Visual Identity Guidelines

Version 1
September 2023

THE UNIVERSITY OF
MELBOURNE

Contents

1.

Introduction

Why visual identity is important

A distinctive and cohesive Visual Identity System visually differentiates the University of Melbourne from other universities, reinforcing the strength of its position as a globally leading institution.

The University of Melbourne's Visual Identity System is a unique platform that has been designed to empower all stakeholders to showcase the University's purpose, history and achievements in an impactful, creative, and collaborative way.

Also underpinned by the master brand strategy, the Visual Identity System delivers a high degree of design flexibility within a carefully crafted framework with the goal to build a strong association between the University's offerings and what the University represents.

The System offers an adaptive, imaginative, and shared approach to content creation that allows for ongoing evolution and growth. It builds a robust, recognisable visual identity that is adaptable to future strategic priorities.

Consistent application of the core components ensures an enduring, outward-facing and seamless visual experience, helping to strengthen the University's reputation.

A separate Web Content Toolkit for digital designers to use in conjunction with these guidelines is available (University of Melbourne staff access only). External parties may request access through their University contact.

What is visual identity?

Visual identity is the University's 'look and feel'. It encompasses all imagery and graphical devices (including typography, colour palette and photography style) that differentiate the University of Melbourne from other universities.

Everything the University community and audiences can physically see, such as the logo, campus signage, a prospectus, and the design of the University website, use the Visual Identity System to deliver a seamless visual narrative across all University activities.

Tone of voice

A voice driven by distinctiveness

Alongside the University's visual identity and brand architecture, tone of voice is a key element of the University of Melbourne's identity.

How our voice will influence perceptions

Tone of voice builds on the University's academic excellence, prestige and intelligence, moving towards a more impactful, collaborative and relatable voice.

Bringing more heart, vibrancy and quality of thought to University communications, positions the University as a progressive global leader that's never elitist, out of touch or inflexible.

Perceptions to influence…	…to keep	…to lose	…to gain	
	Academic excellence	Elitist	Impactful	IQ (head)
	Important history	Out of touch	Global leader	and EQ (heart)
	Prestigious	Outdated / Stuck in past	Collaborative	Imaginative
	Knowledgeable	Technology laggard	Transformative	Networked
	Intelligent	Individualistic	Bold creative thinking	Diverse and inclusive
	High achieving	Inflexible	Research endeavour	Welcoming
		Introspective / inward focused		Relatable
		Indistinct from other Go8 universities		

Tone of voice traits

The University's tone of voice traits shape a range of communications, marketing and other materials. There is one core definition for each trait, but their application changes depending on the primary audience.

Cleverly Incisive

Every word earns its place.

By cutting ambiguity and repetition, complex information is distilled into its most simple form — without losing any of the meaning. Taking time to build up to an idea means every word counts towards the message.

Refreshingly Relatable

Build a genuine connection.

No matter the audience, writing feels fresh, interesting and engaging. We don't sound like a big university talking to the world and are careful to avoid falling back on university clichés.

Effortlessly Intelligent

Making academia accessible.

The University's voice captures creative thinking in a way that's natural and unforced. It's all about giving the academic tone an elegant flow, where one idea leads into another with ease.

Full Tone of Voice Guidelines are available for download from the Brand Hub.

2.

Toolkit

Toolkit overview

The visual identity toolkit consists
of seven distinctive elements.

|			
Logo	**Colour palette**	**Typography**	**Modular grid**
	Identifiers Faculty of Architecture, Building and Planning	**Supporting icons**	**Photography**

Six key visual identity principles

The University of Melbourne's Visual Identity System is designed as a unique and modular system that can be tailored to different audiences, stretching from classic design to more bespoke creative expressions. Consider the following principles as a starting point or checklist for your designs as you work through application of the visual identity toolkit elements.

Communicate directly with your audience	Dial up our distinctive visual identity assets	Less is more	Use colour in a meaningful way	Use the grid to help guide placement of the university logo	Use the visual identity to create meaning

• Always consider your audience when designing your communications.
 	
• Decide if your communication is typography or imagery-led.
 	
• Use the Colour Matrix to guide proportions of colour relevant to your audience.
 	
• For any design and content to attract and resonate with a specific audience, decide what to say and how to visually communicate it using each element of the visual identity.
 	
• Always adhere to accessibility guidelines.
	• Our most distinctive assets are:
	  • Vertical housed logo
	  • Traditional Heritage Blue
	  • Fraunces typeface
	  • Modular grid
	
	• To build recognition and drive the perception of quality through consistent application, ensure our most distinctive visual identity elements are used wherever possible.
		• Don't feel like every box in the modular grid should be filled with content – space communicates confidence and brings clarity to our message.
		
		• Determine whether a standard use of the modular grid or a variation would best communicate your message and showcase your content.
		
		• Don't over-design — only include what is necessary. Visual identity elements are there to support our content, not overwhelm it.
		
		• Fraunces is a distinctive typeface chosen for its ability to stand out, so you don't need to embellish it by adding shadows or outlines.
			• When developing a communication, define your audience, then determine the correct colour proportionality for that audience using the Colour Matrix.
			
			• Use flat colour only, avoiding shadows, gradients and highlights to consistently represent our confident and contemporary visual identity.
			
			• Select colours from our colour palette that are sympathetic and relevant to the imagery used.
			
			• When using multiple colours, a tonal approach to colour selection ensures a more sophisticated outcome.
				• To develop a cohesive visual identity, ensure the University of Melbourne logo is optimised within a box in the modular grid.
				
				• Always check entities are represented in line with the Identifier guidelines.
				
				• The grid can be 'invisible' but still exist – follow the correct Fibonacci sequence to form the modular grid then apply your content in a way that draws attention to your key message.
					• When your messaging adheres to our tone of voice, your imagery follows the guidelines and your design uses the Visual Identity System in a meaningful way to highlight your content, you're helping to illustrate the University's impact, diverse community, and the places we live, study and work.
					
					• The Visual Identity System is there to assist your communication to speak in a proud, confident consistent and dynamic way.

International Study Guide

Faculty Poster

Note:

Any material that uses the University name and logo should state the institution's CRICOS code in accordance with national standards set out in the ESOS Act and associated frameworks (CRICOS Provider Code 00116K).
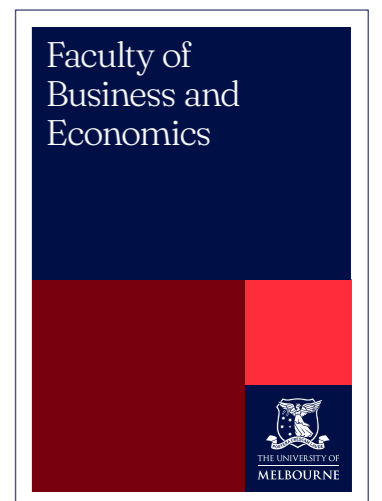
Logo

Primary logo

The preferred and primary logo of the University of Melbourne is the Vertical Housed logo. This logo consists of the University of Melbourne crest, wordmark and motto housed in a square field of Traditional Heritage Blue.

When do I use this logo?

Always use this logo unless otherwise stated.

Logo elements

The diagram below shows the elements that collectively make up the University of Melbourne logo.

Crest / Brandmark

Motto

Housing square

Wordmark
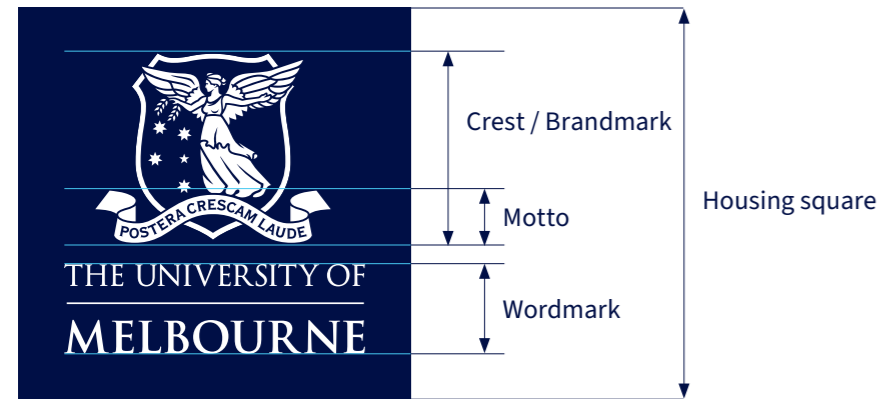
Artwork availability

Request logo artwork by contacting the Brand Management team (brand-info@unimelb.edu.au) who will provide the most appropriate logo format for your needs.

Notes:

- Do not attempt to re-draw master logo artwork
- The elements of the logo should not be used individually or independently of each other

Vertical Housed logo

Application to flyer and brochure covers
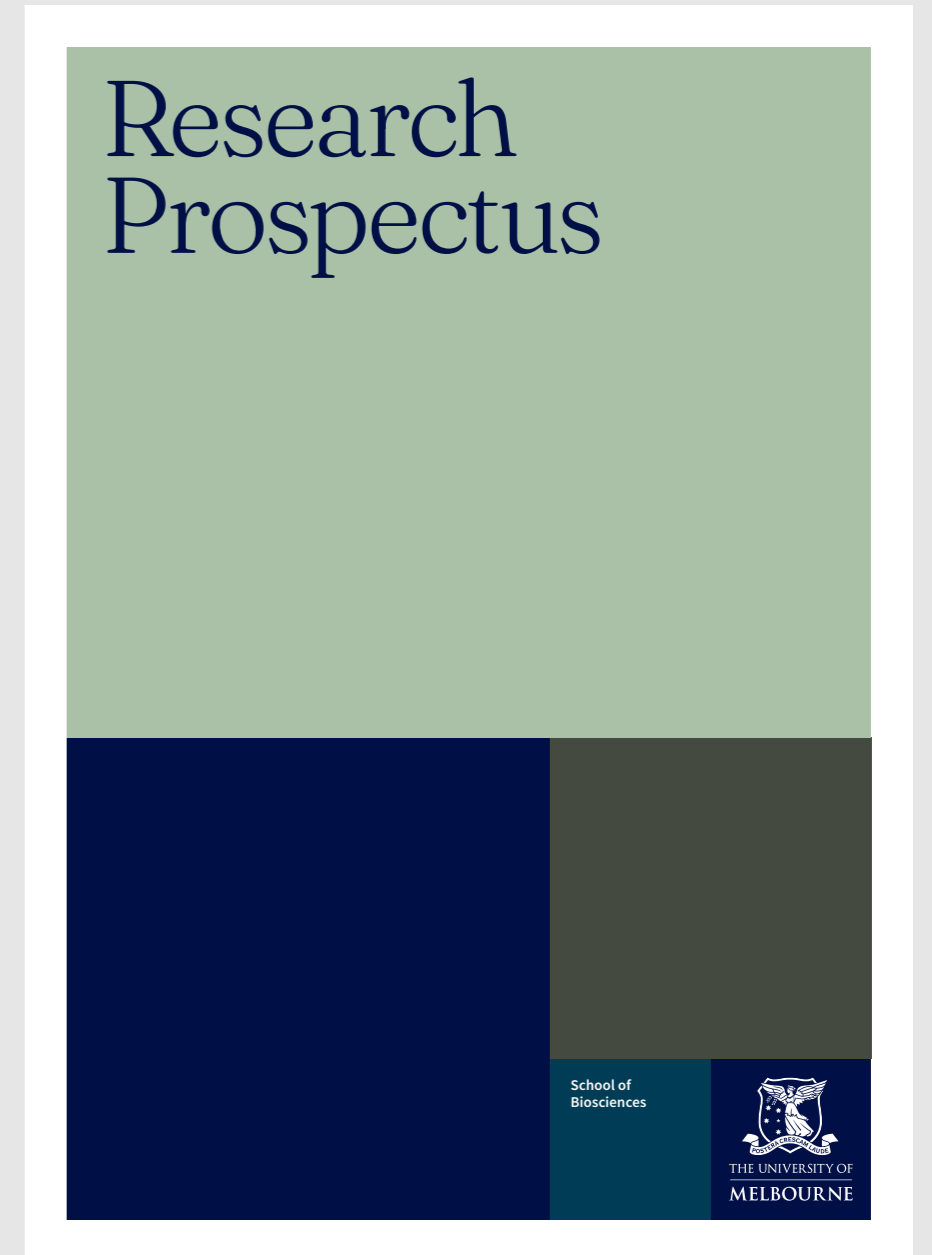
Logo

Secondary logo

The Horizontal Housed logo is the University of Melbourne's secondary logo. It consists of the University wordmark sitting to the right-hand side of the crest and motto in a rectangular field of Traditional Heritage Blue.

When do I use this logo?

The Horizontal Housed logo is used in limited applications where vertical space is deemed too narrow or legibility is compromised.

Secondary logo artwork availability

Permission to use this logo is via the Brand Management team (brand-info@unimelb.edu.au).

Note:

• Do not attempt to re-draw master logo artwork

Horizontal Housed logo

Special use logos – available by request only

The University has a number of special use logos including the below that are for specific use only e.g. watermarks, on merchandise and in sponsorships. These logos are available upon request.

Vertical Housed logo
Monotone version

Horizontal Housed logo
Monotone version

Vertical Unhoused logo
Positive – Full colour version

(Not shown: Reverse version)

Horizontal Unhoused logo
Positive – Full colour version

(Not shown: Reverse version)

Vertical Unhoused logo
Positive – Monotone version

(Not shown: Reverse version)

Horizontal Unhoused logo
Positive – Monotone version

(Not shown: Reverse version)

Logo

Clear space and minimum size

The following page shows clear space and minimum size requirements for both the Housed and Unhoused logo versions.

Optimum size

The logo size is determined by the Fibonacci grid (see page 25). Size on standard printed formats is:

A5: 27mm   A4: 38mm   A3: 54mm

When appearing in the web environment, the logo should be optimised for the pixel height of the digital header.

Minimum size

These values are set to maintain visibility of the University of Melbourne logo at small sizes across both print and digital applications. The values differ slightly between the Housed and Unhoused logo versions.

Clear space

When using the University of Melbourne logo within the Fibonacci grid, no additional clear space is required. When used independently of the Fibonacci grid, or in third party environments, a recommended clear space of 0.5X should be adhered to in order to maintain integrity of the logo.

Value 'X' is defined by the height 'X' of the Nike Crest. Defined clear space should not be encroached on by typography, partnership logos or graphic devices.

Value 'X' is the same across both Vertical and Horizontal logos.

Colour

Traditional Heritage Blue
PMS 2757
C100 M85 K50
R0 G15 B70
#000F46

Minimum size
Vertical Housed and Unhoused logos

20mm	15mm
88px	68px

Minimum size
Horizontal Housed and Unhoused

45mm	40mm
134px	120px

Clear space
Vertical logo

0.5X   0.5X

X

0.5X   0.5X

Clear space
Horizontal logo

0.5X   0.5X

X

0.5X   0.5X

Logo

Social avatars

For social avatars, the Primary logo is used. Social avatars are sized specifically to the application requirements as shown opposite.

Round version

This adopts a round variation of the Vertical Housed logo, used only for social applications such as Facebook and Instagram.

Square version

This adopts the Vertical Housed logo for social applications such as LinkedIn.

Obtaining social avatar logos

Request a social avatar logo by contacting the Brand Management team (brand-info@unimelb.edu.au) who will provide the most appropriate logo for your needs.

Round version
(Facebook and Instagram)

Square version
(LinkedIn)

Instagram post

Research

"I can belong to anything I set my mind to."

Anna Friedmann
School of Biosciences

Find Out More

The University of Melbourne

LinkedIn post

The University of Melbourne

Melbourne School of Engineering invites alumni who completed an engineering or applied science degree at the University of Melbourne fifty or ...see more

Alumni lunch with guest speaker Professor Name Surname.

unimelb.edu.au • 4 min read

1 comment • 1 share

Logo

Things to avoid

When using the University of Melbourne logo, be mindful of the following points for consistency and brand guardianship.

Do Not
Replace Traditional Heritage Blue with another colour.

Do Not
Add extra colours to the logo.

Do Not
Remove, edit or change graphic elements of the logo.

Do Not
Separate the Traditional Heritage Blue box from the crest, motto and wordmark, or replace on an image or picture background.

Do Not
Use shield or wordmark on it's own.

Do Not
Use old versions of the logo, or add gradients or effects to the new logo.

Do Not
Change the scale of individual graphic elements.

Do Not
Create patterns using elements from the logo.

Do Not
Apply an outline or stroke to the logo.

Do Not
Stretch or distort the logo.

Note: images are for reference only and must not be reproduced outside these guidelines

Colour palette

Uniting our traditional and Indigenous heritages

Reflecting the University of Melbourne's traditional heritage is a distinctive deep blue primary colour. This colour strengthens the University's existing reputation and grounds it in its legacy of prestige, research, history of discoveries and global impact.

The University's Indigenous heritage is highlighted through a secondary colour palette that represents the Colours of Country. Inspired by the flora and fauna of Billibellary's Walk at the Parkville campus, the secondary colour palette acknowledges the ancient land and those who have cared for this earth for thousands of generations.

For more information on Billibellary's Walk, please visit the University's Sustainability website.

Image credits

Black Sheoak: John Tann, Royal Botanic Gardens

Yam Daisy: Kimberly Beattie, NSW Grassy Ecosystems

Mount William Greenstone: Strathbogie Ranges Conservation Management Network

Our traditional heritage blue colour is inspired by its legacy of prestige, history of discoveries and global impact.

Our secondary colour palette is inspired by Billibellary's Walk
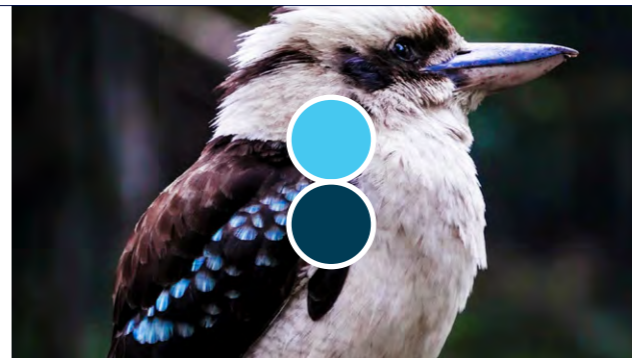
Laughing Kookaburra

Black Sheoak

Possum

Yam Daisy

River Red Gum

Magpie

Mount William Greenstone

Note: images are for reference only and must not be reproduced outside these guidelines

Colour palette

Primary and secondary colour

The University of Melbourne colour palette consists of two tiers – Primary and Secondary.

Primary colour

The colour palette is led by a deep, primary blue referred to as 'Traditional Heritage Blue'.

Secondary colour

The secondary colour palette is inspired by 14 Colours of Country along with white and black. Offering a rich mix of light and dark, muted and vibrant, these colours work harmoniously alongside Traditional Heritage Blue.

Note

In certain instances, where customisation is unavailable (e.g. merchandise) use the default colour, Navy.

Please contact the Brand Management team for further information on compliance and accessibility (brand-info@unimelb.edu.au).

Primary colour

Traditional Heritage Blue
PMS 2757
C 100 M 85 K 50
R 0 G 15 B 70
#000F46

Secondary colour

Laughing Kookaburra (Light)	Black Sheoak (Light)	Possum (Light)	Yam Daisy (Light)
PMS 2985	PMS Warm Red	PMS 2037	PMS 116
C 65	M 88 Y 85	M 51	M 14 Y 100
R 70 G 200 B 240	R 255 G 45 B 60	R 235 G 123 B 190	R 255 G 214 B 41
#46C8F0	#FF2D3C	#EB7BBE	#FFD629

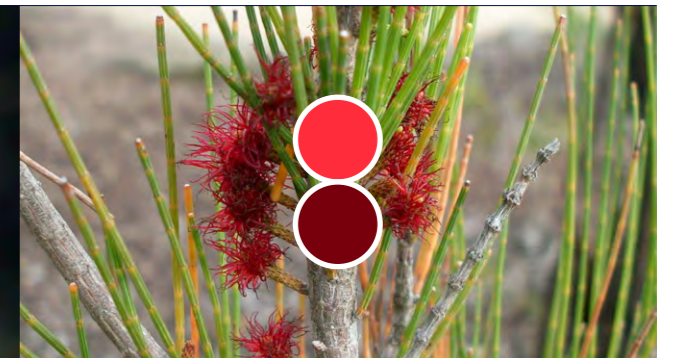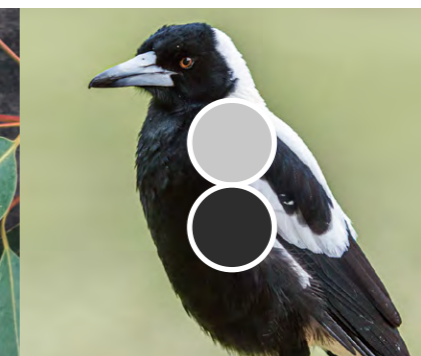| Laughing Kookaburra (Dark)	Black Sheoak (Dark)	Possum (Dark)	Yam Daisy (Dark)
PMS 7701	PMS 201	PMS 682	PMS 1595
C 100 M 30 K 55	C 7 M 100 Y 68 K 32	C 21 M 88 Y 24 K 39	M 71 Y 100 K 13
R 0 G 60 B 85	R 120 G 0 B 13	R 115 G 35 B 75	R 168 G 69 B 0
#003C55	#78000D	#73234B	#A84500

River Red Gum (Light)	Magpie (Light)	Mt William Greenstone (Light)	White
PMS 382	PMS Cool Gray 2	PMS 5595	N/A
C 23 Y 100	C 5 M 3 Y 5 K 11	C 20 M 6 Y 17	K 0
R 159 G 184 B 37	R 200 G 200 B 200	R 171 G 193 B 167	R 255 G 255 B 255
#9FB825	#C8C8C8	#ABC1A7	#FFFFFF

River Red Gum (Dark)	Magpie (Dark)	Mt William Greenstone (Dark)	Black
PMS 7743	PMS 4279	PMS 4193	N/A
C 76 M 13 Y 100 K 50	C 61 M 55 Y 50 K 50	C 54 M 40 Y 58 K 41	K 100
R 44 G 66 B 29	R 45 G 45 B 45	R 68 G 74 B 64	R 0 G 0 B 0
#2C421D	#2D2D2D	#444A40	#000000

Colour swatches represented here use RGB codes.

If you are planning to professionally print your document, please design using CMYK codes.

The CMYK codes have been tested and adjusted to allow for best application to printed materials across a wide range of stock.

If your document is not going to be printed, RGB codes should be used.

Colour palette

Tints

Tints of the primary and secondary colours add breadth to our colour palette.

They should be used primarily for 'below the fold', secondary or internal pages to help break up large amounts of white space and content.

Tints of the primary Traditional Heritage Blue colour may be used sparingly in situations where only single colour printing is available.

Tint values should be limited to increments of 25%, from 100% down to 25%.
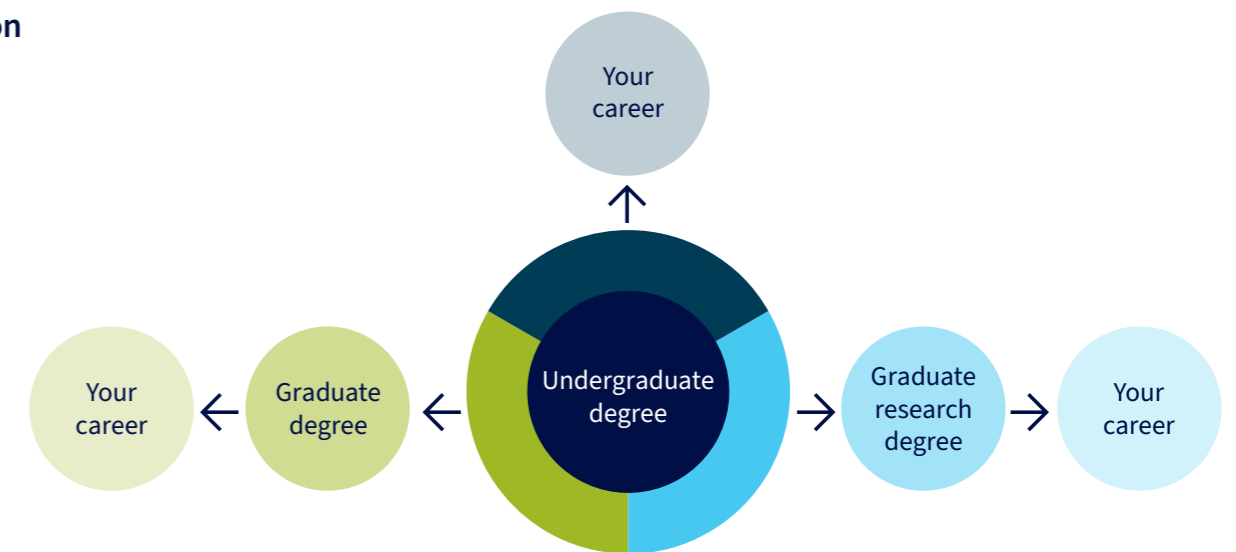
Note

When using tints please ensure all text is legible and passes accessibility contrast ratios.

To ensure consistency always use the correct HEX codes rather than selecting colours with an eye dropper.

Please contact the Brand Management team for further information on compliance and accessibility (brand-info@unimelb.edu.au).

Primary colour

Traditional Heritage Blue			
100% #000F46	75% #404B74	50% #8087A2	25% #BFC3D1

Secondary colour

Laughing Kookaburra (Light) 100% #46C8F0			Black Sheoak (Light) 100% #FF2D3C		
75% #74D6F4	50% #A3E4F7	25% #D1F1FB	75% #FF616D	50% #FF969D	25% #FFCACE

Laughing Kookaburra (Dark) 100% #003C55			Black Sheoak (Dark) 100% #78000D		
75% #406D80	50% #809DAA	25% #BFCED5	75% #9A4049	50% #BB8086	25% #DDBFC2

Possum (Light) 100% #EB7BBE			Yam Daisy (Light) 100% #FFD629		
75% #F09CCE	50% #F5BDDF	25% #FADEEF	75% #FFE05E	50% #FFEA94	25% #FFF5C9

Possum (Dark) 100% #73234B			Yam Daisy (Dark) 100% #A84500		
75% #965A78	50% #B991A5	25% #DCC8D2	75% #BE7440	50% #D4A280	25% #E9D1BF

River Red Gum (Light) 100% #9FB825			Magpie (Light) 100% #C8C8C8		
75% #B7CA5B	50% #CFDC92	25% #E7EDC8	75% #D6D6D6	50% #E4E4E4	25% F1F1F1

River Red Gum (Dark) 100% #2C421D			Magpie (Dark) 100% #2D2D2D		
75% #617156	50% #95A08E	25% #CAD0C6	75% #616161	50% #969696	25% #CACACA

Mt William Greenstone (Light) 100% #ABC1A7			Mt William Greenstone (Dark) 100% #444A40		
75% #C0D0BD	50% #D5E0D3	25% #EAEFE9	75% #737770	50% #A2A49F	25% #D0D2CF

Application examples

Year 1	Semester 1	Discovering Biomedicine	Foundation Elective	Intercultural Communication
	Semester 2	Chemistry for Biomedicine	Foundation Elective	Clear Speech and Communication
Year 2	Semester 1		Techniques in Molecular Science	Organisational Behaviour
	Semester 2		Molecular Analysis of Cell Foundation	Communicating Science and Technology
Year 3	Semester 1	Functional Genomics and Bioinformatics	Advanced Techniques in Molecular Science	Leading Change in a Complex World
	Semester 2	Protein Structure and Function	Cell Signalling and Neurochemistry	Business Communication

Compulsory subjects Major subjects Subjects leading to major Elective subjects Breadth subjects

Colour palette

Usage

With 65 colours available including tints, there are a multitude of colour combinations available. Different audiences will require different proportionality of colour. However, always starting with the primary colour, a tonal approach to the secondary colour palette is recommended wherever possible.

Colour combinations indicate options for order of colour use where different numbers of colours are required. The first colour should be used in the greatest proportion. The combinations are suggestions only and are not exhaustive.

Colour palette

Web accessibility

To ensure maximum legibility, all colour combinations on this page have been tested using the WCAG 2.1 contrast ratio formula ensuring a ratio of at least 3:1 for large text (18pt+) and 4.5:1 for normal text (14pt).
In each instance the solid box represents the background colour and the text colour represents the headline or body copy colour.

Note:

- Contrast ratio should always be tested to ensure AA compliance for all applications, including browser specific native font colours.

Key

*Traditional Heritage

Traditional Heritage Blue (Light Secondary Colours)
R 0 G 15 B 70
#000F46

18pt+	18pt+	18pt+	18pt+	18pt+	18pt+	18pt+
Laughing Kookaburra	Possum	Black Sheoak	Yam Daisy	River Red Gum	Mt William Greenstone	Magpie

14pt+	14pt+	14pt+	14pt+	14pt+	14pt+	14pt+
Laughing Kookaburra	Possum	Black Sheoak	Yam Daisy	River Red Gum	Mt William Greenstone	Magpie

White (Dark Secondary Colours)
R 255 G 255 B 255
#FFFFFF

18pt+	18pt+	18pt+	18pt+	18pt+	18pt+	18pt+
Laughing Kookaburra	Possum	Black Sheoak	Yam Daisy	River Red Gum	Mt William Greenstone	Magpie

14pt+	14pt+	14pt+	14pt+	14pt+	14pt+	14pt+
Laughing Kookaburra	Possum	Black Sheoak	Yam Daisy	River Red Gum	Mt William Greenstone	Magpie

Laughing Kookaburra (Light)	Possum (Light)	Black Sheoak (Light)	Yam Daisy (Light)	River Red Gum (Light)	Mt William Greenstone (Light)	Magpie (Light)
R 70 G 200 B 240	R 235 G 123 B 190	R 255 G 45 B 60	R 255 G 214 B 41	R 159 G 184 B 37	R 171 G 193 B 167	R 200 G 200 B 200
#46C8F0	#EB7BBE	#FF2D3C	#FFD629	#9FB825	#ABC1A7	#C8C8C8
Contrast: 9:3:1	Contrast: 7:1	Contrast: 4:9:1	Contrast: 12:9:1	Contrast: 8:1:1	Contrast: 9:4:1	Contrast: 10:9:1
18pt+ TH* Blue	18pt+ TH* Blue	18pt+ TH* Blue	18pt+ TH* Blue	18pt+ TH* Blue	18pt+ TH* Blue	18pt+ TH* Blue
14pt+ TH* Blue	14pt+ TH* Blue	14pt+ TH* Blue	14pt+ TH* Blue	14pt+ TH* Blue	14pt+ TH* Blue	14pt+ TH* Blue

Laughing Kookaburra (Dark)	Possum (Dark)	Black Sheoak (Dark)	Yam Daisy (Dark)	River Red Gum (Dark)	Mt William Greenstone (Dark)	Magpie (Dark)
R 0 G 60 B 85	R 115 G 35 B 75	R 120 G 0 B 13	R 168 G 69 B 0	R 44 G 66 B 29	R 68 G 74 B 64	R 45 G 45 B 45
#003C55	#73234B	#78000D	#A84500	#2C421D	#444A40	#2D2D2D
Contrast: 11:8:1	Contrast: 10:1:1	Contrast: 11:6:1	Contrast: 6:1	Contrast: 1:1	Contrast: 9:1:1	Contrast: 13:8:1
18pt+ White	18pt+ White	18pt+ White	18pt+ White	18pt+ White	18pt+ White	18pt+ White
14pt+ White	14pt+ White	14pt+ White	14pt+ White	14pt+ White	14pt+ White	14pt+ White

Colour palette

Colour matrix

The chart below shows how colour is proportioned across the University's brand architecture. Percentage values indicate the split between the amount of Traditional Heritage Blue (and subsequent secondary colour) used in logo, backgrounds and typography.

Note:

- Percentages are approximate and are used as an indicative guide.
- Colour proportions exclude modular areas dedicated to imagery.
- Where the secondary colour palette is used, the total proportion indicated below may be occupied by one or more secondary colours.
- The colour matrix differs for merchandise. Please contact the Merchandise team (merchandise-info@unimelb.edu.au) for more information.

Brand architecture

Provides the framework for the University of Melbourne to manage its brand including how this relates to other brands it has associations with.

Masterbrand

Represents the identity and brand of the University of Melbourne in one identifiable trademark; used to signify the whole organisation and all its activities under the one banner.

Co-brand

The visual combination of the University of Melbourne trademark with that of an external entity where the two parties have come together through a formalised partnership agreement to create or promote a new offering.
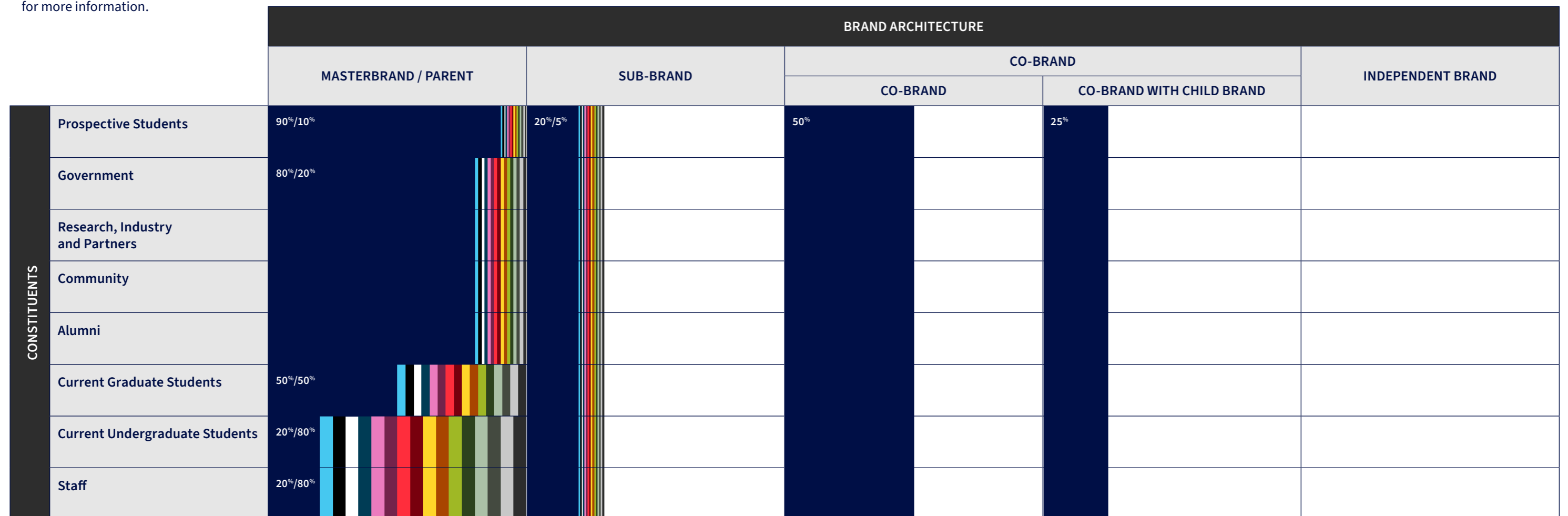
Child brand

Represents a new brand identity (child brand) created when the University of Melbourne enters into a formal partnership agreement with one or more external entities only where there is capacity for ongoing brand management of the 'child brand' by all parties.

Sub-brand

Any unique experience, product, service or initiative distinct from the University of Melbourne's core offerings, that draws on the masterbrand's existing equity and strengthens its evolving equity in line with the strategic objectives of the University.

Independent brand

A unique standalone brand with clearly differentiated offerings and audiences where separation from the masterbrand is essential for effective outcomes and risk management.

CONSTITUENTS	MASTERBRAND / PARENT	SUB-BRAND	CO-BRAND	CO-BRAND WITH CHILD BRAND	INDEPENDENT BRAND
Prospective Students	90%/10%	20%/5%	50%	25%	
Government	80%/20%				
Research, Industry and Partners					
Community					
Alumni					
Current Graduate Students	50%/50%				
Current Undergraduate Students	20%/80%				
Staff	20%/80%				

Typography

Primary and secondary fonts

Primary Font

Fraunces is a modern decorative serif. As a display font, it is used for headings and at larger sizes. It has a wide variety of unique quirks and characteristics, making it a perfect contrast to its secondary font.

Secondary Font

Source Sans Pro, now called Source Sans 3, is a clean and contemporary sans serif. Available in a variety of weights, it works best as a versatile text font.

Font availability

Fraunces and Source Sans 3 are open source Google fonts. They are free and available to download from fonts.google.com. The fonts are also available within Adobe Creative Cloud for University of Melbourne staff.

Font accessibility and legibility

If issues with legibility arise in digital applications using Fraunces, please revert to the secondary font Source Sans 3.

Note:

- In digital applications, the use of Fraunces is reserved for large headings and intro text where size can be maximised for legibility.
- Please see the design examples section on pages 60–65 for typography in use.

Primary font – Fraunces

Our purpose is to benefit society through the transformative impact of education and research.

Thin *Italic*
Extra Light *Italic*
Light* *Italic*

Regular* *Italic*
Medium *Italic*
Semibold* *Italic*

Bold* *Italic*
Extra Bold *Italic*
Black* *Italic*

*Recommended Weight

Secondary font – Source Sans 3

At the leading edge of discovery, understanding and impact through research.

Extra Light *Italic*
Light* *Italic*

Regular* *Italic*
Semibold* *Italic*

Bold *Italic*
Black *Italic*

*Recommended Weight

Typography

Variable settings

Glyph alternates

Should legibility be an issue, Fraunces has a flexible character set where certain letterforms have alternate glyphs. These glyphs, shown opposite, can be selected manually when using Adobe Creative Suite.

Font accessibility and legibility

Where possible use the brand font Fraunces. If issues or concerns with legibility arise in digital applications using Fraunces, please revert to the secondary font Source Sans 3.

Working in Figma

Fraunces has variable settings that allow for extensive control of how letterforms appear and perform on-screen. These settings aid legibility, particularly at smaller heading sizes. Shown opposite is a set of example settings recommended when creating layouts intended for the web.

Description of terms

- Weight = the heaviness of the font. Lighter weights of Fraunces work best at larger sizes.
- Softness = how soft/sharp the serifs appear. The larger the number, the softer the serif.
- Wonk = the angled strokes in certain letterforms. Reducing this aids legibility.
- Optical size = the width of an individual letterform. The larger the number, the narrower the width.

Note:

Colour combination on this page is designed for this guideline to highlight alternate letterforms — use of colour contrast shown is not recommended.

Glyph alternates – Fraunces

Aa Bb Cc Dd Ee Ff Gg Hhh Ii Jj Kk Ll Mmm
Nnn Oo Pp Qq Rr Sss Tt Uu Vv Ww Xx Yy Zz
0123456789! @#$%^&&*()

● **Standard letter**   ● **Glyph alternate**

Variable settings in Figma

Weight	300–600

Softness	50

Wonk	0

Optical size	72
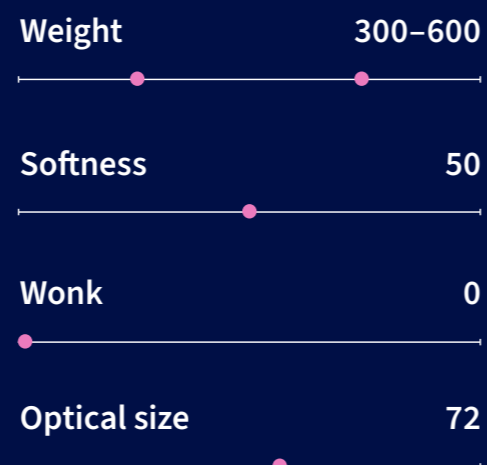
Abc

Typography

Typesetting notes

The specifications shown opposite are a guide only. Variations will occur across different types of software. The (*) indicates the weight shown in each example.

Fraunces

Recommended for headings only. Lighter weights are more sophisticated while heavier weights are more playful in tone. Heavier weights also help optimise legibility at smaller sizes. To optimise legibility in digital applications, avoid using Fraunces at a point size lower than 30pt. When adjusting leading values, allow for ascenders and descenders.

Source Sans 3

Recommended for all text purposes.
As a general guide, adopt lighter weights (9pt and above) for standard text sizes, regular weights for smaller text sizes (e.g. 8pt). Heavier weights such as Semibold work well as paragraph headings for extra emphasis.

Headings

Keep headings short to maintain legibility across word count.

Note:

- Adjust type weights if necessary. These principles are flexible and weights will always depend on the scenario or type of document being produced.
- When designing for print, body copy should be no smaller than 8pt with appropriate line spacing/leading. Anything less is difficult to read.
- Disclaimers, footnotes, copyright or trademark information should never go below 6pt.

Fraunces

Large headings

Weight	Leading
Light* (300) or Regular (400)	100% – 110%
Print size	**Kerning**
24pt and above	Optical
Digital size	**Tracking**
72pt and above	-20

Medium headings

Weight	Leading
Regular* (300) or Medium* (500)	100% – 110%
Print size	**Kerning**
18 to 24pt	Optical
Digital size	**Tracking**
48pt to 72pt	-10

Small headings

Weight	Leading
Light* (300) or Regular* (400)	100% – 110%
Print size	**Kerning**
12 to 18pt	Optical
Digital size	**Tracking**
30pt to 48pt	-5

Source Sans 3

Our ambition is for the University to strengthen its reputation as a place where students and academics come to do the highest quality research in the context of trying to address the difficult questions and major challenges that presently exist in the world.

ADVANCING MELBOURNE STRATEGY
The University of Melbourne

Weights	Size	Leading
Light – Text	Text – 22pt	Auto (120%)
Semibold – Caption	Caption – 14pt	**Kerning**
Regular – Job Title	Author – 14pt	Optical
		Tracking
		0

Typography

System fonts

A system font (or web-safe font) is one that is already assumed to be on the vast majority of users' devices, with no need for a web font to be downloaded. It allows for shared editing capabilities between users without file corruption occurring.

Georgia

Can replace instances of Fraunces across system-based applications. Ensure usage meets accessibility and is reserved for headings only. It is a serif font available in two weights plus italics.

Arial

Can also be used to replace instances of Fraunces across system-based applications if preferred. Replaces all instances of Source Sans 3 across system-based applications. It is a robust sans serif available in two weights plus italics.

Note:

- While it is possible to use Fraunces and Source Sans 3 in applications such as Microsoft Word and PowerPoint, it is not recommended given the unknown nature of third-party operating systems. In this instance it is likely that such fonts will default to an undesirable alternative.

Recommended primary system font – Georgia

Our purpose is to benefit society through the transformative impact of education and research.

Recommended secondary system font – Arial

Our ambition is for the University to strengthen its reputation as a place where students and academics come to do the highest quality research in the context of trying to address the difficult questions and major challenges that presently exist in the world.

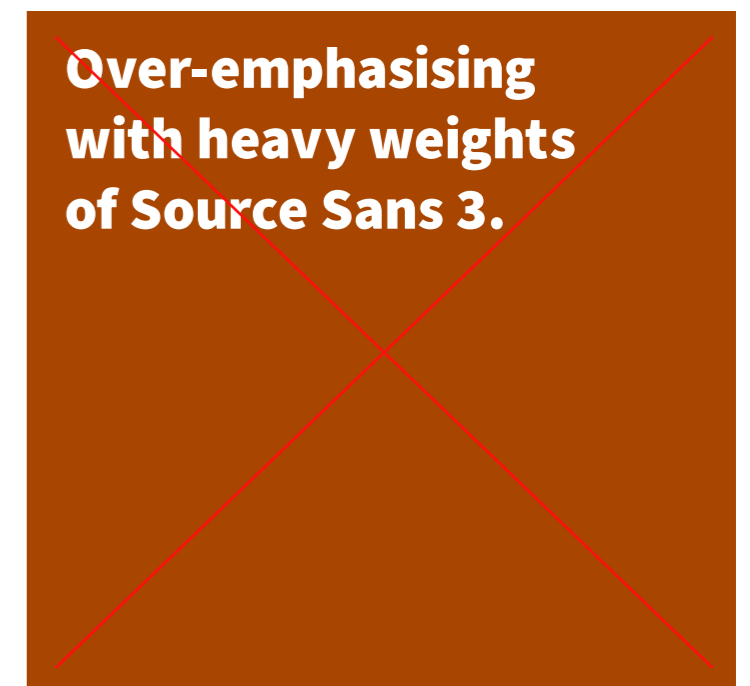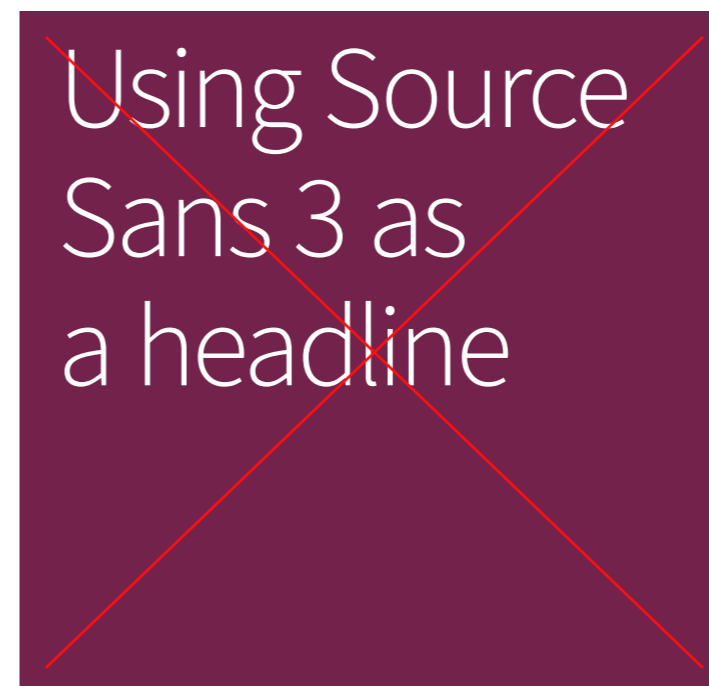**ADVANCING MELBOURNE STRATEGY**
The University of Melbourne

Available weights

Regular
Regular Italic
Bold
Bold Italic

Typography

Things to avoid

When setting typography, be mindful of the following points for consistency and brand guardianship.

Using Fraunces in body copy...porum anderis ipsandelis sinumquas voluptur adis nece nam iurerferum luptae pe eos nonsed.

SHOUTING IN HEADINGS!

EXTRA WIDE LETTER SPACING or Really tight leading

Illegible colour combinations

When setting headings or paragraphs of text, avoid using centred alignments.

Text over busy imagery is hard to read.

Using Source Sans 3 as a headline

Over-emphasising with heavy weights of Source Sans 3.
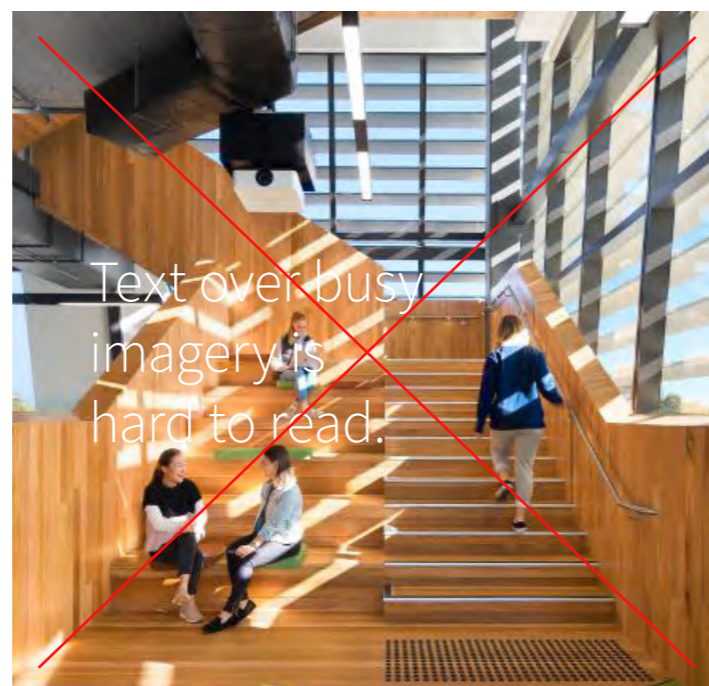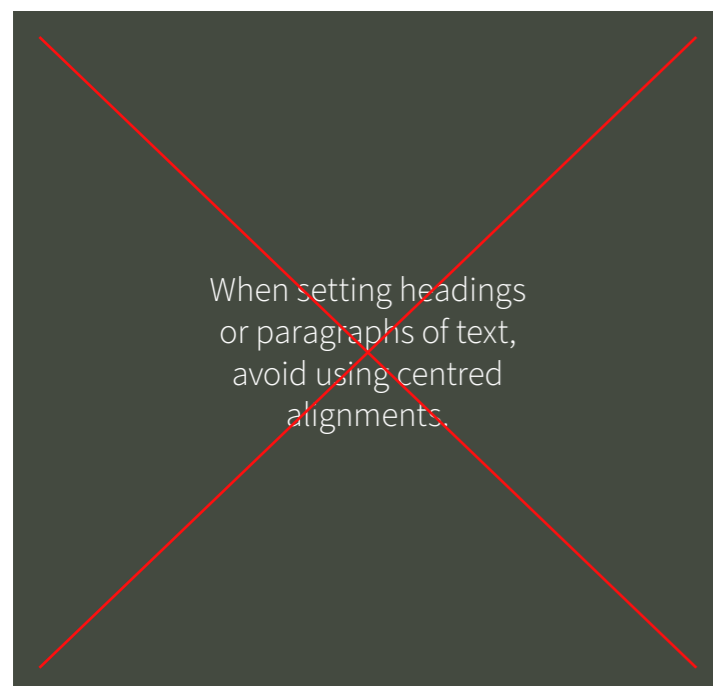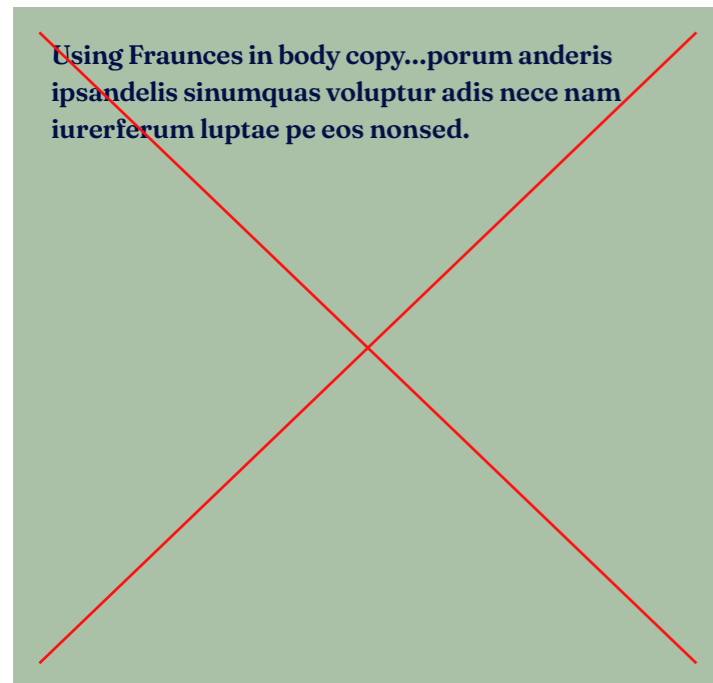
Modular grid

The Fibonacci Sequence

Principle

The design system is inspired by the Fibonacci Sequence. This universal principle (otherwise known as the Golden Ratio), is a set of steadily increasing numbers where each number is equal to the sum of the preceding two numbers. These numbers can be referred to as 'modules' in the system. This approach helps to maintain a consistent design system the entire University can apply.

Applying design elements to modules

Modules are used to organise different types of content. They can be scaled to the outer margin of both portrait and landscape applications.

Content includes colour and imagery. Additionally, entities can work with the Brand Management team on a case-by-case basis, where there is both a strategic goal or imperative as well as resourcing, to build a distinctive bespoke illustration to use within the modular grid.

Smaller modules: reserved for University of Melbourne logo, identifiers, supporting imagery.

Largest module: (remaining proportion and often uneven, depending on format) reserved for imagery, typography, flat colour.

Applying outer margins

Modules commonly sit within an outer margin, which varies between application types. This is explained further on page 26.

Note:

- Modules in the grid can be flipped either top to bottom or left to right to allow for flexible positioning of each design element.

- Don't be afraid to leave modules empty. The Fibonacci Sequence can also be used as a positioning guide for design elements. This can help create a sense of space in an application.

- The modular grid is most commonly applied to covers, posters, banners and eDM headers.
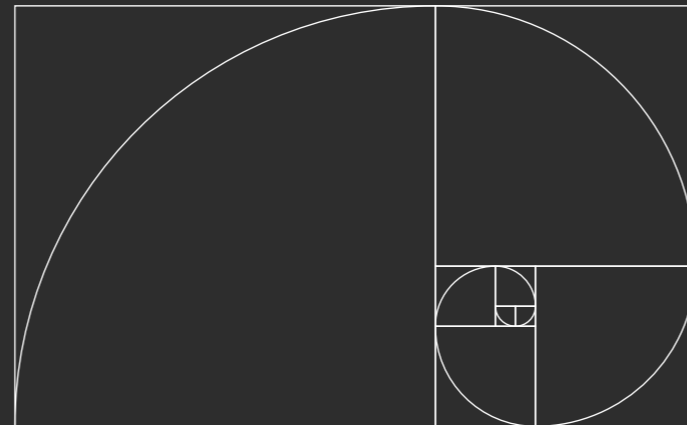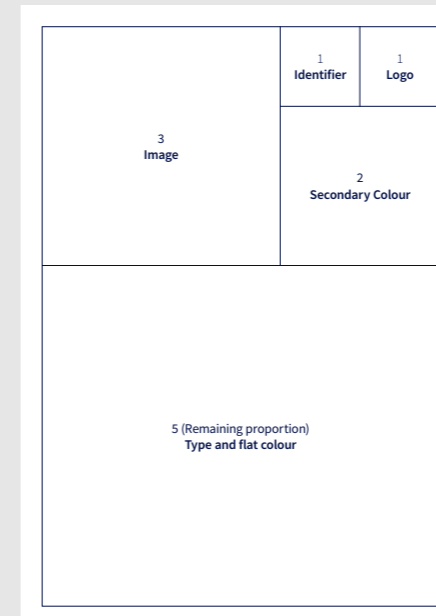

1. Fibonacci Sequence (Golden Ratio)
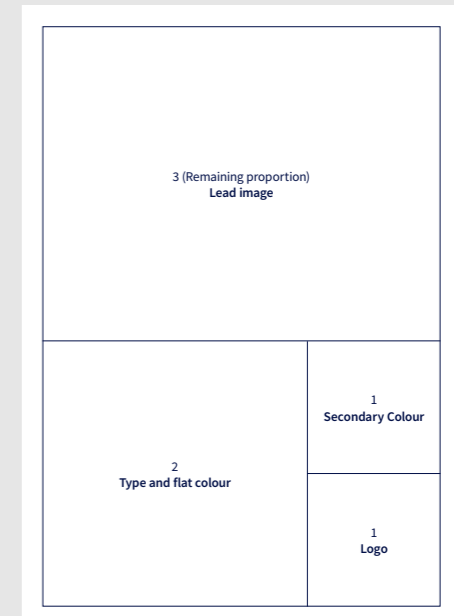As a spiral, the Sequence grows from the inside out

2. Modular System
As a sequence of modules, each proportion increases in size as it builds on the previous one

More modules = smaller proportions

Less modules = larger proportions

Prospectus cover (logo top right)

First Nations Poster (logo bottom right)

Modular grid

Formats

The following examples show the flexibility of the Fibonacci Sequence when applied to a variety of print and digital formats.

Applying outer margins

Outer margins are applied to covers, posters, presentations, digital screens and large formats. Unless specified, margins measure 5% of the shortest side.

Exceptions to the rule

Outer margins are removed from social and digital banners to maximise the proportion of blue used in small areas. They may also be removed from small size print applications where trimming may compromise equal margin width. In these instances, use inner margins to help position content away from the edge. Inner margins can vary between 5% and 12% of the shortest side depending on the format.

Applying Fibonacci to digital layouts

Digital layouts should be inspired by the Fibonacci Sequence on a component level where possible. However there will be instances where it doesn't apply. Functionality and the user experience should not be hindered by its inclusion.

Outer margins applied – Margin = 5% of shortest side

Outer margins removed – Content sits edge to edge (full-bleed)

Covers and Posters

A4 – 210x297mm
Margin: 10.5mm

Presentations

16:9 – 1280x720px
Margin: 36px

Large formats

850x2000mm
Margin: 42.5mm

Social

4:5 – 1080x1350px

1:1 – 1080x1080px

Digital banners

300x250px

120x600px   90x728px

Small sized print

205x148mm

Modular grid

Formats

The following examples show the flexibility of the Fibonacci Sequence when applied to a variety of print and digital formats.

Applying outer margins

Outer margins are applied to covers, posters, presentations, digital screens and large formats. Unless specified, margins measure 5% of the shortest side.
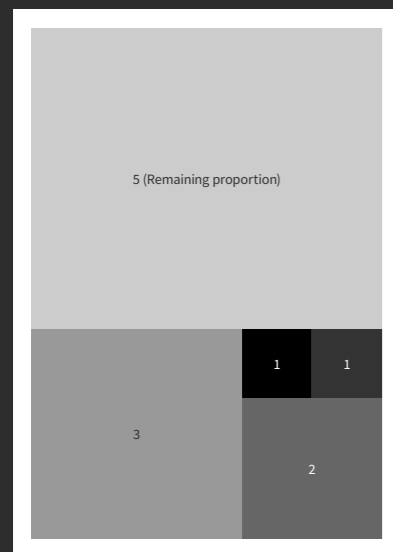
Exceptions to the rule

Outer margins are removed from social and digital banners to maximise the proportion of blue used in small areas. They may also be removed from small size print applications where trimming may compromise equal margin width. In these instances, use inner margins to help position content away from the edge. Inner margins can vary between 5% and 12% of the shortest side depending on the format.

Applying Fibonacci to digital layouts

Digital layouts should be inspired by the Fibonacci Sequence on a component level where possible. However there will be instances where it doesn't apply. Functionality and the user experience should not be hindered by its inclusion.
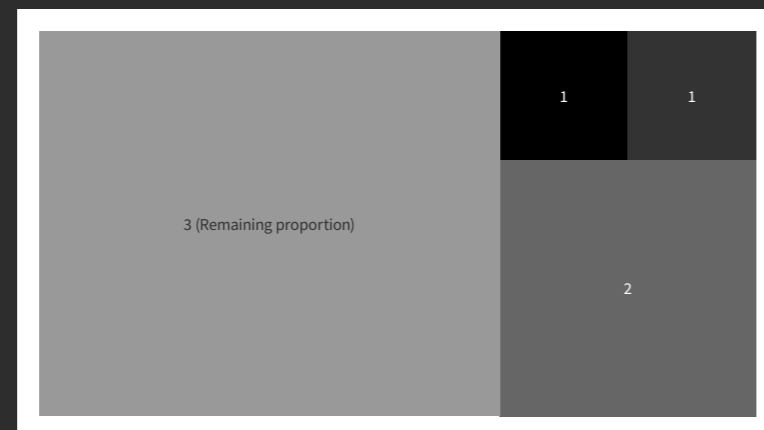

Outer margins applied – Margin = 5% of shortest side

Outer margins removed – Content sits edge to edge

Covers and Posters
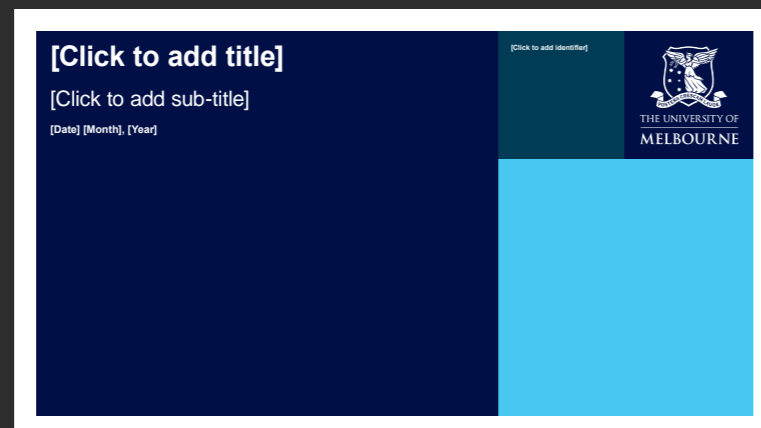
A4 – 210x297mm

Margin: 10.5mm

Presentations

16:9 – 1280x720px

Margin: 36px

Large formats
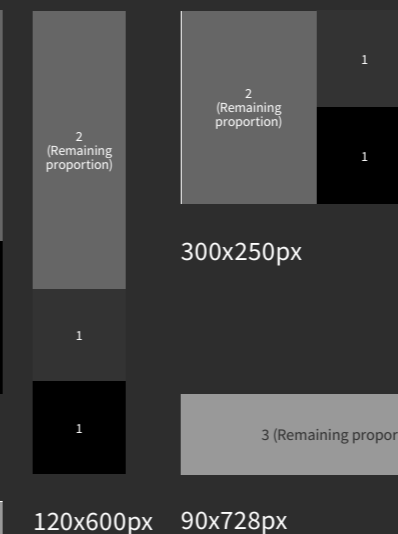

850x2000mm

Margin: 42.5mm

Social

4:5 – 1080x1350px

1:1 – 1080x1080px

Digital banners
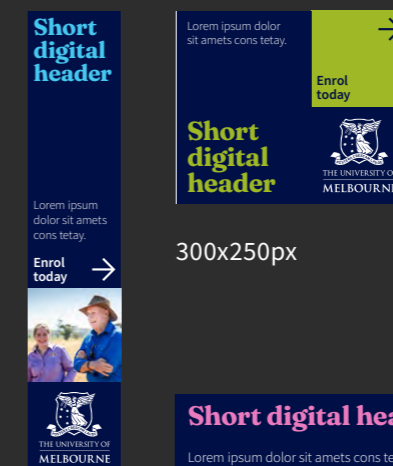
300x250px

120x600px   90x728px

Small sized print

205x148mm

Modular grid

Variations

The following examples show variations to the modular grid. Use this as a guide only as situations will be determined by audience and occasion.

Logo position and visibility: For optimum visibility, layouts should be considerate of their environment. Ensure logos and headings are clearly visible to the audience.

No grid

e.g. acquisition campaign applications that use only the University of Melbourne logo, the primary colour (a secondary colour may be used where it supports the campaign message) and Fraunces font

White border
e.g. covers, flyers, banners or posters

Full bleed primary colour
e.g. PR or brand campaign

Full bleed secondary colour
e.g. programs or initiatives

Full bleed photography
e.g. newsletters, postcards or award invites

Translucent grid
e.g. abutting two Traditional Heritage Blue squares, or giving more prominence to photography

Invisible grid
e.g. giving more prominence to photography

**Frequent use
(BAU applications)**

In-frequent use

Modular grid

Building grids and margins

Follow the steps outlined on this page to create **non-templated** applications. Remember to be creative and explore ways to position design elements based on the grid.

Example 1: Typography-led
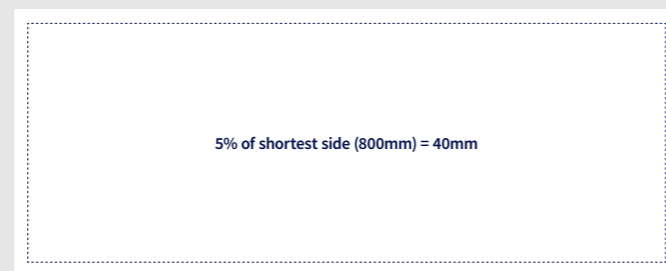
Step 1.

Create the desired application size (e.g. 2000 x 800mm).

Step 2.

Set outer margins.
Allow 5% of the shortest side.
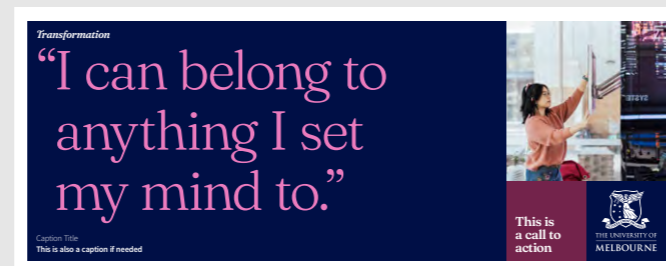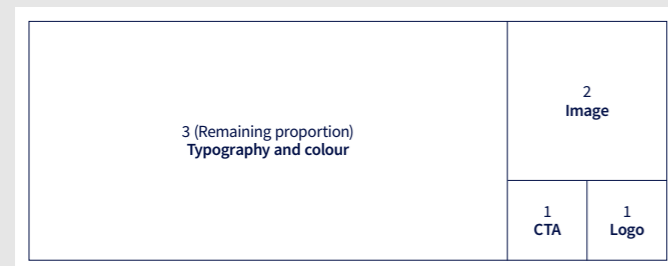
Step 3.

Scale modules to the outer margin, allocating the design elements accordingly.

Step 4.

Complete the design layout.

(Testimonial-led, outdoor banner)

Example 2: Image-led
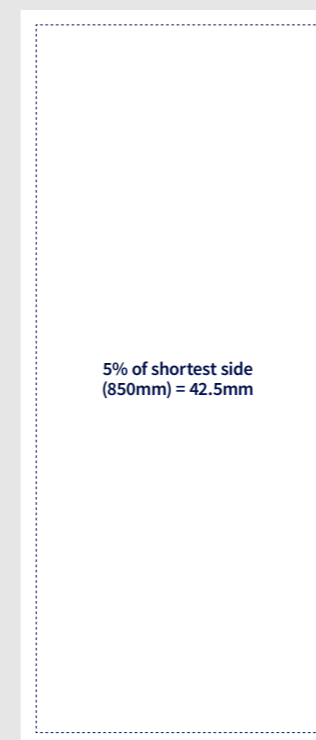
Step 1.

Create the desired application size (e.g. 850 x 2000mm).

Step 2.

Set outer margins.
Allow 5% of the shortest side.
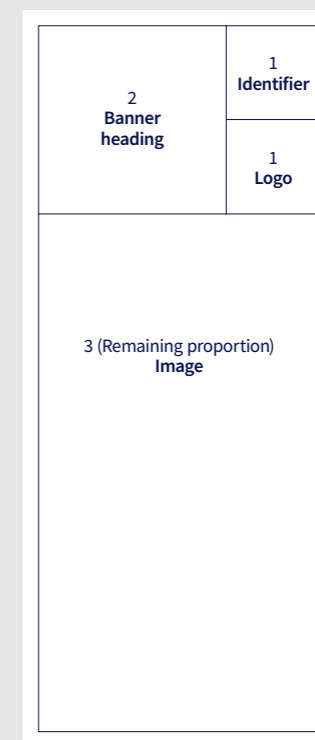
Step 3.

Scale modules to the outer margin, allocating the design elements accordingly.

Step 4.

Complete the design layout.

(Faculty pull-up banner)

Modular grid

Things to avoid

When using modular grids, be mindful of the
following points for consistent brand guardianship.

**Faculty of
Architecture,
Building and
Planning**

**Research
Prospectus**

**Information for students
living in Australia**

**Student
Guide**

**Heading over
two lines**

Do Not

Forget to include the outer margin on print
based applications (this does not apply to
social and digital banner applications).

Do Not

Use the Horizontal Housed logo in place
of the preferred Vertical Housed logo.
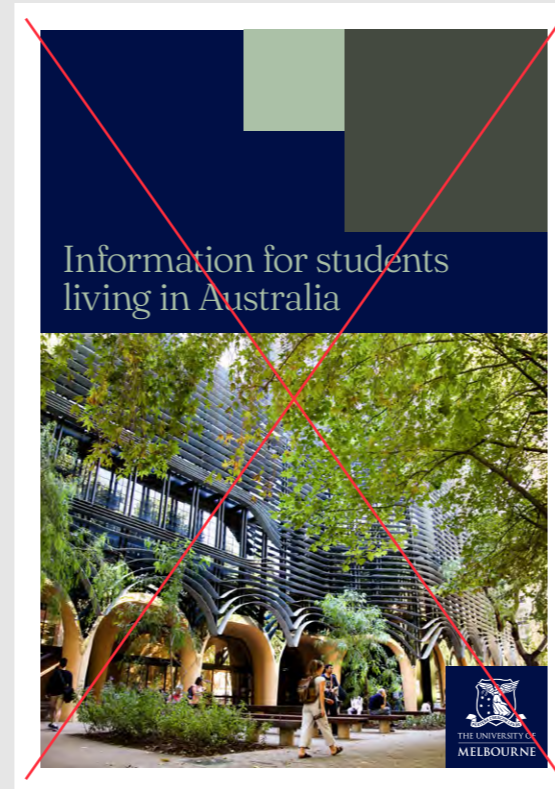
Do Not

Position Fibonacci modules out of sequence.

Do Not

Create unapproved modular layouts.
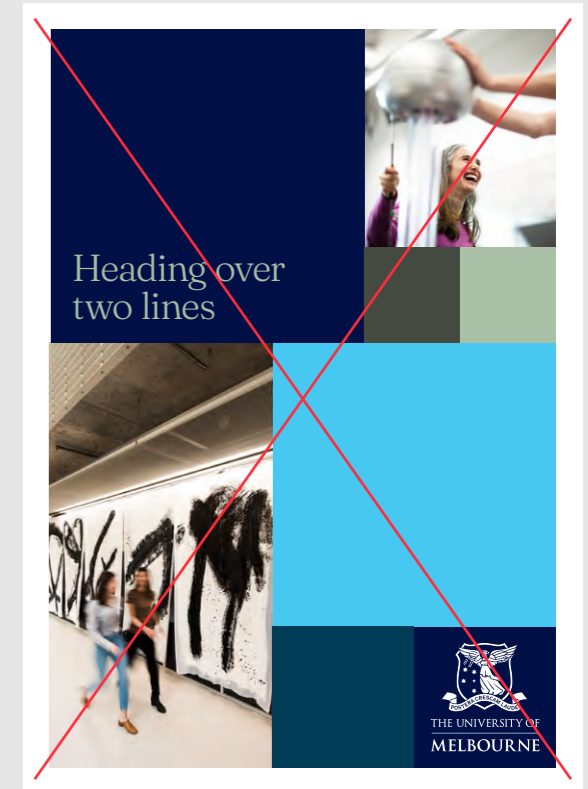
Do Not

Include more than one Fibonacci Sequence
on individual pages or collateral.

Identifiers

Specification and usage

Identifiers

Identifiers are a piece of content that names the specific entity a communication is from, whether this is a faculty, school, department or centre.

As shown opposite, identifiers can be used flexibly across the design system. The typestyle will depend on the use. For example, when used as a heading, identifiers can be set in Fraunces. Alternatively, when used in text, identifiers can be set in Source Sans 3 or Arial.

Colour

The colour of an identifier is determined by the application. As a general rule, they are reversed out of Traditional Heritage Blue, or dark secondary colours in White. When used in conjunction with light secondary colours, they are always set in Traditional Heritage Blue.

Size

The size of an identifier will also depend on the application. As a templated element, size will be pre-determined. When using an identifier as modular text, as a general rule they are set to 10pt (at A4 size) to allow for long names. Identifiers should be left aligned and may be either top or base aligned. Ensure text is inset to align with elements from the University of Melbourne logo. For greater prominence, identifiers can be set as headings as shown opposite.

Note:

- Identifiers are not logos themselves, and they are not locked up in a fixed relationship with the University of Melbourne logo.

- When setting identifiers within modules, be mindful of short and long lengths. Try and maintain a consistent size across a suite of applications.

- Where multiple entities are required in order to establish authorship of a communication, use different weights to clarify the hierarchy.

Identifier module (e.g. eDM header)

Arial Bold

Modular text (e.g. Cover)

White on Dark secondary colours

Traditional Heritage Blue on light secondary colours

Source Sans 3 Semibold

Source Sans 3 Regular

Aligning text insets with the logo elements

Heading (e.g. Faculty poster)

Fraunces Light

Identifiers

Things to avoid

When using identifiers, be mindful of the following points for consistent brand guardianship.

Do Not

Use elements outside of the grid system combined with the University of Melbourne logo to create unique logo lock-ups.

Do Not

Use identifiers over backgrounds that are not legible.
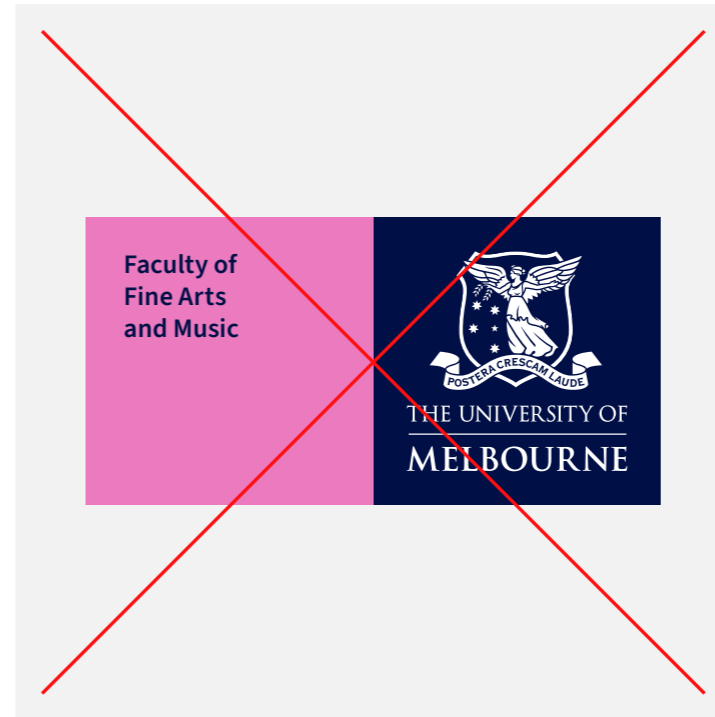
Do Not

Use the identifier as a logo lockup.
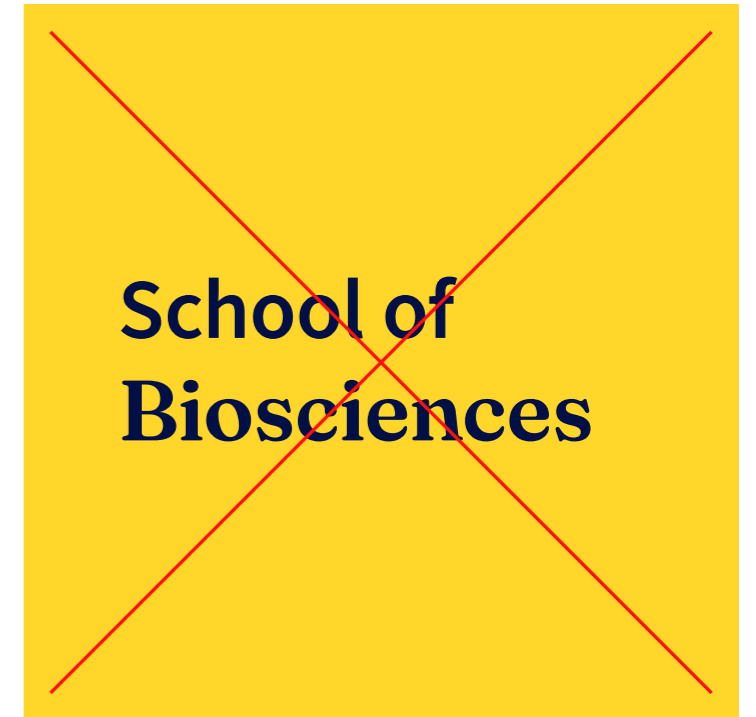
Do Not

Use multiple typefaces in a single identifier.

Supporting symbols and icons

Introduction

Google Material Symbols and Icons are available for free download and use from fonts.google.com/icons. Choose from over 2,500 glyphs in two sizes (as shown).

Colour

Material Symbols and Icons are supplied in black, but can be re-coloured as required. Shown opposite are examples of the various colour options.

Selection

When selecting Material Symbols and Icons, choose appropriately so that subject matter matches the relevant topic.

Notes

- Icon and symbol contrast ratio should always be tested to ensure a minimum of 3:1 for all applications.
- Icons and symbols require alt text tags applied to them when used in digital environments.

Material Symbols and Icons by Google
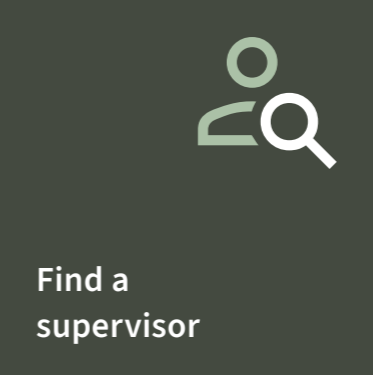
Symbol
48px

Icon
24px

Find a supervisor

Colour variation

Find a supervisor

Background
Traditional Heritage Blue

Icon
Secondary colour + White

Find a supervisor

Background
Secondary colour (Light)

Icon
Traditional Heritage Blue + Secondary colour (Dark)

Find a supervisor

Background
Secondary colour (Dark)

Icon
Secondary colour (Light) + White

Find a supervisor

Background
Secondary colour (Light)

Icon
Traditional Heritage Blue

Supporting symbols and icons

Application examples

Supporting icons play a functional role in the University's visual identity.

Note

The examples on this page are indicative only and not representative of colour codes for faculties or departments of the University of Melbourne.

Navigational menus
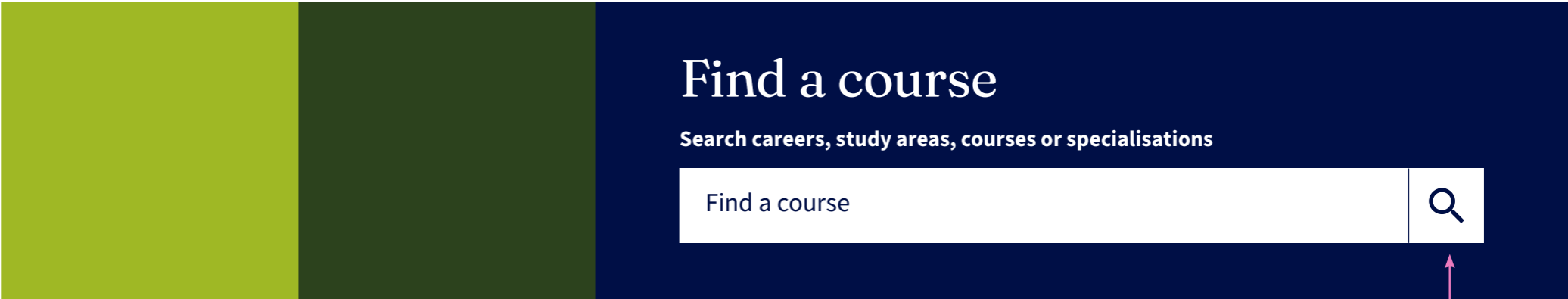
Search

Supporting 'Search' icon

Graduate course menu

- Arts, Humanities & Social Sciences
- Architecture, Building, Planning & Design
- Business & Economics
- Education

Supporting symbols and icons

Things to avoid

When using supporting icons, be mindful of the following points for consistent brand guardianship.

Research Prospectus

IT & Computer Science

Driving discovery & innovation for clinical impact in cancer care

The University of Melbourne
Centre for Cancer Research

Business & Economics
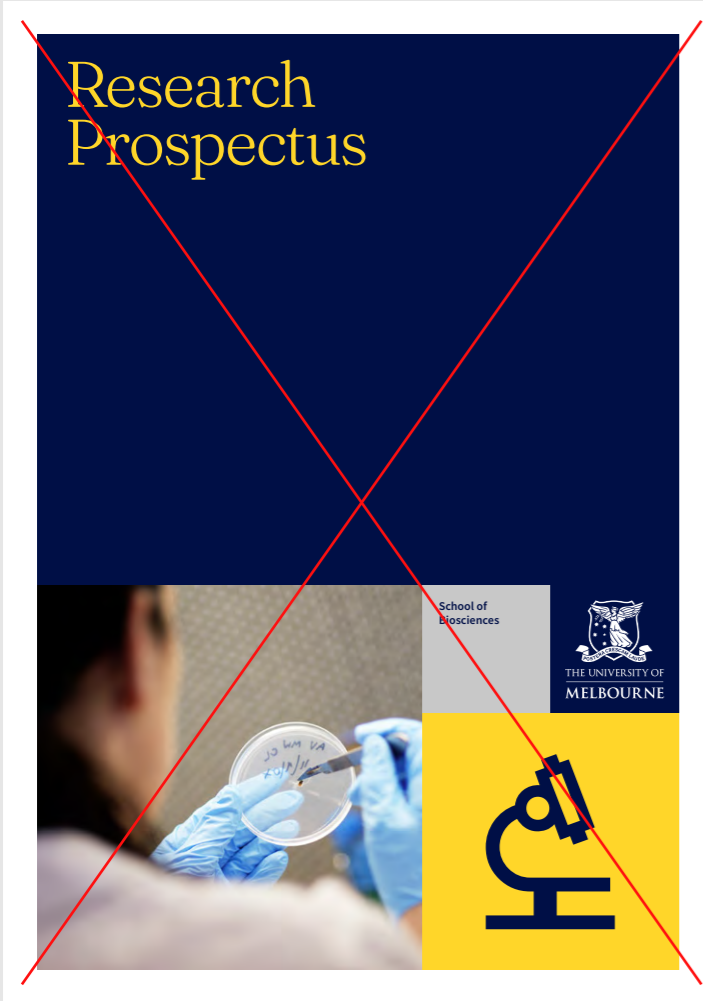
Do Not
Use supporting icons on covers or as design elements.
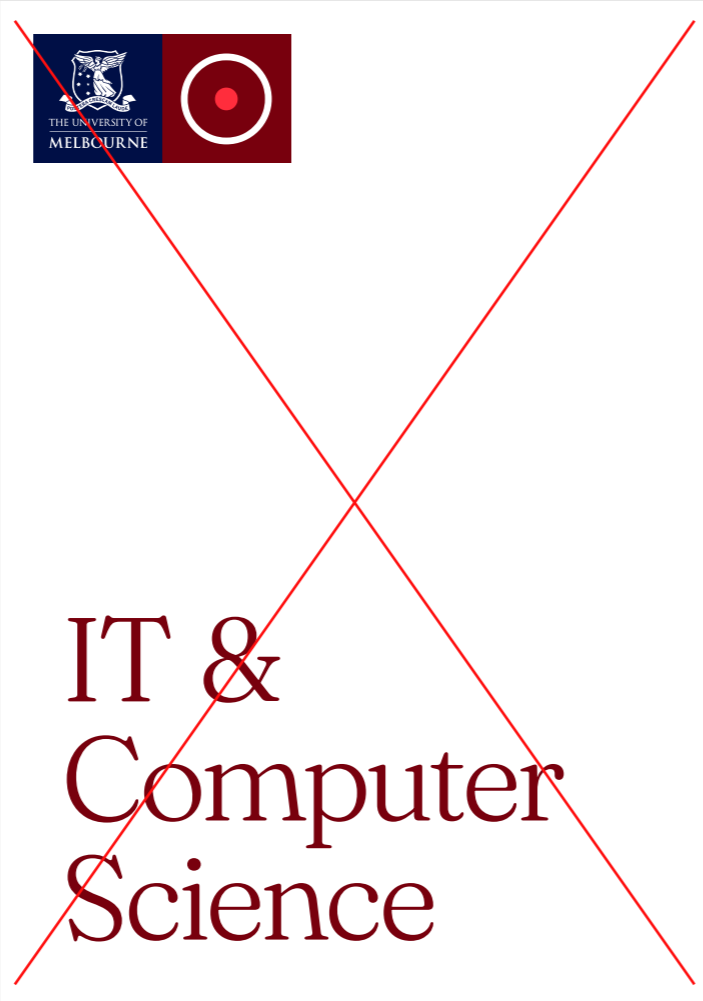
Do Not
Create logo lock-ups using supporting icons.

Do Not
Create sub-brands using supporting icons.

Do Not
Use icons as borders or dividers.

Photography

Introduction

Photography is a leading component of the Visual Identity System. It plays a crucial role in distinguishing the University from its competitors. A consistent and considered photography style helps strengthen the University's overarching strategic objectives.

Above all other Visual Identity toolkit elements, the images we select and use in our communications play an important, compelling, and powerful storytelling role. They serve to illustrate the University's impact, diverse community, and the places we live, study
and work in a meaningful and authentic way. When used alongside the colour palette and grid system, imagery can elevate written content, illustrate the University's distinctive attributes, and reinforce the consistency of the University's visual narrative.

To help maintain the University's distinctive photography style, this guide outlines how to select and adapt existing photography and commission new photography for use across all University touchpoints.

Photography

The University of Melbourne photography style

The University's photography takes on a photo-journalistic, candid style infused with an optimistic tone. This relatable, welcoming approach is authentic and unpretentious and seeks to hero the strong connections the University has between its people, its places, and its own place and impact in the world. The University strives to ensure imagery is appropriate for all audiences and is observant and respectful of differences in interpretation and meaning.

Style

- Takes a 'fly on the wall', observational approach to illustrate the daily activities of the University community.
- Shows the reality of the University community, the people in it and how they're making a positive impact.
- Offers a deep sense of authenticity and 'real life'/'slice of life'.

Content

- Focuses on storytelling and shifts the narrative to be about the human and the real person in the image, asking, 'Who is this person?' and 'Do I want to know this person's story?'.
- Heroes the person, the community and/or the 'Place'.
- Creates connections.
- Uses real students, staff, locations, objects and outcomes to create unique imagery specific to the University (rather than relying on nondescript stock imagery sourced from external stock libraries).
- Finds the essence, meaning and emotion of the subject – whether that's an image of a person, a special location on campus, or a shot of an important research object.
- Consider: What story does this picture tell? How does this image fit in with the University's larger strategic objectives? Why is this picture important, and how does it relate to and add value to the story this piece of communications is telling?

Location

- Highlights an environmental context that reflects the uniqueness of Melbourne and Australian architecture.
- Showcases iconic, recognisable locations taken from unique angles and points of view.
- Illustrates the beauty of the natural Australian environment.

Photography

Six key photography principles

University of Melbourne photography **tells the stories of the University's broad and deep, cross-disciplinary approach to education that combines creative thinking with a strong research focus. It showcases the rich history of discoveries and impact the University has around the globe. Most of all, it accurately represents our diverse community, traditional and Indigenous knowledges, students, staff, and partners who all share an ambition for high achievement.**

A photo-journalistic style contrasted with natural lighting gives an authentic feel, helping to highlight stories that have a global impact. Slightly desaturated grading lends a prestigious and distinctive tone, while creative compositions deliver a sense of confidence and distinction to our photography.

Note:

These guidelines provide top-level recommendations for the broader University of Melbourne photography style. Some audiences and purposes may require imagery that sits outside these recommendations, for example, talent looking at the camera in imagery for donors has been found to be effective. In these instances, always consider how best to create an authentic and natural shot.

Style	Content	Location	Lighting	Grading	Composition
• Photo-journalistic • Candid, observational • Fly-on-the-wall • Raw	• Real people • Real lives • Real moments • Real stories	• Iconic University, Melbourne and Australian locations • A balance of contemporary architecture with the historical • Emphasise the Australian natural environment	• Natural environment • Not overly produced or lit • 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade • Avoid shooting in dark and gloomy conditions – our aim is to achieve an overall optimistic and hopeful atmosphere	• Slight desaturation in colour • Mid contrast in shadows • Balance neutral with warmer tones	• Frame subjects off-centre to create tension and interest • Unique angles and points of view

Photography

Selecting and sourcing imagery

It is important to source imagery that reflects the University's photographic style using real students, staff, locations, objects and outcomes. Imagery created specifically for the University helps build a consistent and distinctive visual narrative. Try not to rely on nondescript stock imagery sourced from external stock libraries and include only identifiable University imagery in communications materials.

Imagebank

Imagebank (University Staff only) is a photographic resource maintained by the Brand Management team that houses a wide range of up-to-date images to suit all communications purposes. University staff can search and download curated images from Imagebank with their staff log-in details. Images from Imagebank are free for use across all University marketing and promotional materials.

For more information on Imagebank and Terms and Conditions of use, visit the Staff Hub (University Staff only).

Note: External guests wishing to access University of Melbourne Imagebank, may do so via their University of Melbourne contact.

Externally sourced stock imagery

Before seeking imagery from an external stock image library, please check Imagebank for curated imagery. Externally sourced stock imagery must still meet the University's style and tone as outlined in this guide.

While it is often a quick and effective way to fill space on a piece of communications, externally sourced stock imagery can look out of place within the University's visual identity. If there are no suitable images on Imagebank, always consider whether it is best to not use an image at all rather than source non-distinctive stock imagery.

Note: staff using stock imagery must ensure their use of imagery is compliant with all applicable laws, University policy, and industry codes of practice (including imagery sourced under royalty free or Creative Commons licenses). For more information on copyright and rights to use images, please visit the Copyright Office.

Commissioning a photographer

When commissioning a photographer for a University of Melbourne photoshoot, provide these imagery guidelines as part of the brief. This will guarantee a consistent look and feel and enable new imagery to sit within the University's Visual Identity System.

For information on hiring photographers for marketing and communications purposes, please consult with your faculty, department or school marketing and communications team.

When preparing communications and promotional materials on behalf of the University ensure you are familiar with policy and legislation that protects individuals, their rights, and privacy. For questions about privacy and IP contact the Legal and Risk Privacy Office (University staff only).

Photography — People

Portraits

University portraits capture our students, staff, alumni and community in distinctive University of Melbourne, Melbourne or Australian environments.

These images serve to tell a story or narrative about the person, their relationship to the University and what makes them special.

Subjects can either be looking away from, or towards the camera but must never feel staged or overly posed.

Talent

- Ensure a mix of gender, age, ethnicity, inclusivity and cultural diversity is achieved
- Individuals or pairs/multiples

Location

- Interior and exterior, natural or built environment
- Iconic, recognisable University of Melbourne or Melbourne locations
- Locations that are identifiably Australian or feature Australian landscapes, flora and fauna

Lighting

- Natural environment
- Not overly produced or lit
- 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

Tips for portrait shots

- Brief photographers on the idea of 'storytelling' and shift the narrative to be about the human and the real person in the image – who they are and what makes them special?
- When taking portraits, find and create a connection with the person.

Ask:

- Do I want to know this person's story?
- What is their story?
- What are their ideas, their dreams, their thoughts?
- Pretend the photographer isn't there – capture natural activities, actions and facial expressions that add an optimistic, authentic, and emotional depth.
- Consider place and environment as relevant to the person and how this can help to position the University globally within an Australian context.

Photography — People

Groups

Group portraits capture our students, staff, alumni and community in distinctive University of Melbourne, Melbourne or Australian environments.

These images serve to tell a story or narrative around a key individual and their own story or a particular situation that is unique to the University.

Subjects must be looking away from camera, involved in the situation as to not feel staged or overly posed.

Talent

- Ensure a mix of gender, age, ethnicity and cultural diversity is achieved
- Individuals or pairs/multiples

Location

- Interior and exterior, natural or built environment
- Iconic, recognisable University of Melbourne or Melbourne locations
- Locations that are identifiably Australian or feature Australian landscapes, flora and fauna

Lighting

- Natural environment
- Not overly produced or lit
- 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

Note: images are for reference only and must not be reproduced outside these guidelines

Photography — People

At Work – Portrait

At Work photography captures students, staff, alumni and community at work in a location that helps to tell their unique story and where relevant, showcases the impact of their activities.

These photographs can be wide-view or close up. Subjects are unaware of the camera's presence.

At work topics include research in the field, teaching and experiential learning, student and alumni life.

Talent

- Ensure a mix of gender, age, ethnicity and cultural diversity is achieved

Location

- Interior and exterior, natural or built environment

Lighting

- Natural environment
- Not overly produced or lit
- 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

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Photography — People

Events – Portraits

Event portraits are photographs where subjects are unaware of the camera's presence. Avoid large groups of people posing in front of the camera. Environments and situations tell a story and provide context. Event topics include mentoring, student and alumni events, ceremonies and reunions.

Talent

- Ensure a mix of gender, age, ethnicity and cultural diversity is achieved

Location

- Interior and exterior, natural or built environment

Lighting

- Natural environment
- Not overly produced or lit

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

Photography — People

Events – Wide view

Event wide view photography captures the drama and sense of occasion that comes with an event. Avoid large groups of people posing in front of the camera. Event topics include mentoring, student and alumni events, ceremonies and reunions.

Talent

- Ensure a mix of gender, age, ethnicity and cultural diversity is achieved

Location

- Interior and exterior, natural or built environment

Lighting

- Natural environment
- Not overly produced or lit

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

Photography — People

Events – Details

Event details capture the behind-the-scenes moments that take place, for example event or speech preparation and rehearsals.

They serve to tell a story, or create intrigue and interest in the event by viewing an event from a unique perspective.

Event topics include mentoring, student and alumni events, ceremonies and reunions.

Talent

- Subjects are not the focus of this type of photograph

Location

- Interior and exterior, natural or built environment

Lighting

- Natural environment
- Not overly produced or lit

Composition

- Frame subjects off-centre to create intrigue and interest
- Unique angles and points of view

Photography — Place

Architecture – Wide view

Architecture wide view photography captures exterior views of our distinctive modern and historical built facilities.

This type of photograph can incorporate a human element, but they should not be the point of focus. Through juxtaposition of material and light, these photographs emphasise our built environments. Across our campuses, photographs can contrast the story of old and new, referencing our heritage but acknowledging our future.

Talent

- Include one or more community members to give context and life to architecture wide view photography.
- Ensure a mix of gender, age, ethnicity and cultural diversity is achieved

Location

- External built environments
- Where possible, consider iconic Melbourne / Australian locations and Australian environments

Lighting

- 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- High or low angles create a striking perspective

Note: images are for reference only and must not be reproduced outside these guidelines
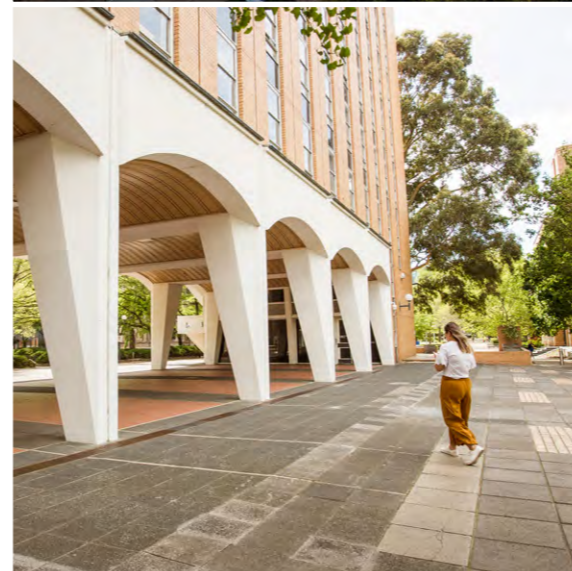
Photography — Place

Architecture – Details

Architecture details photography captures close-ups of our distinctive built environment from interesting angles. Through juxtaposition of material and light, these photographs emphasise our built environments.
Across our campuses, photographs can contrast the story of old and new, referencing our heritage but acknowledging our future.

Talent

- Subjects are not the focus of this type of photograph

Location

- External built environments
- Where possible, consider iconic Melbourne / Australian locations and Australian environments

Lighting

- 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- High or low angles create a striking perspective

Photography — Place

Facilities – Wide view

Facilities wide view photography captures visually interesting views of our University facilities. They feature a human element to give context to the type of activity that takes place there. Facility topics include special places.

Talent

• Ensure a mix of gender, age, ethnicity and cultural diversity is achieved

Location

• Internal built environments
• Where possible, consider iconic Melbourne / Australian locations and Australian environments

Lighting

• Natural environment
• Not overly produced or lit

Composition

• Frame subjects off-centre to create tension and interest
• Unique angles and points of view

Photography — Place

Facilities – Details

Facilities details photography captures a unique insights and details of our impressive facilities. This type of photograph can incorporate a human element, but they should not be the point of focus. Facility topics include special places.

Talent

- Ensure a mix of gender, age, ethnicity and cultural diversity is achieved

Location

- Internal built environments
- Where possible, consider iconic Melbourne / Australian locations and Australian environments

Lighting

- Natural environment
- Not overly produced or lit

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

Note: images are for reference only and must not be reproduced outside these guidelines
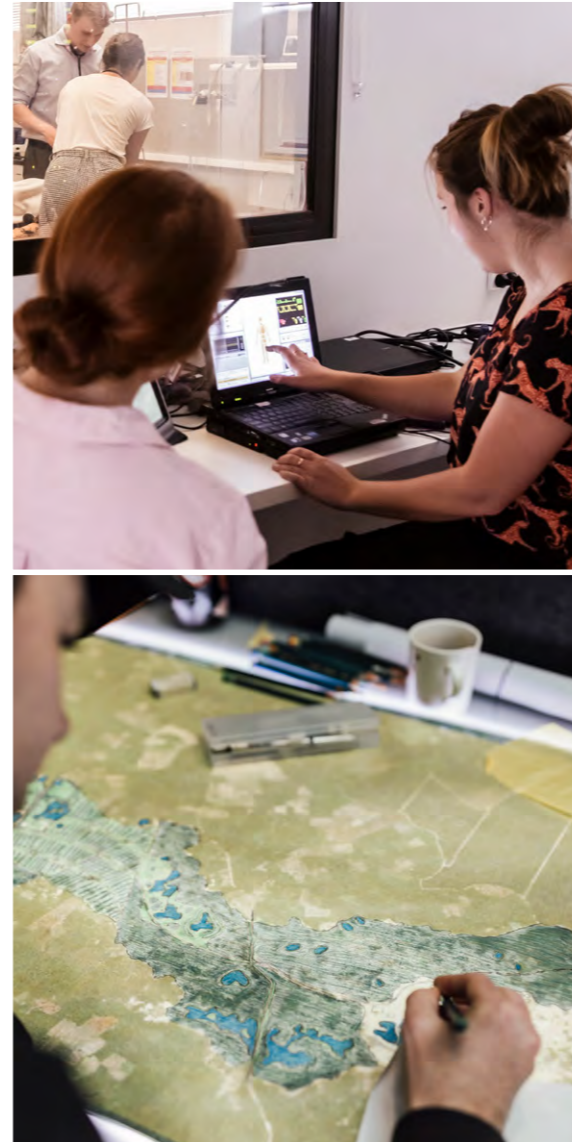
Photography — Place

Campus Grounds – Wide view

Campus Grounds wide view photography captures the diverse beauty of the University's natural and built environment. This type of photograph can incorporate a human element, but they should not be the point of focus.

Talent

- Subjects are not the focus of this type of photograph

Location

- External natural or built environments across all University of Melbourne campuses
- Where possible, consider iconic Melbourne / Australian locations and Australian environments

Lighting

- Natural environment
- Not overly produced or lit
- 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

Photography — Place

Campus Grounds – Details

Campus Grounds detail photography captures distinctive or unexpected aspects of the University's natural or built environment from unique angles and viewpoints.

Talent

- Include one or more community members to give context and life to campus ground photography
- Ensure a mix of gender, age, ethnicity and cultural diversity is achieved

Location

- External natural or built environments
- Where possible, consider iconic Melbourne / Australian locations and Australian environments

Lighting

- Natural environment
- Not overly produced or lit
- 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

Photography — Place

Signage – Wide view

Signage wide view photography captures University signage set within the beauty and surroundings of our natural and built environment.

Talent

• Subjects are not the focus of this type of photograph

Location

• External natural or built environments
• Where possible, consider iconic Melbourne / Australian locations and Australian environments

Lighting

• 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

• Frame subjects off-centre to create tension and interest

Photography — Place

Signage – Details

Signage details photography captures close-ups of University signage set within the beauty and surroundings of our natural and built environment.

Talent

- Include one or more community members to give context and life to signage details, but they are not the point of focus

Location

- External natural or built environments

Lighting

- 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- Frame subjects off-centre to create tension and interest

Photography — Objects

Objects

Objects are always photographed interacting with a human element. Object topics include research, partnership and collaboration outcomes.

Location

- Interior and exterior depending on the subject

Lighting

- Natural lighting where possible

Composition

- First or third person viewpoint

Selecting stock photography

- Only select stock objects if necessary
- Objects must be shown in a natural context and help to tell a story or narrative

Photography — Objects

Art

Art and cultural collections represent our culture, both historical and contemporary. They are always photographed in the context of a human element.

Talent

- Subjects can be part of the composition but not the focus

Location

- Internal and external natural or built environments

Lighting

- Natural environment
- Not overly produced or lit
- For outdoor sculpture and objects, shoot during the 'Golden Hour' – after sunrise / before sunset to create a dramatic sense of light and shade

Composition

- Frame subjects off-centre to create tension and interest
- Unique angles and points of view

Note: images are for reference only and must not be reproduced outside these guidelines

Photography — Grading

To achieve a consistent look across University photography, existing images that meet the guidelines in terms of style and subject can also be graded to align them with new photography standards.

Each image will require individual and specific adjustments, although a consistent look and feel can be achieved generally by using the adjustments outlined on this page.

Brightness/Contrast

- Adjustments to the tonal range of an image
- Expands image highlights and shadows

Curves

- Adjust the highlights, midtones and shadows
- Lighten and darken the overall image

Hue/Saturation

- Adjust the hue, saturation and lightness in a specific range or simultaneously all colours in an image.
- Fine-tune colours in a CMYK image so they are in the gamut of an output device

Levels

- Correct the tonal range and colour balance
- Adjust intensity levels of image shadows, midtones, and highlights

Note

Values and adjustments shown are specific to the relative images and might not transfer to another image. Please adjust according to the individual requirements of each shot.

Original
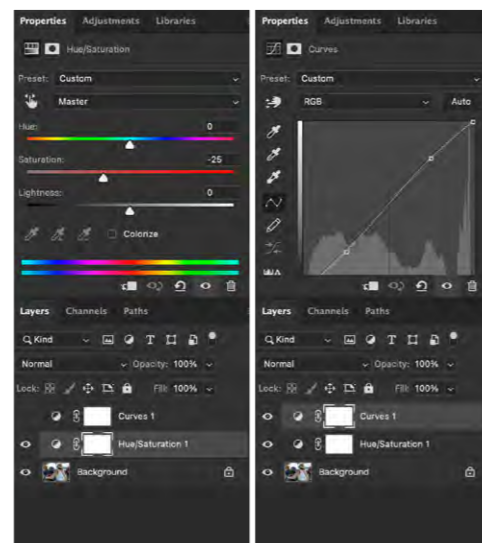
Original

Original

Adjustments Hue/Saturation and Curves
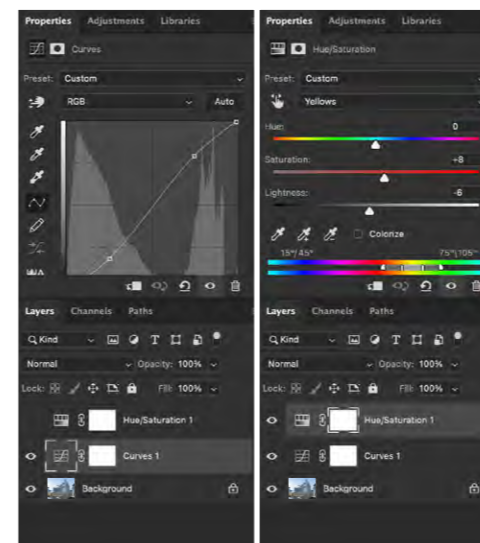
Adjustments Curves and Hue/Saturation
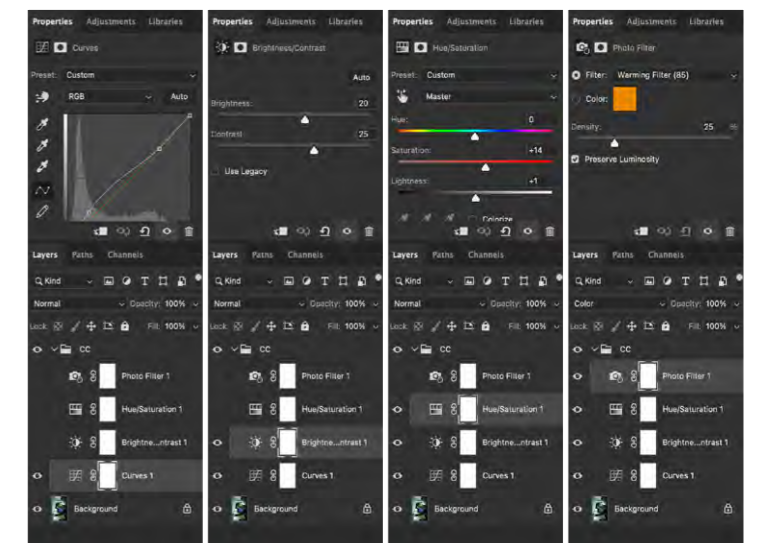
Adjustments Curves, Brightness/Contrast, Hue/Saturation and Photo Filter

Final image

Final image

Final image

Photography

Things to avoid

When shooting photography, be mindful of the
following points for consistent brand guardianship.

Do Not
Shoot in black and white
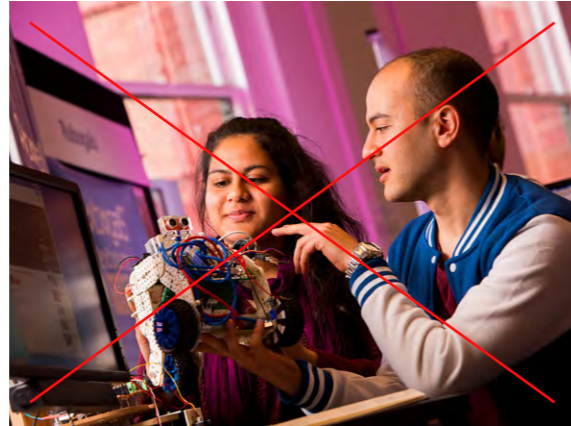
Do Not
Overly tinted or saturated colour tones

Do Not
Use posed, over-stylised subjects that looks
organised and simulated, too contrived or 'salesy'

Do Not
Centre portraits

Do Not
Promote images with light or flat contrast

Do
Shoot in full colour

Do
Apply a slight desaturation in colour tones

Do
Shoot with a candid, observational approach

Do
Frame subjects off-centre to create intrigue

Do
Apply mid contrast in shadows

Note: images are for reference only and must not be reproduced outside these guidelines

Photography

Things to avoid

When shooting photography, be mindful of the following points for consistent brand guardianship.

Do Not
Use deliberately staged and curated scenes of students and staff

Do Not
Deep-etch objects or use undistinguished stock imagery that serves no purpose

Do Not
Grade images with washed out cool/blue tones
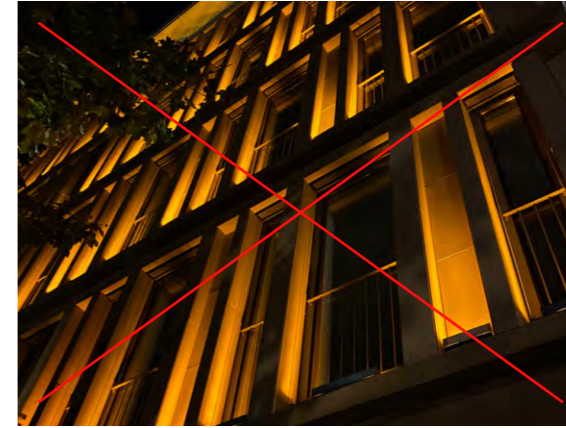
Do Not
Shoot architecture at night

Do Not
Rotate images or overly distort angles

Do
Shoot in less expected settings/environments

Do
Incorporate human interaction with objects

Do
Balance neutral with warmer tones

Do
Shoot architecture during the Golden Hour

Do
Shoot from unique angles and points of view

Note: images are for reference only and must not be reproduced outside these guidelines

3.

Design examples

Use the following examples for inspiration and as a starting point to help guide layouts and use of the visual identity elements across a range of applications. Examples are indicative only.

Digital

Digital screens (wayfinding)
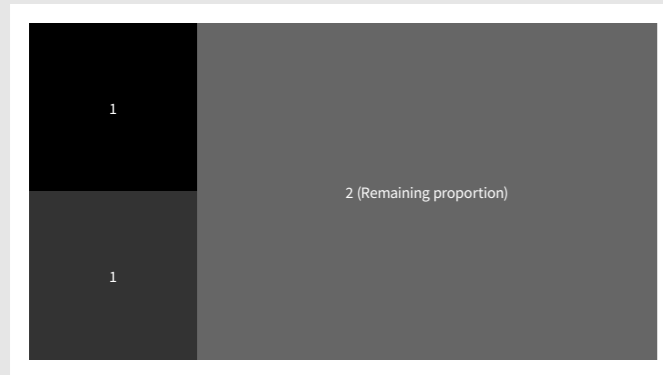
Modules
As shown

Module keylines
1pt

Size
16:9 – 1920x1080px
(landscape)

Headings
Fraunces Semibold,
66pt and 128pt

Margins
54px

Text
Source Sans 3 Light
and Semibold, 46pt
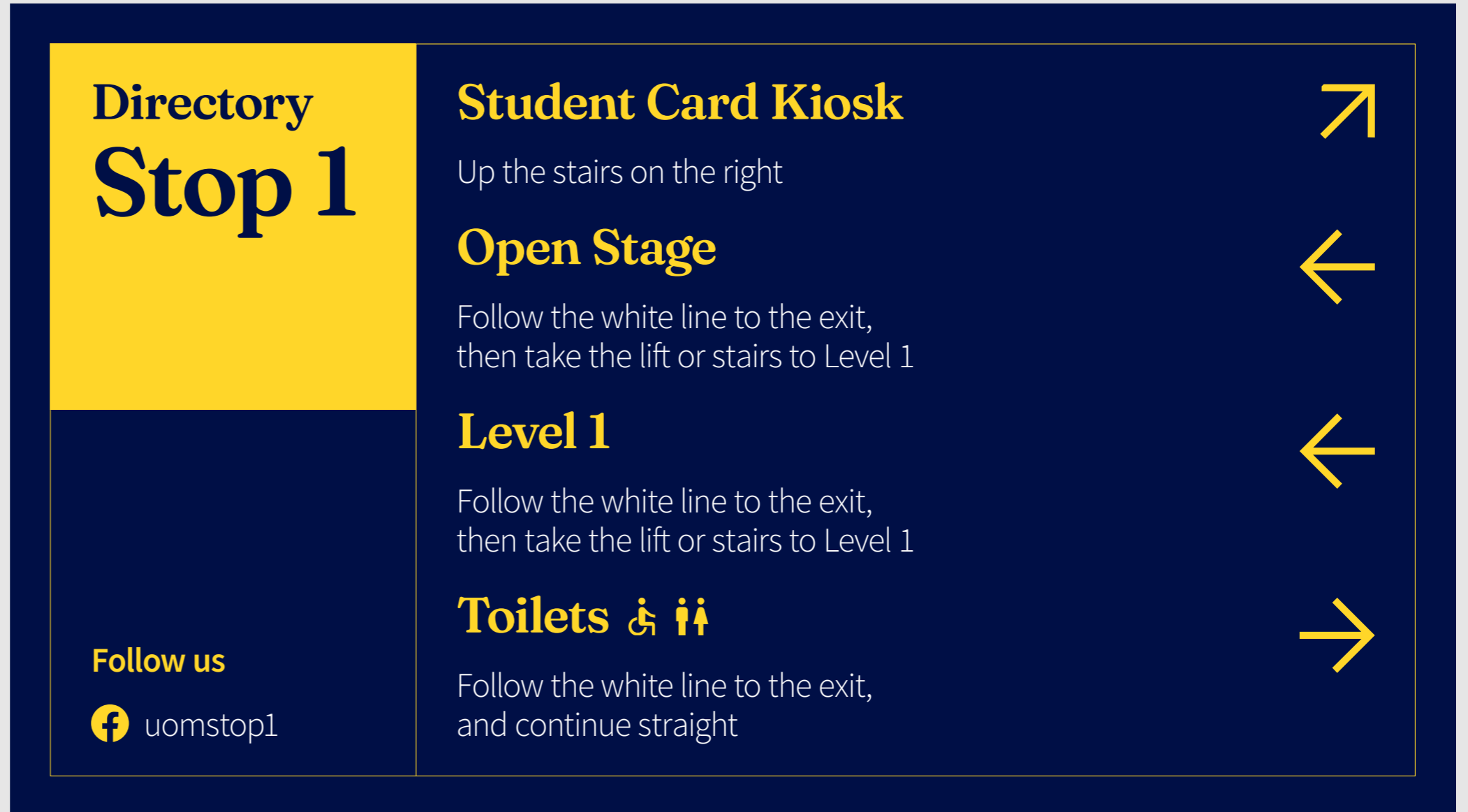
Directory
Stop 1

Follow us

 uomstop1

Student Card Kiosk

Up the stairs on the right

Open Stage

Follow the white line to the exit,
then take the lift or stairs to Level 1

Level 1

Follow the white line to the exit,
then take the lift or stairs to Level 1

Toilets

Follow the white line to the exit,
and continue straight

Note
Use the examples for inspiration and as a starting point
to help guide layouts and use of the visual identity elements
across a range of applications. Examples are indicative only.

Print

Promotional event flyers
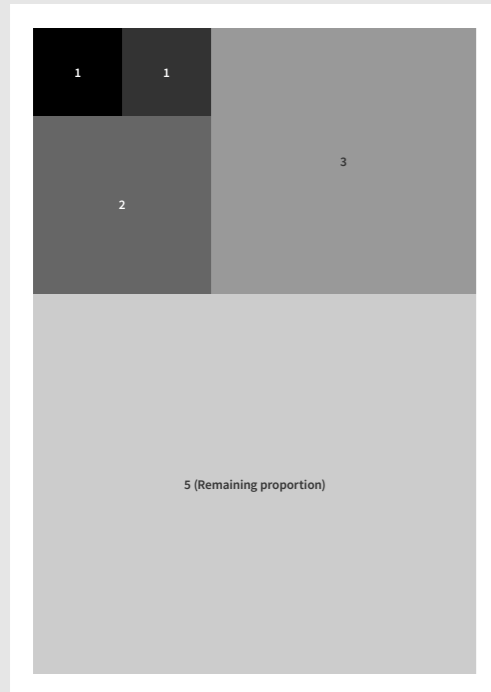
Modules

As shown

Size

A4 – 210x297mm
(portrait)

Margins

10mm

Logo size

38mm

Headings

Fraunces Light, 36pt
and 54pt

Sub-headings

Fraunces Semibold, 18pt

Text

Source Sans 3 Light,
Semibold and Bold,
(various)

Note

Use the examples for inspiration and as a starting point
to help guide layouts and use of the visual identity elements
across a range of applications. Examples are indicative only.

Faculty of Business & Economics

Event title set over four lines of text

The event sub-title set over two to three lines of text

Name of Speaker
Position of Speaker

Inum es am quos et exerest que cons eriora di omnihic aborum quas repre por em quassimpos essum facerum id quo expe provid que peribus ilignat repe landandam faccat.

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Saeped expe di volum volupta quisint ant modi beris sa que dolum fuga. Tio tem fuga. Molupta temperis autem.

Event details

Date and time
Monday 1 October 2017
6.15pm

Venue
Melbourne Law School
185 Pelham Street
Carlton

Enquiries
03 8344 1153

Bookings
Bookings are essential for this free public lecture.

Registration
unimelb.edu.au

Event Sponsors

Delete if not applicable

Image-based (placeholder images only)

Event title set over four lines of text

The event sub-title set over two to three lines of text

Name of Speaker
Position of Speaker

Inum es am quos et exerest que cons eriora di omnihic aborum quas repre por em quassimpos essum facerum id quo expe provid que peribus ilignat repe landandam faccat.

Us sequisitae sitistempore nulluptati quosapera ante rem. Et fugiaeria eatibus. Um ipid ut eaquatia volorectas et vid magnat ommolorum aut et issunt hilibus evel est ex et laut reperion net officillaut ex et quant, alit faccaes tissiti bernatem aut ut endus que sinvent aut omnient alit aut faceribusant molupta is eaqui dolorecula none nullaut quaecabor abo. Aquaes ium dolorem qui bearum vollent, sum quae nos volor ma dus sitaecae cusam re ped qui aborem velicatest volor rata ventur rehendis mi, cusdam esequatemped ea sam volupta tuscimin porport hiciendanias vere.

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Quas etur res reperum volupta voluptia evenietum aut quuntiam commostrum re, soluptatem seque ne nos consequi debis ipsam, seque dolum, volorruptium ipit aut es duci to tem ent que quunt debitatiur saeped expe di volum volupta quisint ant modi beris sa que dolum fuga. Tio tem fuga. Molupta temperis autem.

Saeped expe di volum volupta quisint ant modi beris sa que dolum fuga. Tio tem fuga. Molupta temperis autem.

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Carlton

Enquiries
03 8344 1153

Bookings
Bookings are essential for this free public lecture.

Registration
unimelb.edu.au

Event Sponsors

Delete if not applicable

Text-based (placeholder images only)

Print

Multi-page flyers
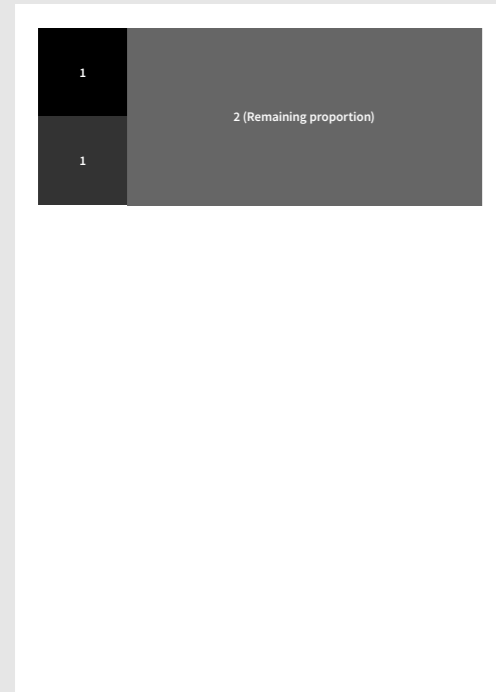
1	2 (Remaining proportion)
1	

Modules
As shown

Size
A4 – 210x297mm
(portrait)

Margins
10mm

Logo size
38mm

Headings
Fraunces Light, 48pt

Sub-headings
Fraunces Semibold, 18pt

Text
Source Sans 3 Light,
Semibold and Bold,
(various)

Note
Use the examples for inspiration and as a starting point
to help guide layouts and use of the visual identity elements
across a range of applications. Examples are indicative only.

Front flyer

Qualitative Interviews:

Design, Theory and Practice

THE UNIVERSITY OF MELBOURNE

Faculty of Medicine, Dentistry and Health Sciences

Department of General Practice

**Short course title set across two columns
3 – 4 November, 2023**

This is an online two day course suited to PhD enrolled students and early career researchers using qualitative research interviews. The course is also beneficial for healthcare professionals and policy makers interested in the design and conduct of qualitative research interviews particularly for research, evaluation and quality improvement initiatives.

The course introduces some of the core design principles, key theoretical approaches and frameworks and, methods for the practice of qualitative research interviews. The course content is developed from the two conveners' research and practice experiences. Both course conveners have worked for over 15 years across healthcare and social settings.

Day One introduces participants to the history, ethics, theories and design of qualitative interviews and considers setting and the purpose of interviews.

Day Two builds on design and theory and explores practice approaches. The second day concludes with a discussion about data preparation and a brief tour of interview analysis – participants should note this part is a broad overview of analysis.

Course details

Time
9.30am to 3.30pm, daily

Venue
Online delivery

Applications close
23 October 2023

Cost
• Full fee: $990 (incl GST)
• Special concession*: $740 (incl GST)
• Student fee*: $400 (incl GST)

Further information
• Department of General Practice
• gp-enquiries@unimelb.edu.au
• 03 8344 7276

Registration and payment
• ecommerce.unimelb.edu.au/mdhs/default.asp
Then click on General Practice link (under categories menu) for workshop listing. The course will run subject to a minimum number of enrolments. Confirmation of the course will be provided no later than close of business 24 October 2023.

Cancellation policy
80% refund if cancellation request is received more than two weeks before the course date.

**Professor
Name Surname**
• Director, **The ALIVE** National Centre for Mental Health
• Research Translation Lead, Primary Care Mental Health
• Research Program Head, Co-Design Living Lab Program,
• Department of General Practice

**Doctor
Name Surname**
• Co-Design & Implementation Research Fellow, **The ALIVE**
• National Centre for Mental Health Research Translation & Primary Care Mental Health Research Program
• Department of General Practice

Things to remember
This course adopts an interactive dialogue based learning approach. Course slides are provided after the course is completed. A reading list is provided in workbooks on the first day for participants to source further information and obtain resources of interest. If you have any learning requirements, let us know ahead of the course what they are. Have your study aims, research questions and interview schedules for the planned group activities.
Register your interest at: study.unimelb.edu.au/find/short-courses/qualitative-interviews-design-theory-and-practice

Front (placeholder images only)

Reverse flyer

Potential Participants

This course is suited to early career researchers who may be thinking about how to design interviews and understand where theory is situated. More experienced researchers will benefit from extending their understanding of theory and its application in practice.

All participants will be introduced to interview approaches, skills and practice-based learning.

People who are interested in the course are likely to be conducting their own qualitative interviews for research, or for service or program evaluation, or for service improvement within an organisation.

Qualitative Interviews: Design, Theory and Practice

Day One 3 November 2023
Design - Theory
• History
• Ethics
• Theories
• Design

Day Two 4 November 2023
Theory - Practice
• Talk, text, image, sound
• Synchronous & Asynchronous
• Skills and Techniques
• Interview Analysis

What our participants had to say

"I feel like this has been a perfect introduction to qualitative interviewing. It's been really helpful, setting me on a good path right from the beginning."

Name Surname – First Year Student

"Lots of great tips for conducting focus groups and using technology in ways I hadn't been aware of before."

Name Surname – Second Year Student

"The entire course content was a complete revelation – learning more about the power of qualitative research".

Name Surname – Third Year Student

Things to remember
*Special concession rates will apply to research active VicREN members and general practice teaching staff for the University of Melbourne medical students from 2022 – 2023.
*A letter of verification from your supervisor regarding your student status is required.

Reverse (placeholder images only)

Print

Newsletters

Modules

As shown
(cover and contents)

Size

A4 – 210x297mm
(portrait)

Margins

10mm

Logo size

38mm

**Headings and
contents listing**

Fraunces Light and
Semibold, 18pt and 36pt

Text

Source Sans 3 Light,
Semibold and Bold,
(various)

Cover (placeholder only)

Electoral
Regulation
Research
Network

THE UNIVERSITY OF
MELBOURNE

October
Newsletter

Contents page

Issue 23
October 2023

Image
© Name Surname

Contents

3. Director's Message
   Lorem ipsum dolor sit amet
   Conesetere adip sing

4. Electoral News
   Lorem ipsum dolor sit amet
   Conesetere adip sing

7. Forthcoming Events
   Lorem ipsum dolor sit amet

8. Event reports
   Lorem ipsum dolor sit amet
   Conesetere adip sing

9. Publications
   Lorem ipsum dolor sit amet
   Conesetere adip sing

13. Case Notes
    Spence v State of Queensland
    Palmer v Australian Electoral Commission [2019] HCA 24
    Setka v Carroll [VSC 571]
    Yates v Frydenberg
    De Santis v Staley and Victorian Electoral Commission

Text heavy page

Director's
Message

Professor Joo-Cheong Tham
Melbourne Law School

99

Cultural familiarity can
sometimes hinder the
pursuit of knowledge.

There is a diversity of electoral systems worldwide. Each electoral system has its distinctive peculiarities – Australia is no different. It is among a dozen or so countries that have an effective compulsory voting system; its preferential system is very much unique.

Such diversity is not necessarily a problem from the perspective of democratic government. As High Court Justice Dawson recognized in McGinty v Western Australia, 'there are hundreds of electoral systems in existence today by which a form of representative government might be achieved'. The UN Human Rights Committee has similarly observed in relation to Article 25 of the International Covenant of Civil and Political Rights which requires 'genuine periodic elections … guaranteeing the free expression of the will of the electors' that it 'does not impose any particular electoral system'. Such diversity makes the task of comparison inherently difficult. Indeed, some might conclude that there is very little utility in comparative studies of electoral regulation. Two events in ERRN's suite of activities have provided a counter-point to such a perspective.

The first was the August workshop organized by the Melbourne School of Government in New Delhi, India on 'The Future of Electoral Democracy in India and Australia', the proceedings of which have been published jointly by ERRN and the School of Government (see page 24). The differences between Australia and India are obvious and significant not least in terms of scale; ethnic, cultural and religious heterogeneity; and level of economic development. Yet having participated in the workshop, I was struck firstly how, despite all these differences, there is a common moral vocabulary when it came to understanding and evaluating elections, much of which loosely comes under the rubric of free and fair elections. The challenges commonly experienced by these two countries were also apparent with three specifically noteworthy: political participation and representation by marginalised communities; 'fake news' and digital campaigning; and money in politics.

The other event is the upcoming ERRN Biennial Workshop which is being superbly organised by Professor Lisa Hill and Dr Jonathon Louth. Separately by design, the workshop will examine the topics arising from the Delhi workshop with a focus on Australia. Its central theme will be the inclusion of marginalised communities with dedicated sessions on voting and homelessness; supporting those with intellectual disabilities; dealing with the challenges of remote communities; and importantly, enhancing participation by Indigenous

communities. Alongside there is a separate session on "Big Money, Social Media and Elections: Disinformation, Interference and Distortion'. In all these sessions, speakers will be drawing upon international experience whilst being firmly grounded in the Australian context.

This message is obviously not the place to provide a systematic approach on comparing the regulation of elections of different countries. Two precepts are, however, worth emphasising. First, seek a sound understanding of the countries being compared. Here ERRN can play an important role especially in providing resources on the electoral systems of countries where the level of knowledge is low. A critical example here is Australia's largest neighbour, Indonesia, with ERRN having held a number of events on Indonesian elections.

Second, embrace the unfamiliar. The usual comparator countries are Canada, United Kingdom and the United States. This focus on the Anglo-Saxon sphere (which curiously often omits New Zealand) is manifestly narrow. And it is not clearly a focus that will necessarily be productive of the most insight; it is moot whether a comparison between Australia and the United States as opposed to one between Australia and India will generate more advances in knowledge. Cultural familiarity can sometimes hinder the pursuit of knowledge. An important task for ERRN will be to extend comparative research beyond the comfort zone of the Anglo-Saxon countries.

Note

Use the examples for inspiration and as a starting point
to help guide layouts and use of the visual identity elements
across a range of applications. Examples are indicative only.

Print

Conference programs

Modules
As shown
(cover only)

Size
A5 – 148x210mm
(portrait)

Margins
8mm

Logo size
26mm

Headings
Fraunces Semibold
30pt and 90pt

Sub-headings
Fraunces Light and
Semibold 24pt

Text
Source Sans 3 Light,
Semibold and Bold,
(various)

Image-led cover (placeholder only)

Melbourne School of
Psychological Sciences

Awards
2023

Text-led cover

Undergraduate & Graduate Diploma Awards

Presented by
Associate Professor Katherine Johnson

Mind, Brain & Behaviour 1 Prize – Bachelor students
Yunhua Rao
Meagan Lu
Felix Ford
Willem Van Der Craats
Alisa Kaji
Chee Shuen Ng

Mind, Brain and Behaviour 2 Prize – Bachelor students
Saloni Sindhu
Quentin Lee
Vanessa Famdanny

Mind, Brain & Behaviour 1 Prize – Graduate Diploma students
Zachary Roydhouse

Mind, Brain & Behaviour 2 Prize – Graduate Diploma students
Jessica Nia
Biological Psychology Prize
Bronte Coxhill

Cognitive Psychology Prize
Natasha Stonehouse-Melke

Developmental Psychology Prize
Theodora Beatty
Aleida Ryan

Personality and Social Psychology Prize
Mona Fukumoto
Tom Hardman
Josephine Komninos
Gabrielle Lim
Ian Giang

The Unconscious Mind Prize
Jethro Dean

Research Methods for Human Inquiry Prize
Pui Yu Lee

Melbourne School of Psychological Sciences

Page [3] of 3

Text page

Note
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Print

Invitations
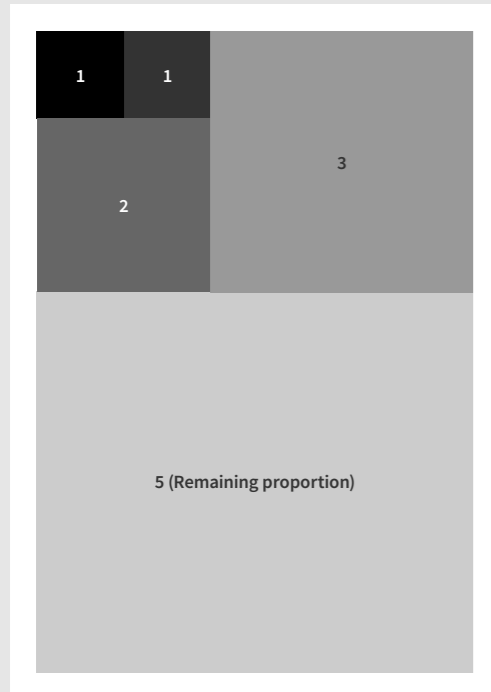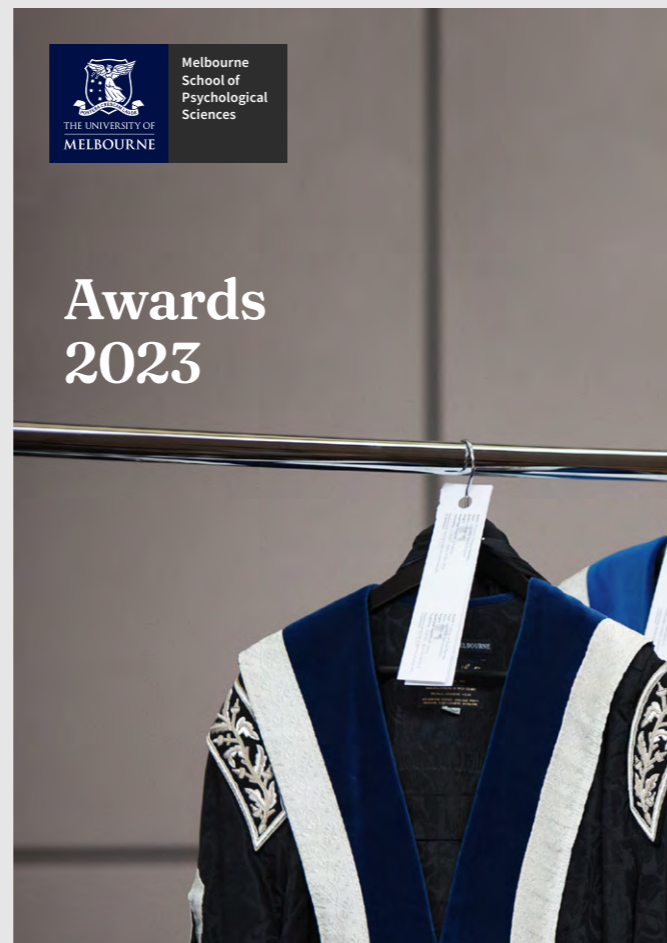

Modules
As shown
(outside only)

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(landscape)

Margins
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Logo size
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Semibold, 24pt and 36pt

Text
Source Sans 3 Light,
Semibold and Bold,
(various)

Melbourne
School of
Engineering

THE UNIVERSITY OF MELBOURNE

Alumni
Lunch

How to
get here

Woodward Conference Centre
Melbourne Law School
Parkville Campus

Car-parking in the area is limited;
we recommend using public transport
if possible. Taxis can enter the grounds
to drop-off and pick-up guests. If you
have access requirements or a disabled
parking permit please contact Name
Surname on +61 3 8344 0231 prior
to the event, so that we can make
arrangements on your behalf.

Map Area

Outside (front and reverse)

Monday 30 March 2023
12pm – 2:30pm

On Arrival
**Welcome drinks will commence
at 12pm followed by lunch.
See overleaf for map, directions
and parking information.**

Professor Cassidy looks forward to welcoming you
to this special reunion with friends and classmates
who completed an engineering or applied science
degree at the University of Melbourne fifty
or more years ago.

Cost
$73 per person inc GST
Lunch includes a two-course
meal and beverages

Venue
Woodward Conference Centre
10th floor, Melbourne Law School
Building 106, 185 Pelham St
Carlton, VIC 3053

RSVP
Monday 09 March
Please return the enclosed form or register
online at: alumni.online.unimelb.edu.au/
50YearsAndOver2020

Contact
Name Surname
+61 3 8344 0231
name.surname@unimelb.edu.au

Professor Name Surname

Guest Speaker
**Deputy Head of School, School of Computing
and Information Systems**

Name Surname is Professor and Deputy Head
Research in the School of Information Systems
at the University of Melbourne, as well as Deputy
Director of the Centre for Digital Transformation
of Health. Trained as a computational linguist,
Professor Surname is an expert in text mining
of scientific publications and clinical text.

Professor Surname held previous posts
as the Scientific Director of Health and
Life Sciences at NICTA Victoria Research
Laboratory, at the University of Colorado
School of Medicine, and Los Alamos National
Laboratory. She also spent 5 years in start-
ups during the US Tech bubble.

Inside (placeholder images only)

Note
Use the examples for inspiration and as a starting point
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across a range of applications. Examples are indicative only.
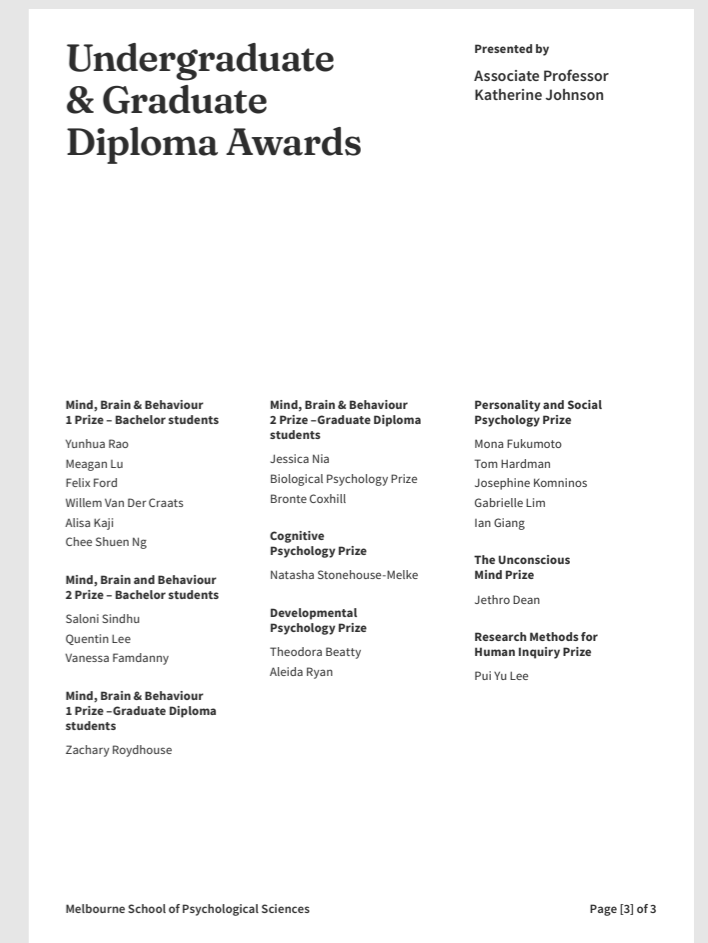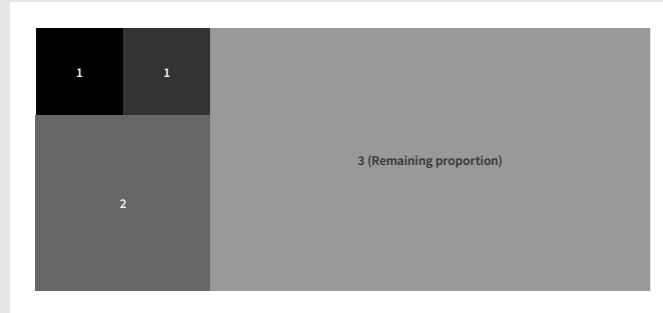
4.

Contacts

The University of Melbourne acknowledges the Traditional Owners of the unceded land on which we work, learn and live. We pay respect to Elders past, present and future, and acknowledge the importance of Indigenous Knowledge in the Academy.

The University of Melbourne

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