

# BRAND GUIDELINES

---

June 2017

Extended



# CONTENTS

<b>01 Brand Strategy</b> .....	3	<b>04 Images</b> .....	29
The future of DMU .....	4	Make an impact .....	30
Never surrender to convention .....	5	Lead photography .....	31
		Supporting photography .....	32
		Abstract photography .....	35
		Abstract image examples .....	37
		Image cropping .....	38
		Adapting to our audiences .....	39
<b>02 Our brand idea in practice</b> .....	6		
Bringing the brand to life .....	7	<b>05 Graphics</b> .....	44
Dare to say something .....	8	Typography .....	45
Watch-outs .....	9	Type in use: Headlines .....	47
Short is sharp .....	10	Type in use: Long copy .....	48
Adjusting our tone .....	11	Formats and finishing .....	49
<b>03 Making our mark</b> .....	17	<b>06 Brand in use</b> .....	50
Our logo .....	18	Recruitment .....	51
The origin of our logo .....	19	Corporate .....	52
Logo versions .....	20	Staff facing .....	53
Clearzones and minimum sizes .....	21	Student communications .....	54
Logo placement .....	22	Digital and web templates .....	55
Logo sizes .....	23	Accessibility guidance .....	56
Using our logo .....	24		
Partnership logos .....	25	<b>Style guide</b> .....	57
Standard sizes .....	27	Abbreviations/Contact details .....	57
Using the logo correctly .....	28		

# 01 BRAND STRATEGY

The future of DMU .....	4
Never surrender to convention .....	5

# THE FUTURE OF DMU

The Strategic Framework 2015-2020, developed through extensive consultation across the university, sets out DMU's priorities. It underpins these branding guidelines, and every element of the DMU experience.

## **Our Mission**

We are a scholarly community committed to public good. We have an unrivalled ability to challenge convention. We create impact.

## **Our Vision**

By 2020, our unsurpassed commitment to the public good and transformational scholarship will position us as the definition of a 21st-century global university.

## **Our Values**

Creative | Professional | Pride  
Respect | Transformational



# NEVER SURRENDER TO CONVENTION

**These guidelines will help us spotlight the DMU difference in everything we say, show and do.**

We have to communicate worldwide with authenticity and personal respect, and with vividness and conviction, showing that we know our students. They expect from us the adventure in language and design that speaks to creativity and innovation, to cultural energy, to prestige and heritage.

The DMU difference is unique and distinctive in a competitive HE marketplace and we present the outstanding experience we offer through our brand idea. As always, your knowledge and judgment will be vital to the successful delivery of our ideas. This guide is your touchstone.

# 02

# OUR BRAND IDEA IN PRACTICE

Bringing the brand to life .....	7
Dare to say something .....	8
Watch-outs .....	9
Short is sharp .....	10
Adjusting our tone .....	11

# BRINGING THE BRAND TO LIFE

Bringing the brand to life simply means we can share effectively all the detail, and all the excitement, of everything we do – big or small, international or domestic – and in a way that is distinctively DMU. We want to forefront the brand idea, of ‘Never surrendering to convention’, with examples that show it as an authentic, natural expression of life at DMU.

DMU's **Student Experience Strategy** was shaped by our students. It is an institution-wide programme entirely based on enhancing every aspect of student life. It exemplifies our brand idea because it shows how students are active co-creators, with staff, of their university experience.

**DMUfreedom** is our equality and diversity charter. It challenges convention by calling on each one of us to think and act differently, and in allowing us all the freedom to be ourselves.

**#DMUglobal** is our signature international programme. Every student can be part of it, and enrich their learning, broaden their horizons and develop skills valued by employers. Fifty per cent of DMU students are set to take part in #DMUglobal activities.

**Square Mile India** is a natural development of our **Square Mile** and **#DMUlocal** programmes. It expands the international and public good opportunities our students embrace, enhancing employment opportunities, and crucially also channels research into living, breathing communities, benefitting all involved. This is something that is distinctly ours.

Our graduates show a spirit of adventure shaped by **teaching and research** which continually innovates. For example, Dr Kathleen Richardson, a senior research fellow in the ethics of robotics at DMU, has looked into the future and spoken out about sex robots and their potential negative impact on human relations. Her work exemplifies our shared mission to raise awareness of DMU's academic excellence and its fresh take on the world.



# DARE TO SAY SOMETHING

Our language should show pride in where we work and in what we do. We must capture the feel of our diverse, respectful community, committed to making life better in the real world.

## Our tone of voice

We're an organisation of exceptional educators.

The aim of these guidelines is to channel the skills and content we already have inside DMU to build a consistent outward impression for our brand.

Much of the advice here is common sense – how to tell a good story well.

Our content always needs a distinctive DMU angle. As you'll discover later in this document, it can be good to be 12 degrees different.

Our tone flows naturally from our desire to share fresh information and support each other.

We favour a bold, dynamic style that reflects our transformational work. Ask yourself: is the message immediate? Does it get straight to the point? Is it relevant to the audience? Is it clear what to do next?

Sometimes we're provocative, seizing our audience's attention by replacing the obvious thought with a surprising one.

On other occasions, it's the tiny details that create the big impact. The more specific we are, the more tangibly we can demonstrate the DMU difference in professionalism, facilities, research and enterprise.

---

**DARE TO SAY SOMETHING PERSONAL**  
**DARE TO SAY SOMETHING PROVOCATIVE**  
**DARE TO SAY SOMETHING IMMEDIATE**  
**DARE TO SAY SOMETHING SPECIFIC**  
**DARE TO SAY SOMETHING AUTHENTIC**



# WATCH- OUTS

## **ALWAYS**

Communicate with honesty, humility and humanity.

Share achievements with passion.

Show confidence through understatement.

Adjust the tone to the audience and context.

Cut, cut, cut.

## **NEVER**

Drift into over-familiarity.

Overstate, hype or brag.

Be arrogant.

Use idioms with an international audience.

Overstay your welcome.





# SHORT IS SHARP

Short sentences work best - but if every line we write is short, our prose lacks music and bores the reader. We have to find the balance.

**SO IT'S A QUESTION OF BALANCE. THINK ABOUT...**

- ONE SUBJECT ON A PAGE
- ONE SYLLABLE IS BETTER THAN FIVE
- ONE THOUGHT IN A HEADLINE
- ONE CALL TO ACTION
- ONE SENTENCE AT THE START THAT TELLS THE WHOLE STORY
- NO JARGON

*The Consumer Protection from Unfair Trading Regulations means the law demands we be clear and accurate in all our communication. We should and must tell it like it is. You can find out all you need to know here: [goo.gl/ZTb12c](http://goo.gl/ZTb12c)*

# ADJUSTING OUR TONE

While the DMU brand personality is always consistent, our voice can be modulated for each audience and context.

REBECCA IS TUNED IN TO WHAT PEOPLE DO WITH THEIR DEGREES WHEN THEY LEAVE, AND EMPLOYMENT PROSPECTS MAY EVENTUALLY SWING HER CHOICE OF VOCATIONAL COURSE.

**Rebecca** is 17 and about to apply to university. This will be her first time away from home, so she wants to go somewhere she'll fit in socially and feel at home. Aware she could rack up quite a bit of debt, she wants to make a smart choice, so she's asking questions about contact hours, league table positions and comparing student satisfaction scores. Bec is tuned in to what people do with their degrees when they leave, and employment prospects may eventually swing her choice of vocational course.

PERSONAL  
**PROVOCATIVE**  
IMMEDIATE  
SPECIFIC  
AUTHENTIC



# DOMESTIC UNDERGRADUATE

## DOMESTIC POSTGRADUATE

HE'S ATTRACTED BY PLENTY OF COURSE VARIATION. BUT HE'S RECENTLY GOT MARRIED, SO THERE ARE EXTRA PRESSURES BEYOND FITTING IN ACADEMICALLY AND SOCIALLY.

**Imran** is 23 and weighing up his options about where to go next. He's attracted by plenty of course variation. But he's recently got married, so there are extra pressures beyond fitting in academically and socially. In particular, he needs to know about flexible learning arrangements and funding sources. His loan is a big anxiety. Imran is continuing for CV enhancement rather than an academic career, so is looking at job prospects with a critical eye, focusing on specific employers and specialised industry areas served by the courses.

**PERSONAL**  
PROVOCATIVE  
IMMEDIATE  
**SPECIFIC**  
AUTHENTIC



# DOMESTIC POSTGRADUATE

## INTERNATIONAL/EU STUDENTS

NATURALLY, HE'S APPREHENSIVE ABOUT THE SUPPORT HE'LL GET SO FAR AWAY FROM HOME, HOW HE'LL ADAPT INTO A NEW CULTURE AND WHETHER HE'LL BE WELCOMED BY STUDENTS OF OTHER NATIONALITIES.

**Chiet Yzen-Eng** is 21 and is determined to come to the UK to study. He has a pre-conceived idea of British university life - traditional surroundings and a strong work ethic. Naturally, he's apprehensive about the support he'll get so far away from home, how he'll adapt into a new culture and whether he'll be welcomed by students of other nationalities. The decision is not entirely his, so he needs lots of information - from evidence of vocational experiences and links to industry, right down to the minutiae of advice on staying on at university outside of term-time.

SPECIFIC  
**PERSONAL**  
IMMEDIATE  
**AUTHENTIC**  
PROVOCATIVE

A young man with short black hair and glasses is looking off to the side. He is wearing a bright pink t-shirt with a dark collar and a dark graphic that says "1 MILE SQUARE MILE". He is holding a white document with some text on it. The background is a blurred city street with buildings and a blue sign with an upward arrow.

# INTERNATIONAL STUDENT

## INTERNAL COMMUNICATIONS

MICHELLE IS ALWAYS THE FIRST TO GET INVOLVED IN COMMUNITY AND CHARITY INITIATIVES THROUGH THE UNIVERSITY.

**Michelle** is 29 and has worked in an administrative role at DMU for four years. She's engaged to be married and flexible working arrangements are top of mind. She finds her role is increasingly externally focused, which brings its own challenges. She's really proud of DMU's profile and excited by the changes around her, if a little reluctant to depart from the established pattern at work. Michelle is always the first to get involved in community and charity initiatives through the university.

PROVOCATIVE  
**IMMEDIATE**  
SPECIFIC  
**AUTHENTIC**  
PERSONAL



# INTERNAL COMMUNICATIONS

# CONTEXT IS EVERYTHING

Let's say the brief is to write a script for an undergraduate course video, one that will go out on social media. The tone should be immediate and provocative – unafraid to grab attention, because we are confident in what we have to share:

*The opportunities #DMUglobal offers literally change lives ... and here are six people who'll tell you what it did for them.*

You need to show you understand the uncertainty about what an upcoming UK referendum on EU membership might mean for DMU. The emphasis in our response is immediate and specific; it would be inappropriate here to say anything provocative:

*The democratic decision to leave the EU is the beginning of a process that will change some trade, travel, study and work arrangements between the UK and certain European nations. DMU is committed to connecting its students and staff globally, and that will continue.*

PERSONAL  
**PROVOCATIVE**  
**IMMEDIATE**  
SPECIFIC  
AUTHENTIC

PERSONAL  
PROVOCATIVE  
**IMMEDIATE**  
**SPECIFIC**  
AUTHENTIC



# BEFORE YOU HIT SEND

## Here are your last-minute checks:

- ✓ **THE OBJECTIVE**  
Is the tone appropriate for the intended audience and context?
- ✓ **THE IDEA**  
Is there a provocative thought, observation or question that draws the reader in?
- ✓ **THE STORY**  
Is the content authentic and does it connect on a personal level?
- ✓ **THE INFORMATION**  
Does it tell your audience what they need to know quickly enough?  
(Try cutting 25 per cent)
- ✓ **THE CALL TO ACTION**  
Is it specific enough – does the reader know what to do or where to go next?



# 03

# MAKING OUR MARK

Our logo .....	18
The origin of our logo .....	19
Logo versions .....	20
Clearzones and minimum sizes .....	21
Logo placement .....	22
Logo sizes .....	23
Using our logo .....	24
Partnership logos .....	25
Standard sizes .....	26
Using the logo correctly .....	28

## OUR LOGO

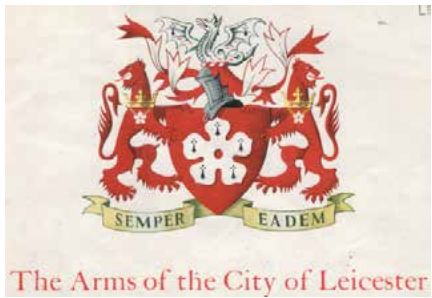
The DMU logo is a key part of our identity, helping to form the character of our overall visual approach. It is unique and should be respected and celebrated. It should never be altered in any way and remain the only logo used to represent the university and its activities.



**DE MONTFORT  
UNIVERSITY  
LEICESTER**

## THE ORIGIN OF OUR LOGO

Like the university, the DMU logo is contemporary, yet with a distinguished history. It carries powerful associations: courage, strength, a voice that carries a willingness to stand apart, an instinct to live together. Pride and the lion go together. It is why the logo demands our respect.



Leicester was one of England's most important cities during the tumultuous transition from the medieval to the modern world. Its coat of arms, granted by Elizabeth I, harks back to the Medieval Earls of Leicester, of whom the university's namesake, Simon de Montfort, is the most famous.

Born from the marriage of Leicester's Victorian art and technical schools, DMU's predecessor institutions have all used these devices as a connection to the city's past.

In honouring Simon De Montfort, we are responding to his appetite for change, his disruptive energy and desire to make a mark in life and history. We are proud of our home city's place in English history, and excited to be shaping its place and future on the global stage.

This excellent example of making history by not surrendering to convention imbues our logo with a significance that few other brands can claim.

## LOGO VERSIONS

The DMU logo is available in a variety of versions for different media types and production scenarios. Where possible the two colour versions should be used as these are our master logos.

Single colour versions can be used when placing the logo on to a flood colour or if full colour printing is unavailable.

Be sure to use either the CMYK or SPOT logos for print and RGB logos for screen.

### Master logo



**CMYK:** DMU\_Master\_HZ\_CMYK\_POS.eps

**RGB:** DMU\_Master\_HZ\_RGB\_POS.eps

**SPOT:** DMU\_Master\_HZ\_SPOT\_POS.eps

**DMU RED:** C: 8 M: 100 Y: 65 K: 34



**CMYK:** DMU\_Master\_HZ\_CMYK\_NEG.eps

**RGB:** DMU\_Master\_HZ\_RGB\_NEG.eps

**SPOT:** DMU\_Master\_HZ\_SPOT\_NEG.eps



**CMYK:** DMU\_Master\_HZ\_CMYK\_BLACK.eps

**RGB:** DMU\_Master\_HZ\_RGB\_BLACK.eps

## CLEAR ZONES AND MINIMUM SIZES

To ensure the DMU logo remains clearly visible and has room to breathe, it should be surrounded by a proportional amount of space free of other graphic elements. The 'u' in University is used as the clearance zone.



20mm (120px)



To ensure the legibility of the DMU logo it should not be produced any smaller than the sizes shown above.

A version of the logo has been created especially for smaller use. Use this for extra clarity and stand-out.

## LOGO PLACEMENT

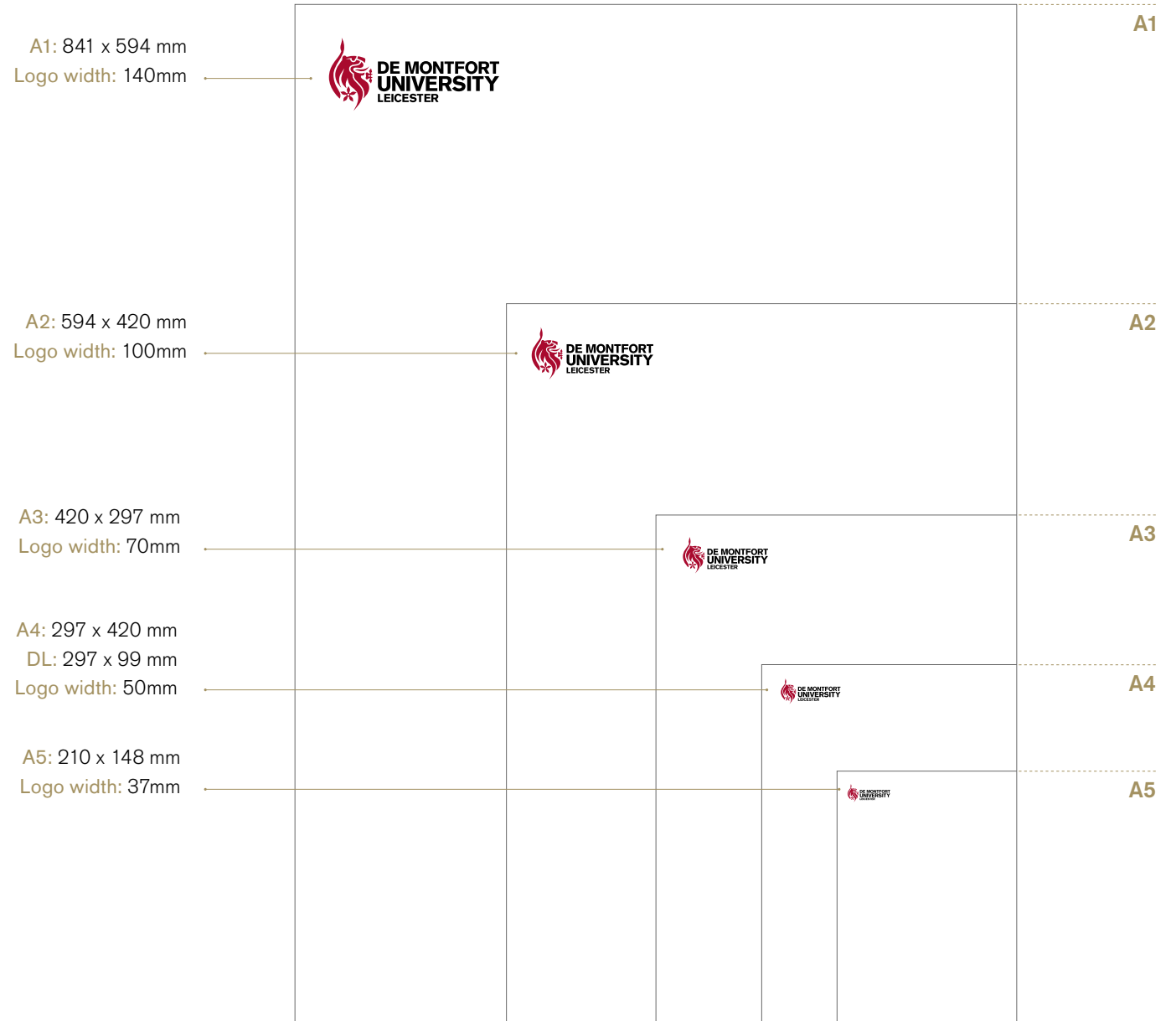
The DMU logo should always be anchored to a corner of the page. The preferred position for the logo is in the top left corner and should be placed here wherever possible. However, when the layout of the communication means this is not possible it should always be anchored to one of the remaining corners. For online/email applications the logo should always be positioned in the top left corner.



Preferred logo position

## LOGO SIZES

To ensure our logo is clear and legible on all our communications it should be used at these minimum sizes depending on the scale of the media. Where necessary, the logo can be produced larger than the specified sizes but never smaller.



## USING OUR LOGO

Our logo is our badge of honour. It should be produced consistently in order to create maximum recognition. For this reason it should be treated with respect and shouldn't be altered in any way, regardless of creative justification.



**DO** always use an unaltered, horizontal two-colour logo wherever possible



**DO** use the most appropriate version on top of an image, ensuring the logo is not obscured and the image is not too busy



**DO** use the 'mono' versions of the logo when placing onto a coloured background



**DON'T** squash or stretch the logo



**DON'T** change the colours in the logo



**DON'T** alter the typeface in the logo



**DON'T** use on top of a busy image, ensure the the logo has not been obscured in any way.



**DON'T** crop the logo in any way



**DON'T** alter the relationship of the elements



**DON'T** rotate or use the logo on an angle



## PARTNERSHIP LOGOS

Sometimes we need to lock up our logo with one of our partners. In these situations the aim is to create an equal weighting between the two marks. The lock-ups work best when there are some lines of alignment between the two logos, but these lines aren't fixed. Use your eye, follow your instinct.

Partner logos should be positioned in accordance with the examples on the right. In addition, use a fine rule to split the two logos.

Use a 0.5mm keyline at this size, and scale up accordingly.

Use the DMU exclusion zone to determine the space between, which should be two times the letter U of DMU.

Note: The DMU logo always appears above or to the left of the partner logo.



## STANDARD SIZES

For consistency, the DMU logo should be used at the sizes specified beneath the standard literature formats shown opposite. These sizes are applicable to both portrait and landscape.

The measurements apply to the width and height of the whole logo. For reference, the logos have been placed within the relevant format's grid for positional guidance.

### Minimum size

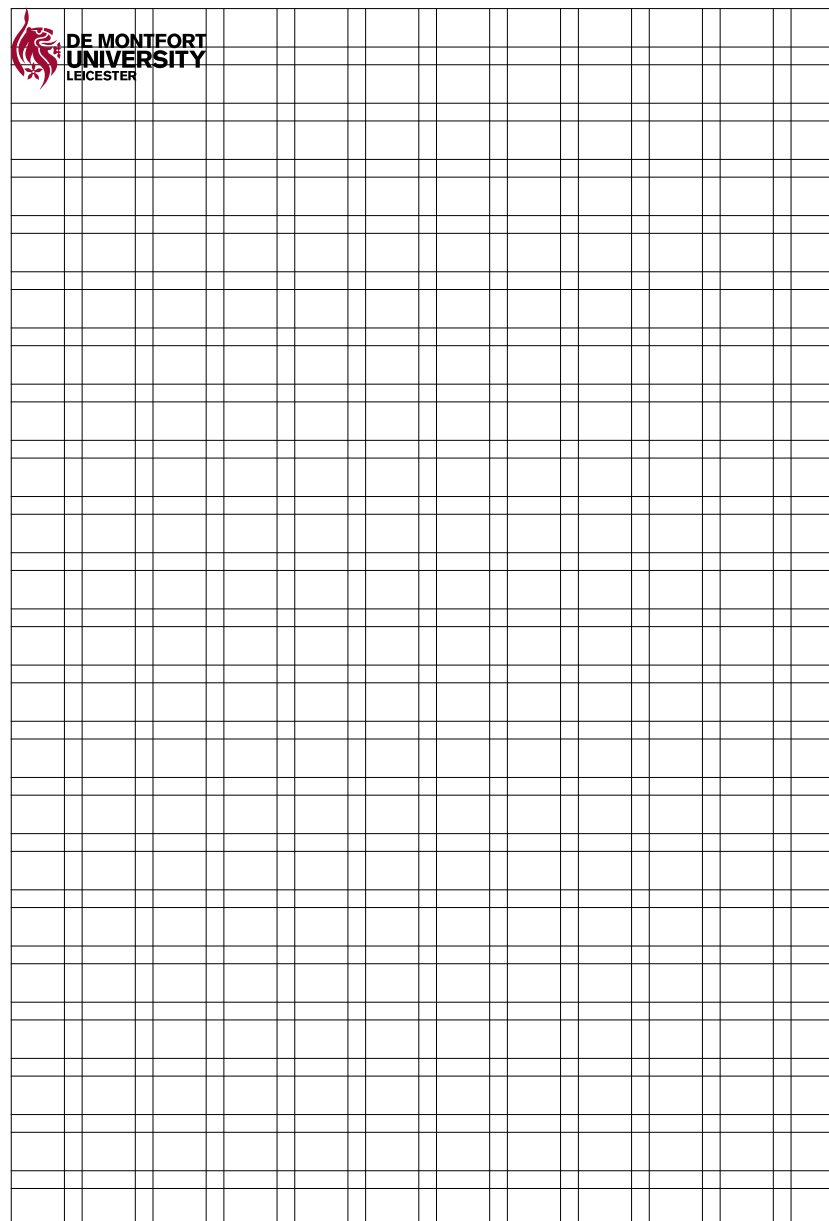
To avoid legibility issues, the DMU logo should not be used any smaller than 30mm x 13mm.

Format:	A0 (841mm x 1189 mm)
Logo size:	180mm x 75mm
Exclusion zone:	35mm <sup>2</sup>

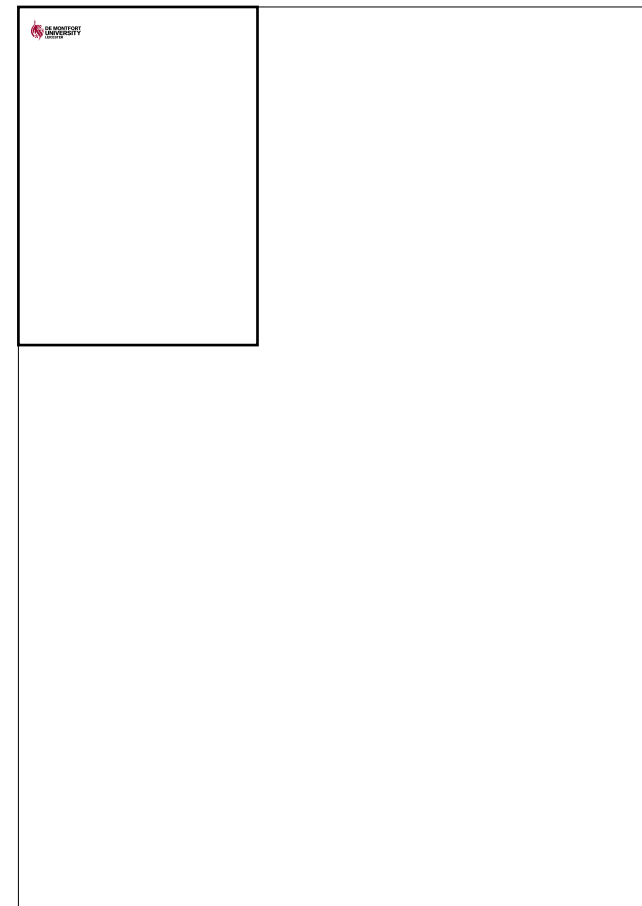
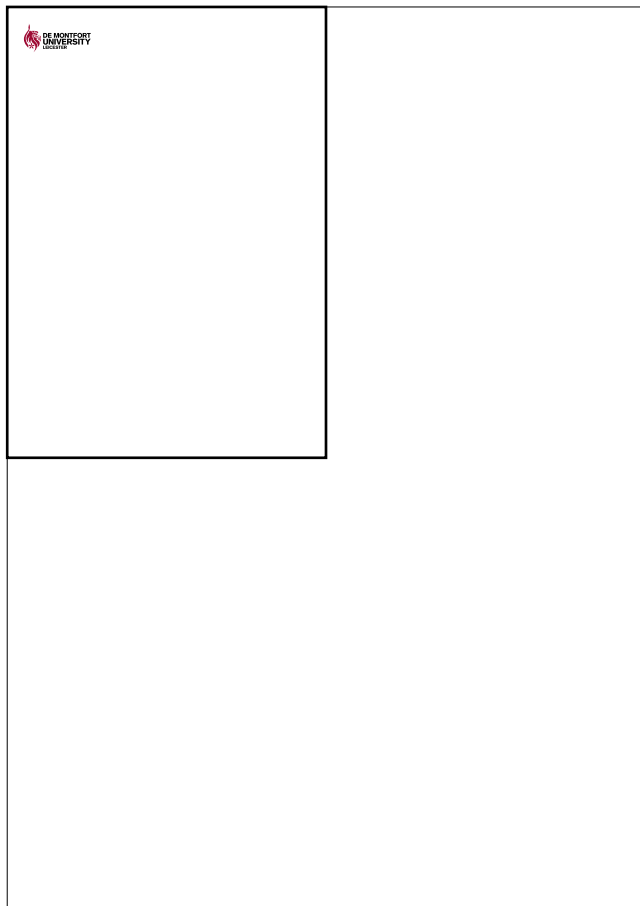
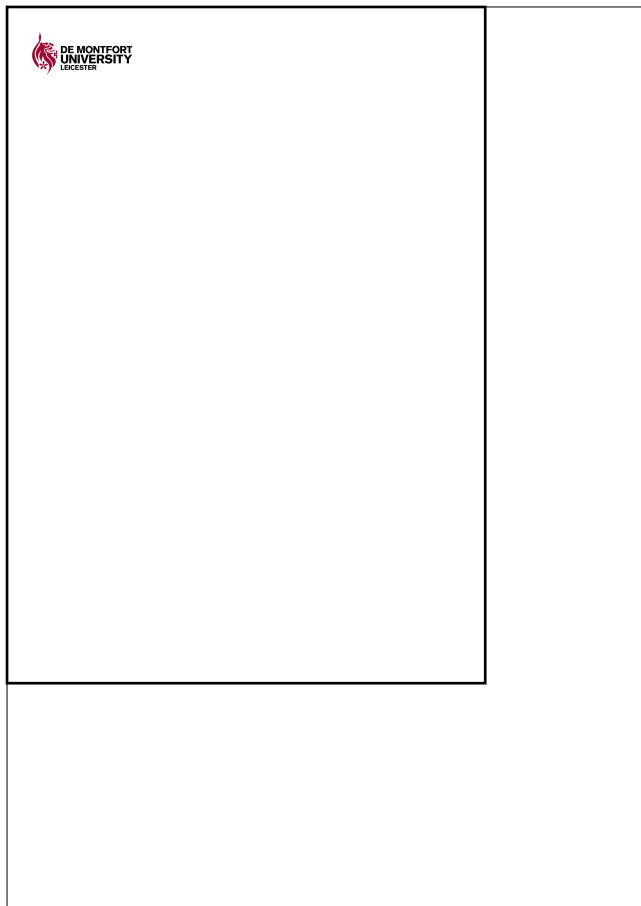
Format:	A1 (594mm x 841 mm)
Log size:	135mm x 55mm
Exclusion zone	25mm <sup>2</sup>

Format:	A2 (420mm x 594mm)
Logo size:	96mm x 41mm
Exclusion zone:	41mm <sup>2</sup>

Format:	A3 (297mm x 420mm)
Logo size:	65mm x 28mm
Margin:	12mm
Columns:	16
Rows:	30
Gutter:	4mm
Exclusion zone	10mm <sup>2</sup>



Note: Formats have been reduced and are NOT shown to scale.



Format:	A4 (297mm x 420mm)
Logo size:	44mm x 19mm 42%
Margin:	11mm
Columns:	12
Rows:	22
Gutter:	4mm
Exclusion zone	10mm <sup>2</sup>

Format:	A5 (148mm x 210mm)
Logo size:	37mm x 16mm
Margin:	8mm
Columns:	10
Rows:	16
Gutter:	4mm
Exclusion zone	10mm <sup>2</sup>

Format:	A6 (105mm x 148mm)
Logo size:	30mm x 13mm
Margin:	5mm
Columns:	6
Rows:	10
Gutter:	4mm

## USING THE LOGO CORRECTLY

The following examples show our logo used correctly against different backgrounds.

Wherever possible, use the DMU logo in its true form — red lion and black text.

### Coloured backgrounds

Always use the version that gives maximum contrast and visibility.

### The logo should never be positioned on a busy area of an image.

It should also be positioned in an area free from distracting background clutter.

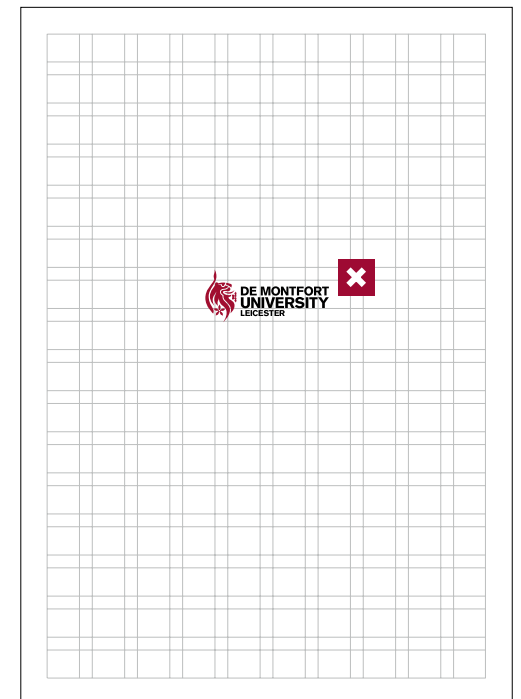
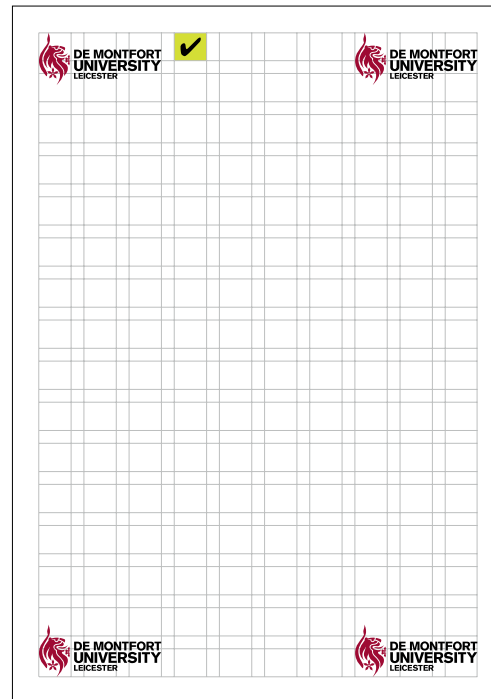
### Digital use

When placed on the web, the logo must not be stretched via HTML or CSS. Logos should always be scaled down within the appropriate design software. Logos for digital use should be sourced from the marketing team in the relevant file format and not copied from online sources.

### The logo must not be animated or separated in any way.

### Logo placement

The preferred position for the DMU logo is in the top left hand corner. Only, if critical to the design, can the logo be placed in one of the other four corners of the page.



# 04 IMAGES

Make an impact .....	30
Lead photography .....	31
Supporting photography .....	32
Abstract photography .....	35
Abstract image examples .....	37
Image cropping .....	38
Adapting to our audiences .....	39

# MAKE AN IMPACT

## OUR OVERALL LOOK AND FEEL

Our visual personality is critical to the delivery of the DMU brand idea. The photography in this section provides a clear guide on how to deliver appropriately evocative imagery, and how to adjust visuals to appeal to different audience needs.

DMU communications always lead with big, dynamic images, breaking the expected conventions of higher education.

Images should be bold and impactful and should meet at least one, if not all, of the characteristics on the following page. Careful cropping can help to make images even more powerful.

We use photography and abstract images never illustration or icons.



## LEAD PHOTOGRAPHY

### Don't be shy

Lead images work well if they convey a certain confidence through people's expressions. This attitude helps enhance the perception of never surrendering to convention.



### Turn up the colour

To help portray a rich and vibrant university culture, the use of saturated colour often works well. However, images should still look natural and true, not digitally manipulated.



### Get moving

Lead images should be full of life and energy, so capturing dynamic moments is always a good direction. Unexpected cropping can often add to the feeling of movement.



# TRUE TO LIFE

## SUPPORTING PHOTOGRAPHY

**Our supporting photography exists to present the university and our students in the most natural way possible, providing a snapshot of life at DMU.**

Supporting images should feel like a realistic window into what it looks and feels like to be part of DMU. They should never be heavily posed or overly contrived.

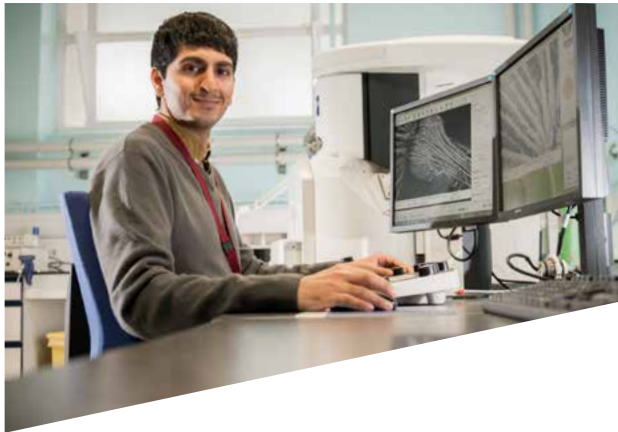




## SUPPORTING PHOTOGRAPHY

### Capture a moment

Images should be candid, capturing a moment in time. People can be looking at the camera but it should always feel natural and believable, not awkward and posed.



### Find interesting perspectives

Shots from unusual angles or unexpected points of view can help add a sense of style to our communications, adding to the candid nature of our images.



### Show students fully engaged

Of course we want our students to look happy in our photographs but this doesn't always mean they have to be smiling. Someone concentrating can work equally well.



## SUPPORTING PHOTOGRAPHY

### Celebrate our facilities

Showing students in the context of the university helps to highlight the wide range of facilities at DMU. These images should aim to be dynamic, and always full of life.



### Use a short depth of field

Adding to the idea of capturing a candid moment, a short depth of field can help images feel more natural. It can also become a stylistic theme throughout our photography.



### Maintain a natural tone

Images shouldn't be overly manipulated, saturated or contrasted. In order that our images feel like real moments, the tone should be consistent and as natural as possible.



# LOOK CLOSER

## ABSTRACT PHOTOGRAPHY

**In certain situations, where neither lead nor supporting images are appropriate, we can use abstract, textural images instead.**

This approach allows us to change the pace of communications and helps to reinforce the perception that, at DMU, we see things differently.

We would not use illustrations or icons.

## ABSTRACT PHOTOGRAPHY

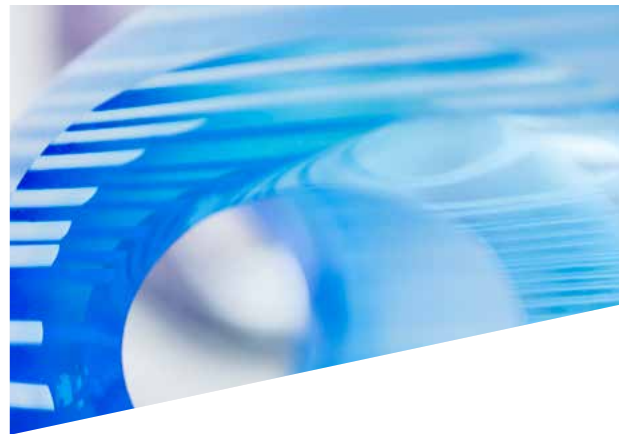
### Find everyday observations

Often the best abstract images are found by spotting textures and patterns around the university. This way we can also feature some of the details of our campus facilities.



### Focus on the detail

Many of our abstract images are achieved by getting close up to the subject matter. These textural images can work well as backgrounds, allowing for the overlay of type.



### Look up (and down)

When featuring images of the university architecture try to use unusual points of view and sharp cropping to achieve a graphic and angular effect to the imagery.



## ABSTRACT IMAGE EXAMPLES



In use

Welcome Weekend 2017 brochure



In use

The OSCAR Awards 2017 brochure



In use

Employer Engagement Strategy brochure



## IMAGE CROPPING

Often the way an image is cropped can alter its impact. Careful and considered cropping can create tension, movement and focus. It's the best way to transform an everyday image into something stylish and professional.

### The rule of thirds

The rule of thirds is a useful method for ensuring a good composition. Generally placing the focus of the image in the middle is less pleasing to the eye. Allowing the elements of the image to flow between the lines and intersecting points of the grid creates a balanced composition.



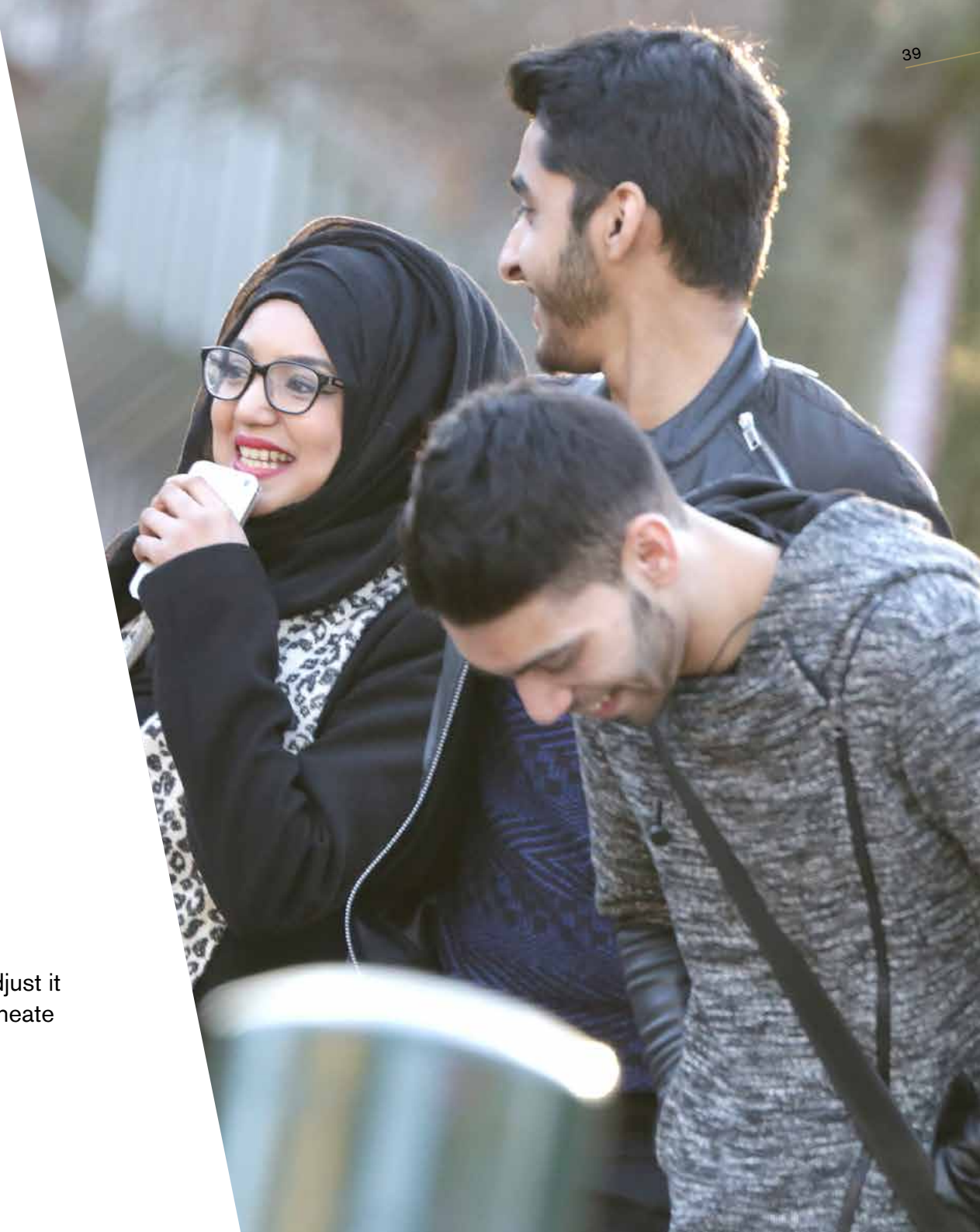
### Use the 12° angle

Rotating an image within the cropping area can help to create a dynamic impression.



# ADAPTING TO OUR AUDIENCES

Our visual personality is consistent, but flexible. It means we can adjust it for each audience. In this section mood-boards and key words delineate these audiences and what they respond to best.



# DOMESTIC UNDERGRADUATES HOW DMU SHOULD ADAPT VISUALLY

**DYNAMIC**  
**PROGRESSIVE**  
**SOCIAL**

## DO



## DON'T





# INTERNATIONAL/EU STUDENTS HOW DMU SHOULD ADAPT VISUALLY

**WARM  
SOCIAL  
BRITISH VALUES**

## DO



## DON'T



# DOMESTIC POSTGRADUATES HOW DMU SHOULD ADAPT VISUALLY

**DYNAMIC  
PROFESSIONAL  
DRIVEN**

## DO



## DON'T



# BEFORE YOU POST IT

## Here are your last-minute visual checks:

### THE IMAGE

- Is the quality of the photography set to high standard?

### THE CONTEXT

- Is it relevant to what you are communicating?

### THE SUBJECT

- Do the people in the image relate to the audience?

### THE FEEL

- Is it dynamic? Does it carry the values of DMU?

# 05 GRAPHICS

Typography .....	45
Type in use: Headlines .....	47
Type in use: Long copy .....	48
Formats and finishing .....	49

# AKZIDENZ GROTESK



---

Akzidenz Grotesk Extra Bold Condensed is our headline font. We use it because it is confident and impactful. It should always be used with -20 tracking and manual kerning to ensure good letter spacing.

## TYPOGRAPHY

We always ensure our messaging gets straight to the point. Therefore, it's important that the typeface we use reflects this no-nonsense, no-jargon approach.

Our type family is Akzidenz Grotesk Pro.

**ABCDEXTRABOLDCONDENSED**  
**FGHIJKLMNOPQRSTUVWXYZ**

## TYPOGRAPHY

When setting body copy we use three weights of Akzidenz Grotesk. Light and Regular should be used for the majority of cases. It's usually a good idea to use Regular if type is being printed white out of a dark background. Medium and bold should be used sparingly for standfirsts and highlighting important words.

**Point Size:** Body copy should always be set at 10pt where possible and always between 8pt (min) and 12pt (max)

**Leading:** +3 over point size

**Tracking:** 0 (-5 for line fitting)

**Kerning:** Metrics/Auto

**Line length:** Max 70 characters

### Alternative typeface

In design situations where Akzidenz Grotesk cannot be sourced, such as internal documents, emails or web, then the alternative font **Arial** can be used instead.

In exceptional circumstances such as Graduations (see page 52) we have a unique font to reflect the corporate nature and prestigious nature of the event.

Please contact the Brand and Corporate Marketing team for access to the font.

Light

Regular

Medium

Bold

### Akzidenz Grotesk Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890?!@£\$%&\*

### Akzidenz Grotesk Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890?!@£\$%&\*

### Akzidenz Grotesk Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890?!@£\$%&\*

### Akzidenz Grotesk Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890?!@£\$%&\*

## TYPE IN USE: HEADLINES

Our headlines are intended to create impact and communicate the message immediately. Therefore, they should usually be big and bold.

---

**Akzidenz Grotesk Extra Bold Condensed** and **Akzidenz Grotesk Bold** are our headline fonts. We use them because they are confident and impactful. They should always be used with -20 tracking and manual kerning to ensure good letter spacing.

**Example 1 - Akzidenz Grotesk Extra Bold Condensed**



**Example 2 - Akzidenz Grotesk Bold**



---

## 12 DEGREE ANGLE

In a market saturated with conventional, standardised communications, our rotated 12° allow us to express our approach and stand out from the crowd.

The angle can be employed to add an unexpected dynamic element to our layouts. However, it should always be used thoughtfully and sparingly to ensure maximum effect.

See pages 51-55 for examples.

## TYPE IN USE: LONG COPY

It is important to create hierarchies of information when creating text heavy documents. This will present the information to readers in a clear and concise manner. The various weights of Akzidenz Grotesk should be employed, along with incremental point sizes and accent colours to define these hierarchies.

Example of type in use and not a template for copy.

# DE MONTFORT UNIVERSITY

**We never surrender to convention. We are committed to providing the best possible student experience and from day one you will know that you have chosen a university that places you at the heart of all it does.**

If you choose to study at DMU, you will find yourself in a truly international university community and you will benefit from the many nationalities and cultures represented on our campus as well as our innovative global outlook.

We believe overseas travel and cultural awareness can be a big part of student life, and we want to help you become a stand-out graduate by offering the chance of a meaningful international experience during your studies. Our groundbreaking initiative #DMUglobal, which aims to provide the majority of our students with an overseas opportunity during their degree, rolls out fully for the first time in 2014-15 and will offer a host of visits in the following years.

### De Montfort University Global

#DMUglobal will give you the chance to enjoy an outstanding experience in one of a range of destinations around the world, as well as a chance to participate in on-campus cultural activities and events that will enrich your time at university and help you to be one step ahead in the worldwide jobs market when you graduate.

Here on campus, we have recently invested around £200 million in our facilities and you can expect a modern, inspiring environment, with industry-level equipment and studio spaces, state-of-the-art learning zones, laboratories, lecture theatres and modern student accommodation. By choosing DMU, you

will also be among the first to enjoy the radical new buildings that are being built as part of our current £90 million campus transformation, and to witness the completion of a superb, landscaped open parkland which ensures our students and staff are able to work and relax in spectacular surroundings.

**We ensure you have the knowledge and experience you will need to flourish in your future career.**

Our courses are designed to ensure that we teach skills that meet the needs of employers, with content that is relevant to industry. By working with well-known organisations such as the NHS, Hewlett Packard, the BBC, Orange, Codemasters, Next, Selfridges and the Royal Mail, we ensure you have the knowledge and experience you will need to flourish in your future career. In addition, we offer paid work placements on campus with our Frontrunners scheme, which will give you invaluable opportunities to gain employment experience on your doorstep. We also have our own walk-in recruitment agency, Unitemps, to put you in touch with businesses.

**Headlines Akzidenz Grotesk Extra Bold Condensed**

Tracking: -20  
Kerning: Manual

**Standfirsts**

**Akzidenz Grotesk Medium**

Leading: +3 over point size  
Tracking: 0 (-5 for line fitting)  
Kerning: Metrics/Auto

**Body Copy**

**Akzidenz Grotesk Light**

Leading: +3 over point size  
Tracking: 0 (-5 for line fitting)  
Kerning: Metrics/Auto

**Pull Quotes Akzidenz Grotesk Regular**

Leading: -2 under point size  
Tracking: -20  
Kerning: Manual

**Subheads**

**Akzidenz Grotesk Medium**

Leading: +3 over point size  
Tracking: 0 (-5 for line fitting)  
Kerning: Metrics/Auto

You can also use

**Akzidenz Grotesk Extra Bold Condensed** for subheads



## FORMATS AND FINISHING

Our brand idea 'Never Surrender to Convention' can influence our decision making at all stages of the communications process. Employing unconventional formats and special finishing techniques is a good example of showing a different way of looking at things, while adding to the value of the marketing we produce.

### Formats

When creating pieces of communication for DMU, the format can help to make it stand out from the crowd. A traditional booklet can open up to reveal a poster. A prospectus can open up to reveal a series of smaller course booklets.

It's always worth considering unusual formats to add interest but they should never get in the way of the communication.



### Paper stock and GSM

#### Covers -

Minimum stock weight 300GSM - 500GSM

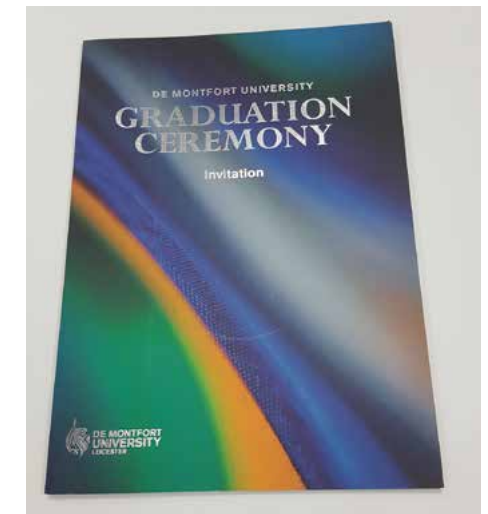
#### Inners -

Minimum stock weight 120GSM - 180GSM

We recommend using silk papers to create a premium feel. You may use uncoated stock for inner pages but avoid using it for covers. Avoid using glossy stock.

### Finishing

Finishing techniques can include die cutting or spot UV, as well as foiling and metallic inks. They help to add a premium feel to our communications and display an attention to detail. Finishing techniques should be used sparingly and will be considered on a case-by-case basis.

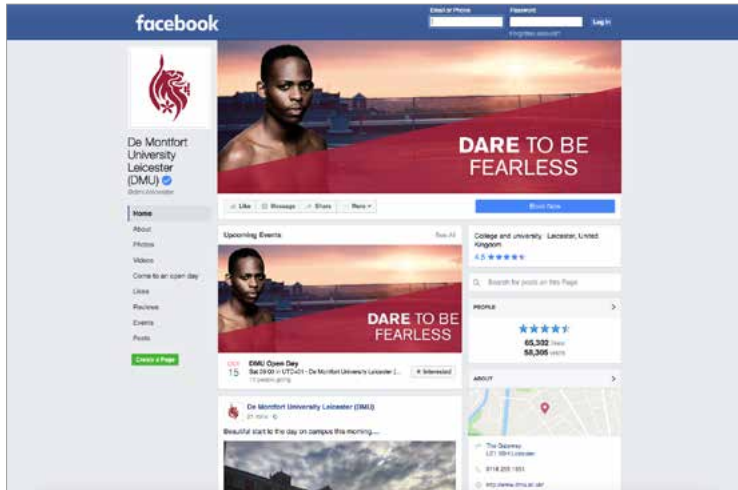


# 06 BRAND IN USE

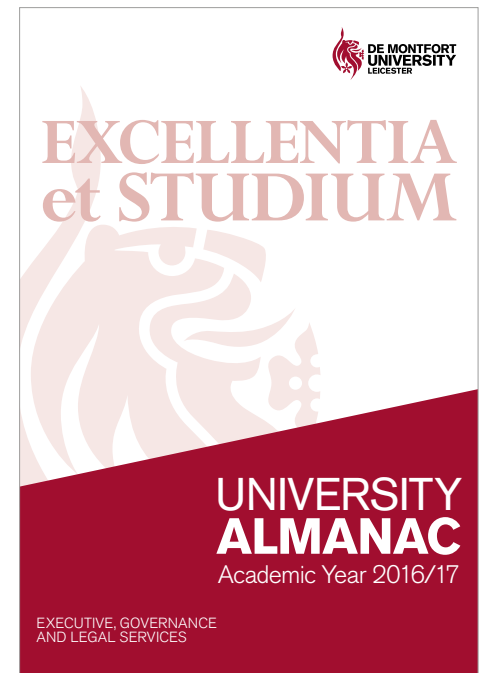
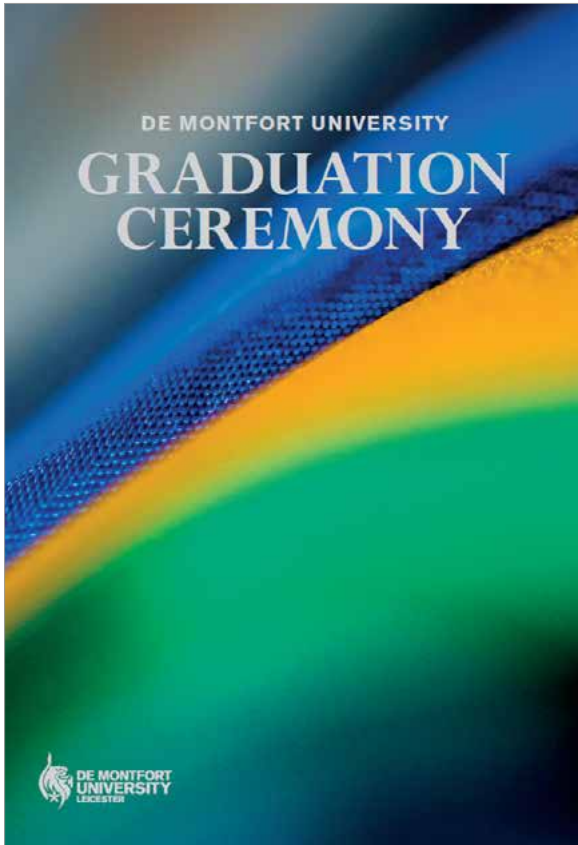
Recruitment .....	51
Corporate .....	52
Staff facing .....	53
Student communications .....	54
Digital and web templates .....	55
Accessibility guidance .....	56

# RECRUITMENT

The following pages show how the brand is used in a variety of contexts. They show a consistency of style and tone but also a degree of flexibility depending on format and purpose.



# CORPORATE



# STAFF FACING

**DE MONTFORT UNIVERSITY LEICESTER**

**TRANSFORMING OUR STUDENTS:  
THE STUDENT EXPERIENCE STRATEGY**  
2016-2020

**Key Strategic Themes**

**STUDENTS CO-CREATE THEIR UNIQUE EXPERIENCE**

**CO-CREATE**

**THE OSCAR AWARDS**  
RECOGNISE CELEBRATE INSPIRE

Know someone whose work is making a difference at DMU?  
Nominate them now  
[dmu.ac.uk/oscarawards](http://dmu.ac.uk/oscarawards)  
Closing date for nominations:  
**2 April**


**BY 2020, OUR UNSURPASSED COMMITMENT TO THE PUBLIC GOOD AND TRANSFORMATIONAL SCHOLARSHIP WILL POSITION US AS THE DEFINITION OF A TWENTY-FIRST CENTURY GLOBAL UNIVERSITY**

**VISION**

**DE MONTFORT UNIVERSITY LEICESTER**

**STRATEGIC FRAMEWORK**  
2015-2020

# STUDENT COMMUNICATIONS

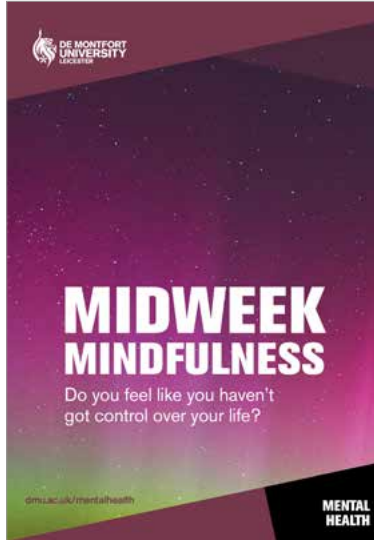


DE MONTFORT UNIVERSITY LEICESTER

**STARTING UNIVERSITY WITH AUTISM INCLUDING ASPERGER'S**

DISABILITY ADVICE AND SUPPORT

This poster features a photograph of a modern university building with a large tree in the foreground. The text is overlaid on the image in white and black boxes.



DE MONTFORT UNIVERSITY LEICESTER

**MIDWEEK MINDFULNESS**

Do you feel like you haven't got control over your life?

dmu.ac.uk/mentalhealth

MENTAL HEALTH

The poster has a dark purple and blue background with a subtle starry pattern. The text is in white and pink.



DE MONTFORT UNIVERSITY LEICESTER

NSS

**YOUR OPINION MATTERS FINAL YEAR STUDENTS**

TAKE PART IN THE NATIONAL STUDENT SURVEY AT DMU.AC.UK/NSS

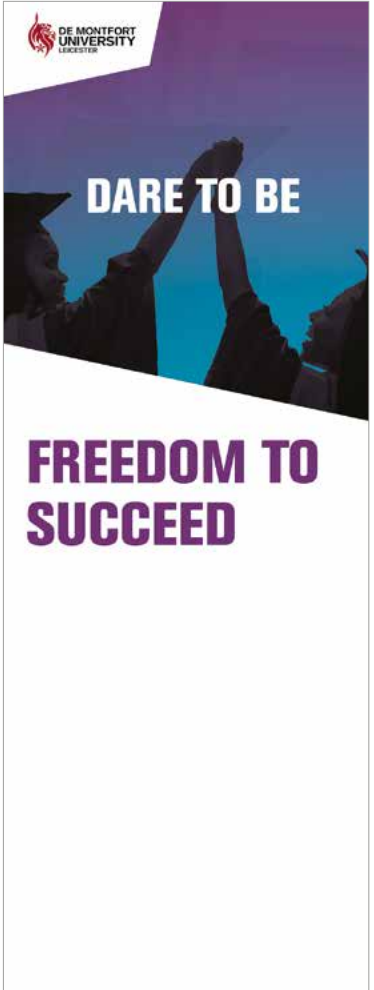
hifce

ipswich

UCAS

dmu.ac.uk/nss

This poster shows a group of four students sitting around a table, looking at a laptop. The background is a bright, airy indoor setting. Logos for partner organizations are at the bottom.



DE MONTFORT UNIVERSITY LEICESTER

**DARE TO BE**

**FREEDOM TO SUCCEED**

The poster features a silhouette of a person in a graduation cap with their arm raised against a blue and purple sky. The text is in white and purple.



DE MONTFORT UNIVERSITY LEICESTER

**DISCOVER LEICESTER**

Edinburgh

Manchester

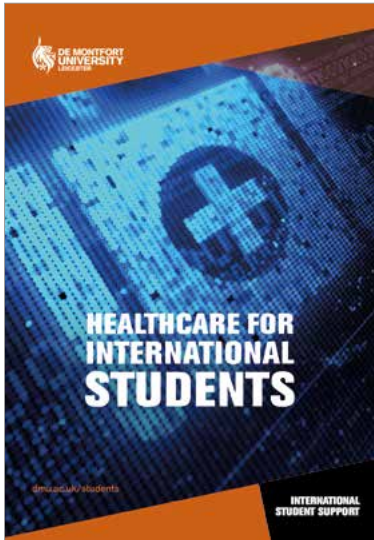
Birmingham

LEICESTER

London

KING POWER

The poster includes a map of the United Kingdom with Leicester highlighted in red. Below the map is a photo of Leicester City football players and a photo of the university's historic buildings.



DE MONTFORT UNIVERSITY LEICESTER

**HEALTHCARE FOR INTERNATIONAL STUDENTS**

dmu.ac.uk/students

INTERNATIONAL STUDENT SUPPORT

The poster has a blue and orange background with a grid pattern and a white cross symbol. The text is in white and black.



DE MONTFORT UNIVERSITY LEICESTER

**INTERNSHIPS, PLACEMENTS AND GRADUATE CAREERS FAIR**

Tuesday 27 and Wednesday 28 October

Wide range of exhibitors each day from 11am-5pm  
The Venue@DMU

For information about exhibitors see dmu.ac.uk/careersfair or mygateway.dmu.ac.uk #dmufair15

dmu.ac.uk/careers

CAREERS AND EMPLOYABILITY

The poster features a background image of the Earth from space. The text is in white and black.

# DIGITAL AND WEB TEMPLATES

## Email banners



## Website banners



## MPUs



## Skyscraper banners





# ACCESSIBILITY GUIDANCE

## **A separate detailed document is available.**

A summary of points to consider:

- Publications should be available in various formats upon request
- Avoid sans serif fonts
- Cream/off white backgrounds are preferred
- Avoid white copy on black background and yellow on white background
- If there is a significant text (more than just a title) on top of a photographic image, it can make the text difficult to read for someone with a print-disability



# STYLE GUIDE

## 1. ABBREVIATIONS

### Acronyms/abbreviations

Use the word in full in the first instance, with the abbreviation in brackets afterwards, e.g. De Montfort University (DMU). Thereafter, the abbreviation can be used by itself.

**Don't overuse abbreviations or acronyms.**

### Ampersands (&)

Use 'and' not '&'. Exceptions include within lead headings on marketing materials, Q&A and established brand names like M&S.

## 2. CONTACT DETAILS

Contact lists should look like this:

### De Montfort University

The Gateway  
Leicester LE1 9BH, UK  
T: +44 (0)116 255 1551  
E: enquiry@dmu.ac.uk  
W: dmu.ac.uk/enquiry

### Social media

Social media links should be displayed as below and include the correct icons. These are available from the corporate marketing team.

### Telephone numbers

Should be written as follows:

(0116) 255 1551

(01234) 351966

### Enquiry team number

The enquiry team number is written like this:  
(0116) 2 50 60 70


### International code


When using the international code follow this format: +44 (0)116 257 7359


### Mobile numbers


For mobile numbers and hotlines, avoid brackets and include a space like this: 07777 123456

#### SOCIAL MEDIA ICONS

 dmu.ac.uk/facebook


 dmu.ac.uk/instagram


 dmu.ac.uk/twitter

 dmu.ac.uk/pinterest

 dmu.ac.uk/youtube

 dmu.ac.uk/googleplus

 dmu.ac.uk/linkedin

 dmu.ac.uk/snapchat

For the full style guidance document, please contact corporate communications at [intcomms@dmu.ac.uk](mailto:intcomms@dmu.ac.uk)

## **STAY IN TOUCH**

**De Montfort University**  
Brand and Corporate Marketing Department

T: (0116) 250 6580

E: [gurvinder.rupra@dmu.ac.uk](mailto:gurvinder.rupra@dmu.ac.uk)

