

# BRAND GUIDELINES

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June 2017



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# 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



Our brand idea...

# 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.



# 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 surrender 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.



## 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

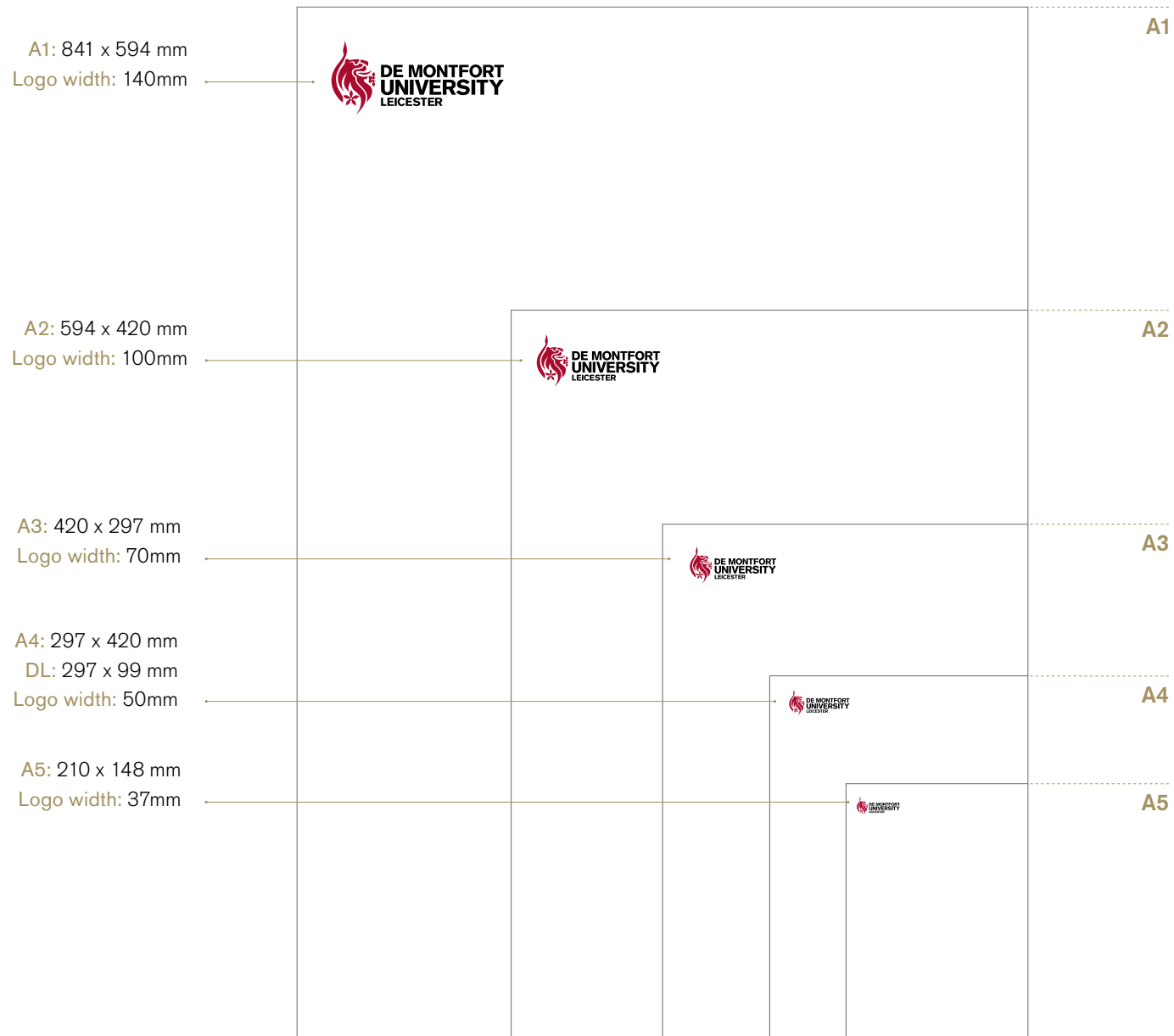
The DMU logo should always be anchored to a corner of the page. The preferred position for the logo is in the top left corner and should be placed here wherever possible. However, when the layout of the communication means this is not possible it should always be anchored to one of the remaining corners.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

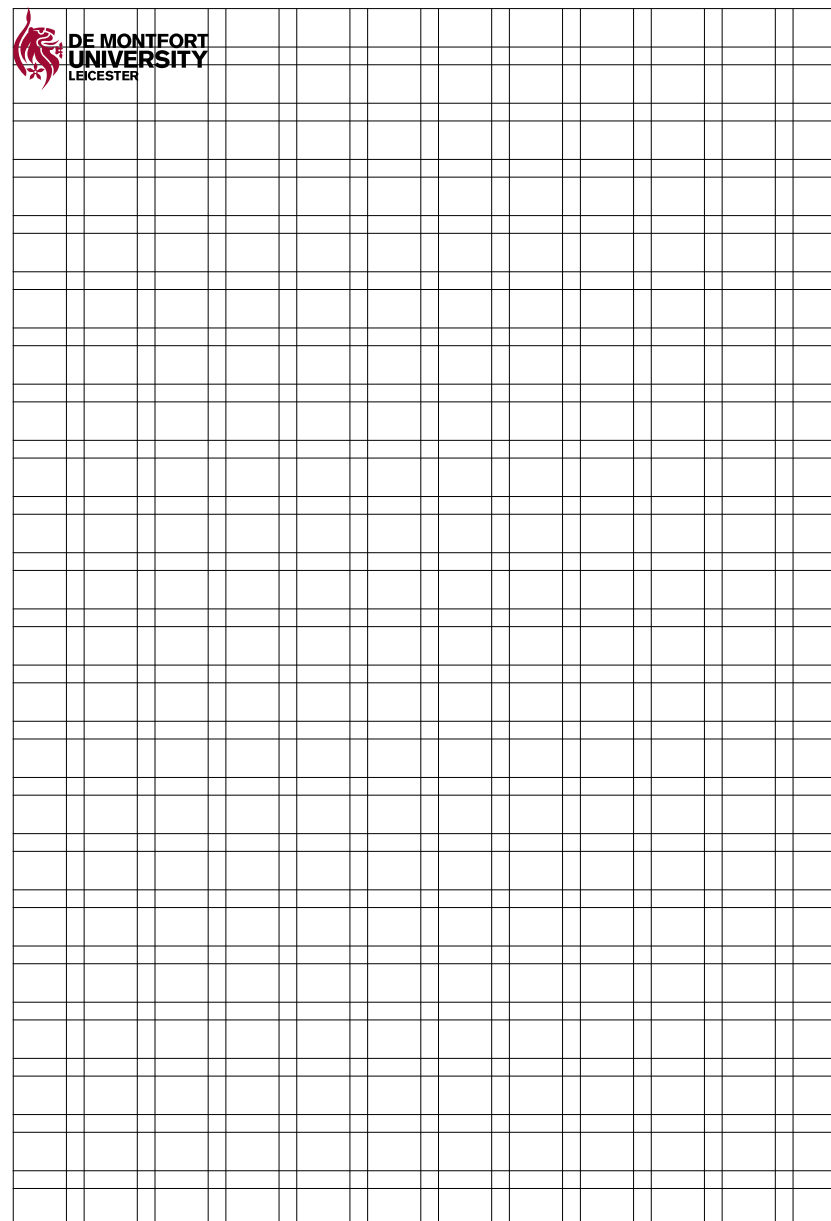
To avoid legibility issues, the DMU logo should not be used any smaller than 30mm x 13mm.

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

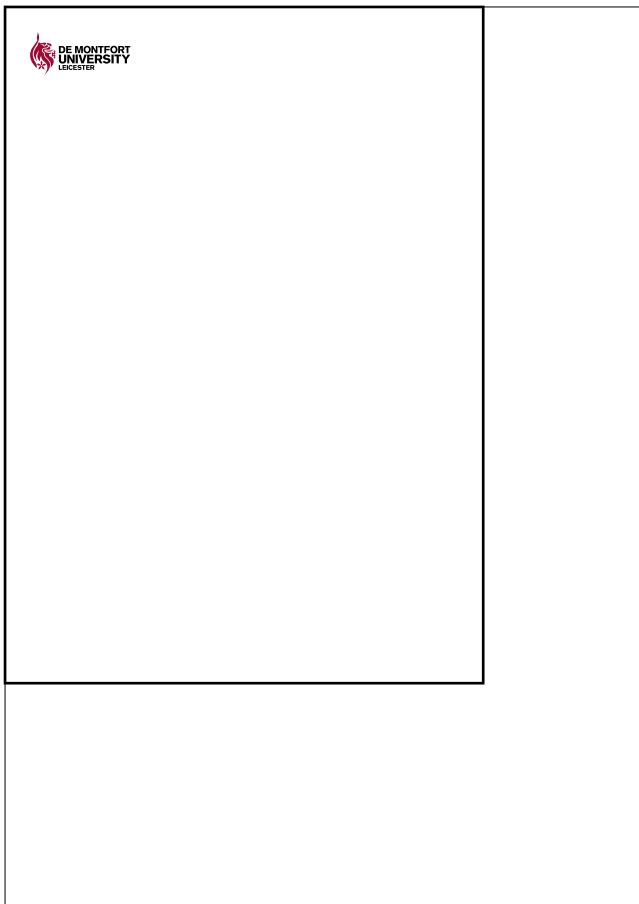
Format:	A1 (594mm x 841 mm)
Log size:	135mm x 55mm
Exclusion zone	25mm <sup>2</sup>

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

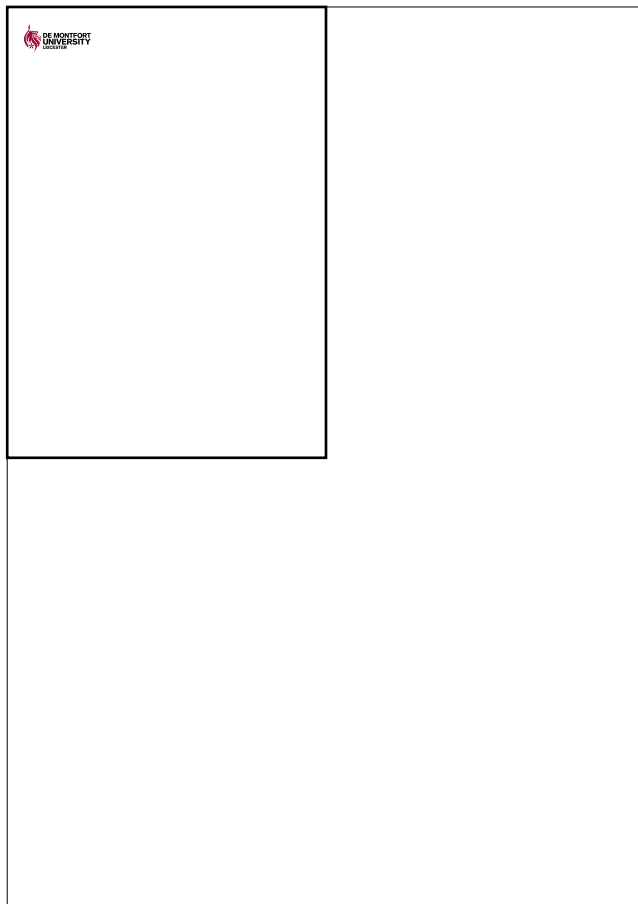
Format:	A3 (297mm x 420mm)
Logo size:	65mm x 28mm
Margin:	12mm
Columns:	16
Rows:	30
Gutter:	4mm
Exclusion zone	10mm <sup>2</sup>



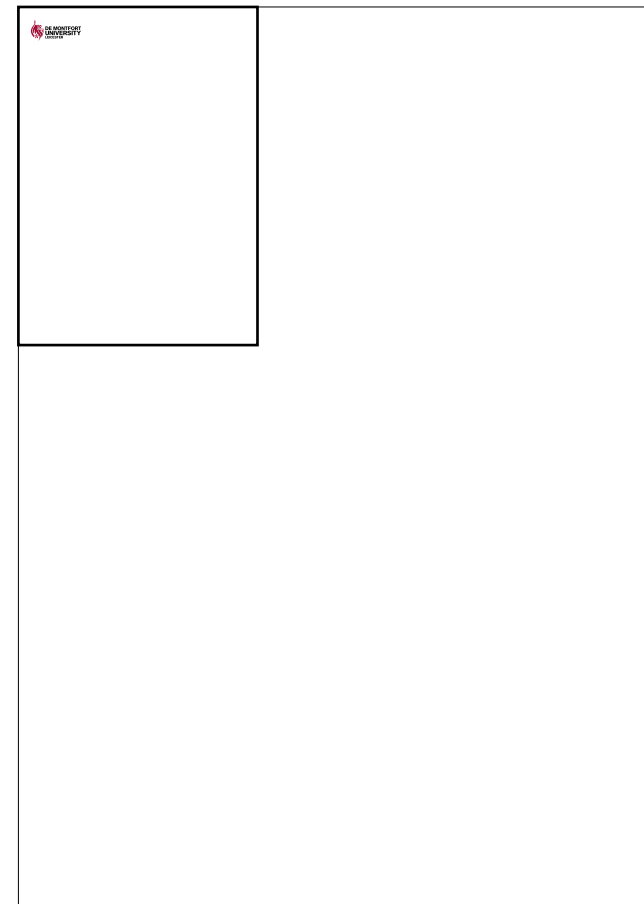
Note: Formats have been reduced and are NOT shown to scale.



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.

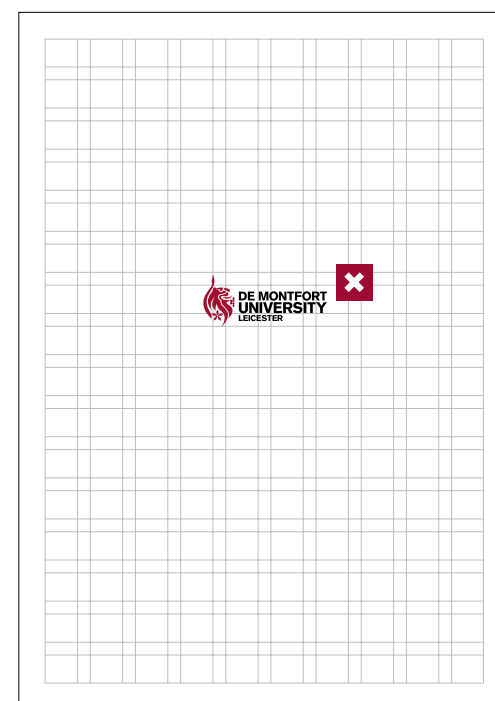
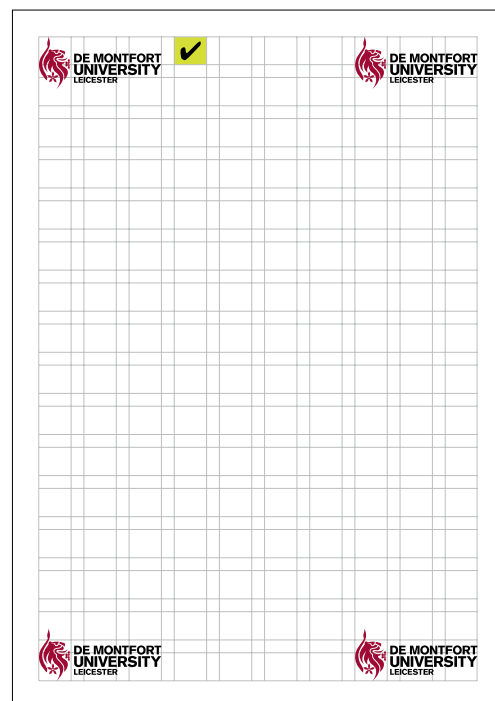
## Digital use

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.





# 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

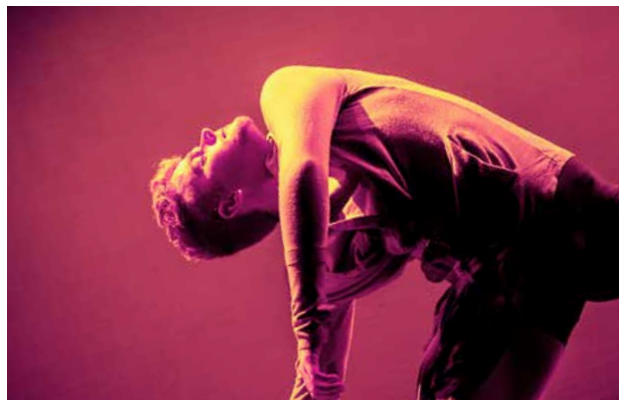
### Don't be shy

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.

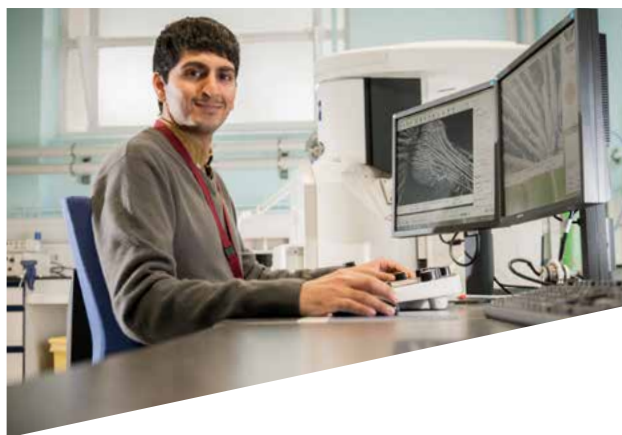




## SUPPORTING PHOTOGRAPHY

### 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.**

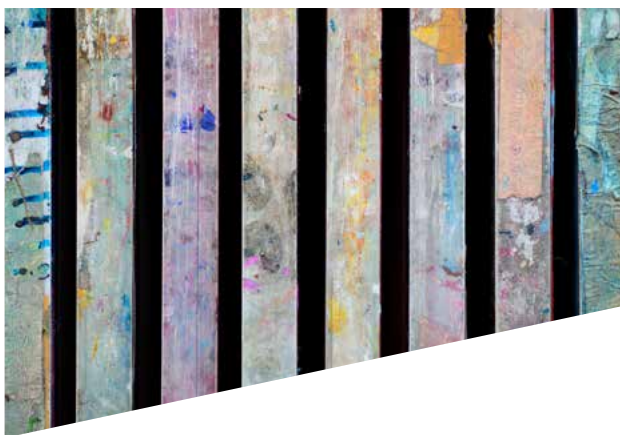
This approach allows us to change the pace of communications and helps to reinforce the perception that, at DMU, we see things differently.

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.





# AKZIDENZ GROTESK

A circular logo with the word "PRO" in a bold, sans-serif font.

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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.

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**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.

## 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

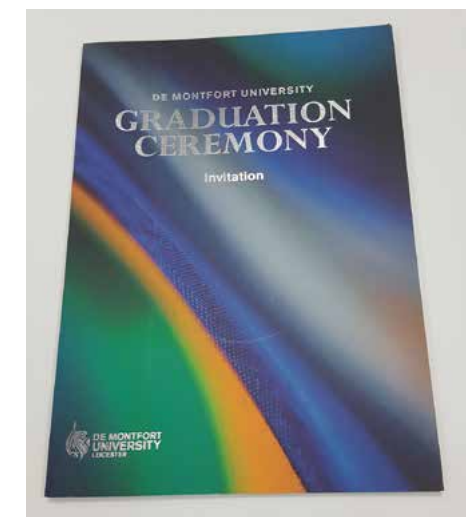
#### Inners -

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.

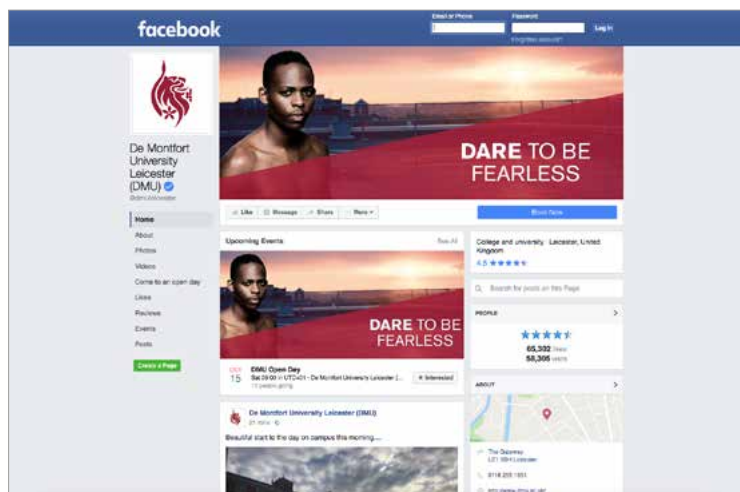
### Finishing

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.



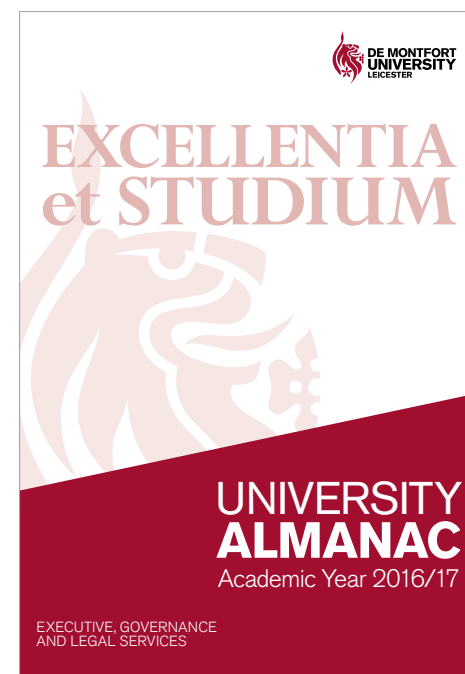
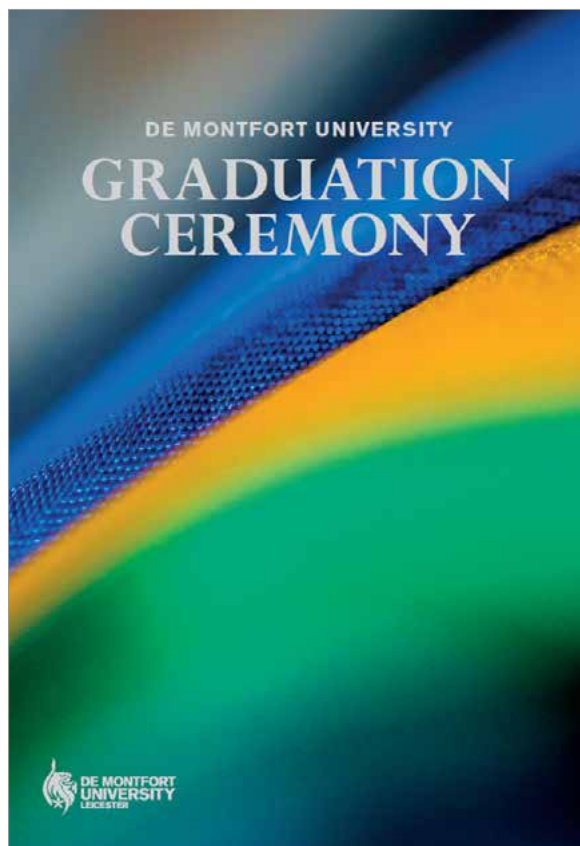
## RECRUITMENT

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.

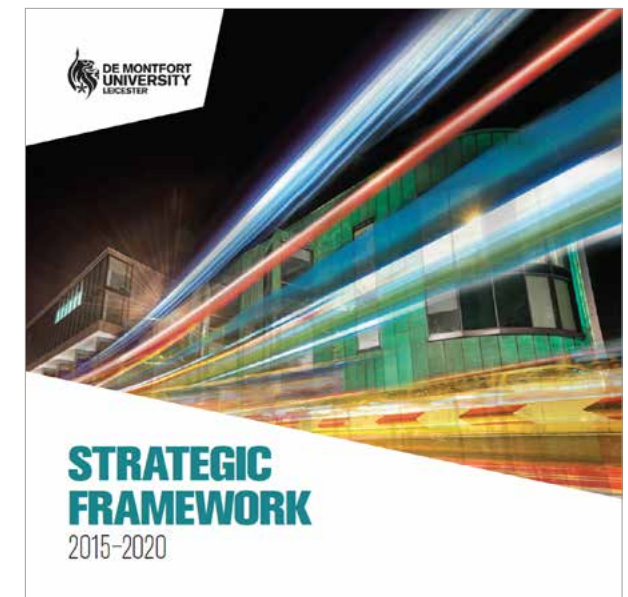
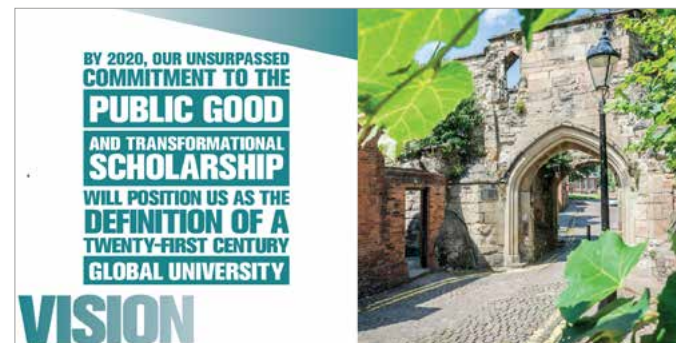




## CORPORATE

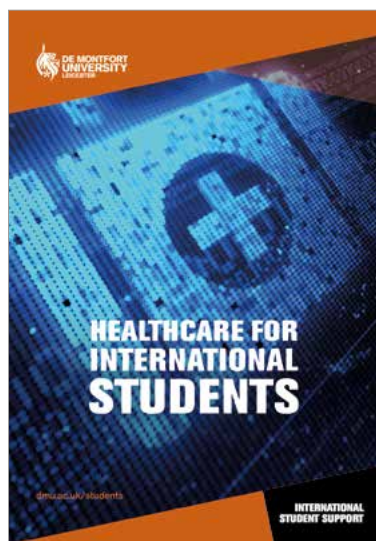
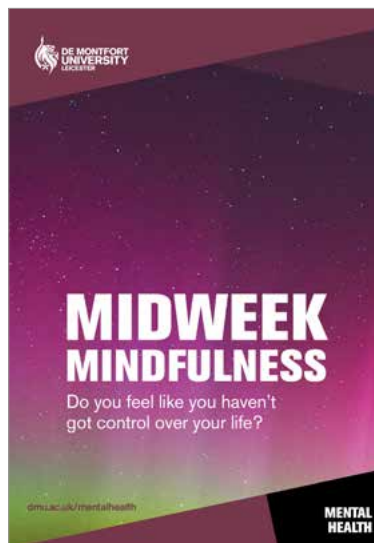


# STAFF FACING





# STUDENT COMMUNICATIONS



## DIGITAL AND WEB TEMPLATES

Email banners



Website banners



MPUs



Skyscraper banners



## **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)

