REDEFINE

POSTGRADUATE CAMPAIGN GUIDELINES
Why does someone choose to do a postgraduate degree?

For a career change

To improve their career prospects

To specialise in a subject; improving skills, understanding and knowledge

To make a difference in a chosen field
HOW TO USE THE MESSAGING

1. Choose one of the four key motivations
2. Choose a message from the corresponding, pre-approved list
3. Tailor the message with the relevant course or field name (if applicable)
4. Incorporate into the visual style elements (see page 7 onwards)

<table>
<thead>
<tr>
<th>Change</th>
<th>Improve</th>
<th>Specialise</th>
<th>Make a difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Redefine your career path</td>
<td>Redefine your prospects</td>
<td>Redefine the future of (course/subject)</td>
<td>Redefine the possibilities</td>
</tr>
<tr>
<td>Redefine your opportunities</td>
<td>Redefine your opportunities</td>
<td>Redefine your opportunities</td>
<td>Redefine (course/field)</td>
</tr>
<tr>
<td>Redefine your ambitions</td>
<td>Redefine your friendships</td>
<td>Redefine your prospects</td>
<td>You could redefine (course/field)</td>
</tr>
<tr>
<td>Redefine (course/field)</td>
<td>Redefine where you live</td>
<td>Redefine the future of (course/field)</td>
<td>You could redefine (research in course/field)</td>
</tr>
<tr>
<td>Redefine your future</td>
<td>Redefine how you live</td>
<td>Redefine your future</td>
<td>Redefine your off-campus experience</td>
</tr>
<tr>
<td>Redefine at Stirling</td>
<td>Redefine the way research</td>
<td>Redefine your network</td>
<td>Redefine how you live</td>
</tr>
<tr>
<td></td>
<td>makes a difference</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Redefine your view</td>
<td>Redefine your future</td>
<td>Redefine your sense of adventure</td>
<td></td>
</tr>
<tr>
<td>Redefine our/your/with research</td>
<td>Redefine the possibilities</td>
<td>Redefine your on-campus experience</td>
<td></td>
</tr>
<tr>
<td>Redefine the future of postgraduate research</td>
<td>Redefine your health</td>
<td>Redefine (course/field) research</td>
<td></td>
</tr>
<tr>
<td>Redefine the way your course is funded</td>
<td></td>
<td>Redefine the way (course/field) research works</td>
<td></td>
</tr>
<tr>
<td>Redefine the possibilities</td>
<td></td>
<td>Redefine your options</td>
<td></td>
</tr>
</tbody>
</table>
COPY COMPOSITION

The copy used in our communications should be constructed as per the generic example given below:

MAIN LINE:
Redefine your future

SUPPORTING COPY:
If you’re looking to boost your prospects, change the direction of your career or make a difference in your chosen field, a postgraduate degree could help you get there.

CALL TO ACTION:
Find out more at stir.ac.uk/postgraduate

SIGN OFF:
Redefine at Stirling
CAMPAIGN VISUAL STYLE
THE REDEFINE BADGE

The REDEFINE badge is used to highlight the concept at the core of our postgraduate campaign.

This constant device can be used across all print and digital communications within the campaign. It is available in PNG, AI and EPS formats in the campaign toolkit.

What it represents

The gradient leading into solid lettering represents a postgraduate degree leading to further career progress.

The rectangular housing gives a strong, confident appearance, allowing it to be easily placed onto images.
Our primary colour palette has been carefully chosen to identify and differentiate us.

Green is our primary colour (Energy Pantone 368 and Heritage Pantone 349).

Heritage colours are dominant for the postgraduate campaign.

Our two primary colours should be supported by the secondary palette (see page 10).

Our tertiary colours should be used for body text and some messaging.

You can use tints (70%, 50%, 30%) of your chosen colour. Using tints gives more flexibility.

You should always be mindful about issues of legibility when using the palette and avoid using white text on light colours and black text on dark colours.

Online colour usage
To adhere to accessibility guidance online, please ensure that sufficient contrast levels exist between colour usage. For example, white text on an energy green background - and vice versa - must not be used.

Primary colours

Heritage

<table>
<thead>
<tr>
<th>Pantone</th>
<th>C90 M32 Y93 K24</th>
<th>R0 G105 B56</th>
</tr>
</thead>
</table>

Energy

<table>
<thead>
<tr>
<th>Pantone</th>
<th>C60 M0 Y100 K0</th>
<th>R118 G189 B34</th>
</tr>
</thead>
</table>

Tints may be used at 70%, 50%, 30%

Tertiary colours

<table>
<thead>
<tr>
<th>Pantone</th>
<th>C26 M22 Y27 K3</th>
<th>R197 G191 B183</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Pantone</th>
<th>C0 M0 Y0 K61</th>
<th>R130 G127 B119</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Pantone</th>
<th>C68 M56 Y59 K63</th>
<th>R55 G58 B54</th>
</tr>
</thead>
</table>

Tints may be used at 70%, 50%, 30%
The heritage colour palette should be dominant throughout any design/collateral produced. Energy colours can be used, but only secondary to the heritage.

**Heritage colours**

<table>
<thead>
<tr>
<th>Pantone 323</th>
<th>Pantone 124</th>
<th>Pantone 1665</th>
<th>Pantone 7455</th>
<th>Pantone 540</th>
<th>Pantone 7648</th>
<th>Pantone 2685</th>
</tr>
</thead>
<tbody>
<tr>
<td>C100 M33 Y51 K31 R0 G94 B99</td>
<td>C7 M36 Y100 K1 R236 G170 B0</td>
<td>C4 M83 Y100 K1 R225 G69 B4</td>
<td>C85 M64 Y0 K0 R56 G93 B174</td>
<td>C100 M80 Y25 K35 R20 G49 B94</td>
<td>C34 M94 Y22 K10 R157 G30 B101</td>
<td>C98 M100 Y23 K16 R49 G0 B111</td>
</tr>
</tbody>
</table>

**Energy colours**

<table>
<thead>
<tr>
<th>Pantone 558</th>
<th>Pantone 321</th>
<th>Pantone 7406</th>
<th>Pantone 158</th>
<th>Pantone 2915</th>
<th>Pantone 660</th>
<th>Pantone 214</th>
<th>Pantone 268</th>
</tr>
</thead>
<tbody>
<tr>
<td>C45 M13 Y37 K1 R155 G190 B172</td>
<td>C100 M12 Y41 K4 R0 G137 B150</td>
<td>C6 M22 Y100 K0 R244 G196 B0</td>
<td>C0 M63 Y91 K0 R238 G118 B36</td>
<td>C62 M13 Y1 K0 R95 G180 B229</td>
<td>C77 M46 Y0 K0 R61 G125 B202</td>
<td>C10 M98 Y27 K2 R212 G21 B104</td>
<td>C81 M96 Y4 K1 R89 G44 B130</td>
</tr>
</tbody>
</table>

Tints may be used at 70%, 50%, 30%
The postgraduate campaign has its own headline font - Bebas Neue - which should be used alongside the secondary University of Stirling brand font.

Use Bebas Neue Bold for campaign headlines, titles and sign-off.

Use Bebas Neue Regular for sub-headers.

The Book, Light and Thin weights of the font should not be used in the postgraduate campaign.

Bebas Neue does not contain lowercase characters, meaning uppercase headers are used consistently across all campaign communications.

This font is free to download and use, download here:
http://www.fontfabric.com/bebas-neue/

Frutiger or Calibri, the University of Stirling brand font, should be used for secondary and body copy throughout the campaign.
The postgraduate campaign uses four text styles. These are shown on the right.

Highlighted text is useful for ensuring legibility when copy is placed over an image.

Boxed text is useful for headlines and infographics.

- **TEXT WITH COLOUR BLOCKS OR HIGHLIGHT EFFECT**
  This option is useful for the front page of an advert, poster or prospectus.

- **TEXT HOUSED WITH IN A OUTLINE BOX**
  This option is useful for pull-out text, statistics and infographics.

- **TEXT WITHOUT COLOUR BLOCKS**
  This option is useful for main headings within the inside of a leaflet.
INFOGRAPHIC STYLE

Infographics can be used as an effective way of communicating key facts and statistics.

Using the following features will ensure all of our infographics look like part of a single campaign:

- Colour-to-clear gradient fills
- Linear shapes
- Geometric shapes
- Stacked typography
- Bebas Neue font

Brand infographics can be used to represent key accolades, but must still be housed within the box style.

Use colour-to-clear gradient to reflect the echo in the REDEFINE badge

Box shapes house statistics

Stacked typography of varying weights highlights key information

MORE THAN

50

OF OUR STUDENT ATHLETES CURRENTLY HOLD WORLD RANKINGS

15

OLYMPIANS, 4 PARALYMPIANS, 9 WORLD RECORDS

SCOTLAND’S UNIVERSITY FOR SPORTING EXCELLENCE

5-STAR EXCELLENCE AWARD FOR FACILITIES
QS World University Rankings 2016

ALMOST

3/4

OF OUR RESEARCH RATED AS WORLD-LEADING OR INTERNATIONALLY EXCELLENT
REF2014

98%

OF OUR POSTGRADUATE LEAVERS ARE IN EMPLOYMENT OR FURTHER STUDY WITHIN SIX MONTHS OF GRADUATING

Destinations of Leavers from Higher Education survey 2015/16
TYPES OF PHOTOGRAPHY

When choosing imagery for the postgraduate campaign, you should select shots that fall within one of the following three themes.

This applies to both stock and commissioned photography.

At Stirling

- Shows postgraduate studying, learning and research at the University of Stirling.

Portraits

- Natural close-up portraits reflect the human qualities that drive us, and allow our audience to see (and hear) from our most important ambassadors. For use to support case studies and testimonials.

Aspirational

- Aspirational imagery is designed to demonstrate that a postgraduate degree opens up exciting opportunities and life experiences.

Close-up / in detail

- Close-up shots reflect the specialist level of expertise acquired during postgraduate study, or in employment after graduating.
PHOTOGRAPHY PROPORTIONS

In most cases, images should have a central focal point. The nature of this focal point will vary by theme.

For images of university life or aspirational experiences, the central focus should be a student or graduate. The outer thirds of the image should feature an engaging background.

To ensure close-up shots retain a human element, their focus should always be hands at work.

Some more unusual image sizes, such as web banners, are better suited to a left or right-aligned focus. Where this is the case, subjects should be positioned in the left or right third of the grid, as shown in the example below:
PHOTOGRAPHY

1. AT STIRLING

‘At Stirling’ photography has to show postgraduate study, learning and research. It aims to capture the mood and feeling with the interaction between people and their environments. It allows us to tell functional, everyday stories about life at Stirling.

Please remember:
• Keep it real
• Friendly and engaging
• Simply styled
2. PORTRAITS

The University of Stirling is nothing without its people. As a component of our portraiture approach we get up close and personal.

Natural, close-up portraits reflect the human qualities that drive us. Backgrounds should be kept neutral and offering good contrast to the model. A shallow focal length adopted to ensure the subject is the primary focus. Where possible natural light should be used.

Models should avoid heavy patterned and/or branded clothing. University branded clothing is good – but ensure it shows the up-to-date logo.

Used in case studies, student profiles, report spreads, newsletter covers and spreads, deep level web content pages.

Note:
Ensure the age bracket of models is appropriate for postgraduate students.
PHOTOGRAPHY

3. ASPIRATIONAL

Capture motivational, aspirational imagery to inspire students for the future, both in their studies and their career.

Use interesting points of view and try to create a sense of atmosphere.
PHOTOGRAPHY

4. CLOSE-UP / IN DETAIL

Close-up, detailed photography is useful for honing in on specific areas/subjects of interest, and demonstrating our areas of expertise.
CREATING THE CAMPAIGN
LAYOUT GUIDE FOR PRINT ADS

This grid can be easily created in any design software and should be used whenever creating printed campaign materials.

For portrait and landscape layouts the campaign logo, supporting copy and sign-off should be positioned as shown in the respective examples.

Layout rules

- The core REDEFINE element of the campaign should always be given maximum prominence. By positioning it centrally, we draw attention to its strong statement and create consistency across all postgraduate campaign communications.
- The sign-off - ‘Redefine at Stirling’ - sits at the bottom left of the page. It is highlighted with block colour.
- Use a clear and engaging call to action above the sign-off.
- Sub-copy that supports the headline should be positioned above the call to action.
- The University logo is positioned at the bottom right of the page to allow maximum negative space for the image and headline.

<table>
<thead>
<tr>
<th>Portrait</th>
<th>Margin</th>
<th>Gutter</th>
<th>Columns Portrait</th>
<th>Columns Landscape</th>
<th>Logo Width</th>
</tr>
</thead>
<tbody>
<tr>
<td>A5</td>
<td>12mm</td>
<td>4mm</td>
<td>5</td>
<td>11</td>
<td>47mm</td>
</tr>
<tr>
<td>A4</td>
<td>15mm</td>
<td>5.5mm</td>
<td>5</td>
<td>11</td>
<td>68.7mm</td>
</tr>
<tr>
<td>A3</td>
<td>20mm</td>
<td>6mm</td>
<td>5</td>
<td>11</td>
<td>99mm</td>
</tr>
<tr>
<td>A2</td>
<td>12mm</td>
<td>9mm</td>
<td>5</td>
<td>11</td>
<td>139mm</td>
</tr>
</tbody>
</table>
Instances where the REDEFINE badge interacts with the subject of the photograph are known as hero images.

This usually involves parts of the badge passing in front of, or behind the subject, as shown in the example on the right.

Please use this as example as a reference for all print and digital communications created in this style.

Hero images should always be produced by an agency, or someone with advanced Adobe Photoshop knowledge.
GUIDE FOR VERTICAL CAMPAIGN STYLE

The vertical campaign style is much easier to produce than the hero style, and does not require any advanced image-editing skills.

This execution can easily be created by in-house teams and should be used as an alternative to the more intricate hero style.

The example on the right shows how a vertical style print advert should look. Please use this as a reference for all print and digital communications created in this style.

The REDEFINE badge is positioned vertically over the left 2-columns of the page. It normally appears in white, although other colours may be used in cases where this gives better contrast.

The subject is positioned centrally in the advert, framed by the L-shape formed by the REDEFINE badge and headline.

Headline text is highlighted using a colour block effect. The accent colour complements the tones of the image.

Placement of headline, supporting copy, sign-off and logo follows guideline grid.

Supporting copy should be no longer in width than the centre point of the advert.

The example on the right shows how a vertical style print advert should look. Please use this as a reference for all print and digital communications created in this style.

If you’re looking to boost your prospects, change the direction of your career or make a difference in your chosen field, a postgraduate degree could help you get there.

Find out more at stir.ac.uk/postgraduate

REDEFINE AT STIRLING

YOUR OPPORTUNITIES
GUIDE FOR HALF-IMAGE STYLE

The half-image campaign style can be alternated with full image styles. It is best suited to images where it is difficult to overlay text legibly - for example those that include a variety of tones.

The example on the right shows how a print advert using the half-image style should look. Please use this as a reference for all print and digital communications created in this style.
GUIDE FOR BLOCK COLOUR STYLE (HORIZONTAL)

Where images aren’t available or appropriate, block colour backgrounds may be used.

The example on the right shows how a print advert using the block colour style and a horizontal REDEFINE badge should look.

Please use this as a reference for all print and digital communications created in this style.

- Negative space draws the audience’s attention directly to the headline.
- Background chosen from the campaign colour palette.
- The REDEFINE badge and headline appear in white, an opacity of white or in contrasting colour-on-colour (being careful to ensure legibility).
- The headline message is centred with the REDEFINE badge.
- Placement of headline, supporting copy, sign-off and logo follows guideline grid.

A Postgraduate Diploma in marketing could help catapult your career.
Find out more at stir.ac.uk/postgraduate

REDEFINE AT STIRLING

Your prospects
GUIDE FOR BLOCK COLOUR STYLE (VERTICAL)

The example on the right shows how a print advert using the block colour style and a vertical REDEFINE badge should look.

Please use this as a reference for all print and digital communications created in this style.

The headline is highlighted with a block colour effect.

The REDEFINE badge and headline appear in white, an opacity of white or in contrasting colour-on-colour (being careful to ensure legibility).

Background chosen from the campaign colour palette.

Placement of headline, supporting copy, sign-off and logo follows guideline grid.
Digital adverts can be created using any of the campaign layout styles (hero, vertical, horizontal, block colour).

**Digital advert sizes**

- MPU (300x250px)
- Banner (60x468px)
- Skyscraper (160x600px)
- Leaderboard (90x728px)

The preferred file format is animated GIF, as the use of slides allows maximum space for visuals, messaging and a call to action.

Where one static image is required (JPG or PNG files), text may need to be reduced or a block colour background used to maximise space.
COURSE LEAFLETS

Our downloadable and printed course leaflets follow the same grid rules as our portrait adverts, but the final layout is different.

The example on the right shows how the cover of a postgraduate course leaflet should look.

Course-appropriate image contained in bottom third of the cover.

University logo in top right corner, covering two grid columns

REDEFINE badge appears in an opacity of white for subtly

Block colour complements tones in the image

Course title appears in Bebas Neue Bold

Sign-off appears in block effect

Colour variations
PULL-UP BANNER

This example shows how a postgraduate campaign pull-up banner might look.

It shows how elements of the visual style work together.
WEBSITE HEADERS: HOMEPAGE

The campaign style can also be used in website visuals and banners.

Follow these guidelines when creating homepage banners:

- **Homepage banners** are best suited to the horizontal layout with the REDEFINE badge positioned vertically on the left. This leaves space for buttons and a call to action.
- Uses colour block / highlighted text
- Featured images can either be generic or course-specific.

Homepage banner example
EMAIL LAYOUTS

Marketing emails should be designed with your content in mind. This will dictate which layout is most appropriate.

Email headers should always contain the REDEFINE badge, along with any headline messaging.

Email design principles

- Include plenty of negative space
- Use colour blocked / highlighted text to create a visual hierarchy
- Use block images and background colours
- Use the campaign font (Bebas Neue) for headers and sub-headers (text will need to be an image file)
- Feature the sign-off - ‘Redefine at Stirling’ - at the bottom of all emails

Based on the hero campaign style

Logo as header on white

Blocks of white

Images in circles

Highlighted text-effect for some links

Use of campaign font for titles

Example 1

Example 2