



EMORY

COMMUNICATIONS STRATEGY GUIDELINES V.1.5

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Welcome

This guide helps Emory communicators understand how to use language, typography, color, design, and photography to communicate the Emory essence with consistency and strength.

THIS IS A LIVING DOCUMENT

Elements outlined within are subject to change.

SECTION 01

PROCESS

HOW OUR STRATEGY EVOLVED

We partnered with an agency to develop these guidelines for use across a variety of platforms and media. Grounded in the strategic framework, “One Emory: Engaged for Impact,” these guidelines reflect Emory in both its current and aspirational states.

One Emory: Engaged for Impact



Emory will be recognized as a leading research university that fosters excellence and attracts world-class talent to innovate today and prepare leaders for the future.





Stakeholders

Discovery work was carried out in coordination with stakeholders across the university.

- » Admission
- » Academic Affairs
- » Advancement and Alumni Engagement
- » Business and Administration
- » Campus Life
- » Candler School of Theology
- » Communications and Public Affairs
- » Emory Continuing Education
- » Emory College
- » Emory Healthcare
- » Enrollment Management
- » Financial Aid
- » Global Health Institute
- » Global Strategy and Initiatives
- » Goizueta Business School
- » Laney Graduate School
- » Nell Hodgson Woodruff School of Nursing
- » Office of Finance
- » Office of Institutional Research
- » Office of the President
- » Office of the Provost
- » Office of Research
- » Oxford College
- » President's Leadership Team
- » Rollins School of Public Health
- » School of Law
- » School of Medicine
- » Student Life
- » Undergraduate students
- » Woodruff Health Sciences Center

What We Heard

 <p>POSITIVE A PLACE THAT ESSENTIALLY WANTS TO DO RIGHT</p>	 <p>NEGATIVE UNFOCUSED + SPRAWLING + STRUCTURALLY SILOED</p>	 <p>NEGATIVE LACK OF AWARENESS/ UNKNOWN</p>	 <p>POSITIVE ACCESSIBILITY</p>	 <p>OPPORTUNITY DOESN'T SEEM CONNECTED TO ATLANTA</p>
 <p>NEGATIVE PUT OURSELVES DOWN BEFORE OTHERS DO</p>	 <p>POSITIVE FRIENDLY</p>	 <p>POSITIVE ADVANCING HEALTH CARE LOCALLY AND GLOBALLY</p>	 <p>NEGATIVE PLAYS IT TOO SAFE</p>	 <p>OPPORTUNITY POSSESSES A MORAL COMPASS</p>
 <p>POSITIVE DISCOVERY + INQUIRY + CREATIVITY</p>	 <p>OPPORTUNITY CONNECTION, OPPORTUNITIES, PATHWAYS OF EXCELLENCE</p>	 <p>OPPORTUNITY NEEDS TO BE BRAVER</p>	 <p>POSITIVE GLOBAL + DIVERSE</p>	 <p>NEGATIVE PREPROFESSIONAL AS OPPOSED TO INTELLECTUAL</p>
 <p>POSITIVE R1 PAIRED WITH LIBERAL ARTS STRENGTHS</p>	 <p>NEGATIVE NO CENTRAL FOCUS FOR RALLYING SCHOOL SPIRIT</p>	 <p>POSITIVE HERE TO TRANSFORM THE WORLD</p>	 <p>NEGATIVE WELL-REGARDED BUT INDISTINCT</p>	 <p>POSITIVE IN THE SWEET SPOT BETWEEN BIG AND SMALL</p>
 <p>NEGATIVE FAILURE TO STEP INTO ITS OWN EXCELLENCE</p>	 <p>OPPORTUNITY COMMUNITY DRIVEN</p>	 <p>NEGATIVE NEED TO INVEST MORE IN FACULTY</p>	 <p>OPPORTUNITY HUMBLE</p>	 <p>OPPORTUNITY NOT IN A LOCATION WE HAVE TO APOLOGIZE FOR</p>
 <p>OPPORTUNITY HEALTH CARE AND HEALTH SCIENCES REPUTATION</p>	 <p>POSITIVE LOCATED IN ATLANTA: AN INTERNATIONAL DYNAMO OF A CITY</p>	 <p>OPPORTUNITY UNDERESTIMATED</p>	 <p>NEGATIVE LEGACY OF THE SOUTH AS A LESS ELITE REGION</p>	 <p>OPPORTUNITY LIBERAL ARTS LEGACY</p>

SECTION 02

LANGUAGE

2.1 POSITIONING

2.6 COMMUNICATING OUR ESSENCE

Positioning

WHY OUR STRATEGY MATTERS

A communications strategy is more than a logo and set of colors. A strong strategy shapes the way people think and feel about Emory. By establishing and maintaining quality standards, the look and feel remain consistent, and we project a strong, unified voice.

Good communications celebrates our strengths, embraces our aspirations, and distinguishes us from the crowd.

It can also act as a vehicle for cohesive storytelling, bringing individual stories together under one umbrella.

THE EMORY PLATFORM

Using the strategic framework and other discovery findings, we developed a positioning platform, one that is influenced and supported by four communication pillars aligned with the strategic pillars.

EMORY



Transformative Impact



“Transformative Impact” is not a tagline. It therefore should not appear in copy. Rather, it encapsulates the essence of the institution and serves as an internal reference to guide marketing and communications.

The meaning of “Transformative Impact” is directly tied to our role in the world and our mission statement:

At Emory, anything is possible. By creating, preserving, teaching, and applying knowledge, we generate meaningful outcomes in society and advance the human condition. Acting as one, we claim Emory’s eminence through innovative and enduring action in the world.

COMMUNICATION PILLARS

Our positioning platform, “Transformative Impact,” is influenced and informed by our communication pillars, each one of which is aligned to a strategic framework pillar.

DRIVING DISCOVERY

With \$734 million in external research funding and a thriving community of faculty thought leaders, Emory is a top-25, AAU Tier 1 powerhouse. We are dedicated to advancing discoveries in science and the humanities for the public good and to providing opportunities for research in all disciplines and self-discovery among our students.

- » We are research-driven.
- » We are factual and bold.
- » We claim our eminence.
- » We are driven to find answers to the world’s questions

FACULTY EXCELLENCE

Our powerhouse culture of excellence will attract eminent faculty thought leaders to further innovation and creative discovery.

EMPOWERING COMMUNITY

Atlanta—a renowned cultural, logistics, technology, and business hub—is a gateway to the world and our strategic partner. By building on these global connections, Emory’s incomparable students and eminent faculty solve the most pressing issues of our time in an intellectual community that embraces diversity, dialogue, and debate.

- » We work across disciplines.
- » We are diverse and also deeply integrated.
- » We have a vibrant community that propels us forward.
- » We draw strength from Atlanta and add to its richness.

ACADEMIC COMMUNITY OF CHOICE

Our vibrant and diverse community, enriched by the resources of Atlanta, empowers students and faculty to share ideas, pursue discovery, and achieve growth both in and outside the classroom.

ADVANCING HUMANITY

As an academic community of choice dedicated to student success, we practice the values of intellectual rigor, integrity, risk taking, and collaboration. Our faculty and students pursue open inquiry across disciplines—guided by evidence, committed to critical inquiry, fueled by the creative spirit, and dedicated not only to discovery in its own right but to solving problems and serving society.

- » We work to help our students flourish in life, not only in their professions.
- » We work to serve humanity in our community and beyond.
- » We make a powerful and positive impact in the world.

INNOVATION THROUGH SCHOLARSHIP AND CREATIVE EXPRESSION

The Emory community is driven by scholarship and creative expression to address global problems and make positive change locally and globally.

CULTIVATING PARTNERSHIPS

The quote on the Haygood-Hopkins gate at our front entrance—“to take what is good and make it better”—declares Emory’s promise to our campus, our community, and the wider world. As an academic community of choice, we share the values of compassion, integrity, and optimism. We foster a spirit of connection and inclusion. We practice open inquiry across academic disciplines—all in service to humanity.

- » We collaborate locally and globally.
- » We partner for the greater good.
- » We remain committed to our mission.
- » Our values drive our service to the world.

ATLANTA AS A GATEWAY TO THE WORLD

Emory’s historic instinct for positive change originated in our home city, and today that partnership extends its reach to the world beyond.

STRATEGIC FRAMEWORK PILLARS

Our positioning platform, “Transformative Impact,” is influenced by and expressed through the strategic framework pillars.



MORE ABOUT THE PILLARS

<https://one.emory.edu>

FACULTY EXCELLENCE

Emory attracts the brightest minds in academia. Our faculty pursue game-changing, breakthrough research that consistently achieves positive impacts in the world. They embrace new technologies in the classroom and inspire students to be active learners, equipped to discover for themselves. At Emory, research, scholarship, teaching, and mentoring are all part of a singular mission to create an inquiry driven, dynamic, and diverse intellectual community.

PERSONALITY TRAITS

- » We are factual and bold.
- » We claim our eminence.
- » We are driven to find answers to the world's questions.

ACADEMIC COMMUNITY OF CHOICE

As an academic community of choice, we practice the values of intellectual rigor, integrity, risk taking, and collaboration. Our faculty and students pursue open inquiry across disciplines—guided by evidence, committed to critical inquiry, fueled by the creative spirit, and dedicated not only to discovery in its own right but to solving problems and serving society.

PERSONALITY TRAITS

- » We work to serve humanity in our community and beyond.
- » We make a powerful and positive impact in the world.
- » We have a vibrant community that propels us forward.

INNOVATIVE SCHOLARSHIP AND CREATIVE EXPRESSION

Innovation through scholarship and creative expression drives our thriving research enterprise. With the liberal arts permeating all that we do, we prepare students to be critical thinkers and to lead lives of meaning and consequence. As a community of thought leaders and culture producers, we are dedicated to advancing discoveries and innovation across the disciplines and the professions for the public good and to providing opportunities for research in all disciplines and self-discovery among our students.

PERSONALITY TRAITS

- » We work across disciplines.
- » We are diverse and also deeply integrated.
- » We are driven to find answers to the world's questions.

ATLANTA AS A GATEWAY TO THE WORLD

Atlanta—a renowned cultural, logistics, technology, transportation, and business hub—is a gateway to the world and our strategic partner. By building on this connection, Emory's students and faculty solve the most pressing issues of our time in a community that embraces diversity and dialogue. In innumerable ways, we draw strength from Atlanta and add to its richness.

PERSONALITY TRAITS

- » We collaborate locally and globally.
- » We partner for the greater good.

RATIONALE

The rationale is our purpose statement, expressing what Emory is as a university. The rationale guides communication strategy development and sets a tone for the articulation of this strategy. This statement is not to be used as copy; instead, it should inform our communications.

EMORY UNIVERSITY RATIONALE

The world needs a spark. A champion not just to rely on when it faces its greatest challenges but to constantly push beyond limits. A partner so as not to succeed alone but to work together for the common good. An innovator not just to stand by when it's swept by the next epidemic but to have the vision to be ready years in advance. To constantly question the usual order. To say yes when no others can. To do good. Because the world needs more. It needs Emory.

Communicating Our Essence

We use our communication pillars, knowledge of our audience, and tone words to inform our messaging when we talk about the work of the university. Though Emory's communication strategy has one clear voice, the groups of people who interact with it are wide and varied. To help understand who they are and how to reach them, we have placed them into five categories.

AUDIENCES

CONSUMERS

These people are seeking out the opportunities, educational or otherwise, available at Emory. They could be prospective students, current students, guidance counselors, patients, prospective parents or current parents.

INFLUENCERS

This category includes our peers (other universities), legislators and members of the media that influence how Emory is perceived.

GUIDES

This group includes prospective faculty, providers, staff and administration, as well as current faculty, providers, staff and administration.

ADVOCATES

These are the alumni and donors who passionately support Emory.

BELIEVERS

The believers are passionate Emory supporters living around the country.

REGULATORS

These are people such as accreditors, rating agencies, politicians, and government agencies who give us permission to do our work.

AUDIENCE: CONSUMERS

These people are seeking out the opportunities, educational or otherwise, available at Emory. They could be prospective students, current students, guidance counselors, patients, patrons of the arts, prospective parents, or current parents.

PERSONAS

JENNIFER

Prospective Undergraduate

- » prospective undergraduate student
- » wants to pursue a degree in creative writing
- » involved with the community
- » 4.0 GPA
- » primary access: mobile



“How can Emory broaden my worldview?”

Jennifer is a prospective student from Georgia. Ever since she heard a graduate of Emory’s Creative Writing program speak at her middle school, she has wanted to go to Emory to study creative writing. Heavily involved in her school and local communities, she’s a self-starter with a passion for reading. She is studious, likes learning about different perspectives, and is excited to engage with other students with similar interests. She has a love for traveling and has always wanted to study abroad.

Goals

- » interested in study abroad opportunities
- » interested in diversity and inclusivity on Emory’s campus
- » wants to learn about extracurricular activities at Emory

JANICE

Local Medical Consumer

- » member of the local community
- » family member recently diagnosed with congestive heart failure
- » is familiar with Emory and wants to know about their health care research and accomplishments
- » primary access: desktop



“Does Emory have what we need to help my husband?”

Janice is an accountant and mother of three from Marietta, Georgia. Her husband, Terry, was just recently diagnosed with congestive heart failure, and they have just started researching their options. They’re looking for a specialist in the area to compare the quality of health care measures open to them. They’re looking to Emory University for information on the latest research, patient outcomes, and the range of treatment options.

Goals

- » wants to find a specialist in the area
- » wants to learn about patient outcomes
- » wants to compare the quality of health care measures

GREG

Guidance Counselor

- » high school guidance counselor
- » meets daily with students who have a variety of needs
- » looking for quick facts and resources to make informed decisions
- » primary access: desktop



“My students rely on my advice to succeed.”

Greg is a guidance counselor at a large public high school in the Southeast. He needs to stay up-to-date on information about colleges so he can meet with students to discuss their college options. He has a busy schedule and wants to be able to quickly access rankings across various programs in order to have informed conversations with his students and put them in the best position to succeed.

Goals

- » wants to be able to confidently point each of his students in the right direction
- » wants to be able to provide accurate financial and admission information to each student
- » wants quick access to latest rankings and program information
- » interested in finding out when Emory counselors are going to be at a college fair in his area

AUDIENCE: INFLUENCERS

This category includes our peers (other universities), legislators, and members of the media who influence how Emory is perceived.

PERSONAS

FRANK

News Media

- » member of the local media
- » familiar with Emory
- » primary access: desktop, mobile



“I want to learn more about what’s happening at Emory.”

Frank is a prominent member of the local news media and lifelong resident of Atlanta. He’s just heard about a recent breakthrough in the field of autism research by a team of Emory researchers. He has done a preliminary Google search, but it hasn’t yielded much about it. He would like a more in-depth dive into the background of the story, the research, the impact on Atlanta, and the future of the project. In addition to information about this story, he has also been interested in learning more about Emory’s Continuing Education courses. He’s found himself with some extra free time on his hands and wants to look into Emory’s Creative Writing Certificate program.

Goals

- » wants more information on Emory news stories
- » wants to stay up-to-date on Emory autism research projects
- » wants to explore Emory Continuing Education opportunities

STEWART

Peer Researcher

- » peer researcher at Stanford
- » primary access: desktop



“How can I collaborate with Emory?”

Stewart is a peer researcher from Stanford University studying cancer genetics. He’s looking for a partnership for a national dataset and potential grant partners from R1 institutions for a multi-institutional clinical research project. He’s interested in learning more about current Emory research projects in cancer genetics, new faculty and researchers, and getting information on the allocation of recent grants.

Goals

- » wants to learn more about partnership opportunities with Emory researchers
- » interested in finding potential grant partners

BARBARA

International Media Consumer

- » unfamiliar with Emory
- » mother of an autistic child
- » primary access: desktop



“How can Emory’s research impact the lives of my family?”

Barbara is a leading member of the national news media from New York with an autistic middle school-age son, Daniel. She read about Emory and the Marcus Autism Center in the *Economist* and wants to know more. She’s interested in background on the history of the center, new developments in autism research, and the latest in treatment and early intervention options.

Goals

- » wants to learn more about the Emory-affiliated Marcus Autism Center
- » wants to find out more about Emory research in general
- » wants to know about breaking Emory news stories
- » wants to stay on top of the latest in treatment methodologies and research

AUDIENCE: GUIDES

This group includes prospective faculty, providers, staff, and administration, as well as current faculty, providers, staff, and administration.

PERSONAS

MARK

Current Faculty

- » teaches classes while also continuing his own research
- » has a busy schedule but always makes time for his students
- » primary access: desktop



“I try to make a difference in a student’s life every day.”

Mark is a professor of physics with a focus in molecular and cellular biophysics. He has conducted research around the country and is an active member of Emory’s Biophysics Group. He’s well respected by his peers and well-liked by his students for his engaging lectures and willingness to help after class and outside of office hours.

Goals

- » needs to stay on top of events in his department
- » wants to stay in contact with his students
- » looking for information on student mentoring programs and opportunities

FIONA

Prospective Faculty

- » current philosophy professor
- » wants to participate in research unique to Emory
- » primary access: desktop



“How can I progress my research at Emory?”

Fiona is a professor of philosophy at Rice University who is interested in working at Emory University. In addition to being a Georgia native, her area of research focuses on the intersection of Eastern and Western philosophical traditions making the Emory-Tibet Sciences Initiative a unique area of interest. She’s an active leader in her department and an avid supporter of the school’s debate team.

Goals

- » wants to know more about current faculty
- » wants more information about the types of courses offered at Emory
- » wants to learn about research enterprise and support
- » seeking more details about the Emory-Tibet Science Initiative
- » wants information about student clubs

LYDIA

Current Staff Member

- » works in Woodruff Library
- » wants to hear about events she can attend on campus
- » would like to use the Courtesy Scholarship to earn a master’s degree at Emory



“How can I find out more about ways to enrich my life in this community?”

Lydia has worked at Woodruff Library for five years, and she loves the campus community and the many opportunities it offers. She attends concerts and lectures on campus, and is considering applying to earn a master’s degree at Emory. She has organized an employee team-based fitness program for her office, volunteers at Staff Fest, and participates in the Commencement chair rodeo every year.

Goals

- » wants to know more about campus events
- » wants to learn about her options for continuing her education at Emory
- » wants to find more campus programs that would enrich her department

AUDIENCE: ADVOCATES

These are the alumni and donors who passionately support Emory.

PERSONAS

JOSH

Young Alumnus

- » busy with work and professional life
- » primary access: mobile



“How can I better connect with Emory and other alumni?”

Josh is a 2002 BBA graduate of Goizueta in finance who is working in New York City at a large financial services company. He enjoyed his time at Emory but feels a lack of connection with his alma mater. He receives alumni newsletters periodically and calls about donating money, but would like to be more informed and more involved with what's happening at Emory.

Goals

- » wants updates on his fellow alumni
- » would offer career advice if asked
- » wants to stay up-to-date on what's happening around campus

GLORIA

Alumna

- » very involved in the alumni community
- » stayed in the Emory area
- » graduate of Emory College with an English major
- » primary access: desktop



“How else can I help Emory as an alumna?”

Gloria is a 1980 graduate of Emory with a major in English who is working as an editor for the Atlanta-based digital marketing firm Macquarium. She has been on several reunion committees and is a consistent contributor to the annual fund. She tries to stay in touch with other alumni via social media but ultimately would like a better way to stay connected.

Goals

- » wants to keep up with other alumni
- » wants info on what resources are available to her as an alumna
- » wants to be more active in engaging with alumni

WILLIAM

Prospective High Value Donor

- » not very familiar with Emory
- » corporate giving officer for Unilever
- » primary access: desktop, mobile



“I need a forward-thinking partner to help make a difference.”

William is a native of New Jersey and the corporate giving officer for Unilever. He's looking for schools to partner with on various sustainability initiatives related to clean water. He came across a news story on Emory's WaterHub and wanted to find out more. He's interested in finding out about the specific metrics of the WaterHub, the background and creation of the project, and any other projects currently in development related to clean water.

Goals

- » looking for facts and figures for Emory's WaterHub project
- » looking for partners for sustainable clean water initiatives
- » wants to find out the extent of Emory's involvement in other clean water projects

AUDIENCE: BELIEVERS

The believers are strong Emory supporters living around the country.

PERSONAS

STACY

Hyper Local Community

- » part of Emory's extended community
- » environmentally conscious
- » primary access: desktop



“I want to stay informed to keep my family healthy.”

Stacy is a mother of three young children and an Atlanta resident who lives within walking distance of Emory's campus. She strives to lead a healthy lifestyle and prides herself on helping to keep her family physically active. She recently heard about the Clifton streetscape and bridge project on her local news and wanted to know more. She's interested in learning more about the walkability and amenities of the space, the possible environmental impact, as well as how the project will affect the leisure and recreational activities of her family.

Goals

- » looking for opportunities to add to her family's healthy, active lifestyle
- » wants to know more about the Clifton streetscape project
- » wants to learn more about the project's future impact on her neighborhood

SARAH

Local Community

- » member of local community in the medical profession
- » is very familiar with Emory
- » primary access: desktop



“I'm looking to attend interesting events at Emory.”

Sarah is an orthopedist and Atlanta resident interested in getting more involved with learning opportunities in her area. She recently attended a lecture at Emory with a friend and would like to know more about Emory's Continuing Medical Education events. Aside from educational opportunities, she's interested in staying on top of the latest in Emory medical research and events that allow her to be more involved and engage with the local community.

Goals

- » wants to know about learning opportunities at Emory
- » wants updates on the latest in Emory medical research
- » wants to know about events where she can engage with the community
- » interested in learning more about Emory's Continuing Medical Education events

STEVEN

West Coast Supporter

- » public health researcher in Seattle
- » followed Emory's involvement with the Ebola virus disease patients in 2014
- » primary access: desktop



“I wish more organizations would step up in times of global crisis like Emory did.”

Steven has visited Emory for a public health conference and often crosses paths with Rollins and CDC researchers in his field. He respects the work Emory doctors and nurses did when they offered to treat the Ebola virus disease patients a few summers ago. He follows Emory stories online and on the news.

Goals

- » wants to continue to follow Emory's accomplishments in the national news
- » wants to stay up-to-date with Emory public health and global research milestones
- » interested in spreading the word about Emory when he can

AUDIENCE: REGULATORS

These are people such as accreditors, rating agencies, politicians, and government agencies who give us permission to do our work.

PERSONAS

ROBERT

Accrediting Agency Vice President

- » SACSCOC staff member
- » very familiar with Emory
- » primary access: desktop



“I work with Emory to ensure its SACSCOC accreditation.”

Robert serves as vice president of SACSCOC, the Southern Association of Colleges and Schools Commission on Colleges. In this role, he has a working relationship with Emory leaders, consults with the university during its reviews, answers questions or receives comments from Emory leaders, maintains the commission file on Emory, and, in general, develops a familiarity with the operations of the university.

Goals

- » wants to be sure Emory complies with SACSCOC accreditation standards and US Department of Education requirements
- » makes sure Emory engages in ongoing planning and evaluation processes that focus on institutional quality and effectiveness and incorporate a systematic review of institutional goals and outcomes consistent with its mission

IGNACIO

Congressional District Director

- » locally based staff member
- » his boss sits on the House Education & Labor Committee
- » primary access: mobile



“I need to get my boss up to speed on local education issues.”

Ignacio works for a newly elected congresswoman. He serves as her chief liaison to the local community and is a lawyer by trade. He's busy setting up her local offices, but she wants the lowdown on Emory and other Georgia higher ed institutions and has tasked Ignacio with doing the legwork. He last worked for a Fulton County state senator and knows Emory's government affairs manager fairly well. He looks up her number in his contacts and calls.

Goals

- » wants to set up a tour of the Emory campus for his boss
- » needs to learn more about research initiatives at Emory in both the arts and sciences and health care to brief his boss
- » eventually hopes to partner with Emory on some type of community initiative

AMY

Program Analyst

- » National Science Foundation staff
- » reviews grants pre-award
- » primary access: desktop



“I need more information before this project is funded.”

Amy works in the Cost Analysis and Pre-Award Branch of the Division of Institution and Award Support for the NSF. Emory's Department of Chemistry has applied for a \$600,000 grant to purchase a nuclear magnetic resonance spectrometer. Amy is tasked with ensuring their grant request complies with federal and NSF regulations. She's familiar with Emory as a grantee but needs additional information pertaining to the cost and acquisition of this equipment.

Goals

- » needs to find the contact information of the person in Emory's Office of Research Administration overseeing this grant proposal
- » wants to access the Chemistry web page to find out more about the principal and co-investigators

VOICE

Voice is the personality or style of your writing—what sometimes is thought of as your attitude toward your audience. It helps you catch your readers' attention and establish a relationship with them. Voice is important in the work we do, because it establishes consistency across a website or family of publications.

The Emory essence is about inquisitiveness, optimism, impact, and purpose. The voice echoes these sentiments. The language is progressive yet welcoming, lofty, aspirational, and always resolute.

- » Use a commanding, confident voice.
- » Use an active voice.
- » Use a conversational voice, using storytelling to share your message.
- » Be concise, keeping your message direct and the length of your piece in check.

TONE

Tone is a subset of your voice; it conveys the mood or attitude of each piece. If voice is the personality of your piece, then tone is the mood. Your tone will vary from piece to piece, but only within the consistent voice you have established.

TONE WORDS

We have established a set of tone words that express the core traits of Emory and reflect its personality. These words are not to be used in copy, but they should inspire the way you communicate with different audiences. The tone will shift depending on the audience, but all communications should use the following words as a guide.

NOBLE

We stand by what is good.

MAGNETIC

We attract partnerships for innovation.

PASSIONATE

We are intensely engaged.

CARING

We work in service of humanity.

PURPOSEFUL

We have work to do.

CURIOUS

We are driven to uncover new knowledge.

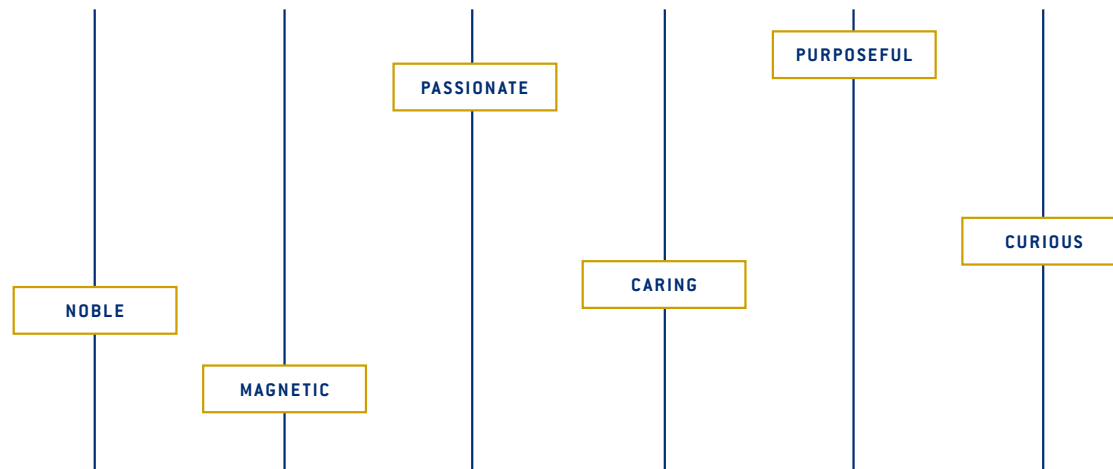
tone

AUDIENCE TONE

All audiences are not alike, so the degree to which different audiences feel the tone words should vary. You can dial up or dial down certain tone words when you are communicating with different audiences.

CONSUMERS

When writing for a graduate student recruitment audience—Consumers—you might emphasize Purposeful and Passionate.



EXAMPLES

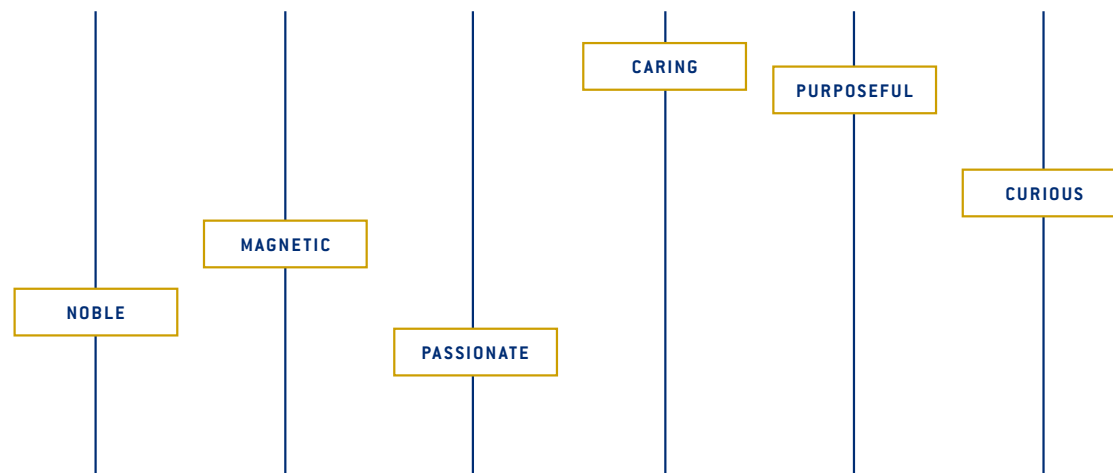
The following writing samples demonstrate the breadth and depth of the communication strategy. There is no direct use of the tone words or pillars, but the elements create a coherent set of messages even though each is crafted for different uses and audiences.

More. That's what Emory's seven professional and graduate schools urge our students to do. Here, there's an ethos of ethical leadership that nurtures innovative ways of thinking and doing. It's taking theories and basic research and making them applicable to people's everyday lives. It's being open to diverse modes of thought and ways of being. Our students go on to transform institutions, governments, policy, and practice. Our commitment to ambitious transformation doesn't end in our backyard but extends around the world.

TONE: EXAMPLES

ADVOCATES

But a donor audience—Advocates—might hear different tones, Caring and Purposeful.

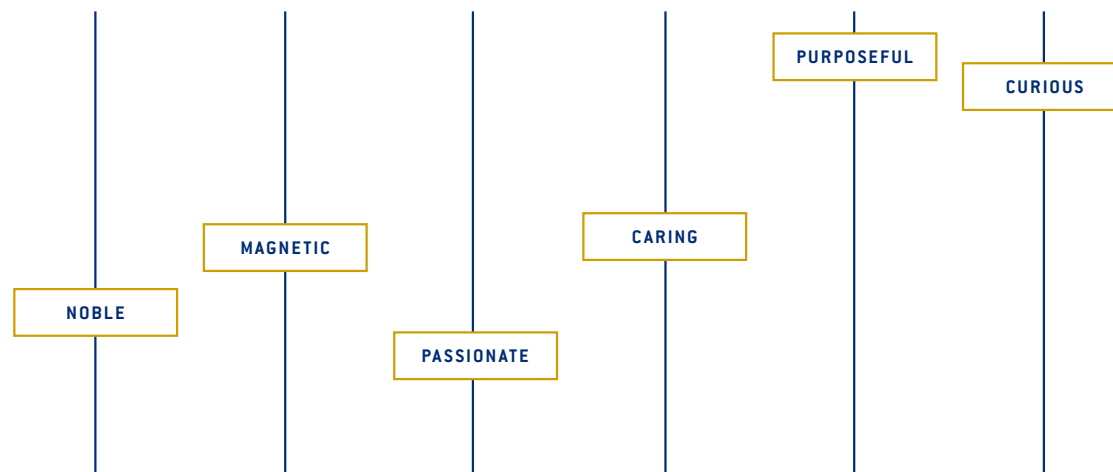


Emory's bold and creative thinkers push forward on all fronts, innovating for global health, enhancing the impact of health sciences, partnering with our strong city, and strengthening academic excellence. Join us as our discoveries create change, our insights reach across the globe, and cures become reality. Join us as we change the way we live in the world.

TONE: EXAMPLES

BELIEVERS

For an audience of Believers—who know of Emory through news stories about Ebola or the work of the Carter Center—writing may be Purposeful and Curious.

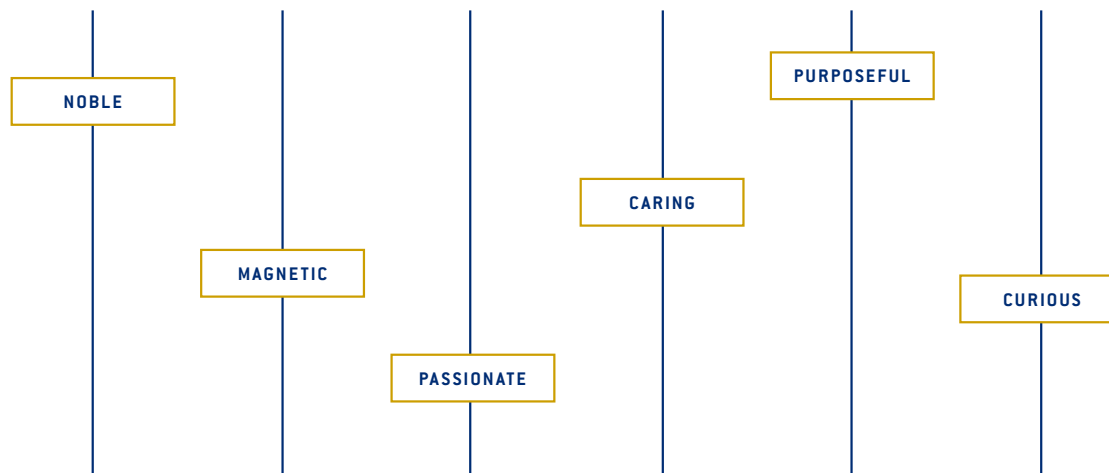


Yesterday's breakthrough is today's starting point. We're not only the region's most comprehensive academic health care system but a vital center for research. Cancer. HIV/Aids. Global health. Heart disease. Never content to merely build on what came before, we forge new paths, new cures, and new ideas on the frontiers of human health. We find a way where there's no way.

TONE: EXAMPLES

GUIDES

Writing may emphasize Purposeful and Noble for faculty and staff recruitment, an audience of Guides.

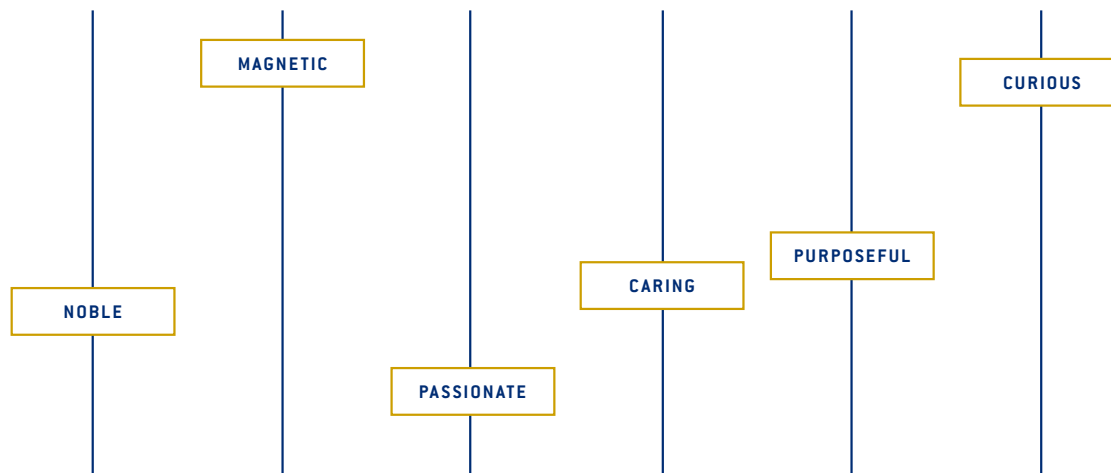


At Emory, we hire doers and bold thinkers not afraid to challenge the status quo—or even create it. We live our values every day. To teach. To transform lives. To heal bodies and minds. To be a vital and contributing member of our greater community. Every job at Emory, every person here, is part of a well-tuned ensemble perfectly positioned to carry out our mission: to create, preserve, teach, and apply knowledge in the service of humanity.

TONE: EXAMPLES

INFLUENCERS

And for an audience of Influencers—such as legislators or the media—you might amplify Magnetic and Curious.

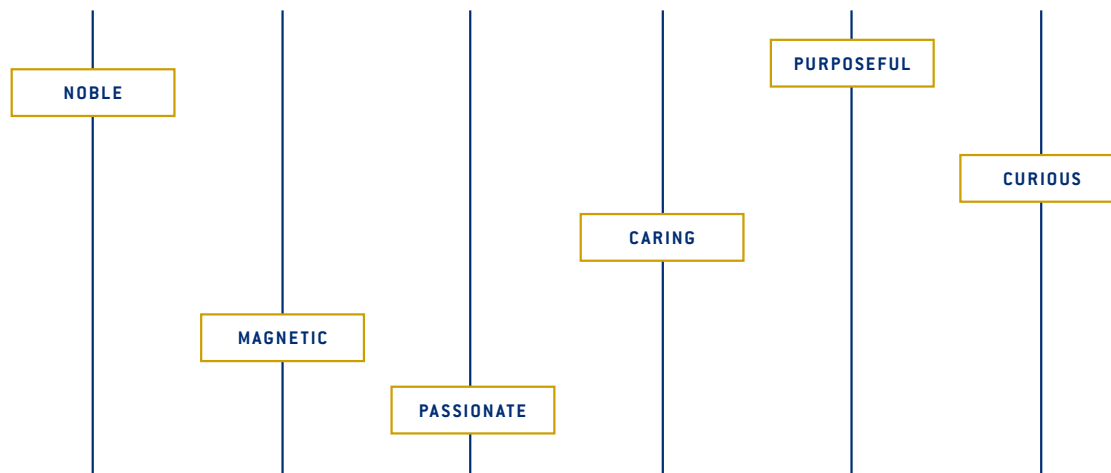


What keeps us up at night? We're driven. Driven to find new ways to partner for creative thinking and uncover real solutions for the world today. Driven to collaborate for innovation both across the globe and right at home. Driven to make an impact through our deep commitment to civic engagement, academic excellence, and research and innovation. So we all can sleep better.

TONE: EXAMPLES

REGULATORS

For an audience of regulators—such as politicians, research administrators, or accrediting agencies—you might amplify Noble and Purposeful.



Our interdisciplinary approach to research and innovation attracts highly competitive federal and private grants, leading us to groundbreaking discoveries. Our faculty and students come from throughout the United States and across the world to form an academically rich and diverse campus whose thought leaders and creative thinkers solve some of today's biggest challenges. Our local partners, whose reach is global, help us extend this impact to do good where it is most needed.

PUTTING THE LANGUAGE STRATEGY TO WORK

Think about the many ways you could use these language guidelines.

- » When you send out your newsletter or eblast, you could select stories with themes that reflect a different pillar each week or month.
- » Through emails, social media, news releases, and more, you could vary your voice and tone to communicate a single pillar several ways.
- » You could use a single pillar or a pair of pillars in every aspect of your communication for consistent messaging, whether you work on print recruitment pieces, digital marketing, magazines, or other strategic communications.

As you create your communication vehicle, be sure to maintain continuity between your message and other elements, such as art and photography, design and typography, as highlighted in the Emory communication strategy guidelines.

PUTTING THE LANGUAGE STRATEGY TO WORK: EXAMPLE

BRAND PILLAR VIDEOS

Each video speaks to a unique theme and helps differentiate the Emory brand from peer institutions.

DRIVING DISCOVERY

Show how Emory makes transformative impact through research and self-discovery, with stats and facts on funding, accolades, thought leadership, and more.

EMPOWERING COMMUNITY

Tell the story of Emory and Atlanta, highlighting individual leaders and featuring how our intellectual community embraces diversity, dialog, and debate for positive change in the world.

ADVANCING HUMANITY

Capture inspiring scholarship stories, facts, and liberal arts footage to communicate how Emory’s people are “leading lives of meaning and consequence.”

CULTIVATING PARTNERSHIPS

From campus highlights to global news, we’ll showcase Emory’s mission and transformative impact in themes of compassion, integrity, and optimism—all for the greater good.

EMORY STORY VIDEOS

Story videos are more in-depth and focused on specific ways the brand pillars play out at Emory.

CREATING A BETTER WORLD

(Undergraduate Impact)

UNDERGROUND EMORY

(Student Life)

GETTING TO KNOW EMORY

(Campus and Atlanta)

STUDENT HERO SPOTLIGHT

(Impact Story)

THE PURSUIT OF ACADEMIC EXCELLENCE

(Faculty Story)

LEADERS IN THEIR FIELDS

(Faculty Excellence)

CULTIVATING MINDS FOR THE GREATER GOOD

(Emory’s Mission and Impact)

LIFE AFTER EMORY: SERVING THE COMMUNITY

(Alumni Impact)

COMMUNITY OF THE BRIGHTEST MINDS

(Faculty Excellence and Academic Community)

SECTION 03

BRAND

3.1 BRAND STRUCTURE

3.2 LOGO GUIDELINES

BRAND STRUCTURE

The university is not just a single brand. Instead, it is made up of a family of brands called a brand structure.

The main brand defines our values, and the sub-brands extend them. When you build a successful brand structure, your audience can form opinions about (and preferences for) the whole family of brands by learning about only one of the “family” brands.

OVERARCHING BRAND

Our brand is Emory University.



SUB-BRANDS

The sub-brand is a part of the Emory brand, but it has its own distinctive characteristics and attracts audiences who aren't necessarily drawn to the main brand already. Each sub-brand is communicated in a way that supports the Emory brand but sets it off in a specialized way. At a place like Emory—with nine schools and colleges and many units, centers, and partnerships—there can be many sub-brands.



Office of the Provost



LOGO GUIDELINES

All the graphical representations of the university's visual identity as well as the textual representations—including the wordmark Emory—are licensed trademarks. Their use is controlled by the university and protected by applicable laws. All use is at the discretion of the university and its licensing office.

DO NOT ALTER LOGO ELEMENTS

- » Do not distort logo dimensions.
- » Do not alter the shield.
- » Do not remove or change the placement and size of the shield, the school name, or the Emory wordmark.
- » Do not add words, tags, or other graphic design elements to a logo.
- » Do not combine multiple logos with a horizontal or vertical rule.
- » Do not add words to create a school-level logo, change placement of the school name, or modify a school-level logo with a primary Emory logo.
- » Do not create an Emory logo with a font that resembles the official logo.

USING LOGOS

- » The primary Emory, school-level, and unit signature logos should reproduce in Emory blue (PMS 280), black, or white. You may also reproduce these Emory logos in all metallic gold (PMS 871).
- » Use of the shield alone must be accompanied by the words *Emory University* or by an Emory University logo.
- » The primary Emory University logo is required for multi-institutional branding.
- » Multi-institutional logos should have equal visual prominence.
- » The university seal is reserved for use by the president, the Board of Trustees, and in commencement materials. The president's seal is reserved for the Office of the President. The coat of arms is no longer in use.



ADDITIONAL GUIDELINES AND RESOURCES

<http://brand.emory.edu>

<http://communications.emory.edu/resources>

LOGO GUIDELINES: CLEAR ZONES

PRIMARY LOGOS

The space around an Emory logo should measure at least one times the width of the “M” in the Emory wordmark, preferably more.



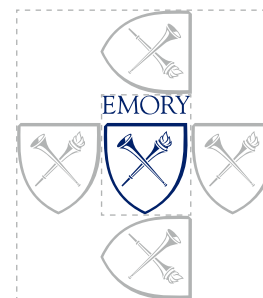
ONE-LINE LOGO

One-line logos should have a minimum clear zone of at least two times the width of the “M” in the Emory wordmark, preferably more.



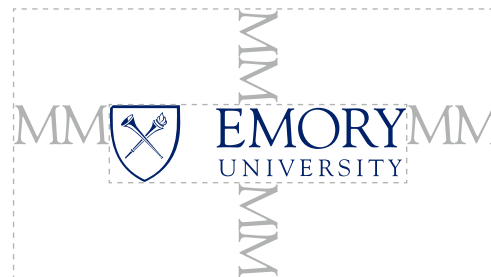
VERTICAL EMORY SHIELD

The clear space around the vertical Emory shield logo should measure at least the width of the shield and preferably more.



MULTI-INSTITUTIONAL AND MERCHANDISE

For multi-institutional and merchandise use, there should be a minimum of a two-“M” width in the Emory wordmark, preferably more, around the two-line Emory University logo.



SECTION 04

TYPOGRAPHY

4.1 PRINT FONTS

4.10 WEB FONTS

4.14 ALL MEDIA

PRINT FONTS OPTION 1: HEADLINES

Mercury Display

Mercury Display is a modern serif typeface based on classic serif typefaces like Times, but paired with contemporary details. The oblique serifs, or edges, are unique and eye-catching, giving the new style distinction. Contemporary yet classic, this typeface was designed for headlines and subheadings and should only be used for these as the details are lost at smaller scales.

Available for purchase at www.typography.com.

Mercury Display

MERCURY DISPLAY ROMAN

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

SMALL CAPS SAMPLE

MERCURY DISPLAY SMALL CAPS

MERCURY DISPLAY BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

Conduit

Conduit was designed to grab your attention. At first glance, it's a modern sans serif that feels mechanical and strong. Upon further inspection, however, it is fairly narrow and square, and it has a warmer, inviting quality, which lies in the details of the subtle rounded tips and corners. This font is highly legible and should be used for headlines and subheadings only.

Available for purchase at www.myfonts.com.

CONDUIT

CONDUIT BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

CONDUIT BOLD OUTLINE

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

*Use the outline style by setting the fill to transparent and the stroke between .75 pt–2 pt, depending on the size of the type. This treatment does not translate well for type smaller than 24 pt.

PRINT FONTS OPTION 1: BODY COPY

Mercury Text

Mercury Text is a modern serif typeface based on geometric proportions, making it a nice contrast to the headline typefaces. It has sharp corners and tightly coiled curves and is flexible, complete with a full range of weights and italics, making it an ideal choice for body copy and longer documents that may need subtleties in hierarchy.

Available for purchase at www.typography.com.

Mercury Text

MERCURY TEXT ROMAN

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

MERCURY TEXT SEMIBOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

MERCURY TEXT BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

MERCURY TEXT ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %*

MERCURY TEXT SEMIBOLD ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %*

MERCURY TEXT BOLD ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %*

PRINT FONTS OPTION 1: BODY COPY

Avenir

Avenir is a modern sans-serif typeface that adds a bit of organic humanism to a design. It's flexible, with a full range of weights and italics, another good choice for body copy and longer documents that need subtleties in hierarchy.

Available for purchase at www.myfonts.com.

Avenir

AVENIR LIGHT

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AVENIR BOOK

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AVENIR ROMAN

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AVENIR MEDIUM

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AVENIR HEAVY

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AVENIR BLACK

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

PRINT FONTS OPTION 2: HEADLINES

Capitolium 2

Capitolium 2 is a stately serif based on classical Roman proportions. With a high stroke contrast and subtle details, it is best used for large headlines and display copy.

Available for free with an Adobe Creative Cloud subscription.

Capitolium 2

CAPITOLIUM 2 REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

CAPITOLIUM 2 BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

Pill Gothic 300mg

Pill Gothic is industrious and assertive, with unconventional details that differentiate it from other geometric sans serifs. Though various widths are available, the condensed 300mg width is preferred. This font should be used for headlines and subheadings only.

Available for free with an Adobe Creative Cloud subscription.

PILL GOTHIC 300MG

PILL GOTHIC 300MG BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

PILL GOTHIC 300MG BOLD OUTLINE

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

*Use the outline style by setting the fill to transparent and the stroke between .75 pt–2 pt, depending on the size of the type. This treatment does not translate well for type smaller than 24 pt.

PRINT FONTS OPTION 2: BODY COPY

Capitolium News 2

Capitolium News 2 is a sturdier variant of Capitolium 2, with a tall x-height and compact proportions that make it well suited for small headlines and body copy.

Available for free with an Adobe Creative Cloud subscription.

Capitolium News 2

CAPITOLIUM NEWS 2 REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

CAPITOLIUM NEWS 2 SEMIBOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

CAPITOLIUM NEWS 2 BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

CAPITOLIUM NEWS 2 ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %*

CAPITOLIUM NEWS 2 SEMIBOLD ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %*

CAPITOLIUM NEWS 2 BOLD ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %*

PRINT FONTS OPTION 2: BODY COPY

Aktiv Grotesk

Aktiv Grotesk is a compact, geometric sans serif designed to speak with authority and neutrality. This family offers a variety of weights and widths, making it a versatile choice for body copy requiring a well-defined hierarchy.

Available for free with an Adobe Creative Cloud subscription.

Aktiv Grotesk

AKTIV GROTESK THIN

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AKTIV GROTESK LIGHT

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AKTIV GROTESK REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AKTIV GROTESK MEDIUM

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AKTIV GROTESK BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

AKTIV GROTESK XBOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

PRINT FONTS: HEADLINE STYLES

There are a variety of headline styles to use that offer flexibility and bring interest to a design. Having the options to use several headline styles gives communication pieces more flexibility and pacing options so that the design doesn't feel too repetitive from page to page. The format, available space and layout pacing will often determine what treatments work best within the design.

1 / Single Typeface – Mercury Display Bold or Capitulum 2 Bold

At its simplest, a headline can be set in Mercury Display Bold, or Capitulum 2 Bold, and offer enough character for a headline to stand out and feel designed. It's best to set these in title case and use minimal tracking (30 pt max).

2 / Single Typeface – Conduit Bold or Pill Gothic 300mg Bold

Conduit Bold or Pill Gothic 300mg Bold can be used in two ways; the standard solid fill, or an outline version. It's best to set these styles in all caps and use plenty of tracking to space out the letters (125–250 pt, depending on the type size and available space).

3 / Mixed Type

This headline style mixes type in a way that adds emphasis and impact to portions of the headline. The pieces set in Mercury or Capitulum 2 jump out first, while the Conduit or Pill Gothic portions sit back and support the structure. An optional outline box can be added around the secondary type to add weight and visual interest to the headline, making this headline style a more graphic and expressive variation that works well for large communication moments where high impact is desired.

Headline / 01

Mercury Display Bold / Title Case, 25 pt tracking

HEADLINE / 02

Conduit Bold / Solid Fill, All Caps, 125 pt tracking

HEADLINE / 02

Conduit Bold 'Outline' / 1 pt outline, No Fill, All Caps, 125 pt tracking

THE MIXED

Headline Style 03

VARIATION 3

Mixed Headline Treatment / Mercury Display bold and Conduit with boxes

PRINT FONTS: PARAGRAPH STRUCTURE

Here are some examples of setting up headlines with additional copy. Style contrast will offer the most distinction between headline and subhead. The style of subhead will be dictated by the chosen headline style. If the headline is set in Mercury Display Bold or Capitolium 2 Bold, the subhead should contrast that and be set in Conduit Bold or Pill Gothic 300mg Bold.

Size contrast is also important to explore. The size of headline in relation to the subhead and body copy should have a clear hierarchy. Larger headlines set with smaller sub heads and even smaller body copy work best. Headlines should always be set in the bold weight.

THE MIXED

Headline Style 03

**MERCURY DISPLAY BOLD WITH SUBHEAD SET IN
CONDUIT BOLD**

This is a piece of body copy. The type looks best set flush left or justified, as seen throughout this guide. It doesn't need much leading and the tracking should almost always stay at the built in optical size.

HEADLINE 02

**Conduit Bold With Subhead Set In Mercury Display
Bold Title Case**

This is a piece of body copy. The type looks best set flush left, as seen throughout this guide. It doesn't need much leading and the tracking should almost always stay at the built in optical size.

PRINT FONTS: BEST PRACTICES

Setting type is a subtle art and it's important to have some guidelines in place to ensure legibility and continuity of the communication products. Here are some general rules to keep in mind when laying out type for headlines or body copy.

Headlines are always set larger than the body copy and in the bold weight, which provides the most contrast from body copy. Subheads should be closer to the paragraph that follows than the paragraph above.

Body copy should be set between 10–11 pts for print.

THINGS TO AVOID WHEN SETTING HEADLINES

- 1 / Do not create your own modifications to the font. Use only the faces provided.
- 2 / Do not track out the title-case headline style past 30 pts.
- 3 / Do not place the headline over a photo in such a way that the legibility is compromised.
- 4 / Do not vary the size of a specific weight or style within a headline treatment.
- 5 / Do not use web fonts in print designs.

THINGS TO AVOID WHEN SETTING BODY COPY

- 1 / Do not track out the body copy more than 15 pts. It will become spotty and difficult to read.
- 2 / Do not set body copy in all bold, it will become too dense to read at small sizes.
- 3 / Do not place the copy over a photo in such a way that the legibility is compromised.
- 4 / Do not set body copy in a weight other than light, regular, or medium for call-outs.
- 5 / Use either an indent or a separating space to indicate a new paragraph, not both.
- 6 / Do not use web fonts in print designs.

WEB FONTS: HEADLINES

Spectral

Spectral is a serif designed for text-rich, on-screen environments and long-form reading.

Available for free from Google Fonts at fonts.google.com.

Spectral

SPECTRAL REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

SPECTRAL REGULAR ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %*

SPECTRAL BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %**

SPECTRAL BOLD ITALIC

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %***

WEB FONTS: HEADLINES

Barlow Condensed

Barlow Condensed, a slightly rounded, low-contrast grotesk type family, is space efficient and clear. This font is perfect for headlines, as it shares qualities with highway signs and public signage. Any head style in Barlow Condensed should always use the semi-bold weight in all caps.

Available for free from Google Fonts at fonts.google.com.

BARLOW CONDENSED

BARLOW CONDENSED REGULAR

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9 ! ? \$ %

BARLOW CONDENSED REGULAR ITALIC

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9 ! ? \$ %

BARLOW CONDENSED SEMI-BOLD

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9 ! ? \$ %

BARLOW CONDENSED SEMI-BOLD ITALIC

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9 ! ? \$ %

WEB FONTS: BODY COPY

Noto Sans

Noto Sans is flexible and legible at many sizes. It contains a full extended character set and is intended to be visually harmonious across all languages.

Available for free from Google Fonts at fonts.google.com.

Noto Sans

NOTO SANS REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

NOTO SANS REGULAR ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %*

NOTO SANS BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %**

NOTO SANS BOLD ITALIC

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %***

WEB FONTS: BEST PRACTICES

Setting type is a subtle art, and it's important to have some guidelines in place to ensure legibility and continuity of the communication products. Here are some general rules to keep in mind when laying out type for headlines or body copy.

Headlines are always set larger than the body copy and in the bold weight, which provides the most contrast from body copy. Subheads should be closer to the paragraph that follows than the paragraph above.

Body copy should be set between 12–16 px for web.

THINGS TO AVOID WHEN SETTING HEADLINES

- 1 / Do not create your own modifications to the font. Use only the faces provided.
- 2 / Do not track out the Spectral title-case headline style past 30 pts.
- 3 / Do not place the headline over a photo in such a way that the legibility is compromised.
- 4 / Do not vary the size of a specific weight or style within a headline treatment.
- 5 / Do not use colors that are not WCAG 2.0 level AA compliant for contrast.
- 6 / Do not use print fonts in web designs.

THINGS TO AVOID WHEN SETTING BODY COPY

- 1 / Do not set body copy in all bold; it will become too dense to read at small sizes.
- 2 / Do not set body copy in a weight lighter than regular {400}.
- 3 / Do not place the copy over a photo in such a way that legibility is compromised.
- 4 / Do not use colors that are not WCAG 2.0 level AA compliant for contrast.
- 5 / Do not use print fonts in web designs.

ALL MEDIA: SYSTEM FONTS

System fonts should only be used if no other identity fonts are available for print or web. An example of their use is in HTML emails, where font options are limited, or in general communications such as letters and email signatures.

Corbel, Arial, and Roboto are sans-serif substitutes for Avenir (print), Aktiv Grotesk (print), and Noto Sans (web).

Constantia, Georgia, and Liberation Serif (sometimes named Tinos) are substitutes for Mercury (print), Capitolium 2 (print), and Spectral (web).

Please visit communications.emory.edu for further information on obtaining the identity fonts.

CONSTANTIA REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

GEORGIA REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

LIBERATION SERIF (TINOS) REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

Sample serif system font stack: Constantia, Georgia, "Liberation Serif", serif

CORBEL REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

ARIAL REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

ROBOTO REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? \$ %

Sample sans-serif system font stack: Corbel, Arial, Roboto, sans-serif

SECTION 05

COLOR

5.1 COLOR PALETTES

5.2 BEST PRACTICES

COLOR

Primary Palette


The traditional Emory colors are the foundation, and they have been expanded to include some additional shades. These are the colors to lead each design and will work seamlessly with the updated secondary palette.

						
EMORY BLUE	DARK BLUE	MEDIUM BLUE	LIGHT BLUE	YELLOW*	GOLD**	METALLIC GOLD
Pantone — 280	Pantone — 289	Pantone — 286	Pantone — 7461	Pantone — 130	Pantone — 125	Pantone — 871
CMYK — 100, 94, 27, 23	CMYK — 100, 76, 12, 70	CMYK — 100, 75, 0, 0	CMYK — 98, 24, 1, 3	CMYK — 0, 32, 100, 0	CMYK — 6, 32, 100, 24	CMYK — 0, 17, 55, 50
RGB — 1, 33, 105	RGB — 12, 35, 64	RGB — 0, 51, 160	RGB — 0, 125, 186	RGB — 242, 169, 0	RGB — 181, 133, 0	RGB — 132, 117, 78
HEX — #012169	HEX — #0c2340	HEX — #0033a0	HEX — #007dba	HEX — #f2a900	HEX — #b58500	HEX — #84754e

Secondary Palette




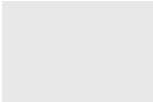
This palette is the range of secondary accent colors that work in conjunction with the main palette colors in small proportions.

						
CYAN*	SKY BLUE*	TEAL	KELLY GREEN	SEA GREEN	OLIVE	ORANGE
Pantone — Cyan	Pantone — 298	Pantone — 5483	Pantone — 7740	Pantone — 568	Pantone — 370	Pantone — 1595
CMYK — 100, 0, 0, 0	CMYK — 67, 2, 0, 0	CMYK — 65, 11, 25, 27	CMYK — 75, 0, 95, 15	CMYK — 90, 9, 60, 15	CMYK — 62, 1, 100, 25	CMYK — 0, 71, 100, 3
RGB — 0, 174, 239	RGB — 65, 182, 230	RGB — 72, 127, 132	RGB — 52, 131, 56	RGB — 0, 108, 91	RGB — 92, 129, 24	RGB — 195, 84, 19
HEX — #00aeef	HEX — #41b6e6	HEX — #487f84	HEX — #348338	HEX — #006c5b	HEX — #5c8118	HEX — #c35413

			
RED	MAGENTA	PURPLE	GRAPE
Pantone — 485	Pantone — 233	Pantone — 2102	Pantone — 259
CMYK — 0, 96, 93, 2	CMYK — 12, 100, 0, 0	CMYK — 76, 71, 0, 0	CMYK — 67, 100, 4, 5
RGB — 218, 41, 28	RGB — 198, 0, 126	RGB — 101, 88, 177	RGB — 109, 32, 119
HEX — #da291c	HEX — #c6007e	HEX — #6558b1	HEX — #6d2077

Neutrals Palette

A variety of light grays are primarily used for the separation of content and elements as well as copy.

			
BLACK	COOL GRAY 5*	COOL GRAY 2*	COOL GRAY 1*
Pantone — Black 6	Pantone — Cool Gray 5	Pantone — Cool Gray 2	Pantone — Cool Gray 1
CMYK — 0, 0, 0, 87	CMYK — 0, 0, 0, 21	CMYK — 0, 0, 0, 15	CMYK — 0, 0, 0, 9
RGB — 16, 24, 32	RGB — 177, 179, 179	RGB — 208, 208, 206	RGB — 217, 217, 214
HEX — #101820	HEX — #b1b3b3	HEX — #d0d0ce	HEX — #d9d9d6

* These colors are not WCAG 2.0 level AA compliant for use for text.

** Gold for text should be used only on text larger than 18 px to be WCAG 2.0 level AA compliant.

BEST PRACTICES

Here are some general rules to keep in mind when using color for print or web applications.

The primary palette colors should always be more dominant in the layout than the secondary colors.

THINGS TO AVOID WHEN USING COLOR FOR PRINT APPLICATIONS

- 1 / Do not use modifications of the CMYK builds or Pantone colors.
- 2 / Do not use colors close to the same value next to each other.
- 3 / Do not use tints of the specified colors orange or red.

THINGS TO AVOID WHEN USING COLOR FOR DIGITAL APPLICATIONS

- 1 / Do not use color as the only indicator of importance or difference among elements.
- 2 / Do not use colors that are not WCAG 2.0 level AA compliant for contrast.

SECTION 06

DESIGN

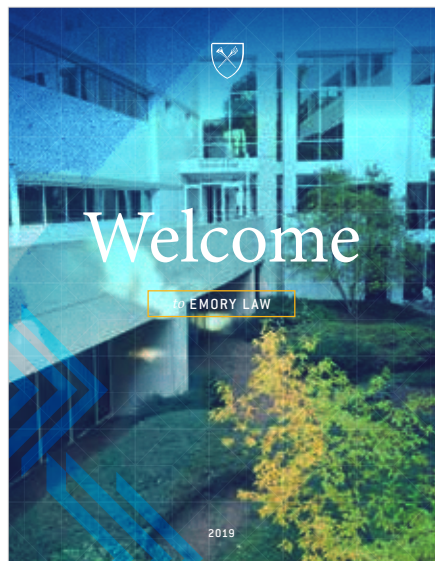
6.1 GRAPHIC ELEMENTS

6.5 GRAPHIC LIBRARY OVERVIEW

GRAPHIC ELEMENTS

Tile Grid Pattern

The tile pattern is a background textural element that offers a sense of structure and dimension to designs. This pattern uses the established faceted and geometric language established across the new visual design system but also draws inspiration from marble tiles found across campus.



Polygon Frames

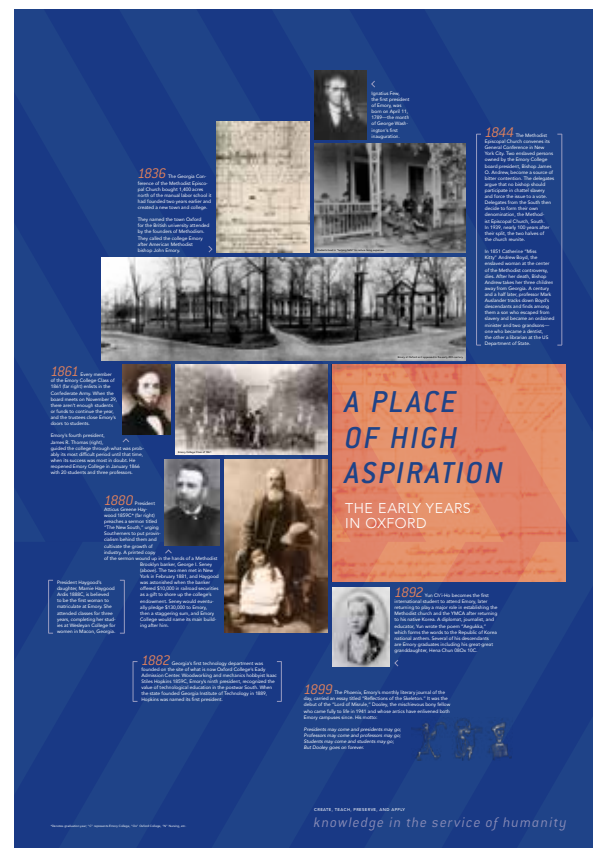
Thin linear frames built from nine-sided polygons and nine-pointed stars represent Emory's nine schools and colleges. They echo the idea of seeing differently and bring a clean graphic element to layouts where a sense of sophistication and timelessness is needed. Photography can sit inside of these shapes as well as callout copy.



GRAPHIC ELEMENTS

Arrow

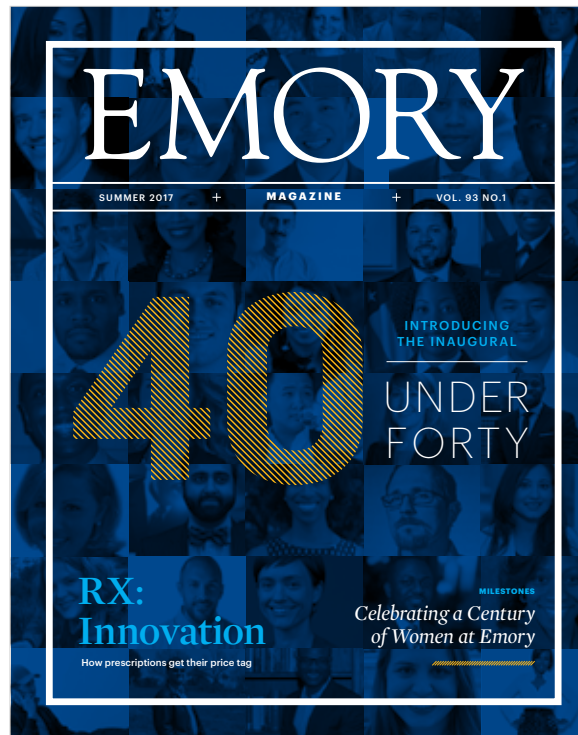
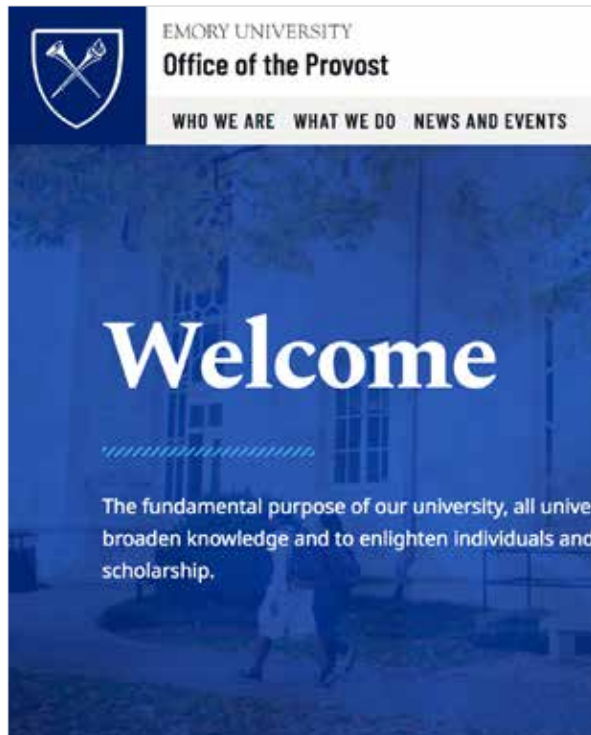
The arrow is a small detail that conveys a sense of momentum and trajectory toward tomorrow's breakthroughs. Arrows can accent designs as anchors, guiding the reader's eye to entry points of content as well as adding textural weight or a window into content.



GRAPHIC ELEMENTS

Diagonal Line Pattern

The line pattern is a textural element that reinforces the diagonal nature of the other visual design system elements. This pattern is used as either a border or overall background pattern.



GRAPHIC LIBRARY OVERVIEW



REQUEST GRAPHIC LIBRARY FILES

Contact Peta Westmaas / pwestma@emory.edu

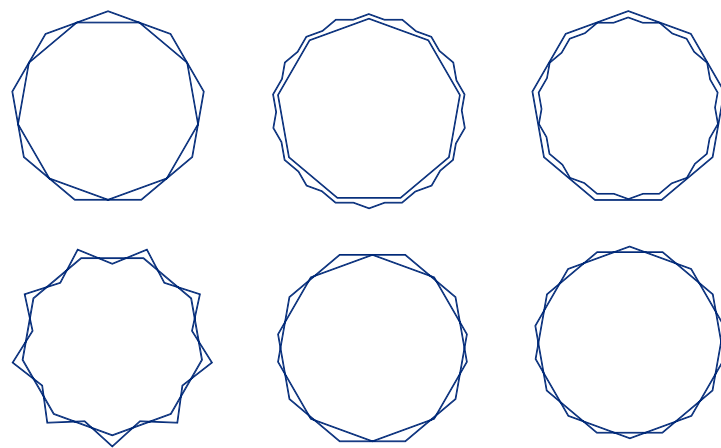
Emory_Toolkit.eps / Arrow



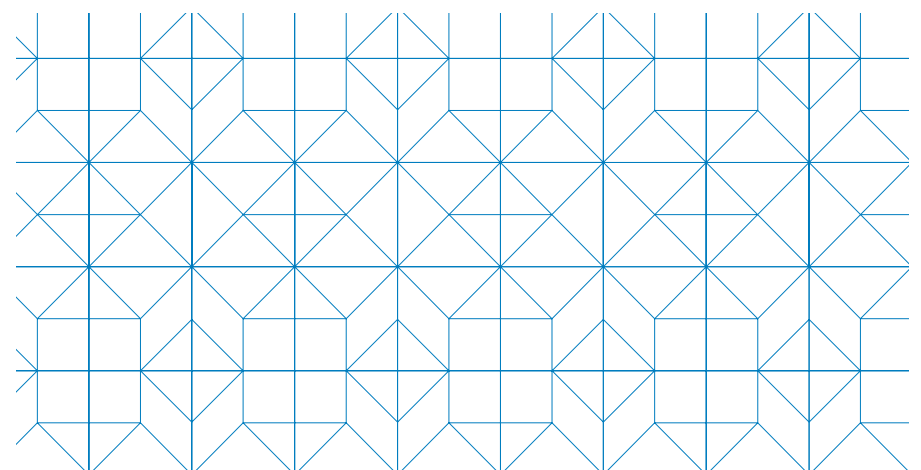
Emory_Toolkit.eps / Plane Shift Elements



Emory_Toolkit.eps / Diagonal Line Pattern



Emory_Toolkit.eps / Polygon Frames



Emory_Toolkit.eps / Tile Grid Pattern

SECTION 07

PHOTOGRAPHY

7.1 OVERVIEW

7.4 BEST PRACTICES

OVERVIEW

At the heart of Emory's new communications strategy is an invitation to viewers to start to see and think differently. To achieve this we use unique visual vocabulary that challenges, questions, excites, and inspires. The photography should capture the magic of discovery and innovation, and the curiosity and exploration of Emory's forward-thinking students and faculty. It reflects the environment with its

empowering and colorful sense of place and people. The photography's tone is imaginative, captivating, optimistic, inquisitive, passionate, driven, inspiring, and heroic. There are graphic photo treatments that enhance the photography and add an additional layer of surprise and perspective to the visual storytelling.



OVERVIEW

People

Capture students, faculty, and alumni in a way that feels authentic and illuminating. Strong composition with shallow depth of field play up the idea of vision. Follow, and even stretch, the rule of thirds for composition. Use the architecture and background elements to support and highlight the subjects. When selecting images with multiple people, keep diversity of age, race, gender, and ability in mind.



Campus

Emory's lush and historic campus, as well as the modern, state-of-the-art facilities, create wonderful contrast and variety across the campuses. Capturing the character of campus and the surrounding Atlanta area gives people a sense of the environment that breeds innovation. Try to find shots of campus with people, even if they are in the background, to add life to the photography.

OVERVIEW

Student Life

Showcase the energy and spirit of Emory's student body in fun and interesting perspectives. Showing students gathered in groups, working or playing, often make the most genuine moments. Emory is academically driven, but it's also a very fun place to be. Student life photos should tell that story in a vibrant and authentic way.



Academic

In the classroom, lab, or workspace we'll want to capture the empowering environment through a sense of enthusiasm, mentorship, and personal drive. Highlight different scenarios, from group collaboration to interesting research-driven lab spaces. Consider unique angles and out of focus foreground/background elements that can help focus the viewer's eye on the subject.



BEST PRACTICES

ACCEPTABLE PHOTO ADJUSTMENTS

1 / TONE AND COLOR

Color and tonal correction to ensure accurate reproduction of the original photograph.

2 / RETOUCHING AND EDITING

Technical touch-ups such as balancing or removal of flaws (dust spots, scratches, digital noise, artifacts, etc.) to achieve better reproduction.

3 / CROPPING

Cutting into a photograph to remove distracting elements and creating a more interesting composition.

4 / BLACK AND WHITE

Conversion of a color image to black and white if context calls for it.

5 / COLOR OVERLAY

Conversion of an image to a tinted color, giving a more graphic quality.

UNACCEPTABLE PHOTO ADJUSTMENTS

1 / CONTENT ALTERATION

Avoid content alteration—moving, adding, deleting, combining, stretching, flipping, shrinking, etc.

2 / OVER CROPPING

Avoid cropping an image so severely that the subject and emotion of the photo are compromised.

3 / OVER EDITING

Avoid combining multiple overlays or editing in a way that the subject matter becomes hard to discern or looks out of character.