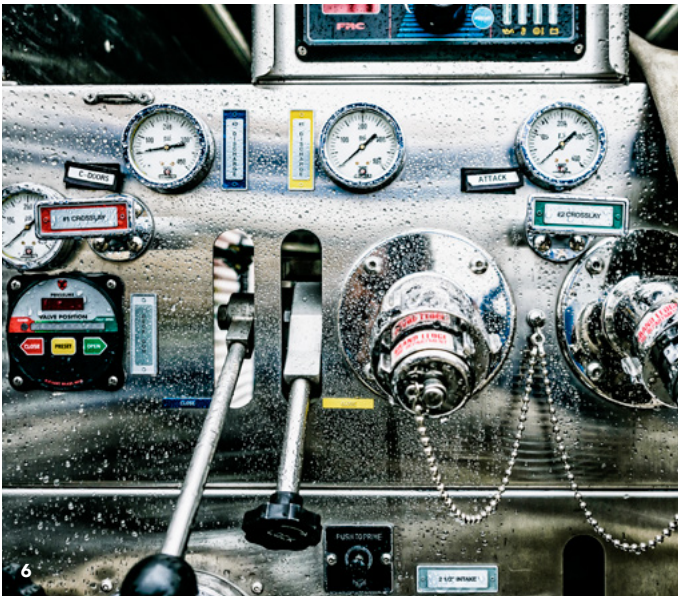
- For existing photographs, all rights reserved to Lansing Community College. Please contact the Communications and Marketing Department for approved use.

- Do not manipulate college photography in anyway.

- Submit a Marketing request for event and/ or program photography to be captured.

- Photos are available for both high-resolution prints and digital screen presentations.

SUBJECT MATTER

The structure of our students' success is built on the foundation of our top-ranked programs.

Much like oral or written storytelling, photos can create emotional response and engage the audience. The focus of our photography can be categorized in six ways, depending on subjects and purpose. Use the sample styles shown on the opposite page to help convey the LCC story being told.

1 Assets:
Campus locations and facilities.

2 Environmental Portraits:
Students and faculty.

3 Journalistic:
Capturing the LCC story.

4 Student Perspective:
Life and community.

5 Program-Specific:
Highlighting LCC programs.

6 Detail-Oriented:
Shift of focus and interest.

- Be aware of all essential components of an image before shooting or using them in communications. Avoid using images that are busy, too complicated, out of focus, low resolution or too darkly lit.

- Use specific photos with recognizable environments to tell genuine stories.

- Do not use stock photos because they are not authentic.

- Capture photography with a focal point to specify context and make it clear to the viewer.

- Use photos with recognizable environments to give viewers a genuine picture of LCC.

- Sterile or vague images with generic locations do not convey a sense of place.

DESIGN TERMINOLOGY

ADA (Americans with Disabilities Act)

Legislation enacted by the U.S. federal government in 1990 with the goal of removing barriers that limit the ability of an individual with disability to engage in normal daily activity in the physical, public environment. Title III of the ADA deals with signage and wayfinding issues.

.AI

Adobe Illustrator, or .ai, files are vector files used by designers and commercial printers to generate files of different file formats and sizes. AI files can only be opened using Adobe Illustrator.

Ascender

In typography, the vertical portion of a lowercase letter that extends above the main body (x-height) of the letter.

Banner

Graphic images that commonly function as web-based billboards. Banner ads generally appear toward the top-center of the screen, and are used as attention-grabbing links to other sites.

Baseline

In typography, an invisible, horizontal line upon which the main body of a line of text rests.

Bit-mapped Image (BMP, .bmp)

A rasterized image that is pure black and white and has no color or grayscale information.

Bleed

This refers to the area outside the trim lines that still prints in case cuts are not exact. It gives the printer a small amount of space to account for the movement of the paper and design inconsistencies.

Body copy

The main part of text in your design or publication – the written website content, the book contents, even this type you're reading right now. It's all body copy.

Brand

A collection of concepts, ideas and emotions that encapsulate an organization's values and ethos. A brand is a mix of all the fine conceptual details that make up the institution, including the content the brand promotes, the way employees talk, the words used, the values upheld, etc.

Brand identity

The visualization of your brand (see previous definition) in a way that represents the values, content and ethos of the institution. This can include things like a logo, business cards, letterheads, uniforms, packaging design, etc.

Centered align

In typography, to use the center point of the column to determine the placement of the text. Centered text is often ragged right and left.

CMYK

Initials for cyan, magenta, yellow and black, the primary ink colors of four-color process printing. The "k" is used for black so as not to confuse it with the "b" for blue in RGB color definitions.

CMYK uses the subtractive color system.

Coated paper

Paper that has been manufactured with coatings of clay or other materials to give it a smooth, glossy or matte surface for quality print production.

Content marketing

A process that uses intellectual property to build trust between an organization and its constituents.

Continuous-tone

The expression of a color or gradient in which there is a smooth transition from color to color or tint to tint. Non-digital images or digital images shown on a monitor or printed on film recorders or dye-sublimation printers can be considered continuous tone. Images printed using ink must be rendered as "halftones" as printing ink cannot represent continuous-tone.

Descender

In typography, the portion of a lowercase letter that extends below the main body of the letter as it rests on the baseline.

Diecut

The process of cutting areas of a printed design in various shapes to create unique effects. Diecuts are created after printing and are classed as a finishing process.

DPI

Dots per inch (dpi) is a measurement of resolution and refers to the number of printed dots contained within one inch of an image printed by a printer. Standard resolution for print is 300 dpi.

EPS (.eps), Encapsulated Postscript

A file format for a digital image developed by Adobe, the creators of the Postscript page markup language. The file is comprised of five parts: separate "channels" for each of the four-color process colors and a fifth channel with a low-resolution RGB proxy for displaying the file on a computer monitor. To print correctly, this file format requires a Postscript-enabled printer.

Flush left and flush right text

In typography, to align the beginning of each line in a paragraph on the left or right sides of the column.

Foil, foil emboss, foil stamping

A dry (no ink) printing process that uses a cast die and heat to apply a thin layer of metallic or colored foil to paper or other substrates. The die can be multilevel to emboss the foil stamped area.

Font

Refers to a member of a typeface family such as Helvetica Bold. "Typeface" refers to the collection of similar fonts in a type family, such as Helvetica.

Font family

Refers to the set of fonts that have the same basic qualities in their design, yet their sizes, styles and weights can vary. (i.e., Helvetica, which includes Helvetica Light, Helvetica Narrow, Helvetica Rounded, etc.)

Four-color process

Four specific colors of printing ink (see "CMYK") applied to a substrate in a way that "tricks" the viewer into seeing a multitude of other colors. This is done by arranging halftone dots in combinations that "mix" the four colors in the viewer's eye and brain.

GIF (.gif), Graphic Interchange Format

A rasterized image format used almost exclusively on the internet due to the manner in which its color information is saved. It is not used for high-end printing although it can be printed, albeit badly, on an inkjet printer.

Glyph

In typography, this usually refers to a hieroglyphic or graphic symbol, but it is sometimes used to describe a special letter character, such as a vowel with an accent mark.

Gradient

A gradual change in color from one tone into another. Two common types of gradients are the linear gradient, where each color sits on opposite sides of the frame, and a radial gradient, where one color sits in the middle and another at the edge.

Grayscale

A monochromatic (containing or using only one color) color mode based on gray.

Halftone, halftone dot, halftone screen

In printing, as ink cannot be made lighter or darker on press, halftone refers to the use of dots of ink of various sizes arranged in a grid (a screen) that, when printed, represent a change in color intensity. Larger dots will make the color appear darker as more paper is covered; smaller dots will make the color appear lighter as more paper shows through. These screens are measured as "lines per inch" (ipi) by counting the number of dots in a linear inch. A "100-line screen" would be 100 halftone dots per inch.

Hierarchy

A system for grouping type based on the order of its importance so the reader can easily navigate through the content.

.IDML

IDML files are the interchange format for Adobe InDesign documents. The IDML file format is intended for use within the InDesign family of applications. IDML files can be opened with any version of InDesign.

.INDD

The INDD file extension is an Adobe InDesign document. They store page content, formatting information, files and more. INDD files can only be opened with Adobe InDesign.

Integrated marketing

A collaborative method for creating consistent messaging and an overall narrative that ties together across different media.

JPEG (.jpg)

This refers to a compression format for rasterized images. Created by the Joint Photographic Experts Group (JPEG), it uses an algorithm that averages similar contiguous colors. It is a "lossy" format in that color information is lost from an image file when it is compressed using JPEG. This format is used for image display on the internet or where space (file size) is at a premium. JPEGs can be used to compress image files representing grayscale, RGB or CMYK color spaces.

Justified text, justified paragraphs

In typography, this refers to a paragraph that has both the left and right side of its column width in precise vertical alignment. Usually used in formal situations or book text.

Kern, kerning, kerning pairs

Refers to moving two letters closer together in a line of text (not farther apart – see "letter spacing"). Historically, the term is properly used when referring to a period in typography when letter forms were made of cast metal. Then, kerning was the act of cutting or shaving metal from the side of a letter "slug" so that it would fit closer to its neighbor. In type design, there are certain combinations of letters that commonly need a tighter fit in order to look optically correct. These are called "kerning pairs," and, in digital typography, are usually written into the font's software code.

Landing page

The location in a website where a user goes after clicking on a link. Also target page or destination page.

Leading

Leading refers to the space between lines of type. Overly tight leading can cause tension and overlap, making the content unreadable, and too-loose leading can equally make the type appear disjointed.

Letter spacing

In typography, moving individual letters closer together or farther apart. In digital media, this is sometimes referred to as "negative and positive tracking," although this function also includes word spacing. This spacing is usually done in small fractions of an "em," the width of the letter "m" being used as a base measurement per font.

Logo

Iconic symbol used to mark or "brand" any company or organization's printed materials, signs, environmental graphics, websites, etc.

Masthead

The (usually) graphical banner at the top of a webpage that identifies the organization or group that hosts the website. The masthead typically contains the name of the organization and site (if different) and an organizational logo.

Offset-lithography

High-end printing of ink from plates to paper on commercial printing presses. Offset refers to the fact that the plate does not directly print the ink onto the paper but "offsets" to a rubber blanket which in turn passes the ink to the paper.

Opacity

The degree of a color or tonal value. The opacity of an image or object can range from transparent (0% opacity) to opaque (100% opacity).

Optimization

A procedure used to make a website as effective or functional as possible by allowing it to run well and provide a productive user experience.

Orphan

When the first line of a new paragraph is set by itself at the bottom of a column or page.

Pantone© Matching System (PMS)

One of several printing ink color systems — and the most well known — used for accurately mixing spot colors. A mixture in specific quantities of base colors are used to create a PMS spot color, much like mixing paint in a hardware store. PMS colors can only be artificially represented on computer monitors and various desktop printers in either RGB or CMYK. Most PMS colors cannot be adequately represented in these environments. Their use in printing is actually to extend the range of print colors beyond those available in CMYK.

PDF (.pdf), Portable Document Format

A system for reducing the file size of a larger image or application file – without altering the original – while also enabling the image to be read on all computer platforms. Due to their reduced size, high-resolution PDFs have generally replaced Postscript files as the standard format for delivering ads to print publications.

Pixel

The smallest unit of a digital image or graphic that can be displayed and represented on a digital display device.

Pixelation

The occurrence caused by displaying a raster image at such a large size that individual pixels are visible.

PNG (.png), Portable Network Graphic

An image format used on the web that supports transparency. That is, part of the image can be transparent, allowing other images or graphics to show through. GIFs also support transparency but in a more limited way. JPEGs do not support transparency.

Point

In typography, a unit of measure, usually used to describe a type font's height from the top of its ascender line to the bottom of its descender line. There are approximately 72 points to an inch.

Postscript (.ps)

A computer language developed by Adobe Systems for rendering art and text on a printed page. Postscript is comprised of both vector and rasterized art, but renders all as a raster-based image once "delivered" to the printer, whether a desktop printer or a RIP for a high-end print job.

PPI

Pixels per inch (ppi) is a measurement of resolution and refers to the number of pixels contained within one inch of an image displayed on a computer monitor. Standard resolution for web is 72 ppi.

Proof

A paper rendering for the purpose of checking the quality and accuracy of the material to be printed.

.PSD

The PSD file format, usually a raster format, contains graphics and photos created in Adobe Photoshop image editing software. Most commonly used by designer and printers, PSD files can only edited using Photoshop.

Ragged right, ragged left text

In typography, to allow the beginnings or ends of each sentence in a paragraph of text to end without alignment to any other line in the paragraph. Usually used in conjunction with "flush left" or "flush right" as in text that is set "flush left, ragged right," and thus is rendered with the left edges in vertical alignment and right side – at the end of the lines of text in a paragraph – in a non-aligned formation.

Rasterized Image

The conversion of an image into a digital form in which the image is expressed by assigning color information to individual dots arranged in a grid. This grid applies to both pixels on a monitor or the information needed to "draw" imagery and type on a printed page. A rasterized image is resolution dependent in that the quality of the output is determined by the amount of information input. Not to be confused with "halftone dots."

Resolution

The tangible expression of an image, whether on a monitor or in print, in the number of pixels across its width and height. The more pixels used in a specific measurement, the higher the resolution. High-end printing requires images of high resolution, while the internet works best with low-resolution files. Resolution impacts file size, as a high-resolution image holds more color information, and thus, takes up more space in a computer's memory.

Reverse

To allow either a lighter ink color or the paper surface itself to show through a darker color by "knocking-out" the shape of the element in question from the top color. An example would be to allow the white of the underlying paper to show through a shape comprised of printed black ink, giving the impression of white letters on a black field.

RGB

Initials for red, green and blue, the primary colors of white light and emitted light such as from a television or computer monitor.

RGB uses the additive color system.

Pica

In typography, a unit of measure usually used to describe the width of a column of type. There are approximately six (6) picas to an inch, with 12 points to a pica.

Sans serif

A style of typeface in which there are no small lines at the end of each character stroke. Common sans serif typefaces include Arial, Helvetica and Verdana.

Serif

This term refers to the little edges that stick out from letters in certain typefaces. For example, at the end of the letter "T," these edges are at the top left, right and at the base of the letter. Common serif fonts include Times New Roman, Georgia and Garamond.

Silkscreen printing

A form of printing in which paper or another substrate is placed under a woven mesh "screen" that holds an ink-blocking stencil. Ink is dragged across the screen with a roller or squeegee and transfers to the substrate through the mesh that has not been blocked. Silkscreen is very useful in printing items that are not flat, as the screen can be fit around 3-dimensional objects.

Spot color

Specialty color used in high-end printing that requires fewer than four colors, or used to supplement the four-color process inks to add colors that four-color process cannot accurately produce. These colors are usually assigned to only certain "spots" on the printed page, hence the name.

Substrate

Refers to the surface upon which text and images are printed. Substrate is usually in the form of paper but it can also be plastic, vinyl, glass, cloth or other materials.

.SVG

SVG is a vector graphic file format. The primary use of SVG files are for sharing graphics content on the internet.

Tagline

An advertising campaign theme expressed as a slogan, usually applied with the brand identity at the close of an ad.

TIFF (.tif), Tagged Information File Format

This is a rasterized file format for displaying grayscale, RGB or CMYK images. Originally developed for the PC, it is easily read by Apple Macintosh, making it a cross-platform format. Using the lossless protocol, LZW, a TIFF can be compressed to reduce its file size.

Tints

Refers to reducing the strength of a color in varying percentages. In printing, this is done by reducing the size of halftone dots to allow more of the paper to show, thus diluting the color intensity.

Tone

Tone is the lightness or darkness of a design element. Tone is crucial because it is responsible for creating the contrast between light and dark that will draw maximum attention in a design.

Tracking

Tracking concerns the space between letters. When designers track bodies of text, we are adjusting space between every letter in a word in order to change the density or appearance of a large block of type.

Trim

This is where a printed piece will be cut down to its correct size. It represents the final dimensions of the project.

Typeface

Refers to the collection of similar fonts in a type family, such as Helvetica. A font refers to a member of that family, such as Helvetica Bold.

Typography

The art and/or technique behind arranging type.

Uncoated paper

Paper that does not have a gloss or smooth surface and comes in a variety of textures, weights and colors. Stationery is usually printed on uncoated paper as it can accept handwritten and inkjet inks, and laser printer toner, without smearing.

Vector

An image made up of paths and curves (vectors), rather than a grid of pixels. Unlike raster images, these are able to be enlarged without losing image quality. Vector graphic file extensions include .EPS, .AI, .SVG and .DRW.

White space

Also called "negative space," white space refers to the areas of a design not filled with content. White space is an important design element as it helps a design "breathe," helps avoid overly complicated designs and keeps designs looking clean.

X-height, x-height line

In typography, using the height of the lowercase letter "x" to determine the height of the main portions of the lowercase type in a font. The x-height line is an invisible line that runs parallel to the baseline, just above the top of the lowercase letter "x." The x-height can impact the readability of a paragraph of text. Type with tall ascenders and long descenders will have a shorter x-height, which in some cases may make the text more difficult to read in small sizes.

.ZIP

This is a way of compressing files into a smaller size, so they can be transferred with more ease over the internet or by any other means.

EDITORIAL APPROACH

+ **Inclusive Language**

+ **Email Style**

+ **Web Writing**

+ **Public Audiences/External**

+ **Social Media**

INCLUSIVE LANGUAGE

When communicating professionally, each employee should ensure their copy, message and meaning is broadly inclusive of all races, ethnicities, socio-economic statuses, sexualities, genders, gender self-identifications, and more. Employees should avoid colloquial words and turns of phrase that might misrepresent their meaning. Employees should not repeat profane or otherwise provocative elements of popular culture in written work-related materials (i.e. email) or in any other way while representing LCC.

Employees should be conscious of audience, meaning and the context in which a message is read. This means considering even minor communications from a perspective of cultural awareness before they are published, posted or sent.

Things to be particularly aware of:

- Pronouns: correct usage and equality of representation.

- Words specifically referencing or connoting racial or ethnic identity: what do these have to do with/ how do they advance the copy in which they have been included? Are they appropriately used in every way?

- Words specifically referencing or connoting sexual preference or gender identity.

- References to anything regarding socio-economics, personal economy, wealth, poverty, etc.

- Religion: why is LCC referencing religion in this communication? Could any religious perspective, atheists, agnostics, etc. be offended by what has been written?

- Could the words, as written, be construed as offensive?

EMAIL STYLE

Emails should be written as though all of the content within them could be liable to inclusion in a Freedom of Information Act (FOIA) request. Anything outsiders might deem offensive, actionable, criminal, discriminatory, inappropriate, etc. must be excluded from LCC email communications.

Employees must understand and consider the nature of their professional relationships when composing emails. Salutations, content, valedictions, signatures and pictures that might be appropriate for office mates might not be appropriate for superiors. Internal emails are not usually fit for an external audience.

Emails should be written in an appropriate font, Calibri and Times New Roman being examples of these. Email font color should be black against a white field. This improves readability for all parties and is especially important as LCC focuses on accessibility.

Write professional emails with appropriate salutations, valedictions, signatures and content. Acceptable salutations might include "Dear," "Hello," "Hi" or any other commonly accepted and respectful iteration of such. Valedictions might include "Thank you," "Best regards," "Sincerely," or simply "Thanks." Signatures are to be brief and may include one's name, job title, phone number and campus mailing address. Quotes (personal, inspirational) should be avoided when possible to avoid signaling positions that might not be consistent with LCC's.

Should an employee choose to have a photograph associated with their campus email, such photos must be of the employee in question and professional in nature. Pictures taken from an employees' social media page are likely inappropriate.

WEB WRITING

PUBLIC AUDIENCES/ EXTERNAL FACING

Writing for web content should be short and to the point. Less is more – state your point and eliminate wordiness. While details add color, be mindful of length. Long blocks of text are difficult to read online and sound pretentious. Functional text on the site, such as navigation or page descriptions, should be brief. Use listed bullets when possible and do not use parenthetical.

All LCC communication products should portray excellence and openness, as there is a warmth and friendliness that accompanies the college's accomplishments and mission. Don't let pride come across as arrogance. When pointing out a measure of success, keep it honest and do not overuse superlatives

- Be conversational. Write like you're telling a story, not issuing a press release.

- Use active rather than passive voice to keep prose lively and interesting.

- Think like the audience (students, parents, faculty, etc.) to whom you're speaking. Be mindful of each group's different needs and demonstrate empathy. When writing to internal audiences, treat them as members of the LCC community. Tap into your shared knowledge of the college.

When writing for our public or external facing audiences, generally avoid the pronoun "we." It is important to not represent your views as the views of the entire college, division, department or program.

Think like the audience (potential students, community members, media, etc.) to whom you're speaking. When writing to external audiences, be mindful they may not know anything about the college. Avoid using LCC jargon and internal references with external audiences.

Spell out all acronyms and explain proprietary items such as the CTE or TLC. Be clear, informative and reassuring when necessary. Be explanatory but not condescending.

SOCIAL MEDIA

Our social media platforms open our LCC community to the world. These are platforms to engage in two-way conversation, share exciting news and events, and elevate our brand.

Voice and Tone

What is the difference between voice and tone? Think of it this way: You have the same voice all the time, but your tone changes. You might use one tone when you're out to dinner with your closest friends, and a different tone when you're in a meeting with your boss.

Tone and style vary from social media platform, however all messages delivered through LCC's social media platforms should speak in the same voice: who we are as a college and community.

Who We Are

LCC's mission statement language has a professional or "academic" tone. Though our mission drives our brand and voice, it should not influence our tone on social media.

Our Social Media Voice

Be human. Be authentic. Be familiar, friendly, and straightforward. Our priority is sharing our #starpower (what makes LCC great), which elevates our brand and the public's perception, and helping our students and/or followers stay in the know about our events and achievements as well as the achievements of our peers and community partners, and other news. We want to educate people without patronizing or confusing them, and share our story without "selling" to them. Engage with them.

Our voice is...

- Fun, not silly
- Confident, not cocky
- Smart, not stodgy
- Informal, not sloppy
- Helpful, not overbearing
- Expert, not bossy

Our Social Media Tone

Our social media tone is simple, authentic and fun, but it is always more important to be clear than entertaining. When you are writing, consider the reader's state of mind. Are they frantically trying to find an answer to an enrollment question? Are they confused and seeking our help? Are they curious about a post? Once you have an idea of their emotional state, you can adjust your tone accordingly.

Feel free to be funny when it is appropriate and when it comes naturally to you. But don't go out of your way to make a joke; forced humor can be worse than none at all.

Writing: Grammar and Mechanics

Adhering to certain rules of grammar and mechanics keeps our writing clear and consistent. Here are a few key elements of writing LCC's voice. For more, see the Style Guide in the following chapter.

- Use active voice. Avoid passive voice.

- Avoid slang and jargon. Write in plain English.

- Write positively. Use positive language rather than negative language.

Writing: Basics

- Write for all readers. Some people will read every word you write. Others will just skim.

- Be consistent. Stick to the copy patterns and style points outlined in this guide.

- Focus your message. Create a hierarchy of information. Lead with the main point or the most important content, in sentences, paragraphs, sections and pages.

- Be concise. Use short words and sentences. Avoid unnecessary modifiers.

- Be specific. Avoid vague language. Cut the fluff.

Writing for Social Media

We use social media to build relationships with our users and share all the cool stuff we do. However, it also creates opportunities to say the wrong thing, put off followers and damage our brand. Therefore, we are careful and deliberate in what we post to our social channels.

Guidelines

Write short, but smart.

To write short, simplify your ideas or reduce the amount of information you are sharing—but not by altering the spelling or punctuation of the words themselves. It is fine to use the shorter version of some words, like "info" for "information." But do not use numbers and letters in place of words, like "4" instead of "for" or "u" instead of "you."

Some social media platforms have a character limit; others do not. But for the most part, keep social media copy short.

Our Offical Media Platforms

Facebook
Twitter
Instagram
Snapchat

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STYLE GUIDE

Like visual standards, maintaining consistent language choices, tone and voice ensures the college feels like a cohesive whole to the student and helps them navigate our information. LCC follows AP Style for its student, employee and community communications. Some LCC-specific additions, exceptions and points of emphasis follow.

Abbreviations

Should only be used when obvious to a student and needed, not simply as a convenient shorthand. Most of our internal, employee abbreviations are unnecessary in a student communication. No one document should use more than a handful of abbreviations, to avoid "alphabet soup" that confuses the reader. Additionally, there is no need to include abbreviations that do not appear again later in the communication.

Per AP Style, abbreviations should be spelled out on first reference and then introduced by offsetting commas, not parenthesis – *Lansing Community College, or LCC, is a delightful place to work. Not Lansing Community College (LCC) is a delightful place to work.*

Academic and Office Facility

Abbreviation *AOF* should be used internally, and can be used externally on second reference. It was built in 1924 and purchased by the college in 1976. The address is 315 N. Grand Ave., Lansing.

Academic degrees

The names of academic degrees and majors should not be capitalized, unless the major is a proper noun. Associate degree is not possessive, but bachelor's degree and master's degree are. *Marty McFly has an associate degree in biology and a bachelor's degree in English.*

Academic years

Start fall of one year and end the summer of the next. This is in contrast to budget or fiscal years, which run July 1 of one year through June 30 of the next. Format as *fall 2019-spring 2020*, or *2019-2020 academic year.*

Addresses

Should be formatted according to AP Style. General guidelines include:

- Use the abbreviations Ave., Blvd. and St. only with numbered addresses: *610 N. Capitol Ave.*

- Spell them out and capitalize when part of a formal street name without a number: *North Capitol Avenue*

- Lowercase and spell out when used alone or with more than one street name: *Capitol and Grand River avenues*

- Other names for streets – *road*, *square*, *drive*, etc. always are spelled out.

- Abbreviate compass directions used in street names, unless the number is omitted: *610 N. Capitol Ave.* but *North Capitol Avenue*

Administration Building

Should be referred to as Administration Building on all references. It was built in 2005, and its address is 610 N. Capitol Ave., Lansing.

See Boardroom for more information.

Ampersands

Should not generally be used as a substitute or shorthand for *and.* LCC does use some stylized ampersands. For example, the abbreviation for the Arts and Sciences Building is A&S Building.

And/or

No space in between. The phrase should be avoided where possible.

Arts and Sciences Building

Abbreviation A&S Building can be used internally, and can be used externally on second reference. Initially built in 1968, the building was renovated in 2012-13. Its address is 419 N. Washington Square.

Aviation Maintenance Technology Center

Abbreviation Aviation Center can be used internally, or externally on second reference. Should not be referred to as Mason Center. Located at the Mason Jewett Airport, the center's address is 661 Aviation Dr., Mason.

Boardroom

Never Board Room. Can be referred to as either Administration Building Boardroom, or Boardroom in the Administration Building, but should not appear without reference to the Administration Building.

Campus

Technically, LCC only has one campus in our downtown location. However, stylistically, we refer to West Campus as a campus. All other LCC locations are extension centers.

Campuswide

One word.

Cancel, canceled, canceling, cancellation

Commas

Per AP Style, LCC does NOT use the Oxford comma in simple series constructed with *and* or *or*: *Gwendolyn was interested in studying math, science or theatre.*

Do include a comma in a series in which one or more elements of the series include an *and* or *or* of their own: *Gwendolyn was interested LCC's programs in Dental Hygiene, Education, or Engineering and Physics.*

If one or more elements in your series include a comma of their own, the series needs to be divided by semicolons: *Gwendolyn was interested in LCC's programs in Digital Media, Audio and Cinema; Education; or Engineering and Physics.*

Course titles

Official course titles should be capitalized and are punctuated with colons between the course number and course title, if both are used. *ACCG 160: Payroll Systems and Taxes and ARTS 201: Painting II.*

Dart Auditorium

Should be referred to as Dart Auditorium on all references. It was built in 1980, and it can seat 480 people. The address is 500 N. Capitol Ave., Lansing.

Dates

Should be formatted according to AP Style. General guidelines include:

- Always use Arabic figures, without *st, nd, rd* or *th.*

- When a month is used with a specific date, abbreviate only *Jan., Feb., Aug., Sept., Oct., Nov.* and *Dec.* Spell out when using the month name alone, or with the year.

- If a phrase lists only a month and year, do not separate the year with commas. *January 2017*, not *January, 2017.*

- If a phrase lists month, day and year, set off the year with a comma. *Jan. 1, 2017, is going to be cold.*

- Years are the lone exception to the rule that a numeral should not start a sentence. *Twenty-two cows went to the supermarket,* but *1922 is when cows began going to the supermarket.*

- If indicating a span of time, do not put an apostrophe before the *s: the 1990s*

Department and program names

Official department and program names should be capitalized. Unofficial, shortened, informal or generic names should not be capitalized.

Downtown Campus

Should be capitalized on all references. Never *Main Campus.*

The Early College

Located in the Mackinac Building, The Early College provides students with the opportunity to earn up to 60 college credits as they complete their high school requirements. Tuition, textbooks and bus passes are free for students.

Early Learning Children's Community

Abbreviation ELCC or Early LCC can be used both internally and externally on second reference.

LCC acquired the building in 1967, but Early LCC did not open until 2010. The address is 601 N. Washington Square, Lansing. It currently is run by and shares management with Lansing childcare center EC3. It was previously managed by Gretchen's House.

Email

Should only be capitalized at the beginning of a sentence. Never e-mail.

Employees

Includes all employees at LCC, both faculty and staff. This term is preferable to "faculty and staff" as it is inclusive and promotes unity between groups. It also includes student employees, although they are frequently identified separately for clarity.

Extension Centers

Include LCC East, Livingston County Center and Aviation Maintenance Technology Center. West Campus is not an extension center. See individual entries for more information.

Financial Aid

Refer to the "Financial Aid Office." Correct url is lcc.edu/fa, which is a vanity leading to www.lcc.edu/finaid). Hours are 8 a.m.-6 p.m. Mondays and Tuesdays, 8 a.m.-5 p.m. Wednesdays and Thursdays, and 8 a.m.-4 p.m. Fridays.

Boilerplate language: If you need assistance, please visit the StarZone, located on the second floor of the Gannon Building, or contact the Financial Aid Office at 517-483-1200, option 1. OR… If you have any questions, please visit the StarZone, located on the second floor of the Gannon Building, or contact the Financial Aid Office at 517-483-1200, option 1.

Capitalize Financial Aid when referring to the office, but lowercase in general references.

Financial aid terms

+ *Adjustments to your awards (not changes to your account)*

+ *Avoid references to specific award years when possible*

+ *Award year (not academic year)*

+ *Cost of Attendance*

+ *Enrollment level (not enrollment status)*

+ *Overawarded*

+ *Re-awarded*

+ *Resubmit*

+ *Student Requirements*

+ *Work-Study*

Standard points of view used in Financial Aid Office messages

+ *Tracking messages: first or second person (I or you)*

+ *Award messages: third person (student) with the exception of LCC Temporary Funding Message.*

+ *Info Messages: first or second person (I or you)*

+ *Award Letter: first or second person (I or you)*

+ *Self Service: first or second person (I or you)*

Form names

Formal names of forms should be capitalized (*Loss of Income Appeal*). If a form name is shortened or used colloquially, it should not be capitalized. Form names should be consistent between the website, Dynamic Forms, Campus Logic and RTVTREQ.

Gannon Building

Should never be abbreviated to Gannon, but abbreviation GB can be used internally. The address is 422 N. Washington Square, Lansing.

Gannon Commons

Abbreviation Commons can be used internally, but should not be used externally. For additional clarity, can be lengthened to Gannon Building Commons.

Gannon Conference Center

The conference center on the first floor of the Gannon Building. It includes two rooms – the Michigan Room, which seats 150, and the Grand River Room, which seats 50.

Gannon Highway

The hallway on the second floor of the Gannon Building between the StarZone and the Commons. For additional clarity, can be lengthened to Gannon Building Highway in external communications.

Greater Lansing

Capitalized when used to denote the entire metropolitan area.

Headline style vs. body style

Some AP Style rules vary based on whether your copy appears in a headline or in the body. For example, quotations are single in headlines but doubled in copy.

At LCC, headline style can be used for headlines, digital signs and postcards. Body style should be used for body copy, emails, brochures and other lengthy materials.

Health and Human Services Building

For internal audiences, can be abbreviated to HHS or HHS Building on first reference. For external audiences, should be spelled out on first reference, and HHS Building can be used in subsequent references. Never use an ampersand in the name. Opened in 1995, the address is 515 N. Washington Square, Lansing.

Herrmann House

Built in 1893 and purchased by LCC in 1967. The address is 520 N. Capitol Ave., Lansing.

H.O.P.E. Scholars

Properly formatted with the periods.

Huron Building

Should not be abbreviated. Built in 1976 and later purchased by the college. The address is 333 N. Washington Square, Lansing.

Hyperlinks

In email or other electronic form, use descriptive text to form links. *For more information, visit our website*, not, *For more information, go to lcc.edu*. This is an accessibility best practice.

In printed text, hyperlinks need to be spelled out so students can accurately type them into a browser. You can request a vanity hyperlink through the 5Star Service Center. These have the advantage of shortening a cumbersome link and making it memorable and intuitive.

In general, provide links whenever possible. They help the audience easily complete an action or find more information than can reasonably be provided in a single communication.

Institutional organization

At LCC, the elected Board of Trustees sits at the top of the organization chart. Underneath is the President's Office.

Beneath the President's Office, two primary offices house most divisions and departments:

+ Office of Finance, Administration and Advancement (FAA)
+ Office of the Provost
+ (The Chief Diversity Officer also reports to the President, but divisions and departments do not report through the Diversity Officer.)

Although some departments (like Marketing) reside directly in the FAA Office or the Provost's Office, most departments reside in divisions, an intermediate organization level.

The following divisions and departments are housed within the Office of Finance, Administration and Advancement:

+ Administrative Services Division
+ Communications and Marketing Department
+ External Affairs and Development
+ Financial Services Division
+ Human Resources Department
+ Information Technology Services Division
+ Office of Risk Management & Legal Analysis
+ Student Affairs Division
+ Public Relations Department

The following divisions and departments are housed within the Office of the Provost:

+ Academic Affairs
+ Arts & Sciences Division
+ Center for Data Science
+ Community Education and Workforce Development Division
  – Adult Enrichment
  – Continuing Education
  – Extension Centers (including the Center for Workforce Transition at the Capital Area Michigan Works!)
  – Business and Community Institute
  – Small Business Development Center
  – Youth Programs
+ Health and Human Services Division
+ Technical Careers Division

All formal office, division and department and program names should be capitalized.

Internet

Should only be capitalized at the beginning of a sentence.

Lansing Community College

For internal audiences, should be LCC on all references. For external audiences, should be spelled out on first reference unless accompanied by the LCC logo. If referenced as the college, college should not be capitalized.

LCC East

Houses most of the Youth Programs as well as other classes. The address is 2827 Eyde Parkway, East Lansing.

Library

Should be capitalized on all references. Located on the second, third and fourth floors of the Technology and Learning Center.

Livingston County Center

Formally Livingston County Center at Parker Campus. Located at 402 Wright Road, Howell. Should not be referred to as Howell Campus.

Log in

Log in is a verb, *login* is a noun.

Mackinaw Building

Not *Mackinac Building.* Built in 1962 and purchased by LCC in 1967. The address is 430 N. Capitol Ave., Lansing.

Mall

Outdoor space between Gannon Building, A&S Building and Dart Auditorium, where the seal is located. Preceded by un-capitalized *the.*

MAP

My Academic Pathway. Spell out on first reference.

Months

See dates.

myLCC

Lowercase my, uppercase LCC.

On-campus and off-campus

Use the hyphen when on-campus or off-campus are adjectives. – *It is an on-campus event.* No hyphen otherwise. – *The event will occur on campus.*

Online

Never on-line.

Ordinal numbers

Spelled out in longer copy, but can use digits for digital signs. Frequently used for floors of building – *third floor of the Library in copy,* but *3rd floor of the Library* on digital signs.

Phone numbers

Should be formatted as 517-483-1842, not with periods or parenthesis. Phone options should be formatted as 517-483-1200, option 2. Extension numbers preceded by an "x" should not be used, even for internal audiences. (Employees often work away from their desk phones, and should not need to remember the full phone number.)

Pronouns

Use an individual's preferred name and pronouns. Per AP Style, "If that preference is not expressed, use the pronoun consistent with the way the individuals live publicly." If their preferred gender or public presentation is unknown, it is OK to use *they* and *their* in the singular. Avoid assuming gender based on someone's given name.

Rogers-Carrier House

Built in 1891 and purchased by the college in 1967. Fun fact: LCC initially used it as a bookstore. The address is 528 N. Capitol Ave., Lansing.

Room numbers

If the word "room" appears before the number, it should be preceded by name of building, separated with a comma: *Gannon Building,* *Room 2214.* Alternatively, if the word "room" is excluded, the number can run without a comma: *Gannon Building 2214.* The comma can be excluded for digital signs: *GB Room 2214.*

Self-Service

With hyphen. Part of Banner.

Semester names

Should not be capitalized. *I am enrolled for fall 2019. I am enrolled for the fall semester.*

Social Media

Controlled by the Public Relations Director.

Staff

Non-faculty employees of LCC. In general, when describing LCC employees, they should be referred to uniformly as employees rather than as "faculty and staff" so as to promote unity and inclusion. Exceptions can be made when needed for clarity.

StarZone

Never Gannon Building StarZone, but can be referred to as *StarZone in the Gannon Building* for clarity. It includes:

+ Advising
+ Admissions
+ Adult Resource Center
+ Campus Life
+ Campus Tours
+ Career and Employment Services
+ Centre for Engaged Inclusion
+ Center for Student Access
+ Counseling
+ Financial Aid
+ Global Student Services
+ Orientation
+ Payments
+ Placement Testing
+ Registration
+ Success Coaches

The West Campus Student Services area includes many of the same services, but should not be referred to as a "StarZone."

Technology and Learning Center

Formally the Abel B. Sykes, Jr., Technology and Learning Center. Abbreviation *TLC* should be used internally. Externally, it should be referred to as the *Technology and Learning Center* on first reference and can be referred to as *TLC* on second reference. Built in 1998, the building is named for LCC's second president. It houses the Library and a large computer lab.

Times

Should be formatted according to AP Style. General guidelines include:

- *a.m.* and *p.m.* should be written lowercase, with periods between.

- Time ranges should have a dash between, as in *10-11 a.m.* or *1-3 p.m.* If the event does not span across noon or midnight, a.m. or p.m. need not be repeated.

- Use figures except for *noon* and *midnight*

Titles

If following a person's name, should always be lowercased. If preceding a person's name, should be capitalized. President Steve Robinson, or Steve Robinson, president of LCC. General, abbreviated or colloquial titles are not capitalized. Individuals who hold a PhD can carry the courtesy title Dr. before their names.

University Center

The University Center partners with Ferris State University, Northwood University, Siena Heights University and University of Michigan-Flint. Located at 210 W. Shiawassee St., Lansing.

Washington Court Place

Can be abbreviated to WCP internally, and externally on second reference. Located at 309 N. Washington Square, Lansing.

We and us

Internally, use we and us to refer to the collective college community. Externally, be careful not to speak for the entire college by use of we and us.

Website

Always one word, and only capitalized if it begins a sentence.

West Campus

West Campus was built in 2004. It houses the Technical Careers Division and the Business and Community Institute. Should not be abbreviated *WC* internally, externally or on digital signs. Located at 5708 Cornerstone Dr., Lansing.

LCC POLICY GUIDELINE

+ Nondiscrimination Language

    – Font Size Requirements

    – Full Statement

    – Abbreviated Statement

    – Alternative Abbreviated Statement

LCC POLICY GUIDELINE

Lansing Community College is required to disseminate complete and continuous notices of nondiscrimination in printed and electronic materials which are distributed to students, parents/guardians, employees, and the general public[1]. The nondiscrimination statement is required to be placed, verbatim, in all printed and electronic materials.

Any questions about the nondiscrimination notification should be directed to Bentrelle Carroll, Director of Compliance, 517-483-1144 or carrolb5@lcc.edu.

This LCC Guidelines document includes information about:

- Font size requirements

- The Full Nondiscrimination Statement and which items should included it

- Abbreviated Nondiscrimination Statements and which items can be used in communication?

Font Size Requirements

The Nondiscrimination Statement should be posted conspicuously within the document at no less than 12-point font in printed and electronic materials.

[1] Requiring agencies include: Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments Act of 1972, Section 504 of the 1973 Rehabilitation Act, and Title II of the Civil Rights Act of 1964.

FULL STATEMENT

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The full nondiscrimination statement applies to, but not limited to:

- All Handbooks
- Catalog
- Syllabi
- Student application
- Job application
- Brochures
- Posters advertising various LCC programs
- Student recruitment materials
- Employee recruitment materials
- Newspapers/magazines
- Newsletters/memoranda
- Bulletins/postings
- Flyers
- Press releases
- Website

Lansing Community College is committed to providing equal employment opportunities and equal education for all persons regardless of race, color, sex, age, religion, national origin, creed, ancestry, height, weight, sexual orientation, gender identity, gender expression, disability, familial status, marital status, military status, veteran's status, or other status as protected by law, or genetic information that is unrelated to the person's ability to perform the duties of a particular job or position or that is unrelated to the person's ability to participate in educational programs, courses, services or activities offered by the college.

The following individuals have been designated to handle inquiries regarding the nondiscrimination policies: Equal Opportunity Officer, Washington Court Place, 309 N. Washington Square Lansing, MI 48933, 517-483-1730; Employee Coordinator 504/ADA, Administration Building, 610 N. Capitol Ave. Lansing, MI 48933, 517-483-1875; Student Coordinator 504/ADA, Gannon Building, 411 N. Grand Ave. Lansing, MI 48933, 517-483-1885; Lori Willett, Human Resource Manager/Title IX Coordinator, Administration Building, 610 N. Capitol Ave. Lansing, MI 48933, 517-483-1870; Christine Thompson, Student Title IX Coordinator, Gannon Building, 411 N. Grand Ave. Lansing, MI 48933, 517-483-1261.

ABBRIEVIATED STATEMENT

>

Lansing Community College is an equal opportunity educational institution/employer. Lansing Community College programs and activities are open for all persons regardless of race, color, sex, age, religion, national origin, creed, ancestry, height, weight, sexual orientation, gender identity, gender expression, disability, familial status, marital status, military status, veteran's status, or other status as protected by law, or genetic information.

The following language is approved for occasional circumstances when space does not allow for the inclusion of the full statement.

ALTERNATIVE ABBRIEVIATED STATEMENT

>

Lansing Community College is an equal opportunity educational institution/employer.

The following language is approved for occasional circumstances when cost is a substantive obstacle. Also Applies:

- When space is a premium
- For Classified ads
- Space is severely limited