**APPALACHIAN
SEARCH AND RESCUE
CONFERENCE**

Branding Guide

**Branding Guide of the
Appalachian Search and Rescue Conference**

**Version 1.3
Approved by the Board of Directors 11 April 2020**

**Appalachian Search & Rescue Conference, Inc.
P.O. Box 400440, Newcomb Hall Station
Charlottesville, VA 22904**

Contents

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Introduction

These days, big corporations often have very slick, very detailed branding manuals. They are expensive and much more than the ASRC needs. These guides are often 30-50 glossy pages with a great amount of detail. Why? Because having the logo always look the same, having the letterhead always look the same, and having official documents always look the same is a good thing. *Consistency* reassures customers and suppliers that the company is in solid shape and that they should continue dealing with it. A *professional* as well as consistent appearance reassures as well.

We already have some branding standards: the blue shirt and the ASRC patch, described in http://archive. asrc.net/ASRC-Admin/ASRC-Uniform/2013-03-05-ASRC-Uniform-Simple.pdf.

In the beginning of the ASRC, we had standard printed stationery. But over the past 40 years, things have changed. Now, you can just drag and drop an ASRC logo graphic into the top of a document and assume (wrongly) that it creates an official letterhead. The size, colors, position and quality of the logo therefore vary. A lot. The same thing occurs with our official documents, which also vary a lot in terms of margins, typeface, and other design elements such as big pretty pictures on the front page.

For the same reasons as for a large corporation, better branding would be good for the ASRC. We don't need a slick glossy $10,000 35-page branding manual, but for the ASRC, at least a *little* bit of branding and standardization seems like a good idea. Thus, this document.

Note the use of a Creative Commons BY-SA license rather than a copyright. This specifically allows people to print and distribute without permission. It also permits people to make their own adaptations, provided they acknowledge that it was adapted from something the ASRC produced. This makes it more likely that those outside the ASRC will use it, which is good for ASRC branding.

Logo

The official ASRC logo is an electronic version in Adobe Illustrator .ai format. You can't use this .ai format file in, for example, Microsoft Word, but it can and has been exported to other versions that you can use directly.[1]

There are *raster bitmap* versions – .jpg and .png – but you shouldn't use these unless absolutely necessary. Why? Because when enlarged they get jagged edges (pixelated).

However, there are *vector* resizable versions of the logo, which stay sharp no matter how much you enlarge them.

There are vector in .emf (Enhanced Windows Metafile) format, which you can drag and drop into many programs, including the current version of Microsoft Word. There are also .eps (encapsulated PostScript) that can be dragged and dropped into Adobe programs, such as Acrobat, and if printing something with a commercial printer, is one of the formats they prefer.

You can find this document and the logo files in the ASRC Archive, archive.asrc.net > ASRC-Admin > ASRC-Branding.

If you use the logo in a small size, the standard colors work well. But if you use a large size, such as on stationery, the logo's color might be overwhelming. Here are examples of a small, full-color logo, and a larger one desaturated by 15%. "Desaturate" is to decrease the saturation, or

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1 There is a certain parallel with the standard meter bar, composed of an alloy of 90% platinum and 10% iridium, that was created in 1889 and resides in the Bureau International des Poids et Mesures in Sèvres, France.

colorfulness, of a graphic's colors. They will look different in different contexts, such as on the cover of a manual or at the top of our letterhead. We recommend the desaturated one if you use a larger version of the logo.

Patches

ASRC patches are 4.5 inches in diameter with merrowed edges, orange surround is not embroiderd, remainder embroidered. Rocker bars are on orange non-embroidered material with merrowas edges; original artwork is available in the ASRC Archive in Adobe Illustrator and PDF formats:

- Above patch: REMOTE SUPPORT
- Below patch: FIELD III
- Below patch: FIELD II
- Below patch: FIELD I
- Below patch: SEARCH MANAGER

Logo Colors

Here are the official colors for the ASRC logo, whether on a website or on a printed document or a patch. These have been visually matched with the colors of the original ASRC patch #069, except that the snake has been made more yellow to account for fading. This patch has been protected from ultraviolet light and at a controlled temperature since it was created about 40 years ago, which is a fancy way to say it was in a closet.

There is also a version of the logo with desaturated colors for use at large sizes. The desaturated RGB colors are also listed.

Orange Background and Orange :ine Around Star of Life
PANTONE   158 C
RGB: 232, 119, 54
LAB: L* 63.53 a* 43.77 b* 63.01
HTML: E87722
CMYK: 0, 49, 77, 9
HSL: 22, 79, 56
Desaturated RGB: 218, 127, 73

Green mountains
PANTONE 7740 C
RGB: 58, 145, 63
LAB: L* 53.13 a* -40.74 b* 33.43
HTML: 3A913F

CMYK: 60, 0, 57, 43
HSL: 123, 43, 40
Desaturated RGB: 86, 147, 80

Light blue sky
PANTONE   291 C
RGB: 155, 203, 235
LAB: L* 79.43 a*-8.06 b*-20.85
HTML: 9BCBEB
CMYK: 38, 4, 0, 0
HSL: 204, 67, 76
Desaturated RGB: 165, 203, 230

Dark blue star of life
PANTONE   7670 C
RGB: 86, 82, 148
LAB: L* 37.63 a* 15.82 b* -36.55
HTML: 565294
CMYK: 42, 45, 0, 42
HSL: 244, 29, 45
Desaturated RGB: 98, 92, 146

Yellow snake on staff of Asclepius
PANTONE 394 C
RGB: 237, 233, 57
LAB: L* 90.68 a* -11.91 b* 78.41
HTML: EDE939
CMYK: 0, 2, 76, 7
HSL: 59, 83, 58
Desaturated RGB: 232, 229, 97

Silver staff of Asclepius
PANTONE Cool Gray 3 C
RGB: 200, 201, 199
LAB: L*80.83 a*-0.71 b*0.87
HTML: C8C9C7
CMYK: 8, 5, 7, 16
HSL: 90, 2, 78
Desaturated RGB: 201, 201, 199

Black letters and outline around staff of Asclepius
PANTONE Black C
RGB: 45, 41, 38
LAB: L*16.91 a*1.18 b*2.62
HTML: 2D2926
CMYK: 63, 62, 59, 94
HSL: 26, 8, 16
Desaturated RGB: 35, 31, 32

Stationery and Internal Document Formats

Templates

Available in the ASRC Archive and through a link in the ASRC Dropbox are Microsoft Word templates for
- Official ASRC letters
- Official ASRC internal documents (with a smaller header to leave more room for text)
- ASRC Agendas/Minutes (which use the internal document header)

Examples of the letter template and the internal document template, as used to create an Agenda template and Minutes template and meeting sign-in, are shown below.

The Agenda and Minutes templates, shown below, use automatic numbering of Microsoft Word heading styles, as opposed to a numbered list. Unlike a numbered list, this allows typing an unlimited number of plain paragraphs between the headings.

It also preserves the ability to use the Microsoft Word Navigation Pane on the left (View > Show > Navigation). This provides an overview and makes it easier to quickly rearrange sections, especially when creating minutes where business is conducted in a different order than that projected in the Agenda.

Stationery Logo

Gradually the original stationery went away, as people switched from typewriters to word processors. There have been grayscale versions of the ASRC logo, but the color logo has been dominant on ASRC documents over the past couple of decades. It's also been much smaller than on the original stationery, perhaps since a subdued-color version was not readily available. The 15% desaturated version we use in the stationery header on a following page is about the same size as the black and white version on the original stationery; in color it was too much, but desaturated 15%, the size of the original seems to work even in color.

Stationery Typeface

Given the original typeface weight is not available in digital format, we can't have the original typeface, even if we wanted to. The ASRC chose the original News Gothic smallcaps typeface as it gave an impression of professionalism. There's nothing wrong with that, but

things have changed over the past 40 years, and News Gothic now seems a bit stodgy and old-fashioned (see Background at end). We still need something that looks professional, but forward-looking too. It needs to be appropriate to an organization on the leading edge of search and rescue. We do want a sans-serif typeface, as this is standard for titling and headings. (Serifs are the little flanges on the ends of letters, such as in the capital letter i. The capital "I" in this typeface, the default Calibri of Microsoft Word, has no serifs, whereas the letter in the this ubiquitous Times New Roman serif typeface, has serifs on either end: "I".)

We don't want something common and plebian like Arial, or even the more-common Microsoft Calibri that is used as a default text typeface by Microsoft Word. We want a sans-serif typeface, in the expectation that, unlike this document, people will match it with a common serif typeface such as Times New Roman, or better the serif typeface Georgia that Microsoft supplies as a default serif typeface. While Microsoft Word's default of Calibri for both headings and text is reasonable, a more professional approach is **a sans-serif typeface for a title heading and then a serif typeface for text and text headings**, so we recommend you use Minion (which is what this Guide uses for text), Georgia or Times New Roman for the body of letters or other documents, not a clashing sans-serif font such as Calibri.

Selecting typefaces is notoriously controversial and many have strong preferences. In this case, we looked at the title/heading typeface used in the most famous modern book on typography: Robert Bringhurst's *Elements of Typography*. It is Scala Sans and we have used it for the headers in this document and for the stationery and Internal document headers on the next page. Microsoft Word templates for the stationery, and for internal documents such as the agenda on one of the following pages, are available in the ASRC Archive, the Admin section, Branding subsection, and specifically in the Source Documents sub-subfolder.

It is not available freely online, but must be purchased. This makes it less common which is one of the reasons for choosing it for branding. The following weights are used in ASRC documents:
- FF Scala Sans OT Regular
- FF Scala Sans OT Italic
- FF Scala Sans OT Bold
- FF Scala Sans OT Black

The following weights are not used in ASRC documents, which decreases the purchase cost:
- FF Scala Sans OT Light

[Date]

Reply to: [Reply to Address, no name as should be at bottom]

[Inside Address]

[Re: (optional)]

Dear [Addressee First and Last Name]:

[Text]

Sincerely,

[Your first and last name, your ASRC title]

BOARD OF DIRECTORS MEETING AGENDA

[Meeting Date] [Meeting Location or Phone Conference]

Dial-in: meet.google.com/bmcujvsdjm (preferred) or 561-614-0036 418707422#

[Planned Start and End Times]

I. **Call to Order**

II. **Participant Roll Call**

III. **Approval of Minutes**

IV. **Officer Reports**

    a. **Chair/Vice-Chair**

[Simply hitting Enter after a heading will enter text, in Normal Style.

As shown here with spacing for the next paragraph.]

    b. **Secretary**

    c. **Treasurer**

    d. **Credentialing Board Chair**

    e. **Conference Training Officer**

    f. **Conference Operations Officer**

    g. **Information Technology Officer**

    h. **Others**

V. **Unfinished Business**

    a. **Item 1**

VI. **New Business**

    a. **Item 1**

VII. **Good of the Order**

VIII. **Adjourn**

BOARD OF DIRECTORS MEETING MINUTES

[Meeting Date]

[Meeting Location or Phone Conference]

[Start and End Times]

I. Call to Order

II. Participants.

Voting members in **bold**. Via teleconference in *italics*. If some other Group is primary name in (parentheses)

Allegheny Mountain Rescue Group (AMRG)	
Blue Ridge Mountain Rescue Group (BRMRG)	
Maryland Search and Rescue (MSAR)	
Mountaineer Area Rescue Group (MARG)	
Northwest Pennsylvania Canine Search and Rescue (NWPAK9SAR)	
Remote Support Corps (RSC)	
Search and Rescue – Ohio (SAROH)	
Shenandoah Mountain Rescue Group (SMRG)	

III.   **Approval of Minutes**

IV.   **Officer Reports**

    a. **Chair/Vice-Chair**

[Simply hitting Enter after a heading will enter text, in Normal Style.

As shown here with spacing for the next paragraph.]

    b. **Secretary**

    c. **Treasurer**

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    e. **Conference Training Officer**

    f. **Conference Operations Officer**

    g. **Information Technology Officer**

    h. **Others**

V.   **Unfinished Business**

    a. **Item 1**

VI.   **New Business**

    a. **Item 1**

VII.   **Good of the Order**

VIII.   **Adjourn**

Meeting Sign-In

Date:

First Name	Last Name	Voting (Circle)	Call-In? (Circle)	Primary Group/ Corps	Secondary Group/Corps
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		
		Y N	Y N		

- FF Scala Sans OT Light Italic
- FF Scala Sans OT Bold Italic
- FF Scala Sans OT Black Italic
- FF Scala Sans OT Cond Regular
- FF Scala Sans OT Cond Bold

How to Create

This is here in case someone needs to reproduce part or all of the production process, for example, for a new logo or new document header. This was originally done by Keith Conover in 2017-18.

- Create the logo in Adobe Illustrator and save it, this is the version with editable text on the logo.
- To make a version that would look right despite the text on a circle confusing PostScript drivers, select all the text in the logo and convert it to curves (Type > Create Outlines) and save this as a separate file, one where the text can no longer be edited, but will show up properly in an .eps or .emf files. Save this "prints nicely but is not editable" version under a separate name.
- Import the version of the logo with curves instead of editable text into an Adobe InDesign document, sized as 8.5" wide and 2" high (File > Document Setup) to create a small letterhead-size graphic. The Interal Document Template Header is smaller, 8.5" wide x 1.5"high. You don't want to make something as big as a whole 8.5" x 11" page (a) because it's a big file, and (b) it's too easy to accidentally move it with the mouse while editing text if it's that big.
- Add the green bar and text, save it as an editable-text file, and then convert the text with the ASRC name, address and URL to curves (Type > Create Outlines).

Save as a new file with printable but not editable text; you should still have the previous editable-text version as a separate file. Export the all-curves InDesign document to .eps (encapsulated PostScript) format (File > Export > .eps).

- Convert the .eps file to .emf (Windows Enhanced Metafile, something that Microsoft Word can handle) using https://cloudconvert.com/eps-to-emf.
- Create a blank Word document with standard 1" margins. Add in the template text. Change all the text in the document to Georgia.
- Drag and drop the .emf file into the top of that Word document ; make sure the text anchor is on the very first blank line of document, up at the very top.
- Right-click the graphic > Size and Position > Text Wrapping Behind Text > Position tab > uncheck Move with Text > click OK.
- Drag the graphic to the top of the document, then drag the *corners* (*not* the sides) so that the graphic fits from to side to side. Do not drag the handles on the middle of the sides to stretch the letterhead out of proportion; the logo should stay a circle, not an oval. Now – since Word won't show you the top margin – drag the graphic up until the top of the green bar is at the top of the visible page, this will look right when printed (in Word, click Print and then look at the preview to check.
- Right-click the graphic > Size and Position > Lock Anchor (doesn't lock the graphic from accidental drags, can't apparently do that, but does prevent the anchor from being dragged to another place in the text, for example another page, so is worth doing).
- A similar process works for the Internal Document and any other Word templates you wish to make.

Web Standards

Scala Sans and Minion are not available as web fonts. However, we approximate them on our website with the following, which are available freely for download:

- For headings we use Source Sans Pro - https://fonts.

google.com/specimen/Source+Sans+Pro
- For text we use Crimson Text - https://fonts.google. com/specimen/Crimson+Text.

Governing Document Format

For the governing documents of the ASRC, formatting should be as shown in this *Branding Guide*.

The *Branding Guide* was formatted in Adobe InDesign, currently the leading publishing software. Why use InDesign rather than Microsoft Word or

Publisher? InDesign is much more sophisticated and can produce a much more professional looking document than Word or Publisher. It's designed by and for publishing professionals. That means it's harder to learn than Word, but that output is much better in many

subtle and not-so-subtle ways.

The format for governing documents has many features that may not be apparent on a quick inspection, but that make the document look more professional. One example is that all of the text is laid out on a 12-point grid: the vertical distance between all of the text, both body and headings, is 12 points or a multiple of 12 points (1/6" or one pica).

Explaining these ways would require learning about publishing concepts such as leading (not "leeding" as in "leading a horse to water," but "ledding" as in "lead-pipe cinch"), kerning, tracking and optical margins. That is beyond the scope this branding guide. If you are interested in those sorts of details, you should read Robert Bringhurst's book *The Elements of Typography*, the most respected book on typography. Adobe hired Bringhurst to help with InDesign.

Working on drafts of documents is easier in Word than in InDesign. You can cut and paste text between InDesign and Word, so it's possible to work on drafts in Word and then do the final formatting in InDesign. This does represent an additional step, but once the final format is set up in InDesign, it's not hard to do.

This does require that the ASRC have one person who has InDesign and is willing to do the final formatting for the governing documents. However, the format is available in this document, and it can easily be used as a template for other documents.

Style

The ASRC has no rules for style. For best practices, the ASRC recommends following standard writing principles such as those Strunk and White's *Elements of Style*. One of the most famous maxims from this book is "Omit Needless Words." As an extension of this, you should use short words instead of long words wherever possible: *also* instead of *additionally*, *use* instead of *utilize*.

Another good short, simple reference for technical writing is Morris Bolsky's *Better Scientific and Technical Writing.*

One recommendation specific to the ASRC: when writing about SAR teams in general, use *teams*; when writing about teams that are members groups of the ASRC, use the term *Groups* (capitalized) instead, as this is what is used in our governing documents.

"One-Pagers"

The ASRC is developing a series of "one-pagers," which are a single sheet of paper, printed front and back, which provides "just-in-time" training. The recent inspiration was Carl Werntz's idea in 2016 of one-pagers on safety topics, and the first one-pager was one he did on hydration, primarily for hot-weather operations.

If we go back further, Keith Conover produced an ASRC "Searcher Information Sheet" in 1975.

These one-sheet, two-page branded handouts are informally called "One-Pagers" as "One-Sheeters" is just a nonstarter. More professionally, where they are listed on the website, they are named "Job Aids (One-Pagers)."

They contain a small chunk of useful information. But only as much as can fit onto one sheet of paper, in a fairly large type face than can be read outdoors in poor lighting. While they can be used in training sessions, they an also be used as just-in-time training at a search base. If we can't fit it onto a one-pager, we'll find some other way to communicate the information. But we can do a lot with the one-pager format.

These one-pagers might be used outside the ASRC, and even within the ASRC provide an opportunity to show the value of the ASRC to Group members. Thus, branding and professional design are major considerations.

There is branding on both front and back:
- A relatively small ASRC logo. This is a vector version, rather than a raster bitmap, so it will print at full resolution of the printer or typesetter.
- A large but subdued (25% gray tint) "Appalachian Search and Rescue Conference" and the web address at the bottom.

There are design elements that contribute to a professional look:
- Typefaces: Scala Sans and Minion, as also used in other official ASRC documents styled using this Branding Guide.
- Main text set in 14 point on an 18 point grid: bigger text and wider leading (spacing) than in governing documents, for ease in reading in poor light. Eighteen point spacing between paragraphs, ditto. Everything lines up nicely on an 18-point grid, which nobody is conscious of but is an important design element: looks more professional, easier to read. All

Paragraph Styles, including the various headings, are set in the Align to Grid option in the Indents and Spacing options, to All Lines. This makes sure all text aligns to this grid. This "All Lines Align" setting is the case with this paragraph's text in the Branding Guide, though this text is smaller (10 points) and has tighter leading (12 points) and paragraph spacing (indents or bullets but no additional space). The only exception is the fine print of the Creative Commons license, in which case it's set to Align to Grid: First Line Only.

- The blue text highlighting color matches the blue of the star of life in the ASRC logo. It should print fine and be legible on monochrome printers, but looks even better when you see it on a computer screen or a version printed in color.

We want to make sure the styles in all of the one-pagers are precisely the same. Doing this manually is *very* time-consuming, But InDesign offers a feature to synchronize the styles in a group of documents. This function uses a file to list the documents in the group, and to designate a single master document (the **Style Source**); you can then sync the styles in the Style Source with all the others. Thus, for the one-pagers, you can just make a tweak a style in the Style Source, in this case ASRC-Generic-One-Pager-Template.indd, and then with a press of a button sync this to all the other one-pagers.

The interface for this function is called a **Book Panel**, because it is used mostly to coordinate styles and page numbers across book chapters that are in separate files. The Book Panel is really a file that points to other documents. To open a particular Book Panel, you need create (File > New > Book) or open (File > Open) the appropriate file, which has an extension of .indb; the file for the one-pagers is One-Pagers-Book-Panel.indb

Important: *before* adding any documents to a Book Panel, *turn off automatic pagination*, or InDesign will slow down trying to update the page numbers in all the documents. (Which will also disrupt any page numbering if we use this for documents other than the one-pagers.) To do so, **Book Panel > [top right menu button] > Book Page Numbering Options… > Automatically Update Page & Section Numbers > [uncheck]**.

One advantage of the Book Panel is that it provides an easy way to group files so they are easily accessible in InDesign, and some people use a Book Panel solely to organize InDesign files. For the one-pagers, it certainly makes it easy to access them.

We are starting to use this Book Panel approach to synchronize styles across all the ASRC governing documents as well.

Governing documents that might be hole-punched or stapled or bound have one-inch margins. The one-pagers have half-inch margins as their primary purpose is to be handed out as disposable one-sheet documents as needed.

The title appears on the second page, but deemphasized by a 50% tint of gray, and no color as on the front page. The One-Pager template appears on the next two pages.

The text for one-pagers must fit in the alloted space. To preserve branding and professional appearance, we will not decrease text size or spacing to fit in more text. If the text (and any diagrams or other graphics) won't fit in the alloted space, then it's too much for a one-pager.

Generic One-Pager Template (second line only if needed)

Draft Version 0.3   4 February 2018

Unt Aut Volupta

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Appalachian Search and Rescue Conference ◆ asrc.net

Generic One-Pager Template
(second line only if needed)

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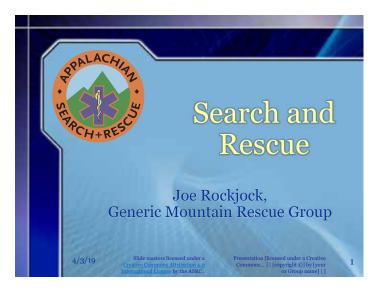
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Slides

Slide presentations benefit from a professional appearance and consistency as much if not more than documents. Slide shows go back hundreds of years, to 17th century _magic lanterns_. Thirty-five millimeter (35mm) photographic transparencies came into use in the 1930s, and by the 1950s people had started boring friends and family with hours of blurry vacation slides. Slide shows really came into routine use for education and corporate presentations with the advent of the Kodak Carousel slide projector in 1965. By the 1980s corporations had realized realized the power of slide presentations and had full-time staff devoted to preparing slides for sales, executive presentation and educational lectures. Standardized backgrounds with corporate or institutional logos became required.

Microsoft's introduction of PowerPoint in 1990

sounded the death-knell for the Carousel and 35mm slides, and despite competition, powerpoint has become a synonym for a computer-based "slide" presentation. We provide PowerPoint masters as all other presentation programs will accept them.

Even in this day of cheaper, lighter and brighter LCD, LED and laser projectors, the emphasis on corporate branding for "slides" continues, and for good reason.

Colors

There is good evidence that black text on white is the most readable on a computer screen, but with a projection in a relatively-dark room the glare from the projected white background may cause headaches. The same evidence shows that white text on a black or gray background is quite readable on a computer screen. However, viewing a projected image across a darkened room is not the same as reading text in a computer browser or a piece of paper right in front of your face.

Expert opinion says that for projected slides, a bluish background with white or yellow text is probably best. This provides the best legibility (of colored backgrounds and texts) and the least eyestrain. The combination of red and green, in particular, causes a strobing effect and is famous for nauseating viewers.

There are also psychological arguments for using a bluish background. A blue background tends to project calmness and professionalism, more so than a black or gray background. A blue background also contrasts perfectly with the orange around the edge of the ASRC logo. We could have used a plain blue background or a gradient with the ASRC logo in one corner. But the backgrounds we chose, one for title slides and a different one for main slides, provide a distinct appearance, and one of the goals of branding is to provide something that looks distinct.

Guidelines for Slide Presentations

In his essay _The Cognitive Style of PowerPoint_, Yale professor Edward Tufte explains how PowerPoint crashed a space shuttle (and now that we have your attention) can easily be misused. Some of the most important lessons there include:

- A slide presentation can foreshorten a complex subject and leave out important details.
- Projected slides have a low resolution compared to a piece of printed paper or even a lower-resolution

computer screen in front of your face.
- A slide presentation has to be linear and inflexible; it's hard to jump around based on interaction with your audience, which makes you unwilling to interact with your audience.
- Tufte is perhaps the world's leading expert on the presentation of data (just the titles of some of his books should provide a clue: *The Visual Display of Quantitative Information; Envisioning Information; Visual Explanations: Images and Quantities, Evidence and Narrative;* and *Beautiful Evidence.*) He points out the deficiencies of PowerPoint's data displays.
- Perhaps most importantly, Tufte has issues with making the audience read text on a wall. He doesn't think it's an effective teaching tool. He recommends using PowerPoint to show diagrams, illustrations, or photos.

A strictly Tufte-compliant slide show might consist of a series of graphics on a black background, broken up into sections by a few title slides. We provide a master title layout, and a section header layout.

Although we provide a variety of slide masters, it's a best practice that you should use a totally black background for the graphics slides. There is no need to have the ASRC logo on each slide. The ASRC PowerPoint template provides a black-background master with only a slide number.

If your audience needs to know how to spell a word, or you need to show some numbers, insert a graphic into one of the slide masters that provides a title. But as a general rule, it is better to insert graphics into a slide with a black background.

To make a PowerPoint slide show more usable for others, without filling the presentation with text for the audience to read off of the wall, put detailed speaker's notes in the notes field.

PowerPoint and other popular presentation software offer a mode where you can view the presenter's notes on a laptop while the projector is showing the slide. Those who wish to use someone else's slide show can read through the presenter's notes you've entered to prepare for the presentation.

Creating Slide Masters

These details on creation are for reference just in case someone, someday, needs to create new slide masters for the ASRC.

The background we chose is Crystal Graphics' background **PowerPlugs BGs 1 B09A.jpg**; this is from a CD from ~1999. They have many thousands of backgrounds available on their website and you can't find it by

searching on this name. For the widescreen version, we simply trimmed off the bottom of the background.

To make the lettering distinct on the lighter blue of the main title slide, in PowerPoint we applied the heaviest outer glow of gray to the yellow main title text (Home > Drawing > Shape Effects > Glow >[pick the bottom gray glow]), and an outer glow of white to the title slide subtext. Text for the other slides does not have an outer glow, nor does it need it as it's light on a dark background.
- A few obscure rules discovered while creating these slide masters:
- Text Boxes are not Placeholders.
- Only Placeholders work in Templates, not Text Boxes.
- Text that is not in Placeholders won't show up in the Outline view.
- You have to add a Placeholder via the menu at the top: View > Slide Master, Master Layout > Insert Placeholder.
- If you want to format text in a Content or Text Placeholder, you can't paste in text from another Text Box or Placeholder, you have to insert the Placeholder, and then edit the text that automatically appears there.
- To format text in a Placeholder, you can't use the Format Painter to transfer formatting from another slide. You can, however, copy and paste a Placeholder (or Text Box?) into the slide, and then use the Format Painter within that slide to copy the formatting.

Downloading

Powerpoint templates that you can use to create your own ASRC-branded slide presentation are available, in both standard (4:3) ratio and widescreen (16:9) sizes. Only the standard is shown here but both are available at archive.asrc.net > Admin > Branding or at http://archive.asrc.net/#IDASRC-Admin-ASRC-Branding-.

Overview of Slide Masters

The branding on these slides consists of:
- **Background**: the backgrounds are professional ones that contrast nicely with the ASRC logo. There are separate backgrounds for title slides and standard slides. Please don't change the background, except to use a black background with no graphics for images (photos, diagrams and the like). We adjusted the original non-title slide background to make it a bit darker and have less contrast; note that it seems to print darker than it appears on-screen or projected.

- **ASRC Logo**: a large logo appears at the top left of the title slide master, and a small ASRC logo at the top left on all the other slide masters. The ASRC "Appalachian Search and Rescue Conference" in the official Scala Sans typeface does not appear on these slide masters. We think the logo is enough branding, and adding text would be too much.
- **Text Size**: text on the masters is sized to be readable when projected on a wall. If you make text significantly smaller, people may have trouble reading it. Unsolicited advice: If you have the urge to put lots of small text on a slide – don't. Prepare a handout with your text, or take the time to verbally explain the concept to your audience while showing an image without any text, or even just show a black slide.
- **Title Slide Master Text Color**: the most important text is in yellow, and we have replaced the old standard PowerPoint drop shadow with a contrasting outer glow which provides the needed contrast but is more subtle. Subsidiary text is in dark blue with a white outer glow on the lighter blue background.
- **Non-Title Slide Master Text Color**: Since the non-title slide masters all have a darker blue background, the most important text is in a tint of yellow with a gray drop shadow. Outline text has a first-level with light blue text with a black drop shadow. Lower outline levels are in a whitish tint of yellow, with again a black drop shadow.
- **Text Font/Typeface**: The typeface is Georgia, which is a typeface that will be found on most computers, which is important as PowerPoint cannot embed some typefaces. It is a serif face that is reasonably pleasant, and we also recommend it for letters using the ASRC letterhead.

Video

(reserved)

Intellectual Property

At the March 2019 ASRC Board of Directors meeting, we had a long and productive discussion about the interaction of copyright and Creative Commons licenses for slide or other presentations created by ASRC members. We discussed the following points:

- ASRC members may wish to include in their presentations copyrighted material which they, but not others, are permitted to use. An example is a figure from a published journal article written by the member. Thus, such a member's presentation should bear a copyright by that member. And, the Creative Commons license on the slide masters should apply only to the slide masters, not to presentations created using the slide masters.
- The Creative Commons license By-SA used for ASRC documents is not appropriate for the ASRC slide masters, as it allows others to modify them. It should be By, which requires attribution, but does not allow modification.

Based on this and other considerations, in April 2020 the ASRC Board of Directors established the following:

It is important to have copyright in mind both when looking to include someone else's copyrighted work in our work, as well as when authoring, publishing and sharing a piece of our own. Copyright law is an extensive and complex field, it varies by where you are in the world, and attempting to describe its nuances is way out of the scope of this document. Per the U.S. Copyright Office, copyright "protects original works of authorship including literary, dramatic, musical, and artistic works, such as poetry, novels, movies, songs, computer software, and architecture. Copyright does not protect facts, ideas, systems, or methods of operation, although it may protect the way these things are expressed." In the U.S., a protected work does not need to be published to be protected and every work is copyrighted by default upon its creation.

For ASRC publications, the recommended license is Creative Commons Attribution-NonCommercial-ShareAlike. (CC BY-NC-SA). This would allow anyone to take material published under this license, copy, modify, and share the content, as long as they give appropriate credit to the ASRC, did not use it for commercial purposes, and shared any new derivative works under the same license. It is important to specify, when the ASRC logo is included in the publication, that the Creative Commons license only extends to the content and not the logo (which would be protected by trademark, not copyright). To do this, the copyright notice should be explicit about what is licensed and what isn't,

such as: "The text of and illustrations in this document are licensed by the ASRC under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 license ("CC BY-NC-SA"). The ASRC name, acronym, logo and all other associated marks are protected trademarks of the ASRC."

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use copyrighted material) may not be compatible with the Creative Commons license recommended above, in which case the publication must be released under a license that is compatible with the permissions granted for the works being included. In some cases, this may even mean disallowing any reproductions or modifications of the piece we are publishing. When in doubt, leave it out!

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- Copyright Law In 2020 Explained In One [Very Long] Page: https://www.whoishostingthis.com/resources/copyright-guide/

Historical Background

Things have changed since the ASRC was first founded in 1974. In those days, we had black and white stationery printed by a commercial printer. Gene Harrison hand-drew the logo design. The little line near the bottom is Gene's initials and the date. The printer put "Appalachian Search & Rescue Conference" text right at the top in News Gothic in a heavy weight (Smallcaps, Black or Heavy), a typeface weight that has never been digitized and is no longer available. An example is below after the sample one-pager.

We chose the colors for the patch, which later became a color logo, from the thread colors the manufacturer had available. One this page is a scan of one of the original 100 numbered patches the ASRC had made. The staff in the center was of silvery metallic thread.

The snake was originally a bit yellower but has faded to an orange shade over the past 40 years. We asked for silvery gold thread for the snake but they didn't have any. Note that the letters in the original logo and patch are not an actual font, but drafted so that the vertical portions of the letters are along radial lines out from the center of the logo, as shown on the next page.

In January 2017 Treasurer Victoria Airey proposed the we consider changing the logo to use the Scala Sans typeface instead of the drawn letters. Three versions using the Scala Sans typeface and the original design were the subject of a poll, and the current version with the small diamond-shaped bullets won, so in January 2018 the Board of Directors voted to change the logo.

Technical Details

Book Panel and Syncing

For whoever is working on governance documents in InDesign, here are a few helpful hints. First, there is an InDesign "book" file (ASRC-Governing-Document.indb), which, if you use it properly, keeps the following items synchronized (the same) between all of the ASRC governing documents:
- Text Variables (used for the headings)
- Master Pages
- Table styles
- Cell styles
- Object styles
- Table of Contents (TOC) styles
- Character styles
- Paragraph styles
- Swatches (colors)

This Branding Guide is the "Style Source": when in the ASRC Governing Documents Book Panel, you click the icon to synchronize, all of those bulleted items from the Branding Guide overwrite any changes in the bulleted items in all other ASRC governing documents.

That means that any changes to items in the above bullets should be made in the *Branding Guide,* or if made in some other document, copied to this *Branding Guide* before you synchronized.

If you need to tweak one of the bulleted items, there are two options:

- The change is a fix that should be made in all ASRC documents: make the change in the *Branding Guide* (or copy the changed item from the document in which you made the tweak into the *Branding Guide*), Save the *Branding Guide,* (you don't need to close it) and then use the Book Panel to synchronize all of the documents, which copies the tweak into all of the governing documents.
- The change is a tweak that is unique to a particular document and should not be copied to all other ASRC governing documents. Don't make the tweak in an existing style such as a paragraph style. Instead, make a new paragraph style based on the one you want to tweak, go into the *Branding Guide's* Paragraph Styles panel, and from the menu at the top

right, Load Styles from the document you to which you just added the new paragraph style. Then save the Branding Guide (you don't need to close it), and in the Book Panel, synchronize which will add this paragraph style to all the ASRC governing documents. You don't need to use it in any of the other documents, but if you do, it's there.

There are many styles that are particular to the needs of an individual document. The *Articles* and *Bylaws* are very different from a document such as the *Branding Guide,* so they each use different styles. Nonetheless, having the bulleted items be the same in all documents makes life much easier in many ways.

Some documents like this *Branding Guide* are mostly text, some are all outline-numbered like the *Bylaws,* and some are have aspects of both such as the Training Guide. If you investigate the ASRC Document TOC (Table of Contents) style, you will see that outline numbers (for example, **I.**) are assigned the same level as a level-one text heading (**H1**); this makes it possible to have a Table of Contents for a mixed document such as the *Training Guide* that uses both styles as headings. Short documents don't need a Table of Contents, especially if headers help with navigation to the right section. But for longer documents and it's simple enough to

add a Table of Contents, if the paragraph styles are used properly.

Editing in Word/RTF, Publishing with InDesign

For most ASRC documents (but not this design-intensive *Branding Guide*) it makes sense to use Microsoft Word files for drafts for editing. Then, once the editing is all done, you import the Word file into InDesign for final formatting.

By *far* the best way to do this is to export a RTF file from InDesign, then edit that, and re-import into InDesign. If you select a particular section of a document in InDesign, you can export just that section for editing, and then paste it back in. For such RTF-format drafts, there is no need for headers, footers, titles at the front, or anything except for the text itself, with no fancy formatting. Indeed, trying to do any formatting in Word just makes it harder to import the final product into InDesign. Here are a few important rules for edit the RTF documents:

- **Do** use the paragraph styles in the exported RTF file, if you create new sections. This makes importing the file back into InDesign a snap. These styles also make navigating the document a lot easier in Word, if you use the Navigation panel on the left (View > Show > Navigation Pane).
- **Don't** separate your paragraphs with double carriage returns. **Don't** press Enter twice between paragraphs. If you want more space in your draft, edit the Normal paragraph style to have more spacing (Home > Styles > right-click Normal > Modify > Format > Spacing > Line Spacing > Double). If you've already twiddled with the line spacing and overriding the Normal style, you may have to also do this: Home > Select > Select All > Paragraph > little button at bottom right > (set line spacing to double).
- **Don't** use Enter and then a tab to format a paragraph, adjust the margins using the ruler instead.
- **Don't** bother putting in the document "front material" such as the title, ASRC address, or copyright/Creative Commons license. All that's already in the InDesign document before we import the Word text.

Importing Word Files

InDesign allows you to link Microsoft Word styles to InDesign styles to import an entire Word file. You do this in InDesign by using the menu options File > Place > click the Show Options box at the bottom > select the Word file to import > in the resulting dialog box, match up the styles, and if you wish, name and save the matching so you can use it again > Open. Despite working on it for many years, Adobe still hasn't been able to fix all the bugs. Sometimes it works well, sometimes it doesn't That's why exporting a RTF file and then editing that is the ideal way to update a document.

Make sure the styles in Word are based on (no style). If the styles are based on each other or on Normal, InDesign sees almost everything in the style as a local override.

Even if you do this, there will be a lot of local overrides. There is a button in the top panel of InDesign, underneath the Paragraph style box, which clears overrides. But an easier way to clear these overrides is to, as you assign InDesign styles to paragraphs, to Alt+click on the style in the Style Panel to apply the styles. This applies the style and overrides all those imported Word overrides. If there is bold text or italic text, this Alt+click will override this and eliminate the bolding or italicization, so for those particular paragraphs, it's usually appropriate to click without holding the Alt key, but in general, you should tag paragraphs with the Alt+click method.

Quick and Dirty Editing in InDesign

If you just need to change a small bit of text, you can simply edit the text in InDesign. But with bigger document and certain options turned on (see below), this can be very painfully slow. Instead, you can copy the text from InDesign into Word, edit it there, and then paste it back into InDesign. But if you just want to make a few edits here and there throughout a document, and you don't want to export a RTF and then import it, consider the following convoluted but workable option to edit even a large document right in InDesign.

Extensive Editing in InDesign

There are a couple of formatting options that add much to a professional appearance, but impact InDesign's performance so much that editing text, even on a high-end workstation with a fast SSD hard drive, is almost impossible. There are some workarounds.

Step zero: don't have footnotes span columns. The Branding Guide has this set off, as it really slows things down. And there is no aesthetic or style-manual requirement to do it. The only ASRC document to currently have footnotes are Essentials for Search and Rescue and the Training Guide, and neither one of them has that many footnotes, but still, it's a best practice to *not* have footnotes span columns. This option is

currently *not* an option you can keep synchronized with the asrc.indb Book Panel/book file, so it has to be set manually for each document.

First, stop level 1 headings from spanning two columns for two-column documents. Use InDesign's Edit > Find/Change function to change all the "H1" and "H1-new-page" (heading #1) paragraph style instances to the "H1-no-span-columns" paragraph style.

"H1-no-span-columns" is based on, and is the same as "H1," except for two changes:

- **Paragraph Styles Panel > H1-no-span-columns > Keep Options > Start Paragraph > [changed from the default Start Anywhere to on Next Page].** Having this set to Anywhere produces a more compact document, and is appropriate for some documents, but it is computationally intense and slows down text editing.
- **Paragraph Styles Panel > H1-no-span-columns > Keep Options > Start Paragraph > [changed from the default Start Anywhere to on Next Page]** Also, the "H1" paragraph style spans both columns, but the "H1-no-span-columns headings" does not. This also speeds up editing.

For publications that are use the "I." outline style as a top-level heading, there is also a "I.-no-span-columns" paragraph style that can also be used to speed up editing. Once you're done editing the text, **remember to Find/Change to switch all the "H1-no-span-column" paragraph styles to "H1" or "H1-new-page" styles, and the same for "I." and "I-no-span-columns" paragraph styles.** There is also "I.-new-page" and "H1-new-page" paragraph styles that can be used for documents, such as the Admin Manual or Training Guide, where it is desirable to have each new level 1 heading start on a new page.

Another thing that slows text editing is the Balance Columns option.

Or, you can toggle this on and off on *all* pages by having two Master Page spreads that are the same, except that in one the text frames have Balance Columns set to on, and the other set to off. Select all the appropriate pages of the document in the Pages Panel, then alt-click or option-click the appropriate Master Page spread. Master Pages are a very powerful tool to make sure all the ASRC governing documents have the same (professional) look and feel. The ASRC Governing Document Master Pages are as follows.

- **Master Page Spread A** This is for the first two pages of each document. Each page has certain fixed elements, including the logo and some boilerplate text. Each also has a text box for the document short title (first page) and the full title and revision date (second page). If creating a new document, you have

to control-shift-click the text box to be able to type into it.
- **Master Page Spread B** This is for the majority of pages.
- **Master Page Spread C** This is for pages that don't need a header, usually the Table of Contents pages, and perhaps another page here or there.
- **Master Page Spread D** This is the same as Spread B, but with Balance Columns turned off for easier editing.

Documents that have a large number of footnotes, such as the Training Guide, may be very slow when editing, so a useful workaround is Type > Convert Footnote and Endnote and change all of the footnotes to endnotes; the speeds up editing impressively. Remember to change them back once done editing, and to delete any empty text frames the program created to hold the endnotes.

This will make the document longer, so you may have to add some pages to see all the text, and then once done editing and you've changed this back to Start Anywhere, delete the extra blank pages at the end, unless you have enabled Smart Reflow.

Smart Reflow automatically adds and deletes pages at the end as the text expands or contracts, as it does when turning on and off the Balance Columns and Span Columns. Here is the process to turn this on for a document if it needs to be reset:

- Edit > Preferences > Type > Smart Text Reflow (needs to be on to work, there are three options to add pages to: End of Story, End of Section, End of Document: set to End of Document, also check Delete Empty Pages.
- On the Master Page spread, click the text frame on the left page to select it. On the upper left edge of the frame, you will see an icon of a gray page with greeked text; click this icon so that it shows an arrow to the right out of the bottom right of the icon.
- The Master Page text frame on the left page, just above its bottom right, has a little box; click this and you will see a right arrowhead in it, then click on the text frame on the right-hand page of the master spread. Now, the text frames on both pages should, when selected, show that top-left icon of a page with greeked text with an arrow coming out if its bottom right side.
- View > Extras > Show Text Threads will show a line linking the two Primary Text Frames on the Master Pages if you've got it right. This won't show text threads between master-page-created text frames in the main document, only when you look in the Master Pages view of the Pages Panel, so you might as well leave text threads showing.

Running Headers and Page Numbers

To deemphasize the headers and page number, which after all are usually less important than the text, they are all in a tint of gray rather than black. Headers are aligned away from the spine.

A web design usability principle is to provide a "Breadcrumb Trail" to provide situational awareness of where you are in the structure of the website. An example: **Home > About Us > Contact Information.** This is a way to reproduce this functionality for a PDF or print document in InDesign. Like a clickable Table of Contents, it makes it easier to find the appropriate section when scanning through the document.

Running headers are defined in an InDesign document's Master Pages, using three defined Type Variables: Section, Subsection and Subsubsection. The Section variable picks up the text on the page that has the HeadText1 character style applied to it; this character style does nothing to the text, but it is a sign to insert it into the running header. Similarly, the Subsection Text Variable is defined as the text formatted with the HeadText2 character style, and Subsubsection with the text with HeadText3 character style applied.

The three parts of the header are separated by white space. Bullets won't work as sometimes you will have an "orphan" bullet if a Section doesn't have a Subsection or a Subsection doesn't have a Subsubsection. This is a limitation of InDesign and maybe it will be fixed someday.

The disadvantage of using a character style for this is that you *have* to apply the character style to some text to get it to appear in the running header. Another disadvantage is that if you accidentally put a whole bunch of text in one of the "HeadText#" styles your header will have lots of words all run together in a single place, but this is fairly easy to see and fix. It would be easier to assign the Section, Subsection and Subsubsection type variables to a the paragraph style of a particular level of heading. But the *advantage* of using a manually-applied character style – and this is important – is that you can apply the HeadText1 or HeadText2 or HeadText3 character styles to *just a portion* of the heading. And given how the writers of ASRC documents like to use very long headings, it's often a good idea to select *just the most important portion* of the heading to appear in the running header. This way, you will have room in the header for all three levels of heading.

One potential problem is this. The Subsection portion of the header for a page *with* a Subsection may carry over to the next page, which has a Section with *no* subsections. (Or, a Subsection header may carry over onto a page with a Subsection without any Subsubsections.) There is an easy if somewhat tedious fix, as described below.

The following is easier if you have a Table of Contents, have it set to create PDF bookmarks, and use the Bookmarks Panel to quickly navigate to each of the H1 and H2 and H3 headings, which in itself is a great trick for quickly navigating a long document. It does require that you manually update the Table of Contents on a regular basis to make it point to the correct pages after any significant edits to the document. (Cursor in Table of Contents > Layout > Update Table of Contents.)

The following is also easier with Type > See Hidden Characters on so that you can see the spaces at the end of the headings.

Start by setting up **four heading paragraph styles named H1, H2, H3 and H4**. The standard ASRC InDesign format in this document, which is used in an asrc.indb book file as the Style Master for all the rest of the ASRC documents (a great way to quickly synchronize styles across all ASRC documents) has this already done for you. Create a Table of Contents using the ASRC Table of Contents Style, and include all four of these in your Table of Contents. For H1, H2 and H3 headings, the heading, or an abbreviated version of it, will appear in your breadcrumb header. The H4 heading will appear in the Table of Contents but not in the headers. Four items in a breadcrumb header is just too much. If a section with an H1 heading has no H2 or H3 headings within it, you need to set up things so that the H2 or H3 headings from the prior H1 section will not carry over in the page header.

Set up **three character styles named HeadText1, HeadText2, and HeadText3**, again done for you in this document that will, if you use the asrc.indb book file as a Book Panel, carry over into all the other ASRC documents if use the asrc.indb Book Panel to synchronize them to you new document. Make no changes to the default character style formatting for these character styles. These "character styles" do nothing to change the formatting of the text, they only exist to allow the breadcrumb headings to use a subset of the full heading text. Whatever portion of the H1 heading you have formatted with the HeadText1 character style will appear in the breadcrumb header. For long H1 headings this allows you to have a short version of the heading's text appropriate for a breadcrumb header at the top of the page. For short H1 headings you apply HeadText1 to the entire heading text rather than a shorter portion of the heading text.

Set up **three Text Variables, Section, Subsection, and Subsubsection**, set to the character styles as follows:

Section: character style HeadText1, Last on Page
Subection: character style HeadText2, Last on Page
Subsubection: character style HeadText3, Last on Page

In your document, **format an appropriate-sized portion of each of your H1 headings with the HeadText1 character style**. If the H1 heading is short, you can apply the HeadText1 character style to the entire heading. Make sure this character style does not extend into the paragraph mark (visible with Text > Show hidden characters) at the end of the heading, or into the subsequent text.

Do the same for all of your H2 heading's text with the HeadText2 character style.

Do the same for all of your H3 heading's text with the HeadText3 character style.

At the end of your first H1 heading, type a space, and then format it with the HeadText2 character style. Note that's the HeadText2 character style, not the HeadText1 character style. This is to prevent any H2 or H3 headers from the previous section to carry over, which can be a problem if your current H1 section doesn't have any H2 headings.

At the end of your first H1 heading's space formatted with the HeadText2 then type another space and format it with the HeadText3 character style.

Select and then copy both of these spaces to the clipboard.

Using your Bookmarks panel, double-click on the next H1 heading to go to it.

At the end of that H1 heading, paste your two character-style-formatted spaces. Do this for each H1 heading.

At the end of your first H2 heading, add a space formatted with the HeadText3 character style. Select it, copy it to the clipboard, then double-click all of the H2 headings in your Bookmarks Panel to go to them and paste your character-style-formatted space to the end of each of these headings.

One problem with this is when you accidentally format an entire paragraph with, for example, the HeadText2 style, InDesign tries to fit the entire paragraph into the header with predictably bad results. The fix is easy, select the offending paragraph with a quadruple-click, then up at the top, change the character style to None.

Sometimes a paragraph mark has been formatted with, for example, the HeadText2 style and the header will look back to the beginning of the document to pick the text for a header. Changing the offending paragraph's or paragraph mark's character style to None, or when you can't easily figure out where the errant character style is hiding, deleting a heading and retyping it, fixes these problems.

One note about the header: on a master page, if you use the menu: **Type > Text Variables > Insert Variable > Subsection**, you will see something that looks like
<Subsection>
However, this is not the same as simply typing the letters for
<Subsection>
so don't confuse the two.

Training Standards Specific Notes

To get the capital-lettered sectcions (paragraph style "A.") to start over at A for each section, you have to go into the Paragraph Style for the heading style "H1-New-Page" and in the Bullets and Numbering section:

- List Type: Numbers
- List [Name]: List 1
- Level: 1
- Remove the contents of the Number text field
- Mode: Start at 1

and this will ensure that each Level starts with A.

Bylaws-Specific Notes

Non-numbered paragraphs in the Bylaws generally format best with the 1.1 paragraph style, with a tab at the beginning.

The Word file of the Bylaws prior to the InDesign version did not use Word's automatic numbering; the numbering was all done by hand. For the first InDesign version of the Bylaws (2017-01-17), we didn't fix this, those numbers are still hard-coded in there. For the next major revision, we should fix this.

Change History

Old versions are posted in the ASRC Archive at http://archive.asrc.net.

April 2002 (Version 1.3)
- Clarified policy with a new section on Intellectual Property. The Master Pages for all ASRC documents were changed based on this information, ans were the slide masters.
- Significant technical changes in the Technical Details section and one minor change to the standard Agenda and Minutes format and templates.

April 2020 (Version 1.3)
- Added material on intellectual property, copyright and Creative Commons licensing
- Updated the slide masters
- Minor other changes throughout

April 2018 (Version 1.2)
- Changed to the new logo with Scala Sans lettering.
- Updated to the new stationery template, and added the internal document template, including a template for the Agenda and Mnutes.
- Added a wide-format slide template and notes on how to create ASRC slide templates.
- Completely revised the section on How to Create (how to create the stationery and internal document templates).
- Added a section on Web Standards with the fonts that we use to approximate our print/PDF standard of Scala Sans and Minion.

- Modified the One-Pager Template to show the section headings.
- Added material on how to use the InDesign Book Panel function to synchronize character and paragraph styles and swatches amongst the various one-pagers.
- Changes in how the running headers work.

May 2017 (Version 1.1)
- Added section on slide show branding, with supplementary PowerPoint slide master set.
- Added Change History
- Additional editorial changes, including section and subsection headers and documentation on them.

January 2017 (Version 1.0)
- First version.