

Brand Identity Guidelines

2018 | Version 1.0



MACQUARIE
University



How to use these guidelines

These guidelines have been created to introduce and explain how best to use our brand identity systems. The elements contained within these guidelines form the starting point for any Macquarie University communication.

While it's important that these guidelines are adhered to, they are not designed to be restrictive. Rather, the aim is to encourage creativity within the parameters of the brand identity system.

By following these guidelines, you can communicate your message in a unique and confident way, and also contribute to the strength of our brand.

NAVIGATION

To aid with accessibility our guidelines are fully interactive. With a clean navigation system you can access the information you require quickly and effectively. A consistent header throughout the document allows quick navigation between sections as well as an interactive contents section.

Please follow the guidance shown here to help you navigate our guidelines:

A. PRIMARY SECTION

B. SECONDARY SECTION

C. TERTIARY SUBSECTION

D. PAGE HEADING

E. PAGE SUBHEADING

F. SECTION QUICK LINKS

G. CONTENT

2.2.1 Our logo

MINIMUM SIZE AND CLEAR SPACE

F • CONTENTS BRAND AND CREATIVE STRATEGY **BRAND IDENTITY SYSTEM** BRAND ARCHITECTURE BRAND L

- G** • To ensure consistency and legibility across all communications, a minimum size and clear space has been defined.

A. HORIZONTAL LOGO

Available in a variety of colourways and formats, we have two horizontal logos available for use: our master logo and our international version (reserved for international audiences) that includes 'Sydney Australia'.

Both logos follow the same clear space rules as shown. Content should not encroach within this clear space.

The minimum size is set at 28mm/200pixels – the logo must not appear smaller than this size.

B. VERTICAL LOGO

Available in a variety of colourways and formats, we have two vertical logos available for use: our master logo and our international version.



1

Brand and creative strategy

1.1.0 INTRODUCTION

1.2.0 BRAND STRATEGY

- 1.2.1 Our creation story
- 1.2.2 Competitive space
- 1.2.3 Defining ourselves through our people
- 1.2.4 Our brand essence
- 1.2.5 Our brand proposition
- 1.2.6 Our brand narrative

1.3.0 CREATIVE STRATEGY

- 1.3.1 Advertising campaign idea
- 1.3.2 Creative campaign manifesto

2

Brand identity system

2.1.0 INTRODUCTION

2.2.0 OUR LOGO

- 2.2.1 Minimum size and clear space
- 2.2.2 Colour reproduction
- 2.2.3 Incorrect use

2.3.0 LOGO LOCKUPS

- 2.3.1 Introduction
- 2.3.2 Horizontal logo
- 2.3.3 Vertical logo
- 2.3.4 Multiple partners
- 2.3.5 Horizontal logo – Equal partner
- 2.3.6 Vertical logo – Equal partner
- 2.3.7 Horizontal logo – Endorsement

2.4.0 COLOUR PALETTE

- 2.4.1 Specifications
- 2.4.2 Gradients
- 2.4.3 Light graphic
- 2.4.4 Usage principles
- 2.4.5 Colour – Incorrect use
- 2.4.6 Light graphic – Incorrect use

2.5.0 TYPOGRAPHY

- 2.5.1 Specifications
- 2.5.2 Usage principles
- 2.5.3 Incorrect use

3

Brand architecture

3.1.0 INTRODUCTION

- 3.1.1 The purpose of brand architecture
- 3.1.2 Principles

3.2.0 BRAND THEATRE

- 3.2.1 Introduction
- 3.2.2 How brand theatre applies to us
- 3.2.3 Architecture system prior to new identity principles
- 3.2.4 Decision-making tree

3.3.0 DEPARTMENTS AND FACULTIES, FUNCTION AND ADMINISTRATION UNITS

3.4.0 RESEARCH LOCKUPS

3.5.0 ENDORSEMENT LINES

3.6.0 SERVICES, STUDENTS AND REGISTRARS

3.7.0 PUBLICATIONS

4

Brand language

4.1.0 INTRODUCTION

- 4.1.1 A shift in brand language
- 4.1.2 A voice that reflects the brand personality

4.2.0 LANGUAGE PRINCIPLES

- 4.2.1 Personality trait #1
- 4.2.2 Personality trait #2
- 4.2.3 Personality trait #3
- 4.2.4 Personality trait #4

4.3.0 TONES OF VOICE

- 4.3.1 Introduction
- 4.3.2 Implications for writing style

4.4.0 EXAMPLES

- 4.4.1 Prospective domestic students – Core tone
- 4.4.2 Social media – Core tone
- 4.4.3 Alumni and supporters via the Giving Impact newsletter – Core tone
- 4.4.4 Corporate stakeholders via the Universities Australia website – Institutional tone

4.5.0 BRAND LANGUAGE PROTOCOLS

- 4.5.1 The role of headings and subheadings
- 4.5.2 Basic rules
- 4.5.3 Numbers
- 4.5.4 Commonly used words or phrases
- 4.5.5 Punctuation and grammar

4.6.0 CHECKLIST

Contents

1-4/5-7

5

6

7

Best practice

- 5.1.0 INTRODUCTION**
- 5.2.0 BROCHURES**
- 5.3.0 POSTERS**
- 5.4.0 BANNERS**
- 5.5.0 PRESS ADS**
- 5.6.0 DIGITAL**
- 5.7.0 STAFF AND STUDENT NEWS**
- 5.8.0 MERCHANDISE**

Appendix

- 6.1.0 TECHNICAL SPECIFICATIONS**
- 6.2.0 FACULTY COLOUR PALETTE**
 - 6.2.1 Faculty colour specifications
- 6.3.0 PAPER STOCK USAGE**
- 6.4.0 STATIONERY**
 - 6.4.1 Ordering stationery
- 6.5.0 SHARED ID**

Contact

- 7.0 CONTACT**

Brand and creative strategy

1.1.0 INTRODUCTION

1.2.0 BRAND STRATEGY

- 1.2.1 Our creation story
- 1.2.2 Competitive space
- 1.2.3 Defining ourselves through our people
- 1.2.4 Our brand essence
- 1.2.5 Our brand proposition
- 1.2.6 Our brand narrative

1.3.0 CREATIVE STRATEGY

- 1.3.1 Advertising campaign idea
- 1.3.1 Creative campaign manifesto

1.1.0 Introduction

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Framing a more distinctive future

The history, achievements and ambitions of Macquarie University are quite remarkable – we are a university like no other.

Using the University's strategic framework – *Our University: A Framing of Futures* – as a spring board, we engaged staff, students, partners and community leaders to help us define who we are, what we stand for and where we want to go.

Overwhelmingly, the consensus was that our story is one of aspiration, connectedness and service and engagement. This notion – communicated in a coherent and compelling way through our refined narrative – will speak to those intrepid minds and courageous spirits we hope to have join us.

The University is now ready to share its stories of discovery and achievement with a renewed sense of purpose and clarity.

1.2.1 Brand strategy

OUR CREATION STORY

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Renewing our narrative is not about starting from scratch. In fact, it's quite the opposite.

Our history is a formidable source of inspiration. From our earliest days in the mid-1960s, we've pioneered on many fronts – from the openness of our admission procedures and our broadened curricular choices, to the dynamic use of our library and the introduction of academic self-appraisal. These practices are now so commonplace, it's easy to forget how innovative they were at the time.

We must not forget, or consign, this pioneering spirit to history. This remarkable sense of hopefulness and confidence that life is full of possibilities must be rekindled and brought back to the fore of how we think and behave.



“What’s it like in there?”
a driver asked Juliet Harper as he gave her a lift and nodded towards the ‘concrete gloom’.
“Funny place to put a uni – they say it’s different to the others, got grades instead of marks and these semesters instead of terms and mothers bring their kids to classes. That right?”

Above all else, Juliet remembers the **hopefulness**, the ‘novelty and **sheer possibility** of what could be done’, the confidence that ‘things could be and would be different’.

Extract from *Liberty of opportunity: A history of Macquarie University 1964–1989*

1.2.2 Brand strategy

COMPETITIVE SPACE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

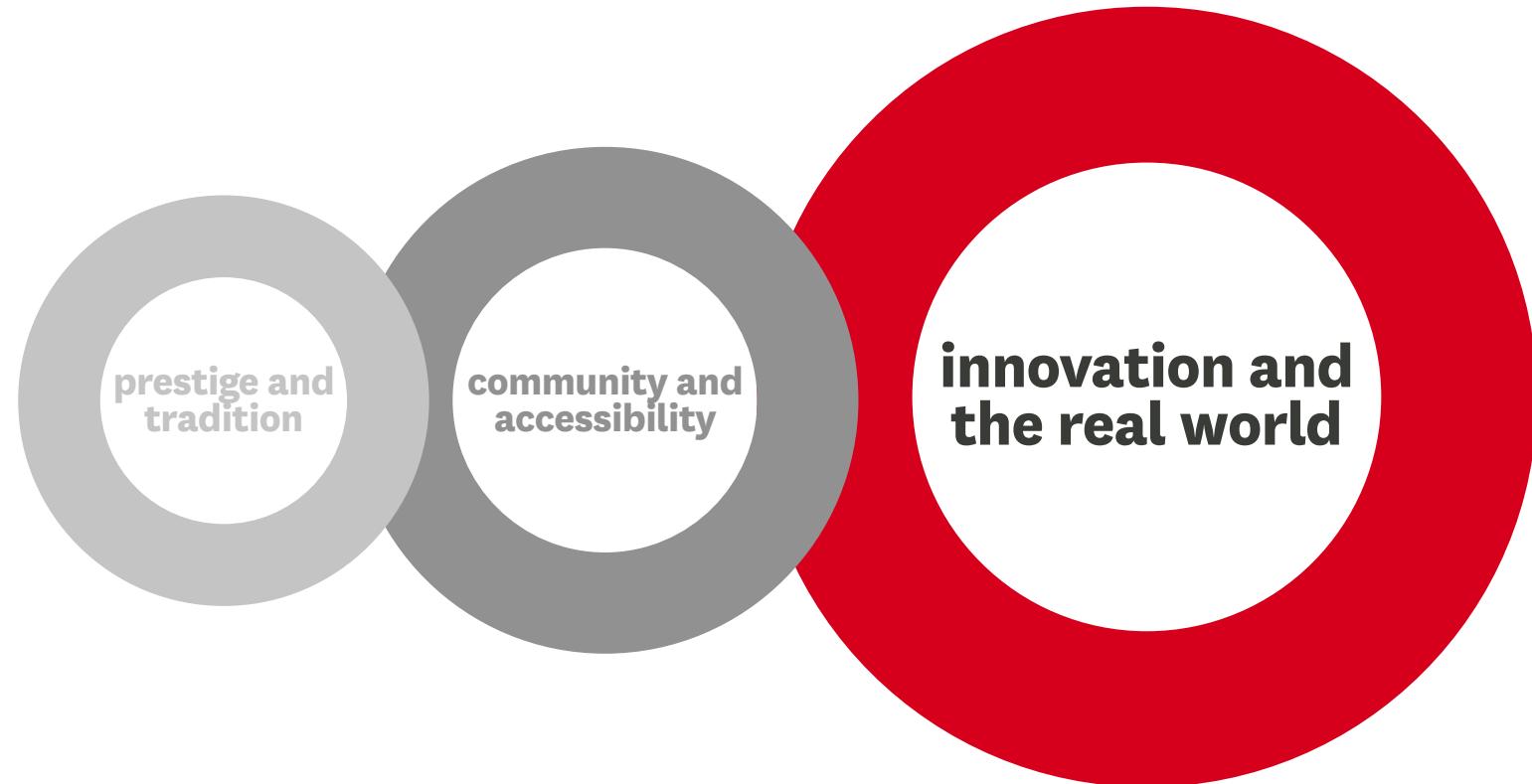
CONTACT

Universities in Australia are usually generalist, competing for similar students and research funds across a broad range of disciplines. Creating differentiation is difficult as people's perceptions are heavily influenced by deeply entrenched notions about the sector.

Research tells us that people tend to categorise universities into one of three big typologies: universities that stand for prestige and tradition, universities that stand for community and accessibility, and universities that stand for innovation and the real world.

Macquarie has chosen to focus on engaging its primary mindset – the 'Career pursuers' – and so consequently, we want to be the best university for them – an exemplar of an innovative university that prepares people for the real world.

While other universities certainly innovate, our position in the innovation space is unique. Rather than celebrating technology for technology's sake, we legitimately own 'human-powered innovation' – innovations brought to life through collaboration that are seeking solutions for the real-world challenges of today and tomorrow.



1.2.3 Brand strategy

DEFINING OURSELVES THROUGH OUR PEOPLE

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[BRAND ARCHITECTURE](#)[BRAND LANGUAGE](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

Macquarie's people are those who are not afraid to choose the less trodden path. They see life as an exhilarating source of possibilities to grow intellectually and professionally, unconstrained by traditions. They are ready to embrace new experiences and ideas.

They believe that a leader is about being a team player. They know that success in today's world is all about collaborating with the right people on the right issues.

These people are naturally curious and open to the most diverse intellectual perspectives. They want to grow into well-rounded citizens of the world, actively engaged in the complex issues that define the future of humanity.

And while the diversity of our student body, staff population and partners certainly makes us richer, our future success lies in attracting and engaging particular mindsets more than others: 'Career pursuers' first and foremost, followed by 'Rounded discoverers' and 'Determined pragmatists'.



Career pursuers

They aspire to reach their full potential and be at the leading edge of their field. They focus on future career success, and are looking for excellent graduate outcomes and practical experience through internships and networking opportunities.



Rounded discoverers

They seek to find out more about themselves and what they want out of life by attending university. And while securing a career is a key outcome of their studies, the journey they take to get there is considered just as important.



Determined pragmatists

They have great passion for what they study, and are highly motivated to prove to others what they are capable of. Often juggling life outside of study, they require flexible entry and study options.

1.2.4 Brand strategy

OUR BRAND ESSENCE

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[BRAND ARCHITECTURE](#)[BRAND LANGUAGE](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

Our narrative fosters the sense of pride we have in who we are and where we've come from, and engenders a more spirited commitment to where we're going.

The distillation of our narrative is 'connected intelligence'. A brand essence – not a tagline – it aims to intensify our connectedness across the board – socially, experimentally and intellectually.

Connected intelligence

1.2.5 Brand strategy

OUR BRAND PROPOSITION

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our brand proposition defines our unique position within the market, and directs the language and tone of voice we use. It creates internal alignment and consistent external expression across every customer touch-point.

Our brand essence – connected intelligence – is expanded on in short and long-form positioning statements, designed to communicate our purpose and unite us around our common brand principles.

Our brand pillars – open collaboration, empowered imagination, integrated perspectives and real-world impact – are essentially the personality traits that define our brand and guide us in the way we engage with all audience groups.

The externally focused creative expression of connected intelligence is ‘You to the power of us’ – the human equation for success. This tagline, which demonstrates the exponential power of being part of Macquarie University, is spearheading advertising campaigns across recruitment, research, corporate engagement and advancement.

Brand essence

Connected intelligence

Brand positioning

Macquarie is a vibrant university engaged with the real world. We foster collaboration across diverse fields of knowledge and human perspectives, pursuing innovative ways to address society’s complex problems and create a better future.

Target audience

Career pursuers

Brand pillars

Personality traits

1) Open collaboration: one beautiful, future-focused campus, unbound by ivory towers and sandstone walls, fostering collaboration between students, academics, industry and society.

Collaborative

2) Empowered imagination: connecting people across the most diverse fields of knowledge to create bold new possibilities: for their careers, intellectual endeavours, enterprises and the common good.

Brave

3) Integrated perspectives: a collegial culture which supports and encourages everyone to traverse the boundaries of their own perspectives and affect change.

Clever

4) Real-world impact: a community of world citizens deeply engaged with the real and often complex problems and opportunities that define our lives.

Effective

Creative expression

YOU to the power of us

1.2.6 Brand strategy

OUR BRAND NARRATIVE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

The following short and long-form narratives communicate our statement of purpose and unite us around our shared brand principles.

A powerful tool for bringing focus, direction and clarity to our marketing messaging and strategies, they can be used to help differentiate our brand from our competitors.

Short narrative

Macquarie is a vibrant university engaged with the real world. We foster collaboration across diverse fields of knowledge and human perspectives, pursuing innovative ways to address society's complex problems and create a better future.

Long narrative

Macquarie is a university engaged with the real and often complex problems and opportunities that define our lives.

Since our foundation 54 years ago, we have aspired to be a different type of university: one unbound by ivory towers and sandstone walls. Rather, we are focused on fostering collaboration between students, academics, industry and society, encouraging all to traverse the boundaries of their own perspective and affect change.

Over the years, we've grown to become the centre of a vibrant local and global community. A place of constant stimulus and human interaction.

Together, we advance world-class theoretical thinking and translate it into real-world solutions. We're connecting people across the most diverse fields of knowledge to create bold new possibilities: for their careers, intellectual endeavours, enterprises and the common good.

At Macquarie, people become skilled at switching between specialist and generalist mindsets; mastering complexity, thinking holistically and helping to create a better future.

1.3.1 Creative strategy

ADVERTISING CAMPAIGN IDEA

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

‘You to the power of us’ is the emotive advertising campaign idea being used to promote Macquarie. Its purpose is to bring our brand narrative to life in a way that connects with the hearts and minds of our multiple audiences – students, parents, researchers, corporates, alumni, community and government – and demonstrates the enormous impact that the University, our researchers and our students have in the world.

Focused on how collaboration can benefit the world beyond academia’s confines, it’s a unique and differentiated approach to conventional university communication.

A. (YOU)^{us} EQUATION DEVICE

‘You to the power of us’ is a thought-provoking visual mnemonic. Through its articulation as an equation (YOU)^{us}, it instantly demonstrates a connection between Macquarie and our various audiences. And with an emphasis on the ‘YOU’, it places our audiences at the centre of all that we do. It’s empowering, ambitious and aspirational.

B. 'YOU TO THE POWER OF US' TAGLINE

‘You to the power of us’ as a tagline is memorable, engaging and welcoming, and leaves our audiences with the feeling that they’ll be part of something at Macquarie. To ensure clarity of message and recall, the ‘You to the power of us’ tagline should always accompany the (YOU)^{us} equation device.

A



B

YOU *to the power of us*

1.3.2 Creative strategy

CREATIVE CAMPAIGN MANIFESTO

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT



At Macquarie, we have discovered the human equation for success.
By knocking down the walls between departments, and uniting the powerhouses
of research and industry, human collaboration can flourish.

This is the exponential power of our collective, where potential is multiplied by a campus
and curriculum designed to foster collaboration for the benefit of everyone.

Because we believe when we all work together,
we multiply our ability to achieve remarkable things.

That's YOU to the power of us

Brand identity system

2.1.0 INTRODUCTION**2.2.0 OUR LOGO**

2.2.1 Minimum size and clear space
2.2.2 Colour reproduction
2.2.3 Incorrect use

2.3.0 LOGO LOCKUPS

2.3.1 Introduction
2.3.2 Horizontal logo
2.3.3 Vertical logo
2.3.4 Multiple partners
2.3.5 Horizontal logo – Equal partner
2.3.6 Vertical logo – Equal partner
2.3.7 Horizontal logo – Endorsement

2.4.0 COLOUR PALETTE

2.4.1 Specifications
2.4.2 Gradients
2.4.3 Light graphic
2.4.4 Usage principles
2.4.5 Colour – Incorrect use
2.4.6 Light graphic – Incorrect use

2.5.0 TYPOGRAPHY

2.5.1 Specifications
2.5.2 Usage principles
2.5.3 Incorrect use

2.6.0 ICONS

2.6.1 Introduction
2.6.2 Usage principles
2.6.3 Incorrect use

2.7.0 TABLES, GRAPHS AND CHARTS

2.7.1 Tables
2.7.2 Graphs and charts

2.8.0 PHOTOGRAPHY

2.8.1 Introduction
2.8.2 Big issues
2.8.3 Campus facilities
2.8.4 Portraits
2.8.5 Our creation story
2.8.6 Campus life
2.8.7 Campus grounds
2.8.8 Objects
2.8.9 Incorrect use

2.9.0 SIGNAGE**2.10.0 DIGITAL**

2.10.1 Banner ads
2.10.2 PowerPoint

2.11.0 MOTION GRAPHICS

2.11.1 Intro sequences
2.11.2 Endframe sequences
2.11.3 Lower third titles
2.11.4 Statements

2.1.0 Introduction

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[**BRAND IDENTITY SYSTEM**](#)[BRAND ARCHITECTURE](#)[BRAND LANGUAGE](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

Named after Lachlan Macquarie, the fifth Governor of New South Wales – a man noted for his humanitarianism and interest in education – the Macquarie Lighthouse has a long association with the University, as part of the University's coat of arms.

The lighthouse serves as a strong metaphor for the University's future ambitions. It is a symbol of the support, encouragement and reassurance that the University provides to students and staff, so they can venture into unknown territories of intellectual enquiry with great confidence and conviction.

The University's brandmark acknowledges both the Macquarie Lighthouse and the Sirius star, the guide star and flagship of the First Fleet.



2.2.0 Our logo

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our logo is our most valuable brand asset; it identifies who we are, and it acts as an identifier and mark of quality. Two versions are available – horizontal and vertical.

A. MASTER LOGOS

The horizontal logo is our hero logo. Whenever possible, this is the version that should always be used. Where this isn't possible a vertically stacked logo is available.

B. INTERNATIONAL LOGOS

The international logos should only be used in applications with significant exposure to international audiences.

A



MACQUARIE
University



MACQUARIE
University

B



MACQUARIE
University
SYDNEY · AUSTRALIA



MACQUARIE
University
SYDNEY · AUSTRALIA

2.2.1 Our logo

MINIMUM SIZE AND CLEAR SPACE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

To ensure consistency and legibility across all communications, a minimum size and clear space has been defined.

A. HORIZONTAL LOGO

Available in a variety of colourways and formats, we have two horizontal logos available for use: our master logo and our international version (reserved for international audiences) that includes 'Sydney Australia'.

Both logos follow the same clear space rules as shown. Content should not encroach within this clear space.

The minimum size is set at 28mm/200pixels – the logo must not appear smaller than this size.

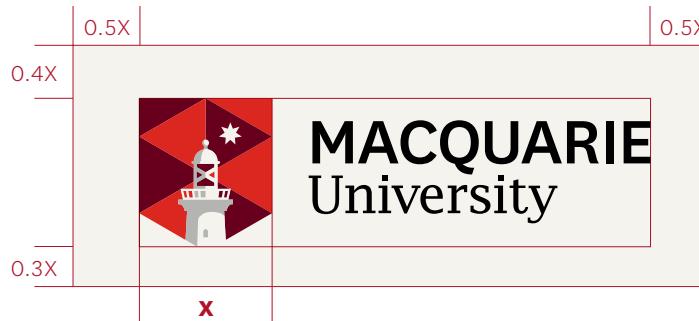
B. VERTICAL LOGO

Available in a variety of colourways and formats, we have two vertical logos available for use: our master logo and our international version (reserved for international audiences) that includes 'Sydney Australia'.

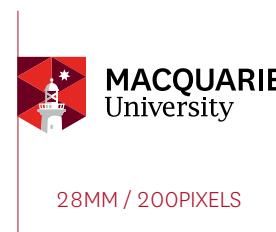
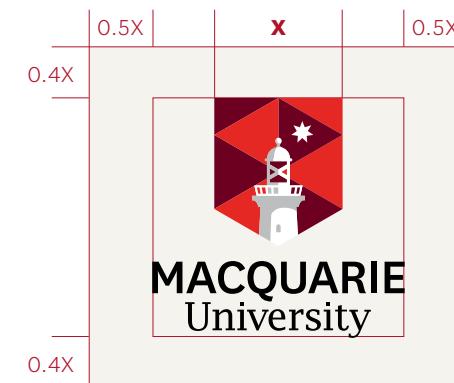
Both logos follow the same clear space rules as shown. Content should not encroach within this clear space.

The minimum size is set at 15mm/100pixels – the logo must not appear smaller than this size.

A



B



28MM / 200PIXELS



15MM / 100PIXELS

2.2.2 Our logo

COLOUR REPRODUCTION

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our logo is available in a variety of formats. Choose the most appropriate version for your requirements.

The masterbrand logos should be reproduced where possible on Sand.

CMYK and RGB are the preferred reproduction methods and should be used for all full-colour printing (CMYK) and screen viewing (RGB). Spot colour should be used where full-colour printing is not available (eg screen printing).

In all methods of reproduction, colour must be matched to Pantone® references.

HORIZONTAL LOGO MASTERBRAND	VERTICAL LOGO	HORIZONTAL LOGO INTERNATIONAL BRANDMARK	VERTICAL LOGO
 MACQUARIE University	 MACQUARIE University	 MACQUARIE University SYDNEY · AUSTRALIA	 MACQUARIE University SYDNEY · AUSTRALIA
 MACQUARIE University	 MACQUARIE University	 MACQUARIE University SYDNEY · AUSTRALIA	 MACQUARIE University SYDNEY · AUSTRALIA
 MACQUARIE University	 MACQUARIE University	 MACQUARIE University SYDNEY · AUSTRALIA	 MACQUARIE University SYDNEY · AUSTRALIA
 MACQUARIE University	 MACQUARIE University	 MACQUARIE University SYDNEY · AUSTRALIA	 MACQUARIE University SYDNEY · AUSTRALIA

2.2.3 Our logo

INCORRECT USE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A.

The masterbrand should not be recoloured.

B.

The masterbrand must not be locked up with any descriptors unless they appear in a third-party environment. Refer to section **3.4.0 Third-party lockups**

C.

Permission should be sought from Group Marketing to reproduce the symbol independent of the masterbrand.

D.

The symbol should not be reproduced with a keyline.

E.

The masterbrand should not appear on backgrounds that affect its legibility.

F.

The masterbrand should not appear on Bright Red, Deep Red, Purple or Magenta backgrounds. For legibility, the full reversed (white) logo should be used.

G.

The Macquarie University master brand should never appear in the same space as co-brands that feature the Macquarie University shield.



2.3.1 Logo lockups

INTRODUCTION

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Macquarie University and many of its entities maintain complex relationships with third-party brands.

These relationships and their activities are communicated either by the University or by the third party, in their look and feel.

The scale of our logo when appearing with others is reflective of our role with one another.

PARTNER LOGO LOCKUP

When using a partner logo lockup within the Macquarie University environment, the partner logo is less prominent than the Macquarie University logo.

EQUAL PARTNER LOGO LOCKUP

When Macquarie University is shown as an equal partner, the visual balance of the logos is equal.

ENDORSEMENT LOGO LOCKUP

Where the Macquarie University logo is used as an endorsement, it should be sized in order to be smaller than the partner logo.

OPTUS



MACQUARIE
University

Collaborate with us

OPTUS MACQUARIE UNIVERSITY CYBER SECURITY HUB



2.3.2 Logo lockups

HORIZONTAL LOGO

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A partner brand logo may appear beneath our master logo or to the left. This relationship is determined by the context it is being used.

The partner logo should never be more visually dominating than the Macquarie University logo.

When used in the Macquarie University environment, an endorsement line is used to clarify the brand relationship. Text is set in National Regular in black with -15 tracking.

Minimum size and clear space rules as defined in section **2.2.1 Minimum size and clear space** applies to the logo lockup.

Refer to section **5 Best practice** for examples.

A. VERTICAL RELATIONSHIP

When the partner brand appears beneath the masterbrand, an endorsement line is included that sits to the left of the partner logo as shown.

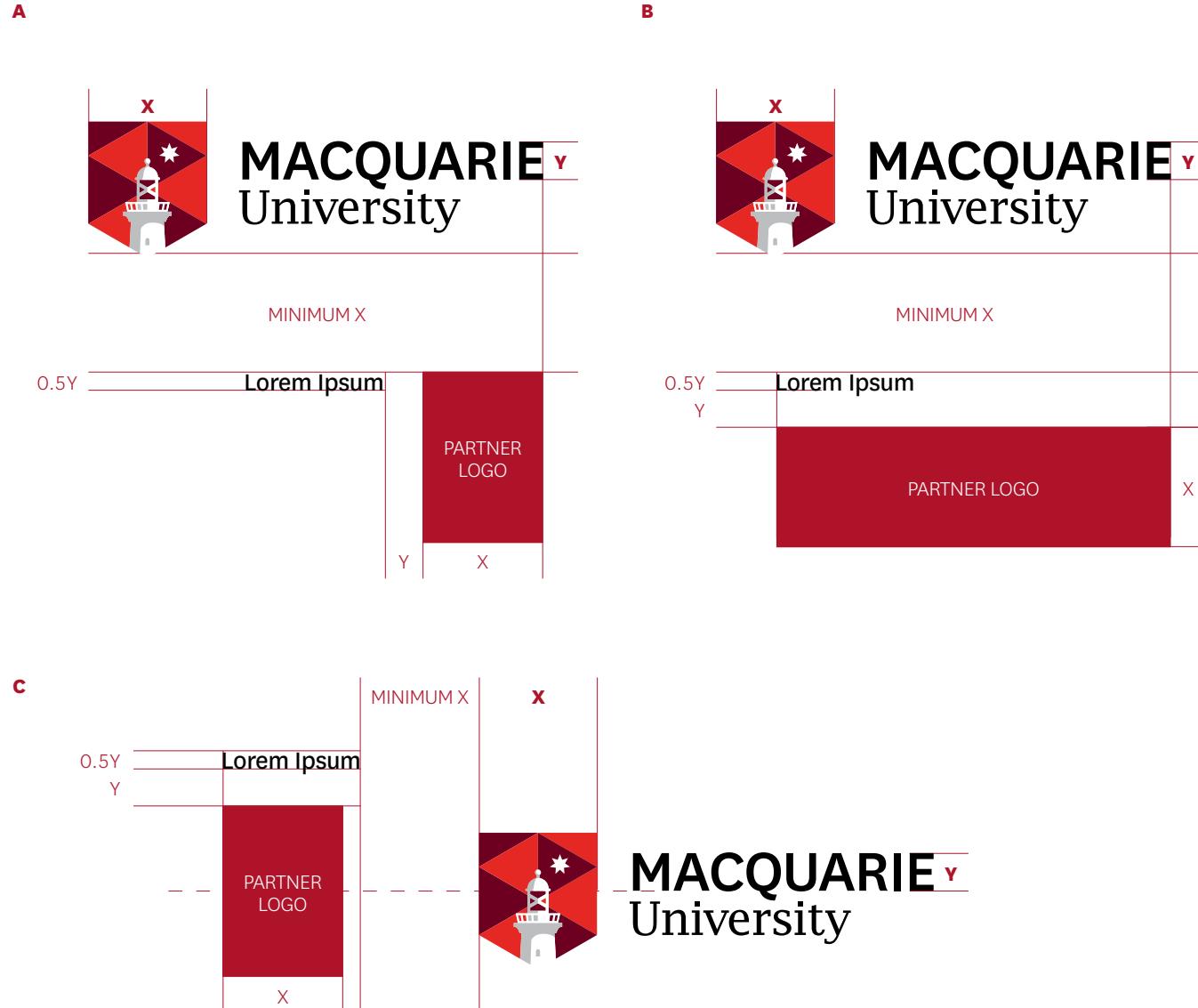
B. VERTICAL RELATIONSHIP –

EXTREME HORIZONTAL PARTNER LOGO

In exceptional circumstances when a partner logo is in an extreme landscape format, the endorsement line may appear above the partner logo as shown. The width of the partner logo must never exceed the width of the masterbrand logo.

C. HORIZONTAL RELATIONSHIP

When the partner brand appears to the left of the Macquarie University logo, the endorsement line appears above the partner logo.



2.3.3 Logo lockups

VERTICAL LOGO

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A partner brand logo may appear beneath our master logo or to the left. This relationship is determined by the context it is being used.

The partner logo should never be more visually dominating than the Macquarie University logo.

When used in the Macquarie University environment, an endorsement line is used to clarify the brand relationship. Text is set in National Regular in black with -15 tracking.

Minimum size and clear space rules as defined in section **2.2.1 Minimum size and clear space** applies to the logo lockup.

Refer to section **5 Best practice** for examples.

A. VERTICAL RELATIONSHIP

When the partner brand appears beneath the masterbrand, an endorsement line is included that sits centred above the partner logo as shown.

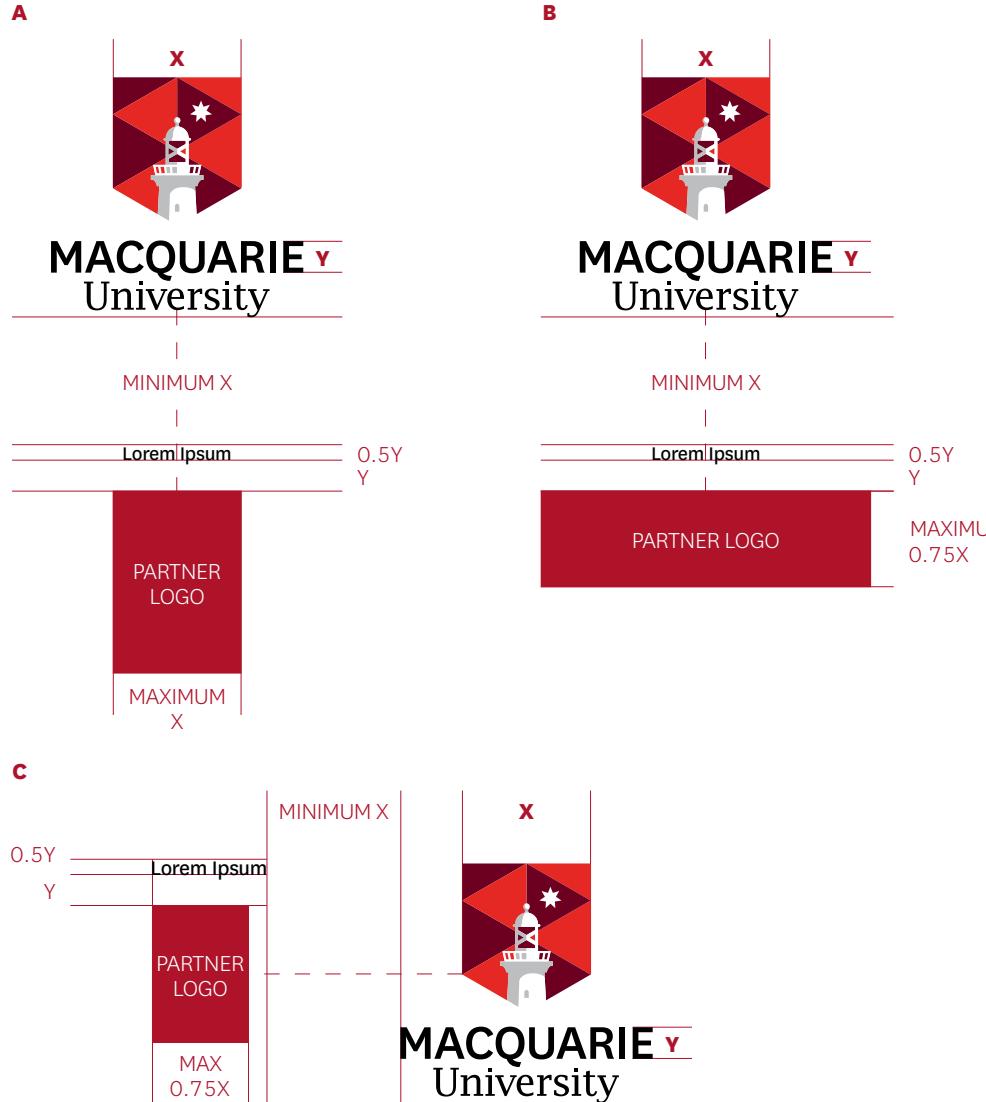
B. VERTICAL RELATIONSHIP –

EXTREME HORIZONTAL PARTNER LOGO

When a partner logo is in an extreme landscape format, the height is set at a maximum of 0.75X. When determining the most appropriate size, bear in mind that the partner brand should never appear more visually dominating than the Macquarie University logo.

C. HORIZONTAL RELATIONSHIP

Where a partner logo appears to the left of the logo, whether a portrait logo or extreme landscape logo, the shortest length should not exceed 0.75X.



2.3.4 Logo lockups

MULTIPLE PARTNERS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Where multiple partners appear together, the logos should be placed orderly under a keyline with an endorsement line.

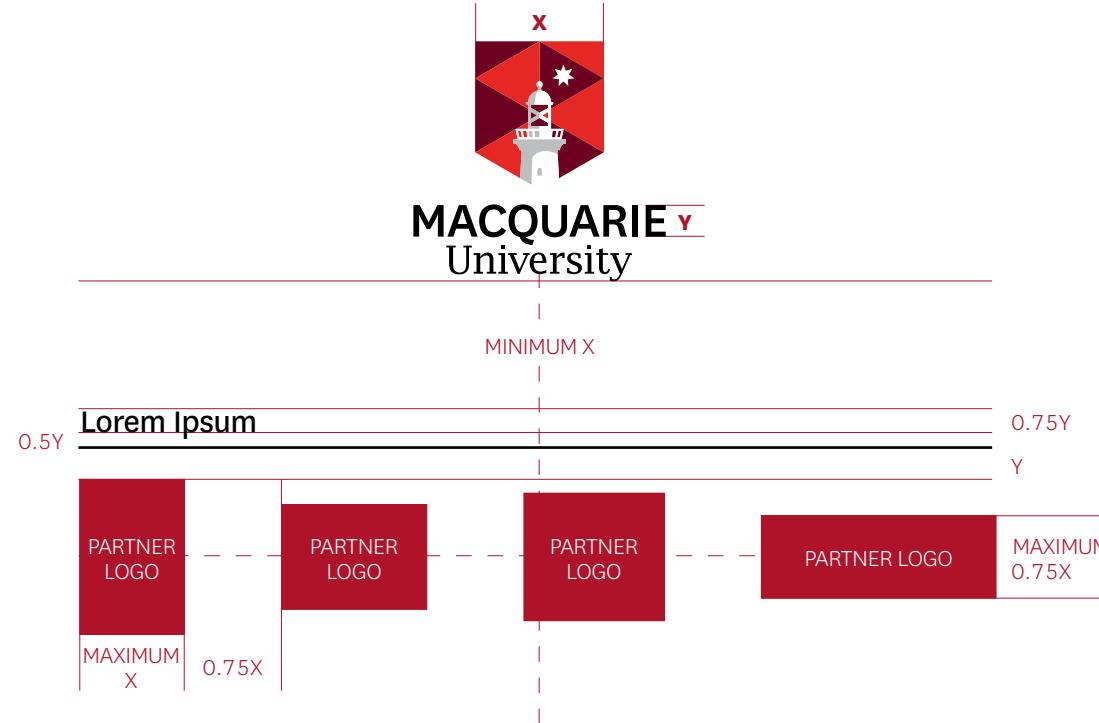
A. MULTIPLE PARTNER RELATIONSHIP

A range of factors should be considered when placing multiple partner logos together. The size relationship between the partner logos should be balanced and not appear to show emphasis over another.

No individual partner logo should be more visually dominating than the Macquarie University logo. The shortest length of any partner logo should not exceed X (in the case of extreme landscape logos, the shortest length should not exceed 0.75X). This is in order to maintain a visual balance of logos where one does not compete against another.

Text is set in National Regular in black with -15 tracking. The keyline should match the colour and thickness of the endorsement line text but should not exceed 1pt.

A



2.3.5 Logo lockups

HORIZONTAL LOGO – EQUAL PARTNER

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Where establishing an equal partnership in a third-party environment, our logo lockup is preceded by an endorsement line and the partner logo appears after our masterbrand logo.

Text is set in National Regular in black with -15 tracking. The lockup may appear with or without a partner logo.

A. VERTICAL RELATIONSHIP

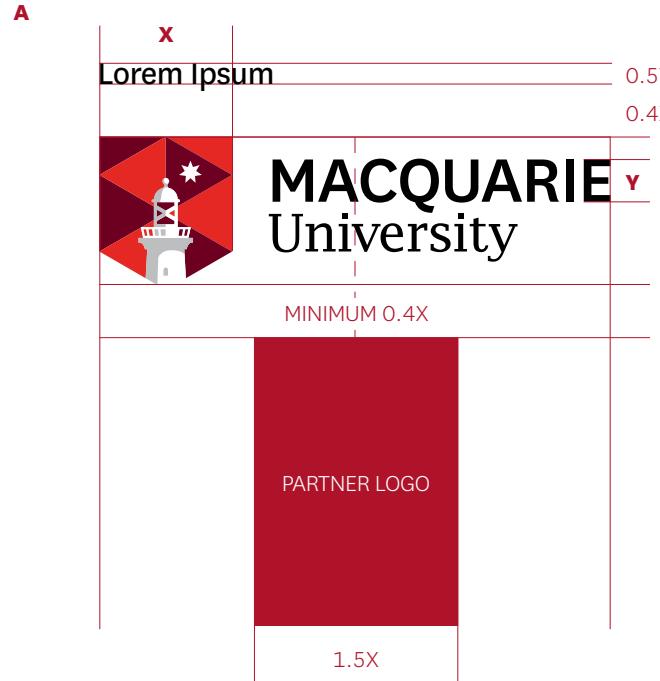
The partner logo appears beneath the masterbrand, and an endorsement line sits above the masterbrand logo to describe the partnership.

Partner logos should appear visually equal in size to our masterbrand logo. The shortest length of partner logos is set at 1.5X (in the case of extreme landscape logos, the shortest length is set at X).

B. HORIZONTAL RELATIONSHIP

The partner brand appears to the right of the masterbrand, and an endorsement line sits above the masterbrand logo to describe the partnership.

Partner logos should appear visually equal in size to our masterbrand logo. The shortest length of partner logos is set at 1.5X (in the case of extreme landscape logos the shortest length is set at X).



2.3.6 Logo lockups

VERTICAL LOGO – EQUAL PARTNER

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Where establishing an equal partnership in a third-party environment, our logo lockup is preceded by an endorsement line and the partner logo appears after our masterbrand logo.

Text is set in National Regular in black with -15 tracking. The equal partner logo lockup may appear with or without a partner logo.

A. VERTICAL RELATIONSHIP

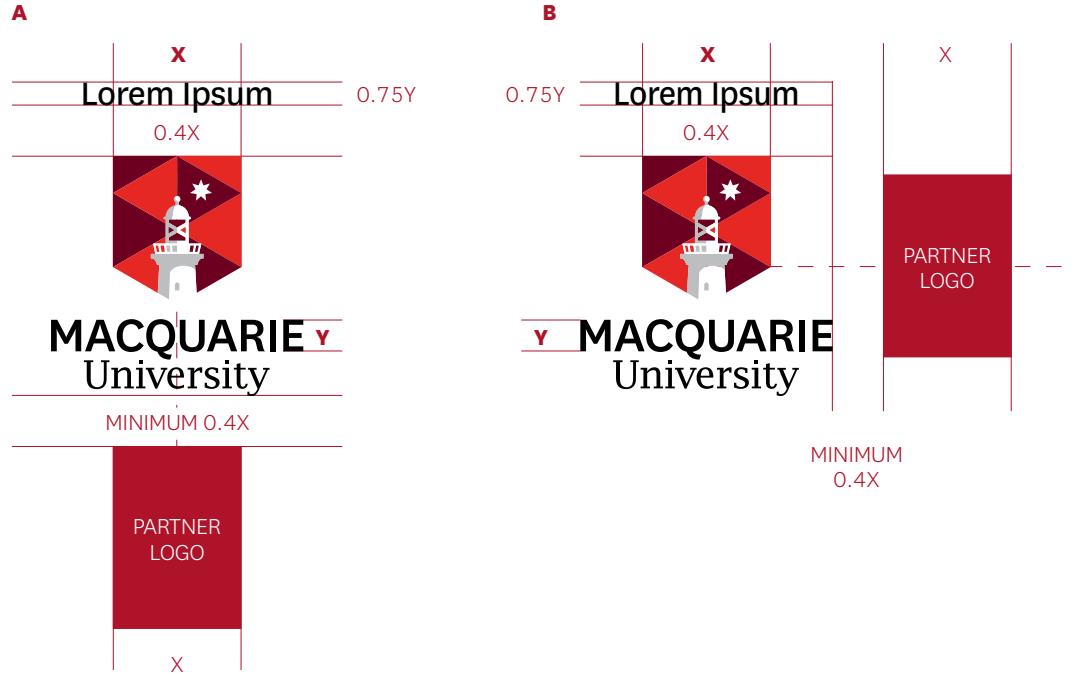
The partner logo appears beneath the masterbrand, and an endorsement line sits above the masterbrand logo to describe the partnership.

Partner logos should appear visually equal in size to our masterbrand logo. The shortest length of partner logos is set at 1X (in the case of extreme landscape logos the shortest length is set at X).

B. HORIZONTAL RELATIONSHIP

The partner logo appears to the right of the masterbrand, and an endorsement line sits above the masterbrand logo to describe the partnership.

Partner logos should appear visually equal in size to our masterbrand logo. The shortest length of partner logos is set at X.



2.3.7 Logo lockups

HORIZONTAL LOGO – ENDORSEMENT

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A logo lockup is available to show our endorsement of a partner brand. The partner logo should be more visually dominating than the Macquarie University logo in this context.

Endorsement line text is set in National Regular in black with -15 tracking.

A. VERTICAL RELATIONSHIP

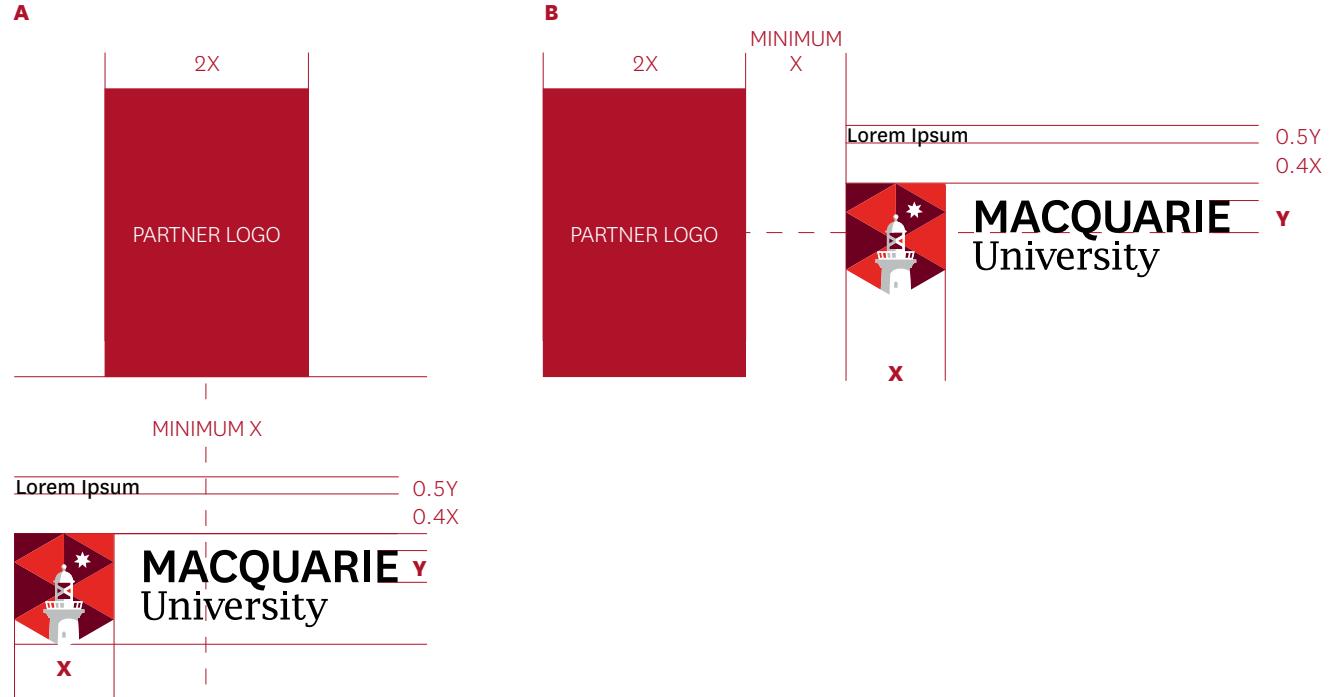
The partner logo appears above the masterbrand logo, and an endorsement line sits above the masterbrand logo to establish the endorsement.

Partner logos should appear visually larger in size to our masterbrand logo. The shortest length of partner logos is set at 2X (in the case of extreme landscape logos the shortest length is set at 1.5X).

B. HORIZONTAL RELATIONSHIP

The partner logo appears to the left of the masterbrand, and an endorsement line sits above the masterbrand logo to establish the endorsement.

Partner logos should appear visually larger in size to our masterbrand logo. The shortest length of partner logos is set at 2X.



2.4.1 Colour palette

SPECIFICATIONS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Red is our brand colour; it is an integral part of our brand identity. A supporting palette is available to add pace and variation to communications.

A secondary colour palette is available for specific departments and faculties. Refer to section **6.2.1 Colour palette** for secondary colour specifications.

In all methods of reproduction, colour must be matched to these Pantone® references. The CMYK breakdowns must match to the Pantone Plus Series® Colour Bridge® system. Bright Red is part of the Pantone Plus Series® Colour Bridge® 336 New Colours.

Red

PANTONE® 187 CP

C7 M100 Y82 K26
R166 G25 B46
HTML A6192E

Deep Red

PANTONE® 188 CP

C16 M100 Y65 K58
R118 G35 B47
HTML 76232F

Magenta

PANTONE® 233 CP

C12 M100 Y0 K0
R198 G0 B126
HTML C6007E

Charcoal

PANTONE® 447 CP

C50 M30 Y40 K90
R55 G58 B54
HTML 373A36

Bright Red

PANTONE® 2035 CP

C0 M97 Y100 K3
R214 G0 B28
HTML D6001C

Purple

PANTONE® 242 CP

C32 M100 Y11 K41
R128 G34 B95
HTML 80225F

Sand

PANTONE® 7527 CP

C3 M4 Y14 K8
R214 G210 B196
HTML D6D2C4

2.4.2 Colour palette

GRADIENTS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Two gradient backgrounds are available to add vibrancy to Macquarie University communications.

The five-colour gradient is used to communicate with dynamism, while the three-colour gradient may be used to achieve a more understated tone.

The five- and three-colour gradients are available as artwork and should not be recreated. They have been specifically constructed to minimise banding when reproduced. Gradients can be scaled to fit formats.

The five- and three-colour gradient may be used to add warmth to large areas of flat colour; behind the light graphic to add depth; and in bespoke applications, be used in both the background and in typography.

The gradient may be applied on a 45° angle to align with the angle used within our light graphics.

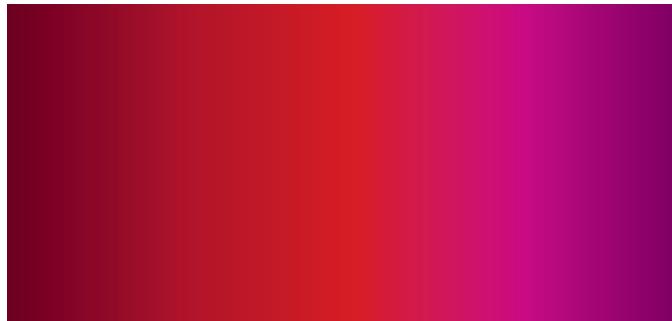
A. FIVE-COLOUR GRADIENT

B. THREE-COLOUR GRADIENT

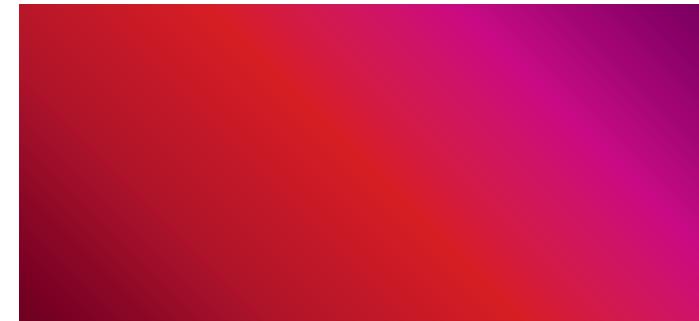
C. LEGIBILITY

Consider legibility when placing graphic content on gradients. Our masterbrand logo for instance being predominantly composed of red tones would be more suited to being placed on areas of purple to maintain differentiation, or consider using the reversed (white) logo.

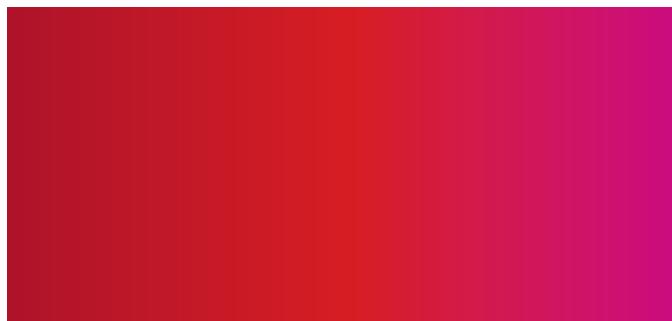
A



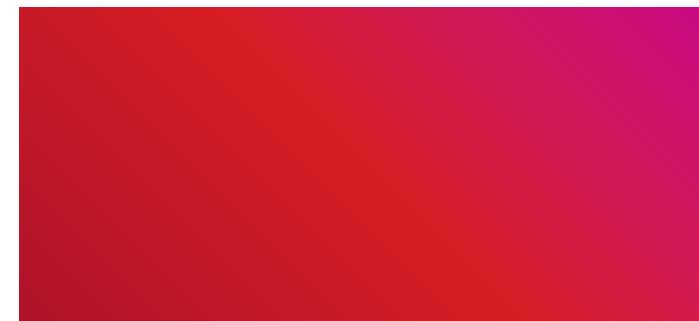
45° ANGLE



B



45° ANGLE



C



2.4.3 Colour palette

LIGHT GRAPHIC

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

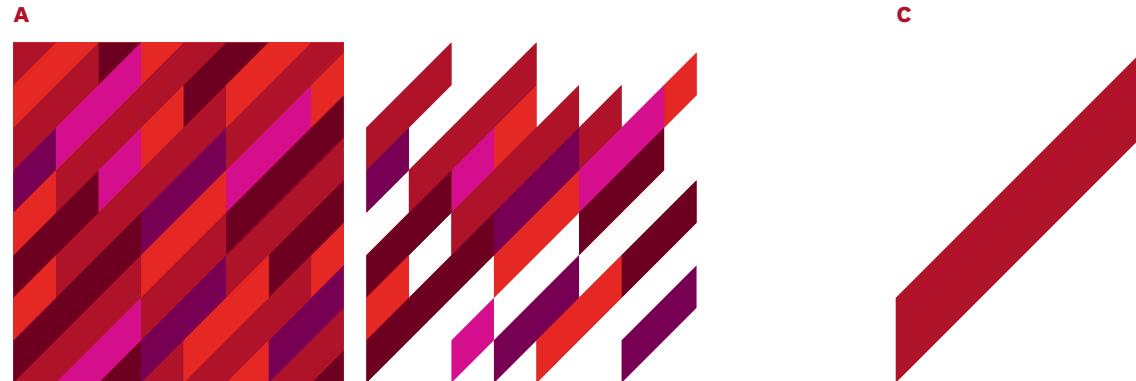
APPENDIX

CONTACT

The Fresnel lens in the Macquarie Lighthouse was used as inspiration in creating our light graphic. Set in colour palette combinations, it is used to add colour and interest to Macquarie University communications.

A. FIVE-COLOUR LIGHT GRAPHIC

Our five-colour light graphic is bold and impactful. It is used to communicate dynamism by using the full spectrum of our colour palette.



B. THREE-COLOUR LIGHT GRAPHIC

Our three-colour light graphic is more muted and is used primarily for functional communications.

Our assets may be used over solid colours; however, they should not appear over a gradient.

C. SINGLE USE LIGHT GRAPHIC

For simplicity, a single light graphic shard is available for use in our colour palette. It is used to add ownership in a simplified way.

Refer to section **5 Best practice** for examples of light graphic usage.

All light graphics are available in CMYK and RGB.



2.4.4 Colour palette

USAGE PRINCIPLES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our colour palette can be used in varying ways to convey different tones.

A. ACTIVE AND ENGAGING

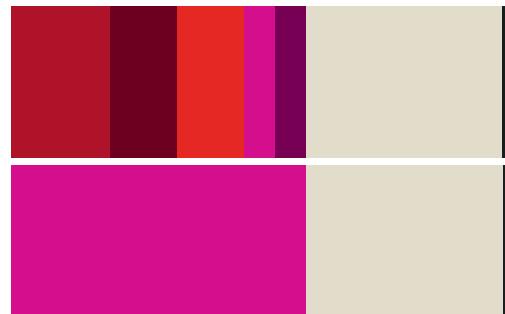
Using a combination of Red, Deep Red, Bright Red, Purple and Magenta conveys an active and engaging tone.

Typically, Red should dominate (Deep Red and Bright Red). Magenta and Purple are used as accents only. Sand may be used prominently as a supporting colour.

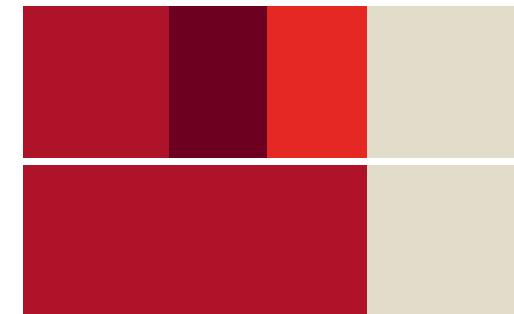
Using an increased proportion of Red conveys a more official feel.

In communications on campus, any single colour or combination of colours from the colour palette may lead.

A



B



B. RED DOMINANT

Using only reds conveys a functional or informative tone.

C. CHARCOAL DOMINANT

Using an increased proportion of Charcoal conveys a prestigious tone. Approval should be sought from Group Marketing when using this application of the colour palette.

C



D



D. SUBDUE

Limiting the palette or omitting bright and accent colours may allow the communication of more sensitive topics.

2.4.5 Colour palette

COLOUR – INCORRECT USE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A.

An increased proportion of Charcoal should be reserved to convey a prestigious tone only.

B.

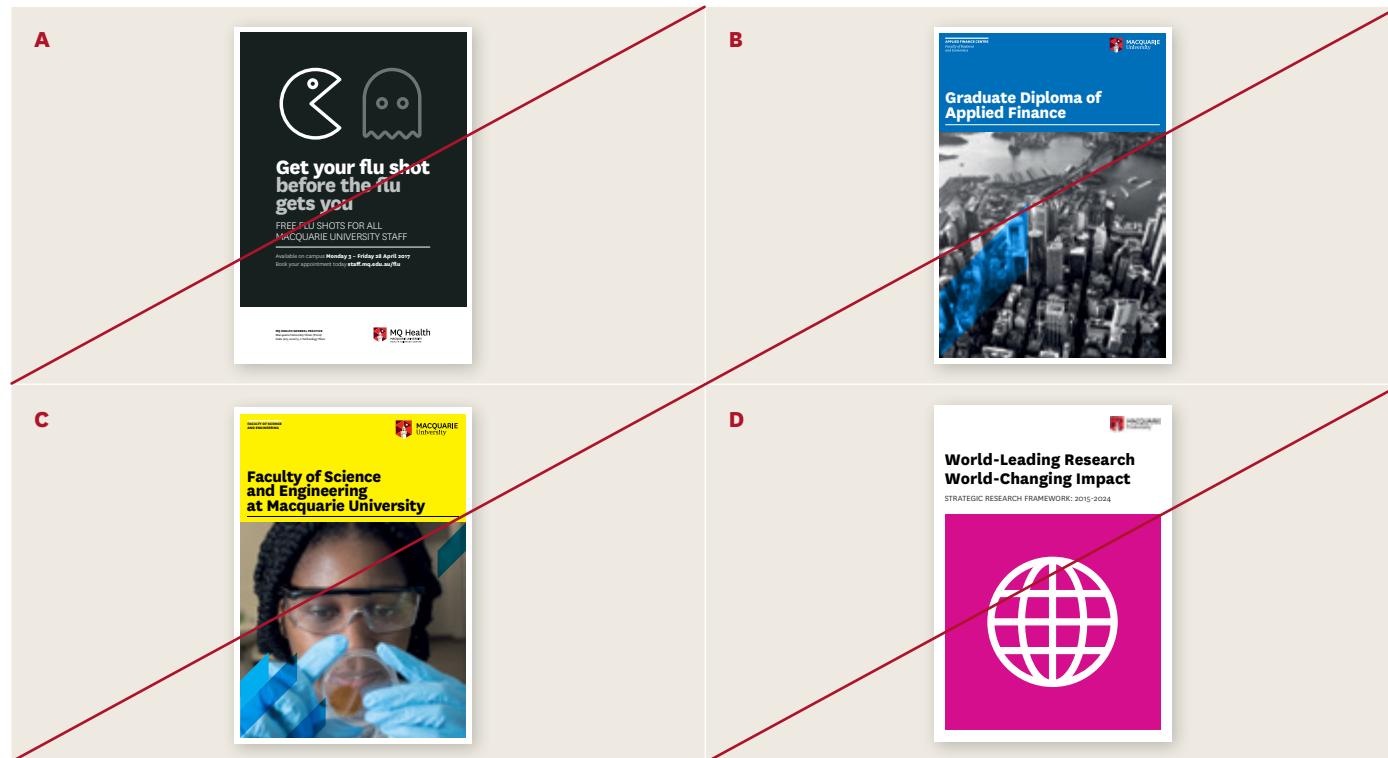
Faculty colours should only be used in the entity device.

C.

Do not use colours other than those specified within these guidelines.

D.

An increased proportion of Magenta or Purple should be reserved for communications that appear on campus only.



2.4.6 Colour palette

LIGHT GRAPHIC – INCORRECT USE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A.

The light graphic should only be used full bleed.
It should not be cropped, extended or shrunk.

A



B.

Avoid using the light graphic on white.
Where possible, it should appear on Sand
or any other primary colour.

C



D.

Do not place images within the light graphic.



E.

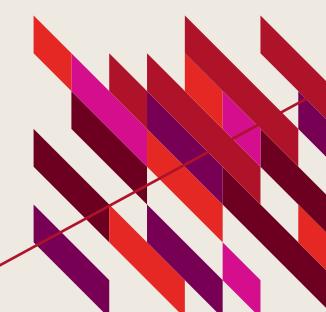
When applying an effect to the light graphic,
only Normal, Multiply or a combination of the
Luminosity mode at 30% and the Colour mode
may be used.

E



F.

The light graphic must not be flipped.



2.5.1 Typography

SPECIFICATIONS

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[BRAND ARCHITECTURE](#)[BRAND LANGUAGE](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

A. INFORMATION FONT – NATIONAL

National is a simple and strong sans serif with subtle quirks in the details. It conveys both clarity and warmth and projects confidence and approachability.

B. INFORMATION FONT – NEWZALD

Newzald is a timeless serif, as elegant as it is hardworking. Its large x-height and slightly condensed forms allow optimum word count without compromising legibility.

C. SYSTEM FONTS

Arial and Georgia are standard PC fonts and are used when National and Newzald are not available. They are typically used for communications that are created in Microsoft® programs or for communications that are shared ‘live’ (ie without first being converted to a PDF) where the recipient will not have access to National or Newzald.

A

National Light
National Book
National Book Italic
National Bold
National ExtraBold
National ExtraBold Italic

B

Newzald Book
Newzald Book Italic
Newzald Black
Newzald Black Italic

C

Arial
Arial Italic
Arial Bold
Arial Bold Italic

Georgia
Georgia Italic
Georgia Bold
Georgia Bold Italic

2.5.2 Typography

USAGE PRINCIPLES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A hierarchy of information has been developed to provide clarity and focus across communications.

A. HEADER

National ExtraBold and National Light upper case with -15 tracking. Text to match the title on the front cover of the publication. Page numbers to appear in red. At A4 size, a header should appear at 8.5pt.

B. LEAD-IN TEXT

Newzald Book. At A4 size, lead-in text should appear at 12.5pt with auto leading.

C. MAJOR HEADINGS

National ExtraBold sentence case with -15 tracking. Leading to be 80% of the point size. Special attention may be required to avoid ascenders and descenders overlapping.

Eg, At A4 size, major headings should appear at 45pt with 36pt leading.

D. MAJOR SUBHEADINGS

National Light upper case with -15 tracking. Font size to be 49% of the major heading point size. Leading should be equal to the point size. The space before should match the x-height of the major subhead. This measurement should match the space before the fine line which appears under the major subhead and the space after that line.

Eg, At A4 size, major subheadings should appear at 22pt with 22pt leading. The underline should be 0.5pt.

E. SUBHEADING – LEVEL 1

National ExtraBold upper case in red with -15 tracking. At A4 size, level 1 subheadings should appear at 9.5pt with auto leading and 1.5mm space before.

F. BODY COPY

Newzald Book. At A4 size, body copy should appear at 9.5pt with auto leading and 1.5mm space after.

G. SUBHEADING – LEVEL 2

National ExtraBold upper case in black with -15 tracking. At A4 size, level 2 subheadings should appear at 9.5pt with auto leading and 1.5mm space before.

A

2 WHICH WAY NOW? IMAGINING YOUR FUTURE AT MACQUARIE UNIVERSITY

B

Everyone needs a helping hand at some point in their life, right? No matter who you are, where you are from, and how you did at school, we have a couple of options in the form of bonus points and scholarships that we think you will really like.

C

Bonus points, scholarships and special entry

D

HELPING YOU REACH YOUR GOALS

E

BONUS POINTS

If you're completing the HSC or an International Baccalaureate and you include Macquarie in your preferences, you may be eligible to receive bonus points that can be added to your ATAR.

F

FIND OUT HOW MANY POINTS YOU CAN RECEIVE mq.edu.au/bonus-points

SCHOLARSHIPS

Each year Macquarie University awards over \$2 million in scholarships. That's a lot of cash, and you may find that you're eligible. Most of

MERIT SCHOLARS PROGRAM

As a merit scholar you gain exclusive access to personal, professional and academic opportunities. Merit scholars participate in a formal mentoring program, workshops and networking events, and have access to amazing scholarships to undertake research or attend international conferences or internships.

Reserved for students with an ATAR of 98.5 or above, or those who achieve a GPA of 4.0 in their university studies, the program gives you experiences and skills that will benefit you long after you graduate.

2.5.3 Typography

INCORRECT USE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A.

Newzald should not be used for major headings.
National should not be used for body copy.

B.

Only National ExtraBold, National ExtraBold Italic,
National Light and National Light Italic, Newzald
Book and Newzald Book Italic and Newzald Black
and Newzald Black Italic should be used.

C.

Ensure that there is contrast in scale between
heading and subheading.

D.

Title case should not be used. Major headings
should appear in sentence case only. Brochureware
subheadings should appear in upper case only.

E.

Differentiation should not occur in the middle
of a heading.

F.

Avoid using functional headings on
propositional communications.



2.6.1 Icons

INTRODUCTION

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our icon suite is contemporary and graphic, adding clarity to communications.

A full suite of icons is available as artwork for use in communications. The design of the icons should not be altered in any way.



2.6.2 Icons

USAGE PRINCIPLES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Icons are contextual communication devices, and they should not be permanently associated with specific areas or initiatives.

Icons can be used to lead a communication where an image is not appropriate. They can help convey sensitive issues or facilitate understanding of informational communications. Icons can also be used in a supporting role to help simplify information.

MQ Health
MACQUARIE UNIVERSITY
HEALTH SCIENCES CENTRE

2 UNDERGRADUATE COURSES | 2018

Since 1964, Macquarie has been doing things differently.
Here's a snapshot of where we are now.

Some fast facts

MACQUARIE AT A GLANCE

MORE THAN 170 partner universities for student exchange in more than 40 countries	MORE THAN 22,000 students have benefited from work placements or community experiences through PACE (Professional and Community Engagement)	MORE THAN 300 companies on campus or in the adjacent high-tech precinct, providing access to internship and job opportunities
RANKED IN THE TOP 2 PER CENT of universities in the world	ALMOST 10,000 degrees awarded annually	86 undergraduate degrees
MORE THAN 172,000 alumni in more than 140 countries	MORE THAN 40,000 students from more than 100 countries	100 PER CENT of research activity rated at world standard or above at the two-digit level
\$1 BILLION invested in infrastructure and facilities in recent years	ONLY UNIVERSITY IN AUSTRALIA with a private hospital on campus	15 KILOMETRES from the Sydney CBD

2.6.3 Icons

INCORRECT USE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

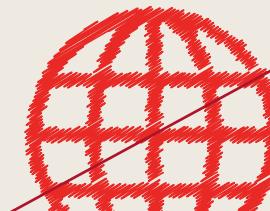
APPENDIX

CONTACT

A.

Icons should not be developed in a different style to those available for use.

A



B



B.

Do not mix photography and icons.

C.

Icons should not be permanently associated with specific areas or initiatives.

C



D



D.

Do not make repeat patterns with either individual or multiple icons.

E.

Icons should not be cropped or abstracted in any way.

E



F



F.

Icons should not be used inside the light graphic.

2.7.1 Tables, graphs and charts

TABLES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

TABLES

Tables use Charcoal, Red, Sand and one other colour from the palette. Headings are reversed out of Charcoal with secondary headings, where relevant, appearing in Red.

Numerals in tables should be right aligned and set to Tabular Lining in the OpenType palette to ensure information is consistent and easily accessible.

When required and appropriate, tints of our colour palette may be used to differentiate content. Tint values of 100% and 60% should alternate to differentiate rows on information.

Table A: Number of applications by type of applicant and outcome								
	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm orally whether information is held	Application withdrawn
Media	0	0	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private sector business	0	0	0	0	1	0	0	0
Not-for-profit organizations and community groups	0	0	0	0	0	0	0	0
Members of the public (representation by legal representative)	0	0	0	0	0	0	0	0
Members of Parliament	3	0	0	0	1	1	0	0

*More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B.

Accounts due or paid within each quarter					
Measure	March	June	September	December	
Number of accounts due	13,977	5,571	19,548	5,571	
Number of accounts paid	24,080	9,598	33,678	9,598	
Actual percentage of accounts paid on time	87%	90%	93%	90%	
Actual percentage of accounts paid on time (based on value)	90%	92%	91%	92%	
Dollar amount of accounts paid on time	13,791	5,497	19,287	5,497	
Dollar amount of accounts due for payment	597	238	835	238	
Interest paid	53,621	21,372	74,993	21,372	
Interest paid on overdue accounts	8,140	3,244	11,384	3,244	
Other	1,675	667	2,342	667	
Total	154,446	61,559	216,005	61,559	

Source: Australian Bureau of Statistics, 2011

Insurance

The University ensures that a cost-effective insurance program that sufficiently protects the University's investment in assets and protects against liabilities arising from the conduct of its business activities is in place at all times. Following a review of the University's insurance program it was decided to group all of the University's medical and allied health insurance risks with respect to medical malpractice, professional indemnity and clinical trials.

Internal audit and risk management

The internal audit and risk management functions of Macquarie University are overseen by the Council's Audit and Risk Committee and undertaken by Deloitte Touche Tohmatsu (Deloitte).

Legal affairs

The University is required to report on changes in acts and subordinate legislation and significant judicial decisions affecting the statutory body or users of the services provided by the body pursuant to the Annual Report (Statutory Bodies) Regulation 2010 (NSW).

Key changes in legislation affecting the University in 2013 were:

Education Services for Overseas Students Act 2000 (Cth) (ESOS Act)

Automatic and mandatory student visa cancellation was abolished from 13 April 2013, pursuant to changes made to the ESOS Act. From 13 April 2013, a student's visa can no longer be automatically cancelled and education providers are no longer able to issue students a Section 20 notice. Education providers are required to report students who breach course progress or attendance requirements to the Department of Immigration and must still inform the student that they intend to report the visa condition breach. Breaches of student visa conditions are assessed at the discretion of Immigration Officers.

2.7.2 Tables, graphs and charts

GRAPHS AND CHARTS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

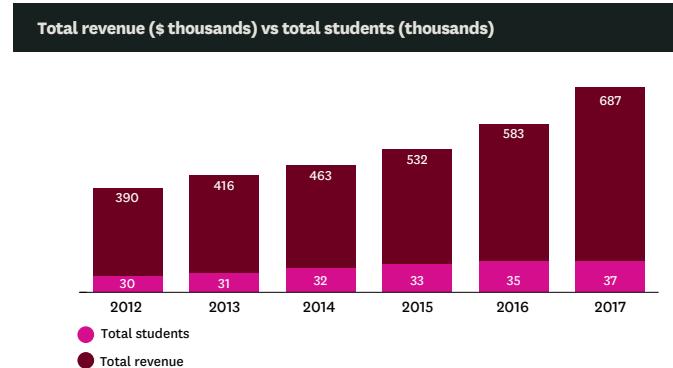
BEST PRACTICE

APPENDIX

CONTACT

GRAPHS

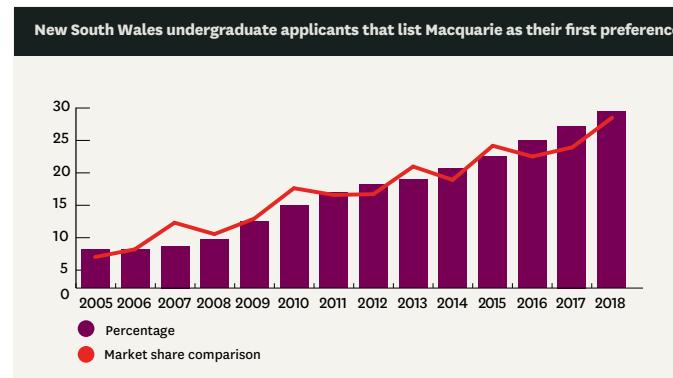
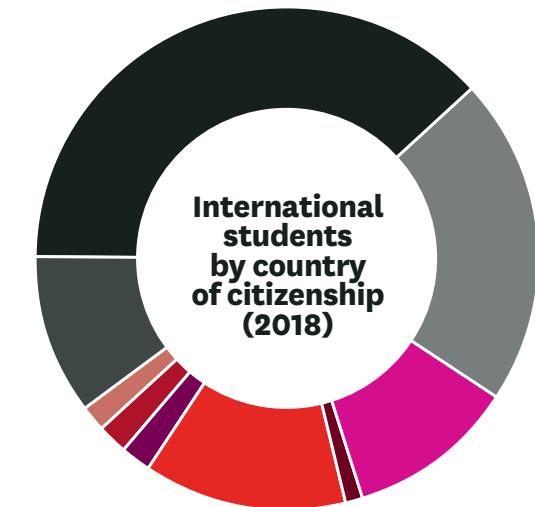
Multiple colours can be used to differentiate information. When required, tints of our colour palette set at 80%, 60%, 40% and 20% may be used to add greater colour options.



CHARTS

Pie charts are doughnut shape. Multiple colours can be used to differentiate information. When required, tints of our colour palette set at 80%, 60%, 40% and 20% may be used to add greater colour options. Colours are separated using a 0.75pt keyline in the background colour.

Legends use a circular shape.



2.8.1 Photography

INTRODUCTION

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Photography is an integral part of our brand identity. Photography enables us to tell our stories of heritage, discovery and aspiration with greater clarity and distinction. Hero photography captures big issues along with the real and often complex problems that define our lives, as well the people that collaborate to find solutions for them.

Hero photography captures our innovations and achievements globally and locally, and objects of discovery, as well as portraits that celebrate our culture of openness, diversity and collaboration.

Supporting photography captures the spirit of the University, both past and present.

The photographic images that appear throughout these guidelines are for illustrative purposes only. Copyright clearance must be obtained for further use, or it is likely to constitute a breach of copyright.

Prior to using any imagery, rights owners should be contacted and permission/fee for use negotiated on a case-by-case basis. Attribution should be applied where required.

Each photo should have an image caption where necessary and must be credited to the photographer or image library. This should be listed in the bottom corner of the photo or page in National Light at 6.5pt.



2.8.2 Photography

BIG ISSUES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Big issues photography depicts the critical global issues that we aspire to positively impact in meaningful ways through our teaching and research.

This photography category is photojournalistic in style, depicting the big issues shaping the future of society. The subject matter is current and challenging, sometimes even confronting. But the issues are portrayed with a graphic power and an aesthetic beauty that fuels the fundamental desire of our students, staff and partners to make a difference in our world. Big issues photography depicts a challenge, however great or small, to be addressed.

SOURCING IMAGERY

Big issues images are sourced from a range of image libraries and from Wikimedia Commons – a media file repository making freely licenced content available to everyone. Where Wikimedia Commons images are used, an attribution line is usually required. Due to licencing restrictions, editorial images cannot be used.

COMPOSITION

An asymmetrical composition or single focal point adds dynamism to big issues photography.



2.8.3 Photography

CAMPUS FACILITIES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Campus facilities photography captures interesting wide-angle views of the interiors and exteriors of our impressive built facilities.

TALENT

Talent can be used in campus facilities photography to add context and reality.

LOCATION

Campus facilities photography may include internal or external architectural environments that provide powerful graphic images.

LIGHTING

Lighting should be natural but dramatic, adding to the awesome nature of the imagery.

COMPOSITION

An asymmetrical composition or striking perspective, using strong angles and graphic shapes, adds dynamism to campus facilities photography.



2.8.4 Photography PORTRAITS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Portrait photography celebrates our collegial culture, our openness, our warmth and our diversity.

TALENT

Talent should represent our students, lecturers and researchers, personifying the University's personality traits of Collaborative, Brave, Clever and Effective.

They should possess a confident sense of self and convey an individual personal style that is varied and contemporary.

Talent should be chosen to reflect different ages, ethnicities and pathways within the University, including undergraduate and postgraduate courses across the University's learning and teaching programs and research centres.

When shooting new content, avoid using extreme angles within the composition – be bold but honest.



2.8.5 Photography

OUR CREATION STORY

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our creation story photography captures our pioneering spirit.

These images from our historical archives depict the sense of hopefulness and the confidence that life is full of possibilities.



2.8.6 Photography

CAMPUS LIFE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

This style of photography captures the social interactions that occur within the context of campus life.

TALENT

Talent should represent students and lecturers and personify the University's personality traits of generous, open, audacious and engaged. They should be confident, honest and varied.

Talent should be chosen to reflect different ages, ethnicities, genders and pathways within the University.

LOCATION

Campus life photography locations may include internal or external environments.

LIGHTING

Lighting should be natural.

STYLING AND PROPPING

Talent should be captured naturally engaged in campus life.

INTERNATIONAL CONSIDERATIONS

For international audiences it is important to consider cultural sensitivities. Provocative expressions, gestures and clothing, and exposed skin should be avoided.

COMPOSITION

An asymmetrical composition or single focal point adds dynamism to campus life photography.



2.8.7 Photography

CAMPUS GROUNDS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Campus grounds photography captures our beautiful, natural Australian landscape.

LOCATION

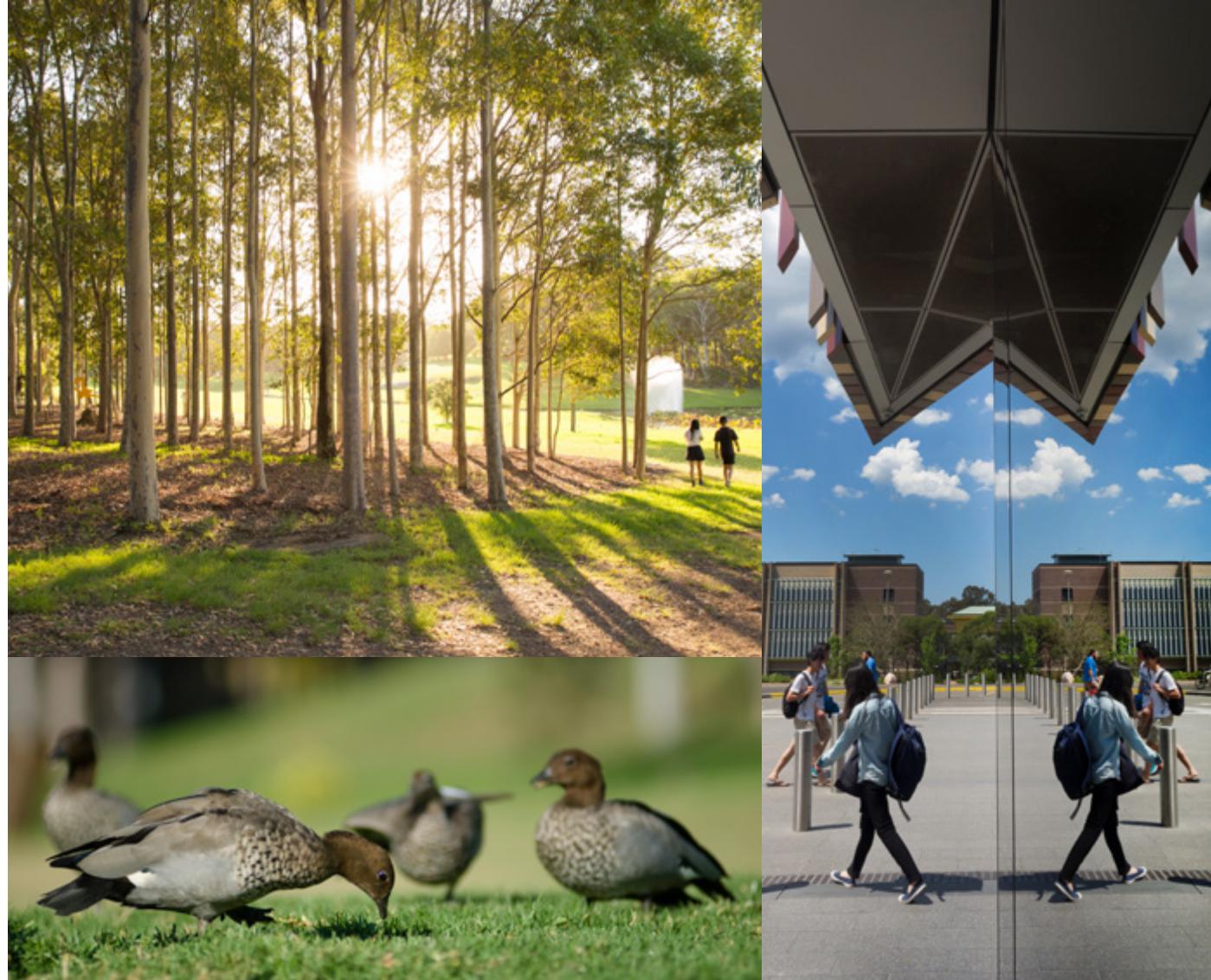
Campus grounds photography includes external environments that provide powerful graphic images.

LIGHTING

Lighting should be natural but dramatic, adding to the awesome nature of the imagery.

COMPOSITION

An asymmetrical composition or striking perspective using strong angles and graphic shapes adds dynamism to campus grounds photography.



2.8.8 Photography

OBJECTS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Objects photography showcases the tangible objects of discovery in both historic and contemporary contexts with reverence and clarity.

TALENT

Talent is not used in objects photography.

LOCATION

Objects should be shot in a studio on a white background to allow contouring at post-production stage.

LIGHTING

Avoid flat lighting.

COMPOSITION

Where possible, allow space between the background and the object for ease of contouring at post-production stage.

FOCUS

Sharp focus should be maintained to allow contouring at post-production stage.

POST-PRODUCTION

Objects should be contoured from the background.



2.8.9 Photography

INCORRECT USE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

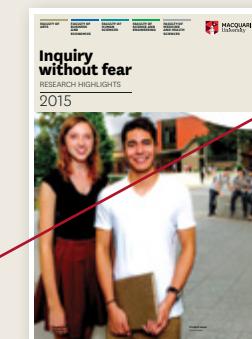
A.

Portrait photography should not be cropped through the head or face.

A



B



B.

Easily available and cliché stock photography should not be used (eg pointing at computer screens).

C.

Imagery should not be placed within the light graphic and object imagery must not be cropped.

C



D



D.

Other photography should not be used in conjunction with object photography.

E.

Images featuring text should not be flipped.

F.

Overly photoshopped or staged photos should not be used.

E



F



2.9.0 Signage

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

To assist wayfinding and navigation on campus, a simplified signage system is available.

Masterbrand logo assets adhere to minimum size and clear space rules and copy is set in National regular. Names should never be locked up with the Masterbrand logo.

Contact Group Marketing for more guidance.



2.10.1 Digital BANNER ADS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Digital banners are available in a range of formats for a variety of messaging needs. The typography and colour palette used in digital banners follows the same principles as described in these guidelines.

PHOTOGRAPHY

Photography should be appropriate to the messaging contained within the banner ads. Refer to section **2.8.0 Photography** for more information.



2.10.2 Digital POWERPOINT

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

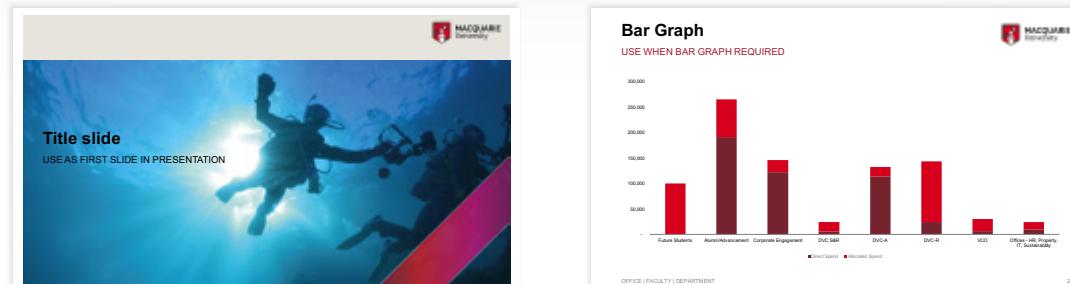
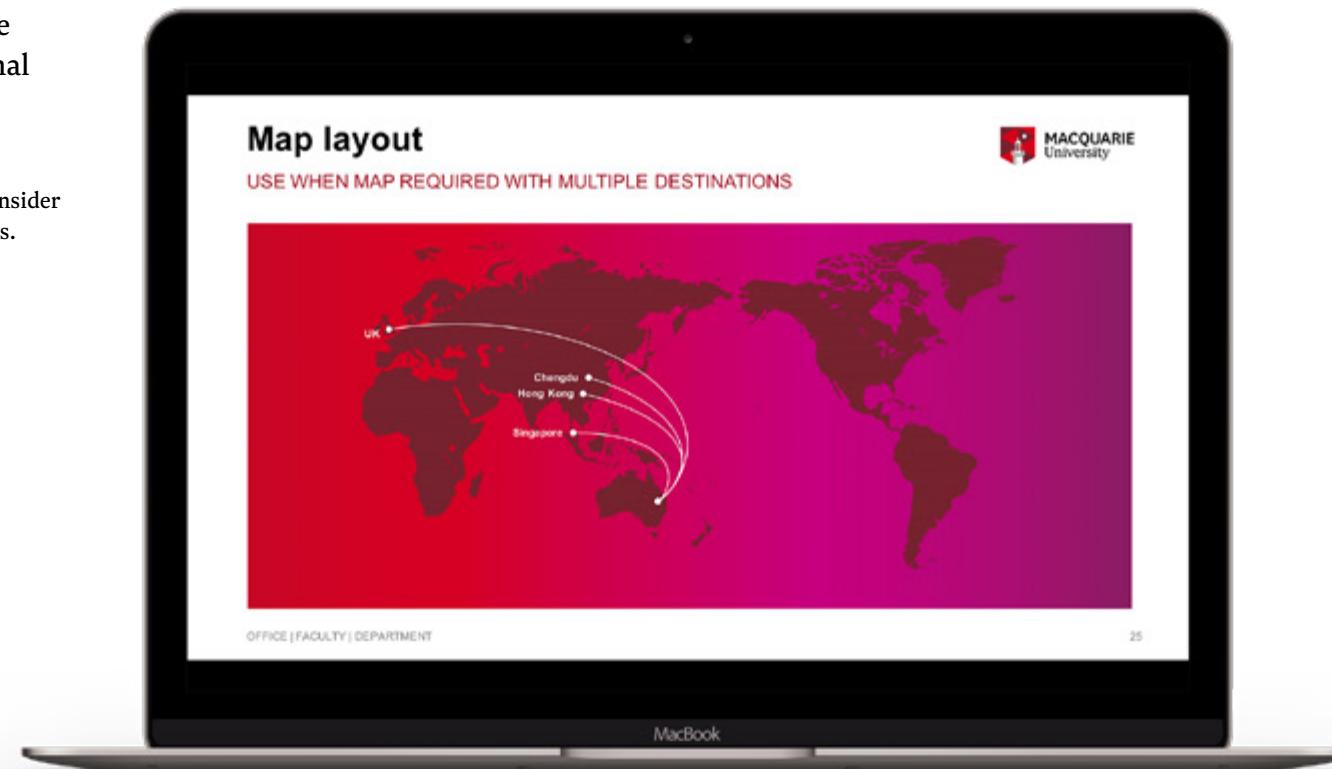
BEST PRACTICE

APPENDIX

CONTACT

Two PowerPoint templates are available for use: a conventional 4:3 ratio template and our preferred format 16:9.

In choosing the appropriate format, consider which template will best suit your needs.



2.11.1 Motion graphics

INTRO SEQUENCES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Intro sequences are used to introduce titled video content.

TRANSITION

A refraction, using the 60° angle, is used to reveal the heading. The subheading is revealed using a line-by-line animation.

MOVEMENT

Scale is added to maintain focus on the text and constant movement avoids holding on a static title frame. Displacement runs along the text and should continue moving for the duration of the sequence.

DURATION

Text frames should remain as long as necessary for all information to be comfortably read.

BOUNDARIES

All elements should sit within standard action-safe areas.

A.

Headings may run over one, two or three lines and are base aligned. They appear in sentence case and the baseline is 60 pixels above the keyline. The font height is 90 pixels and the line height is 84 pixels. Special attention may be required to avoid ascenders and descenders overlapping.

B.

The keyline is no longer than 780 pixels and is centred vertically. Text should be bound within this line.

C.

Subheadings may run over one, two or three lines and are top aligned. They appear in upper case and are placed 60 pixels under the keyline. The font height is 62 pixels and the line height is 64 pixels.

D.

The international brandmark is revealed by the refraction but remains static.

E.

A variation exists with moving footage beneath the gradient. This variation is reserved for use in videos with richer content.



2.11.2 Motion graphics

ENDFRAME SEQUENCES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Endframe sequences are used to reveal the brandmark and call to action URL.

The reveal can be placed directly over the preceding shot to create a seamless transition into the brandmark animation.

DURATION

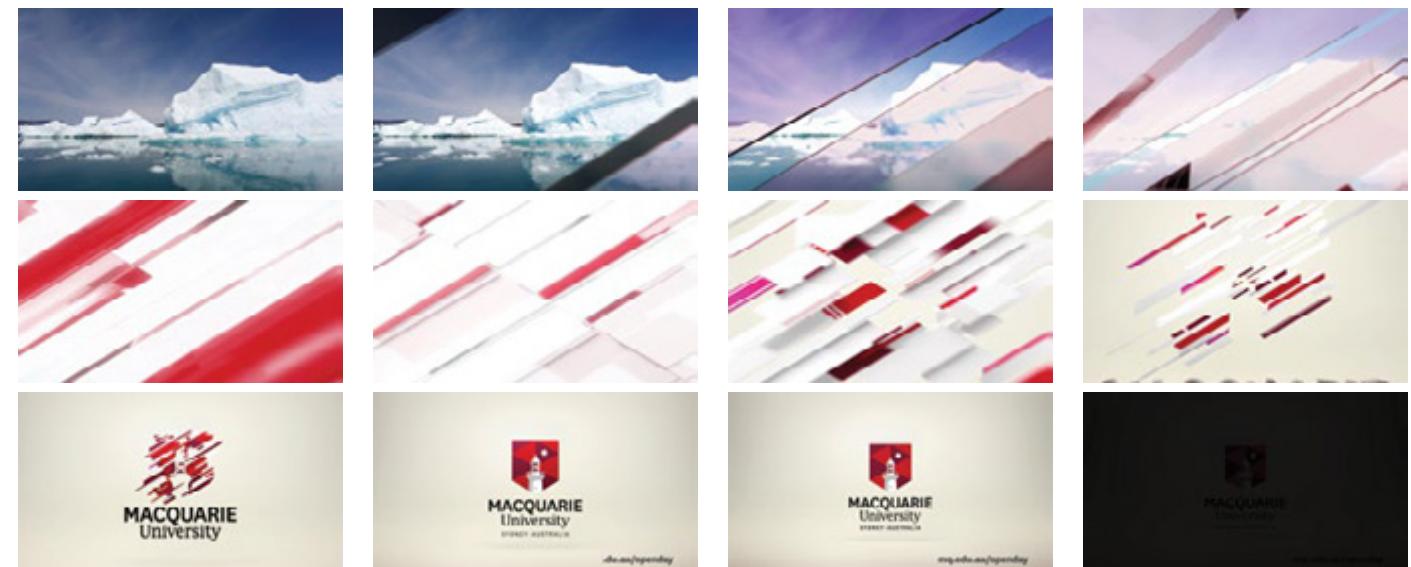
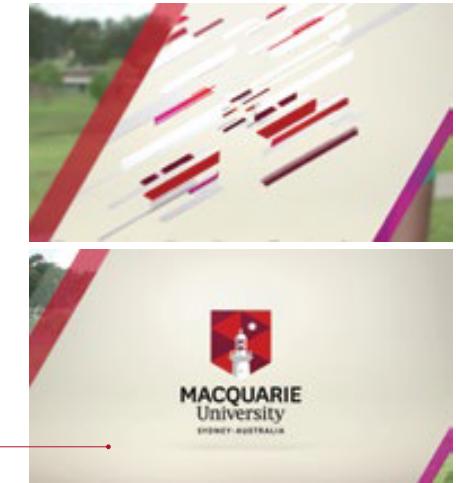
The duration of the reveal should not be altered as any form of time remapping may decrease quality. The duration may be adjusted after the movement has come to rest, allowing for information to remain on screen longer.

A.

The URL should direct the viewer to additional content. When not required, the URL can be removed.

B.

Variations of the endframe sequence are available with a simpler brandmark reveal. A long and a short version are available. These variations may be used where the preferred refraction version of the endframe sequence is not appropriate (eg time restrictions or content requiring a more modest ending).



2.11.3 Motion graphics

LOWER THIRD TITLES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Lower third titles are used to reveal information about the shot. They may also be used to provide information such as location.

All of the lower thirds animate on with two layers of refraction over the footage, one of which has a gradient at 70% opacity. The main section of the lower third should be in Sand at 95% opacity. The refractions and gradients should not be visible underneath.

TITLES

Headings and subheadings are vertically centred and repositioned as the number of lines increases.

MOVEMENT

A displacement runs along the text and should continue moving as long as the text is visible.

DURATION

Each lower third should remain on screen for a minimum of 4 seconds and as long as necessary for all information to be comfortably read.

A.

Main headings appear in title case, additional headings should appear in sentence case. They should be 62 pixels.

B.

Subheadings may run over one or two lines and they appear in upper case. The font height should be 42 pixels and the line height should be 46 pixels.

C.

The international brandmark appears vertically centred.

D.

Lower third is positioned 100 pixels from the bottom of the screen.



2.11.4 Motion graphics

STATEMENTS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Statements are used to emphasise comments, quotes or sections of a video.

MOVEMENT

A slight scale is added to maintain focus on the text and provide visual interest. The text should never scale outside standard action-safe areas.

DURATION

Each statement should remain on screen for a minimum of 3 to 4 seconds and as long as necessary for all information to be comfortably read.

A.

Statements are left-aligned and can run over two or three lines. The font height should be 100 pixels and the line height should be 92 pixels. Where multiple statements are used, the height of the statements should be consistent throughout the video. Where appropriate, punctuation should hang.

B.

Variations exist that include the brandmark. These variations are reserved for use where the University has not already been established as the author of the content.

C.

Variations exist where a statement appears centred. These statements can run over two or three lines. In these variations, a slight shadow runs under the text to add depth to the statement. It should be created from the same text ensuring it is the exact width and an accurate thickness, with an opacity of 25%.



Brand architecture

3.1.0 INTRODUCTION

- 3.1.1 The purpose of brand architecture
- 3.1.2 Principles

3.2.0 BRAND THEATRE

- 3.2.1 Introduction
- 3.2.2 How brand theatre applies to us
- 3.2.3 Architecture system prior to new identity principles
- 3.2.4 Decision-making tree

3.3.0 DEPARTMENTS AND FACULTIES, FUNCTION AND ADMINISTRATION UNITS**3.4.0 RESEARCH LOCKUPS****3.5.0 ENDORSEMENT LINES****3.6.0 SERVICES, STUDENTS AND REGISTRARS****3.7.0 PUBLICATIONS**

3.1.1 Introduction

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

The purpose of brand architecture

Macquarie University is a complex organisation with many different entities, including departments, functions, centres and whole subsidiaries, engaging with a variety of audiences.

As the University aims to tell a coherent story about itself, it is important to ask how those entities relate to the University brand – the parent brand – through nomenclature and their own look and feel.

That is what a brand architecture is about: establishing roles and relationships across various entities and bringing them to life through clear design principles.

The following pages outline the brand architecture principles adopted for the University. They establish a simple set of rules while, at the same time, acknowledging that different entities may need to relate to the University in different ways.

3.1.2 Introduction

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Principles

The Macquarie University brand system is based on a masterbranded approach, which means that:

- equity building is focused on building a strong parent brand that bestows an equity flow on to co- and sub-brands
- all brands relating to the University's core services and businesses use the Macquarie crest and the parent brand look and feel
- the only exceptions to using the parent brand design system are:
 1. when a brand is speaking to an audience that would find the parent Macquarie University brand a barrier or not relevant
 2. when the product or service is significantly different to the parent Macquarie University brand's core business
 3. when the operator of the brand is not the University.

3.2.1 Brand theatre

INTRODUCTION

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[**BRAND ARCHITECTURE**](#)[BRAND LANGUAGE](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

To make brand decision making clearer, we recommend using the ‘brand theatre’ model that establishes the role of each brand and how they relate to audiences.

Masterbrand	Sub-brand	Endorsed	Independent
Solo	Support role	Equal billing	Unsighted
The masterbrand is clearly the hero. All other elements are descriptive only.	The subbrand is clearly hero, with the masterbrand playing a less dominant support role, through its incorporation into the sub-brand.	The masterbrand is equally dominant, adding support and credentials to the endorsed brand.	There is no obvious link to the masterbrand as it either has a negative or a neutral effect on the independent brand.

3.2.2 Brand theatre

HOW BRAND THEATRE APPLIES TO US

CONTENTS BRAND AND CREATIVE STRATEGY BRAND IDENTITY SYSTEM **BRAND ARCHITECTURE** BRAND LANGUAGE BEST PRACTICE APPENDIX CONTACT

Role	Criteria	Examples
Masterbrand	<ul style="list-style-type: none">• Core University service• Core part of student life	<ul style="list-style-type: none">• Macquarie University• Macquarie University International
Sub-brand	<ul style="list-style-type: none">• Flagship program or business• A new property or entity• Aligned with strategic initiatives	<ul style="list-style-type: none">• MGSM• MQ Health• Macquarie University Hospital• Big History
Endorsed	<ul style="list-style-type: none">• In a different product/service category• Appealing to a different audience – (eg gym)• Joint venture• Commercialisation – looking for backing	<ul style="list-style-type: none">• MacWarrior• Mini MacWarrior
Independent	<ul style="list-style-type: none">• When the product/service is not run by the University (eg student run)• When independence is strategically critical	<ul style="list-style-type: none">• Australian Hearing Hub• Grapeshot

3.2.3 Brand theatre

ARCHITECTURE SYSTEM PRIOR TO NEW IDENTITY PRINCIPLES

CONTENTS BRAND AND CREATIVE STRATEGY BRAND IDENTITY SYSTEM **BRAND ARCHITECTURE** BRAND LANGUAGE BEST PRACTICE APPENDIX CONTACT

Role	Identity			
Masterbrand	 MACQUARIE University <small>SYDNEY · AUSTRALIA</small>			
Sub-brand	 MQ Health <small>MACQUARIE UNIVERSITY HEALTH SCIENCES CENTRE</small>	 MGSM <small>MACQUARIE UNIVERSITY GRADUATE SCHOOL OF MANAGEMENT</small>	 MACQUARIE UNIVERSITY Hospital	 MACQUARIE UNIVERSITY BIG HISTORY <small>INSTITUTE SYDNEY · AUSTRALIA</small>
Endorsed	 			
Independent	 <small>sound research. sound innovation.</small>	 <small>MACQUARIE UNIVERSITY STUDENT PUBLICATION</small>		

3.2.4 Brand theatre

DECISION-MAKING TREE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Is it a brand operated by Macquarie University?

Yes

No

Is it a core business or service (eg faculty, department)?

Yes

No

Does it have an affiliation with Macquarie University?

Yes

No

Masterbrand

Sub-brand

Endorsed

Independent

Uses Macquarie University logo only. All other elements are descriptive only.

Uses Macquarie University crest locked up with the name of the business or service

For Sub-brand criteria, refer to **section 3.2.2**

Can appear alongside Macquarie University masterbrand

Uses own identity

Uses ‘Supported by Macquarie University’ line when relevant

Does not use any element of Macquarie University identity

3.3.0 Departments and faculties, function and administration units

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

To convey close alignment with the Macquarie University brand, departments and faculties, function and administration units are shown in plain text.

When appearing on the covers of brochures, captioning is placed in the top left of communications and is used to highlight departments and faculties. Departments and faculties should never be locked up with the Macquarie University brandmark.

A.

When used the hanging line is generally 24mm in width; however, this is adjustable depending on the length of the entity name. Where text extends beyond 24mm the line must lock to the length of the text. The hanging line is 1mm in height. Each faculty has a specific colour – see section **6.2.1 Faculty colour palette**.

B.

National ExtraBold
9.5pt type 8.5pt leading
Upper case
Tracking -15
Black

C.

Newzald Book Italic
9.5pt type
1st line auto leading
2nd line 8.5pt leading
Black

Secondary text is optional depending on the facility or department. For use on A5 and DL formats, this asset should be scaled 70% before placement.

D. EXAMPLES



D
FACULTY OF BUSINESS AND ECONOMICS

FACULTY

Faculties use their faculty colour.

MACQUARIE LAW SCHOOL
Faculty of Arts

SCHOOLS AND DEPARTMENTS

Schools and departments use their relevant faculty colour.

DEPARTMENT OF LINGUISTICS

UNIVERSITY-WIDE DEPARTMENT

Where a department belongs to two or more faculties, it is considered a University-wide department. Multiple faculties are not listed and the entity device does not take on a faculty colour.

A marketing asset for the Faculty of Business and Economics. It features the faculty's logo and name at the top, followed by the slogan 'BE Successful' and a call to action 'JOIN OUR CONNECTED LEARNING COMMUNITY'. Below this is a large, blurred photograph of a smiling woman. In the bottom left corner of the photo, there is a graphic element consisting of overlapping red and maroon diagonal bars.

3.4.0 Third-party lockups

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

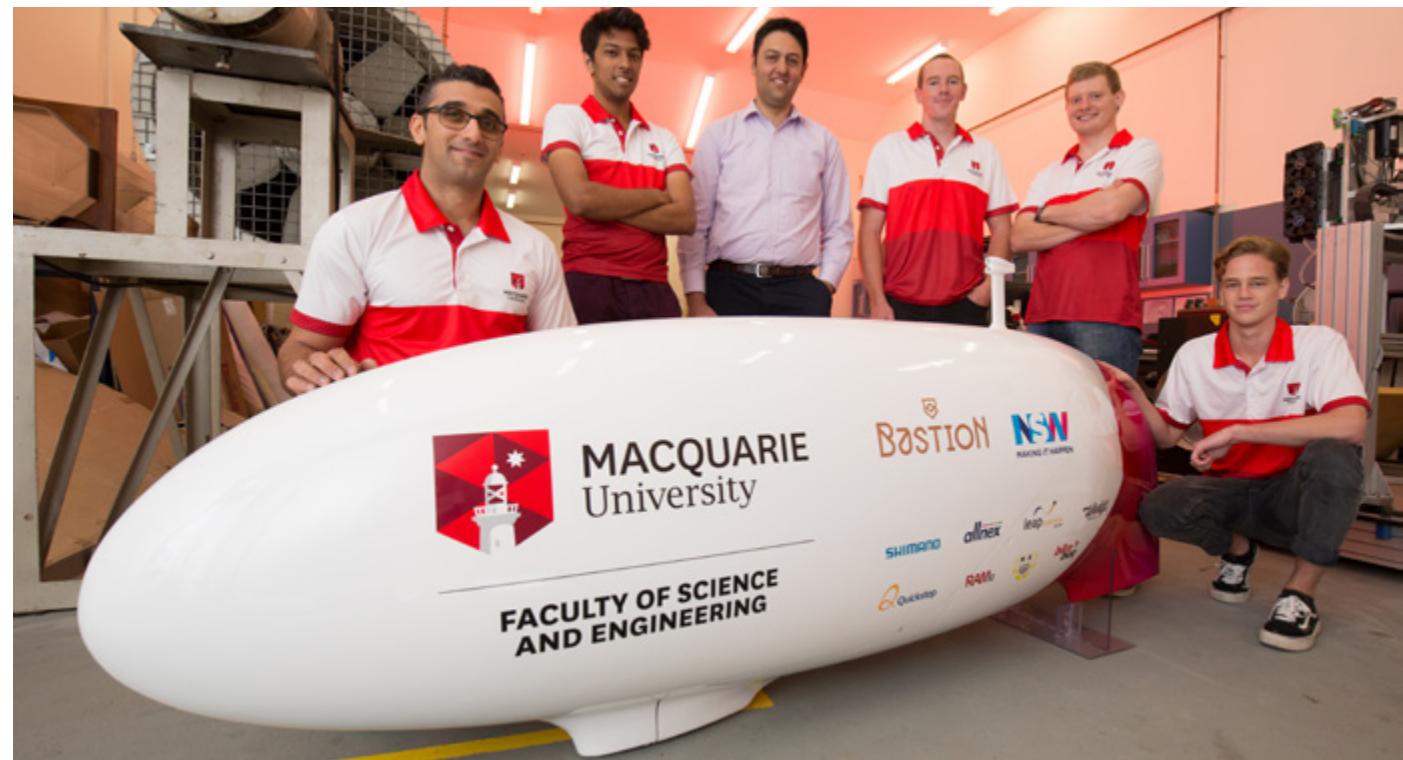
BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

When appearing in a third-party environment, the University and faculties or departments may use a lockup of the Macquarie University brandmark.



3.5.0 Endorsement lines

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

An endorsement line is used to clarify Macquarie University's relationship where it appears in a third-party environment.

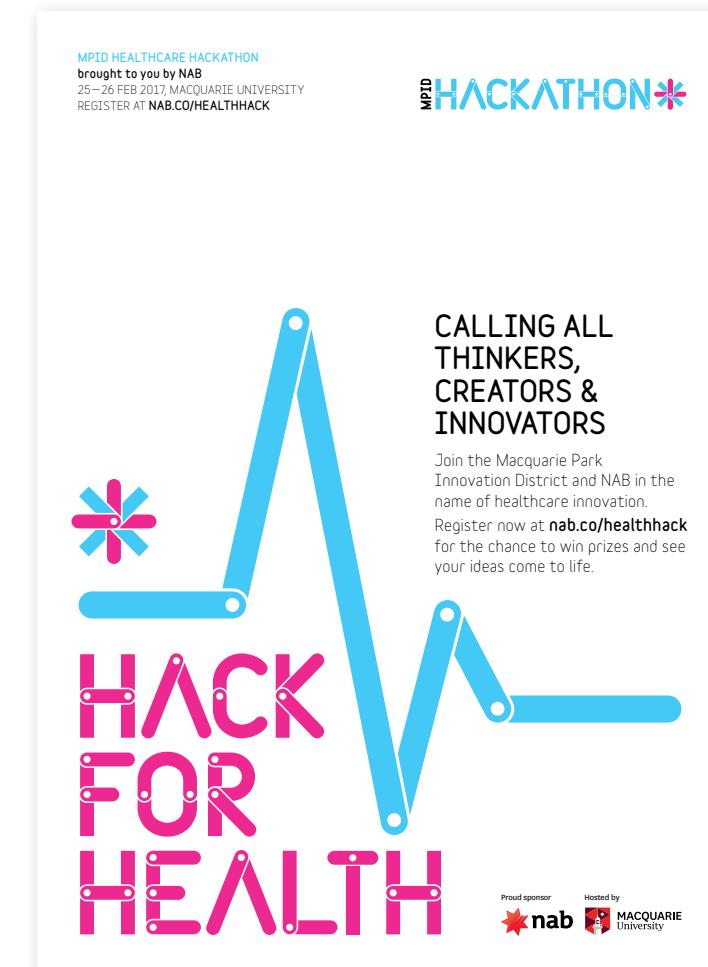
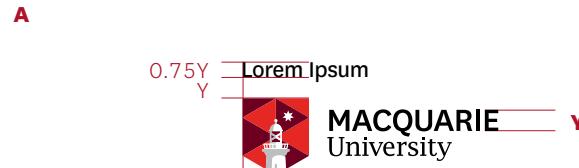
To clarify and distinguish Macquarie University from others, endorsement lockups are available.

Endorsement lines include:

Accommodation provider of
A company of
A student organisation of
Founded by
Partnering through PACE with

A. ENDORSEMENT ABOVE

National Regular
Sentence case
Tracking -15
Black



3.6.0 Services, students and registrars

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[BRAND ARCHITECTURE](#)[BRAND LANGUAGE](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

A. STUDENT REPRESENTATIVE COMMITTEE

The SRC brandmark is closely aligned with the Macquarie University parent brand with a slightly less institutional feel.

Available in a variety of formats; clear-space rules follow those of our masterbrand – minimum size is as indicated.

B. PACE

The PACE device should appear in the top left of a communication. It should not be locked up with the masterbrand.

Minimum size is as indicated.

C. CLUSTERS OF SERVICES

Clusters of services are shown in plain text and help audiences navigate the various services the University offer.

National ExtraBold
29pt type 26pt leading
Upper case
Tracking -15

(Specification for an A3 communication)

D. MACWARRIOR

The MacWarrior brandmark is reserved for use in a sporting context only.

Minimum size is as indicated.

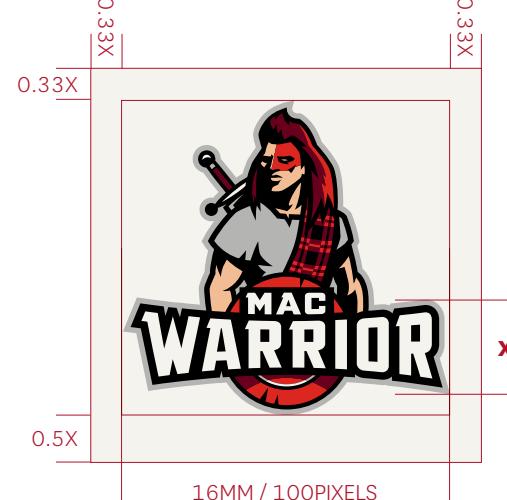
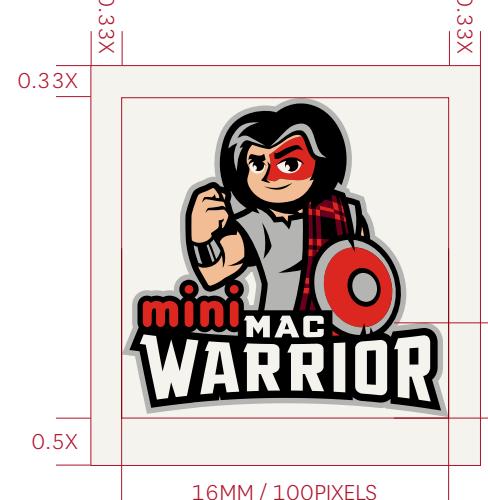
E. MINI MACWARRIOR

The Mini MacWarrior brandmark is reserved for use in a sporting context only.

Minimum size is as indicated.

A**C**

CHILDREN'S SERVICES

ACCOMMODATION**GRIEVANCES, COMPLAINTS AND MISCONDUCT****B****D****E**

3.7.0 Publications

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Macquarie University produces a large number of publications. Many of these are considered ‘core’ publications and are the official voice of the University. Core publications should demonstrate close alignment with the Macquarie University brand.

Publications with a high degree of editorial independence generated by students or staff should demonstrate autonomy from the Macquarie University brand.



Brand language

4.1.0 INTRODUCTION

- 4.1.1 A shift in brand language
- 4.1.2 A voice that reflects the brand personality

4.5.0 BRAND LANGUAGE PROTOCOLS

- 4.5.1 The role of headings and subheadings
- 4.5.2 Basic rules
- 4.5.3 Numbers
- 4.5.4 Commonly used words or phrases
- 4.5.5 Punctuation and grammar

4.2.0 LANGUAGE PRINCIPLES

- 4.2.1 Personality trait #1
- 4.2.2 Personality trait #2
- 4.2.3 Personality trait #3
- 4.2.4 Personality trait #4
- 4.2.5 Overarching brand themes

4.3.0 TONES OF VOICE

- 4.3.1 Introduction
- 4.3.2 Implications for writing style

4.4.0 EXAMPLES

- 4.4.1 Prospective domestic students – core tone
- 4.4.2 Social media – casual tone
- 4.4.3 Alumni and supporters via the Giving Impact newsletter – core tone
- 4.4.4 Corporate stakeholders via the Universities Australia website – institutional tone

4.6.0 CHECKLIST

4.1.1 Introduction

A SHIFT IN BRAND LANGUAGE

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[BRAND ARCHITECTURE](#)[**BRAND LANGUAGE**](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

Our refreshed brand narrative allows us to better differentiate ourselves from our competitors

Our brand language principles form the verbal characteristics that make our brand sound true to who we are.

They differentiate us from our competitors and provide consistency with enough flexibility to talk to our many audiences.

They are our guide for conveying personality, tone and feeling – informing how we can craft unique copy that sounds just like us and reinforces our brand essence of ‘connected intelligence’ time and time again.

4.1.2 Introduction

A VOICE THAT REFLECTS THE BRAND PERSONALITY

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our distinctive personality must be projected through our language

EACH ONE OF OUR FOUR PERSONALITY TRAITS HAS BEEN TRANSLATED INTO A LANGUAGE PRINCIPLE

4.2.1 Language principles

PERSONALITY TRAIT #1

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

PERSONALITY TRAIT #1

Collaborative: Open collaboration

Our ability to connect with everyone regardless of their social background, culture, location or skill set, brings us together as one inclusive, collaborative university.

We're proud to have a voice that connects with all individuals from all walks of life. Never elitist, we involve everyone in our story because we believe that we can learn from each other.

Our language must be inviting, inclusive and approachable – Macquarie University is a community that everyone is invited to join and should feel proud to be a part of.

LANGUAGE PRINCIPLE #1

Be on the same page

It all starts with you.
So let's get personal.

We talk to our audience using language that is familiar and inclusive, helping everyone to stay on the same page and share a clear sense of purpose.

By being absolutely clear with our message, everyone feels invited to join the conversation.

IMPLICATIONS

- Help our audience to feel like they're part of our story by putting their world at the centre of ours.
- Keep things simple so we have a better chance of connecting with everyone and not being misunderstood.
- Choose words that feel inviting and language that's friendly and conversational.
- Use a combination of first person plural ('we' and 'our') and second person singular ('you'). This narrative approach helps us to talk with our audiences on their level, making them feel part of the conversation.
- Adopt a friendly, conversational tone. Use contractions in your language, such as 'you're' instead of 'you are'. This will relax the voice and allow your copy to flow more smoothly.

We hear you. Culture is nothing without collaboration

Having one unified voice allows us to call on all our people and ask them to stand up and share their opinions, ideas and inspiration. By working together, we create more opportunities for ourselves, our community and the world.

Teamwork is our culture, so go ahead and speak your mind.

Our campus is a celebration of global culture and local community. We welcome you.

4.2.2 Language principles

PERSONALITY TRAIT #2

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

PERSONALITY TRAIT #2

Brave: Empowered imagination

We're not shy of challenging authority. We adopt unconventional approaches to address the most salient topics of the day.

We were created to be different. To stand apart from the rest, with a way of thinking that has never been afraid to challenge both traditional and modern conventions alike. Our rebellious attitude prompts us to adopt a voice that's thought-provoking, clever and continually new.

LANGUAGE PRINCIPLE #2

Embrace paradoxes

We nurture people.
So they can break free.

There's a paradox at the heart of our brand essence: Our ability to challenge conventions is enhanced by our supportive and collegial culture. Tradition and innovation. Togetherness and individuality. Collaboration and competition. The paradoxes that make our narrative rich are plenty.

Our language should embrace them, and by doing so, convey a new perspective about what makes our University such a stimulating institution to engage with.

IMPLICATIONS

- Question the established norms. If something feels like it's been said or done before, point it out. We're always looking to be daring and to be different.
- Show intelligence through the way you're able to 'join the dots', especially when they may appear to contradict each other at a first glance.
- Use a two-step rhythm in the headlines: Start by making a strong statement covering one aspect of our narrative, and then flip the conversation by closing with an opposing yet related perspective.
- Introduce questions in your writing, helping to spark thought.
- Dial up the level of cleverness by introducing word play, reworking idioms and searching for language techniques that will create a smile in the mind of your audience.

Sit back, relax and change the world forever

A comfortable and nurturing space for groundbreaking research.

Find your feet, then break the ground beneath you

This is postgraduate science and engineering at Macquarie University.

Don't hold back.

4.2.3 Language principles

PERSONALITY TRAIT #3

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[BRAND ARCHITECTURE](#)[**BRAND LANGUAGE**](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

PERSONALITY TRAIT #3

Clever: Integrated perspectives

We embrace a collegial culture, which allows us to bring real opportunities to life through collaboration.

We were created in the 60s to be different to the education establishment and to provide new opportunities for people who weren't part of the Sydney traditional elite. Our creation story is still very much alive, in fact with greater intensity than ever before.

This notion must be reflected in language that's passionate and energetic, encouraging and aspirational. It must be language that rejects any sense of self-importance and self-entitlement.

LANGUAGE PRINCIPLE #3

Show what's possible

Imagine all the things we could do together.

We celebrate the power of intellectual enquiry when it's pursued within a culture that's supportive and generous. With our eyes firmly focused on the future, we reveal to our audience what exciting opportunities lie ahead.

Ours is the voice of aspiration for a new generation of well-rounded explorers.

IMPLICATIONS

- Write with enthusiasm and energy, always choosing words that reveal our passion for education.
- Place today's conversation in a future context. What's most relevant, poignant and interesting for your audience? Take them there. Get creative.
- Speak about life-changing possibilities, the diversity of options available and the unique outcomes that arise from being a part of the Macquarie University community – then ground these in proven experiences and achievements.
- Avoid clichés. Find a new way to frame your point of view. If you've heard it before, look for a way to say it differently.
- Write in an active not passive voice. Tell them what we're doing, not what's going to be done.

Since 1964, Macquarie University has been doing some seemingly weird and certainly wonderful things. Why? Well, to search for and find medical breakthroughs sooner. To safeguard the environment and the future of ecosystems. To examine the long and short of life, and to enjoy it more. And to stargaze, hopefully into brighter tomorrows.

Imagine what 40,000 students on one campus can achieve together

Every day, students from all walks of life get a step closer to fulfilling their ultimate dream of becoming the greatest version of themselves.

Join them today.

4.2.4 Language principles

PERSONALITY TRAIT #4

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

PERSONALITY TRAIT #4

Effective: Real-world impact

We engage with the world around us, and we do it with honesty.

As an engaged institution, we always ask ourselves, 'so what does this mean?', 'what's the ultimate goal of what we do?', and 'how does it impact the world around us?'

Our language isn't verbose and full of jargon – it doesn't hide from the truth or cover things up.

LANGUAGE PRINCIPLE #4

Get to the point that matters

We always start and end by asking, 'so what?'.

We value language so much that we use it very wisely – appreciating that it's our tool to remaining honest, true and engaged with the things that we care about.

Through our language we get to the heart of the matter on issues that are big and small, and we focus on things and actions that have consequences.

We bring our stories to life with clarity and directness. In a world that's increasingly complex and ambiguous, it's our responsibility to reveal what's true and full of consequences.

IMPLICATIONS

- Put your story in the bigger social and human context.
- Back it up with facts. If you can ground your conversation in facts, figures, a genuine story or a testimonial – do it.
- Get to the point quickly and make it interesting. Tell it like it is.
- Use short, sharp sentences that create an impact in your writing.
- Be authoritative, but not pompous or jargonistic.

Last year, more than 1100 people died on Australia's roads

Discover how our research into road safety signage is putting a stop to this national tragedy and changing lives for good.

Australia's rivers need help. Urgently

The River Styles framework plays an integral part in the training of the next generation of environmental scientists.

4.2.5 Language principles

OVERARCHING BRAND THEMES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our brand positioning can be further reinforced by uncovering themes that align with our narrative

Partnerships

Cross-pollination
Interdisciplinary
System thinking
Integration
Experimentation
Real-world impact
Transformation
Collaboration
Connectedness
Engagement
Community
Without borders
Neo-generalists
Multiskilled

Innovation

Breaking down silos
Brainstorming
Different perspectives
Collegiality
Harmonious divergence
Synergy
Empowered imagination
Industry relevance
Business partnerships
Diversity
Acceptance
Employability
Real-world issues
Mental dexterity

Entrepreneurism

Incubator hub
Innovation district
Real-world experience
Globally connected
World-changing research
Human-powered ideas
Co-operation
Multiplied potential
Flexibility
Progressive thinking
Big issues
Intellectual exploration
Co-creation
Designer/DJ/engineer

4.3.1 Tones of voice

INTRODUCTION

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

While our narrative delivers a single distinctive voice, it's built-in flexibility allows it to be adapted for different purposes and audiences

It does this by employing different tones of voice.

Developing different tones is no straightforward task for a university. No one single factor can determine what tone of voice to adopt. Just think about how you engage with students – the tone varies depending on whether you're having an everyday conversation, whether you're at a graduation ceremony, or whether you're communicating procedures and regulations.

Tones should consider the audience – are they already engaged with the University? – and the channels and purposes of the communication. Context matters when it comes to good copywriting.

We expect you to assess the context of your communication in detail and decide what tone to adopt. These pages are intended to offer some guidance rather than strict rules.

4.3.2 Tones of voice

IMPLICATIONS FOR WRITING STYLE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our tones of voice change our writing style. Each tone implies a different level of formality, with implications for how we write and speak. The following table provides an overview of how to bring the different tones to life.

Refer to section **4.5.0 Brand Language Protocols** to ensure consistency across all communications.

CASUAL TONE	CORE TONE	INSTITUTIONAL TONE	PROCEDURAL TONE
Take a community perspective – talk to people as members of teams and communities engaging with one another.	Take a big picture perspective – talk to people as global citizens engaged with issues that will shape our future society.	Take a big picture perspective – talk to people as global citizens engaged with issues that will shape our future society and who want to leave a long-lasting legacy.	Take a micro-perspective – focus on conveying the information in the simplest, clearest way possible.
Adopt a friendly, casual tone (avoid being cutesy).	Adopt a friendly, conversational tone.	Adopt an authoritative tone without being pompous or jargonistic.	Adopt a neutral, factual tone without being excessively formal.
Seek to establish an emotional connection with the audience with a focus on immediacy and the everyday (Your future starts now).	Seek to establish an emotional connection with the audience by adopting unconventional approaches and by challenging the status quo (We nurture people. So they can break free).	Seek to establish an emotional connection with the audience by adopting unconventional approaches and inspirational language that implies an impact that will be felt over a long period of time.	The tone should be rational (focusing on factual information) rather than seeking to connect with the audience on an emotional level.
Use the active voice.	Use the active voice.	Use the active voice.	Use the passive voice sparingly and only when it provides greater clarity to the sentence.
Use a combination of first person plural (we and our) and second person singular (you).	Use a combination of first person plural (we and our) and second person singular (you).	Use a combination of first person plural (we and our) and second person singular (you).	Write in the third person (eg the University, the students) and the second person singular (you) when appropriate.
Use contractions widely (that's, you're, can't).	Use contractions (you're instead of you are).	Use contractions sparingly (such as weren't).	Use contractions sparingly (such as weren't).
Always apply correct grammar and punctuation (ie don't write in text speak).	Always apply correct grammar and punctuation.	Always apply correct grammar and punctuation.	Always apply correct grammar and punctuation.
Use colloquial expressions when appropriate (ie will not offend), but avoid acronyms, buzzwords and clichés.	Use colloquial expressions very sparingly and only when appropriate (ie will not offend), but avoid acronyms, buzzwords and clichés.	Don't use colloquial expressions, acronyms, buzzwords or clichés.	Don't use colloquial expressions, acronyms, buzzwords or clichés.
Use humour through word play, reworking idioms and exploring paradoxes.	Use humour through word play, reworking idioms and exploring paradoxes.	Use humour sparingly, through wit rather than jokes.	Don't use humour as it will undermine the message.
Use short, sharp sentences as well as one-liners to create an impact while being as brief as possible.	Use short, sharp sentences that create an impact.	Use a mix of short, sharp sentences and slightly longer sentences to give your writing rhythm and flow.	Focus on one idea or concept per sentence and keep it as brief as possible without compromising meaning.
Keep language simple. Be vivid but not too detailed.	Keep language simple. Be vivid but not too detailed.	Incorporate more technical words and data when expressing complex concepts.	Provide the essential details – facts and figures – and avoid embellishment or creative language.
Introduce fragmented sentences into your writing (eg I'm ready. There's so much to learn.).	Introduce fragmented sentences into your writing (eg I'm ready. There's so much to learn.).	Begin sentences or paragraphs with a point of common knowledge and end with new content to emphasise its importance and provide more gravitas.	Provide instructions according to the sequence in which they should occur (eg Turn the green knob then press the red button not Press the red button after turning the green knob).

4.4.1 Examples

PROSPECTIVE DOMESTIC STUDENTS – CORE TONE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Using our single distinctive voice is integral to producing cohesive communications; however, it can still be adapted for different purposes and audiences. The following examples show how this can be achieved for a variety of purposes and contexts.

A.

The heading turns an old saying – ‘There’s no time like the present’ – into a more thought-provoking, forward-thinking call to action.

B.

‘A tradition of being untraditional’ embraces a paradox at the heart of Macquarie University’s ethos.

C.

Paragraph 3 sets up a more generous, open, collegial proposition. It’s more about ‘you’ than ‘us’. It also adopts a very energetic, almost exuberant, approach with a sequence of clauses that reflect in an aspirational way what being a student at Macquarie is all about.

D.

Paragraphs 4 and 5 set up a more personal and audacious set of outcomes than merely conventional career prospects.

BEFORE

Imagine your future

TRANSFORM YOURSELF
WITH MACQUARIE

Macquarie is more than your traditional university.

When you choose Macquarie, you are not only choosing a world-class educational experience, you will also gain access to our first-class facilities, friendly staff and students, and park-like campus.

You will learn from the best and apply your knowledge to real-life situations through PACE, our international exchange program and many other opportunities we provide our students.

Macquarie does more than offer you an exceptional education with outstanding career prospects. Macquarie offers you the opportunity to transform yourself. Through global engagement, real-world experiences and our unique curriculum. Macquarie will help you realise your aspirations, whatever they might be.

So what are you waiting for?

AFTER

There's no present like the future

START YOURS NOW AT MACQUARIE

Now 50 years young, Macquarie has established a tradition of being untraditional.

Far from the impersonal university stereotype, everything about Macquarie – our staff, facilities and the campus itself – is a welcoming and embracing experience.

Before you can walk, then stride confidently, and finally run, you need a good grounding. We nurture first, providing you with the knowledge and confidence to break free. Then, we can unleash you on the world, be it through PACE, our international exchange program, or countless other real-life experiences and opportunities.

An exceptional education at Macquarie is about personal transformation that brings your aspirations, however sky-high, within reach.

Your time starts now.

4.4.2 Examples

SOCIAL MEDIA – CASUAL TONE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

A post on Facebook or Twitter is where a casual tone should come to life in all its intensity. Social media is our opportunity to really dial up our enthusiasm and excitement.

A.

Rather than using conventional expressions, such as ‘make sure you get involved’ and ‘student-run organisations and associations’, we’ve adopted a more relaxed and informal language.

B.

We use words like ‘heaps’ and ‘congrats’, and contractions like ‘you’ll’ and ‘we’re’ – to help us connect with our audience on their level.

C.

We are collegial, always on the same page with our audience and get to the point that matters.

D.

We get active in our voice with words such as ‘Go BIG’, placing the subject of Big History and our audience at the heart of the conversation.

E.

We are direct and embrace our ‘get to the point that matters’ principle by saying, ‘Need more of a reason to choose Macquarie?’ Use questions to spark thought and conversation, and to establish a more personal connection with the audience.

BEFORE

Macquarie University Future Students

Enrolling at Macquarie?

Make sure you get involved in the many student organised and run associations and groups that keep hundreds of our students involved and entertained!

From food, to sport, to entertainment and more, there’s so much to do!

Congratulations to our University Cheerleading and Dance Teams that have just placed at the annual AASCF Cheer and Dance Nationals competition! Just another example of the thriving talent and motivation of our student groups.

Session 3 starts soon! MT
@BigHistoryInst: Study #BigHistory over summer – enrol in #mhis115 for Session 3: handbook.mq.edu.au/2015/Units/UGU...

AFTER

Macquarie University new faces

Attention, Macquarie Newbies...

Our uni life isn’t all work and no play.

Food, sport, entertainment – there are heaps of activities run by students to help you get to know each other, enjoy some time out and maybe blow off a bit of steam...

A Speaking of which, congrats to our Cheerleading Team for placing in the AASCF Cheer and Dance Nationals competition. Nice one. Bring your extracurricular talents to campus life.

C Don’t be shy.

D Go BIG this summer – #BigHistory is on for Session 3. Enrol in #mhis115 and hit the books with MQ.
E What are you waiting for?

4.4.3 Examples

ALUMNI AND SUPPORTERS VIA THE GIVING IMPACT NEWSLETTER – CORE TONE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

This piece has a generous tone overall and even shows some wit – why not? We're talking to a discerning audience who feel part of the family.

A.

While the piece has an overall generous 'core' tone, the introductory paragraph in particular has a more institutional flavour, designed to appeal to Macquarie donors and supporters.

B.

'We look forward to looking back' is a neat paradoxical play on Macquarie's forward-thinking ethos, used to flag a historical event.

BEFORE

Share your Macquarie Story

This year promises to be an exciting one for Macquarie University. June 14 marks our 50th anniversary. We are looking forward to celebrating our Jubilee and all the achievements and developments that we have experienced over the last 50 years.

If you have a story to share from the first 50 years of our University, we would love to hear from you. We're currently collecting memorable stories from alumni and the community about their experiences at Macquarie.

Let us know about the people, places and peculiarities of your Macquarie experience – the things that make us different. Secret spots, notable alumni before they were famous, personal triumphs and definitive moments that have become part of the University's fabric of service and engagement.

Prose, poems, interviews, anecdotes, pictures, video or audio – any medium that best conveys your tale can be accommodated. You can share your story at ([url](#))

AFTER

50 years on, have you got something to add?

A 50th anniversary is a time not just for celebration, but also reflection. On past achievements. On roaring successes. Or perhaps heroic failure. On happy and occasionally sad times. On lessons learned. And on people met and admired.

June 14 marks the Macquarie University half-century. Over the course of this year, we look forward to looking back.

After all, the university that fine-tuned three Wiggles, helped invent wi-fi and wrote the first Australian English Dictionary surely has thousands of tales to tell.

Perhaps you can help jog our memories? Do you have a story to share with us? Who were the people, where were the places and what were the peculiarities of your personal Macquarie experience?

Whether you're one of our celebrated alumni, a beloved ex-groundskeeper or someone who's observed Macquarie from afar, feel free to enlighten us.

Poetry, prose, picture or post... bring back some Macquarie memories at ([url](#))

4.4.4 Examples

CORPORATE STAKEHOLDERS VIA THE UNIVERSITIES AUSTRALIA WEBSITE – INSTITUTIONAL TONE

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

This example shows the beginning of text used to introduce the University on the Universities Australia website. It appears alongside the profile of all the other universities in Australia. The tone is institutional and finds the right balance between promoting Macquarie without feeling too competitive.

A.

We start locating our ‘creation story’ clearly in the 60s. This gives authenticity and depth to our reason for being.

B.

We set up the scene for the key areas of innovation where we have excelled. As we progress through the text, we then explain our most relevant facts and achievements.

C.

Openly positioning Macquarie as an institution that challenged the establishment, and then reverberating with hopefulness and possibilities students first felt when joining the University.

D.

Linking past and present through three facets of our story: the students and staff, the campus and the collaboration with companies. Within just a paragraph or two, we have seamlessly shifted our perspective from our creation story to the emphasis on industry engagement while giving an appealing idea of what our campus looks like.

BEFORE

In 2014, Macquarie University celebrates its Jubilee Year. In just 50 years it has emerged to a position of striking innovation in education and focused excellence in research.

Macquarie was established from the outset to be a different kind of university: it was, and remains, a bold experiment in higher education.

The University has a distinctive mission to serve the needs of industry and community, and is located on an expansive campus in Sydney's northwest, in the heart of what has become one of Australia's largest and most vibrant economic and technology precincts.

Macquarie was the first Australian university to provide special entry provisions for mature-age students. It established the first actuarial studies degree in the English-speaking world outside of the US, the world's first full externally-taught science degree, as well as the first external law degree in Australia.

(...)

AFTER

A Established in Sydney in 1964, Macquarie University is a progressive voice among universities in Australia and the Asia Pacific. It was created during a time of extraordinary social transformation to be a different kind of university: it was, and will always be, a bold experiment in higher education.

B True to its founders' vision, the University has challenged the conventional thinking of academia through innovations in its campus set-up, curricula, interdisciplinary research and engagement with industry and the wider community.

C In the 60s, Macquarie opened the doors to higher education to people from outside the Sydney establishment: it welcomed female and mature-age students in unprecedented numbers.

D These young bright people and their mentors joined forces in unique surroundings where faculties and research centres sit together in one magnificent parkland campus. Over the years, the campus has become a magnet for a constellation of companies – all local and global leaders in dynamic sectors including information technology and healthcare. Alongside these companies, the University has established collaborations in R&D, student placement and executive training.

(...)

4.5.1 Brand language protocols

THE ROLE OF HEADINGS AND SUBHEADINGS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

The principles and tones of voice illustrated in the previous sections provide a set of recommendations to ensure our language is on brand, consistent yet flexible. They provide a general framework to guide you.

It helps though to also have some more practical protocols – basic rules that'll make your writing more efficient, so you can focus on the more creative stuff. You may be familiar with most of them – essentially, they're all about writing in plain English – but it's worth having them handy.

A. HEADING

Headings are set in sentence case.

B. SUBHEADING

Subheadings are set in upper case.

Note: When crafting subheadings for your communication, ensure your copy doesn't exceed approximately 15 words.

HEADINGS AND SUBHEADINGS

The writing on the cover of collateral and the information architecture need to 'talk to each other'. Most of the collateral will have a heading and a subheading. What to write depends on whether you want to approach the collateral as propositional or just informative.

If propositional, the heading needs to provide impact – it must speak of an attitude, of outcomes and of benefits. It needs to capture a call to action. The subheading will provide matter-of-fact support.

If informative, the role of the heading and subheading swap. The heading is there just to explain, in a functional way, what the collateral contains, while the subheading will give a glimpse of what the benefit is in reading the collateral.

There's no strict rule defining collateral as either propositional or informative. It's up to you to decide, together with other people involved in the briefing and writing process. Our recommendation is adopt a propositional approach unless the purpose is clearly informative only.

A

Look forward

B

TRAINING PROGRAM FOR THE IMPLEMENTATION OF THE NEW BRAND IDENTITY

4.5.2 Brand language protocols

BASIC RULES

CONTENTS BRAND AND CREATIVE STRATEGY BRAND IDENTITY SYSTEM BRAND ARCHITECTURE BRAND LANGUAGE BEST PRACTICE APPENDIX CONTACT

ABBREVIATIONS	ADDRESSES	Macquarie Centre for Cognitive Science Faculty of Business and Economics Department of Ancient History Macquarie City Campus However, when referring to these institutions in general use lower case: universities faculties departments Coursework-related capitals Bachelor of Science Master of Arts Spatial Information Science (note: this is the name of a major) Writing (note: this is the name of a major)	Terms that should appear as lower case: areas of study (eg geography, biology) majors non-award bachelors (eg he has a bachelors degree) masters (eg she has a masters degree) domestic students international students CAPTIONS Images should be accompanied by a caption explaining the content and context, and reinforcing the message of the text. If the image has been sourced externally, the caption should provide details of this source.	COURSEWORK-SPECIFIC TERMS It is vital to be consistent when referring to coursework terms. The following are the accepted conventions. Codes (majors, programs, units) XXXX1111 (hard up, no spaces) Corequisites should appear in the following formats: ABEC123 ABEC123 and ABEC124 ABEC123 or ABEC154 or ABEC157 4cp from ABEC100–120, ABEC250–299 ABEC123 or (ABEC100 and ABEC101) Credit points can be referred to in one of two ways: 6cp 6 credit points Level of study can be referred to in one of two ways: 200-level XXX units XXX units at 200 level	Not to Count for Credit With (NCCW) entries in the handbook and coursework information should be separated by commas: ABC123, BCA224 Offerings should appear in text only if they are established offerings: 2017 AFC Jul NR FY1 Evening FY2 Day MQC S1 External MQC Vacation MQC1 Day MQC2 Evening MQC2 External S1 Day S2 Evening S3 External SM1 TBD Term 1 CBD Term 2 NR Term 3 Online WV Day WV External
Keep abbreviations clean and simple; do not use full stops. Some examples of common abbreviations are: Mr USA PhD eg ie GPA (in admission requirements use ‘with a GPA of X.X’) State names should not be abbreviated, unless they form part of an organisation’s name: New South Wales NSW Health	Physical and postal addresses take the same form: Dr Henry Lawson HR Manager Loaded Dog Industries 101 Geranium Ave North Ryde NSW 2109 Use the following form for the general Macquarie campus address: (for domestic publications) Macquarie University North Ryde NSW 2109 (for international publications) Macquarie University NSW 2109 Australia Unless the sender or recipient resides overseas, it is not necessary to add ‘Australia’. Do not make the suburb name all upper case.	Macquarie Centre for Cognitive Science Faculty of Business and Economics Department of Ancient History Macquarie City Campus However, when referring to these institutions in general use lower case: universities faculties departments Coursework-related capitals Bachelor of Science Master of Arts Spatial Information Science (note: this is the name of a major) Writing (note: this is the name of a major)	Terms that should appear as lower case: areas of study (eg geography, biology) majors non-award bachelors (eg he has a bachelors degree) masters (eg she has a masters degree) domestic students international students CAPTIONS Images should be accompanied by a caption explaining the content and context, and reinforcing the message of the text. If the image has been sourced externally, the caption should provide details of this source.	COURSEWORK-SPECIFIC TERMS It is vital to be consistent when referring to coursework terms. The following are the accepted conventions. Codes (majors, programs, units) XXXX1111 (hard up, no spaces) Corequisites should appear in the following formats: ABEC123 ABEC123 and ABEC124 ABEC123 or ABEC154 or ABEC157 4cp from ABEC100–120, ABEC250–299 ABEC123 or (ABEC100 and ABEC101) Credit points can be referred to in one of two ways: 6cp 6 credit points Level of study can be referred to in one of two ways: 200-level XXX units XXX units at 200 level	Not to Count for Credit With (NCCW) entries in the handbook and coursework information should be separated by commas: ABC123, BCA224 Offerings should appear in text only if they are established offerings: 2017 AFC Jul NR FY1 Evening FY2 Day MQC S1 External MQC Vacation MQC1 Day MQC2 Evening MQC2 External S1 Day S2 Evening S3 External SM1 TBD Term 1 CBD Term 2 NR Term 3 Online WV Day WV External
ABBREVIATIONS FOR THE ONLINE ENVIRONMENT Due to the constraints of the online environment, an abbreviation is sometimes needed. Use MQ (not Mac or Mac Uni) in the following situations only: Top-level navigation headings Left-hand navigation panels	CAPITALS Keep capitals to a minimum. They should only be used at the start of a sentence and for proper nouns. Institutional names should be capitalised when referring to specific bodies: Macquarie University or the University	Human Rights and Moral Dilemmas (note: this is the name of a unit) Supervised Internship II (note: this is the name of a unit) People units, Planet units and Participation units	Photos or illustrations should credit the creator. On-screen images should always have an ‘alt text’ attribute to assist visually impaired readers. Captions should appear underneath the image in sentence case.		

4.5.2 Brand language protocols

BASIC RULES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Prerequisites should appear in the following formats

ATAR of 98.80

Admission to BBA

15cp

a GPA of 2.5

a GPA of 3.0

ABEC123

ABEC123(P) – pass in unit required

ABEC123(Cr) – credit in unit required

3cp in ABEC units at 200 level

OPTO221 and OPTO222 and OPTO321

Admission to BBA and 15cp and BUS201

Admission to BBA or (18cp and a GPA of 2.5)

DEGREE NAMES

Spell out in full:

Bachelor of Arts – Psychology
(note: use an en dash here, not a hyphen)

Bachelor of eBusiness

Bachelor of Actuarial Studies with Bachelor of Laws

DISCIPLINES

Media, creative arts and communications; Accounting and corporate governance
(note: only the first word of the discipline is capped)

DISTANCE

Spell out in full where possible:

metre (not m)

kilometre (not km)

m or km is reserved for use in tables where use of the full form isn't possible

FACULTIES AND DEPARTMENTS

Faculty of Arts (not Arts Faculty or Arts faculty)

Department of Psychology (not Psychology Department or Psychology department)

MORE INFORMATION

For more information visit (not for further details visit or for more information please check)

HEADINGS

Heading one: sentence case

Heading two: upper case

New research projects at Macquarie University

INITIALS

No full stops and separated by a space:

Sarah K Masters

INTERNET

Terminology relating to the internet is well recognised. Keep it simple and do not use hyphens. The accepted formats are:

email

newsletter, enewsletter

mq.edu.au

john.smith@mq.edu.au

internet

LISTS

There are three acceptable formats for lists: individual items, run-on sentences and full sentences. In each instance elements should appear in alphabetical order unless there is a clear market need otherwise, or they are steps in an ordered process.

When listing single items no punctuation is necessary after the colon:

simply

list

the

items

When using run-on sentences, remember to:

start each line with lower case

not put a comma at the end of each line

check that each entry completes the sentence

end with a full stop.

However, sometimes using full sentences is the best option:

Use an initial capital at the start of each bullet point.

Use a full stop at the end of each bullet point.

When a list appears within a paragraph, commas should be used to separate terms.

The Bachelor of Commerce lets you choose from a range of areas including, accounting, applied econometrics, decision science, economics, human resources, international business, commercial law, public sector management, business information systems, marketing and business demographics.

Semicolons should be used to separate terms only when they contain commas.

The Bachelor of Arts allows you to study in a range of areas including, anthropology; Chinese studies; modern history; media, culture and communication; and writing.

MACQUARIE UNIVERSITY

Macquarie University should be referred to in the following ways:

Macquarie University

Macquarie (provided the University has already been introduced as Macquarie University, or the source of the communication is already clear when the reader is already on the Macquarie University Facebook page).

the University *and* our University

Macquarie University City Campus

Avoid using abbreviations such as MQ, MU, MQU, MCC or MQC.

University can be abbreviated to uni only when adopting a casual tone.

NAMES

Use titles, along with the first name, the first time a name is referenced but only where that person is a Dr, Professor, Chief Justice etc.

Subsequent references should be surname only:

Professor Bob Brown on first use, then Brown

Jane Smith on first use, then Smith

4.5.2 Brand language protocols

BASIC RULES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

The only exception to this rule relates to the Vice-Chancellor:

Vice-Chancellor Professor S Bruce Dowton on first use, then Professor Dowton

Refer to students, staff or alumni by the first name only in casual internal staff publications (such as staff news) and when referring to patrons.

The following names should be italicised:

articles

books

films

journals

magazines

PhDs

plays

radio and television programs

PLURALS

Media and data are plural, not singular.

QUOTES

Always use active references to speakers:
discusses Smith
explains Jones
she says

Sentence case

Titles should be in sentence case:
Chemistry in industry
Schedule of majors
Women's literature: Writing from the heart

SESSION

Always session not semester; for example, Session 2 not Semester 2 or second semester

SPELLING CONVENTIONS

If the word is not in the list of commonly used words and phrases in this document, use the first listed spelling in the *Macquarie Dictionary*.

STATE NAMES

Whenever possible, the names of states should be spelled out; for example, New South Wales rather than NSW. The exception is when 'NSW' is used adjectively; for example: NSW Health

TITLES

Use titles, along with the first name, the first time a name is referenced but only where that person is a Dr, Professor, Chief Justice etc.

Subsequent references should be surname only:

Professor Bob Brown on first use, then Brown

Jane Smith on first use, then Smith

The only exception to this rule relates to the Vice-Chancellor:

Vice-Chancellor Professor S Bruce Dowton on first use, then Professor Dowton

The accepted formats for titles are:

Dr

Professor (not Prof)

Associate Professor (not A/Prof or Ass Prof)

Deputy Vice-Chancellor (Research)

The accepted format for invitations is:

Vice-Chancellor Professor S Bruce Dowton invites you to...

The accepted format for lecture titles is:

Chemistry in industry

Women's literature: Writing from the heart

Movies at Macquarie – *Wall Street: Money Never Sleeps*

VOICE

Use the active voice:

The committee will provide free beer (not free beer will be provided by the committee).

WEBSITES AND SPECIAL CASES FOR THE WEB

mq.edu.au not
<http://www.mq.edu.au> or
<www.mq.edu.au>

visit **mq.edu.au** (not visit our website or go to **mq.edu.au**)

Attachments

----- [PDF 211K]

----- [DOC 56K]

Degree and unit names

Degree and unit names should be spelt out in full; for example, Sarah Masters, Bachelor of Science.

Link text

Hyperlink text should include meaningful, helpful words about the link destination. Never 'click here'.

Navigation

Sentence case for headings should be used in navigation wherever possible.

Photo credits

It is important to credit all images in all formats. If this is not possible the credit can be listed in the metadata for reference.

Short URLs

Short URLs should be used sparingly on the web. URLs provide important information about site navigation and a user's progress through the site. Short URLs should be used only when needed for campaigns or publications. The use of short URLs is encouraged in publications.

URL subfolder names

URL subfolder names should use complete meaningful words not acronyms. Use **mq.edu.au/openday**, not **mq.edu.au/OD**

Writing for the web

Websites for campaigns, events or specific purposes should be written with search engine optimisation in mind.

Plain English and user-focused language should take precedence over search engine optimisation for all other websites.

4.5.3 Brand language protocols

NUMBERS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

BUILDING NAMES
Formatting for external audiences: 12 Wally's Walk Theatre 1, 17 Wally's Walk
Formatting for internal audiences: 12 WW OR 12 Wally's Walk 2FW OR 2 First Walk
CONTACT DETAILS
Keep formatting of contact details neat and tidy; use the following formats as they make contact details easy to read. Formatting for local publications: T: (02) 9850 XXXX F: (02) 9850 XXXX E: firstname.surname@mq.edu.au samplewebaddress.mq.edu.au
Formatting for international publications: T: +61 2 9850 XXXX F: +61 2 9850 XXXX E: firstname.surname@mq.edu.au samplewebaddress.mq.edu.au

When referring to contact details simply state the method rather than using 'please': call contact visit	The University is also issued with a CRICOS code for each course that is available to international students. For compliance with ESOS legislation, the course code should be included when promoting a specific course. The code should be formatted as: CRICOS Code XXXXXX or CRICOS CODE XXXXXX Alternatively, a specific coursefinder short URL can be included, which provides a link to the relevant course CRICOS code.	Dates should be formatted as: 28 February 2017 19–24 February (note: use an en dash here, not a hyphen) Tuesday 6 June 27/9/17 Where space constraints require a day or month to be abbreviated, use the following short forms: Mon, Tue, Wed, Thu, Fri, Sat, Sun Jan, Feb, Mar, Apr, May, Jun, Jul, Aug, Sep, Oct, Nov, Dec	Numbers are used frequently. Be sure to use the following formats: One through nine 10 through 999,999 10 million One billion 3000, 30,000 and 300,000 18th century, 4th–6th century 44 BC, 250–750 AD 6th century BC c 1000 BC ten years Session 1, Session 2, Session 3 Year 6 two-thirds two-dimensional \$2 million \$75.14 million
---	--	---	---

NUMBERS
Do not start a sentence with a number.
Twenty-five people donated 25 books.
PER CENT
Use the following formatting for percentages:
1.7 per cent
10 per cent
PHONE NUMBERS
Use only the following formatting for phone numbers:
(02) 9850 1234
+61 2 9850 7456
0408 168 918
+61 408 168 918
TIME
The accepted formats for times are:
10pm
11.45am
10am – 11am
6.30pm – 8pm
noon
midnight

4.5.4 Brand language protocols

COMMONLY USED WORDS OR PHRASES

CONTENTS	BRAND AND CREATIVE STRATEGY	BRAND IDENTITY SYSTEM	BRAND ARCHITECTURE	BRAND LANGUAGE	BEST PRACTICE	APPENDIX	CONTACT
COMMONLY USED WORDS AND PHRASES							
There can be more than one way to spell some words. To ensure consistency across (and within) publications, it is important to use only one of the spellings. The following is a list of accepted spellings of common words. Use the first listed spelling in the <i>Macquarie Dictionary</i> in the instance that a word is not listed below.							
A							
adviser							
alumna (singular for a female graduate)							
alumni (Latin plural for graduates – use as the plural for male and female graduates, ie not alumnae)							
alumnus (singular for a male graduate)							
and (do not use ‘&’ or ‘And’)							
antisocial							
artefacts							
B				E			
biomedicine				ebook			
C				eg			
careers advisers				email			
Careers Advisers Day				end user			
case study				enewsletter			
colour				enrol, enrolment, enrolled, enrolling			
cooperative				eStudent			
coordinator				ever changing (ever-changing environment and the weather is ever changing)			
convenor				ever present (ever-present risk and she was ever present in their minds)			
corequisite				F			
counselling				Facebook			
course				field trip			
coursework				fieldwork			
cutting edge (cutting-edge research and the research was cutting edge)				film-maker			
D				first half-year			
day-to-day				first class (research and she was assigned a seat in first class)			
decision making (decision-making skills and this unit covers practical decision making)				first-hand			
domestic students				focused			
				full-time			
G				H			
globalisation				half-year			
go-ahead				hands-on			
grade point average (GPA)				healthcare			
groupwork				I			
				ie			
				in depth (in-depth study and she will examine the case in depth)			
J				Indigenous (always title case)			
				Info Day			
				inter-cultural			
				interdisciplinary			
				international students			
				internet			
				interstate			
				K			
				kilometre			
				L			
				labour			
				life cycle			
				life span			
				lifestyle			
				lifetime			
				log in (verb – as in ‘log in to our student-only portal)			
				long-term (a long-term commitment and the resolution wouldn’t last long term)			
				M			
				Macquarie University City Campus (when referring to as a location use lower case ‘our campus in the city’)			
				mid-session			
				mid-term			
				mid-year			
				modelling			
				multicultural			
				multidimensional			
				multidisciplinary			
				multifaceted			
				multifactor			
				multimedia			
				N			
				non-award			
				Northeast Asia			
				not-for-profit (not-for-profit organisation and the activity was not for profit; do not use non-profit)			
				O			
				off campus (off-campus seminar and the seminar will be conducted off campus)			
				offshore			
				on campus (on-campus workshops and attend a workshop on campus)			
				on site			
				one-off charge			
				ongoing			
				online			
				onshore			
				Open Day			
				organise			
				O Week			

4.5.4 Brand language protocols

COMMONLY USED WORDS OR PHRASES

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

P
part-time (part-time course and he studies part time)
podcast
postdoctoral
postgraduate
practice
pre-assessed
pre-existing
prehistoric
prerequisite
problem-solving (problem-solving skills and explore problem solving)
program

S
second half-year
self-help
self-regulation
Session 1, Session 2, Session 3
short term (short-term project and his presidency was short term)
so-called
socioeconomic
Southeast Asia

V
vis-à-vis

W
webcam
webpage
website
wellbeing
wi-fi
workforce
workplace

T
targeted
trade-off
t-shirt
Twitter

U
undergraduate
uniTEST
up-to-date (provide up-to-date- information and the information is up to date)

4.5.5 Brand language protocols

PUNCTUATION AND GRAMMAR

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

'AND' OR 'BUT' TO START A SENTENCE

It's acceptable to begin a sentence with the word 'and' or 'but' where these terms are forming a logical link with the preceding text.

I'll have a try. But I'll need your help.

Constructions such as this are consistent with our language principles of using short, sharp sentences to create an impact.

APOSTROPHES

Do not use in plurals such as CDs, apples, 1990s and FAQs.

COLONS

Use a colon to introduce the part of a sentence that explains, completes or elaborates on the words that precede it.

She packed her bag with everything she would need: books, pens and paper.

Use a colon when quoting a whole sentence, but not when quoting only part of the sentence.

He asked: "Have you packed your bag?" She replied that she had everything "including books, pens and paper."

Use a colon to introduce a list.

You are considered a domestic student if you are:

- a citizen of Australia
- citizen of New Zealand
- dual citizen of Australia and any other country, or
- a permanent resident of Australia.

COMMAS

Use a comma to separate items in a list (do not use a comma before 'and' unless there is a likelihood of ambiguity).

She packed her bag with books, pens and paper.

Use a comma to mark off non-defining clauses or phrases (a defining clause contains information that is integral to the subject of the sentence. A non-defining clause contains information that isn't.)

All the graduates, who are now recovering in hospital, ate the prawns at the dinner.

Use a comma to eliminate possible ambiguity.

The student was not expelled, happily.

Use a comma to mark off parenthetical expressions.

For Captain Kangaroo, despite his renowned cunning, disaster was becoming inevitable.

In quotes, the comma and the full stop come before the final quotation mark.

"I will arrive tomorrow," he said. "But I will leave the next day."

DANGLING MODIFIERS

Dangling modifiers, also known as unattached modifiers, unattached participles or misrelated participles, can create ambiguity as to what is being said. For example:

Being in a dilapidated condition, Patricia was able to buy the house for a good price.

The modifier or participle is the first part of the sentence: 'Being in a dilapidated condition'. This refers to the house, not Patricia, but it has been separated from the object to which it applies, causing confusion. Be careful when starting sentences with 'ing' words (present participles) and similar constructions. Think about who or what is doing the actions or being described. The previous example could be reconstructed as follows:

As the house was in a dilapidated condition, Patricia was able to buy it for a good price.

DASHES

En dashes, also known as the en rule, are the length of the letter 'n' – and are longer than the hyphen. En dashes should be used between words or numbers, and in sentences such as:

Public holiday – ANZAC Day

Uni speak – terms you need to know

Our law program covers all major areas of law – public, private and international – as well as theoretical and ethical reflection on legal institutions

15–16

10.30am – noon

Thursday – Saturday

15 days – 3 weeks

Em dashes, also known as the em rule, are the length of the letter 'm' — and are longer than en dashes. We do not use em dashes.

ELLIPSIS

Format hard up to the sentence/ clause which the ellipsis is ending, and space before the following sentence/clause.

Perhaps we can have the rest of the year off ... perhaps not.

FORWARD SLASH

When you use a forward slash do not include spaces:

Autumn/Winter.

HYPHENS

'Hyphens can be an important device to avoid ambiguity, but otherwise there is no need to overuse them. The decision about whether or not to use a hyphen must often be based on the context in which the words appear.' Style Manual Ed 6 p88.

Try to keep hyphens to a minimum. General rules are listed below, but common instances are included in the list of commonly used words and phrases.

Use a hyphen when a word contains a prefix with a double vowel except for common words, or where the prefix ends with 'o':

pre-eminent

re-admission

coordinate

macroeconomic

Be careful with words that have different meanings with and without hypens, such as:

recover and re-cover

relay and re-lay

resign and re-sign

Suffixes are generally not hyphenated, except:

300-fold

50-odd

Compounds where an adverb ending with 'ly' precedes an adjective should not be hyphenated:

highly regarded research

globally focused degree

Where compound adjectives precede a noun they should be hyphenated, when they follow the noun they should not.

In this unit students develop decision-making skills.

In this unit students participate in exercises involving practical decision making.

4.5.5 Brand language protocols

PUNCTUATION AND GRAMMAR

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[BRAND ARCHITECTURE](#)[**BRAND LANGUAGE**](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

A few exceptions to this rule exist: see ‘Commonly used words and phrases’

I can’t foresee a resolution to this sticky situation; we’ve reached a stalemate.

QUOTATION MARKS

Always use smart quotes “ ” (with heads and tails).

Always use double quotation marks for direct speech.

Single quotation marks within quotes where necessary.

Single quotation marks when highlighting a word within a sentence; for example, the letter ‘n’.

SEMICOLONS

If one or more items in a series or list within a sentence contain internal commas, use a semicolon to separate the items.

Innovative popular music movements often originate in busy port cities such as Liverpool, England; Seattle, USA; and Marseilles, France.

Use a semicolon to make a break that’s stronger than a comma but not as absolute as a full stop.

‘WITH’ AND OTHER PREPOSITIONS TO END A SENTENCE

Prepositions are words or phrases that indicate the relationship between a noun or noun phrase and the rest of the sentence. They include in, from, by, with, for, since, during, after, under, put, to and at.

According to some, a preposition should never be the last word in a sentence (the term preposition suggests it should be ‘pre’ or ‘before’ something), however:

‘Some prepositions double as adverbs, and then may appear at the end of a sentence. For example: The new enterprise has gone under.’ Style Manual Ed 6 p69.

When breaking this (or any grammatical rule for that matter) consider what you are trying to say to your audience and how that message might best be conveyed.

4.6.0 Checklist

[CONTENTS](#)[BRAND AND CREATIVE STRATEGY](#)[BRAND IDENTITY SYSTEM](#)[BRAND ARCHITECTURE](#)[**BRAND LANGUAGE**](#)[BEST PRACTICE](#)[APPENDIX](#)[CONTACT](#)

And there you have it! The voice of Macquarie University, neatly packed into this handy little guide.

Our brand lexicon, while it has principles and protocols, will allow us to do more interesting and courageous things with our voice. It will bring our best stories to the surface in the most engaging way. And it will carry our brand into the future, ensuring that we're always fresh, inspiring and distinctly Macquarie.

1

Have you decided whether the collateral should adopt a propositional or informative approach? If the latter, it's important that the proposition is clear, powerful and followed through inside the collateral.

2

What tone of voice will you adopt? Should you stick to the core tone or adopt one of its variations? Carefully consider your audience and the general context.

3

Are you adopting the four general language principles? Try to use a combination of all four principles in each communication to bring depth and diversity to your language.

4

While writing, look at our protocols to ensure that you're adhering to the writing rules set out by the University.

5

As you review what you've written, ask yourself: If the text was stripped of all literal references to Macquarie University (eg the name, the logo, etc), would you still feel it's our University speaking. If so, it's working.

Best practice

- 5.1.0 INTRODUCTION**
- 5.2.0 BROCHURES**
- 5.3.0 POSTERS**
- 5.4.0 BANNERS**
- 5.5.0 PRESS ADS**
- 5.6.0 DIGITAL**
- 5.7.0 STAFF AND STUDENT NEWS**
- 5.8.0 MERCHANDISE**

5.1.0 Introduction

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Bringing it all together

You can craft bold, dynamic and engaging communications by following these principles and guidelines.

This section provides best practice examples that embrace our brand look and feel within different mediums and contexts.

5.2.0 Brochures

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

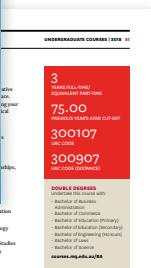
CONTACT



The cover of the Macquarie University Higher Degree Research brochure for 2017. It features a photograph of a female student in a lab coat and safety glasses, wearing blue gloves, holding a small container and looking at it. The background is a light beige color. A large red diagonal shape is overlaid on the left side. The Macquarie University logo is in the top right corner. The title 'Accelerate your ambition' is prominently displayed in large black font, followed by 'HIGHER DEGREE RESEARCH | 2017'.



A spread from the Macquarie University Undergraduate Courses brochure. The left page shows a female swimmer performing a butterfly stroke. The right page continues the story of the swimmer, Melina Wu, discussing her experience as a sport scholar. Both pages feature the Macquarie University logo and provide information about undergraduate courses and scholarships.



5.3.0 Posters

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT



The poster features a dark purple background. At the top left are two stylized icons: a pink Pac-Man-like character facing right and an orange ghost-like character with a wavy bottom. Below these icons, the text 'Get your flu shot before the flu gets you' is written in a large, bold, white sans-serif font. Underneath this, in a smaller white font, is 'FREE FLU SHOTS FOR ALL MACQUARIE UNIVERSITY STAFF'. At the bottom left, there is a line of text: 'Available on campus **Monday 3 – Friday 28 April 2017**' followed by 'Book your appointment today staff.mq.edu.au/flu'.

MQ HEALTH GENERAL PRACTICE
Macquarie University Clinic (F10A)
Suite 305, Level 3, 2 Technology Place



MQH2016



WHEN

Week 1: 10 April – 13 April 2017
Week 2: 18 April – 21 April 2017

BOOK TODAY

T: (02) 9850 7636
mq.edu.au/about/childrens-programs

CRICOS Provider 00002J | CAL2669



5.4.0 Banners

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

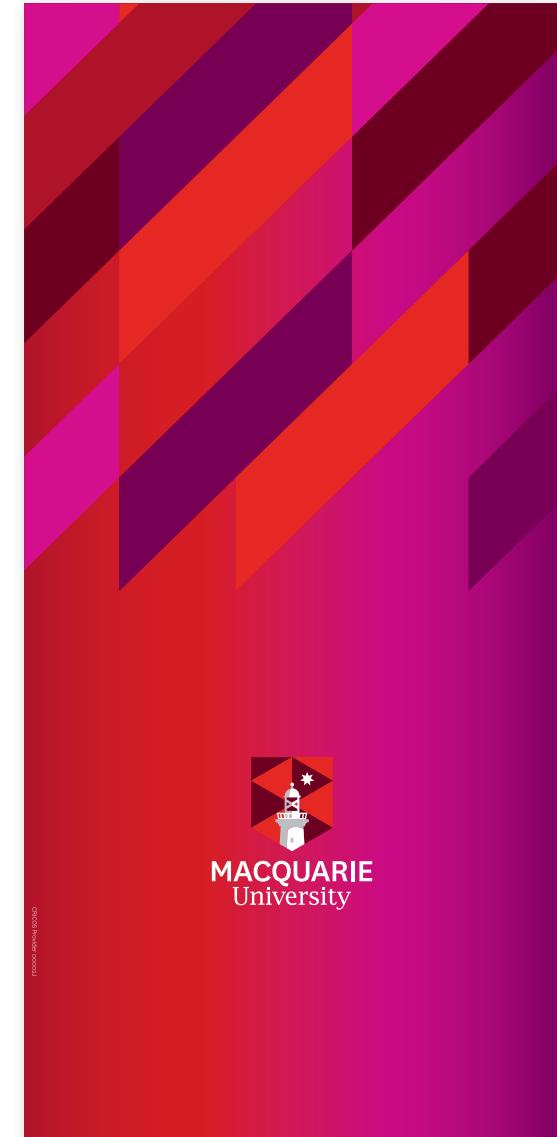
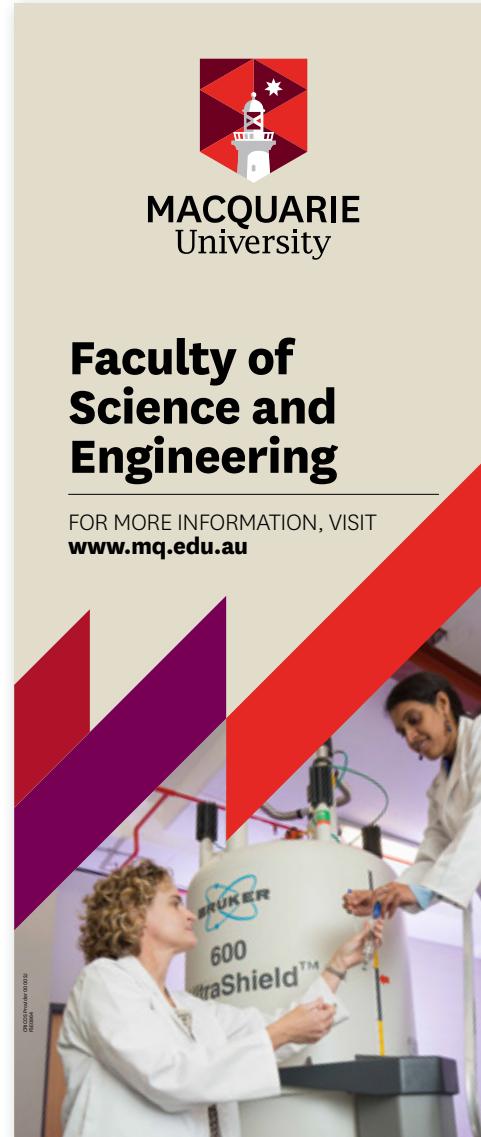
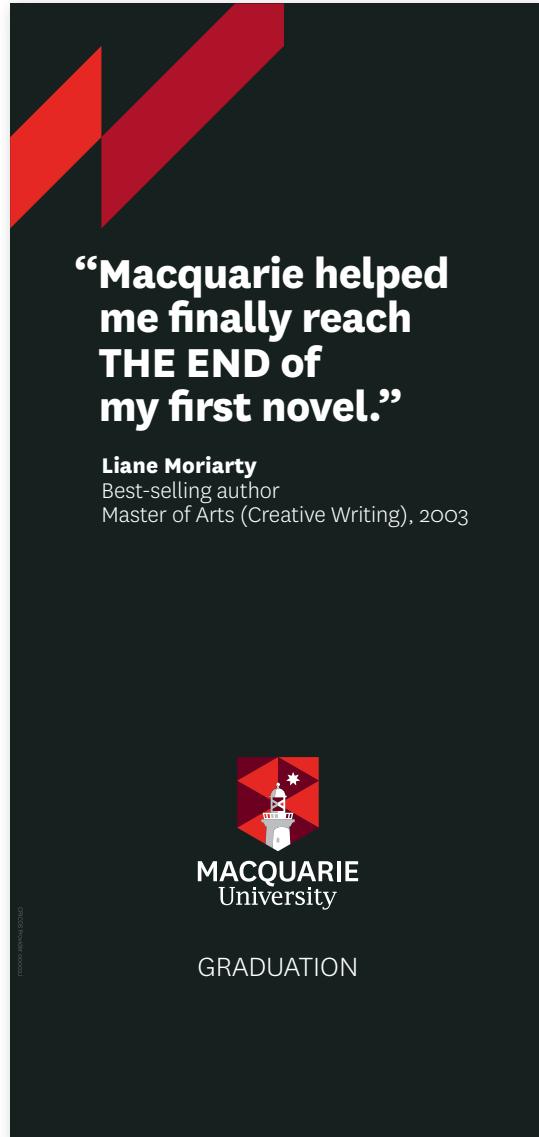
BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT



5.5.0 Press ads

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Our research is paving the way to a brighter future

HEALTHY PEOPLE, RESILIENT SOCIETIES, PROSPEROUS ECONOMIES, SECURE PLANET AND INNOVATIVE TECHNOLOGIES

The world's challenges are complex and interrelated. Their solutions require thinking that is not constrained by traditional academic boundaries. With a collegial and cross-disciplinary approach at the heart of our ethos, Macquarie is uniquely positioned to find these solutions. Our five future-shaping research priorities, which are aligned with the national research agenda and global challenges of significance, provide a focal point for cross-disciplinary research that draws on the deep disciplinary strengths Macquarie is known for.

You can find out more about Macquarie's audacious research leaders at the Macquarie Minds Showcase. Register your interest at mq.edu.au/macquarie-minds



Exciting opportunities in the Faculty of Science and Engineering at Macquarie University

SEEKING OUTSTANDING INDIVIDUALS TO JOIN ONE OF MACQUARIE'S FASTEST-GROWING FACULTIES

Macquarie University's Faculty of Science and Engineering is undergoing a dynamic period of growth from 2017 and beyond. The faculty consists of nine schools, the School of Computing, Engineering, nine departments and associated research centres.

We are searching for talented and energetic academic and professional staff for a number of recently created positions.

The faculty offers true diversity, with more than 500 passionate staff and an engaged student body who are dedicated to the advancement of science and engineering through research.

Each staff member enjoys a distinct place in our team, with recognition for their unique perspective and support for their collaborative goals. This diversity allows us to continue to learn,

grow and excel in innovative and exciting ways.

In coming years we are committed to the growth of new, collaborative research areas within and outside the faculty.

The faculty has a strong commitment to gender equality and retention of women in STEM, our commitment demonstrated through our participation in the pilot of the Athena SWAN Charter.

Our modern, state-of-the-art facilities boast some of the most advanced technology available, including the Australian Protein Analysis Facility (APAF), the Macquarie Microscopy Research Facility and the Macquarie University Sewerage Facility, among others.

We are also the lead institution on several Australian Research Council (ARC) Centres of Excellence and ARC Industrial Transformation Training Centres.

The faculty focuses on research outcomes with real-world impacts. The 2015 Excellence in Research for Australia (ERA) results placed Macquarie University in the top 100 in the world standard, with 12 rated 5+, well above world standard.

At an institutional level, Macquarie is ranked among the top two per cent of universities in the world and enjoys a 5 star QS rating.

Located in the heart of Australia's largest business precinct, Macquarie brings together 40,000 students and 3000 staff in more than 100 buildings of diverse architectural styles and with open green space that gives our community the freedom to think and grow. More than A\$10 billion has been invested across the university so our students and staff can thrive in an inspiring environment that supports flexibility, inspiration and collaboration.

If you share our desire for innovation and discovery, we would love you to join us. Academic and professional opportunities exist across the faculty including:

- Biological Sciences
- Chemistry
- Earth and Planetary Sciences
- Engineering
- Environmental Sciences
- Mathematics
- Physics and Astronomy
- Statistics

To find out which positions are currently open or to register your interest for upcoming roles, please visit mq.edu.au/jobs



5.6.0 Digital

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

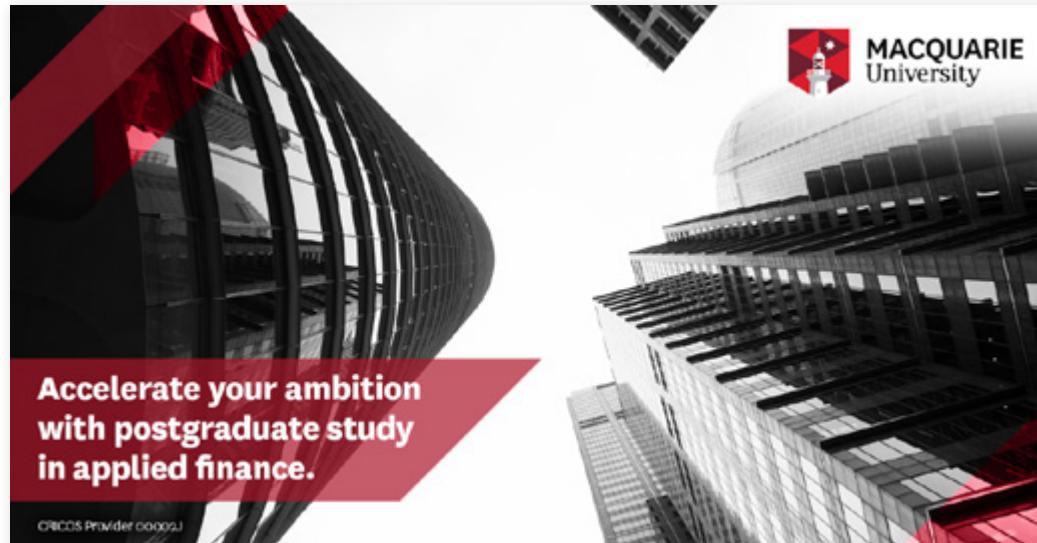
BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT



5.7.0 Staff and student news

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT



5.8.0 Merchandise

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

For the full range of merchandise visit
shop.mq.edu.au



Appendix

6.1.0 TECHNICAL SPECIFICATIONS

6.2.0 FACULTY COLOUR PALETTE

6.2.1 Faculty colour specifications

6.3.0 PAPER STOCK USAGE

6.4.0 STATIONERY

6.4.1 Ordering stationery

6.5.0 SHARED ID

6.1.0 Technical specifications

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

The following specifications are the recommended base software platforms for all authorised users of the Macquarie University visual identity elements artwork and for viewing the Macquarie University brand identity guidelines.

The benefits of the artwork and the guidelines are maximised once these specifications have been implemented.

REQUIRED SOFTWARE

The following software is required for the manipulation of artwork:

- **Adobe® Illustrator® CS4 or above**
- **Adobe® Photoshop® CS4 or above**
- **Adobe® InDesign® CS6 or above**
- **Adobe® Acrobat Reader® version 6 or above (for viewing and printing the Macquarie University Brand Identity Guidelines PDF file).**

Acrobat Reader® is cross-platform software that can be downloaded for free from adobe.com. Ensure that you read and understand the terms and conditions and system specifications for Acrobat Reader®.

Other applications may also be capable of manipulating artwork files.

Microsoft® templates are available for use where the Adobe® software suite is unavailable.

Macquarie University uses the Pantone® Plus Series Colour Bridge™ colour management system, which is only available in Adobe® Creative Suite 4 or above.

Macquarie University is not licenced to distribute Adobe® Illustrator® CS, Adobe® Photoshop® CS or Adobe® InDesign® CS. Both PC and Macintosh versions are readily available for purchase from software suppliers.

REQUIRED TYPEFACE

National and Newzald are custom typefaces, which are not loaded as system (standard) fonts on computers. They must be purchased and installed before use. The system fonts Arial and Georgia must also be installed (these come standard with Microsoft® Office programs).

Note: Macquarie University is not licenced to distribute the typefaces specified in these guidelines. To purchase the PC and Macintosh versions of these typefaces, visit klim.co.nz

VISUAL IDENTITY ELEMENTS ARTWORK

The Macquarie University artwork is supplied in .pdf (vector format) and .png format CMYK and RGB. However, some configurations may not be available in some formats due to reproduction requirements.

There are artwork files to suit almost all software applications and levels of operator technical competency. The manipulation of these files requires operator technical competency in specific graphic software applications.

WHICH ARTWORK IS RIGHT FOR ME?

Always ensure you choose the correct artwork file format for your requirements. The different formats are as follows:

Print: .pdf

CMYK format files, intended for use as artwork for professional print purposes.

Screen: .png

RGB format files, intended for use in web pages and/or digital applications, such as Microsoft Word® and PowerPoint®.

6.2.1 Faculty colour palette

SECONDARY COLOUR SPECIFICATIONS

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Faculty colours are reserved only for use in the entity device.

Faculty colours are used exclusively for the faculty they represent and should not be interchanged. Refer to section **3.3.0 Brand architecture**.

In all methods of reproduction, colour must be matched to these Pantone® references. The CMYK breakdowns must match to the Pantone Plus Series® Colour Bridge® system. Bright Red is part of the Pantone Plus Series® Colour Bridge® 336 New Colours.

<p>Faculty of Arts</p> <p>PANTONE® 452CP</p> <p>C16 M11 Y45 K25 R170 G167 B125 HTML AAA77D</p>	<p>Faculty of Business and Economics</p> <p>PANTONE® 2935CP</p> <p>C100 M52 Y0 K0 R0 G111 B186 HTML 006FBA</p>	<p>Faculty of Human Sciences</p> <p>PANTONE® 321 CP</p> <p>C96 M3 Y35 K12 R0 G151 B160 HTML 0097A0</p>	<p>Faculty of Science and Engineering</p> <p>PANTONE® 347 CP</p> <p>C93 M0 Y100 K0 R0 G170 B79 HTML 00AA4F</p>	<p>Faculty of Medicine and Health Sciences</p> <p>PANTONE® 429 CP</p> <p>C21 M11 Y9 K23 R162 G170 B173 HTML A2AAAD</p>
--	--	--	--	--

6.3.0 Paper stock usage

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

When printing communications, it is important to create a consistent look. These paper stocks have been chosen based on their quality and value, with a range to suit all applications.

Uncoated paper is the preferred option and should be used wherever possible. They have been selected for their soft natural feel and unique print quality.

All stocks shown here are available from KW Doggett Fine Paper.

STOCK	WEIGHTS	PRICE COMPARISON	DIGITAL PRINT COMPATIBILITY	SOURCING	RECYCLED CONTENT	CHLORINE IN PRODUCTION
Uncoated: Premium – Vice-Chancellor stationery, invitations						
Strathmore Premium Wove Ultimate White	Text 148gsm Cover 216gsm Card 352gsm	55%	Laser guaranteed	Forest Stewardship Council	30% Post Consumer Waste	Elemental Chlorine Free
This is an elegant soft paper with a subtle cotton-like texture. It prints exceptionally well. Ready made envelopes available. Made in the United States..						
Uncoated: High value general purpose – brochures, flyers, stationery, invitations						
Knight Smooth White	Text 120gsm Cover 220gsm Card 350gsm	27%	Indigo Dry toner Laser guaranteed	Forest Stewardship Council	None	Elemental Chlorine Free
This is a slightly warm bright white with a smooth even print surface. It prints very well. Two Indigo specific weights. Ready made envelopes available. Made in Italy.						
Uncoated: Commodity general purpose – brochures, flyers, stationery						
Sovereign Offset White	Text 148gsm Cover 200gsm Card 300gsm	22%	Indigo Dry toner Laser guaranteed	Forest Stewardship Council	None	Elemental Chlorine Free
This is a good value cool bright white with a more obvious uncoated texture. It has good opacity and print qualities. 2 Indigo specific weights. Ready made envelopes available. Made in Italy.						
Coated General Purpose – Uncoated above is preferred to coated						
Maine Recycled A2+ Silk	Text 150gsm Cover 200gsm Card 350gsm	19%	Indigo Dry toner	Forest Stewardship Council	60% Post Consumer Waste	Process Chlorine Free
This is an A2+stock that is good value and great colour reproduction. It has HP Indigo certification and is produced with a blend of 60% post-consumer waste fibre and 40% FSC. Made in France.						

6.4.1 Stationery

ORDERING STATIONERY

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

Branded Macquarie University stationery can be ordered through our online print portal. The system is set up with pre-loaded templates and minimum customisation to ensure consistency across the University.

For specific requests that differ from standard pre-printed stationery, contact Group Marketing.

ACCESS PRINTERFACE USING YOUR MQ ONEID
mq.edu.au/printery



6.5.0 Shared ID

CONTENTS

BRAND AND CREATIVE STRATEGY

BRAND IDENTITY SYSTEM

BRAND ARCHITECTURE

BRAND LANGUAGE

BEST PRACTICE

APPENDIX

CONTACT

The Brand Identity Guidelines are the authoritative guide to all visual material produced by the University.

**SEND ALL NEW BRANDED WORK TO
SHAREDIDENTITY@MQ.EDU.AU
FOR APPROVAL**

- Please don't hesitate to ask for guidance
- Allow for a minimum 48-hour turnaround time
- Build in at least one week into project timelines to allow for possible rework
- Shared Identity will allocate a number, record your submission in our database and advise by email any amendments required or alternatively our approval to proceed.
- We're here to help – ask us

Client sends work through to the Shared Identity (SI) team for compliance



SI assigns brand compliance code to each job and assesses submission



Brand compliance approval is given and registry is updated

If work is not compliant, written guidance/feedback is given back to client to rework job for resubmission.

If work is compliant, written notification is given to client to proceed with producing/distributing materials.

Contact

Group Marketing

T: (02) 9850 7309

staff.mq.edu.au/support/marketing-and-communications