

**THE UNIVERSITY
OF SYDNEY**
BRAND IDENTITY
2012

OUR BRAND

BRAND POSITIONING

The University of Sydney's brand essence draws upon its reputation, the quality and character of its unique intellectual heritage, and the value of the intense academic exchange and the idea-driven individuals it produces.

The University of Sydney's brand essence is defined as:

ACTIVE MINDS

A life of the mind is not an individual pursuit, nor does it occur in an ivory tower. It is lived out actively and energetically in this world, where intellectual rigour ignites passion and a belief in what is possible.

Our legacy is one of liberation and transformation; of active minds seeking the engagement of others; of original and exceptional pursuits and competitive debate; of individuals enabled to make their greatest contributions; of facing the difficult questions in order to impact upon our world.

Such robust exchange of ideas is accountable to the public good, and leads to better leaders, smarter solutions, and richer lives.

Ideas make a difference.

'Active Minds' is not a tagline for communications or an advertising campaign. It is the shorthand description that we use internally when we are talking about our brand essence.

OUR BRAND

BRAND VALUES

Our brand values articulate what we believe in and stand for as a University.

01 LIBERATION

When active minds are given the freedom to soar, the results benefit us all.

02 PERSISTENCE

An active mind is inexhaustible and undaunted.

03 TRANSFORMATION

We encourage intellectual journeys not for their own sake, but rather to foster a new sense of purpose and confidence.

04 OPPORTUNITY

We are a place that values ability and passion over pedigree. We welcome all those with open minds, avid curiosities, and a readiness to take on big questions.

05 COMMUNITY

Great ideas have many owners. Brilliance is evident from many angles.

06 DEBATE

A vigorous give-and-take is exhilarating – and makes good ideas even better.

07 INGENUITY

We hold ourselves to the highest standards of rigour and originality. Exceptional pursuits inspire.

08 COURAGE

We tackle difficult questions because we have the resilience to face the answers.

OUR BRAND

BRAND CHARACTER

Our character or personality describes who we are and how we present ourselves.

01 CHALLENGING

We respectfully challenge each other, and we courageously challenge the status quo.

02 INTELLECTUAL CURIOSITY

We share an infectious desire to understand and a relentless passion to create.

03 CLASSIC

We transcend trends. Because of the timeless nature of the Sydney experience, we have the foundation needed to build ideas that endure.

04 TRUSTED

We think, plan and act with the utmost integrity in our pursuit of great ideas for a better world.

05 BOUNDLESS

We are not limited by geography. We do not conform to a single perspective. We will always seek new horizons.

BRAND ARCHITECTURE

OUR IDENTITY

BRAND
ARCHITECTURE
DEFINITIONS

Brand architecture refers to how an organisation categorises its core offer, sub-brands, products and services that function within it. The brand architecture acts as a driver for synergy and clarity across an organisation – and plays a key role in defining the organisation’s visual identity.

Our brand architecture has been developed to meet the complex needs of the University. It is not a ‘one-size fits all’ approach. Degrees of similarity and differentiation between the masterbrand, masterbrand products and services, sub-brands, brand extensions and endorsed brands take their cue from where each sits within the brand architecture.

The objective is to present the University and its component parts in a cohesive, clear manner. This will be achieved by significantly reducing the number of secondary logos used throughout the University, and by ensuring that relationships between entities and the University are clearly indicated.

Masterbrand Products and Services	<p>This is the core of the brand architecture. It is the sum total of everything the University does and has to offer, including what makes us unique. This tier includes activities and services where there is no perceived difference from the masterbrand, such as Campus Infrastructure Services, Financial Services, and Student Services.</p>	<p>These activities use the masterbrand logo - they do not have their own logos. They use the masterbrand templates and colour palette when developing their communications materials. These units use University stationery templates, and have a ‘sydney.edu.edu’ URL and first.lastname@sydney.edu.au email address.</p>
Sub-brand	<p>These are activities and services core to the purpose of the University, teaching and research, but targeted to a specific external audience. Our faculties fall into this category. Although the activities of our faculties represent the core purpose of the University, they each have a need to communicate to and be identified by their specific audiences. The mutual benefit of the association for both the University and the sub-brand is high.</p> <p>Sub-brands use the masterbrand logo - they do not have their own logos. They use the sub-brand templates and chosen colour when developing their communications materials. Sub-brands use University stationery templates, and have a ‘sydney.edu.edu’ URL and first.lastname@sydney.edu.au email address.</p>	<p>Visually, sub-brand templates are very similar to masterbrand templates signalling that sub-brands are very close to the core purpose of the University. Units that are within a faculty, such as schools, departments, disciplines and research centres also use the sub-brand templates and use the colour of their faculty, to demonstrate they come under the umbrella of the faculty.</p> <p>There is provision in all sub-brand templates to include the faculty name in a prominent position. There is also provision for a faculty name to be included in addition to the name of one of their schools, units or centres, etc, producing communications material. This is a decision for the faculty.</p>
Brand Extension	<p>These are services and activities that are legally controlled by the University, but are further removed from the core purpose of teaching and research. Brand extensions extend the University’s offer to a broader audience, and rely on its endorsement.</p> <p>Brand extensions use the masterbrand logo - they do not have their own logos. They use the brand extension templates, and allocated colour when developing</p>	<p>communications materials. Brand extensions use University stationery templates, and have a ‘sydney.edu.edu’ URL and first.lastname@sydney.edu.au email address.</p> <p>The brand extension templates vary somewhat from the masterbrand and sub-brand templates to show that although they are part of the University, they are a little further removed from its core purpose.</p>
Endorsed Brands	<p>These are services and activities that are legally controlled by the University, but are not connected to its core purpose and operate beyond the market space of the University. In addition, the mutual benefit of the association for both the endorsed brand and the University is lower than for other tiers.</p> <p>Endorsed brands have their own logo and identity, therefore they do not use the University’s templates in their communications. Some form of endorsement or reference to the University should be included to ensure the relationship</p>	<p>is clearly communicated, eg use of the masterbrand logo with a description of the relationship to the University. The appropriate form of endorsement will be determined on a case by case basis.</p> <p>Endorsed brands use their own stationery, brochure, banner, website etc designs, but may include the University’s agreed form of endorsement in a secondary position. They may have their own URL if required, although a ‘sydney.edu.au’ URL can be used with permission (assessed on a case by case basis).</p>

OUR IDENTITY

OUR LOGO

OUR IDENTITY

LOGO
MASTERBRAND
LOGO

The University of Sydney logo consists of two elements: the shield and the University of Sydney wordmark.

Both elements have been visually updated to create a new, modern logo. The stylised shield and the contemporary serif typeface reinforce our history and origins and nod to the now.

The logo should be seen as a complete unit, with the shield and wordmark always appearing together.

Only the logo artwork files can be used, including for mono and mono-reverse applications. Logo artwork files have been created for all logo uses, and must not be created.

The logo should not be redrawn, digitally manipulated or altered. The following guidelines covering colour, minimum size and clear space must be used when applying the logo.

PRIMARY LOGO CONFIGURATION

Primary Logo

The primary logo is a principal element of the University of Sydney visual identity system. It should be favoured and used, in this configuration, wherever possible.



SECONDARY LOGO CONFIGURATIONS
Stacked & Horizontal

Secondary Logo - Stacked

Secondary Logo - Horizontal

To allow for flexibility in use and application, two other logo treatments have been created: stacked and horizontal. They should only be used where message space and format considerations demand it.

Stacked

The stacked logo should only be used in vertically oriented, long and thin applications.

Horizontal

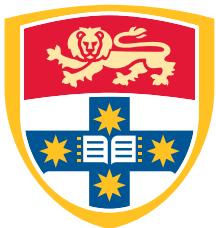
The horizontal logo should only be used in exaggerated horizontal oriented spaces and applications.







OUR IDENTITY

LOGO
COLOURS

The logo is available in PMS, CMYK, RGB and black and white versions. When requesting the logo, make sure you obtain the appropriate logo file for your needs.



THE UNIVERSITY OF
SYDNEY

	Pantone Colour codes (PMS)	Coated CMYK Colour Breakdowns	Uncoated CMYK Colour Breakdowns	RGB Colour Breakdowns
	PMS 186	C0 M95 Y86 K4	C0 M100 Y99 K4	R206 G17 B38
	PMS 647	C100 M56 Y0 K23	C100 M43 Y0 K16	R18 G65 B108
	PMS 7408	C0 M25 Y100 K0	C0 M25 Y100 K0	R249 G183 B44
	40% TINT PMS 7408	C0 M9 Y70 K0	C0 M9 Y70 K0	R251 G205 B107

PMS (Pantone)

This provides the most true and accurate printed representation of the brand colours.

To print the PMS full colour logo, 3 spot (PMS) colours are required.

These colours are ideal for screen-printing, and high end offset printing.

CMYK

Is also known as 4-colour and process. This should be applied in digital print applications and offset applications that use 4-colour (CMYK) printing.

The CMYK colours are CMYK breakdowns of the PMS brand colours.

Please ensure that the correct CMYK coated and uncoated colour breakdowns are used according to the appropriate stock.

RGB

For all web and digital applications this version should be applied.

The RGB colours are RGB breakdowns of the PMS brand colours.

RGB breakdowns must not be used for printed publications.

OUR IDENTITY

LOGO
FULL COLOUR

WHEN TO USE

Wherever possible, including over light coloured backgrounds and light photographs.

HOW TO USE

The logo colours should appear as they do in the file.

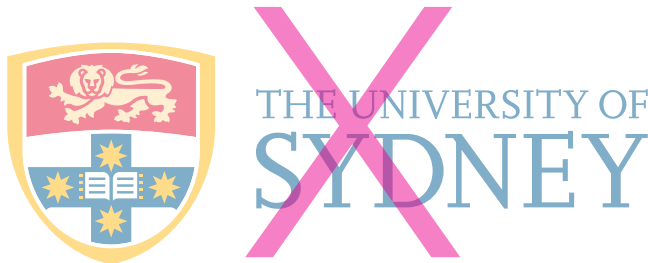
DO use the correct colours



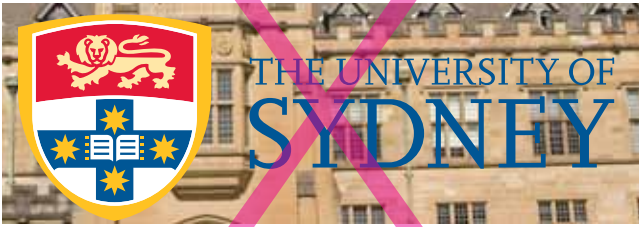
DO NOT switch or substitute colours



DO NOT screen back or tint



DO NOT apply to photographic backgrounds with minimal contrast to logo



LOGO

FULL COLOUR

REVERSE

WHEN TO USE

When the logo is required to appear on a dark background, whether solid colour or a full colour photograph.

HOW TO USE

The shield elements must appear in its brand colours, with the text appearing in white.

DO reverse out on dark backgrounds



DO NOT apply to colour backgrounds with minimal contrast to logo



DO NOT apply white box behind logo over photographic or colour block backgrounds



LOGO BLACK AND WHITE

BLACK (MONO)

WHEN TO USE

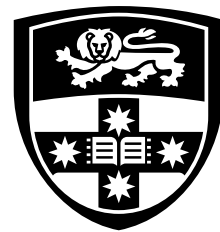
When full-colour printing is not available.

The logo will appear on a white/light background.

HOW TO USE

Elements of the logo to appear in black: 'The University of Sydney', shield border, background of the lion, cross, lines in the book.

DO



THE UNIVERSITY OF
SYDNEY

DO NOT use the logo in greyscale format. The mono logo format should be used in all instances that require black & white printing.



WHITE (MONO REVERSE)

WHEN TO USE

When full-colour printing is not available

The logo will be reversed out of the black background.

HOW TO USE

Elements of the logo to appear in white: 'The University of Sydney', shield border, the lion, background of the cross, stars, the book (incl clasps).

NOTE: this is not a true reversed version of the black logo. You will notice the variation in the elements in each logo that should appear in white. It is important you always use the appropriate logo file for the background colour. Do not create your own reverse logo artwork.

DO



THE UNIVERSITY OF
SYDNEY

DO NOT use the incorrect mono logo.



LOGO

SINGLE COLOUR

Use of a single colour logo in colours other than black and white is not encouraged for standard printing jobs. However there are some instances where it may be necessary to use a single colour logo, for example in some merchandise applications. Use of a single colour logo requires approval from the Graphic Design Manager or the Brand Unit. The examples below indicate how single colour logos should be used, if approval has been granted.

SINGLE COLOUR DARK (MONO)

WHEN TO USE

When one colour only can be used and the logo will be darker than the background. If you're not sure if the logo will be darker, it is likely there is not enough contrast. The one colour light logo should be used instead.

HOW TO USE

Elements of the logo to appear in colour: 'The University of Sydney', shield border, background of the lion, cross, lines in the book.

SINGLE COLOUR LIGHT (MONO REVERSED)

WHEN TO USE

When one colour only can be used and the logo will be lighter and reversed out of the background.

HOW TO USE

Elements of the logo to appear in colour: 'The University of Sydney', shield border, the lion, background of the cross, stars, the book (incl clasps).

NOTE: this is not a true reversed version of the one colour dark logo. You will notice the variation in the elements in each logo that should appear in colour. It is important you obtain the correct logo file from the Graphic Design Manager.

DO



DO



DO NOT



LOGO ON GLASS ETCHING

When the logo is blast-etched on glass, it should appear like this:

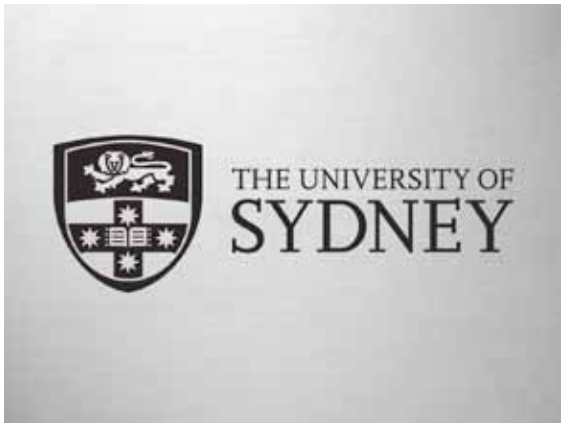


MONO REVERSED LOGO FILE

LOGO ON METAL

When used on metal, the logo should appear like this.

When selecting the appropriate logo file to use, consideration must be given to whether the finished effect of the logo will be either darker or lighter than the background.



MONO LOGO FILE

.....
The image above is an example of a colour infill after laser engraving, which is available for some metals. This is also appropriate for screen printing or vinyl application.



MONO LOGO FILE

.....
The image above is an example of when the etching appears darker than the untouched surface. Recommended for brushed steel.



MONO REVERSED LOGO FILE

.....
The image above is an example of when the etching appears lighter than the untouched surface. Recommended for polished steel.

LOGO ON LEATHER

When using an embossed logo on leather, the logo should appear like this.



MONO LOGO FILE

OUR IDENTITY

LOGO
MINIMUM SIZE

For optimum legibility, the University of Sydney logos should not be used smaller than indicated in the minimum size guidelines below.

PRIMARY LOGO

The print application minimum size for the primary logo is 32mm wide.

The online application minimum size for the primary logo is 140 pixels wide.



SECONDARY LOGO
Stacked

The print application minimum size for the stacked logo is 20mm wide.

The online application minimum size for the stacked logo is 85 pixels wide.



SECONDARY LOGO
Horizontal

The print application minimum size for the horizontal logo is 55mm wide.

The online application minimum size for the horizontal logo is 220 pixels wide.



CLEARSPACE

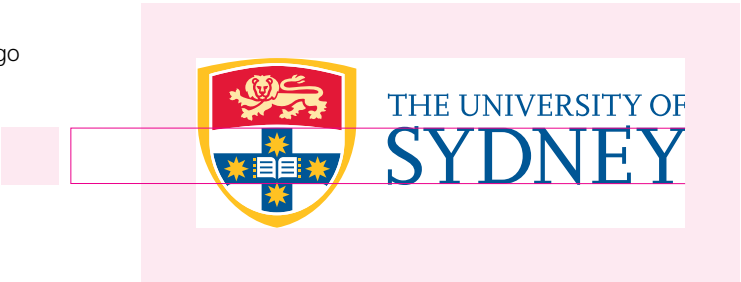
To ensure that the University of Sydney logo has presence, always ensure that no communication element encroaches within the indicated clearspace. This includes graphic devices and copy.

In all logo versions, the minimum area of clear space surrounding the logo is the height of the word 'SYDNEY'.

PRIMARY LOGO

The clearspace for the primary logo version is the height of the word 'SYDNEY'.

CLEARSPACE=
HEIGHT OF SYDNEY



SECONDARY LOGO
Stacked

The clearspace for the stacked logo version is the height of the word 'SYDNEY'.

CLEARSPACE=
HEIGHT OF SYDNEY



SECONDARY LOGO
Horizontal

The clearspace for the horizontal logo version is the height of the word 'SYDNEY'.

CLEARSPACE=
HEIGHT OF SYDNEY



OUR IDENTITY

LOGO
UNACCEPTABLE
LOGO TREATMENTS

Preserving logo integrity is vitally important. Always use the logo as originally intended, in accordance with approved design and configuration principles.

The logo should not be redrawn, digitally manipulated or altered. The examples below show the logo in colour and configuration treatments and with manipulations and ‘tweaks’ **that are unacceptable.**

Shield and Wordmark

DO NOT use the shield or wordmark on its own



Unacceptable
Colour Usage

DO NOT use the logo in greyscale format. The mono logo format should be used in all instances that require black & white printing.



Unacceptable
Colour Treatments

DO NOT screen back or tint



DO NOT switch or substitute colours



Unacceptable
Background Applications

DO NOT apply to colour backgrounds with minimal contrast to logo



DO NOT apply to photographic backgrounds with minimal contrast to logo



DO NOT apply white box behind logo over photographic or colour block backgrounds

Unacceptable
Configurations

DO NOT re-configure. Elements are not to be manipulated



DO NOT re-size individual elements



DO NOT use low resolution or scanned versions of the logo



DO NOT substitute fonts



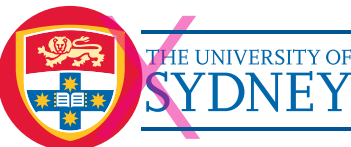
DO NOT distort. The logo should never be compressed, expanded or skewed.



DO NOT use incomplete logo, the logo must be used in it's entirety



DO NOT add other elements to the logo



DO NOT create sponsorship logos



OUR IDENTITY

LOGO
SPONSORSHIP
MASTERBRAND

The University of Sydney initiates, supports and collaborates on valuable sponsorships. It is important that we correctly attribute and communicate the extent of our involvement. The sponsorship logo versions you see below offer a range of phrases to describe varying degrees of involvement.

The use of a sponsorship logo requires approval each time it is to be used.

By nature of a sponsorship, sponsorship logos are used on third party collateral to indicate the University’s involvement. As a rule, sponsorship logos are not used on University collateral.

EXAMPLES OF SPONSORSHIP LOGOS

Major Sponsor



Brought To You By



Proudly Supported By



A Collaboration With



Another Project From



Sponsorship logo clearspace

The clearspace for all sponsorship logos is the height of the word 'SYDNEY'.



Sponsorship logo minimum size

The minimum size for sponsorship logos is measured by the minimum width of the primary logo component.

The print application minimum size for the primary logo is 32mm wide.

The online application minimum size for the primary logo is 140 pixels wide.



OUR IDENTITY

LOGO
SPONSORSHIP – SUB-BRAND AND
BRAND EXTENSION

In some instances, specific University of Sydney faculties, research centres and foundations, may require to state an association with the masterbrand logo for sponsorship purposes.

The use of a sponsorship logo requires approval each time it is to be used, and can only be created by the Graphic Design Manager. Sponsorship logos are used on third party collateral to indicate the unit’s involvement. As a rule, sponsorship logos are not used on University collateral.

MINIMUM SIZE

For optimum legibility, the sponsorship logo should not be used smaller than the minimum size indicated.

CLEARSPACE

To ensure that the University of Sydney logo has presence, always ensure that no communication element encroaches within the indicated clearspace.

In all logo instances, the minimum area of clear space surrounding the logo is the height of the word ‘SYDNEY’.

EXAMPLES OF SPONSORSHIP LOGOS

Sponsorship
logo



Sponsorship logo minimum size

The minimum size for sponsorship logos is measured by the minimum width of the primary logo component.

The print application minimum size for the primary logo is 32mm wide.

The online application minimum size for the primary logo is 140 pixels wide.



Sub-brand and brand extension
sponsorship logo clearspace

The clearspace for all sponsorship logos is the height of the word ‘SYDNEY’.



TYPOGRAPHY

OUR IDENTITY

TYPOGRAPHY
PRIMARY TYPEFACE

REPLICA IS
OUR PRIMARY
TYPEFACE
FOR PRINT.

Replica is a distinct and modern san serif typeface that expresses simplicity, intelligence and confidence. A contemporary typeface, Replica offers excellent readability both in small and large applications, making it an appropriate choice for the University’s wide variety of applications and needs. It can be set in both uppercase and sentence case, providing great flexibility in its use. For the sake of consistency and easy recognition Replica should be used in all University of Sydney print applications.

All body copy and supporting text will still be set in Replica Std Light.

Emphasis copy or copy being reversed out of a solid colour can be set in Replica Std Regular **or** **Replica Std Bold**

ABCDEFGH
IJKLMNOP
QRSTUVWXYZ
abcdefghijklmn
*opqr***stuvwxyz**
1234567890!
@#\$%^&*()_+
-={ } [] : " ; ' < > , . ? /

OUR IDENTITY

TYPOGRAPHY
SUPPORT TYPEFACE

ARIAL is our
SUPPORT
typeface

To allow for flexibility in use and application, Arial should be used as our website type and in Microsoft Word processing, PowerPoint applications and promotional print items where Replica is not available.

All body copy and supporting text will still be set in Arial Regular.

Emphasis copy or copy being reversed out of a solid colour can be set in Arial Bold

ABCDEFGH
IJKLMNOP
QRSTUVWXYZ
abcdefghijklmn
opqrstvwxyz
1234567890!
@#\$%^&*()_—
+ -= { } [] : " ' < > , . ? /

COLOUR PALETTE

OUR IDENTITY

COLOUR PALETTE
MASTERBRAND

PMS 186	MASTERBRAND RED	COATED CMYK C0 M100 Y81 K4	UNCOATED CMYK C0 M100 Y99 K4	RGB R206 G17 B38
PMS 647	MASTERBRAND BLUE	COATED CMYK C100 M56 Y0 K23	UNCOATED CMYK C100 M43 Y0 K16	RGB R18 G65 B108
PMS 7408	MASTERBRAND YELLOW	COATED CMYK C0 M25 Y100 K0	UNCOATED CMYK C0 M25 Y100 K0	RGB R249 G183 B44
PMS 120	MASTERBRAND SUPPORT YELLOW	COATED CMYK C0 M6 Y60 K0	UNCOATED CMYK C0 M6 Y60 K0	RGB R251 G205 B107

COLOUR PALETTE
BRAND EXTENSION

PMS 7468	CENTRE FOR CONTINUING EDUCATION	COATED CMYK C94 M16 Y7 K28	UNCOATED CMYK C100 M15 Y2 K32	RGB R0 G102 B153
PMS 5115	ART GALLERY NICHOLSON MUSEUM MACLEAY MUSEUM	COATED CMYK C75 M100 Y65 K20	UNCOATED CMYK C75 M100 Y75 K5	RGB R54 G29 B47

COLOUR PALETTE
SUB-BRAND

PMS 378	AGRICULTURE AND ENVIRONMENT	COATED CMYK C43 M13 Y98 K62	UNCOATED CMYK C40 M10 Y90 K60	RGB R62 G87 B18
PMS 631	ARTS & SOCIAL SCIENCES	COATED CMYK C70 M0 Y15 K0	UNCOATED CMYK C70 M0 Y15 K0	RGB R60 G182 B206
PMS 382	ARCHITECTURE, DESIGN & PLANNING	COATED CMYK C25 M0 Y95 K0	UNCOATED CMYK C30 M0 Y95 K0	RGB R190 G214 B0
PMS 295	BUSINESS SCHOOL	COATED CMYK C100 M68 Y8 K52	UNCOATED CMYK C99 M51 Y8 K36	RGB R0 G47 B95
PMS 322	EDUCATION & SOCIAL WORK	COATED CMYK C95 M10 Y35 K30	UNCOATED CMYK C95 M10 Y35 K30	RGB R0 G109 B116
PMS 2925	ENGINEERING & INFORMATION TECHNOLOGIES	COATED CMYK C84 M20 Y0 K0	UNCOATED CMYK C84 M20 Y0 K0	RGB R0 G152 B219
PMS 326	HEALTH SCIENCES	COATED CMYK C85 M0 Y35 K0	UNCOATED CMYK C85 M0 Y35 K0	RGB R0 G178 B169
PMS 2627	DENTISTRY	COATED CMYK C85 M100 Y5 K35	UNCOATED CMYK C80 M100 Y5 K20	RGB R66 G20 B95
PMS 2627	MEDICINE	COATED CMYK C85 M100 Y5 K35	UNCOATED CMYK C80 M100 Y5 K20	RGB R66 G20 B95
PMS 2627	NURSING	COATED CMYK C85 M100 Y5 K35	UNCOATED CMYK C80 M100 Y5 K20	RGB R66 G20 B95
PMS 652	PHARMACY	COATED CMYK C50 M25 Y0 K10	UNCOATED CMYK C45 M20 Y0 K20	RGB R112 G144 B183
PMS 647	LAW	COATED CMYK C100 M56 Y0 K23	UNCOATED CMYK C100 M43 Y0 K16	RGB R18 G65 B108
PMS 158	SCIENCE	COATED CMYK C0 M65 Y95 K0	UNCOATED CMYK C0 M60 Y95 K0	RGB R227 G114 B34
PMS 152	SYDNEY COLLEGE OF THE ARTS	COATED CMYK C0 M55 Y100 K0	UNCOATED CMYK C0 M50 Y100 K5	RGB R220 G126 B0
PMS 7408	SYDNEY CONSERVATORIUM OF MUSIC	COATED CMYK C0 M25 Y100 K0	UNCOATED CMYK C0 M25 Y100 K0	RGB R249 G183 B44
PMS 1955	VETERINARY SCIENCE	COATED CMYK C5 M100 Y55 K35	UNCOATED CMYK C0 M100 Y55 K30	RGB R141 G27 B61
PMS 390	SYDNEY TALENT	COATED CMYK C25 M0 Y95 K5	UNCOATED CMYK C28 M0 Y100 K5	RGB R182 G191 B0

OUR IDENTITY

TINT PALETTE
SUB-BRAND

AGRICULTURE AND
ENVIRONMENT

PMS378

50%

TYPE CAN BE SET IN
WHITE ON 50% TINT
OR
TYPE CAN BE SET
IN 90% BLACK ON
50% TINT

75%

Type can be set in
white on 75% tint

100%

Type can be set in
white on 100%



20% tint for information page

OUR IDENTITY

TINT PALETTE
SUB-BRAND

ARTS & SOCIAL SCIENCES

PMS631

50%

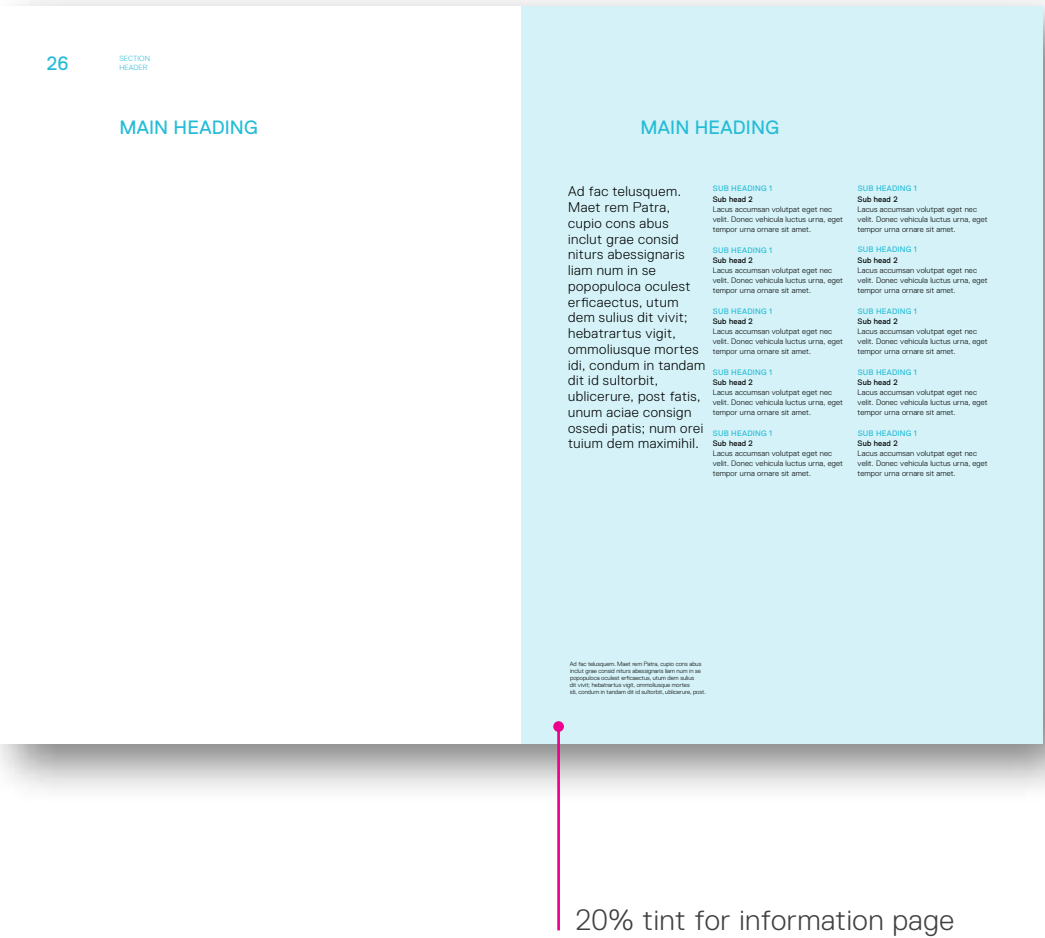
TYPE CAN BE SET IN
WHITE ON 50% TINT
OR
TYPE CAN BE SET
IN 90% BLACK ON
50% TINT

75%

Type can be set in
white on 75% tint
or
Type can be set in 90%
of black on 75% tint

100%

Type can be set in
white on 100%



OUR IDENTITY

TINT PALETTE
SUB-BRAND

ARCHITECTURE,
DESIGN & PLANNING

PMS382

50%

TYPE CAN BE SET
IN 90% BLACK
ON 50% TINT

75%

Type can be set in 90%
black on 75% tint

100%

Type can be set in
90% black on 100%



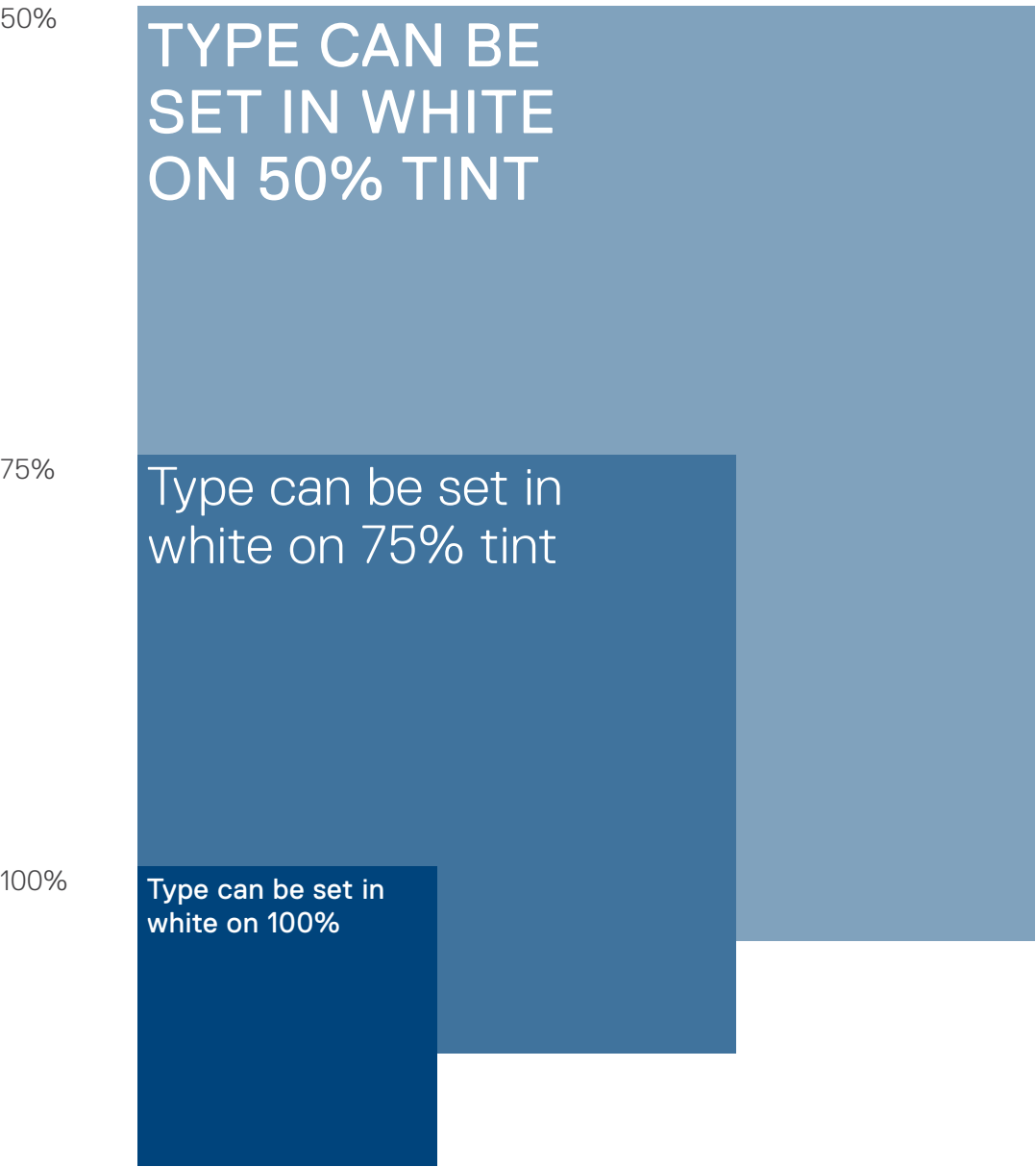
25% tint for information page

OUR IDENTITY

TINT PALETTE
SUB-BRAND

BUSINESS SCHOOL

PMS295



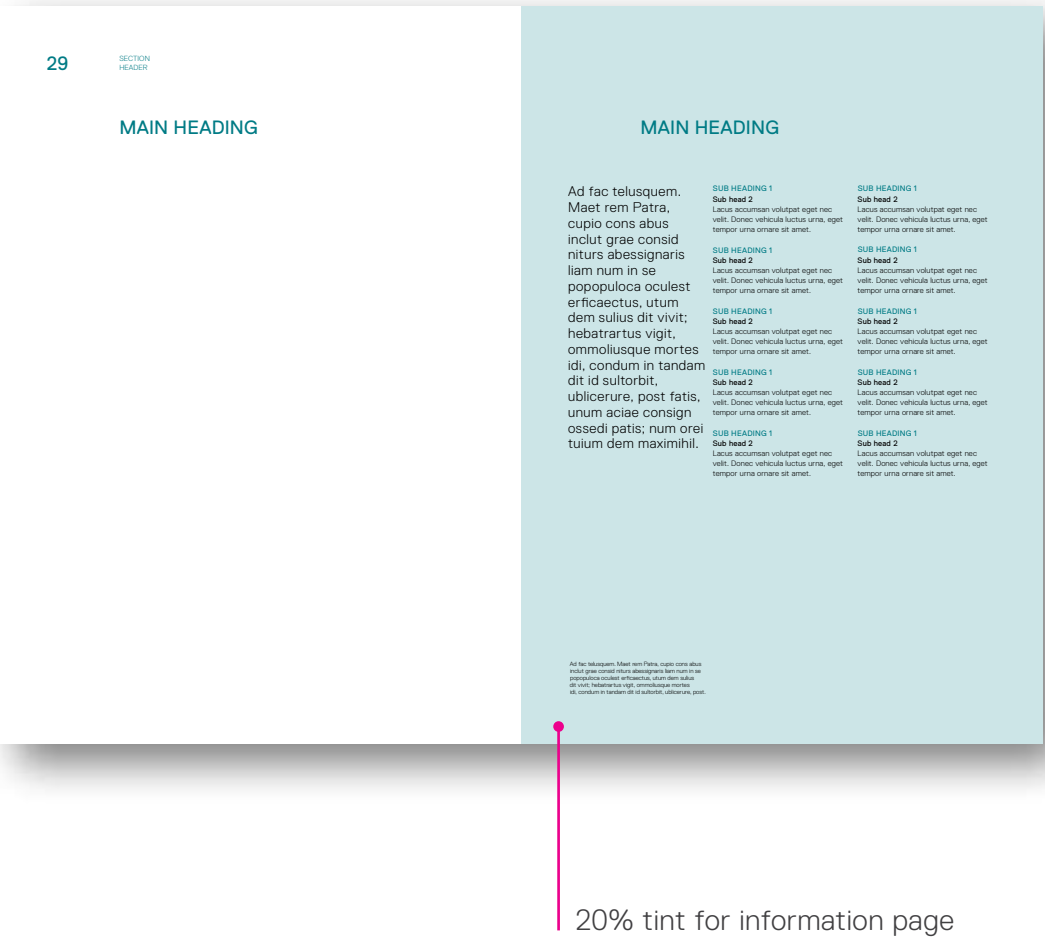
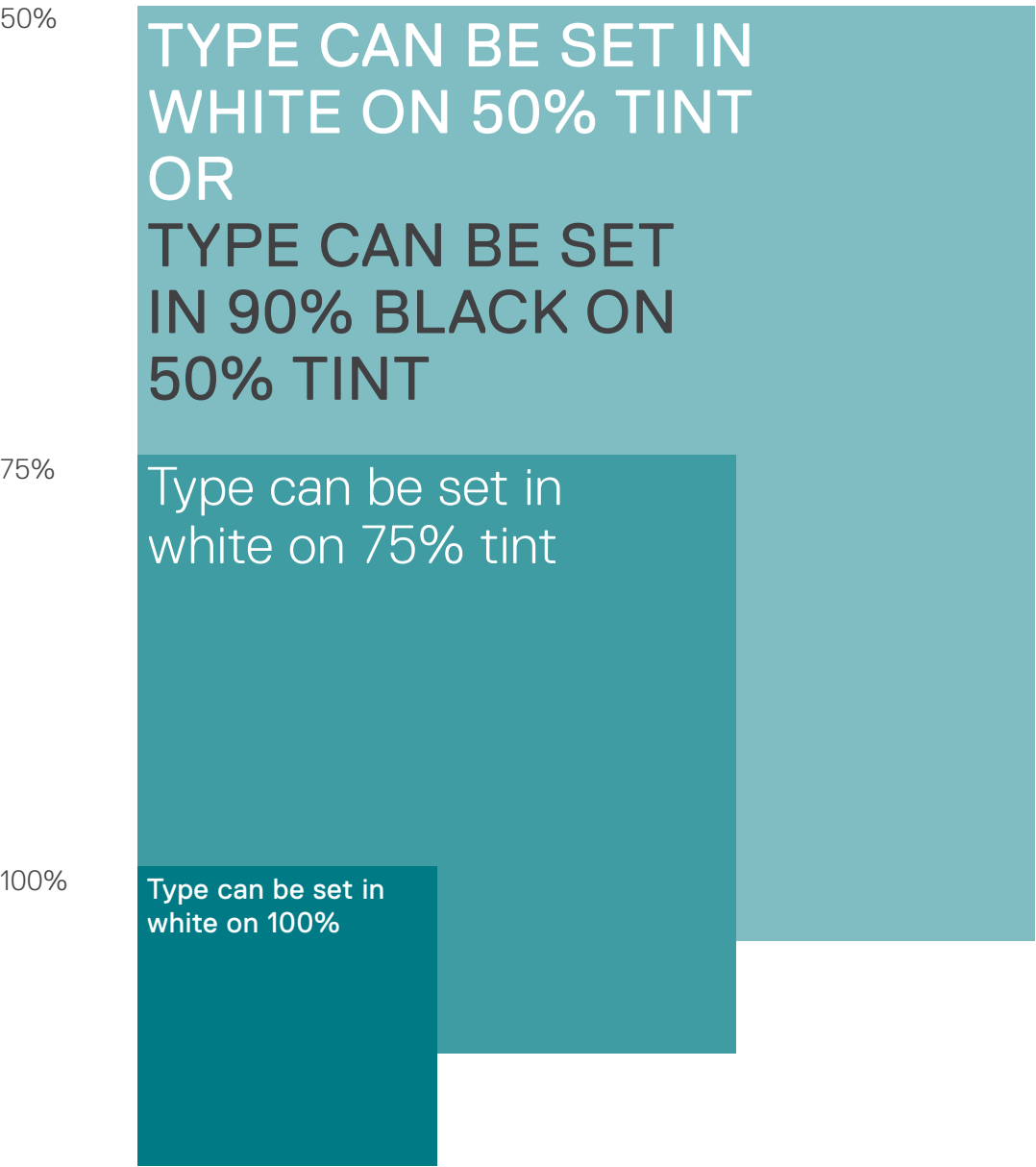
20% tint for information page

OUR IDENTITY

TINT PALETTE
SUB-BRAND

EDUCATION & SOCIAL WORK

PMS322



20% tint for information page

HEALTH SCIENCES

50%

75%

100%

[illegible]

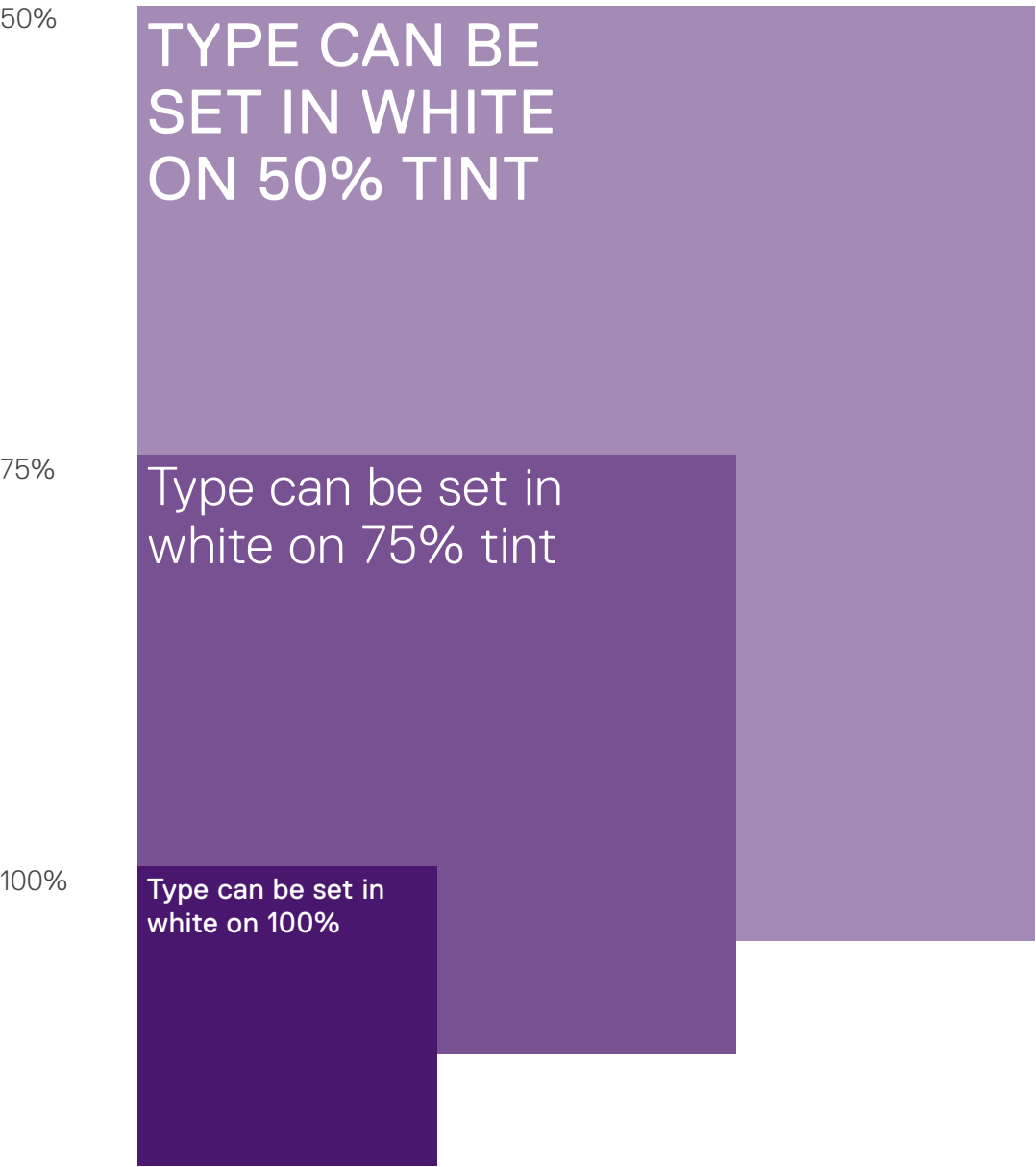
25% tint for information page

OUR IDENTITY

TINT PALETTE
SUB-BRAND

DENTISTRY
MEDICINE &
NURSING

PMS2627



OUR IDENTITY

TINT PALETTE
SUB-BRAND

PHARMACY

PMS652

50%

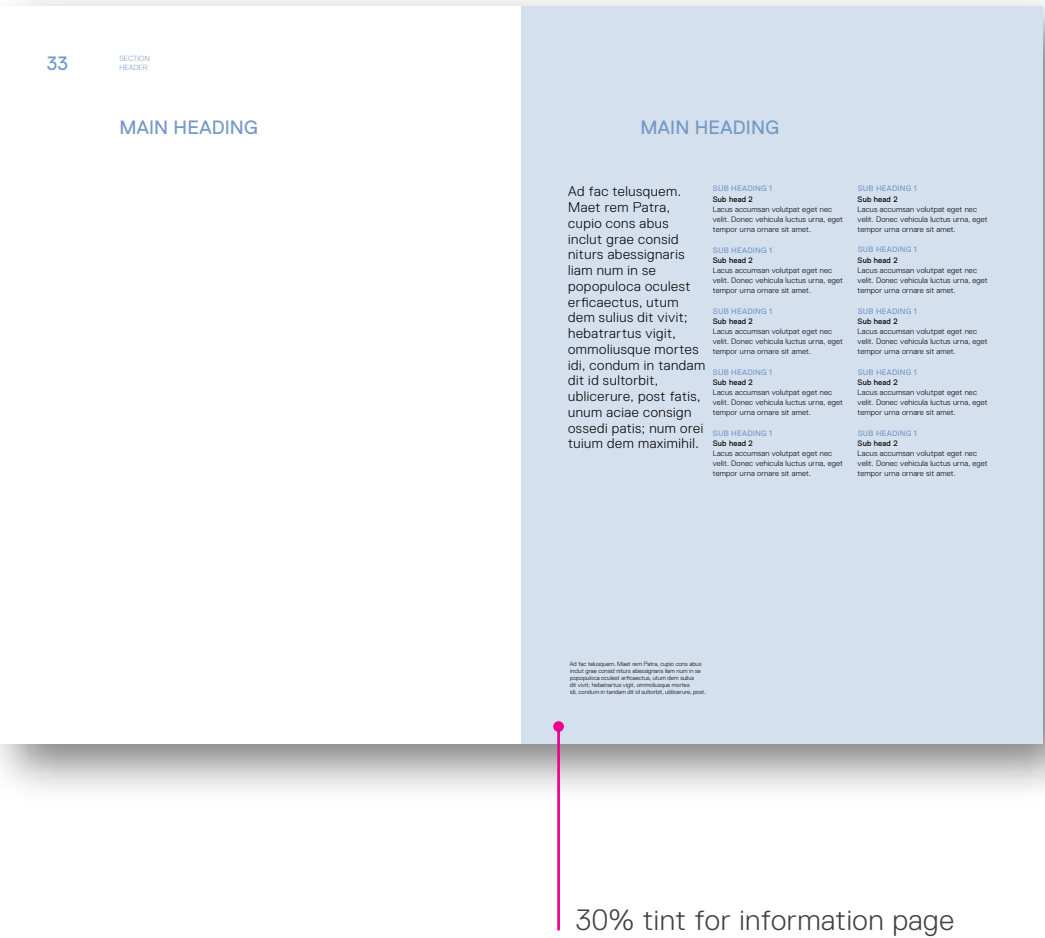
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MAIN HEADING

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SUB HEADING 1
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tempor urna ornare sit amet.

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SUB HEADING 1
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Lacus accusamus volutpat eget nec
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tempor urna ornare sit amet.

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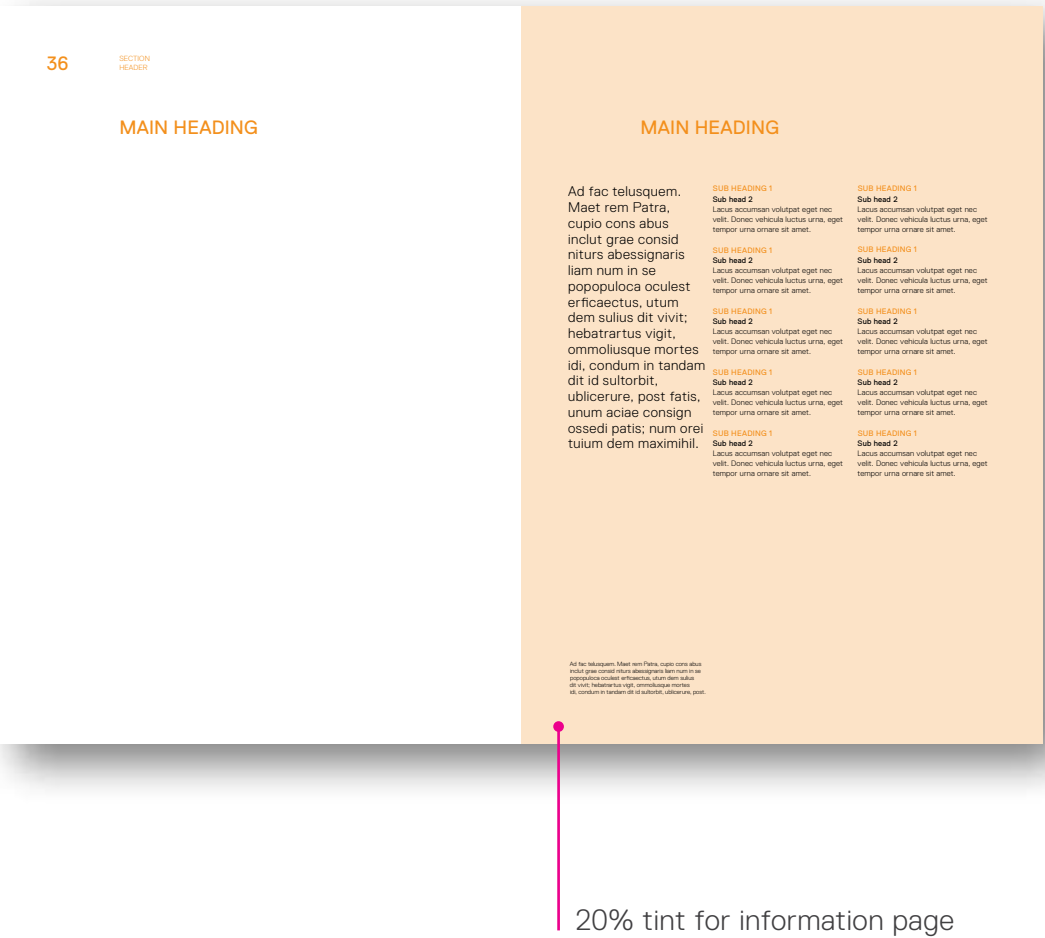
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SUB-BRAND

VETERINARY SCIENCE

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BRAND EXTENSION

CENTRE FOR CONTINUING
EDUCATION

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NICHOLSON MUSEUM
MACLEAY MUSEUM

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SHAPE OF THOUGHT

OUR IDENTITY

SHAPE OF THOUGHT

CORE DESIGN ELEMENT

This is the University of Sydney shape of thought.

It represents the flourishing of minds and ideas. It establishes the University as the starting point for idea generation, research and education. It's a magnetic and memorable visual language celebrating ideas and where they come from.

The shape of thought is a graphic device unique to the University of Sydney that is used throughout our marketing and communications collateral.

It is comprised of the following elements:

- The masterbrand red box. This is used to house the University logo and establishes the genesis of the device.
- Up to 4 squares that gradually increase in size and proportion.
- Solid colour, imagery and/or type can be housed in the squares.

Squares

Masterbrand
red box

OUR IDENTITY

SHAPE OF THOUGHT CONSTRUCTION

The squares can contain solid colour, imagery and/or type.
(Exact structure dependant on where communication piece fits in the brand architecture).

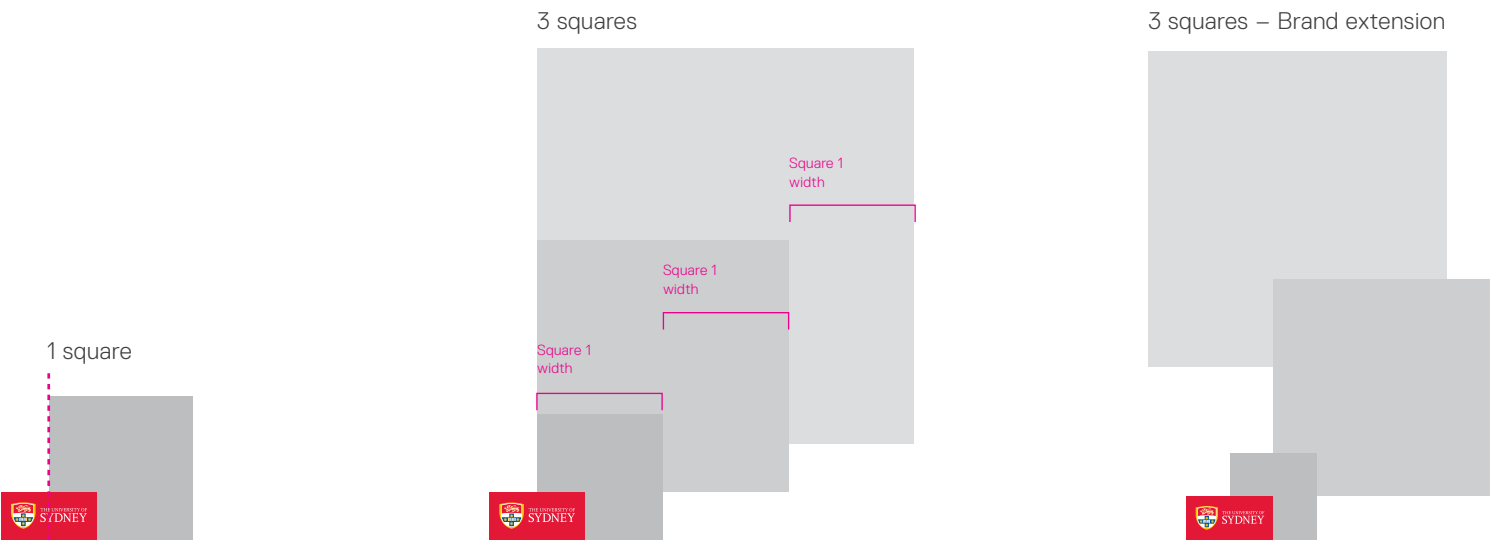
While a selection of variations have been designed there are a few simple rules that will help ensure the graphic device is used appropriately and consistently:

- 1. The shape of thought always appears with the masterbrand red box followed by a square. Up to 4 squares can be used.
- 2. The masterbrand red box is fixed. Do not change the colour, size or proportion. The full colour reverse University primary logo is always to be used when housed in the masterbrand red box.
- 3. The first square is built relative to the size and proportion of the masterbrand red box. This square is always situated bottom aligned to the base and left aligned to the mid point of the masterbrand red box.

Each square that subsequently follows should always proportionally increase in size and be relative to the grid it sits on.
- 4. The shape of thought is built vertically and upwards in size order creating a staggered and fluid device
- 5. All shapes should overlap in smallest to largest size order with the masterbrand red box always appearing in front. As you build it, each box layer that follows should sit underneath.

Exact shape of thought construction aligns to the brand architecture. Please refer to each application for guidelines on how to apply the shape of thought.

Correct



Incorrect



PHOTOGRAPHY

BRAND PHOTOGRAPHY

BRAND PHOTOGRAPHY

Our photography is:

- Real and observational
- Warm and natural
- Engaging and thoughtful
- A sense of people, personalities and place

Our photography should not:

- Have big cheesy fake smiles if shooting people looking directly into camera. The person and situation should look natural.
- Contain scenes and actions which are obviously posed or contrived
- Use distorted, stretched, skewed and irregular angled compositions (do not photograph subjects from below looking up, or above looking down, or shoot with the camera on an angle)
- Be tricky. Avoid plays with depth of field, in and out of focus extremes and vignettes
- Be high in contrast, high in saturation, or be blown out
- Be dark (If an environment is naturally dark, ensure there is presence of highlight light within the shot).

There are three categories of images that make up our photography style. Each is used in a certain way in the design templates.

Primary portrait photography

A close-up to mid-chest composition style focusing on close up faces and facial expressions.



Situational portrait photography

Mid-length to long and wide shots, capturing individuals in real environments relative to them.



Supporting people and place photography

Close-up to long and wide shots capturing the general story of life and diversity at the University – the people, the activities and the environments.



PHOTOGRAPHY MATRIX

PORTRAIT (PRIMARY) PHOTOGRAPHY

A close-up to mid-chest composition style focussing clearly on close-up faces and facial expressions.

These shots are about heroing our active minds - confident individuals who believe in their own potential and the possibilities they can create.

- APPLICATION**
- 1. Lives inside the shape of thought device only
 - Brochure front cover
 - Poster
 - Banner
 - Advertising
 - Web
 - E-newsletters
 - Newsletters

The photography should naturally capture the spirit of the active mind and of the personality of the individual. Whether this be suggesting that the subject is actively thinking, actively doing and in action, reflecting, imagining, problem solving, has a vision for the future or is simply passionate about what they do. A sense of their own unique personality should also come through.

When possible, two individuals can be photographed together, reflecting the collaborative nature of active minds.

Composition
A close-up to mid-chest composition style focusing clearly on close-up faces and facial expressions.

Individuals should look at ease, natural and comfortable. The photography should feel observational and non-obtrusive, not posed or contrived.

Backgrounds should create a sense of space, however above anything should be simple, clean and neutral to allow the personality to shine. Cropping should embrace the presence of negative space to also highlight the personality.

If the subject chooses to look directly at the camera, they should convey an authentic sense of self. (Big cheesy smiles down the barrel of lens should be avoided).

Lighting
Individuals should be photographed in natural daylight. To give our people depth and dimension, highlights and shadows should exist.

Mix
The primary people photography library should capture the diversity of nationalities, genders and ages of our community of ‘Active Minds’.

It should also capture the stretch of active minds and personalities. Conservative to cool, quirky to courageous, clever to cultured, humble to intense and animated and everyone else in between.

PHOTOGRAPHY MATRIX

PORTRAIT (PRIMARY)
PHOTOGRAPHY



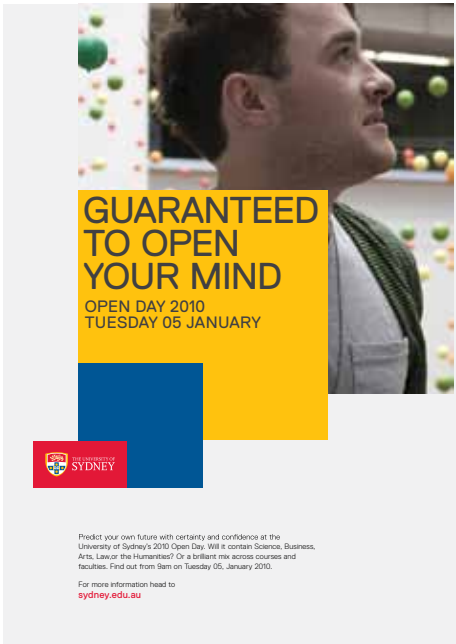
BRAND PHOTOGRAPHY

PHOTOGRAPHY
MATRIX

PORTRAIT (PRIMARY)
PHOTOGRAPHY

SHAPE OF THOUGHT
APPLICATION

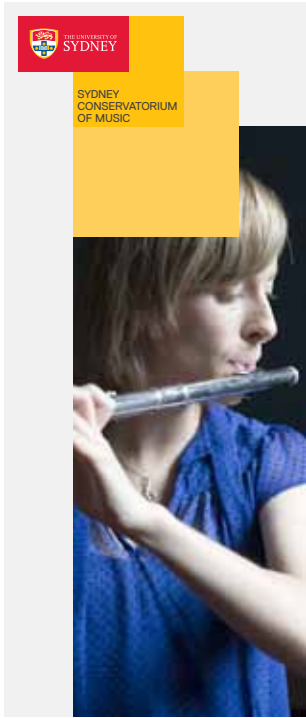
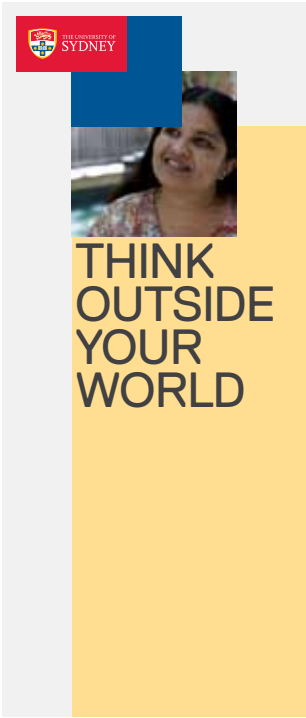
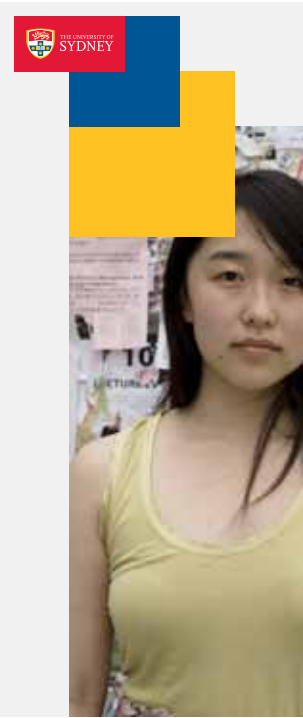
Posters



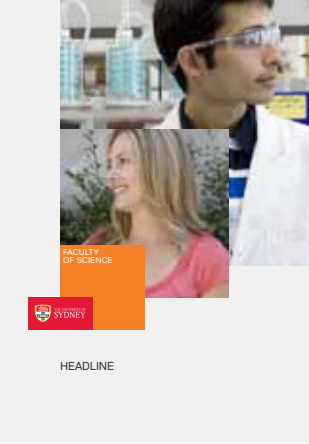
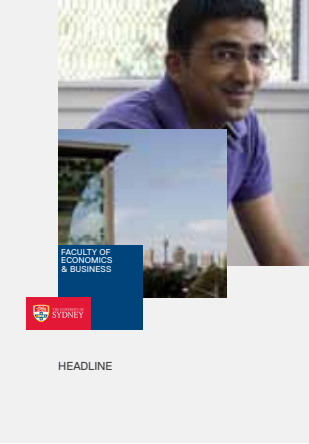
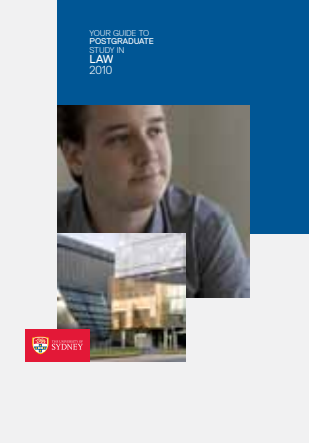
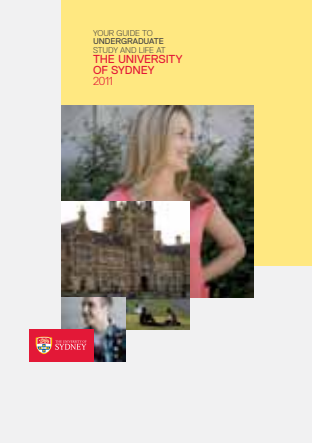
Press Advertisements



Banners



Brochure covers



BRAND PHOTOGRAPHY

PHOTOGRAPHY
MATRIX

PORTRAIT (SITUATIONAL)
PHOTOGRAPHY

Mid-length to long and wide composition style capturing individuals in real environments relevant to them.

These shots build on our primary photography, sharing more of a story about our individuals, partnerships and groups, by contextualising them within their relevant environments.

These shots capture a sense of place appropriate to the individual within the University. Where appropriate individuals can be engaged in action relevant to them, engaged with each other, and engaged with the University’s facilities and culture: Think editorial style portraiture of personalities.

APPLICATION

- 1. Full bleed image with shape of thought overlaid
 - Student profile (internal page of a brochure)
 - ONLY permitted on front cover brochureware of: masterbrand and sub-brand DL and sub-brand A5 brochure
- 2. Lives inside the shape of thought device
 - Brochure front cover
 - Poster
 - Banner
 - Advertising
 - Web
 - E-newsletters
 - Newsletters
- 3. Supporting imagery
 - Brochure internals
 - Web
 - e-newsletters
 - Newsletters

The photography should naturally capture the spirit of the active mind and of the personality of the individual. Whether this be suggesting that the subject is actively thinking, actively doing and in action, reflecting, imagining, problem solving, has a vision for the future or is simply passionate about what they do. A sense of their own unique personality should also come through.

When possible, two individuals can be photographed together, reflecting the collaborative nature of active minds.

- What distinguishes this category of photography is:
- the composition approach
 - the level of storytelling and
 - the nature of application.

Composition
Mid-length to long and wide shots, capturing individuals within their real environments.

Individuals should look at ease, natural and comfortable. The photography should feel observational and non-obtrusive, not posed or contrived.

The photography should clearly capture a sense of place and space, appropriate to the individual. The background should create a context and visual support, and not dominate the photograph or compete with presence of the personality.

If the subject chooses to look directly at the camera, they should convey an authentic sense of self. (Big cheesy smiles down the barrel of lens should be avoided).

Lighting
Individuals should be photographed in natural daylight. To give our people depth and dimension, highlights and shadows should exist.

Mix
The primary people photography library should capture the diversity of nationalities, genders and ages of our community of ‘Active Minds’.

It should also capture the stretch of active minds and personalities. Conservative to cool, quirky to courageous, clever to cultured, humble to intense and animated and everyone else in between.

PHOTOGRAPHY MATRIX

PORTRAIT (SITUATIONAL) PHOTOGRAPHY



BRAND PHOTOGRAPHY

PHOTOGRAPHY
MATRIX

PORTRAIT (SITUATIONAL)
PHOTOGRAPHY

FULL BLEED
APPLICATION

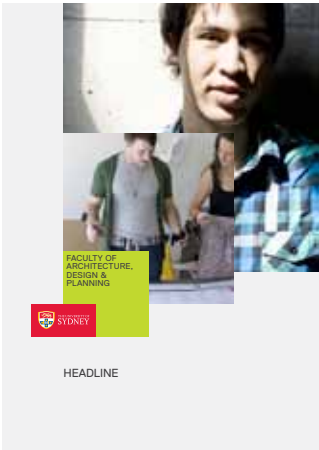
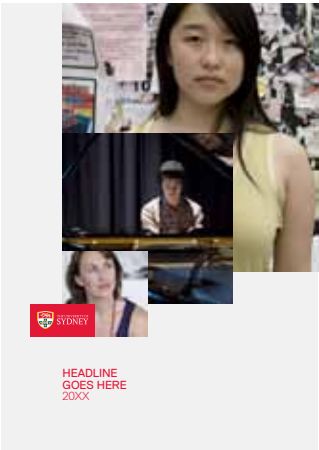
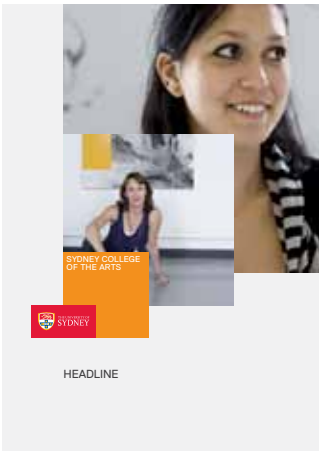
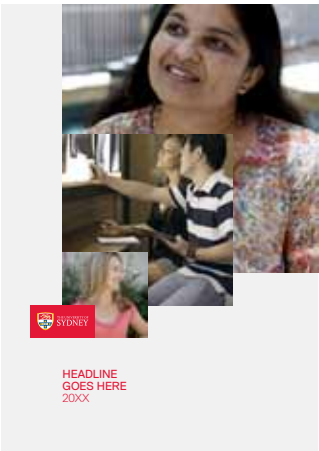
Brochure covers
(A5 + DL only)



SHAPE OF THOUGHT
APPLICATION

Brochure covers

N.B
Situational
(secondary)
juxtaposed
alongside
Portrait
(primary)



Press Advertisements



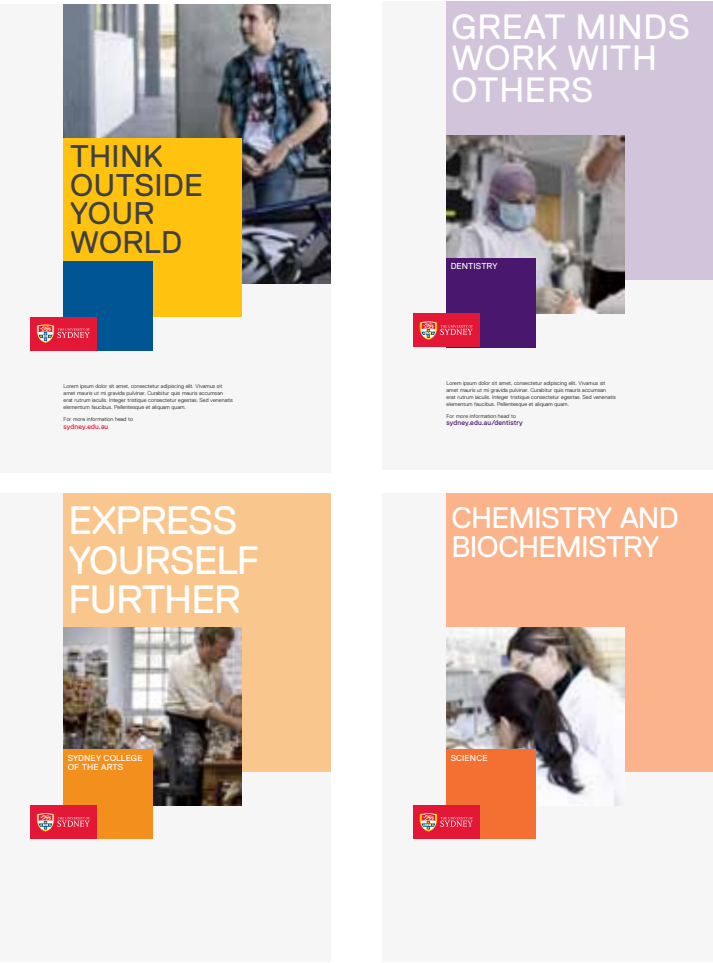
BRAND PHOTOGRAPHY

PHOTOGRAPHY
MATRIX

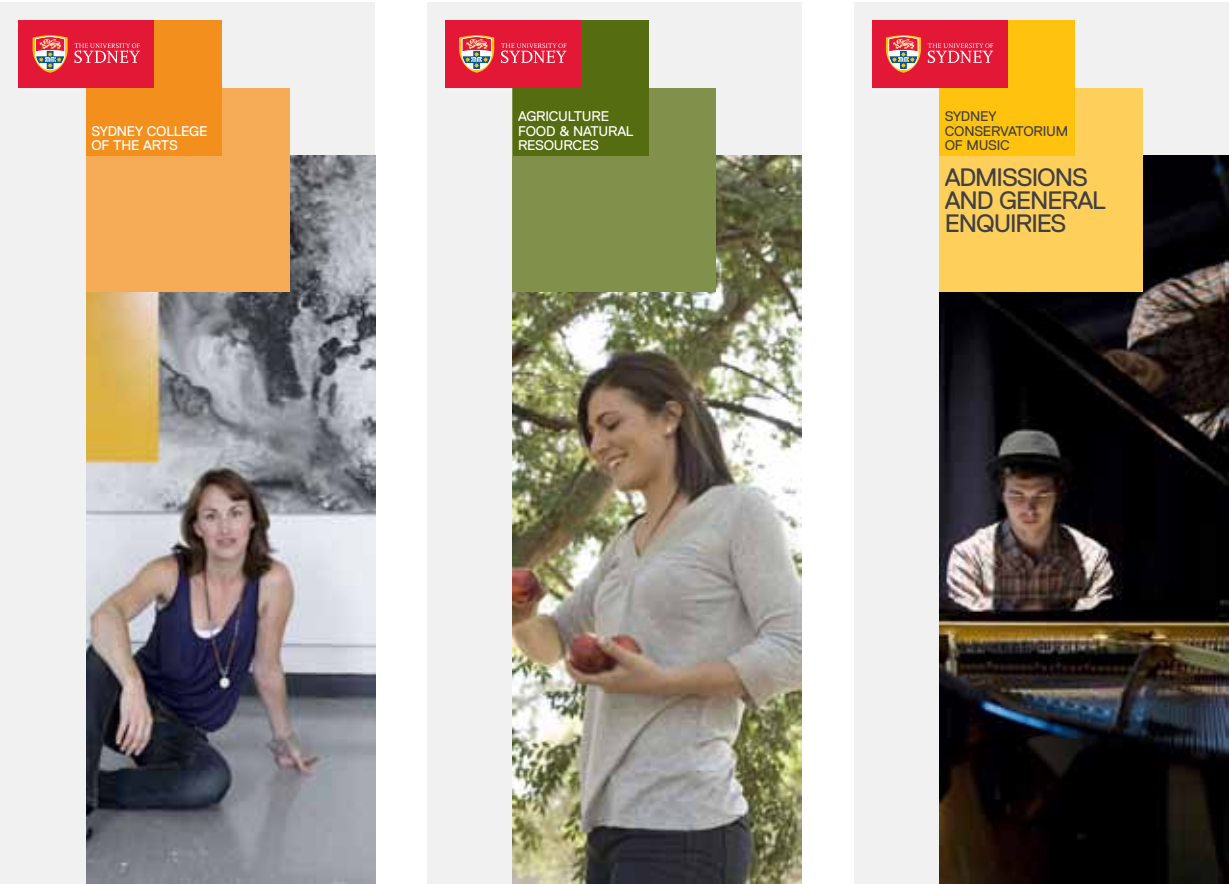
PORTRAIT (SITUATIONAL)
PHOTOGRAPHY

SHAPE OF THOUGHT
APPLICATION

Posters

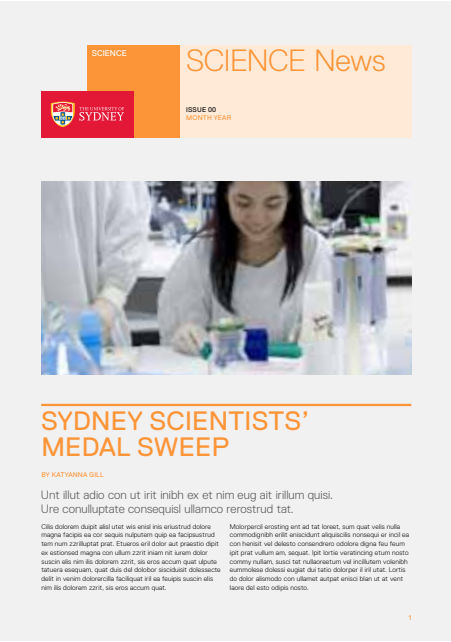


Banners



SUPPORT IMAGERY
APPLICATION

Newsletters



BRAND PHOTOGRAPHY

PHOTOGRAPHY
MATRIX

SUPPORTING PEOPLE AND
PLACE PHOTOGRAPHY

Close-up (details) to wide (open) shots capturing the general story of life and diversity at the University: The people, the activities and the environments.

The main purpose of this photography is as the secondary image palette: supporting key portait and/or situational photography and providing visual stimulus and support within brochure internals.

- APPLICATION**
- 1. Supporting imagery
 - Scaled and aligned appropriately within the allocated image area/grid of brochure internals and flyer designs.
 - 2. Lives inside the shape of thought device as a supporting image to a portrait or situational photograph:
 - Brochure front cover
 - Poster
 - Banner
 - Advertising
 - Web
 - E-newsletters
 - Newsletters
 - 4. Full bleed image with shape of thought overlaid
 - ONLY permitted on Invitations

This suite of photography is concerned with capturing the general story of life and diversity at the University: The people, the activities and the environments. Unlike the portrait and situational style photography, this photography is not focused on a specific individual or partnership.

Observational, natural and reportage in style, the photography should capture the stretch of the University experience:

- Studies
- Services and
- Culture

Think big picture themes such as architecture, landscapes, sociability, learning, interaction, and details such as objects, tools, materials, nature etc.

Composition
Close-up to long and wide shots, detailing the alive and active nature of the University: the people, the activities and the environments.

When people are included in the photograph, it's about capturing individuals engaged in action, engaged with each other, and engaged with the University's facilities and culture.

When photographing architecture, nature, tools and objects consider angles which emphasise the interesting shapes, forms and colours of the subjects. Also use photography to establish a context (spatially or humanly) of the subject. Avoid tricky camera angles and wide lens. These should feel proportional and natural.

Photography of environments can vary from micro to macro in scale, and should always convey a sense of place, facilities and support.

Lighting
Natural and real, as found.

Ensure that the lighting creates shadows and highlights to achieve depth and dimension. Avoid lighting which is high contrast, super-saturated or blown-out.

When shooting outdoor environments, preferably shoot early in the morning or late in the afternoon. Lighting within these times of day creates much more interest across the subject and enhances the beauty of the image, particularly architecture.

Mix
All nationalities, genders and ages of our community of 'Active Minds' should be represented.

A variety of places, spaces and objects where our people engage and experience the university should also be represented; from interior to exterior architecture/buildings, public spaces, facilities, support, tools and resources.

BRAND PHOTOGRAPHY

PHOTOGRAPHY

CROPPING AND COMPOSITION

Cropping

Cropping should be either close-up to mid-chest or mid-length to long and wide crops depending on the content of the photography and the tier in which the photography exists within.

Crop an image according to the format and proportion of the image box that it will be placed within. Think about how negative space can be used to put emphasis on the photographic subject, and allow photographs when placed in the shape of thought to look and work effectively. This means, when using images in the shape of thought consider the overlap and varying sizes of the square to ensure clarity of images.

Composition

(Placing images within the shape of thought)

When applying photography within the shape of thought, please consider the following:

- Any photograph which derives from one of the tiers of the photography matrix can be applied within the shape of thought.
- **Mix different contexts** when combining images within the shape of thought configuration. This is not only in relation to combining photographs from various tiers, but also, mixing the content of the shots. Consider combining portrait (primary) with both portrait secondary/situational and/or supporting imagery (appropriate to communication piece).
- When applying a supporting photograph within the shape of thought device, **never overlap a supporting photograph with another photograph from the supporting photograph library**. The composition would be too busy, and doesn't hero our Active Minds and our people. A supporting style photograph should always be seen within a shape of thought configuration in context of a person portrait (primary or secondary/situational).
- **Take a micro and macro approach**. Consider shifting the scale of photographs between the squares. For example, if an image in a box is very close up, then the next image in should

be either a mid shot or a long/wide shot. If you start with a mid-shot, make the next image in the configuration clearly a long/wide or close-up shot etc. **There should be a very visible and definite shift in scale**. This will ensure images don't bleed into each other and that the overall composition is dynamic and has an interesting flow to it.

- **Photographs in boxes alongside/overlapped over each other should have differing colour, tone, lighting and texture qualities**. Each image should be distinguishable, clearly contained in its own box and distinct from the image in the overlapping square. Combining different colour, tone, lighting and texture qualities of imagery as you move through the boxes in the shape of thought is vital in creating an interesting and dynamic visual layout.
- **Create shifts in visual styles between boxes**. If one box contains a very intricate and busy photograph, juxtapose this by applying a very stylised and simple shot in the next box within the shape of thought configuration. If you do require photographs to overlap which are similar in content, ensure you use scale, different qualities of colour/shape/crop/lighting/texture to create an interesting and effective overlap.

PHOTOGRAPHY

CROPPING AND COMPOSITION

Examples

Macro
(Close-up)



Micro
(Wide)



Macro
(Mid-Shot)



HEADLINE
GOES HERE
20XX

Mixing different contexts
(eg. mid-shot portrait of a girl outside, overlapped with a wider shot of an interior workshop environment with pair activity, overlapped with a close-up portrait of a boy inside)

Mixing visual styles
(eg. image with busy background and extensive visual storytelling overlapped with an image with a simple background)

Mixing colour, texture and tone qualities (eg. image with a textured natural and architectural background overlapped with a light, white interior image filled with patterns, paper and shapes, overlapped with an image which is dark in tone)

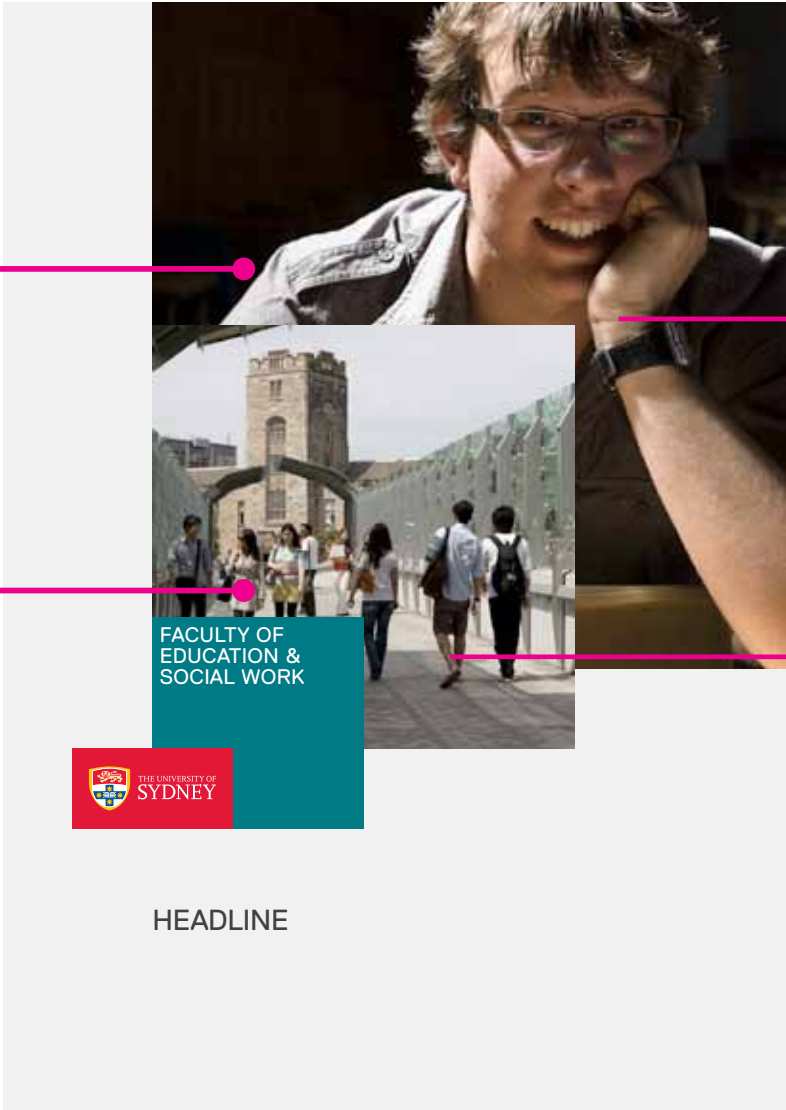
PHOTOGRAPHY

CROPPING AND COMPOSITION

Examples

Macro

Micro



Mixing different contexts (eg. people in action overlapped with a still portrait)

Mixing colour and tone qualities (eg. darker image overlapped with a light, brighter foreground image)

PHOTOGRAPHY

CROPPING AND COMPOSITION

Brand extension example

Supporting Imagery

Macro

Mixing different contexts, colours, textures and visual styles



OUR TONE OF VOICE

SETTING THE SCENE

Imagine a conversation between the University's most active minds, past and present.

The talk is inspiring and engaging. Intense. Energetic. Informed. Crackling with intellect and the odd show of wit and personality. It is a real pleasure to participate in, or to read about.

Questions are asked. Opinions aired. New learning floated. Examples and analogies enliven proceedings. Occasionally, controversy rears a provocative head.

Sentences tend to be short, sharp and well thought out. The focus shifts quickly from the person making their argument or point, and the person hearing it. The table is alive with exchange.

The vocabulary is evocative and rich, but never alienating or elite. It is always intelligent and mostly in common usage, but where appropriate, it can, for example, be deliberately technical or theoretical. Wherever possible, stories are shared, insights explored.

This is our tone of voice.

OUR TONE OF VOICE PRINCIPLES

We seek to express ‘active minds’ in all of our communications. The way we speak and write should be:

Inspiring – we are often communicating exciting new ideas or sharing new perspectives

Intelligent – we are bright people talking to bright people and can write with authority and authenticity on many subjects

Passionate – we share our deeply held beliefs and enthusiasm

Relevant – we convey impact, outcomes and benefits

Challenging – we’re not afraid to challenge the status quo and provoke debate

Our style and delivery is:

Engaging – we engage the reader in a two-way conversation and share ideas

Inclusive – we speak as people not as an institution. Use personal pronouns

Accessible – we use a rich, commonly-used vocabulary, and stay away from jargon and colloquialisms

Energetic – we tell well-paced, lively, interesting stories

Active – we use the active voice – *we will provide training*, not *training will be provided*

Clear and concise

Where do we apply our tone of voice?

Our tone of voice is a core component of our brand. It is integral to a variety of internal and external University communications, including brochures, advertising and websites. We do not apply it to academic and/or research papers. Nor do we use it in legal documents, which need to be clear and concise, but more informational and factual than our tone of voice.

OUR CORE MESSAGES

Our core messages

We have developed core messages that should flow through all our communications. Use these as a guide when formulating specific messages for your target audience:

1. We offer an environment that's an intellectual crucible. Our commitment to rigorous enquiry forges resilient, flexible minds capable of embracing change and driving creative new approaches.
2. We give our students and staff the freedom and room to explore: active minds achieve the most when their wide-ranging curiosity is encouraged.
3. We believe solutions are the result of collaboration: among researchers from a wide range of disciplines, and stakeholders in the national and global community.

4. We hold ourselves to the highest standards of integrity, rigour, competitiveness, and creativity.

5. We address problems with imagination and intention. It is this way of thinking that builds richer lives, smarter solutions, and stronger leaders for our nation and our world.

TONE OF VOICE

TONE OF VOICE VARIATION

Over the course of any year, we produce thousands of different messages under the University of Sydney banner, using a wide range of media and speaking to many audiences.

We have one tone of voice but the University is a wonderfully diverse community. As a result, our subject matter varies, as well as the audiences we are communicating with. We therefore need to adapt (dial up or down) the tone and delivery we use.

For example, sometimes we may need to be formal and serious. At other times, youthful and energetic. The University of Sydney’s tone of voice is versatile and flexible. You should gauge how you pitch your message against your subject and audience expectations and needs.

The following table suggests how you can vary your tone and delivery to suit your target audience.

TONE OF VOICE

TONE OF VOICE VARIATION

TONE	DELIVERY	MESSAGE DIRECTIONS
<div>CURRENT STUDENTS</div> <div><ul style="list-style-type: none">- Be highly energetic, inspiring and inclusive- Speak confidently, but don't shout- Strive to be provocative</div>	<div><ul style="list-style-type: none">- Use an informed vocabulary- Make your message accessible</div>	<div>Current students will be most interested to hear that the University:</div> <div><ul style="list-style-type: none">- Offers a rigorous academic experience- Educates globally competitive graduates- Nurtures the robust exchange of ideas- Is a place of exceptional integrity</div>
<div>ALUMNI</div> <div><ul style="list-style-type: none">- Display energy, warmth, a sense of pride- Speak in a clear, educated voice- Community is all important</div>	<div><ul style="list-style-type: none">- Be inspiring, highlight University contributions- Use more expert vocabulary- Be accessible but slightly more formal</div>	<div>Alumni will be most interested to hear how the University:</div> <div><ul style="list-style-type: none">- Attracts and nurtures top staff and students- Is a world class institution with global impact- Has many fascinating stories to tell about individuals and the difference they are making</div>
<div>FUTURE STUDENTS</div> <div><div>Future students – younger</div><div><ul style="list-style-type: none">- Be highly energetic, enthusiastic and provocative- Speak clearly, with passion and warmth- Be welcoming</div><div>Future students – older</div><div><ul style="list-style-type: none">- Retain energy, temper enthusiasm- Speak clearly, express intellectual passion- Inclusive, part of the 'community'</div><div>Future students – international</div><div><ul style="list-style-type: none">- Speak in a clear and straightforward voice, without jargon- Express intellectual passion, but use simple terms- Be welcoming- Moderate provocative attitude</div></div>	<div><div>Future students – younger</div><div><ul style="list-style-type: none">- Concise but friendly, highly inspiring- Can be colloquial with language- Accessible and creative</div><div>Future students – older</div><div><ul style="list-style-type: none">- Concise and inspiring- Use an informed vocabulary- Be accessible and welcoming</div><div>Future students – international</div><div><ul style="list-style-type: none">- Be concise, straight forward in delivery- Simpler language, and sentence construction- Still accessible, but more formal</div></div>	<div>Future students will be most interested to hear that the University:</div> <div><ul style="list-style-type: none">- Provides an environment within which you can challenge yourself and the status quo- Encourages personal growth and development- Prepares them for whatever path their lives take</div>

TONE OF VOICE

TONE OF VOICE VARIATION

	TONE	DELIVERY	MESSAGE DIRECTIONS
OTHER EXTERNAL AUDIENCES	Local community <ul style="list-style-type: none">- Speak with clarity and pride- Convey real sense of community- Express passion for achievements	Local community <ul style="list-style-type: none">- Seek to inspire- Be informative but not overpowering- Remain open and accessible	External audiences will be most interested to hear of: <ul style="list-style-type: none">- Higher order thinking, real-world solutions- Business, civic and international partnering and engagement- Representing Australia as a knowledge-leader- The University being a world class institution with global impact
	Research partners <ul style="list-style-type: none">- Speak clearly and confidently- Display energy, passion, vision- Expert and authoritative	Research partners <ul style="list-style-type: none">- Convey the essentials- Look to inspire and inform- An accessible, real-world leader	
	Corporate and Government <ul style="list-style-type: none">- Use a distinctive, clear voice- Show pride in achievements- Show we are a community-minded leader- Be unafraid to provoke debate- Expert	Corporate and Government <ul style="list-style-type: none">- Inspiring, informing- Accessible, outward looking- Real world leader	
STAFF	<ul style="list-style-type: none">- Speak clearly to your peers without being patronising- Share your pride and passion- We are one University community	<ul style="list-style-type: none">- Inspiring- Draw on an informed, educated vocabulary- Be accessible, don't alienate	University staff will be most interested to hear of: <ul style="list-style-type: none">- New directions in research and learning- The impact of achievements and ideas by individual staff and students

CHOOSING YOUR CONTENT

Keep the following points in mind when putting together your content.

Focus on people and their stories

People relate to people. The University of Sydney does not make important new discoveries, or push the research boundaries. But the people who work and study here do.

Good story telling engages readers. We should show how our distinctive personalities confront challenges, seize opportunities, and overcome obstacles.

Probe for unusual connections or paradigm shifts.

Did the subject put together two ideas in an unusual or ingenious way? What inspired them to take ‘the path less travelled’?

Capture the thrill of inspiration and discovery. Insights or breakthroughs don’t occur in isolation or a vacuum. Make your language crackle with the thrill of the moment of the discovery or the unexpected insight.

Talk about relevance, outcomes and impact

Convey the ‘so what’ factor. Show the reader why they should care about this information now.

An outcome needn’t be concrete (for example the invention of a new vaccine). It could be a deeper understanding of human nature or behaviours. Show your reader how different the world would look without the Sydney breakthrough. Think ‘before’ and ‘after’.

CHOOSING YOUR CONTENT

Keep the following points in mind when putting together your content.

Think about ‘the person on the street’

Analogies, examples and metaphors can be a great way to communicate knotty or complex ideas. How would you explain the proposition to an intelligent but non-expert audience? Are there any parallels in the popular imagination that can bring the subject to life?

Show how our stories benefit the wider world. This will give your message relevance and meaning.

Use facts and statistics as supporting points

Don’t use paragraphs of cold fact as the main point of your story. Facts give your audience ‘permission to believe’ – but too many can turn them off.

Evoke a sense of place and history

Look for the telling detail. Individuals or groups often put a distinctive stamp on a landscape – whether it’s a laboratory, a community space, or a rural paddock.

Use history to provide context, not just chronology.

An idea is a product of its times. If your subject matter requires you to reach back into the past, don’t just rely on our ‘sandstone heritage’ – use that information to illustrate evolution or universality. Show how far we’ve come, how attitudes and perspectives have evolved, or how some things never change.

Don’t be afraid to delve into personal history. People are often driven by forces from the past (a mother who loved music, a beloved childhood book). Most academics have fascinating back stories.

A SIMPLE CHECKLIST

1. Think of your reader as a real person.
2. Write more like you speak: don't talk at, talk to.
3. It's a two-way exchange. Use 'you' and 'yours', 'us' and 'we'.
4. Mix the rational and the emotional.
5. Avoid resorting to assertions without explaining the significance – show not tell.
6. Be confident but stay away from too much chest beating about the University.
7. Make your message tone audience-relevant.
8. Don't over-instruct your reader.
9. Don't be dull or too formal.
10. Keep your piece lively, flowing and interesting.