

# BREAK THROUGH ADDICTION

## CAMPAIGN GUIDE

### ABOUT THE CAMPAIGN

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Breakthrough is a campaign to reduce the stigma surrounding all aspects of the addiction epidemic and empower people to be part of the solution.

### USING THE CAMPAIGN

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This campaign guide provides guidelines for creating materials for the campaign and using the materials provided in the toolkit.

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# CAMPAIGN CONCEPT

## BACKGROUND

### THE PROBLEM

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The addiction epidemic impacts every West Virginian, but not all of us feel like we're part of the solution.

There has been a politicization of the term "Harm Reduction" and associated practices. The stigma associated with addiction prevents conversation and connection between people.

Moral judgement, the myth of the outsider, and dehumanizing stereotypes supercede data and scientific information.

### RESEARCH

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In order to find a way through the feelings of isolation and hopelessness around the addiction epidemic, 84 Agency assessed national and regional anti-stigma campaigns and conducted focus groups and interviews.

## APPROACH

### HEALING COMMUNITIES

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Other anti-stigma campaigns can inadvertently reinforce the idea that addiction is an individual problem. They don't address the need for larger community healing or share an inclusive vision of the future.

The Breakthrough campaign is a values-based anti-stigma campaign that addresses basic underlying emotions and unifies people stuck in trauma silos.

### WHY BREAKTHROUGH?

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A breakthrough requires courage and hope. It is a transformative experience: the accumulation of effort, inspiration, and pursuit into something greater. It's a portal from an old world to a new one, and a key that unlocks potential.

## VALUES

### INTERDEPENDENCE

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This value collectivizes the addiction epidemic. It foregrounds the point of view that "what impacts one of us, impacts all of us" and reduces the incorrect idea that addiction is an individual issue.

It validates the lived experiences of people in active addiction, in recovery, and people in communities impacted by the addiction epidemic. It is inherently inclusive.

### INNOVATION

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This value establishes solutions-oriented thinking. It reduces the idea that addiction is intractable and creates positive momentum and hope.

It shares a vision of the future that values the scientific work around treatment, medicine, and data without favoring a single solution or method.

# CAMPAIGN LOGO



## ABOUT THE LOGO

### CONCEPT

The layout of the campaign logo suggests breaking out of a box or changing the shape of a box to fit what is within it. It represents the need to break through old ways of thinking about the addiction epidemic and reshape the future in response to the reality of the crisis.

## CUSTOMIZATION

### ADDING A URL

A URL may be appended to the bottom of the logo in a black box flush with the left and right edges of the box around “addiction.” The URL text should be white and in the Filson font, uppercase, with optical kerning set to +25. No other alterations or addition should be made to the campaign logo.



## HOW TO USE

### SIZE

Text in the logo should always remain legible—do not use the logo at such a small size that the text is unreadable. When used in a mural, the logo should not be the focal point. Rather, it should complement the artwork.

### SCALE

The logo should always be scaled proportionally. Do not stretch the logo vertically or horizontally. Do not shear the logo at an angle.



### CLEAR SPACE

Maintaining ample clear space around the logo ensures that it remains legible, and doesn't get lost within the composition. Text and other logos should never be placed within the pictured clear space. Clear space is measured by the height of the box around single lines of text in the logo.



# CAMPAIGN KEY MESSAGES

**BREAKTHROUGH  
ADDICTION WITH  
INNOVATION**

**BREAKTHROUGH  
ISOLATION WITH  
COMMUNITY**

**BREAKTHROUGH  
SHAME WITH  
GRACE**

**BREAKTHROUGH  
STIGMA WITH  
LOVE**

## ABOUT THE MESSAGING

### CONCEPT

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Key messages follow a specific format: “Breakthrough [obstacle] with [solution].” The obstacles are those identified during the research phase of campaign development. The solutions relate to the campaign values: interdependence and innovation.

## HOW TO USE

### WRITING “BREAKTHROUGH”

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The word “breakthrough” should always be written as one word in key messages and when referring to the campaign itself. This consistent reference to the campaign name—while not always grammatically correct—signals to audiences that the messaging is part of the campaign.

### PLACEMENT IN DESIGNS

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Key messages should be placed near the top left of a design. See example at right.

## EXAMPLE DESIGN



# CAMPAIGN COLORS

## COLOR PALETTE

TINTS

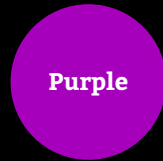


Light  
Purple



Light  
Yellow

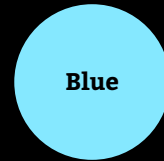
PRIMARY PALETTE



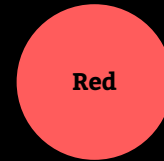
Purple



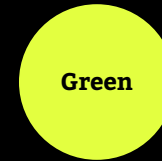
Teal



Blue



Red



Green



Yellow

SHADES



Dark  
Teal



Medium  
Blue



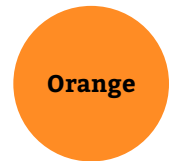
Dark  
Green



Dark  
Yellow



Dark  
Blue

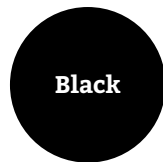


Orange

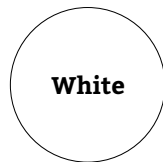


Dark  
Orange

NEUTRALS



Black



White

## HOW TO USE

The primary palette and neutrals should be used for the majority of campaign designs. Tints and shades should be reserved for use in illustrations.

# CAMPAIGN COLORS

## COLOR MIXES



**Purple**

#a500bc

CMYK 65/100/0/0

RGB 165/0/188

PMS 2355



**Teal**

#4aceba

CMYK 59/0/30/0

RGB 74/206/186

PMS 3258



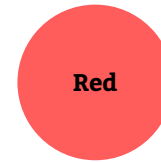
**Blue**

#85e7ff

CMYK 49/0/9/0

RGB 133/231/255

PMS 310



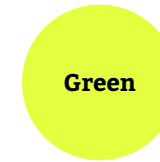
**Red**

#ff5d5b

CMYK 0/87/85/0

RGB 255/93/91

PMS 179



**Green**

#e4ff40

CMYK 15/0/80/0

RGB 228/255/64

PMS 388



**Yellow**

#ffd242

CMYK 0/11/78/0

RGB 255/210/66

PMS 129



**Light  
Purple**

#a864a8

CMYK 29/55/0/0

RGB 168/100/168

PMS 2572



**Dark Teal**

#3aa091

CMYK 75/5/48/3

RGB 58/160/145

PMS 7473



**Medium  
Blue**

#68a7dd

CMYK 59/17/0/0

RGB 104/167/221

PMS 284



**Dark Blue**

#3366cc

CMYK 100/52/0/0

RGB 51/102/204

PMS 2935



**Dark  
Green**

#c2d737

CMYK 28/0/100/0

RGB 194/215/55

PMS 382



**Light  
Yellow**

#fff568

CMYK 0/0/56/0

RGB 255/245/104

PMS 100



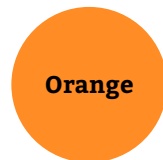
**Dark  
Yellow**

#fbb92e

CMYK 0/28/87/0

RGB 251/185/46

PMS 136



**Orange**

#ff8b23

CMYK 0/46/78/0

RGB 255/139/35

PMS 1495



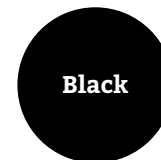
**Dark  
Orange**

#f2682b

CMYK 0/67/100/0

RGB 242/104/43

PMS 7578



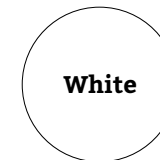
**Black**

#000000

CMYK 67/44/67/95

RGB 0/0/0

PMS Black 3



**White**

#000000

CMYK 0/0/0/0

RGB 255/255/255

# CAMPAIGN TYPOGRAPHY

## LOGO AND MESSAGING FONT

### FILSON PRO

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The campaign logo and messaging are designed with [Filson Pro](#). All type in the logo and campaign messaging graphics in the toolkit is outlined. There is a template for creating the campaign logo version with a URL that does require Filson Pro to be installed.

## LAYOUT

### BOXES

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White boxes, outlined in black, are the container for type. These mimic the style of the campaign logo and key messages.

A black box may be added as a “header” and contain a headline for the content within the box. This mimics the style of the campaign logo with a URL.

## HEADLINES

### NUNITO SANS

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Headlines, such as those in this guide, use [Nunito Sans Bold](#).

Leading: same point size as type, or single (1) in word processing software

Kerning: Optical, +25

Case: Uppercase

Because headlines are set in uppercase, their length should be short. Long lengths of uppercase text can be difficult to read.

Headlines can be designed in two styles:

1. Underlined in a color from the primary palette and left-aligned
2. Centered within a black box

## BODY COPY

### BITTER

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Body copy, such as in this guide, should be [Bitter Regular](#).

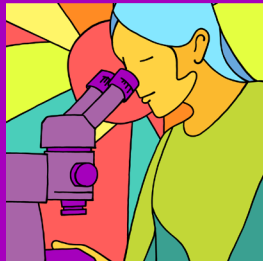
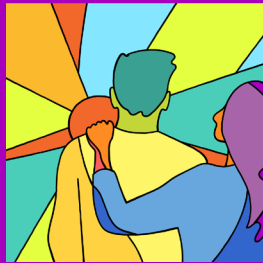
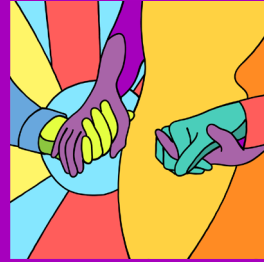
Leading: +3 in relation to point size, or 1.15 in word processing software

Kerning: Metrics

Case: Sentence

Paragraph spacing: .125" between paragraphs

# CAMPAIGN GRAPHICS



## ABOUT THE GRAPHICS

### CONCEPT

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The campaign graphics illustrate moments of connection. A circular shape sits behind the point of physical connection to draw attention to it. From that circular shape, shards of color emanate, representing the far-reaching results that come from these small moments.

Every shape is outlined in a smooth solid black line. This separation between the colors not only makes each of them unique, but unifies them within the overall design—much the same way communities can come together while maintaining individual identities.

The overall effect resembles stained glass, an art form that transforms ordinary light into something full of color and vitality.

### REPRESENTATION

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In order to avoid representing any specific race or ethnicity, special care has been taken in choosing the skin colors, hair styles, and clothing of the people illustrated.

# CAMPAIGN GRAPHICS



## HOW TO USE

### LAYOUT

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Only one graphic should be used in each design. The graphic should extend past the edge of the design canvas and should not be placed within any kind of frame.

### FOCAL POINT

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The point of physical connection should be the focal point of designs created with the campaign graphics.

### LOGO AND MESSAGING

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Campaign messaging should ideally be placed in the upper-left corner of the design. The campaign logo should ideally be placed in the lower right-hand corner of the design.

These elements should always sit on top of the graphic, with care taken to allow space between them and the focal point of the graphic.