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We Believe in Brave is the philosophy in Ulster that sets the benchmark for everything we do.

At Ulster University our brand stands for something We Believe in Brave is our fuel of inspiration compelling and genuine that has been part of our culture since our inception almost 50 years ago in 1984. Since then, we have continuously moved forward bravely putting innovation and collaboration at the forefront of our mission to engage academic excellence across Northern Ireland and deliver globally significant research that leaves our mark on the world.

and the catalyst behind every creative thought. It creates new ways for students to collaborate and learn and our researchers to apply their thinking. And enables us to meet every challenge with courage, curiosity and conviction in a university that puts ambition at the heart of everything it does.

How the Ulster brand is perceived is ultimately what drives choice to undergraduate, postgraduate and international students and is a key influencing factor in the minds of our most important audiences.

Being creative is at the heart of what Ulster University stands for. In this sense, these guides aren't a formula for how to design, but rather a visual aid, that should inspire you to generate ideas and outcomes. A platform to create powerful, exciting and engaging communications that will help us build a strong and differentiated brand that will leave a lasting impact with people when they interact with us.

Our output should always be confident and inspired, but never confined by the principles that we set out.

Our orand S COUT perception.

It's simply what people think about us. And we can shape that perception by the confidence and clarity of what we say and how we create our own unique styling that sets us apart from others.

Our brand breaks down into two distinct areas, brand positioning and visual communications.

One doesn't work without the other...

Our brand positioning is the voice of our visual communications, it drives the confidence and clarity in what we say and builds distinctive and consistent messages across everything we do. Our visual communications bring our voice to life with a system that allows us to be flexible and inventive. With a styling that is consistently creative and different but always distinctly Ulster University.



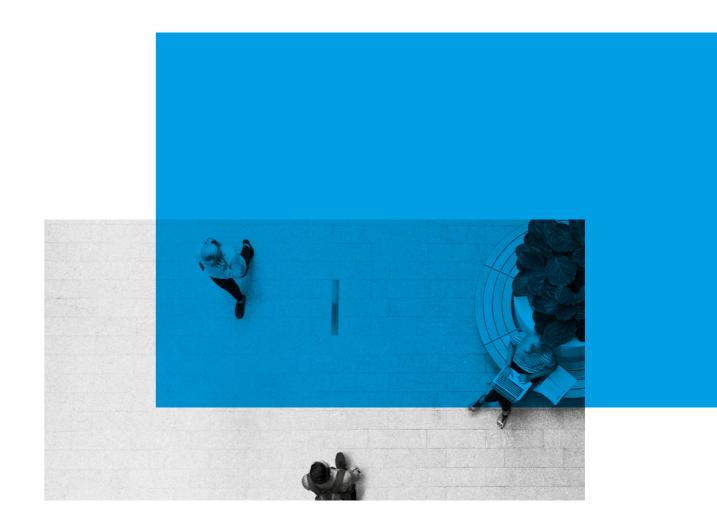


Brand Positioning

Brand Positioning Framework
Core Brand Pillars
Supporting Themes
Brand Driver
Mission Statement
Tone of Voice
Personality

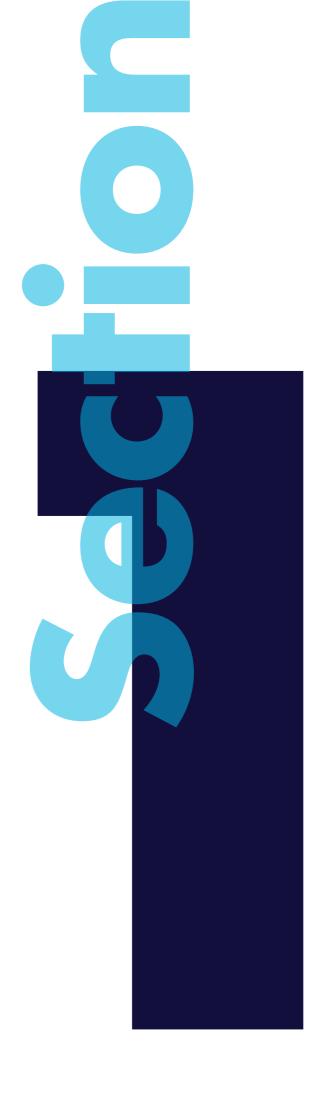
Visual Communications

Our Brand System
Brandmark
Colour Palette
Typography
Infographics
Imagery/Photography



Brand Positioning

Brand Positioning Framework
Core Brand Pillars
Supporting Themes
Brand Driver
Mission Statement
Tone of Voice
Personality



The Ulster University Brand Framework

Mission statement

A world class civic university grounded in the heart of its communities delivering outstanding teaching and globally significant research that stretches minds, transforms student lives and makes a lasting contribution to society.

Brand Driver

We Believe in Brave.

Tone of voice - Confidence and Clarity

Core Brand Personality

Ambitious / Creative / Collaborative / Entrepreneurial

Core Brand Pillars	Supporting Themes
Civic Contribution	Employment / Widening Access / Social and Economic Development / Campus Identities / Networks
Academic Excellence	Teaching Excellence / Student Experience / Research with Impact / Researcher Development
Global Vision	Global Citizenship / International Networks / Global Challenge, Local Impact / Diverse Community
Operational Excellence	People and Culture / Reputation / World-Class Infrastructure / Financial Stability

The world is changing at an unprecedented pace. We can see the increasing influence of data, the formation of global networks of consumers, workers, citizens, students, staff and patients. Businesses, communities and industries across the world are transforming, adapting and becoming more agile and innovative in their thinking.

Today, Ulster University's leading edge education and research is focused on the needs of this ultra connected society and is driven by a culture that is alive with the spirit of curiosity and a passion for knowledge.



Our brand driver defines the attitude we bring to everything we do. It's a call to action and the inspirational mantra for all of us to use to benchmark ideas and decisions against. When 'We Believe in Brave' we have the confidence, determination and innovation to make a lasting impact and drive better outcomes.



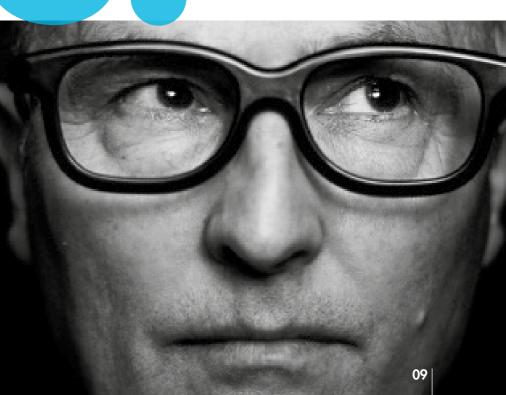






Powers our new ideas and fresh thinking. It's at the heart of product invention and innovation, healthcare, drug research, financial services, sport, theatre or charity. In fact, every sector, every entrepreneur, every business and organisation everywhere in the world is driven by people who embrace these four simple words....





We Believe in Brave.

We Believe in Brave is the simple philosophy that drives our spirit of innovation. It speaks for every one of us who set out to accomplish what others believe to be impossible. It defines our academics, our staff and students who defy mediocrity everyday in what they achieve and how they achieve it.

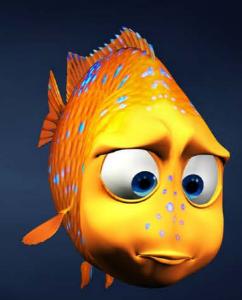
It's about all of us at Ulster who approach every challenge with curiosity and conviction and who understand and embrace the game changing powers of collaboration and innovation. And most importantly it personifies a university that has put ambition at the forefront of every decision since its inception and had the courage to act on it to achieve extraordinary outcomes.

BELIEVE

Purpose Confidence Collaboration Innovation Inspiration

BRAVE

Ambitious Determined Progressive Innovative Creative When 'We 'Believe in Brave' we have the confidence, determination and innovation to make a lasting impact.



Ulster University's Digital Animation Course is the first of its kind in the UK A world class civic university grounded in the heart of its communities delivering outstanding teaching and globally significant research that stretches minds, transforms student lives and makes a lasting contribution to society.



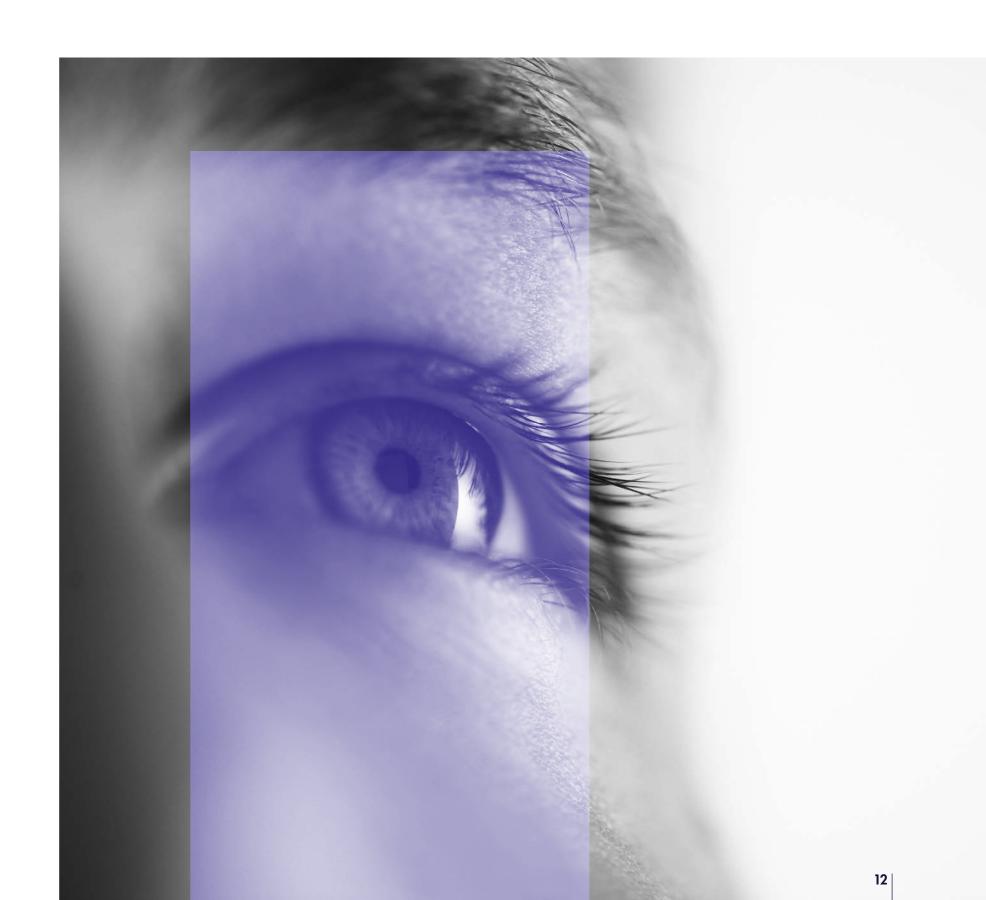
Our brand proposition defines the attitude we bring to everything we do. It's a call to action and the inspirational mantra for all of us to use to benchmark ideas and decisions against. When 'We Believe in Brave' we have the confidence, determination and innovation to make a lasting impact and drive better outcomes.



Confidence and clarity



Building a consistent tone of voice across a large organisation is a difficult thing to do



To create an effective tone of voice we apply some basic principles that help us use words to communicate with confidence and clarity.

Understand your audience

Write in a way that reflects your audiences point of view; don't over focus on what you want them to know, it's more about thinking what they may be interested to learn; don't risk losing their interest by telling them what they already know, or confuse them by using language they don't understand.

Be clear about your objective

It's the best way to fine tune what you need to say to get the result you want; in many cases we will need to have more detailed information, in others we may just be making our audience aware of an event.

Use every day language

It's always better to use the simple everyday term – the word or phrase that a person would use in a conversation, rather than a longer word with the same meaning.

Keep it personal

We are setting out to create a relationship and a rapport with the reader. An important way to do this is by addressing the reader directly and personally, using the first person (I or we) whenever possible and more importantly addressing the reader as 'you'.

Be engaging

This is a key element for everything we write. It's crucial to make your readers feel that you understand their point of view and are addressing their interests and priorities.

Make it easy

Always assume that your readers are busy and have other things that they could or should be doing. You should do everything you can to make it easy for them to get what they need out of what they are reading.

Don't be afraid to use bullet points.

Dense thickets of type can look daunting, so break up your paragraphs.

Get your points across early – never bury a strong argument or claim late in a document – busy readers may never get that far.

Every communication must tell a positive story.

Tone of Voice

DONT'S

Not too long/wordy
Not too descriptive
Not too casual
No jargon
No acronyms without explanatio
No patronising or assumptions

Ulster University calls for action to support those in developing areas

X

One of Ulster University's current priorities is to invest in the communities surrounding the new Belfast campus development. The new campus is being built on the borders of some of NI's most historically troubled and disadvantaged communities...

DO'S

Be direct
Be emotive
Be embracing
Be engaging
Be encouraging
Be inspiring
Be playful
Be relevant

Time for a society change!

Under the shadow of the new Belfast Campus are communities in great need. Looking up to the new building we want to inspire and encourage the attainable. We want to be the difference that can

make the difference...



Tips

Punchy headlines that grab attention
If you can use less words, do so
If there is a simpler shorter word, use it
Keep text engaging
Use simple language
Avoid obvious statements
Do not patronise nor assume
The point must be clear and concise

Ulster University and North Belfast community partnerships launch Community Benefit Framework

Ulster University has reaffirmed its commitment to the greater North Belfast area via the co-creation of a Community Benefit Framework, developed jointly with Inner North Belfast Neighbourhood and Greater Shankill Neighbourhood Renewal Partnerships. The purpose of the framework is to help realise the social, educational, environmental and economic benefits to the local community that will arise from the additional 15,000 students and staff that will move from the Jordanstown campus to the new Belfast development.

Ulster University helps primary school pupils to understand their emotions and build resilience on World Mental Health Day

Today, to mark World Mental Health Day, over 90 primary school pupils will come together at Ulster University's Coleraine campus for a series of workshops promoting positive psychological wellbeing. Research has shown that 50% of mental health problems emerge by the age of 14 so early intervention and mental health promotion are of paramount importance. Mental health issues in children can have a significant impact on social relationships, school and occupational achievement, physical health and implications on self-esteem and behaviour.

Ulster University establishes new partnerships with Chinese government to further develop student and faculty engagement

Four of Ulster University's leading experts in the fields of healthcare, engineering, stratified medicine and green and innovative SME's join Northern Ireland delegation to China for the Dalian Leaders Summit. Ulster University will join a range of local businesses and higher education institutions for the Dalian Leaders Summit, facilitated by the NI Bureau which runs from 15 - 17 October.

Ulster University creates lasting and meaningful community partnerships!

Ulster University re-affirmed its commitment to the communities it serves through the development of a Community Benefit Framework in the greater North Belfast area. Developed in partnership with Inner North Belfast Neighbourhood and Greater Shankill Neighbourhood Renewal Partnerships, the local community will reap social, educational, environmental and economic benefits through 15,000 students and staff relocating to the new Belfast campus.

Understanding young emotions on World Mental Health Day.

Marking World Mental Health Day, primary school pupils from across Northern Ireland will gather to Ulster University's Coleraine campus for workshops promoting positive psychological wellbeing.

Research shows that 50% of mental health problems emerge by the age of 14, so early intervention and mental health promotion are paramount. Mental health issues in children can impact social relationships, self-esteem and behaviour, school and occupational achievement and cause physical health problems.

Creating stronger student ties to the far east.

From 15 - 17 October, Ulster University's leading experts in the fields of healthcare, engineering, stratified medicine and green and innovative SME's join the Northern Irish delegation to China. The Dalian Leaders Summit brings local businesses and higher education institutions together in a unique knowledge tranfer programme.

Our personality defines the key attributes that we possess individually and collectively that help drive us towards our goals.

Personality is a key driver of organisations.

People look for personality in an organisation for the same reason they look for it in people. It helps us decide who we trust, who we admire and who we would like to work with.

It's the tangible characteristics that make us unforgettable to our target audiences and differentiate us from competitors.

Ambitious

Ambition is an attitude that says 'I can'. We are ambitious for our university, our students and the impact we can make on the world.

Creative

We are creative thinkers, challengers and disruptors. Creativity is the life-blood of Ulster, it's inherent in how we think and act across every touchpoint of our university, driving new ideas, innovation and a laser focused competitive edge.

Collaborative

Collaboration is key to increased innovation, higher rates of efficiency and better outcomes. When we work together we put all of our collective ability and experience into action.

Entrepreneurial

We embrace and drive change, pursue fresh thinking, new ideas and new ways of doing things.



It's the proof point that connects all of us to the amazing things that are innovated, inspired and produced every day across Ulster University. Ensuring we are continuously progressing and delivering the excellence required to be internationally recognised as a top 2% university in the world today.



We value the differences in people who make a difference. Creativity pushes boundaries, embraces new ways, new technologies and new results. We believe that creativity is an agent of change that helps us lead the way, think outside the box and position ourselves as a leader in the educational landscape. Today, it is as relevant in every business and industry as it is in a studio.



Collaboration moves beyond the power of one to the power of a team. Collaboration is much more than simply working together. It demands we open ourselves up to new ideas, accept differing opinions and embrace new ways of seeing the world. When we are open to debate, challenge and change – it makes us better.



An Entrepreneurial mindset applies knowledge to innovation. When we apply this way of thinking we embolden our students with the confidence they need to put their learning to real world use. Being entrepreneurial is alive in how we balance risk with opportunity and how we consistently break new ground across a wide range of disciplines.

Brand Toolkit

Brandmark Colour Typography Infographics Grid System Photography



Leading our visual identity is our brandmark, it is contemporary, clean and confident.

It is the most recognisable asset of our visual identity and will be visible across almost every touchpoint of our university on a national and international basis.

Our brandmark exists in two formats. A gold version to be used for corporate and ceremonial events. A mono version, which we are transitioning toward, is to be used on more creative outputs. There could be occasions where usage is open to interpretation and discussion.

Branama



Primary Brandmark

Corporate

The corporate version of the primary brandmark is made up of the U symbol in Pure Gold and lettering in the new Core Blue as opposed to older logos that used the 'Corporate Blue'. This version of the brandmark is to be used for internal communications, stationery, corporate and ceremonial events.

Colour Values

Pure Gold

Pantone 871 C C33 M33 Y70 K0 R187 G164 B97 #bba461

Core Blue

Pantone 282 C C100 M90 Y0 K70 R0 G0 B64 #00003f





Primary Brandmark

Creative

Our ambition is to drive towards a strong and confident one colour version of our brandmark. This Core Blue version is to be used across all marketing material such as advertising campaigns, promotional videos and print collateral.

Ulster University Brand Handbook

Brandmark

Briaht Blue

Primary Brandmark

Creative reversed

The brandmark can appear in white when sitting on certain colours within our colour palette. These tend to be darker colours and ones where the contrast between the logo and colour remains high.

Deep Blue

Ulster University

Core Blue

Night Black



Secondary Brandmark



Secondary Brandmark

This option, Core Blue brandmark on a Sky Blue background, is to be used in exceptional circumstances such as on vans, hoardings or t-shirts. The contrast between the two elements remains high and the combination is visually strong, so should be utilised sparingly so as to maintain this prestige.

Mono Brandmark

Black and white versions of the brandmark should be used when colour reproduction is unavailable. A mono version should also be used if the brandmark is appearing on third party collateral and the primary version of the brand mark clashes with the third party colour way.



Mono brandmark

Corporate portrait brandmark



Creative portrait brandmark



Portrait Brandmark

A portait version of the brandmark also exists. The landscape version is the preferred option, but in some cases, the format that the brandmark is being used on may dictate that a portrait version is used. The rules and versions of the brandmark established in this section also apply to the portrait version of the brandmark.

Clear space Print and digital





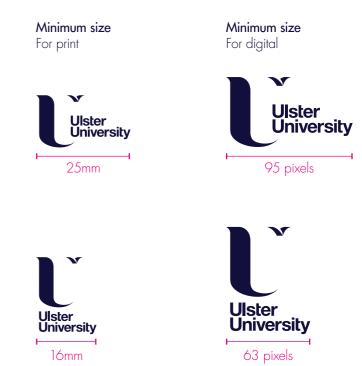
The clear space, equal to the width of thick section of the 'U' symbol, has been established around the brandmark.

Clear Space

A clear space has been established which is the width of thick section of the 'U' symbol. No other graphic elements should encroach on this area. In exceptional circumstances, half of this width is permitted.

Minimum Size

To retain the clarity and visual strength of the brandmark, a minimum size has been established for print and digital outputs. If the brandmark is being used for print on promotional items such as pens or key rings, which may require the brandmark to be printed smaller than the stated size, then it should be made as large as possible in the print area.







Faculty of Arts, Humanities and Social Sciences



Faculty of Computing, Engineering and the Built Environment



Faculty of Computing, Engineering and the Built Environment



Faculty of Life and Health Sciences



Faculty of Life and Health Sciences



Brandmark Faculty Lockups

The four Ulster University faculties have a lockup with the brandmark.

Faculty of Arts, Humanities and Social Sciences

Faculty of Computing, Engineering and the Built Environment

Faculty of Life and Health Sciences

Ulster University Business School

These are they agreed versions of the lockups. No other versions of these lockups should be used or created.

Primary Colours

The lockup should almost always appear in the Creative Brandmark colours - Core Blue and Ghost White.

Primary versions



Mono Brandmark

Mono versions of the lockups are available for use when colour reproduction is unavailable. This version of the lockup should also be used on third party collateral and the primary version of the brandmark clashes with the third party colour way.

Mono versions













Mono version



Primary version



University Doctoral College

Research and Impact

Faculty of Arts, **Humanities** and

Social Sciences

Primary version



Research and Impact



Primary version



Faculty of Arts, **Humanities** and **Social Sciences**



Primary version



Research and Impact

Sub-brand Lockups

There are a small number of approved sub-brand logos as illustrated here. At this time there are no other agreed sub-brands. Any proposals for new sub-brands will require approval by the Director of Marketing and Communications.

Like other versions of the brandmark there are different orientations of the sub-brand lockups and they can exist in different colour variations, primary and mono. The rules set out for colour usage on the brandmark on page 24 applies to these lockups.

Brandmark







Ulster University

INCORE
International Conflict Research Institute

Sub-brand Lockups

Selected Research Institutes have their own sub-brand lockups. The parameters established for their creation and use on page 33 also applies here.

Primary version





Primary version





Mono version

Mono version



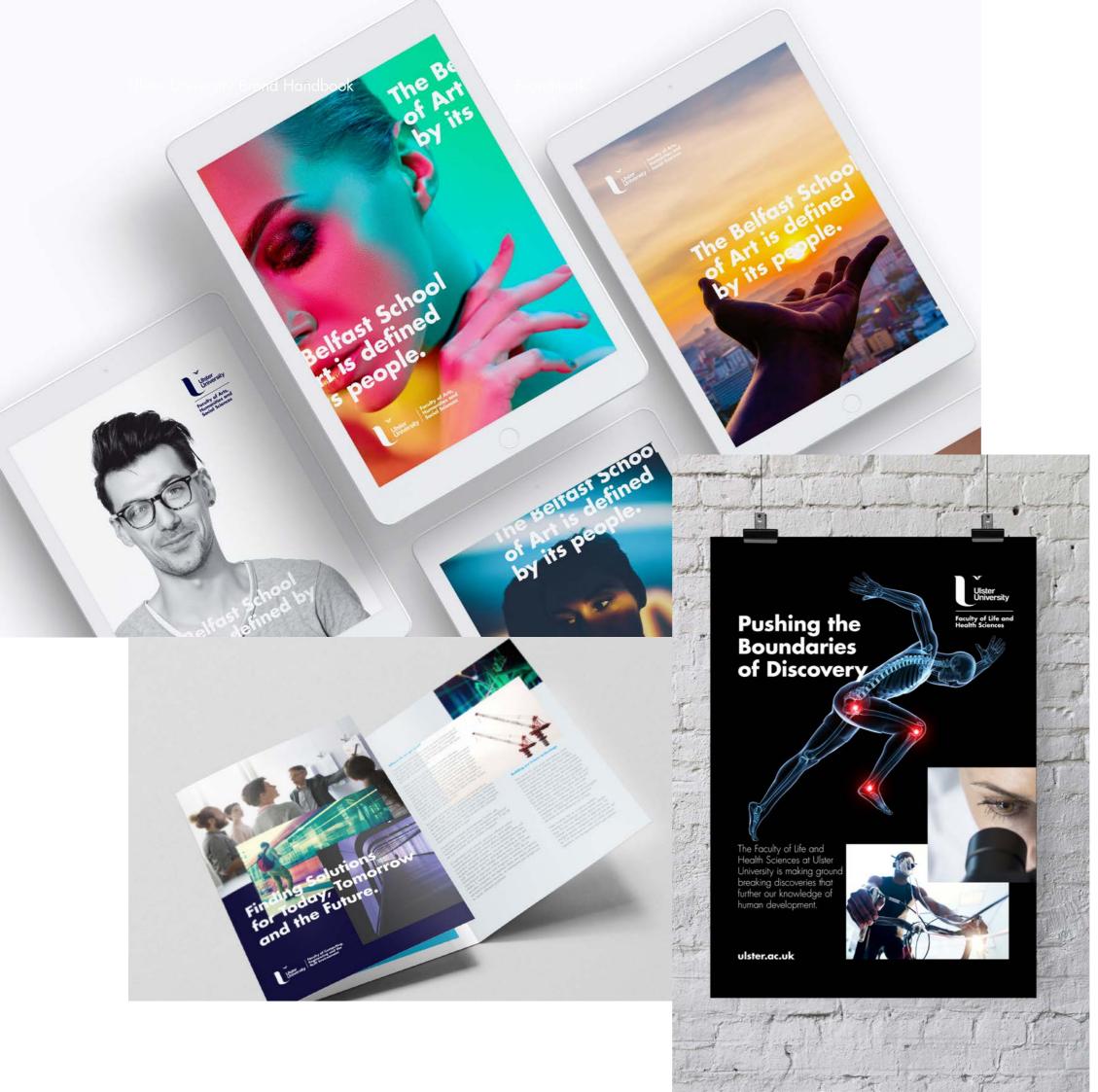








Primary version Mono version



Lockup Examples

The examples here show how the lockups work like the original brandmark, sitting in the corners of the format, with enough contrast with the background image for the lockup to be seen clearly. Different orientation's of the lockups have been used, according to which one works best on a particular format.

Creating Lockups

Co-branded, landscape and portrait





Multiple Partners

Alignment and clear space







Multiple Partners

With descriptor



Scaled larger

Delivered in partnership with:







Centre aligned

Co-Branding

The Ulster University brand will have to co-exist with other brands on a regular basis. There are a set of rules in place, ensuring that the legibility of the Ulster University brandmark isn't compromised and to control how other brand marks work in unison with it.

Partner Lockups

If the Ulster University brandmark needs to sit with the another brand mark, then it should always appear first, with a clear space twice the size of the standard brandmark safe space being employed. The other brand mark should be centre aligned against our brandmark and scaled to balance againt the Ulster brandmark.

Multiple Partners

When using the Ulster University brandmark with multiple brandmarks, they can be aligned horizontally and spaced with the same clear space between them.

If Ulster University is to be the primary brand in a group, then it can also be set at a larger size, with the other brand marks set in a group underneath it. A descriptor line such as 'Delivered in Partnership with:" can also be included to place the accompanying brandmarks in context.

Exceptions

These rules look to cover as many outcomes and scenarios as possible when using co-branding. However not every eventuality can be covered and there could be occasions where these rules will be difficult to implement because of the amount or shape and orientation of additional brandmarks. In this case, the layout that maintains a clear space around our brand mark and visually works best should be used.







Clear Space

The clear space around the lockup is exactly the same as the rule established for the brandmark — the width of thick section of the 'U' symbol. No other graphic elements should encroach on this area. In exceptional circumstances, half of this width is permitted.

Minimum Size

With the faculty name being of different lengths and heights when sitting with the brandmark, the best way to ensure a consistent use and sizing, is to maintain the 25mm minimum width for the brandmark for print collateral and 95 pixels for digital outputs. When the brandmark is sized to this width, the faculty name will be sized correctly in proportion.





Specifications

The brandmark can also be used to sit on top of an image, as long as there is a suitable location that is light enough for the primary brandmark to be seen clearly, or dark enough for the secondary brandmark to be used.



Primary Brandmark - Creative

The primary version, in Core Blue, can appear on white or light coloured image area, as seen in the example below.



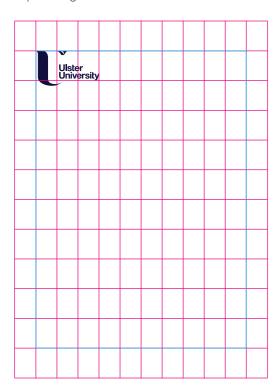


Primary Brandmark - Reversed

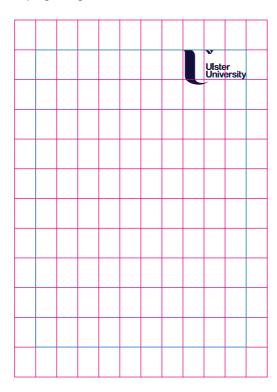
The secondary version, in white, can appear on black or dark coloured image area, as seen in the example below.



Top-left aligned



Top-right aligned



Centre aligned



Brandmark Positioning

There are a range of directions for the placement of the brandmark depending on the format that it is being used on. When placing the brandmark, ensure that it does not sit beyond the safe zone which is the outer line of the grid (marked here with the cyan line).

Brandmark positioning can vary depending on the communication as needed.

Top-left aligned

Digital applications, such as the website, will have the brandmark set in the top-left of the format.

Top-right aligned

For brochureware, case studies and other internal and external literature including letterheads, maximising the visibility of the brandmark.

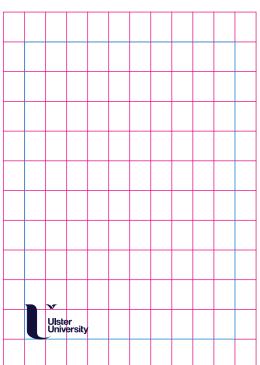
Bottom-right or bottom-left aligned

For advertising, promotional and select communications where the proposition leads.

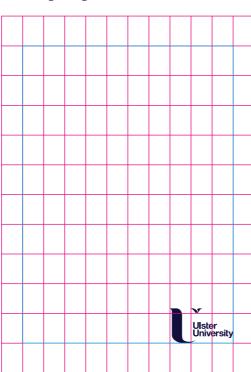
Centre aligned

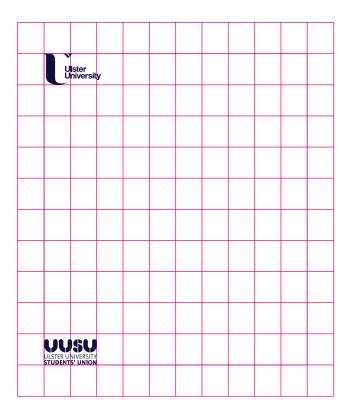
Where the brandmark is the primary communication such as end-frames.

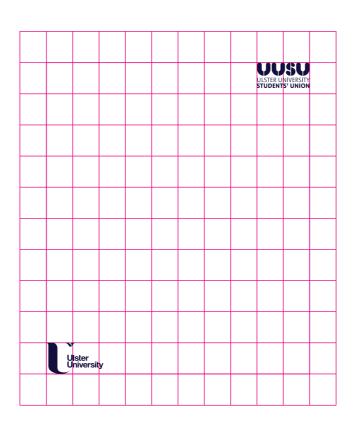
Bottom-left aligned

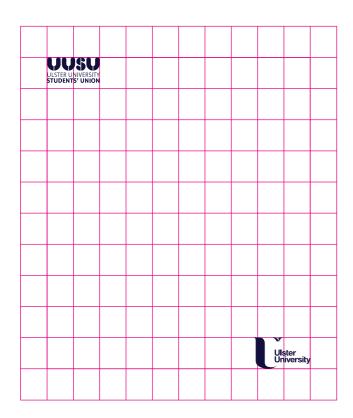


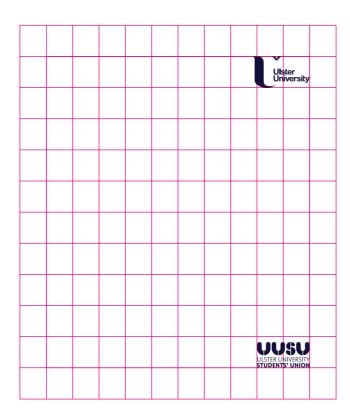
Bottom-right aligned







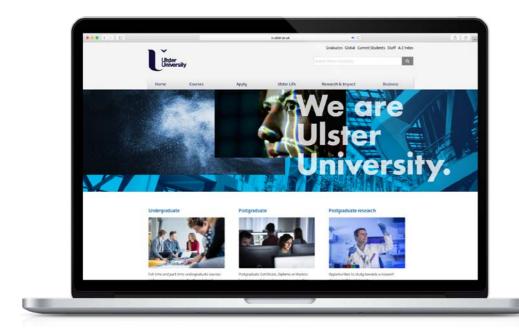




Brandmark Positioning

Secondary brandmarks or logos don't necessarily have to sit as part of a lockup with the Ulster University brandmark. They can sit seperately, depending on the design purpose and brief. In this case, the logo can sit in one of the corners and the Ulster University brandmark can sit in an alternate corner. The examples shown here, don't cover all possible outcomes but rather show some suggestions as to where brandmarks and logos can sit when not used in a lockup format.

Digital application / top-left aligned



Advertising / bottom-right or bottom left aligned



Brochure / top-right aligned



End frames / centred aligned



Brandmark Positioning

The positioning of our brandmark can be flexible depending on the communication platform in use.

Incorrect Brandmark Usage

Below are examples of how the brandmark should not be used. Maintaining the brandmark's clarity and not tampering with the graphic elements or colour of it are key points.

The brandmark should never be stretched or distorted





The colour of the brandmark should not be changed to colours outside the agreed versions



×



Do not reproduce the primary brandmark on a dark or complex background, making it illegible



The brandmark is not used with additional graphic elements or holding devices





The relationship between elements should not be altered



Do not attempt to recreate the brandmark



Do not alter the colour placement within the brandmark





Do not create sub-brand lockups that have not been approved by Ulster University





Sports Societies and Committees



University Crest

A heraldic crest representing the university also exists. The usage of the crest will be extremely limited mainly at ceremonial events, where it would appear on certificates, lecterns and ceremonial dress. Please refer to the marketing department if you have any queries about a situation that you feel that the crest could be used.

Level 1: Primary (creative) brandmark / University crest





Level 2A: Faculty sub-brands



Faculty of Arts, Humanities and Social Sciences



Faculty of Computing, Engineering and the Built Environment



Faculty of Life and Health Sciences



Level 2B: Approved sub-brands





Research and Impact



Faculty of Arts, Humanities and Social Sciences



Research and Impact

Level 3: Research Institutes/Centres







Brand Architecture - Overview

This is Ulster University's approved brand architecture showing the entire suite of brand lockups.

Colour is a powerful tool that helps increase awareness and recognition, whilst leaving a lasting impression on our audience.

Taking ownership of a blue palette in our sector will make our communications more instantly recognisable and consistent across all remits of our outputs.

Primary Colours

Our palette provides continuity with the Blue heritage of Ulster University, whilst strengthening our palette for the future. As such, blue forms the basis of our primary colour palette and should be central to the communications released.

Blue is central to our brand and should form a key part of our communications.

Primary Colour Values

The colour values for the blue palette should not be deviated from. Only solid tones of colour should be used. Tints can be used, but only in exceptional circumstances and should be used sparingly. Consideration should be given to what version of the brandmark is placed on the a solid colour to ensure a high level of contrast between the two elements.

Using Colour

CMYK (printing) and RGB or HEX (screen) are the preferred reproduction methods. Pantone (PMS or Spot colour) should be used where full colour printing is not available e.g. screen printing and one colour printing.

Core Blue

Pantone 282 C C100 M90 Y0 K70 R4 G30 B66 #041E42

Deep Blue

Pantone 2756 C C100 M100 Y0 K0 R21 G31 B109 #151F6D

Bright Blue

Pantone Process Cyan C100 M0 Y0 K0 R0 G159 B223 #009FDF

Sky Blue

Pantone 306 C C77 M0 Y7 K0 R0 G181 B 226 #00B5E2

Ghost White

CO MO YO KO R255 G255 B225 #ffffff

Secondary Colours

We employ a secondary colour palette to support our primary palette. It consists of black and a range of greys. This lends stability and flexibility to our colour scheme. Secondary colours can be used as the dominant colour in a piece of design, however a primary colour blue should also appear in unison with it, to keep our brand visual consistent.

Night Black

Pantone Black 6 C C40 M40 Y40 K100 R0 G0 B0 #000000

Stone Grey

Pantone Cool Gray 7 C C25 M0 Y0 K65 R151 G153 B155 #5e6d77

Mid Grey

Pantone Cool Grey 5 C C24 M0 Y0 K50 R125 G145 B153 #7c9199

Light Grey

Pantone Cool Grey 3 C C10 M0 Y0 K20 R199 G209 B214 #c6d1d6

Thin Grey

Pantone Cool Grey 2 C C5 M0 Y0 K10 R230 G235 B240 #e6ebf0

Complementary Colours

The complementary colour palette is used as a way of bringing a layer of differentiation to our communications. The colours are not aligned to any Faculty or department and are to be used freely as complementary colours. Careful consideration should be given to when these colours are used, as they should not be used in a way that dilutes the visual recognition that our blues bring to the brand.

Bright Orange
Pantone 143 C
CO M49 Y91 K0
R244 G149 B34
#f39521

Full Orange
Pantone 166 C
CO M80 Y100 K0
R227 G82 B5
#e35205

Candy Pink
Pantone 204 C
C5 M70 Y18 K0
R229 G108 B147
#e56c92

Royal Red
Pantone 207 C
C5 M100 Y48 K22
R185 G7 B69
#b90745

Plum Purple
Pantone 7658 C
C40 M86 Y0 K86
R105 G39 B89
#692759

Fresh Teal
Pantone 3560 C
C99 M0 Y52 K0
R0 G150 B140
#00968c

Emerald Green
Pantone 2292 C
C60 M9 Y100 K0
R121 G173 B43
#78ad2b



Colour



Complementary Colour Usage

Accents of colour can be bought into our design communications by using the complementary colour palette. They should be used sparingly and should not replace the blue colour palette in an overall piece of work.

Here you can see examples of how accents of colour can be used to add another level to our design work, enabling key information to stand out and to keep our outputs looking fresh, relevant and interesting.





Ulster University Colour Wheel



Proportional Colour Usage

When using colours for Ulster University brand collateral, careful consideration should be given when using colour to ensure that blue remains as our lead colour, with the secondary and complementary colours providing support and definition to design outputs.

The colour wheel represents a proportional guide to using colour and in what quantities, while taking into account the rules laid out previously. We haven't put an exact percentage on what amount of colour should be used, as this will be almost impossible to implement and enforce. Rather this wheel is to give you a visual sense of how to apply colour when desiging with our brand.

Primary Colours

Our primary colours should be the dominant colours in all our communications. If a brochure, digital presentation or video animation is being designed, blue doesn't need to appear at all times, on every page, slide or frame, but should still be the dominant colour throughout our overall brand outputs.

Secondary Colours

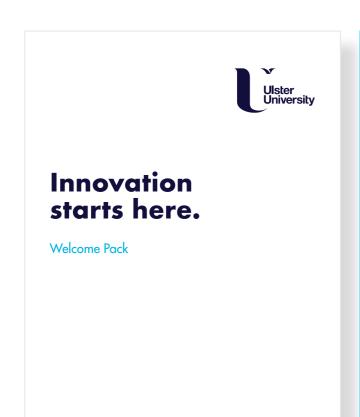
This colour palette can be the dominant colour on a single page or graphic as long as a primary blue is also present. It can be used to add contrast to the primary colour palette.

Complementary Colours

When a piece of information needs highlighted, like a graphic, headline or call text, a dash of colour from the Complementary palette can be used. By using these colours in moderation, their effectiveness is increased.

Primary Colour Combinations

Here are some examples of how the primary colours can be used to produce a range of combinations that conform to guidelines but also possess a strong visual presence. Over the coming pages, you will see further examples of how colours can be used, which will be useful for idea generation. Consideration should be given to how many colours should be used together at any one time and if this looks visually correct.















We believe that one person has the power to change the world.

We believe that one person has the power to change the world.

We believe that one person has the power to change the world.

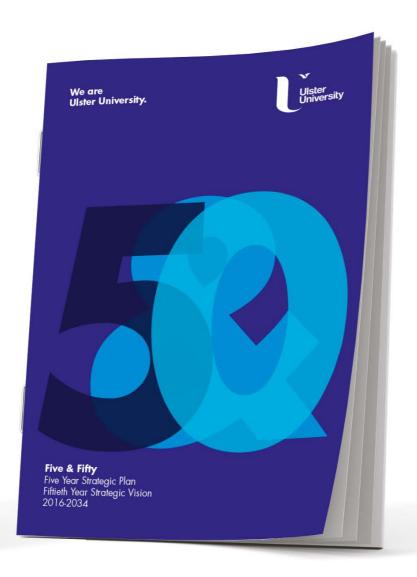
Secondary and Primary Colour Combinations

Secondary colours can be used as the main background colour. However a blue from the primary palette has to be present to ensure that the connection between Ulster University and our blue heritage remains. These simple advertisements, show how combining the two colour palettes can work as an effective design strategy.

Colour Combination Examples

Samples of brochure covers, using primary and secondary colours, to make dynamic and visually appealing design options.

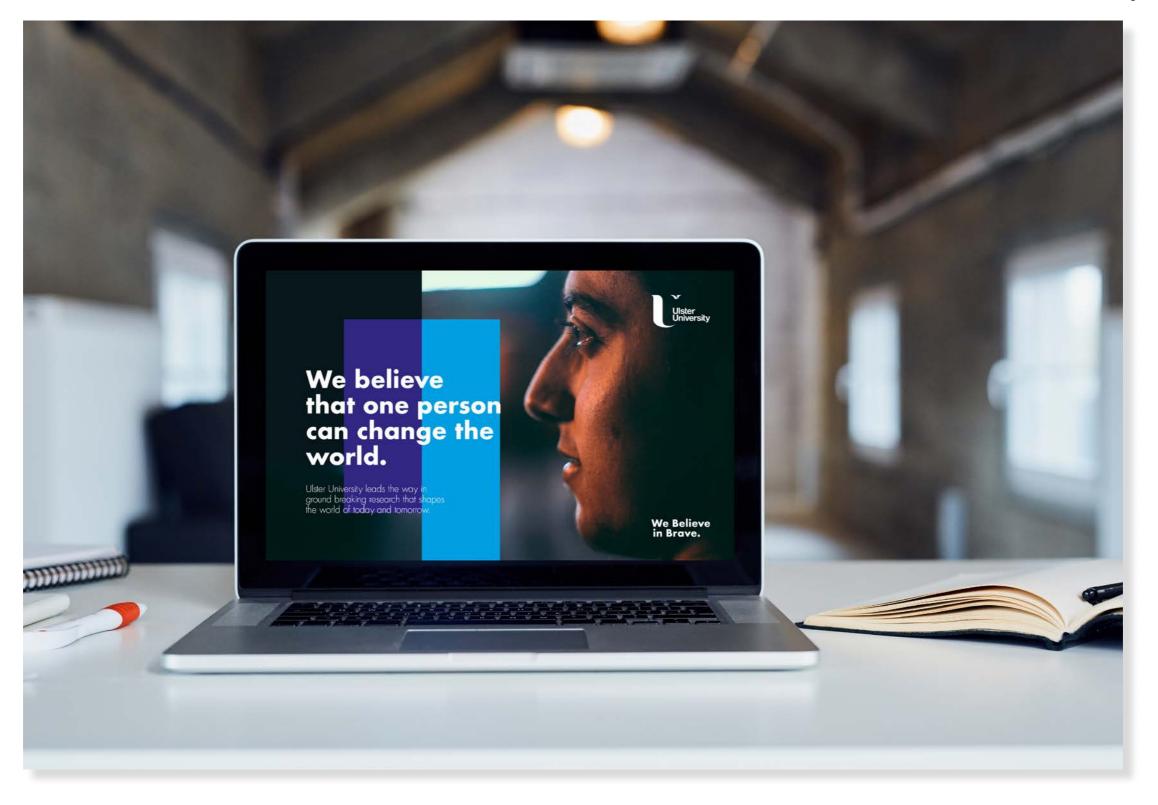


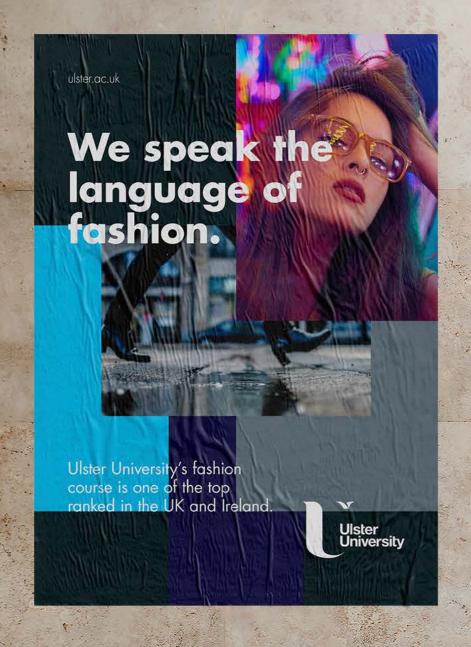


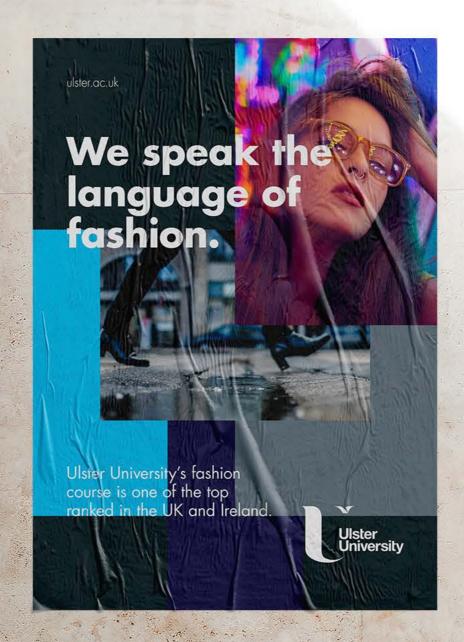


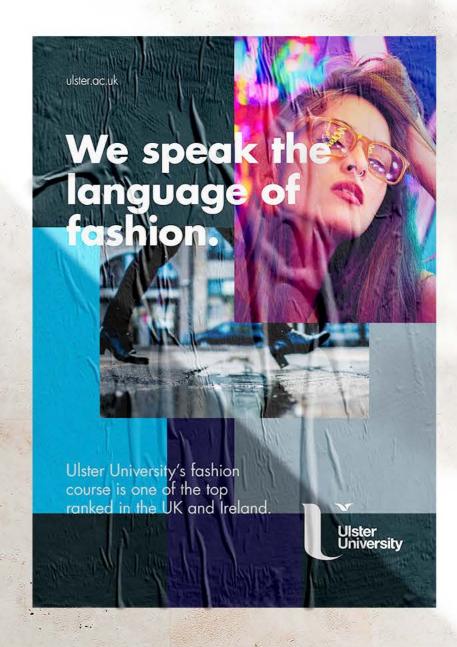
Colour Combination Examples

On this example, the two colour palettes are used in combination with an image.











Incorrect Colour Usage

Below are examples of how the colour should not be used. Maintaining the brandmark's clarity and not tampering with the graphic elements or colour are key points.



Futura is our font.

It is a unique, versatile and highly recognisable typeface that is bold and progressive in some formats; refined and professional in others.

Typograpi

Futura

Extra Bold Bold Heavy Book Light

Typographic Principles

Futura is our chosen typeface, with the Futura PT version to be used on all materials. It is at the core of our visual identity and synonymous with our brand. We only use the five weights of extra bold, bold, heavy, book and light. Ulster University is bold and strong in our communications, however, by choosing Futura PT, we can also be more refined, restrained and corporate when needed.

When typesetting using Futura PT, kerning, which refers to the spacing between pairs of letters should be set to optical. Tracking, which refers to the spacing between blocks of letters should be set at O.

Leading, which is the spacing between lines of text, should be set at 2 points higher than your point size. For example, if your point size for a piece of text is 12 point, then your leading should be set to 14 point.

Typography

Primary typeface: Futura

Extra Bold Bold Heavy Book Light

AaBbCcDd1234!@£?/
AaBbCcDd1234!@£?/
AaBbCcDd1234!@£?/
AaBbCcDd1234!@£?/
AaBbCcDd1234!@£?/

Typographic Specifications

To ensure that our typography remains consistent across all media, these rules should be followed.

Primary typeface weights

Five weights, extra bold, bold, heavy, book and light are used to create a clear hierarchy in a tone that is distinctly our own.

Italics

Italics are available for each weight, in an oblique style, when formatting legal text and on footnotes. Never use italics in headlines, in body copy or to convey a concept, such as speed or momentum. Italics can be used on the headlines on infographics.

Licensing

You can download Futura PT for free from Type Kit with an Adobe CC license. Futura PT is the version to be used on all materials. For internal licensing requirements, contact Ulster University ICT Customer Services.

Alternate typeface

Arial is used as an alternate typeface for digital applications such as email or where Futura is not available.

Alternative typeface: Arial

Bold Regular **AaBbCcDd1234!@£?/**AaBbCcDd1234!@£?/

Typographic Examples

These examples show a range of approaches to the use of typography. Creative and interesting approaches are encouraged. Text running off the page, using opacities, being slightly obscured, being placed on their side, elevates our brand visuals beyond the ordinary and mundane that you see everyday.

Outline typeface

It is possible to use an outline version of the Futura typeface (primarily in extra bold, bold and heavy) as part of a creative execution, however this should not be overused and should be a subtle creative feature.

Overarching Headline Copy

Main creative headline copy is always punctuated at the end with a full stop to give added weight and prominence to the text. Note that the same rule does not apply to functional headings, titles and sub headings.

- 1. Headline copy sits over the top of the background imagery. Opacity and hard light effect used to enable the background imagery to show through. Headline copy runs off the format. This creates a point of interest, where the audience have to think, interpret and fill in the gaps.
- **2.** Headline copy sits on its side, lining up within the grid. There is enough contrast between the text and background for it to be legible but also look visually interesting within the rest of the piece.
- **3.** Headline copy in capitals. Sits simply within the overall design piece. Sub copy sits within the space created by the lines breaks in the headline.





Do not use kerning, tracking or leading that is incorrect, making your text hard to read

Italics should not be used to convey motion or speed

Do not use small caps

Incorrect Typographic Usage

Below are examples of bad typographic practices that should be avoided.

Do not allow widow words and uncomfortable rags

×

Innovation starts here

Ulster University leads on a €8.2M cross border collaboration research centre to improve cardiovascular care

We get things done fast

NNOVATION STARTS HERE

Ulster University leads on a €8.2M cross border collaboration research centre to improve cardiovascular care in Ireland.

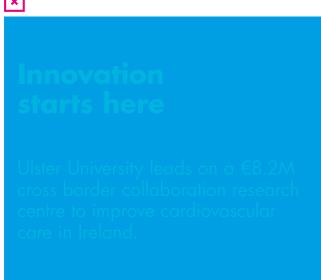
Thank you for considering supporting Ulster University and investing in our talent. Your generosity helps support activities that enhance the student experience and create opportunities that may otherwise not be possible. 100% of each gift goes directly to supporting our students.

Do not use colours on your text which clash with background colours

Do not lay text on overly busy backgrounds that fully compromise the legibility of headlines and body copy Do not use complex or poorly designed headlines

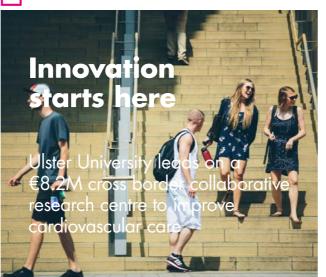
Do not use more than two colours to set headlines in

×



×

×



Innovation

×

We believe one person can change the world.

Infographics are becoming an important design element in brand design. It allows you to communicate information, across language and cultural barriers, in a quick and a visually interesting way. This is crucial as we look to bring students from all over the world to Ulster University.

Infograph

ULSTER UNIVERSITY INFOGRAPHICS AND ICONOGRAPHY









Ulster University Infographics

A particular type of infographic style has been created for Ulster University and on pages 60 - 64, direction will be given on how this style can be created and implemented to ensure a consistent look and feel across all infographics.

What is an Infographic?

Infographics are graphic visual representations of information, data or knowledge intended to present information quickly and clearly. This can be anything from a mix of iconography and text, to bar charts and diagrams. For these guidelines we refer to infographics as a mix of icons and text, to communicate a fact or statistic about Ulster University.

What is our Infographic Style?

We use pre-drawn outline icons downloaded from stock imagery websites such as iStock or Shutterstock and then adapt them to make them unique to Ulster University. On page 63, a walk through guide shows the adaptation process.

The key statistic or large word (in upper case) should be set in Futura Extra Bold Oblique. Body copy that sits below the graphic sits in Futura Heavy (upper case), while any qualifying text is set in Futura Book (sentence case).

BUSINESS



















EDUCATION













AWARDS















Unsuitable Icon Style

Here are examples of three different styles of icon which don't fit with the brand style. One too illustrative and the other is photo-realistic.



Do not use icons with a fill colour



Do not use icons drawn in an illustrative style



Do not use photo-realistic icons

Icon Style

A suite of icons, set to the brand style, will be available in the brand toolkit. Here you can see some of them from the themes of Business, Education and Awards. These have been edited to be unique to Ulster University. The stroke weight of the lines have been changed to be consistent across all icons, the cap ends of lines have been squared off and the corners bevelled. These minor edits create icons that are a mix of smooth curves and sharpe corners, which work in harmony with the shape of our font, Futura.

When choosing icons to download and edit, the versions seen here will help guide your choice. We suggest that when you download vector icons from stock imagery websites that you choose ones which are all drawn by the same artist to ensure that there is a consistent drawing style across the range. The key point to remember is:

Choose icons that are drawn in a line style and when opened in Adobe Illustrator remain in a stroke format. This will enable you to edit the stroke width, as well as setting all the other edits to the icon, to keep a consistent style across an entire suite of iconography.







Icon Colour Combinations

The colours of the icon will change depending on the background colour they are sitting on. Ideally they should appear in the colour combinations shown here – a dominant background colour and a dash of a contrast colour. There is no definitive rule for which parts of the icon should be selected to be highlighted, but in general a small section of the graphic which stands out from the rest of the icon.





Icon Colour Alternatives

If the infographic is sitting on a full colour image, where these colour combinations would clash with the image, then an all white or blue (either blue) can be used, depending on which sits best on the background image.

Step 1



When the icon is opened in Adode Illustrator the stroke weight should be edited first. The stroke weight here is slightly thicker than it should be.

Step 2



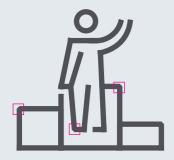
The stroke weight should be changed to 2 point giving the icon a more refined look.

Step 3



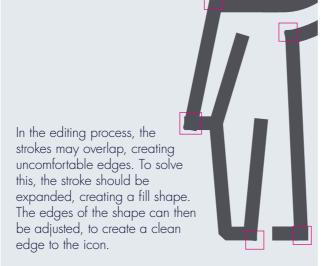
The cap ends of the strokes are changed to butt caps or projected caps, turning the rounded ends of the stroke from rounded to a straight edge.

Step 4



The corners of the stroke are changed from a rounded join to a bevelled join, creating angular corners on the stroke.

Step 5



Step 6



The final icon is a mix of a refined stroke, curved lines and bevelled edges, making it an Ulster University icon.

Icon Editing Process

To create consistent iconography across the entire suite of icons, there is an editing process that should be followed. The step-by-step editing guide on this page shows the simple procedure to adapting icons to make them consistent and unique to Ulster University.

Before you start the editing process, it's important to remember to use icons that are in a stroke format. To start, all icons should be set on a 20mm x 20mm canvas as this is the size of canvas that best fits the icons in their original state and this is the basis to ensure that all icons begin at the same size and scale.

If for example a 100mm x 100mm canvas is used as the basis and the icon is scaled up to fill that size of canvas, the stroke weight of 2 point will be too thin for the stroke at that size, changing the compact look that our icons have. That's why it's important that all icons are edited at their orginial size. They can then either be saved as an Adodbe Illustrator or EPS format and placed into documents you are designing or if they have been converted into a shape, they can be copied and pasted into your document. They can then be scaled up or down in size without losing their stroke width.

Text Example

Ulster University has won the Most Improved Student Experience award at the Times Higher Education Awards 2016, held in association with Santander Universities. The awards, now in their twelfth year, are widely recognised as the Oscars of the higher education sector, shining a spotlight on the outstanding achievements of institutions, teams and individuals working in UK higher education. Unlike other categories, this award is determined from the results of a student survey, rather than selection by judges. From the data collected for the next Times Higher Education Student Experience Survey (due to be published in spring 2017), Ulster University was deemed to have improved the most, compared with the previous year, and is therefore selected for the Most Improved Student Experience Award. The survey, carried out by market research company YouthSight, asked more than 15,000 full-time undergraduates to evaluate their experience at university across 21 different measures.

Key Elements

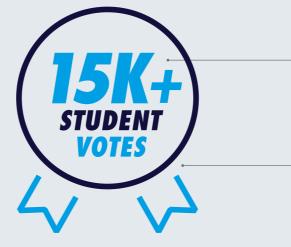
Ulster University has won the Most Improved Student Experience award at the Times Higher Education Awards 2016



student votes

15,000

Final Infographic



Times Higher Education Awards 2016 -

MOST IMPROVED ← Body copy set in upper case Futura Heavy

Qualifying text set in sentence case Futura Book

Impactful statistic and title

set in upper case Futura

Bold Oblique, with key

information highlighted with contrast colour

Icon, updated using the editing process, set in correct colour format

Infographic Construction Process

We use infographics to bring key information about the Ulster University, that could be quite text heavy and dull, to the forefront of our brand outputs. Here you can see an example of a piece of text describing how Ulster University won the Most Improved Student Experience award at the Times Higher Education Awards 2016. The story itself is very prestigous and should be celebrated. However, because it's quite text heavy, the nature of the story could be easily missed or is too long to include in a brochure or instagram post.

By taking out the key information from the text and applying our editing process to it, the story can be bought to life in an exciting infographic in the Ulster University style. Our grid system acts as a unique brand platform that can be continuously creative and different, but always distinctively Ulster University.

It's based on the idea that the university is a multi-faceted organisation with many layers across different subjects, personalities, sectors and geographies. It's a simple, but smart layout system that enables us to modulate our voice from quiet to loud and utilise a great flexibility that mixes images with typography and colour within a grid that allows you to build up multiple layers to tell your story.

Grid Syste

Ulster University Brand	d Handbook	Grid System						
					Main Grid System Principles A 12 x 12 arid is the foundation on which all			
				university applied	brand visuals are b	tion on which all uilt and can be mat. The crossing create a structure on		
				norizoni which e be place	which elements like text, image and shape can be placed. This freedom allows for the creative layering of graphics which gives our brand its unique character and style.			
				layering unique d	of graphics which g haracter and style.	ives our brand its		
					elements must align al lines of the grid to tructure of the grid is			
				The brai	ndmark must not sit c nich is marked as the	utside of the safe		
					2×12 grid.	Ouler line of the		
							66	



Layering Text, Imagery and Shape Using the Grid System

The purpose of the grid system is to allow creativity to thrive through the placement of imagery, text and shape, allowing them to build layers of information and messages that engage our audience.

With this in mind, we believe that not every aspect of the design needs to be fully decipherable. If images are partially obscured or run off a page, this creates an impression of the size, scope and numerous activities going on at any one time at an institution the size of Ulster University.

Similarly if a headline runs off a format, or is slightly obscured by a background image, this is not a problem and should not be seen as an imperfection or a mistake. We feel that when a headline uses this type of treatment, it engages the audience, allowing them to fill in the blanks and complete the headline or word themselves. It builds a level of curiosity within the brand, as you are requiring the user to interact with the messaging and respecting their ability to work the rest of the wording out.

At the same time, this style should be used sparingly and any obscuring of words should not be done to an extent where the word or headline is completely illegible.

On the example shown here, there is imagery that is partially hidden by the imagery on top. This creates a sense of depth and represents the different actions happening all at once at the university and not all of them are fully visible. The headline, 'We believe' runs off the page, but enough of the word is visible for the viewer to complete it.





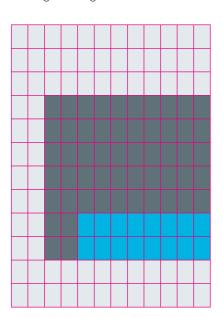


Grid Layout Principles

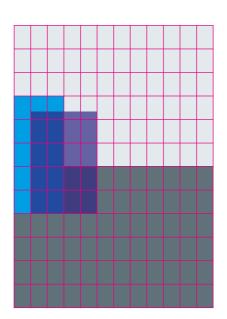
There is no right or wrong way for laying out designs using the 12 x 12 grid. The examples shown here, are all different, but all of them use the layering technique, while also conforming to the structure of the grid.

The simplified construction diagram shows how designs are built in layers. The grid encourages designers to create exciting, creative outcomes, that answer the brief, but keep our outputs looking fresh, relevant and in style.

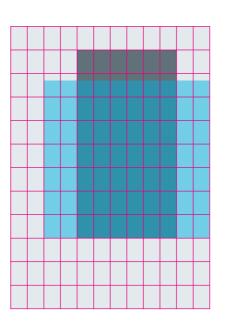
1. Full bleed image, secondary image aligned to grid, shape aligned to grid



2. Two half page images, two shapes aligned to grid

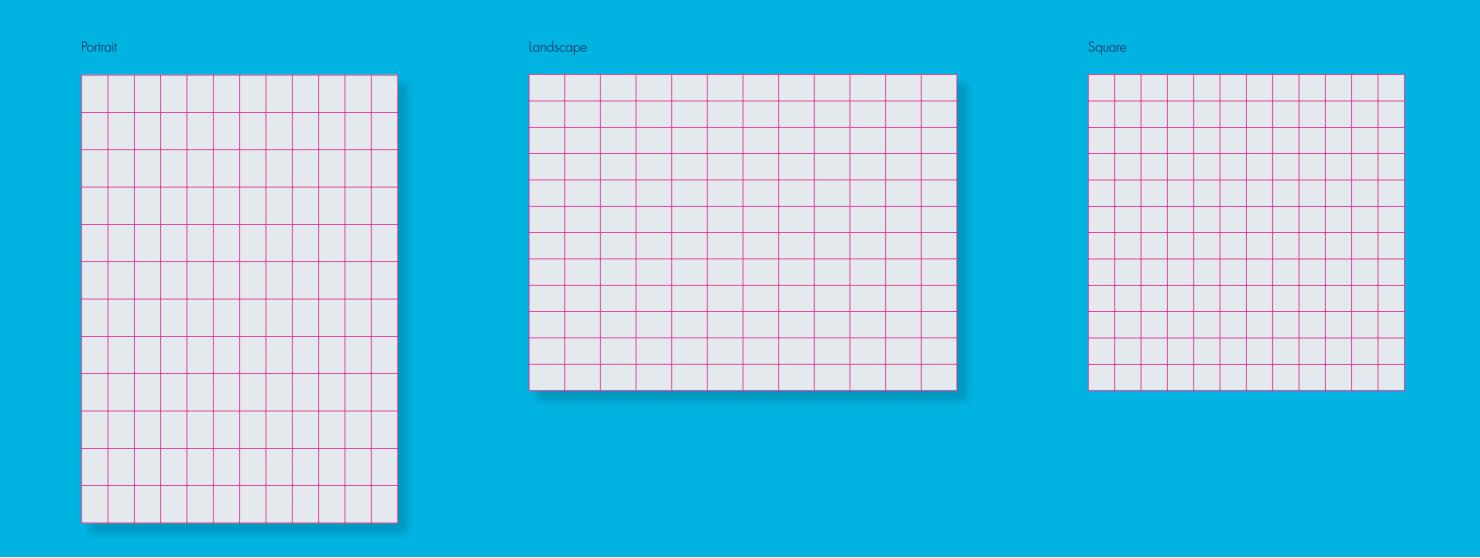


3. One image sitting across 3 x 4 cells of the grid with overlapping text

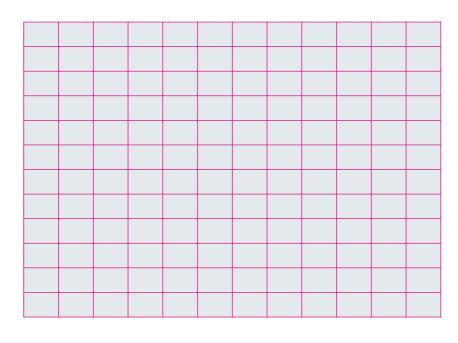


Main Grid System Formats

When using the grid, there will be three primary formats that you will be faced with; portrait, landscape and square. No matter what the dimensions or aspect ratio of a format are, the 12×12 grid can still be applied.



1.











5.



Design Toolkit

When creating a piece of design work for Ulster University there are essentially six elements that will be needed. Not all of these will apply for every piece of collateral and there may be some additional elements not specified here. However this is the basic toolkit that forms the foundation of our visual presence.

- **1.** Your format divided into the 12×12 grid
- 2. Photography
- 3. Content headline/body copy/infographic
- 4. Quadrilateral shapes in brand colour palette
- **5.** Brandmark
- **6.** Additional information brand driver/website

3.

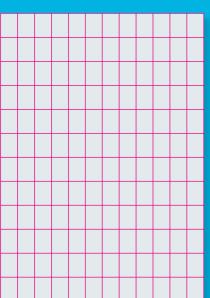
Content

6.

We Believe in Brave.

ulster.ac.uk

1.

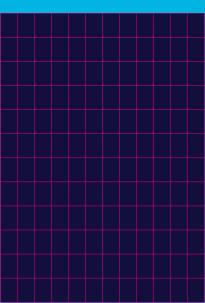


The 12×12 grid is applied to the portrait format

Л



Headline text, brand driver, web address and brandmark applied, aligning to the grid 2.



Core Blue is applied across the full background

3.



Two images are applied, one layered over another, while aligning to the 12 x 12 grid

5.

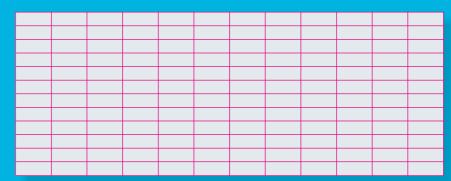


Final design in place

Portrait Format

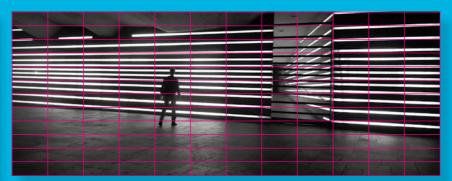
The example shown here shows how the grid can be used to construct a portrait 6 sheet poster. This grid gives the freedom to lay text, image and shape in countless positions and orientations. This should encourage designers to be creative in their design outputs, while using the underlying 12 x 12 grid.

1.



The 12×12 grid is applied to the landscape format

2.



A full background image is applied

4.

3.



A second image and the headline text are placed on top of the background image, aligning to the 12×12 grid

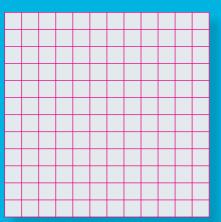


Final design in place

Landscape Format

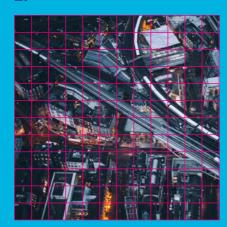
When designing for a landscape format, the grid's versatility means that it be can resized to fit this shape. Whether its a 48 sheet billboard, signage or in this case a Facebook banner, the principles for applying and using the grid remain the same.

1.



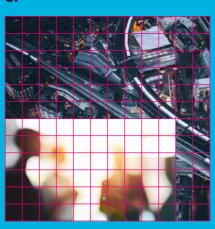
The 12 x 12 grid is applied to the square format

2.



A full background image is applied

3.



A second image is layered on top of the background image, aligning to the grid

4.



A third image is applied, partially obscuring the images below

5.



The headline text is applied, aligning with the 12 x 12 grid

6.



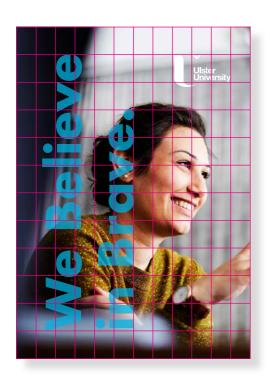
Final design in place

Square Format

The 12×12 grid can also be resized to fit a square format. The flexibility of the grid is what makes it so user friendly.

The Grid in Practice

These visual examples show how the grid can be used to produce highly creative, multi-faceted designs that feel distinctly like the Ulster University brand. This grid system is used to allow flexibility in the designs we produce and to encourage creative outputs.

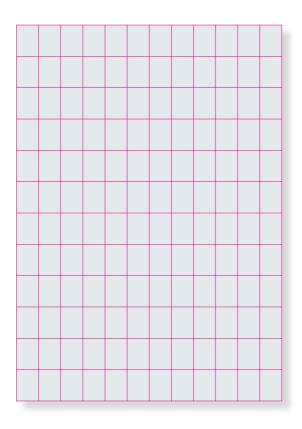


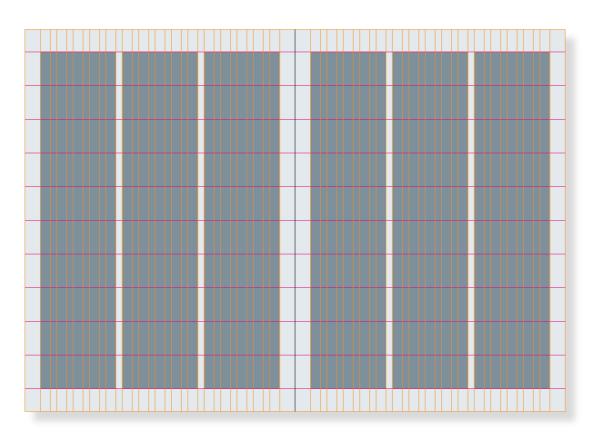












Our Environmental Sustainability Wision. We Believe in Brave.



Grid System for Text Layouts

The 12 x 12 grid can be adapted to work for laying out text based design pieces like a university prospectus or brochure. Gutters can be added into the overall 12 x 12 grid, which creates columns for text boxes to sit in. The grid allows for text boxes to sit equally across two, three, four and six columns at one time. Having fewer columns would be necessary when designing on smaller formats.

The example shown shows how the columns have been split across the grid, giving equal text boxes to work in and order text. The ability to layer elements like image and text still remains when using this process.

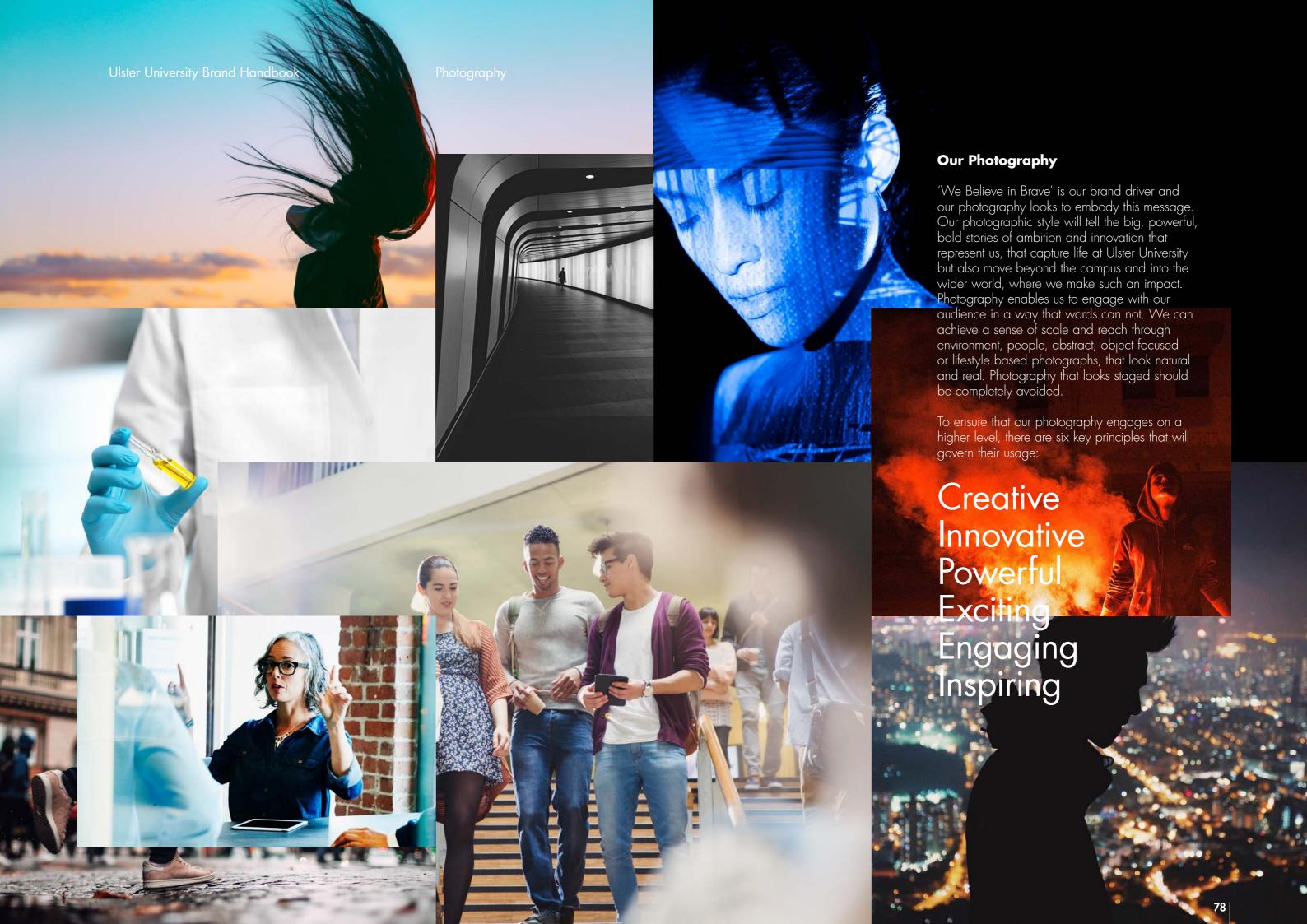


Paper Stock

It should be noted that the recommended default paper stock for Ulster University is uncoated. On some occasions there may be a requirement to choose a specialist stock paper.

Photography plays an integral part in telling the Ulster University story. It helps communicate who we are, what we stand for and where we are going. Our photography is modern, dynamic and confident. It allows us to communicate bold, powerful messages that engage our viewers.

Photograp



Hero



University Life



Academic and Learning



Photographic Categories

We have divided our photography into seven categories, which will guide and influence your photographic choices:

Hero
University Life
Academic and Learning
Research, Institutes and Real World
Environment and Facilities
Illustration/Illustrative
Abstract

By using dynamic cropping, close ups, different angled perspectives and images with copy space you will generate visual interest and energy in your work.

Research, Institutes and Real world



Environment and Facilities



Illustration/Illustrative



Abstract



We should always strive to use real people in real situations and environments to make our photography look natural and genuine. In the first instance, please refer to the Ulster University image library for suitable photography. If you are using stock imagery, avoid using shots which look staged or are clichéd.

A 16:9 aspect ratio always used for video

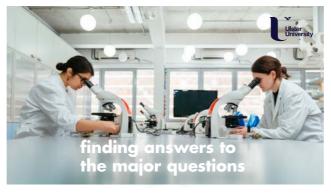


Always consider the safe margins for video





Hero footage that instantly captures the viewers attention and placing the university at the heart of it.



Research / Environment and facilities footage that shows the key discoveries that Ulster University makes.



With abstract footage, you can capture the idea of life happening and the world in motion, making the work we do relevant.

Moving Image and Digital

When using footage for video, the range of photographic categories identified on page 78 is applied to video work and can be incorporated in any number of combinations. When used together they will be able to tell a story or communicate a message, in a way that no other medium can. Like any form of design, using different styles of footage appropriately and in the right amount means there isn't an oversaturation of one style that can dilute its visual impact.

By mixing the styles, depending on the brief, you will be able to connect with a viewer on a deeper emtional level that will form a greater connection between them and the university. Using dramatic hero footage, combined with footage that shows the day-to-day life of the university, it's students and staff, the environments they work in and the amazing results that they achieve, places Ulster University in a context of the wider world and the unique place that we hold in it.

This storyboard suggests an approach to how different footage styles can be utilised to tell the story of who we are and what we do.



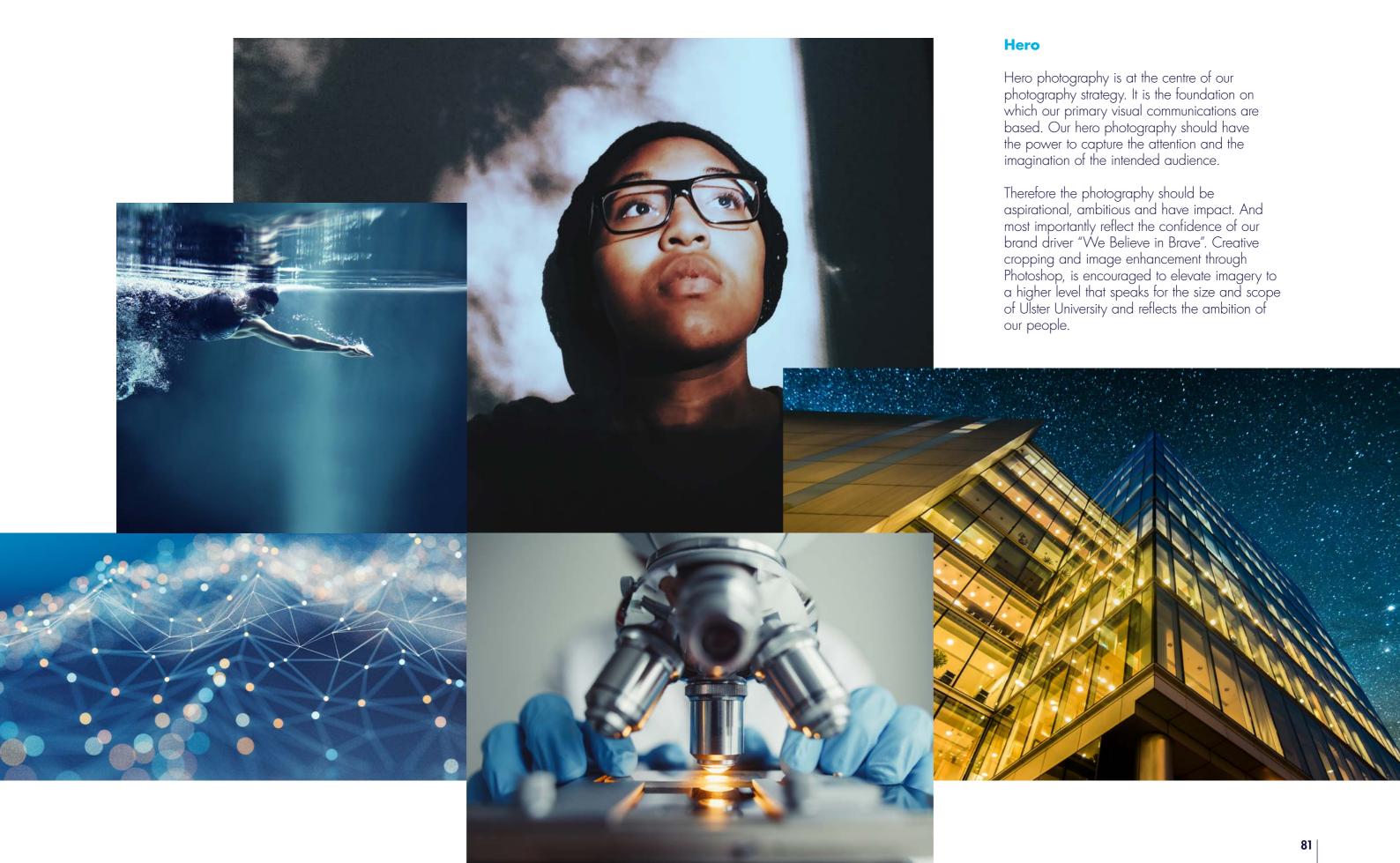
Academic and learning footage can bring our staff into focus.

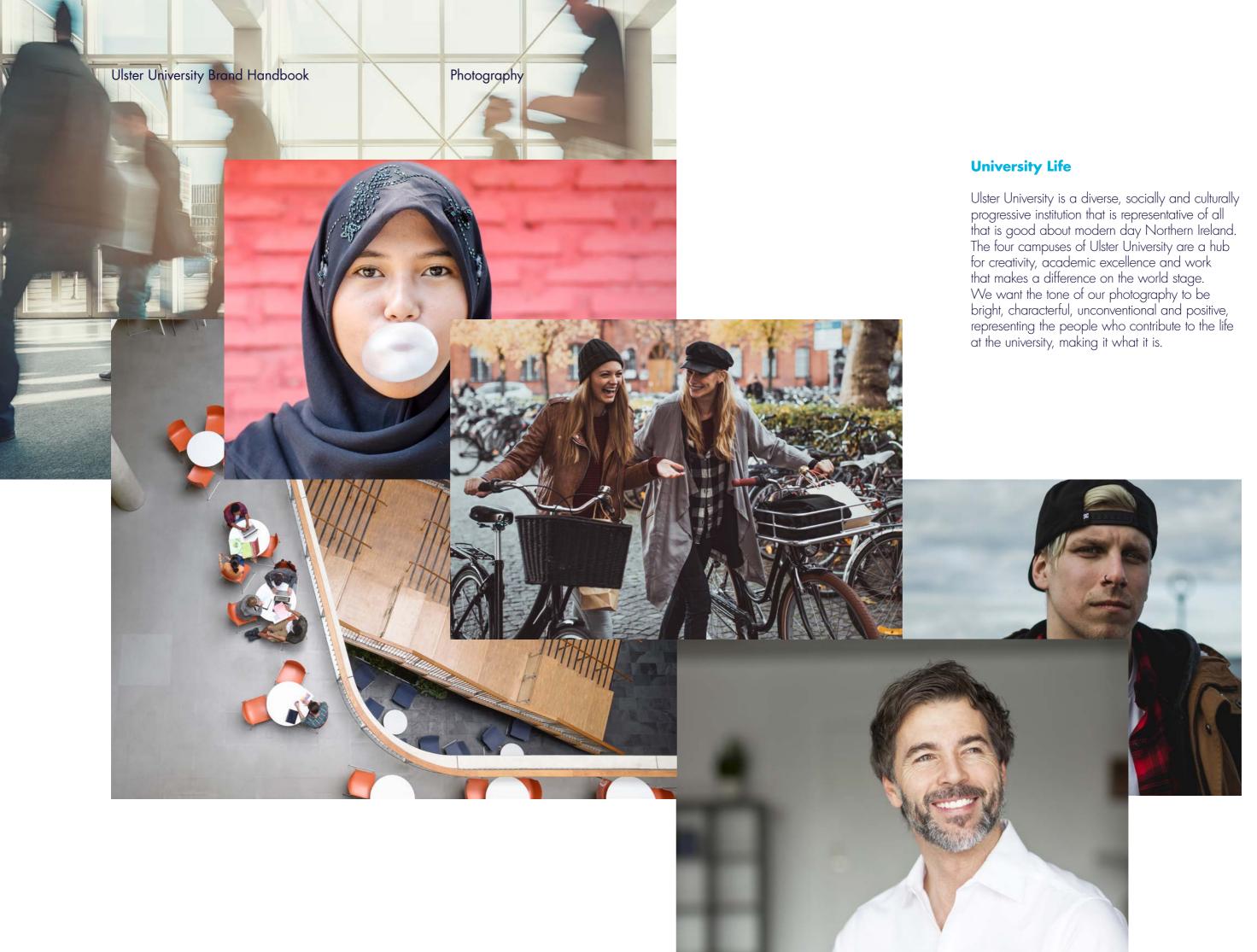


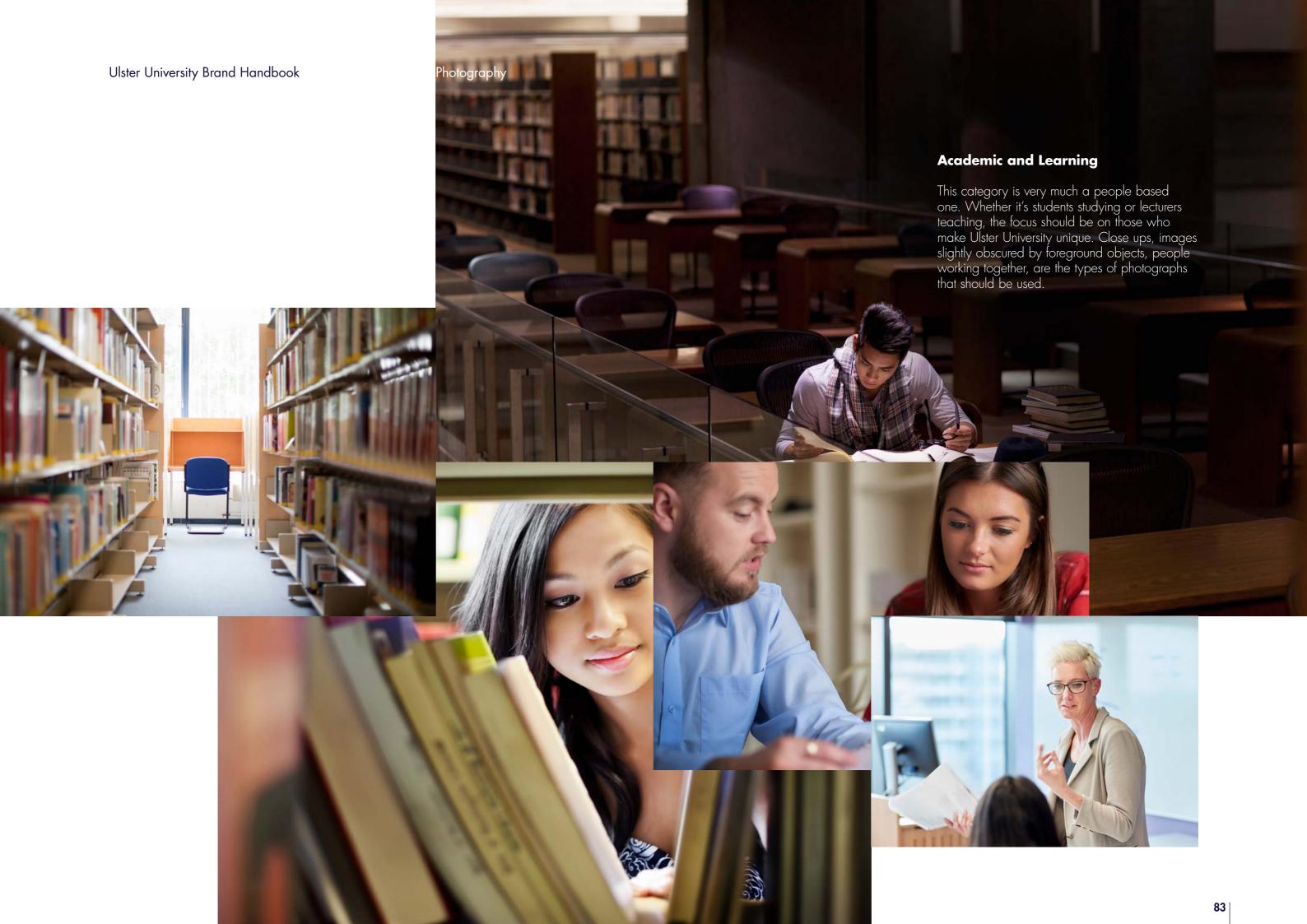
University life footage highlights the diversity and creativity in our students that sets us apart.



Digital and illustrative footage can suggest themes and ideas that can't be achieved through other styles.











campuses around Northern Ireland. Each campus has its own unique attributes and campus has its own unique attributes and characteristics, giving us a wealth of resources to refer to and capture. From the wide open architectural spaces of the Belfast School of Art, to the historic building at the Magee campus, Ulster University offers environments rich in detail that can be photographed. With the new build currently on-going at the new Belfast campus, including the new accommodation facilities, in the heart of the country's capital, to the beauty of the north coast, there is a place for this imagery to be used to show the impressive surroundings that our campuses are situated.



Illustration/Illustrative

Illustration and illustrative images enable us to communicate an idea or a concept that a standard photograph is unable to. This concept could be speed, connectivity, discovery or energy. Stock imagery will be your best resource for this, so ensure that good quality examples are used and not ones that are overly stylised, embellished or busy to the point of confusion. Limit the amount of these types of images that are used at any one time and if there are a series of them to be used, ensure that there is a consistency in their look and feel.

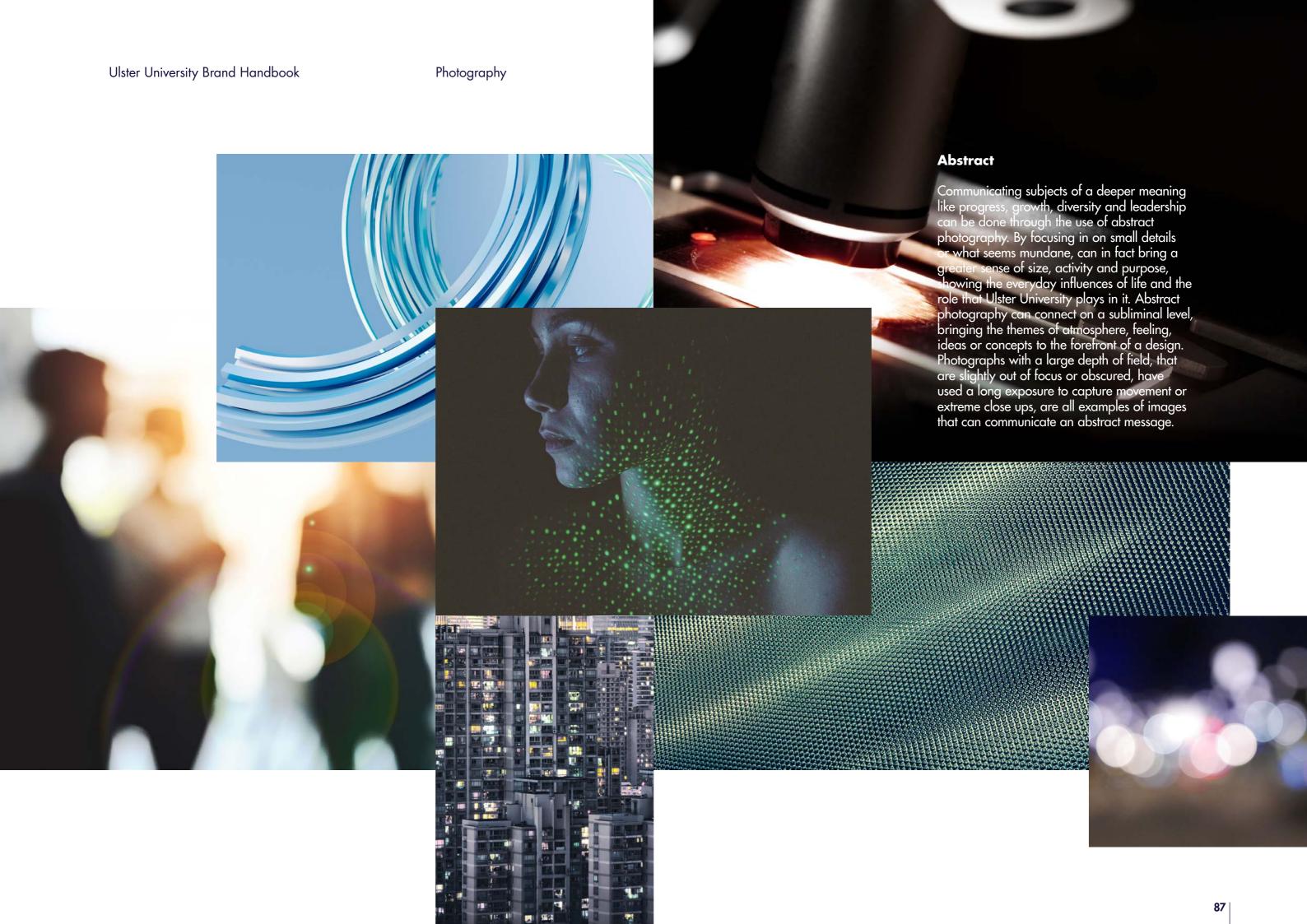


Image Treatment

To make imagery our own and create an ownable style that makes Ulster University photography bold and confident, we have created a range of treatments that can be used on images. A mix of these should be used to keep our communications fresh and vibrant.

Full Colour Black and White Colour Overlay Duotone

