

Brand guidelines and resources.

Everything you need
to know in one place.



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The simple way to maintain our brand.

This guide has everything you'll need to keep our brand consistent, recognizable, and full of joy and excitement.

Let's jump right in with why that's priority.

One guide, one brand.

BECAUSE CONSISTENCY BUILDS LOYALTY.

We're always looking to connect with our audience, inform their decisions, and elevate our brand.

This guide helps unify the brand by giving multiple authors the ability to act as one. One look, one feel, one tone, one brand.

Use this as a reference point for visual and messaging standards. Look to the examples and rules to create consistency and strengthen our brand across all touchpoints.

First, let's get into what we stand for.



Brand Purpose

OUR MISSION

To create a remarkable
health experience,
freeing people
to be their best.

OUR VISION

A world where everyone
embraces health.

OUR PROMISE

To be the catalyst
for innovative change
that revolutionizes
health care.

OUR BELIEF

Less stress
means more life.

We're all about making people feel good.

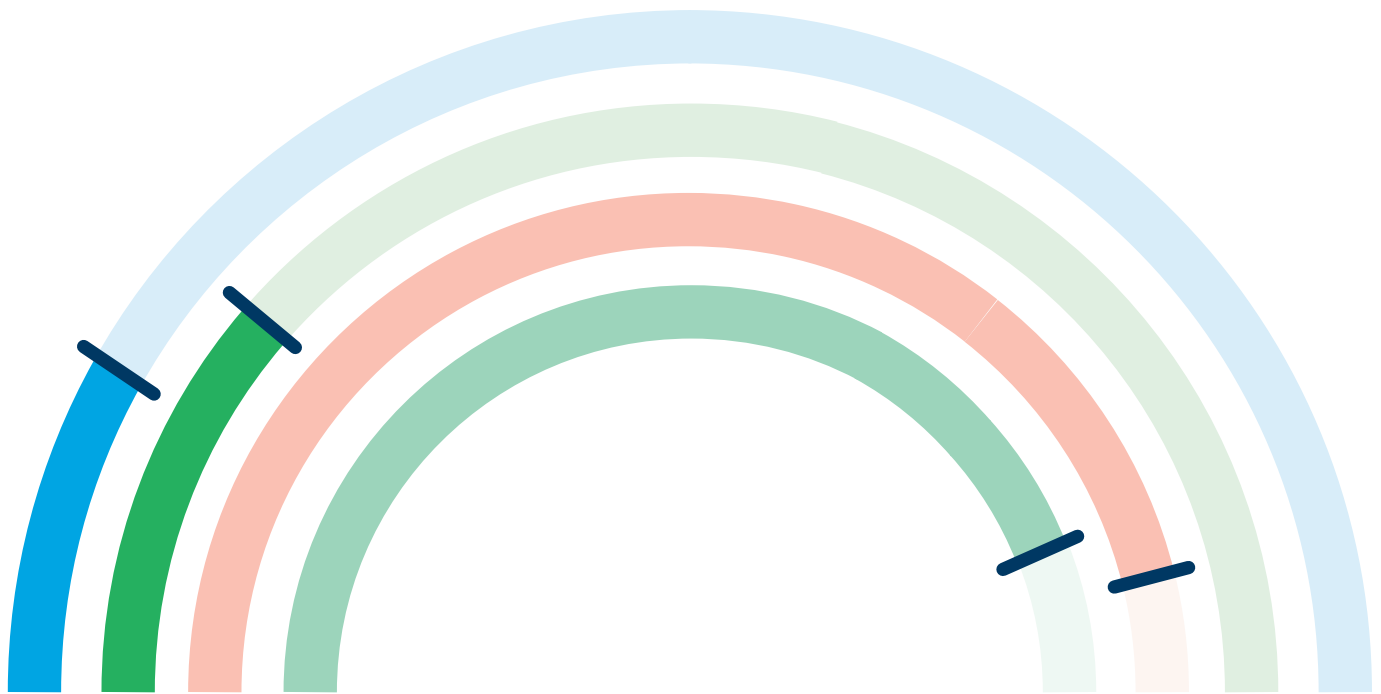
If that takes helping them get well, perfect. But for us, it's the result of demystifying the complexities of health care and breaking down the barriers between people and their healthiest lives. Make it simple. Make it easy. Feels good just thinking about it.

Let's dive into how that comes to life in our tone.



Our Tone

Flexible but consistent, our tone is the sum total of how we come across in any given piece. Words, photos, illustrations, layouts, and design all add up to getting our tone right for a specific audience and topic. We know there's a lot to communicate to a lot of people, so we've created a tone that we can dial up or down accordingly. For example, a new member welcome guide may lean heavily into the welcoming, uplifting tone of the brand, while an oncology brochure would need a more instructional, trusted approach.



Trusted

Confident and dedicated, we help people find the right next step, adding more “Yeah, I’ve got this” to their health care experience.

Uncomplicated

Never intimidating or convoluted, we avoid industry jargon and aim to make things simple, approachable, and friendly.

Uplifting

Our approach is refreshing and supportive, making people feel confident and optimistic about what comes next.

Conversational

Welcoming and candid but not flippant, we communicate like real people and add a wink wherever we can.

Our Tone

Trusted

what we mean

Credible
Confident
Reliable
Empathetic

what we don't mean

Presumptuous
Authoritative
Hyperbolic
Arrogant

Uncomplicated

what we mean

Transparent
Clear-Cut
Painless
Simple

what we don't mean

Dumbed-down
Uninvolved
Basic
Plain

Uplifting

what we mean

Forward-thinking
Passionate
Hopeful
Positive

what we don't mean

Mind-blowing
Fanatical
Utopian
Bubbly

Conversational

what we mean

Accessible
Affable
Receptive
Familiar

what we don't mean

Slangy
Patronizing
Casual
Nonchalant

Our Voice

As a part of the tone that we dial up or down, our voice always comes across more like a person and less like a health company. Across all audiences, our voice is clear and direct about why they should do, buy, or choose what we're telling them about.

Here are a few overarching points on how to communicate clearly and in our voice.

Say less more often.

With a brand and industry as complex as ours, simplicity is key. Don't lay out ten steps for someone. Show them how to do the most important one. Don't expect someone to absorb mass amounts of information. Tell them what's most relevant right now. You can always reach out again later.

Write for a specific outcome.

Every touchpoint has an action you want the audience to take or a state of mind you need to move them into. Give them what they need to get there. And nothing else.

Write it how you'd say it.

We talk to one person at a time. Picture that person and literally say the copy out loud. If it sounds off, keep talking until it doesn't. Then write that down.

A note on colloquial language.

While we're definitely conversational, we're also talking about people's health. We don't get overly casual or slangy. And if you do want to use a friendly turn of phrase, make sure you've been clear and earned your reader's trust first.



Our Audiences

Since we talk to a lot of different groups of people, context is everything. Depending on the audience, the brand, and the subject we're communicating, we dial our personality traits up or down to match how they speak and what they need to hear — without losing our warmth or humanity.

Here, we'll break down how we fine tune based on who we're talking to.



B2C

Lead

Uplifting
Uncomplicated

Secondary

Conversational
Trusted

They should think:

“This makes me feel good. It's simple, and I get why this is right for me.”



B2B

Lead

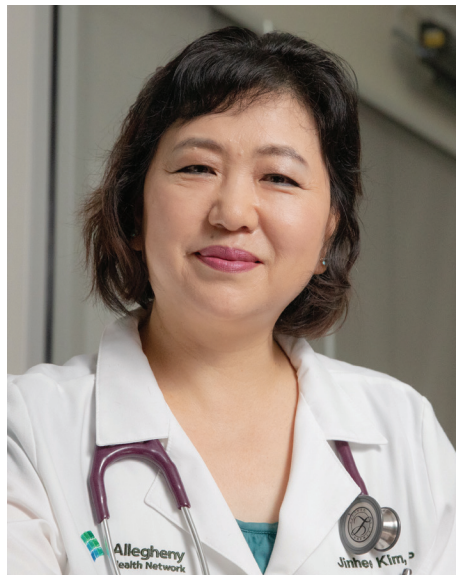
Uncomplicated
Trusted

Secondary

Uplifting
Conversational

They should think:

“This is perfectly clear and exactly what I need. They'll be a great partner.”



Clinical

Lead

Trusted
Conversational

Secondary

Uncomplicated
Uplifting

They should think:

“These guys are smart. They speak my language and understand my world.”

DEI is part of our brand.

At Highmark Health, we're committed to purposeful diversity, intentional inclusion, and universal equity. By using these three pillars to make proactive and consistent choices, we set our standard for DEI that is woven into delivering on our mission, vision, and promise.

Purposeful diversity.

We will create marketing that truly reflects the people we serve. Because accurate portrayals are more powerful than hollow representation.

Intentional inclusion.

We will make conscious choices to portray people from every walk of life. Because if we don't include intentionally, we'll exclude unintentionally.

Universal equity.

We will address the distinctive needs of each individual community. Because while where we meet people is different, our purpose is the same.

Simple but crucial, this commitment to DEI is as important to our brand as our colors, fonts, and logos. And just like we stay vigilant about those, we're always actively incorporating our DEI principles into the decisions we make for our brand.

For specific DEI guidance on talent, shooting, and choosing vendors, see the DEI Guidelines for Creative & Production.



Section 1:

Our colors and fonts

Our brand tone comes through as much in visuals as it does in voice. Here's the palette and fonts we use for doing just that.

Our Colors

A united color palette helps elevate our brand presence and recognition. We've leveraged principle brand colors, like the AHN greens and Highmark blues, while expanding the palette with warmer tones for approachability and differentiation.

Our blues stand for dependability and trust. Our greens represent care. Our pinks add warmth and approachability. And our yellow is the bridge that connects them all.

Functionally, our colors separate content and make things easy for readers to follow. For simplicity, our colors are typically used monochromatically — a single color (such as blue) is paired with a range of tints, shades, and variations of that color. Within an illustration or layout start with a color from the primary palette and then add secondary palette color as an energy color, noting that Together Blue can be used as a base with one additional primary and one secondary.

***Together Blue not be tinted**

PRIMARY

<p>TOGETHER BLUE PMS 7694 C CMYK 100, 57, 9, 52 RGB 0, 57, 99 HEX #003963</p>
<p>HIGHMARK BLUE PMS 2184 C CMYK 94, 29, 0, 0 RGB 0, 141, 209 HEX #008DD1</p>
<p>AHN GREEN PMS 2257 C CMYK 79, 2, 85, 0 RGB 24,175,96 HEX #0CB161</p>
<p>DEEP CORAL PMS 2344 C CMYK 0, 49, 48, 0 RGB 247, 152, 125 HEX #F7987D</p>

SECONDARY

<p>SWOOSH BLUE PMS 2995 C CMYK 90, 11, 0, 0 RGB 0, 162, 226 HEX #00A2E2</p>	75%	50%	25%
<p>SHADE GREEN PMS 7484 C CMYK 89, 11, 84, 39 RGB 0, 109, 65 HEX #006D41</p>	75%	50%	25%
<p>MIST GREEN PMS 2247 C CMYK 39, 0, 33, 0 RGB 156, 213, 186 HEX #9CD5BA</p>	75%	50%	25%
<p>BLUSH PMS 169 C CMYK 0, 29, 23, 0 RGB 250, 193, 179 HEX #FAC1B3</p>	75%	50%	25%
<p>BRIDGE YELLOW PMS 2002 C CMYK 0, 0, 58, 0 RGB 255, 246, 137 HEX #FFF689</p>	75%	50%	25%

The next few pages will show color in use in more detail.

Two Simple Fonts

Sofia Pro

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789*#@\$+=<>'”≠±%\$€&

Plantin MT Pro

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789*#@\$+=<>'”≠±%\$€&

Section 2:

Our styles and rules

Here's how to apply our paragraph styles used in layout from, headlines to footnotes. Keep in mind when placing copy into layout, if the copy doesn't fit at the minimum point size, either simplify the copy to shorten the content or adjust the format of the piece to accommodate the current amount.

Paragraph Styles

INTRODUCTION

Paragraph styles are a collection of rules that define the way your text behaves and looks in layout. When it comes to designing materials, there are established paragraph styles to follow to maintain consistency throughout all touchpoints.

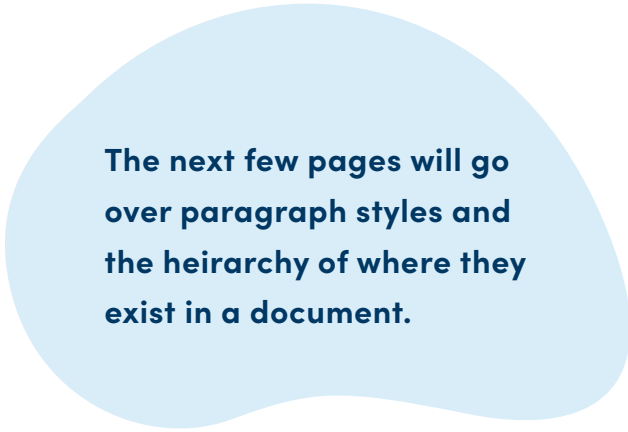
With all typography, copy should be scaled appropriately for small use cases. Start with the recommended sizes and scale proportionally in limited space instances. For body copy, the size should not fall below 9 point unless there is a specific and approved reason, and the audience does not require a certain point size for accessibility and legibility.

If the copy doesn't fit, and you're already at the minimum point size, you'll need to shorten the copy to fit the space or adjust the format of the piece.

MORE DETAILS

Avoid hyphenation, as it makes content harder to read, with rare exceptions if copy doesn't fit appropriately.

There are two instances where you absolutely can not hyphenate: when using phone numbers and when typing out affiliate names using the language 'Blue Cross and Blue Shield. In that case you can not separate the word 'Blue' from either 'Cross' or 'Shield'.



The next few pages will go over paragraph styles and the hierarchy of where they exist in a document.

Paragraph Styles

When using the paragraph styles outlined here, you need to maintain enough contrast between the copy and the background it appears on for readability.

For instance, any copy that appears on a dark colored background needs to be white if smaller than 12 point.

When placing copy on a colored background, use either our Together Blue, Highmark Blue, or AHN Green.

Subject for Flyers, Brochures, Panel Cards and Postcards

Sofia Pro Semi Bold, 15pt with 18pt leading

Headlines/Intro Copy

Sofia Pro Semi Bold, 50pt at 51pt leading

Headlines

Sofia Pro Semi Bold, 15pt with 18pt leading

Subheadlines

Sofia Pro Bold, 12pt with 14.4pt leading

Body Copy

Plantin Regular,

10pt with 17pt leading and 20pt kerning

- Bullets
 - Sofia Pro Regular, 10pt type with 12pt leading
- Left indent 0.125in
- First line left indent -0.125in
- .04in of space between bullets
- Space after last bullet 0.125in
 - Sub bullets
 - Sofia Pro Regular, 10pt type with 12pt leading
 - Left indent 0.25in
 - First line left indent -0.125in
 - .04in of space between bullets

CTA Copy

Sofia Pro Bold, 12pt with 14.4pt leading

Postcard Addresses

Plantin Regular,

10pt with 12pt leading

Section 3:

Design elements and rules

Here we'll walk through design elements like photography, illustrations, icons, and infographics. All of these come with their own set of guidelines and in the following pages you will learn some basics around when to use what. There are a few additional guides referenced throughout that are deeper dives on using the brand elements.

When To Use Which Design Elements

VISUALS THAT MATCH OUR TONE.

A lot of our visual identity is based around the photography and illustrations used across materials. Here are some basic rules to follow when making the decision to use photography or illustration.

Leverage our brand tones for usage, style, and selection, with the four dials turned up or down based on audience and subject matter.

PHOTOGRAPHY

Overall, we use two types of photographs, depending on the tone and message. In the majority marketing touchpoints, we use situational photography, capturing real-life moments. Our in-scene style uses a shallow depth of field to create warm and familiar settings of two or more people. These images should feel natural and approachable.

For campaign and brand-centered touchpoints, we rely on expressive, candid portraits in front of vibrant brand colored sweeps.

These portraits should show genuine, honest, engaging expressions. There should be a simple prop or two to hint at a scene and, when possible, clothing and props should incorporate our brand colors.

ILLUSTRATION

Our illustrations are meant to be used for materials that are informational and instructional. We don't want our illustrations to work too hard, and we don't want to use them to tell elaborate and detailed stories. They are there to enhance the pieces, not drive them.

While the subject can vary, illustrations are always used to support great content – not as a stand-in for it. If someone is staring at the illustration instead of understanding what we're trying to communicate, you're missing the mark. Have fun, just don't be distracting.

USING PHOTOS & ILLUSTRATIONS TOGETHER

As a general rule, photography is always the hero. Illustrations always support content and therefore never interact in a fantastical way with photos. Also, when illustrations and photos might compete for attention, use icons or spot illustration, not full scenes or scenarios.

Photography

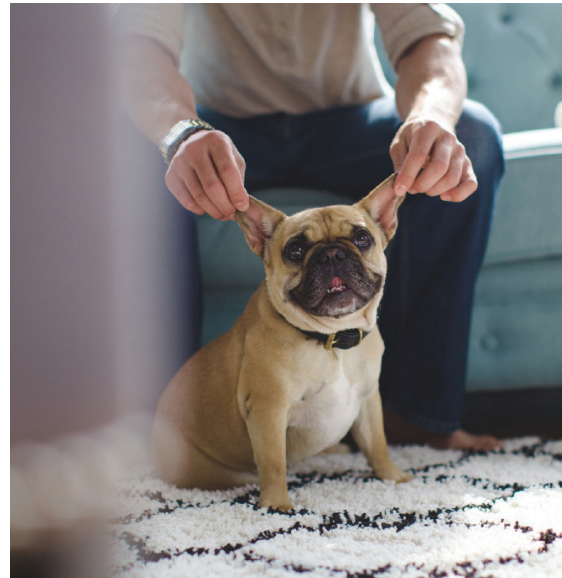
ABOUT OUR PHOTO STYLE

When we tell stories, we lead with genuine, emotional photography. The consistent tone, cropping and technical editing for original and stock photos come together in a simple, expressive, people-focused style that defines our brand.

Our photography always matches the dialed-in tone for our audience. Since it's tough to be conversational in photos, lean into candid, relatable, and inviting selects to get us there.



The next few pages will go over the photography style and how to use it.



Illustration

Our illustrations are clean, straightforward, and effortless. A combination of organic solid shapes and drawn lines create unique scenes to represent the ease of the brand and the lifestyle of our members.

The subjects of our illustrations vary to support content. To always be inclusive, we don't illustrate facial features and stick to our primary brand colors of blues, greens, and pinks. A best bet is to limit each illustration to one color in multiple tints with shades of secondary colors as accents.



Our Recipe

With a focus being on uncomplicated, each illustration contains only a few core ingredients. That way, our look can be replicated by different artists without losing its consistent structure and feel.

The first rule of illustrations is that full scenes are only used against white. Here are the three parts for building our illustrations:

1. The Colors

The foundation of each illustration is made up of one main fill color and its tints. Think storyboard style, quickly sketched. It shouldn't have hard edges or feel too perfect.

To be inclusive when people are represented, don't illustrate facial features. Limit human profiles to fills. Pets or the sun are fair game.

Energy colors are used to highlight areas of interest in a scene and should be used sparingly and with purpose. They shouldn't be used to create skin tones on human characters.

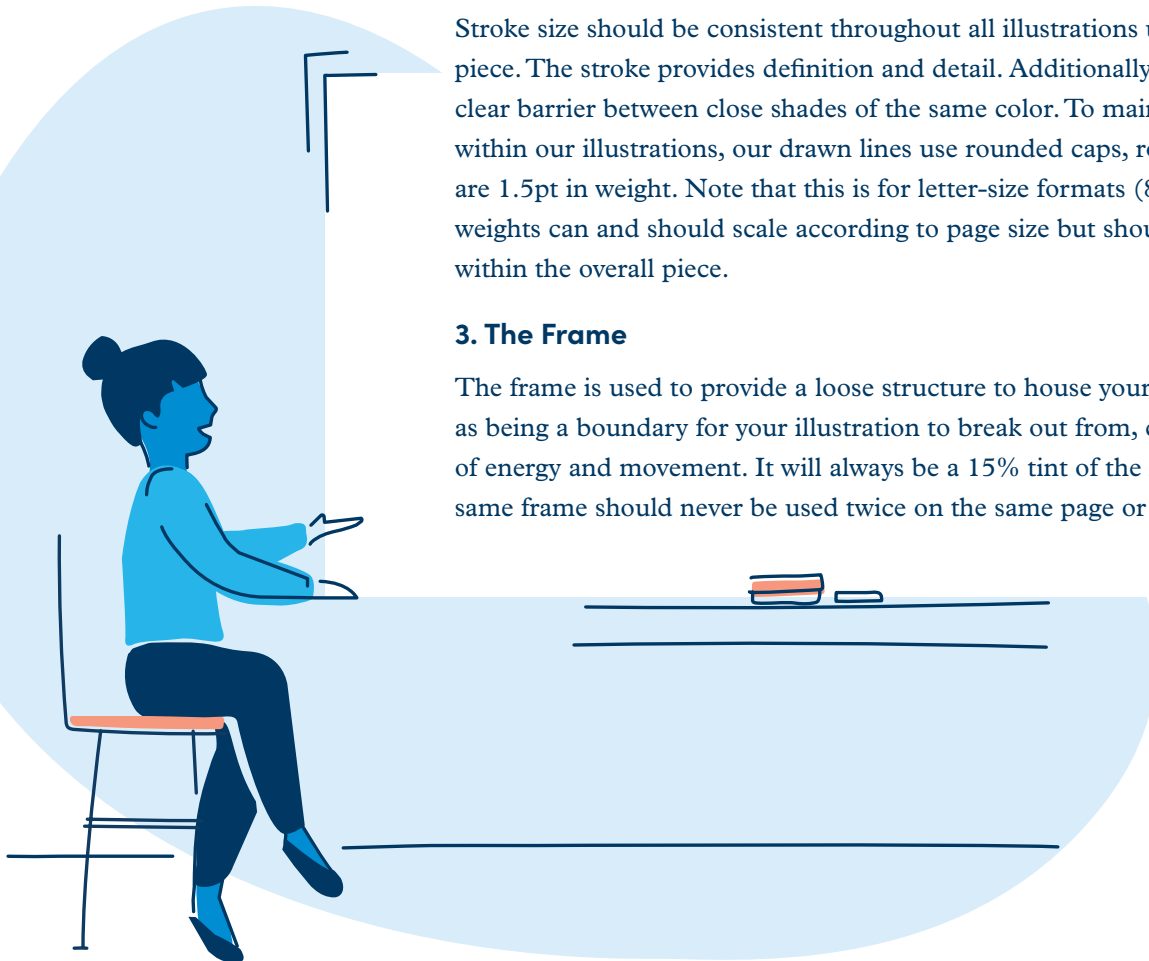
2. The Stroke

The stroke isn't an outline. It's an accent that follows your fill loosely, adding to the feeling of effortlessness. The main stroke should always be Together Blue for the hero but can be an alternate brand color if being used as a background element. Avoid placing illustrations on Together Blue or other fully saturated backgrounds where the stroke may be lost.

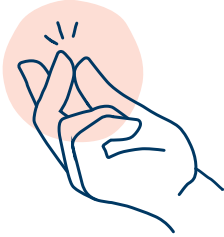
Stroke size should be consistent throughout all illustrations used in any one piece. The stroke provides definition and detail. Additionally, it helps provide a clear barrier between close shades of the same color. To maintain consistency within our illustrations, our drawn lines use rounded caps, rounded joins, and are 1.5pt in weight. Note that this is for letter-size formats (8.5" x 11"). Stroke weights can and should scale according to page size but should always match within the overall piece.

3. The Frame

The frame is used to provide a loose structure to house your illustration as well as being a boundary for your illustration to break out from, creating a feeling of energy and movement. It will always be a 15% tint of the main color and the same frame should never be used twice on the same page or spread.



Definitions and samples



ICONS AND INFOGRAPHICS

Our icons and infographics are clean, pictorial, and, above all, helpful — making it a cinch for people to see what's next.

Their style is eye-catching and consistent with our illustrations, using drawn lines in combination with organic, solid shapes. Keep them simple, direct, and readable.

The stroke weight and style should match our illustrations, typically 1.5pt with rounded caps and joins for letter sizes. That said, stroke sizes should scale according to page size and always remain consistent within the same piece.

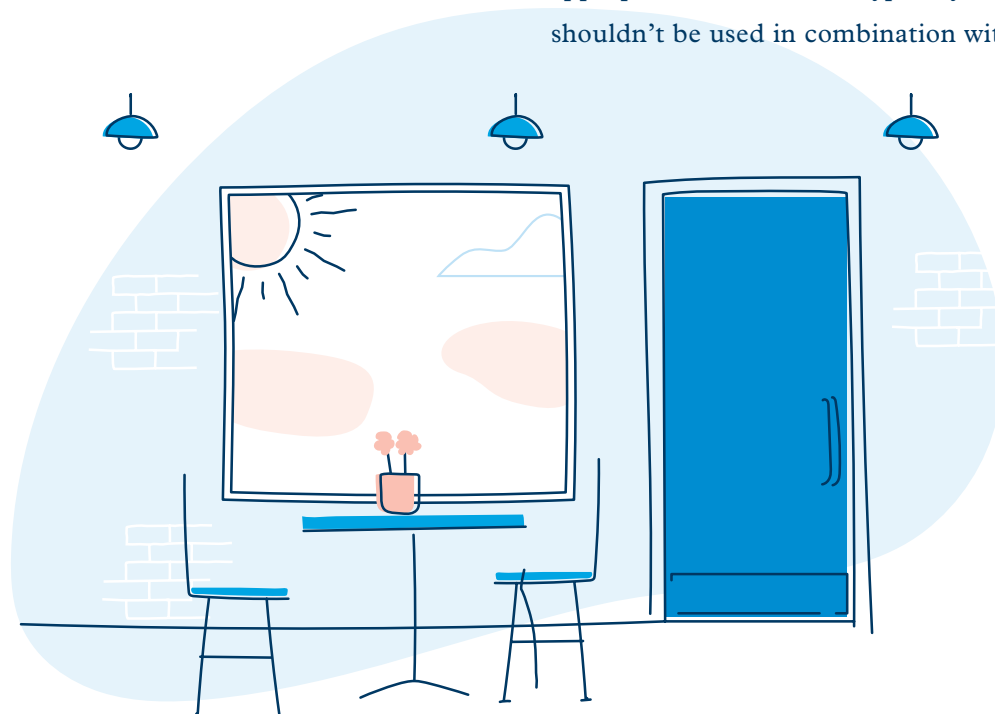
SPOT ILLUSTRATIONS

A spot illustration is an object that stands on its own, without a background scene. It's more descriptive than a wink, object, or icon, but smaller and less detailed than a scene.

We use this type of illustration to highlight featured areas, and add emphasis to important ideas.

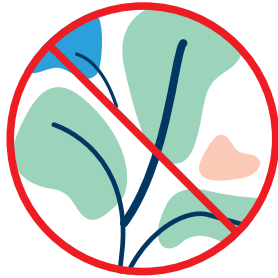
SCENES

Scenes are used in large areas with plenty of white space to anchor content or express complex ideas. Because there are more details in scenes, they should only be used in areas that can support an appropriate scale. Scenes typically serve as the visual hero, so they shouldn't be used in combination with photography.



Our Rules

You've seen the do's. Here are some don'ts to help you maintain our "less is more" approach to illustrations.



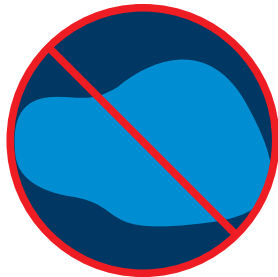
DIFFERENT STROKES
Don't vary stroke weights. Stick to one size per piece.



TOO MUCH DETAIL
You're sketching, not drawing. Keep it simple.



OUTLINED FILLS
Accent the fill, don't trace it. No coloring book edges.



UNBALANCED SHADING
Avoid layering shades of the same tone. White is your friend.



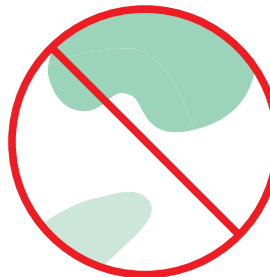
EXTRA SQUIGGLE
Sketches shouldn't feel sketchy. No shakes, please.



PERFECT SHAPES
Don't be too good. Everything should feel hand-drawn.



FACIAL FEATURES
Limit human profiles to fills. Pets or the sun are fair game.



MULTIPLE FRAMES
A photo in two frames would be weird. Use one per illustration.



CHANGING PERSPECTIVE
Different angles add complexity. Stay straight-on for larger scenes.

Our Rules

WHITE BACKGROUND

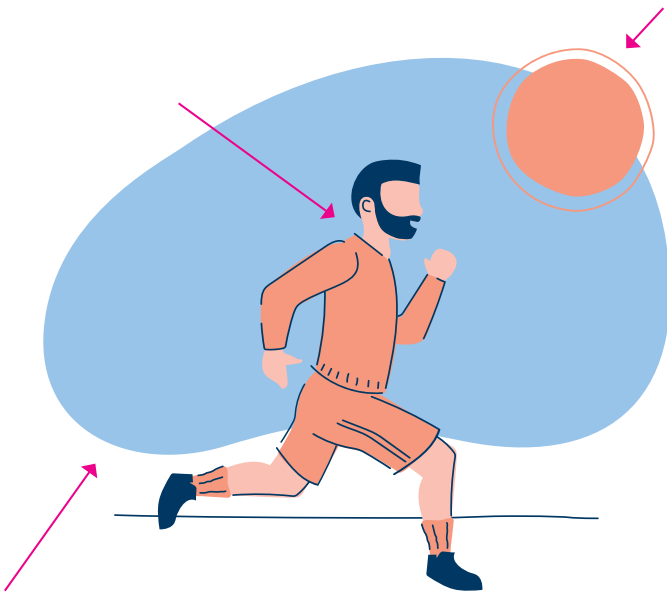
While icons and spot illustrations can be placed on colored backgrounds, when placing full scene illustrations in layout, make sure the illustration and its frame appear on a white background. And be sure to keep the whole frame on the page and don't crop it off the edge. Overlapping text is okay, but make sure there are no areas of tension and that the contrast of text color and the frame it's overlapping is high enough to maintain readability.

FORWARD FACING

When placing people into illustrations, make sure that they're not completely squared off to the front or 'camera'. The straight on view of people makes them look blocky, childish, and very flat — even for a flat illustration style.

Common Errors

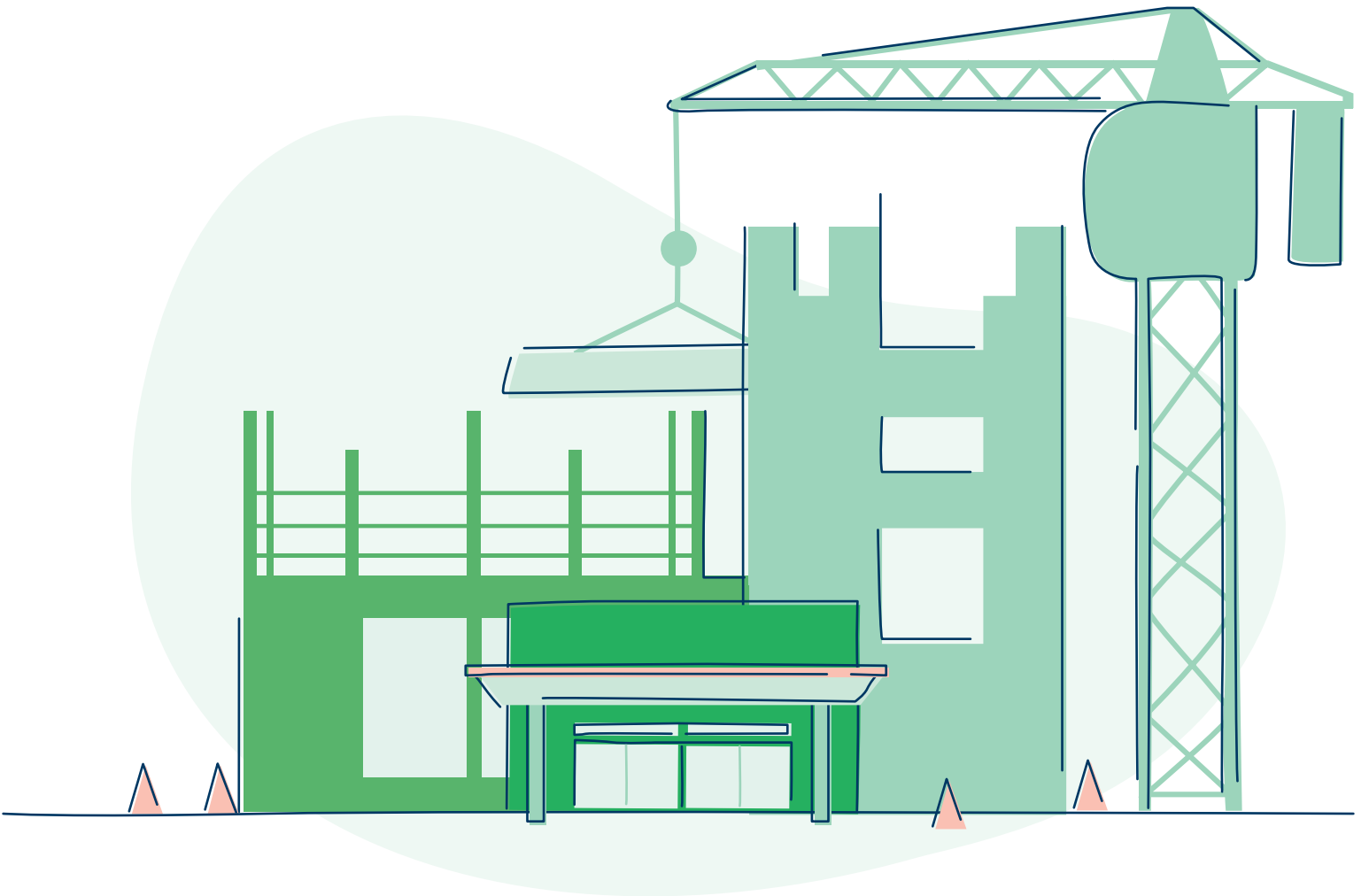
Below is an example of when an illustration doesn't work and when it does work. Because coral was used as an energy color for the sun, it shouldn't be used as a fill color in the scene. The frame should always be a 15% tint of the main fill color. Fills shouldn't be too perfect, but they also shouldn't appear fantastical or anatomically out of proportion.



X



✓





Applying Our Style

Leveraging our illustration style is different than using our illustrations. When representing data or displaying important information, you can create charts and infographics that emulate our look and tone without strictly following our illustration style.

In that case, focus on making the visuals readable and simple. Think about it in terms of applying our color palette and icon style, without the hand-drawn line work or abstract shapes. While our illustration style is great for supporting content, it can be too complex and distracting for use with important information.



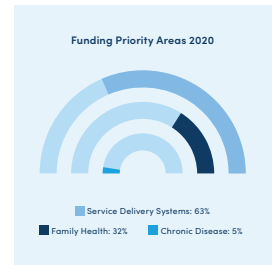
Naturally, the Foundation's priorities changed overnight. So many individuals and institutions needed different kinds of help – and needed it right away. Of course, the Foundation responded.

Yet in doing so, we did not lose sight of many important areas where for more than 20 years we have provided necessary funding. In 2020, the Highmark Foundation awarded 197 health-related grants in three funding priority areas: nonprofit organizations, including, schools, universities, and free clinics; Federally Qualified Health Centers; and other community-based organizations to help provide greater access to and availability of quality health care. In every case, grant funding helps our community partners empower individuals to improve their quality of life. Here are our grantmaking priorities:

Chronic Disease
Programs that offer Alzheimer's disease care and information in underserved populations and expand access to diabetic retinopathy screening in rural West Virginia.

Family Health
Initiatives that address innovative models, including neighborhood health care outreach on Pittsburgh's North Side, health and wellness approaches to lifestyle management, and statewide access to oral health care – especially pediatric oral health.

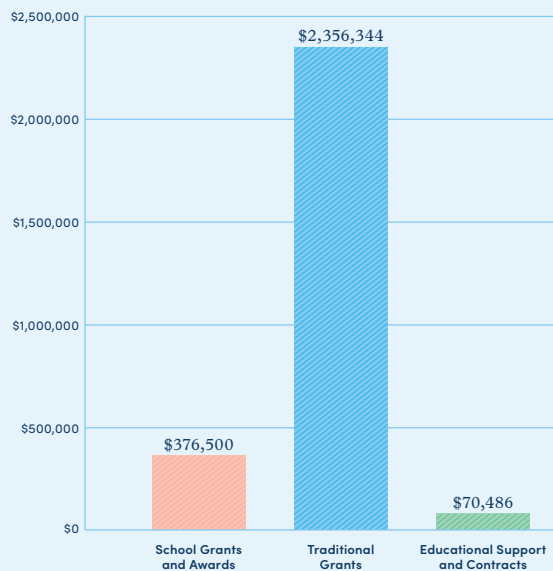
Service Delivery Systems
Support that helps organizations provide access, such as behavioral health services in primary care settings, addressing the health and needs of released incarcerated individuals, and health-related organizations focusing on the social determinants of health.



6 | 2020 Annual Giving Report

Total Foundation Funding

\$2,803,330



Our Icons

Two icons styles exist in our brand. One set for print materials and one set for digital applications. The reason for the distinction is that there's more opportunity to have greater detail in print iconography, whereas in digital it's best practice to keep them as simplistic as possible.

There are two instances where a letter or number can be used as an icon: using a letter such as Q&A or a number for outlining steps in a process.

What kind of extra-extras do you get with Whole Health Balance?

A bunch. Trust us.

If you purchased the optional Whole Health Balance supplement, here's what's included. If you haven't — and you're interested — just fill out the application we've included in this packet and all these bonus benefits could be yours for one low monthly fee.

- Dental**
 - \$30 biannual dental exams
 - \$25 copay on routine dental X-rays (1 per year)
- Hearing**
 - \$40 annual hearing exams
 - \$699 copay for TruHearing enhanced hearing aids
 - \$999 copay for premium hearing aids
- Vision**
 - \$0 annual vision exam and contact lens fitting
 - \$0 standard frames and lenses or contacts; \$100 allowance for non-standard
- Fitness**
 - SilverSneakers® exercise membership to more than 13,000 fitness centers

The "donut hole" is the period when you're paying **25%** of the retail cost of your medications.



Not everyone reaches the coverage gap. But to know when it could happen, let's review the 4 stages of Medicare drug coverage:

1 Deductible

Members enrolled in Highmark Medicare Advantage plans have \$0 deductibles so you can skip this and start in Stage 2.

2 Initial Coverage

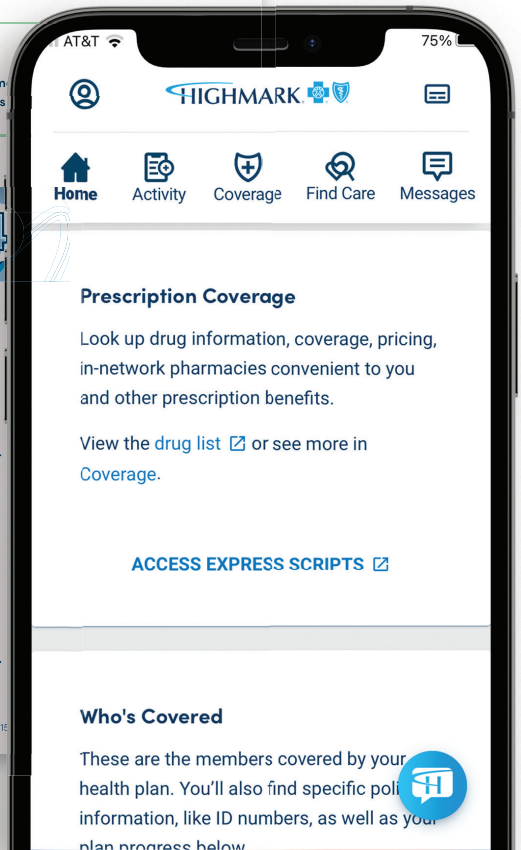
You pay a set amount, like a copay. Your plan pays the rest. Once the total both you and your plan paid hits \$4,020, you move to Stage 3.

3 Coverage Gap ("donut hole")

Now you're paying a 25% coinsurance out-of-pocket for brand and generic medications. After what you spend for the whole year and what the drug manufacturers pay during the Coverage Gap reaches \$6,350, you move to stage 4.

4 Catastrophic

You've paid a lot out of pocket already. Now you pay either 5% of the cost or \$3.60 for your generics and \$8.95 for brand name drugs, whichever is more.



Prescription Coverage

Look up drug information, coverage, pricing, in-network pharmacies convenient to you and other prescription benefits.

View the drug list [or](#) see more in Coverage.

[ACCESS EXPRESS SCRIPTS](#)

Who's Covered

These are the members covered by your health plan. You'll also find specific plan information, like ID numbers, as well as your plan progress below.

Section 4:

Design layout guidelines

Here we will go through the layout of materials using the design elements and typography styles detailed in Sections 1-3 of this document. There are several marketing pieces referenced throughout that are good examples of the rules outlined here.

The Three Column Grid

All of these sizes and formats can be found in the Marketing Tactic book.

INTRODUCTION

The design layout for marketing materials should start with a three-column grid layout. Not all materials will fit in this format, but it is important to begin with this base structure and alter when necessary. The three-column grid layout is based off of having margins set to .5", three columns with a gutter of .1875". This is the starting point for a page size of 8.5"x11". Adjust accordingly when using different sized documents.

For example, if you are designing a panel card at a size of 4"x9", the margins may stay the same at .5", but the three-column grid will not apply due to size restrictions. In this case, a one-column layout would be the best approach.

Below are some examples of various standard marketing materials and their respective sizes, margins, gutters and page count.

POSTERS

Posters are 11in x 17in and will follow a three-column grid layout.

The three-column grid layout is based off of having margins set to 1in, three columns with a gutter of .5in.

FLYERS

Flyers are 8.5in x 11in and will follow a three-column grid layout.

The three-column grid layout is based off of having margins set to .5in, three columns with a gutter of .375in.

POSTCARDS

Postcards are 9in x 6in with margins set to .625in.

BROCHURES

Brochures have a minimum of four pages and can be formatted in three different sizes:

1. Pages are 4in x 9in with margins set to .5in
2. Pages are 8.5in x 11in with margins set to .5in
3. Pages are 9in x 6in with margins set to .625in

PANEL CARDS

Panel cards are 4in x 9in with margins set to .5in. Panel cards are two pages printed front to back.

Page Numbers

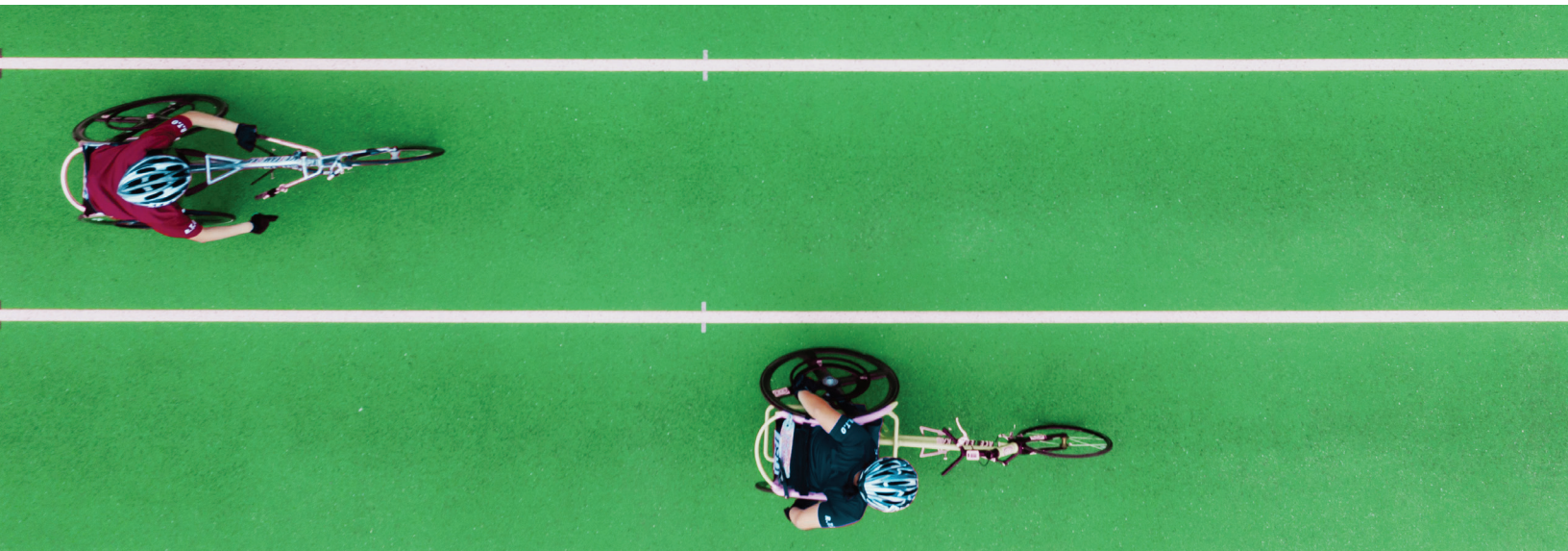
When creating materials that are more than 2 pages, page numbers may be necessary. There are several ways you can accomplish assigning page numbers to a document. However you choose to proceed just be sure the entire document is consistent in the chosen style.

Page numbers should be no more than 10pt size type. When creating a document with several pages the page numbers can appear as either a footer or a header. The header should only be used in guideline documents such as this one. Any other multi-page document such as brochures, books, and newsletters the page numbers should appear in the footer.

Divider Pages

If your deliverable needs divider pages you can accomplish laying them out in a few different ways. You can use text on a plain white background, you can use text on a solid colored background, and you can use text on a full page photo background.

When using a full page photograph make sure that there is not a lot of detail, there is a large field of color in order to place text on, and the image provides enough contrast with the text placed on top. See page 38 for a photograph divider page example.



Word Count

INTRODUCTION

When writing copy, considering the quantity of words is very important. Our goal is simplicity, and the rule of “Say Less More Often”. We want to get the message across to the audience in as simple a message as possible, which in most cases means less words.

Here are some guidelines for words count in regards to different materials and where the copy is located on the piece:

HEADLINES:

For all materials, headlines should be no more than eight words.

SUB-HEADLINES:

For all materials, sub-headlines should be no more than one sentence long, keeping it between 8 and 15 words.

DIRECT MAIL, PANEL CARDS, PRINT ADS:

For panel cards, direct mail, print ads and other materials similar in size/structure, the body copy should not exceed more than 75 words.

WEB BANNERS:

For web banners, copy should be as minimal as possible due to size constraints. Keep to headline when possible (no more than eight words). If body copy/bullets are included, there should be no more than 15 words.

Two Tone Headlines

When designing the cover or introduction to a document, we use two colors, or two tones, in the headline. The higher contrast color is used to highlight the most important piece of information in the headline or what you want the audience to focus on. This style only applies to cover or initial headlines and doesn't carry over into interior pages of a piece.

Below are some examples of this being applied to materials:

Internal Medicine Residency

Remove barriers to care with the Inclusion Health Track

AHN

you're truly a visionary

10 Tips For Leading A Virtual Meeting

We gathered a few tips and tricks from our friends at LinkedIn Learning on how to run an effective virtual meeting. Take a look.

HIGHMARK HEALTH

Overall vs. Specific Branding

HIGHMARK HEALTH

The Highmark Health brand is used when you are speaking to the internal all employee audience.

HIGHMARK AFFILIATES

The BCBSA has regulations that govern the use of the Highmark affiliate brands. The standalone Highmark Inc. brand may be used for administrative corporate functions that support both branded and unbranded business such as Integrity, Privacy, HR, Procurement, Corporate Audit and Finance. This logo can be used in e-mail signatures.

The remaining affiliates of Blue Cross Blue Shield, Blue Shield, Delaware, West Virginia, Western New York, and Northeastern New York are to be used in their respective coverage areas which are laid out in Section 6: Resources on page xx.

AHN

When branding AHN materials, use the most specific logo possible. If the message or service is tied to an institute or a physical location, use that specific logo. If the piece is a system-wide message, service, or general information, default to the base AHN logo to avoid branding out multiple versions of the same document.

Using generic branding can also help bring focus to the logo mark in small-space cases or instances where there is heavy copy and the specific branding does not fit.

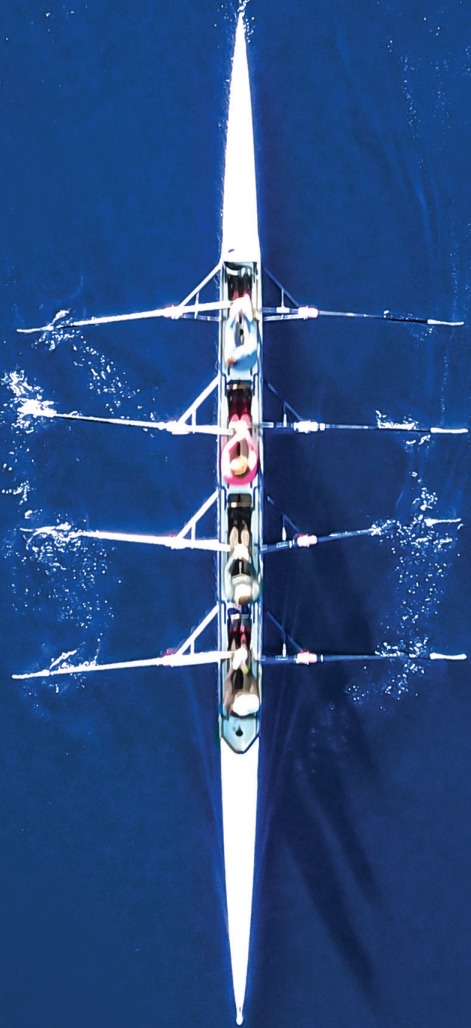
And for each new or updated piece, always make sure to pull assets from the logo library. They're updated regularly and will be where you'll find the most up-to-date versions.

JOINT LOGO

The joint logo lockup is used on marketing pieces that work to connect care and coverage for Highmark BCBS members and those who use AHN. The use of these lockups must have proper approval before use on a project-to-project basis.

The logo guides, as well as other brand mark and resource guides, can be found in the resource section of this book.

Section 6: Resources





Highmark & AHN Logo Guidelines/Regions & Requirements



AHN BrAG



AHN Diamond Addendum

Style and Use

abbreviations

In body copy, do not abbreviate streets, avenues, boulevards or roads unless part of a numbered address. Spell out the days of the week and months of the year. Do not begin a sentence with an abbreviation.

On first reference, in most consumer pieces, spell out abbreviations for medical procedures without periods. In some physician-directed pieces, however, the abbreviation may be used on first reference.

- CT (computed tomography)
- EKG (electrocardiography)
- IGRT (image-guided radiation therapy)
- IMRT (intensity-modulated radiation therapy)
- MRI (magnetic resonance imaging)
- MRE (magnetic resonance enterography)
- MUGA (multi-gated acquisition)
- SPECT (single photo emission computed tomography)

academic degrees

Degrees should be lowercase if spelled out: *doctorate*, *doctor of philosophy*, *bachelor of science* or *master of arts*. Use an apostrophe in the short form: *doctor's* degree. However, capitalize *Master of Public Health*, *Master of Business Administration* and any similarly named degree.

When using abbreviations, capitalize the letters, with the exception of *PhD*, and do not include periods (John Jones, MD).

Do not precede a name with a courtesy title for an academic degree and follow it with the abbreviation for the degree in the same reference (Dr. Robert Smith or Robert Smith, MD, not Dr. Robert Smith, MD).

account holder

addresses/street names

Use the abbreviations *High*, *Blvd.* and *St.* only when part of a numbered address. Similar words (e.g., *Road*, *Drive*, *Court*) are always spelled out.

Use the following for Highmark's Fifth Avenue Place address:

- 120 Fifth Ave.
Pittsburgh, PA 15222

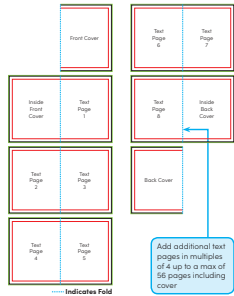
Exception: Don't abbreviate 320 East North Avenue when used for the main address of Allegheny General. Spell out and capitalize when part of a formal street name without a number: *Western Avenue*.

Enterprise Style Guide

Item Code: BB08

Large Bi-Fold Brochure - 12 to 56 Pages

Reader Spreads



Print Specifications

Final Size	17" x 11"
Finished Size	8.5" x 11"
Size	
Paper Mfr.	Verso
Cover	Blazer White BDF
Paper	Satin Cover
Text Paper	Blazer White BDF Satin Text
Print Type	Digital
Ink	4/A CMYK
Coatings	N/A
Finishing	Trim, score, fold and saddle stitch
Fold Type ¹	Bi-Fold

Envelope Fits in 9" x 12" envelope**
 **Available with a larger size envelope to accommodate the increased thickness.

	Width	Height
Trim	17"	11"
Bleed	17.25"	11.25"
Live Area	16"	10"

Production Timeline	
Print Submission	2-3 Days
Proofing	1-2 Days*
Printing	3 Days**
Delivery/Shipping	Varies†

* Proofing timeline is dependent upon approved proof being received by Corporate Printing Services.
 † Printing time is based on quantity of 500 ordered pieces. Higher quantities will require additional printing time of approximately 1 day per 500 pieces.
 ‡ Dependent on number and location of shipments and on method of transport.
 § Refer to approved finished print sample for appropriate fold orientation.

Marketing Tactic Book

DEI Guidelines for Creative & Production



DEI Guidelines for Creative & Production

Contact

If you have any questions about the information found in this book please contact:

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