



The University of Manchester

The University of Manchester

Visual identity guidelines



In order to create an impression and make an impact, we need our communications and marketing materials to look amazing. By working together to reinforce key messages, we can ensure our brand is defined by a clear, compelling narrative. Equally important will be our new, more visual approach.

Our visual identity is our packaging – we need to ensure our communications are clear, consistent and professional. We have an opportunity to stand out as a beacon of best practice in the higher education sphere, to evolve a vibrant visual style that embodies our core values and personality.

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Our logo family

Our logo is the foundation of our visual identity, so it's essential that we apply it correctly and to the exact specifications.

Logo files are available to download from the brand microsite. Logos must never be altered or amended. The nametype (textual element) must always read 'The University of Manchester' and not 'Manchester University' or any other other variation thereof.

There are different versions of the logo for specific different uses.

L shape logo

- Buildings
- Signage
- Existing stationery



Tab logo

- New stationery
- Print
- Vehicles
- Website



The L shape logo

The L shape logo consists of two elements: the 'Manchester 1824' tab and the 'The University of Manchester' nametype, which must be positioned at 90 degrees to the tab.

The L shape logo is currently used across campus and can continue to appear on buildings and signage. Wherever the L shape logo appears, it should be consistently positioned in the top left-hand corner and must bleed off so that it does not float.

Avoid placing text or any other graphic elements near the logo. The minimum amount of room to leave around the logo is indicated by the exclusion zone. The dimensions shown are based on the x-height of the logo tab.



Minimum size



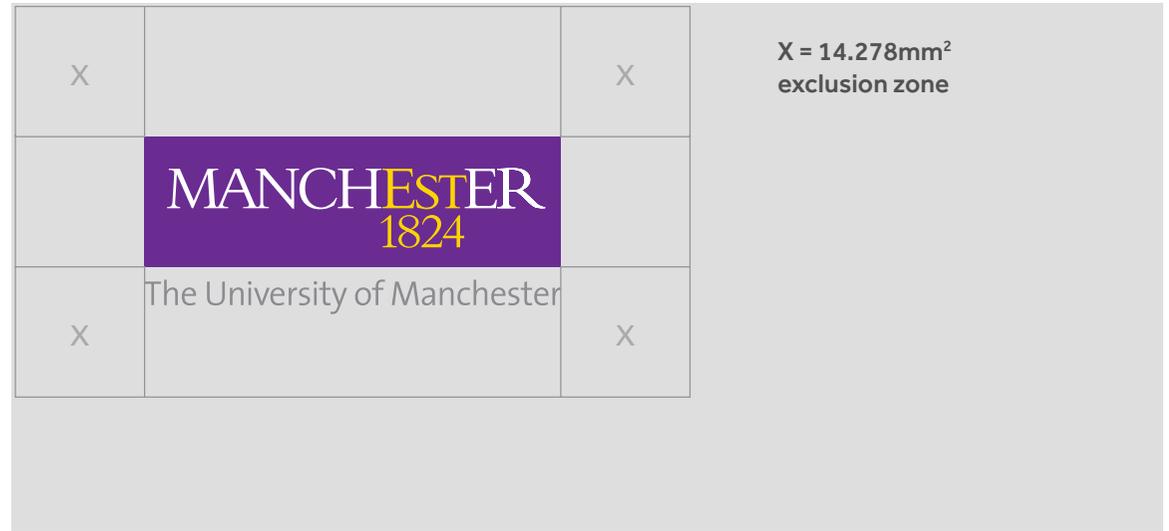
The tab logo

The tab logo consists of two elements: the 'Manchester 1824' tab and the 'The University of Manchester' nametype, which must be positioned underneath the tab.

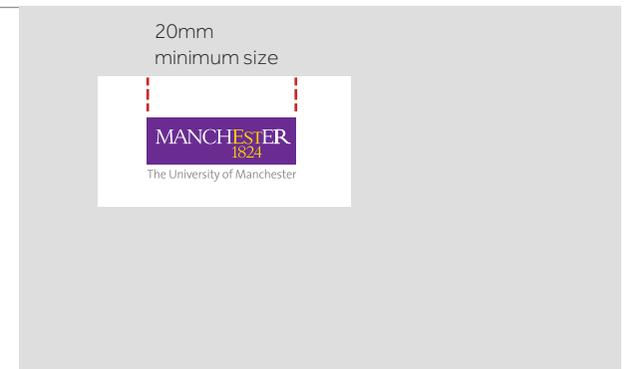
The tab logo should be used across all web, print materials and stationery.

Avoid placing text or any other graphic elements near the logo. The minimum amount of room to leave around the logo is indicated by the exclusion zone. The dimensions shown are based on the x-height of the logo tab.

The logo must always be reproduced at a minimum width of 20mm in order that it is fully legible.



Minimum size



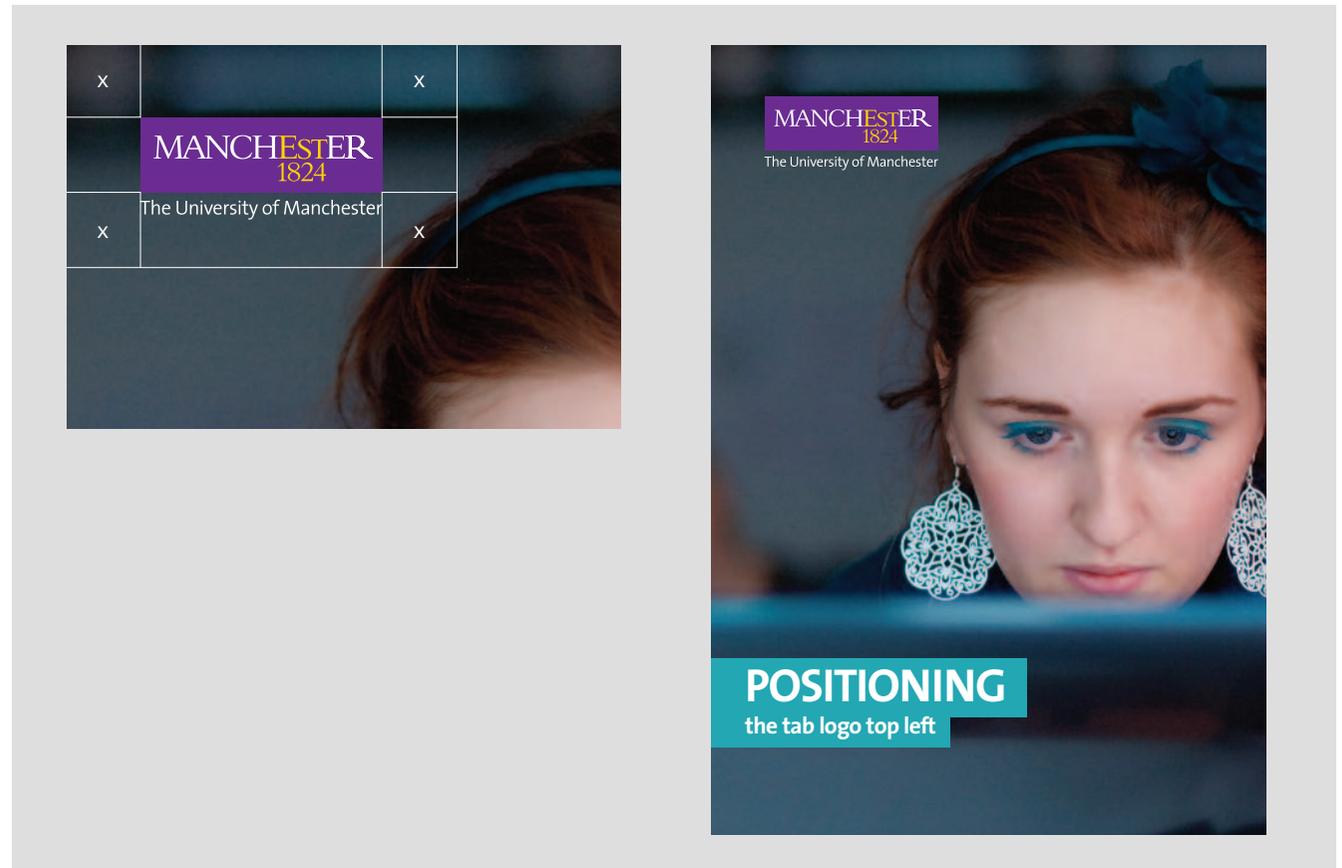
Positioning the tab logo in print

From 1 August 2012 every publication should adopt the tab logo instead of the L shape logo.

When placing the logo on the cover of a design it must be placed top left at 100% scale, and have an x-height exclusion zone on every side as indicated.

When working on small flyers, make sure you don't reproduce the logo any smaller than the 20mm minimum width.

Further dispensation around the use of the logo will be permitted for our cultural assets as per the recommendations of the brand review.



Positioning the tab logo on the web

From 1 August 2012 every web page should adopt the tab logo instead of the L shape logo. This will reduce the large area of wasted space on the left-hand side of our websites.

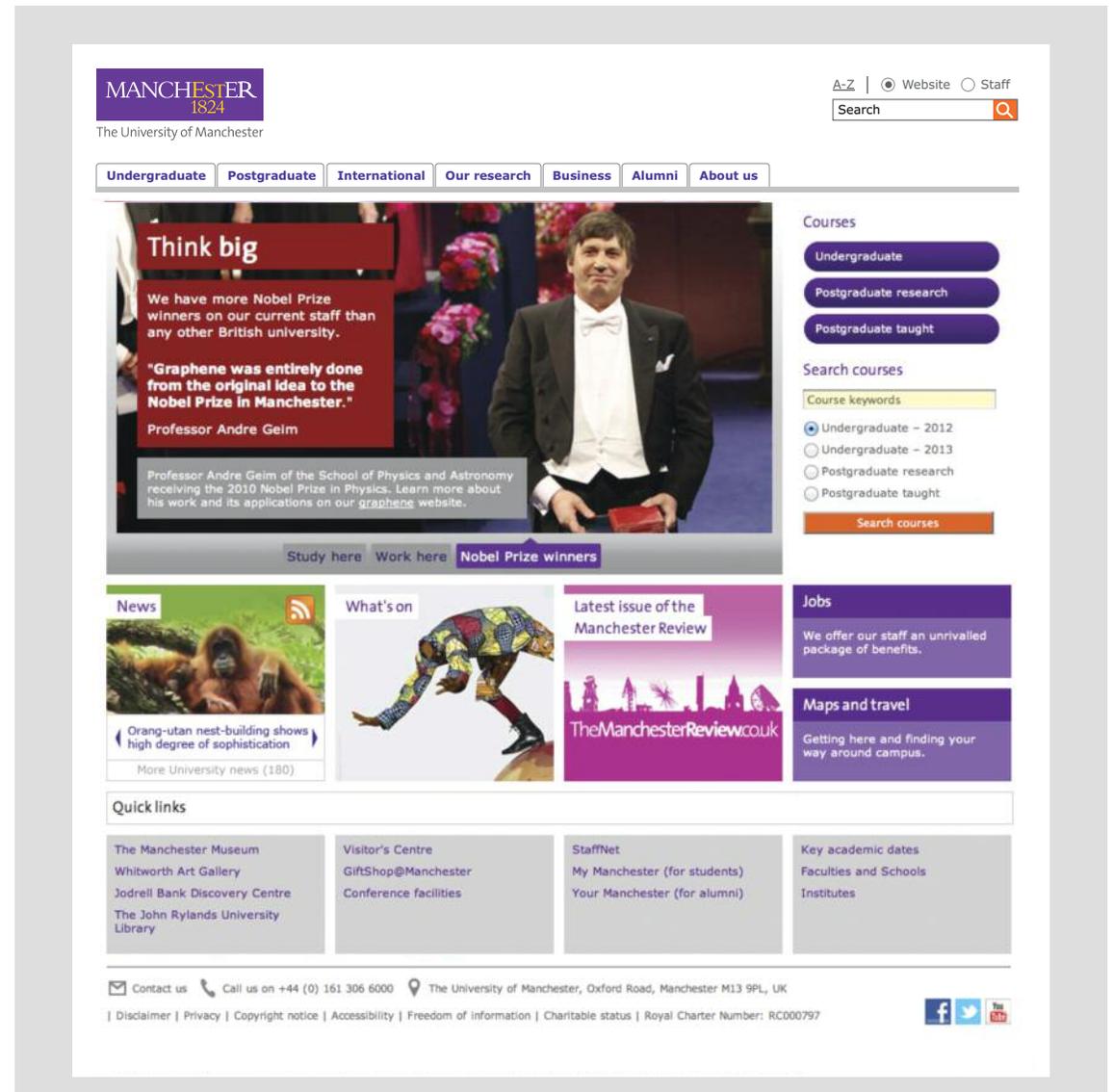
The logo must have a 25-pixel exclusion zone on every side. All content beneath the logo should be aligned with the left-hand edge of the logo.

The logo must link to www.manchester.ac.uk.



X = 25-pixel exclusion zone

purple tab 50-pixel height



University sub-brand logos

Our sub-brand logos consist of two elements: the 'Manchester 1824' tab and the sub-brand nametype. These elements must never be recreated, redrawn, altered, separated or used independently of each other.

L shape sub-brand logos

Tab device sub-brand logos



The University crest

Our crest embodies the prestige and history of The University of Manchester, and may therefore only be used in the following contexts:

- On graduation and other ceremonial materials
- On sports kits and on other Athletic Union materials

The full-colour crest must only appear on a white panel. Never position the full-colour version directly onto a dark background or other imagery.

The single-colour crest can be used on a white or coloured background.

Downloadable versions of the University crest are available on request from marketing@manchester.ac.uk.

Full-colour



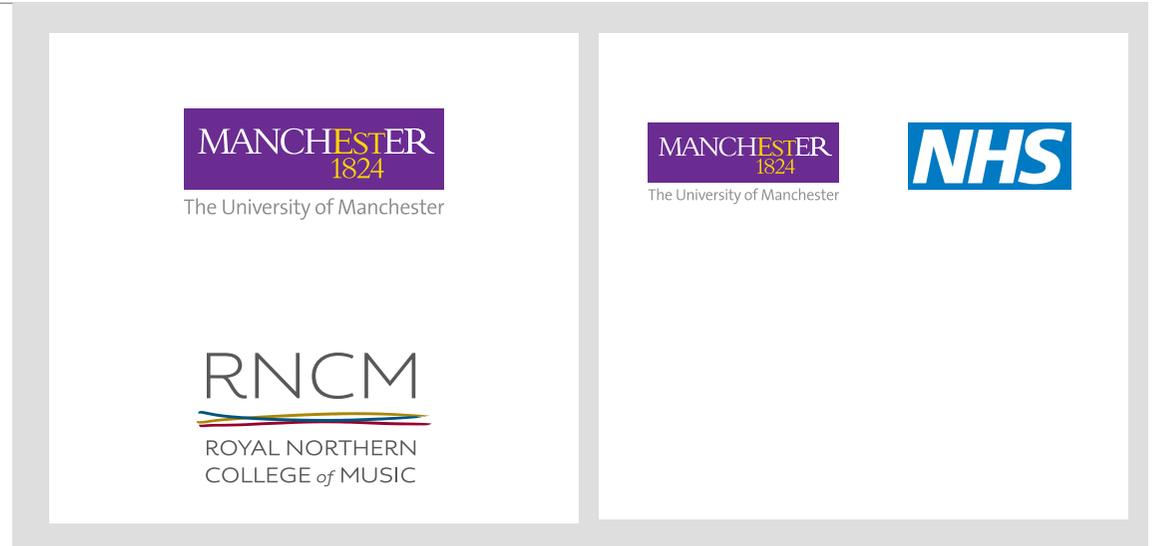
Single-colour



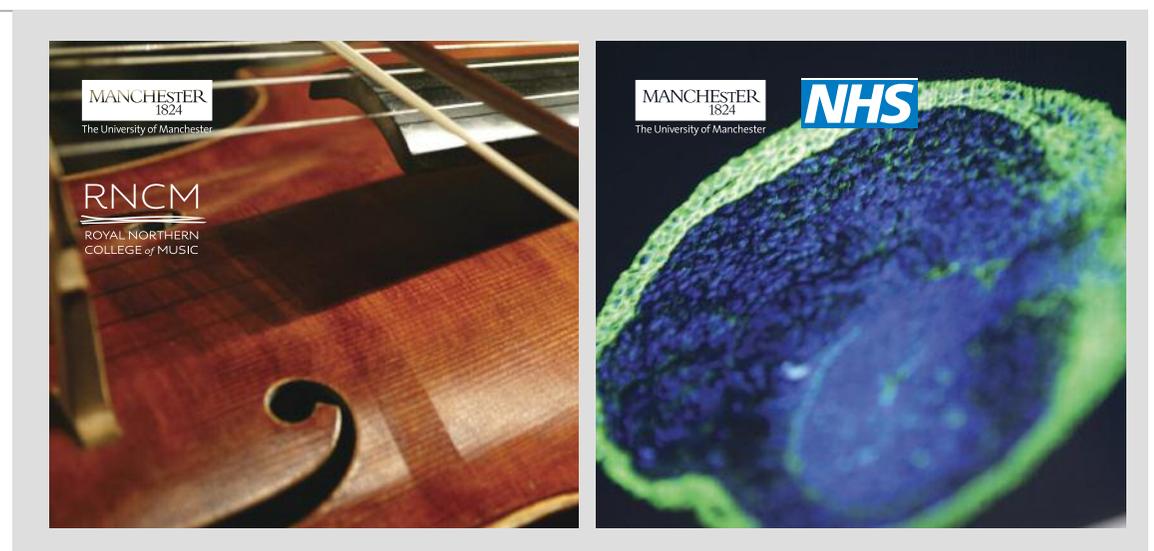
Partnership and co-branding

For partnership branding, the partner logo should appear directly below the University's tab logo at as similar a size as possible. If the University does not own the publication, the tab logo should sit alongside the partner's logo, ideally to the left.

Partnership branding



In application



Incorrect use of the logo

These are examples of incorrect usage.

Do not reproduce the logo in colours not specified in these guidelines, or make any other alterations to it.

Do not typeset the sub-brand nametype and never use the 'Manchester 1824' tab without the nametype.



Our logo family in full colour

The full colour logo is the preferred version of the logo.

Avoid placing the University logo on areas of dark or similar tone to the purple. If you need to create a strong contrast by placing the logo on a dark background, please use a single colour logo.



Single colour logos

The L shape logo and tab logo can be reproduced in single colour.

Where full colour cannot be used, or the design dictates a single-colour version, the logo can be reproduced in our primary colours.

Please avoid placing the logo on similar colour or tone backgrounds, to ensure high contrast and definition.



Primary colour palette

Colour is an integral part of our visual identity and it must be used consistently to establish structure and hierarchy across our communications.

The University of Manchester logo has three primary colours: purple (pantone 2602), yellow (pantone 123) and grey (pantone cool grey 8).

The purple should be used as a main colour and the grey to complement it. Although the yellow is an integral part of the full colour logo, it does not reproduce well on the web or in publications.

Please see p15 for information on secondary colours.

Where our colours are to be printed on different stock, or feature on merchandise such as mugs or T-shirts, samples should be requested in order to guarantee consistency in colour reproduction.

Primary colour palette colour wheel



Finding the secondary colour

Secondary colours should be used to add depth and vibrancy.

Look for a secondary colour within the images on the page. It will usually be the most prominent colour in an image and it should complement the rest of the design

Secondary colours are vibrant colours chosen from images used in the design

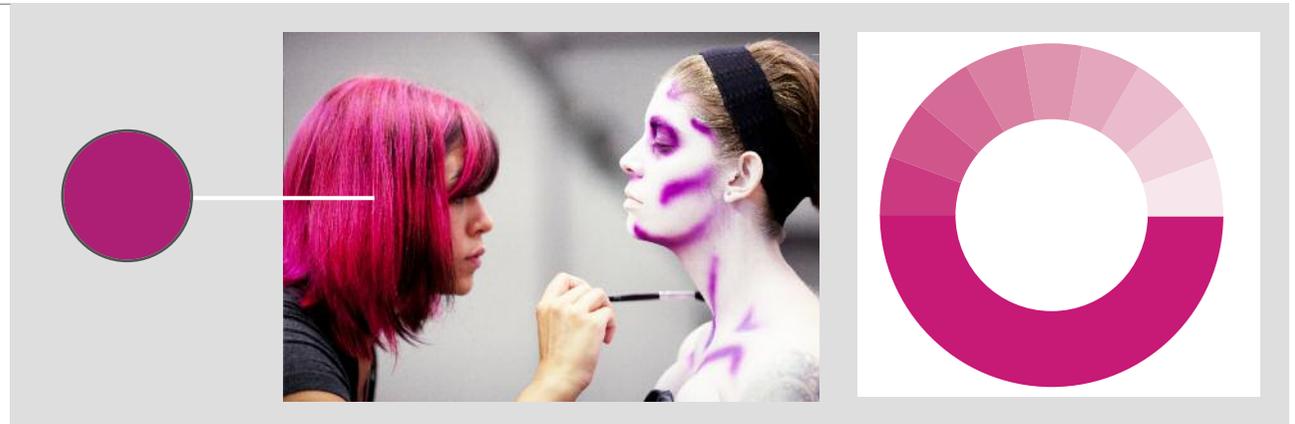
Using the secondary colour

Once you've selected the secondary colour, you should use it to highlight information that relates directly to the image and the story it is part of.

Titles, quotes and other related information can be presented in white type, reversed out of the secondary colour.

Please note that headers and body copy must not be highlighted in the secondary colour or in any other; too much colour can create confusion.

Example spread



MANCHESTER BY NUMBERS



1st in the minds of the UK's, top 100 graduate recruiters, 25 Nobel Prize winners, 5,513 academic and research staff, more than 400 degree courses, 240,000 alumni in 200 countries, 4,000,000 library books, Fairtrade status since 2004, more than 58,000 undergraduate applications, making us one of Britain's most popular universities.

Proud and ambitious, down-to-earth and friendly, we offer you a world-class learning experience that's rooted in a rich educational heritage at The University of Manchester. Cutting-edge research and innovation feeds into our courses, while you'll find countless opportunities for extra-curricular activities and skills development. All this and more at the heart of Britain's most popular student city.

Part of the prestigious Russell Group of universities, with outstanding facilities, resources and opportunities, we are highly respected among global academic and business communities. This respect will extend to you in the job market: our students are the most targeted in the UK by leading graduate recruiters.

Making things happen
At the University we focus on turning enthusiasms into achievement and ground-breaking theory into cutting-edge practice. Over more than 180 years, our innovative minds have accomplished feats of global importance, including the birth of the modern computer, the splitting of the atom, and the foundation of present-day economics.

Today, we enjoy an international reputation for pioneering research and our problem-based approach to learning, which encourages our students to think critically and creatively – cultivating the independent minds of the future.

First with employers
You'll have excellent job prospects with us – an annual review of the graduate market in 2012 named us the most sought university in the UK by Britain's best-known and most successful employers. Our Careers Service runs multiple events and programmes developed with working links with more than 4,000 graduate recruiters, from major multinationals to small and medium-sized enterprises.

Our worldwide community of 240,000 graduates can be found holding top positions in every imaginable field, including: Winnie Cheung, Chief Executive

of Hong Kong Institute of Certified Public Accountants; Ian King, Business and City Editor of The Times; Sir Philip Craven, President of the International Paralympic Society; and Sam Bain and Jesse Armstrong, comedy writers for film and TV.

Fame on the global stage
Since 2005, the University has risen in the influential Academic Ranking of World Universities (ARWU) survey from 53rd to 38th in the world, and sixth in Europe, confirming us as a progressive and world-class teaching and research institution.

Ambitious for the future
Our mission is to become one of the world's top 25 universities by 2020 and the preferred destination for the best teachers, researchers and students. It's a goal that we're well on the way to achieving, backed by a multimillion-pound investment programme in facilities, staff and buildings.

Distinguished people
More than 5,500 academic and research staff – many leaders in their fields, with international reputations – provide stimulating learning environments and excellent standards of teaching.

You will join a prestigious hall of fame – including 25 Nobel Prize winners among our current and former staff and students. We have more Nobel Laureates on our staff than any other UK university.

Full of opportunity
We offer you much more than a degree, with development opportunities that embrace world-class sports, supported community volunteering, study abroad, leadership and skills-development programmes, mentoring, work experience and internships with employers from every sector, and much more.

Choose The University of Manchester and you will join one of Britain's most forward-thinking universities, which rises in the global ARWU rankings every year – and invites you to discover your own path to future success.

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19

Typography

Consistent use of typography produces clear structure and hierarchy. While there are no absolute rules, it's helpful to think about which of our fonts will work best within your design.

Serif fonts have small extra details at the end of some of the strokes that make up the letters and symbols; lending a more traditional feel. Sans-serif fonts are cleaner and more contemporary.

Printed materials

We currently use two sans-serif fonts across our marketing materials, TheSans and Frutiger.

We will be introducing a new sans-serif font (Effra) and a new serif font (Minion) in August 2012, to refresh and update our look and feel.

Effra is more rounded, practical and contemporary for both headings and body copy; Frutiger is ideal for body copy as it remains clear to read at smaller sizes.

Minion offers classy, yet uncomplicated, characters in both upper and lower case.

Digital communications

We recommend continued use of Verdana for on-line use. Sans-serif fonts are standard on the web, because text is generally harder to read on-screen.

Effra

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789
 (@&.,#?!£%)

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789
(@&.,#?!£%)

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789
(@&.,#?!£%)

Making things happen,
 making a difference

Minion

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789
 (@&.,#?!£%)

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789
(@&.,#?!£%)

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789
(@&.,#?!£%)

Making things happen,
 making a difference

Photography guidelines

Powerful imagery will form the cornerstone of our new visual language. We will work with a roster of approved photographers to develop a recognisable style, creating a range of vibrant images that consistently illustrate and reinforce our points of distinction. Our photographic style will underpin our brand personality, fusing profiles, case studies, testimonials, research achievements and news with a common identifiable approach that is confident and direct, colourful and sincere.

Try to resist thinking too much about what it is you want to take a picture of; instead, think about the story you want to tell and how you can help your target audience understand that story through photography. It's not always easy – we are sometimes criticised for an overly scientific feel across our promotional material and that's because science-based images are so much easier to create and understand. We are therefore especially interested in ideas around how we can depict stories about humanities.

The main objective of any photographic brief is to tell a story. We want to show someone making something happen, making a difference, or, where that's not possible, show interesting context, detail or texture. Use the landscape of existing HE imagery as a guide to what not to do – avoid bland, generic shots at all costs and never start a project without a clear brief.

For more information on how to proceed, see the photography briefing document in our **toolkit** or talk to us.

Categories

We have established four categories that provide us an easy-reference framework within which to tell our stories. Every image in our library should sit within one of the following categories:

- 1. Student experience**
- 2. Academic profile**
- 3. Buildings and environment**
- 4. Heritage and history**

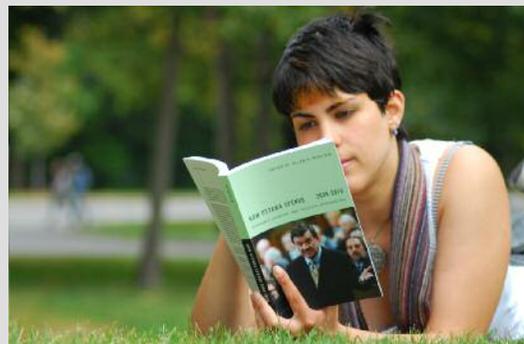
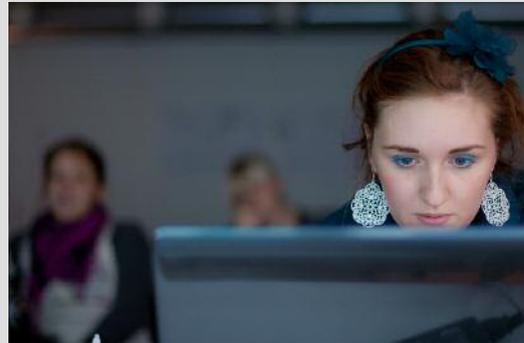
Student experience

We promise a journey of personal and educational discovery. We welcome students who are interested in making things happen, making a difference; we produce well-rounded graduates who are ready to take on the world, who are proud to claim 'Manchester made me'.

Our photography will boldly portray the student experience, showing staff and students doing, working, focusing, making – being part of the action and pivotal to the overall progression and ambition of our university.

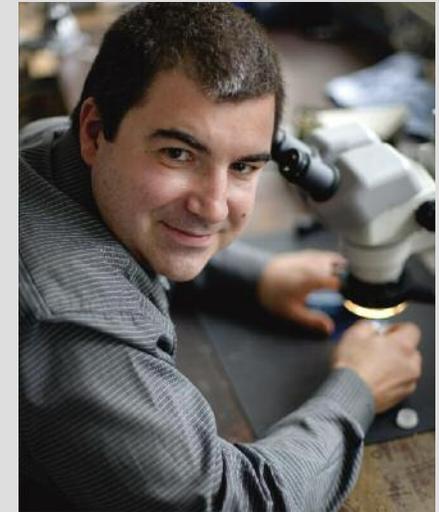
Rules

- Show people focused on doing something – reading, dancing, drawing or sculpting, for example... making things happen.
- Shots should be authentic and documentary-style, credible and sincere, intelligent and to the point.
- Avoid overly posed or staged shots. It is better if students are concentrating on what they are doing rather than looking directly at the camera.
- Students should look alert and interested, happy and relaxed, excited and intrigued – but above all natural and not staged.
- Avoid shots with overt branding. This can be distracting and will dilute the focus of the scene or story.



Academic profile shots

Our academics are world renowned. Presenting them in specific academic environments will help substantiate and contextualise individual stories, communicating gravitas, knowledge and expertise on behalf of both the scholar and the University.



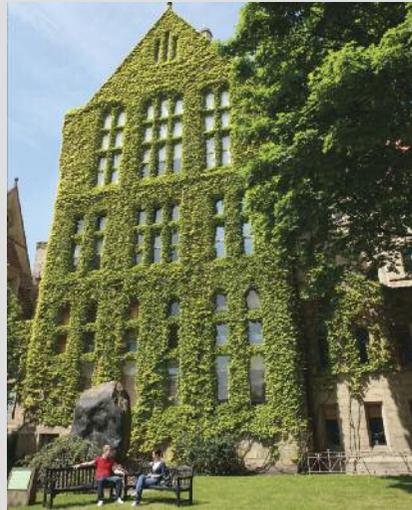
Rules

- Shoot academics as solo profiles, highlighting individual specialism and achievement.
- Shoot academics in the place where they make things happen.
- Avoid close-cropped head shots that don't tell a story.
- Remember to keep the photographic style intelligent, confident and direct.



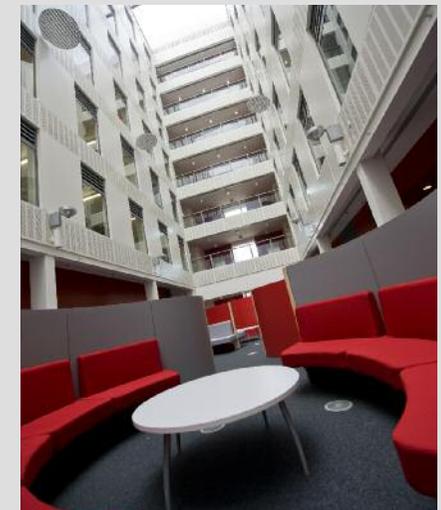
Building and environment

Since student recruitment is our primary promotional drive, consider telling stories from the point of view of the student experience. This will mean thinking carefully about how to contextualise our buildings and environment, promoting the idea of a thriving hive of creative energy and new discovery.



Rules

- Adopt a direct and simple approach. Avoid unnatural camera angles, unrealistic perspectives and wide-angle tilts.
- Focus on the story you want to tell. Don't photograph buildings for the sake of it and avoid generic cityscapes.
- All shots should be well lit, bright and vibrant.
- Avoid false lighting effects, especially open shutter light trails or time lapse images.

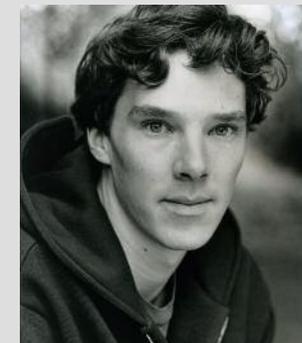
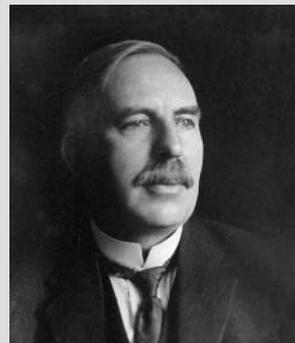


History and heritage

We have a rich heritage of people, events and discoveries. We will use strong images to salute our past and celebrate our ambition for the future. The city of Manchester and The University of Manchester have combined to play a pivotal role in shaping the modern world. Our suite of historical photography will not only tell the story of our past; it will herald our vision for the future.

Rules

- Profile shots should follow the academic guidelines. Adopt a direct, intelligent approach, ideally in relevant academic surroundings or against an interesting backdrop.
- Shots of events should include a point of focus or activity.
- Always think of the story you are trying to tell and what your audience will want to know; try to highlight our points of distinction and relevance to the present time, with emphasis on the future.



Powerpoint presentations

Presentations are used to communicate important information to prospective students, research funding bodies, industry partners and other stakeholders all over the world. We cannot afford to underestimate the importance of a professional, sophisticated Powerpoint style.

Consistency will reinforce our gravitas and authority; it's an easy win, as so many HE institutions consider Powerpoint to be primarily an internal administrative tool, rather than a communications asset.

Let's do things differently.

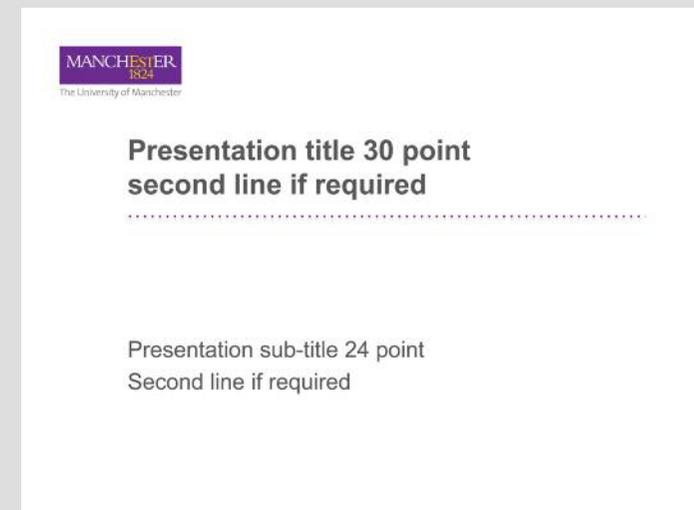
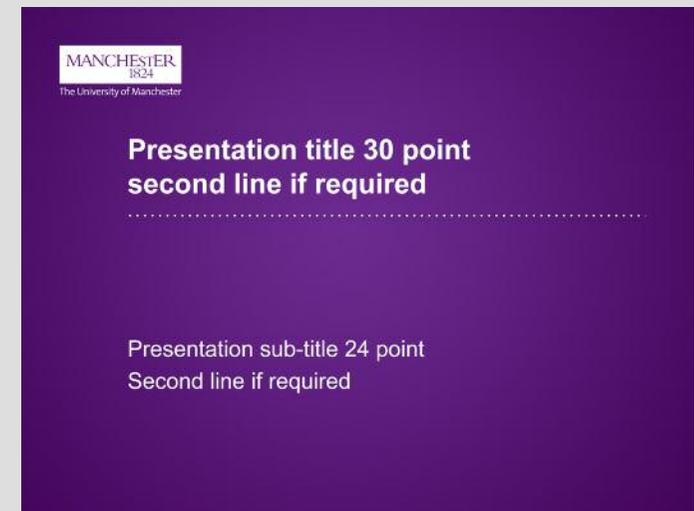
Title pages

The presentation cover or title page should feature the tab logo in the top left-hand corner, as per the guidelines for logo usage.

Any colour from the primary colour palette may be used as a background; choice of background colour will determine the selection of either a full colour or single colour logo.

Purple background with reversed out tab logo and white text

White background with full colour tab logo, text colour 80% black



Powerpoint presentations

Text-only slides

The full-colour tab logo should feature consistently in the top left-hand corner or the bottom right-hand corner of every page.

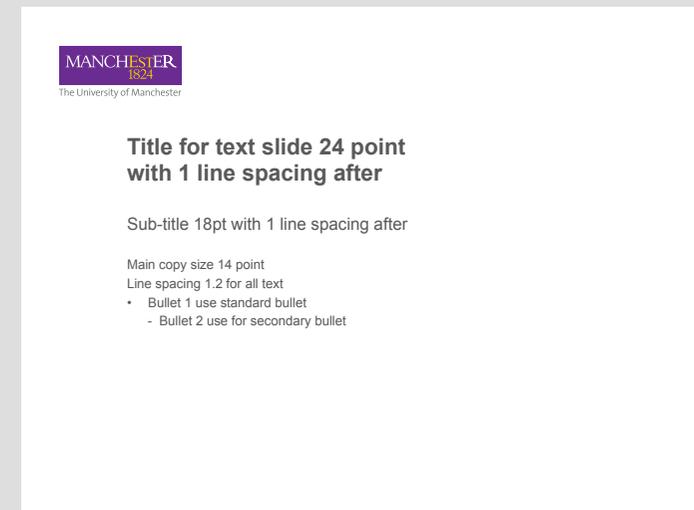
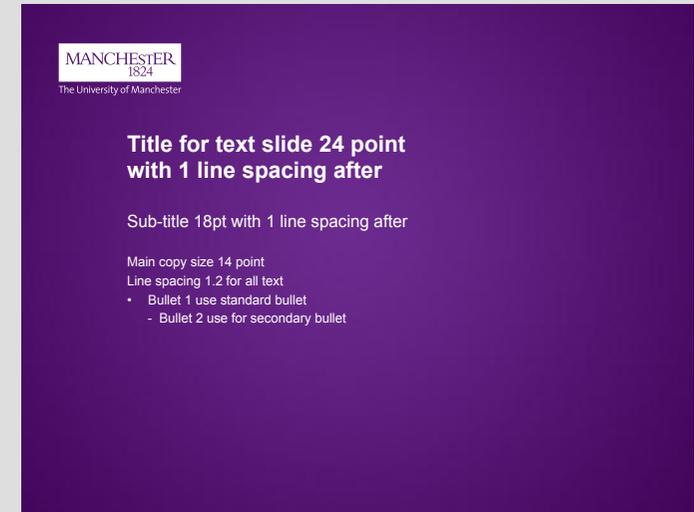
The background colour for text-only slides should be purple or white.

Be concise and to the point – bullet points are easier to read than long paragraphs.

Don't use WordArt or oversized text, and don't distort the typeface.

Purple background with reversed out tab logo and white text

White background with full colour tab logo, text colour 80% black



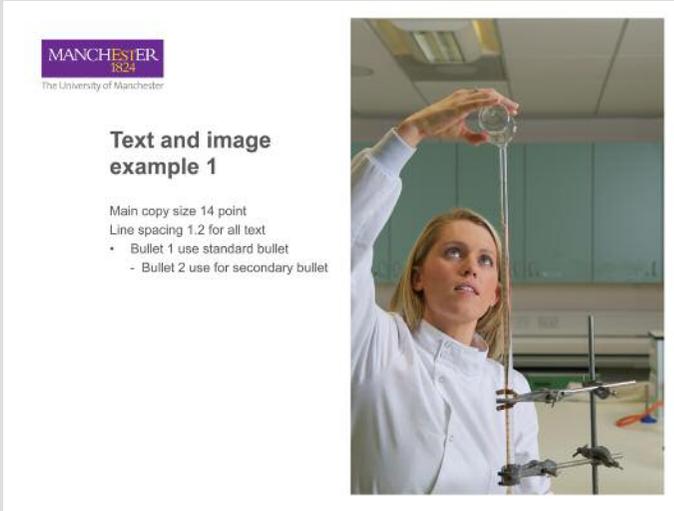
Powerpoint presentations

Text and image slides

Keep the layout out simple – graphs, pictures and photographs should be featured to the right or in the centre.

The background colour for text and image slides should be purple or white.

Avoid placing text over images.

 <p>MANCHESTER 1824 The University of Manchester</p> <p>Text and image example 1</p> <p>Main copy size 14 point Line spacing 1.2 for all text</p> <ul style="list-style-type: none"> • Bullet 1 use standard bullet - Bullet 2 use for secondary bullet 	 <p>MANCHESTER 1824 The University of Manchester</p> <p>Text and image example 1</p> <p>Main copy size 14 point Line spacing 1.2 for all text</p> <ul style="list-style-type: none"> • Bullet 1 use standard bullet - Bullet 2 use for secondary bullet 
 <p>MANCHESTER 1824 The University of Manchester</p> <p>Text and images example 2</p> <p>Main copy size 14 point Line spacing 1.2 for all text</p> <ul style="list-style-type: none"> • Bullet 1 use standard bullet - Bullet 2 use for secondary bullet  	 <p>MANCHESTER 1824 The University of Manchester</p> <p>Text and images example 2</p> <p>Main copy size 14 point Line spacing 1.2 for all text</p> <ul style="list-style-type: none"> • Bullet 1 use standard bullet - Bullet 2 use for secondary bullet  

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Royal Charter Number RC000797
University Marketing M126 04.12