Introduction
Introduction

The University of Sussex identity is spirited, connected and authentic. Please use these guidelines to apply our assets consistently and correctly, helping us build a strong and instantly recognisable brand.
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Section 1

Core elements
Introduction

The University of Sussex logo is one of the most important components of our identity. Together with our other core elements – colour, typography and tone of voice – it expresses who we are and care must be taken at all times to ensure all elements are used correctly, to maintain a strong and consistent identity.
The inspiration

Inspired by the first Prospectus produced by the University of Sussex in 1962, this centrally aligned approach allows us to create confident and impactful communications that will be instantly recognisable as coming from the University of Sussex. Putting our identity and core messaging at the heart of our communications allows us to portray an open and confident personality.
Logo

Our logo is a fundamental component of all University of Sussex communication. To maintain a strong and consistent visual identity, it must be reproduced correctly at all times.

There are two elements that make up the logo, the ‘US’ ‘symbol’ and the ‘University of Sussex’ ‘wordmark’. The central composition of these elements conveys confidence while maximising legibility, both on screen and in print.

Please never attempt to recreate the logo, instead always use the supplied files.
Logo
Minimum clear space

To protect the clarity and visual integrity of our logo, it must always appear with a minimum clear space around it that is twice the height of the ‘Y’ in the wordmark.
## Logo

### Minimum size and recommended sizes

#### Minimum size

To ensure legibility the logo must never be reproduced at less than 12mm in width for print applications, and 70px in width for on-screen applications. For on-screen use always make sure the logo can be read comfortably.

#### Recommended sizes

Please use these measurements to guide the width of the logo on each size of communication:

- A2 42mm
- A3 30mm
- A4 22mm
- A5 16mm
- A6 12mm

Please note: if the application is not a standard ‘A’ size please use the measurement based on the closest appropriate size.

Please note: it is harder to give recommended sizes in pixels as this will be affected by screen resolution, device size and applications.

<table>
<thead>
<tr>
<th>Minimum Size</th>
<th>Recommended Sizes</th>
</tr>
</thead>
<tbody>
<tr>
<td>12mm</td>
<td>42mm</td>
</tr>
<tr>
<td>70px</td>
<td>30mm</td>
</tr>
<tr>
<td></td>
<td>22mm</td>
</tr>
<tr>
<td></td>
<td>16mm</td>
</tr>
<tr>
<td></td>
<td>12mm</td>
</tr>
</tbody>
</table>
It is critical to always use approved master artwork to maintain consistency and to retain the integrity of the University of Sussex visual identity. Never alter or try to recreate the logo or any element within it. Shown opposite are examples of incorrect use of the University of Sussex logo.

1. Never rotate, skew or distort the logo, or any element of it.
2. Never stretch the logo.
3. Never colour the logo, or any element of it, as a gradient or apply any effects to it.
4. Never move or alter any of the letters within the logo, or any element within it.
5. Never outline the logo, or element of it.
6. Never create a lock-up, always use approved master artwork.

Continued →
Logo
Incorrect usage

7 Never add words, create unapproved sub-brands or unapproved lock-ups with the symbol or wordmark. For guidance on schools, departments and units please see Section 3.

8 Never produce different elements of the logo in different colours or different tints of one colour.

9 Never create a holding device with the logo, or any element of it. Please note: this does not include placing the logo in defined areas (e.g. Facebook and Twitter panels).

10 Always use the central alignment principle to compose the logo, and elements of it.
**Colour**

**Primary palette**

Our primary colour palette is composed of bright, confident and ownable colours.

Sussex Flint is our core colour and should be used distinctly in applications that require more of a corporate or academic tone.

Colours should be reproduced in CMYK or as Pantone® spot colours in lithographic printing. CMYK values should be used for digital printing and RGB and Hex values should be used for all screen-based applications.

Tints of the primary colour palette can be used effectively to differentiate information on charts and graphics. Lighter tints can be used as background colours. Always make sure legibility is maintained when using tints for typographic use. Always maintain good contrast between tints to ensure they are distinguishable from each other.

For print reproduction, please reference Pantone® colours in the current edition of Pantone® Colour Publications. The colours used in these guidelines have been optimised for on-screen use.

For screen use, ensure the colour combinations used for any logo or type pass accessibility tests and are WCAG AAA compliant. Colour combinations can be tested at: colorsafe.co

---

**Sussex Flint**

PANTONE® 309c
C95 M57 Y56 K64
R1 G48 B53
HEX #013035

**Cobalt Blue**

PANTONE® 7687c
C100 M78 Y0 K18
R29 G66 B138
HEX #1E428A

**Mid Grey**

PANTONE® 5635c
C46 M24 Y41 K6
R148 G165 B150
HEX #94A596

**Fuschia Pink**

PANTONE® 218c
C6 M70 Y0 K0
R235 G107 B176
HEX #E868B0

**Coral Red**

PANTONE® 198c
C6 M84 Y53 K1
R223 G70 B90
HEX #DF465A

**Turquoise**

PANTONE® 3262c
C82 M0 Y41 K0
R0 G175 B170
HEX #00AFAA

**Warm Grey**

PANTONE® 7579c
C100 M78 Y0 K18
R29 G66 B138
HEX #1E428A

**Mid Grey**

PANTONE® 7527c
C19 M15 Y24 K1
R214 G210 B196
HEX #D6D2C4

**Sunshine Yellow**

PANTONE® 1225c
C0 M32 Y89 K0
R255 G184 B28
HEX #FFB81C

**Burnt Orange**

PANTONE® 7579c
C8 M76 Y90 K1
R220 G88 B42
HEX #D1582A

**Sky Blue**

PANTONE® 298c
C67 M8 Y2 K0
R64 G180 B229
HEX #40B4E5
Our secondary palette is more refined than the primary palette and can be used when a more subtle or elegant use of colour is required.

Colours should be reproduced in CMYK or as Pantone® spot colours in lithographic printing. CMYK values should be used for digital printing and RGB and Hex values should be used for all screen-based applications.

Tints of the secondary colour palette can be used effectively to differentiate information on charts and graphics. Lighter tints can be used as background colours. Always make sure legibility is maintained when using tints for typographic use. Always maintain good contrast between tints to ensure they are distinguishable from each other.

For print reproduction, please reference Pantone® colours in the current edition of Pantone® Colour Publications. The colours used in these guidelines have been optimised for on-screen use.

For screen use, ensure the colour combinations used for any logo or type pass accessibility tests and are WCAG AAA compliant. Colour combinations can be tested at: colorsafe.co
**Colour Highlight palette**

The highlight palette can be used as an accent or detail alongside colours from the primary or secondary palette. The highlight colours should not be used as large floods or to colour the logo. They should be used sparingly as they can easily become overpowering.

Please always refer to a Pantone® swatch book when specifying a neon colour as they do not reproduce accurately on screen. Please be aware that printing a neon colour alongside a CMYK process will incur additional costs.

For reproduction, please reference Pantone® colours in the current edition of Pantone® Colour Publications. The colours used in these guidelines have been optimised for on-screen use.
Section 1

Logo

Colourways

Our primary colourways are Sussex Flint on a white background, black on a white background or white on a coloured background.
Logo

Colourways

Our logo can also be reproduced in a combination of any of the colours from the primary and secondary palettes. However, care must be taken to ensure:

- The logo is legible (for screen use, ensure the colour combinations pass accessibility tests and are WCAG AAA compliant – colour combinations can be tested at: colorsafe.co)
- The colours are complementary
- The colours are suitable for the chosen application – use more subtle colour combinations for formal or prestigious communication, while increasing the vibrancy for more spirited use.
UOS Baskerville Titling

Typography
Primary typeface

Our primary typeface, UOS Baskerville Titling is a bespoke typeface and unique to the University of Sussex. It is a contemporary adaptation of a traditional serif typeface, giving us an emotive, engaging and authoritative voice.

UOS Baskerville Titling is available in one weight and should be used confidently and predominantly for emotive typography (eg headings, standfirsts and pull out text). For further guidance please see page 33.

For digital applications, where UOS Baskerville Titling cannot be used, such as Microsoft Word and PowerPoint, the system font Georgia should be used.
Franklin Gothic

Heavy Demi Medium Book

Franklin Gothic is our secondary typeface and is available in four weights: Heavy, Demi, Medium and Book. These should be used for any informative text (e.g. subheadings, and body copy). For further guidance, please see the following pages.

Franklin Gothic is available to purchase from www.fontshop.com

For digital applications, where Franklin Gothic cannot be used, such as Microsoft Word and PowerPoint, the system font Arial should be used.
Section 2
Using our elements
Introduction

By using our elements consistently, we’ll create powerful, exciting and engaging communication that will help build a strong and distinguished brand. Designers should feel inspired, and not confined, by the principles outlined in the following pages.
Logo Placement

Wherever possible the logo should always be centred horizontally. It is preferable to place the logo at the bottom margin. However, in exceptional circumstances, where placing the logo on the bottom margin would compromise visibility, please use the alternative placement on the top margin. This could be useful for exhibition stands, or when brochures are displayed in literature stands.

This central placement creates a strong axis that runs throughout communications, while framing surrounding content.

There are exceptions where the symbol can be separated from the wordmark, this is explained on page 26.
Logo Placement

When placed at the bottom of page, the logo should always sit a clear distance from the bottom of the page. We recommend a larger distance than the exclusion zone.

This can be achieved by making a guide from the UoS symbol with the ‘U’ from the logotype stacked directly above it.
## Page structure

**Overview**

The page structure shown can be used for a wide range of applications including literature covers, posters, postcards, etc.

The page is divided into three parts:

1. **Heading**
   The ‘heading’ of the composition is where the School, Unit, Title or URL should be placed.

2. **Main Content**
   The centre of the composition is where the main content is placed, be this copy driven or symbol driven.

3. **Sign Off**
   The bottom of the composition is where the ‘sign off’ should be placed – this can be the logo or wordmark.

Please note: in exceptional circumstances, where placing the logo on the bottom margin would compromise visibility, please use the alternative placement on the top margin. This could be useful for exhibition stands, or when brochures are displayed in literature stands.

<table>
<thead>
<tr>
<th>HEADING</th>
<th>MAIN CONTENT</th>
<th>SIGN OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>School, unit, title or URL</td>
<td>Copy or symbol led</td>
<td>Logo or wordmark</td>
</tr>
<tr>
<td>Logo, wordmark or URL</td>
<td>Copy or symbol led</td>
<td>Proposition, followed by any additional information required</td>
</tr>
</tbody>
</table>
Page structure
Symbol led vs copy led

Our identity allows us to place either copy or the symbol at the heart of the application. While they are very similar in approach, there are slight changes in the placement of elements that need to be adhered to.

Both executions will be explored in more depth in the following pages.
Page structure
Symbol led

The page structure of a symbol-led piece of communication can be composed of the following elements:

**HEADING**
The ‘heading’ of the composition should contain the School, Unit, Title or URL, set in Franklin Gothic Medium. The ‘heading’ should always match the point size of the ‘sign off’.

**MAIN CONTENT**
The centre of the composition is where the symbol is positioned – it should be large, confident and dynamic.

**SIGN OFF**
The bottom of the composition is where the ‘sign off’ should be placed. This should be always be the logo or wordmark.

**FRAMING DEVICE**
If an image is to be used, the framing device should be applied. If it is just copy then it can be ignored. The framing device should be set to 5mm for A6, A5 and A4 formats, and 8mm for A3 and A2 formats.

Please note: if there are any print reproduction concerns about maintaining the correct margin, the framing device can be removed.
Page structure
Symbol-led examples

Shown opposite and over the page are symbol-led examples composed of the following elements:

**HEADING**
The title set in Franklin Gothic Medium.

**MAIN CONTENT**
The symbol is confidently positioned, at a large scale at the heart of the composition.

**SIGN OFF**
The University of Sussex wordmark signs off the communication.

**FRAMING DEVICE**
The image is contained using the framing device. The framing device should always be white, do not use colour.
Page structure
Symbol-led examples

When used as a graphic element, the symbol can interact with other elements to create additional depth and interest:

1. The symbol can be placed behind people or objects within a scene, creating visual interplay. It should always appear straight on and never look forced in this instance. If a large proportion of the symbol is not visible, the logo lock-up should be used in conjunction with it.

2. The symbol can appear to be overprinted against an image or illustration.

3. Type can be overlayed on the symbol.

Please note: in all these instances minimum clear space rules do not apply. However, the symbol must always be centrally aligned, both vertically and horizontally, to the page.
There is nothing like a dream to create the future
Page structure
Copy-led examples

Shown opposite and over the page are copy-led examples that are composed of the following elements:

**HEADING**
Title set in Franklin Gothic Medium.

**MAIN CONTENT**
The copy is confidently positioned, at a large scale at the heart of the composition.

**SIGN OFF**
The University of Sussex logo signs off the communication.

**FRAMING DEVICE**
The image is contained using the framing device.

---

There is nothing like a dream to create the future
Scientific understanding is often beautiful, a profoundly aesthetic experience which gives pleasure not unlike the reading of a great poem.

— Sir Paul Nurse
University of Sussex
Nobel Prize Winner
When using grids in University of Sussex literature, it is recommended to use a 12-column grid as a framework. This can allow spreads to adapt to two, three, and four columns, allowing flexibility within layouts and giving greater freedom to present content. The 12-column grid can be used on any size and format.

Designers should use their judgment when considering margin and gutter sizes and keep these consistent throughout a piece of communication.
Global impact

Our research helps communities and shapes government policies around the world. It has protected species and unique cultures, and investigated some of the fundamental principles driving global impact. Here are several examples of the impact of our research.

TACKLING PODOCONIOSIS, A COMMON BUT UNDER-ACKNOWLEDGED DISEASE

Podoconiosis is a non-infectious disease that results in swelling of the legs due to exposure to volcanicashes. It affects the wellbeing of an estimated four million people globally and constrains economic development in a number of nations, particularly in sub-Saharan Africa. The disease is derived from volcanic rock. It is estimated that 300 million people are at risk of exposure to volcanic ash, and that four million people are affected by podoconiosis.

New research, led by Professors Melanie Newport and Gail Davey (Brighton and Sussex Medical School), has had a significant impact on attitudes and awareness among policymakers and communities. This research is being used to inform development of the first ever prevention programme in Ethiopia which has now reached at least 60,000 patients. A recent systematic review of evidence has been created for simple foot-hygiene treatments and world-leading genetic, public-health and social-science research, a new evidence base has been created for simple foot-hygiene treatment and prevention that has not reached the end-users.

SHAPING INTERNATIONAL DEVELOPMENT

A team led by Sussex researcher Professor J Alan Winters has been evaluating the benefits of temporary migrant schemes for the non-immigrant workers in countries that are major exporters of Pacific island labour. This research has highlighted the many challenges faced by these migrant workers when coming into international trade. It showed that many governments could not or were not able to correct over-dimensioned schemes, and so migration to work would need to play a major role in income-growth in these countries. These findings led to the New Zealand government establishing the Recognised Seasonal Employers Scheme, which has since created income for thousands of workers from the Pacific Islands. The World Bank heralded the scheme as ‘among the most effective development projects ever evaluated’.

BUILDING SUSTAINABLE LOCAL ECONOMICS TO CONSERVE TROPICAL RAINFORESTS

The work of two researchers from Sussex – in the tropical rainforests of Brazil, Papua New Guinea and Fiji – has had important implications for strategic conservation planning and identification of national parks. Professor Mika Peck and Dr Alan Stewart’s work on identifying so-called ‘para-biologists’ – locally-recruited staff trained to identify specimens and collect data – led to an improved understanding of how to build sustainable local economies that support conservation.

RECOGNISING THE STATE’S TRUE ROLE IN DRIVING INNOVATION

The work of Mariana Mazzucato debunked the myth of the state as a bureaucratic nanny that stifles creativity in industry, and instead recognises the vital role of state-led investment in driving innovation and shaping markets. Her work has influenced policy across the world, changing the political discourse on how governments should invest in, and drive, innovation. The work of Mariana Mazzucato debunks the myth of the state as a bureaucratic nanny that stifles creativity in industry, and instead recognises the vital role of state-led investment in driving innovation and shaping markets. Her work has influenced policy across the world, changing the political discourse on how governments should invest in, and drive, innovation.

SU NIVERSITY OF SUSSEX  I DENTITY GUIDELINES  S ECTION 2  U SING OUR ELEMENTS
What do I need for admission?

UK, CHANNEL ISLANDS & ISLE OF MAN APPLICANTS

For detailed information, refer to the table on page 132. Note that subject areas may not align exactly to the subject areas we require for entrance. Some courses, such as Mathematics in order to study Engineering and Physics, may have specific grade requirements for the individual array of qualifications being considered. In addition, as well as evidence of broad educational background, the University requires a broad range of knowledge and skills within their qualifications array. The one subject in which we assess whether you have achieved this level is Mathematics. For Mathematics in order to study Engineering and Physics, we require a pass in Mathematics. In addition, evidence of a broad educational background is also required.

For all courses, however, you will normally need a qualification in English and at least two other A levels. Students are expected to achieve the A* grade in English and at least one other subject. In the case of Mathematics, we require at least two qualifications in Mathematics, as well as evidence of broad educational background.

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# Fixed Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 £'000</th>
<th>2014 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tangible assets</td>
<td>205,724</td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>386</td>
<td></td>
</tr>
<tr>
<td>Investment in joint ventures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Share of gross assets</td>
<td>9,075</td>
<td></td>
</tr>
<tr>
<td>Share of gross liabilities</td>
<td>-2,901</td>
<td></td>
</tr>
</tbody>
</table>

## Endowment Investments

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 £'000</th>
<th>2014 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Current Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 £'000</th>
<th>2014 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stocks</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Debtors</td>
<td>14,940</td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>43,550</td>
<td></td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>7,889</td>
<td></td>
</tr>
<tr>
<td>CREDITORS: amounts falling due within one year</td>
<td>66,415</td>
<td>42,851</td>
</tr>
<tr>
<td>TOTAL CURRENT ASSETS</td>
<td>23,415</td>
<td></td>
</tr>
<tr>
<td>CREDITORS: amounts falling due after more than one year</td>
<td>245,442</td>
<td>302,852</td>
</tr>
<tr>
<td>TOTAL ASSETS LESS CURRENT LIABILITIES</td>
<td>120,029</td>
<td>150,252</td>
</tr>
<tr>
<td>PENSION LIABILITY</td>
<td>10.5</td>
<td></td>
</tr>
<tr>
<td>TOTAL NET ASSETS EXCLUDING PENSION LIABILITY</td>
<td>119,921</td>
<td>149,957</td>
</tr>
</tbody>
</table>

## Deferred Capital Grants

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 £'000</th>
<th>2014 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent</td>
<td>58,105</td>
<td></td>
</tr>
<tr>
<td>Expendable</td>
<td>4,287</td>
<td></td>
</tr>
<tr>
<td>Endowment</td>
<td>4,798</td>
<td></td>
</tr>
<tr>
<td>RESERVES</td>
<td>9,979</td>
<td></td>
</tr>
</tbody>
</table>

## Reserves

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 £'000</th>
<th>2014 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income and expenditure account excluding pension liability</td>
<td>83,123</td>
<td>30,412</td>
</tr>
<tr>
<td>Pension reserve</td>
<td>(25,723)</td>
<td>(21,723)</td>
</tr>
<tr>
<td>Income and expenditure account including pension liability</td>
<td>59,412</td>
<td>8,690</td>
</tr>
<tr>
<td>Capital reserve</td>
<td>1,802</td>
<td></td>
</tr>
<tr>
<td>Revaluation reserve</td>
<td>261</td>
<td></td>
</tr>
<tr>
<td>Non Controlling Interest</td>
<td>216</td>
<td></td>
</tr>
<tr>
<td>TOTAL FUNDS</td>
<td>119,921</td>
<td></td>
</tr>
</tbody>
</table>

---

**Note**: The values are approximate and subject to rounding errors.
RESULTS OF THE YEAR

<table>
<thead>
<tr>
<th></th>
<th>2013/14</th>
<th>2012/13</th>
<th>2011/12</th>
<th>2010/11</th>
<th>2009/10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td>163.6</td>
<td>174.9</td>
<td>163.6</td>
<td>156.5</td>
<td>156.5</td>
</tr>
<tr>
<td>Surplus for year on non-controlling interest</td>
<td>0.4</td>
<td>0.3</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surplus for year on endowment funds</td>
<td>14.0</td>
<td>14.7</td>
<td>13.7</td>
<td>11.3</td>
<td>0.2</td>
</tr>
<tr>
<td>Surplus for year after disposal of assets</td>
<td>163.6</td>
<td>174.9</td>
<td>163.6</td>
<td>156.5</td>
<td>156.5</td>
</tr>
</tbody>
</table>

The University’s total income rose by 8.4% compared with the previous year. Our strategy is for selective growth in impact in our teaching and research activities and diversification of our income base. Consolida-

cation of the University’s reputation for teaching excellence is key to the

and to delivering our core activity. Total recurrent grants from funding
councils fell by 9% on the prior year due to the Government’s policy of

transferring funding from teaching grants to student fees. The major com-

ponent of growth in revenue came from a further large increase in Em-

ternal Student fees income, which grew by 15% over 2012-13.

NonEU Student fees income also increased by 32% compared with 2012-13, effec-
tively, by the fall in Funding Council Grant. Research grants and contracts income has increased by 9%, the

second consecutive year of growth, following a 15% fall in 2011-12.

The increase is driven primarily by European Commission grants; with a

small increase relating to charity-funded activity, despite the challenging

economic conditions in which charities operate. Gov departments

continue to commission less research, reflecting the ongoing austerity

programme. Further growth in income from charitable sources and other

activities will be needed to sustain current levels. Total income from Research Council grants remains at a similar level in 2012-13.

Within our cost base, pay costs increased by 12.4% as a result of

increased salary for student numbers, and also in student recruitment staff related directly to plans for growth during the 2013-

18 planning period. Nationally-agreed cost of living rises, impacted by

incremental salary increases, were held at around 3%. The proportion of

pay cost to gross income in 4R which is well below the sector average.

The University has continued its strategy of working with professional

external partners, where appropriate, who deliver high quality services

outside our core academic mission. In September 2013, the University’s Catering and Conference provision was transferred to Chartwells, who

produce a bespoke food offering to support the distinctiveness of the

Sussex campus experience. The University also transferred on 1 January

2014, the management of all campus estates and grounds facilities to its

partner organisation Sussex Estates and Facilities LLP a subsidiary

undertaking jointly owned with Interserve PLC. These projects have

been undertaken to improve the quality of the relevant services, while

at the same time ensuring that good working terms and conditions are

maintained for the staff involved.

BALANCE SHEET REVIEW

CAPITAL INVESTMENT

During the year the University embarked on its new capital programme of

about £400m of developments in 2013-14 capital investment in buildings of £55.5m was made on projects including the major

refurbishing of the Freeman Building, completion of works on the first

phase of the Northfield residence and the new Childcare building. These

facilities are already providing a major uplift to the student and staff

experience. We have also progressed work on the development of the

Adenborough Centre for Creative Arts and have initiated a project for the

design and development of a 200m new Life Sciences building. A

further project is underway to identify a partner for the development of the

University’s East Slope, replacing the existing student residence, with

more than 2,000 new bed spaces, an incremental gain of 1,450 bed spaces

on the campus by 2018 at an approximate cost of £100m.

Projects have been carefully prioritised to support Making the Future

2013-18, addressing major academic, research and student services

initiatives, while removing some of our poorer quality buildings and

replacing them with new fit for purpose facilities. Our approach has been

endorsed by HEFCE through approval of our Capital Infrastructure Fund

Round 2 strategy submission. The University has thus undertaken a

series of major projects, making investments from funds from the HEFCE

administered Capital and Investment Framework, together with matched

funding from internal resources, donations and bank borrowing.

FINANCING, CASHFLOW, AND LIQUIDITY

The University manages its liquid resources to minimise the cost of

financing while meeting all its liabilities as they fall due. Council annually

endorses a Treasury Management and Investment Policy which has been

set in accordance with Treasury Management guidance published by

OFR and which sets the framework for management of liquid resources and

longer term endowment and other investments.

FINANCIAL STATEMENTS 2015
Section 3
Schools, departments and units
**Introduction**

We have created a system so schools, departments and units within the University of Sussex can fit seamlessly within our identity. In order to protect our reputation and to ensure consistency, these, together with instances of co-branding with an external partner, should be applied in a consistent manner.
Overview

Our composition structure allows for a school, department or unit name to be displayed prominently within the top ‘header’ section or to be displayed in the ‘main content’ area of the page (see opposite and over page). These approaches give prominence to the school, department or unit name in the layout.

Please note that ‘lock-ups’ between a school, department or unit name and the main University logo should not be created.
WHY NOT PAY US ANOTHER VISIT?
YOU COULD SIT IN ON A LECTURE AND
GET A FEEL FOR LIFE IN OUR SCHOOL.

GET IN TOUCH:
DEPARTMENT OF ANTHROPOLOGY
ARTS C
UNIVERSITY OF SUSSEX
FALMER, BRIGHTON BN1 9SJ
T + 44 (0) 1273 877185
E ANTHOFFICE @ SUSSEX.AC.UK
WWW.SUSSEX.AC.UK/ANTHROPOLOGY
External partners

When co-branding the University of Sussex logo with an external partner logo, each logo should sit together and be equally balanced visually with a dividing rule between them.
Construction guide

If you need to create a new lock-up for an external partner please use the supplied master template and add in the external partner’s logo.

The lock-up will have all elements in place, but in case you need to confirm that the spacing is correct the following rules should be followed:

1. The distance between the divider rule and the two logos should be $3 \times 'y'$ characters from the logotype.
2. The divider rule should be the height of the University symbol.
3. The divider rule should be the thickness of the ascender of the 'y'.
4. The University symbol/logotype, the external partner’s logo and the divider rule should all be centred horizontally.
Section 4
Photography
**Introduction**

Photography should always be:

- Spirited
- Connected
- Authentic

Please note that not all the images shown in this section are University owned and are to be used for reference purposes only.
Photography
Basic principles

Using the basic principles below and the guidelines on the following pages, the photographer should feel like a natural part of the environment to achieve the most authentic shots.

All photography should use natural available light with the subject evenly lit. If flash is needed, make sure it is soft and diffused. The colour of images should always be natural and authentic. Never use filters or apply unnatural colour balances in retouching.

Photographers should keep in mind the need for text and logo space, particularly if the shoot has been commissioned for a specific purpose such as an advertising campaign.

Where the photographer is shooting people in anything other than a ‘fly on the wall’ style they should engage in conversation and build a rapport with the subject(s) to help capture a natural, confident mood.
Photography
Historical

Historical photos of the Sussex campus capturing the beauty and drama of architect Sir Basil Spence’s master plan.

These photographs demonstrate a strong architectural sensitivity and composition.
Photography
Architectural – exterior

Exterior architectural photography should celebrate the iconic and unique architecture of Sussex. These images should be structured to complement the modernist aesthetic of the visual identity.

As demonstrated by the images to the left, care should be taken to find interesting angles and areas of architecture – details and crops of buildings are recommended over full building shots.

There is no restriction on students and staff being in these images.
**Photography**  
**Architectural – interior**

Interior architectural photography should capture the stature and atmosphere of the University of Sussex.

Care should be taken to find interesting angles and areas within buildings.

There is no restriction on students and staff being in these images.

The examples shown here display a good understanding of composition.
Photography Details

Shots of external and internal architectural details should capture areas that have visual interest and have a restricted number of elements.

The use of people in these images should be avoided.

The examples show here show good use of composition.
Photography Facilities

For reference only

Photography of the University of Sussex facilities should not only capture the quality and breadth of the facilities available, but also the atmosphere. Students should be captured in a ‘fly on the wall’ style, with natural poses, appearing confident and engaged with their work. The angle should always appear natural as if the viewer is part of the situation.

These examples show vibrant and busy work environments with students and staff engaging with facilities.
Photography
Portraiture – students

For reference only

Students should appear relaxed, natural and confident in all photography. They can either be photographed looking at the camera or looking away from the camera for both individual or group shots. Group shots should capture students relaxed and positively engaged with each other’s company, while appearing approachable to the viewer.
Photography
Portraiture – staff

For reference only

Staff should appear relaxed, natural and confident in authentic environments for all photography. They can either be photographed looking at the camera or looking away from camera.
For reference only

Ensure that the diversity of the Sussex landscape is represented. Landscape shots should be well lit, dynamic and inviting. People can feature within landscape imagery.
Photography
Duotone treatment

For reference only
All photography can be reproduced as duotones from the primary colour palette. Duotones are particularly successful for instances where type needs to be overlayed on imagery.
Photography
Cropping

Images can be cropped to create a more dynamic composition, accentuate content, remove unwanted subject matter and also to create clear space for the logo and text to sit in.
Photography
Cropping

Some before-and-after examples of effective image cropping.

In these examples cropping has been used to make an interesting architectural detail, and to highlight a celebratory moment during a graduation ceremony.
Section 5
Illustration
**Introduction**

Illustration can be extremely effective at conveying a concept or providing a backdrop to other elements within a piece of communication. Its use introduces another layer of visual appeal to applications.
Illustration Overview

There are three recommended illustration styles: vector / modern, hand-drawn / contemporary and watercolour / traditional. Always choose the style most suitable for the content.

Illustrations can be abstract helping to form a backdrop to content or to convey a specific theme or subject.

Illustrators should keep in mind the need for text and logo space, particularly if the illustration has been commissioned for a specific purpose such as an advertising campaign.

The mind and brain research theme is helping to unravel the mind, brain and consciousness, from a cellular level to self and personal identity. Understanding how consciousness arises from underlying physiology and brain activity stands out as one of the core scientific challenges of the 21st century. A unique new research centre at Sussex has brought together an interdisciplinary team to study the complex brain mechanisms that give rise to conscious experience.

The theme of culture and heritage allows researchers to explore the construction of identity and culture through notions of memory and place. Through his academic writings and work as an artist and filmmaker, Professor Marcus Wood explores the inheritance of colonialism, racism and Atlantic slavery, and how, as a culture, we remember traumatic and violent experience.

The horrible gift of freedom

ABSTRACT

THEME / SUBJECT (EXAMPLE SHOWN: SLAVERY)
Global transformations

The theme of global transformations is contributing to rethinking social adaptation in the context of our changing environment and global economy.

Peak oil and climate change are two major resource constraint-driven adaptations that will transform the global economy over the next 50 years. Chemists at Sussex are developing potentially transformative solutions to address these two issues, that have arisen from modern society’s absolute reliance on the finite resources of extracted oil and other fossil fuels.
Introduction

In an increasingly digital world we are creating more and more digital content that has to be appropriate and engaging. This section will help ensure that the assets we create are of a consistently high quality.
For each social media platform, the symbol should always be used within the main profile image. It should be bright, colourful and with good contrast. It can be used on a coloured background or a white background. Please make sure you adhere to the colour values specified on pages 13–14.

Wherever possible, the wordmark should be incorporated into the banner sections of the sites as in the Twitter example below.
Social media Compositions

In-stream images across various social media platforms are an important expression of the Sussex brand. They should follow the centrally aligned approach, and use UoS Baskerville Titling or Georgia in the central area for any copy or calls to action.

The heading area can be utilised for any additional information if required.

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Genetics at Sussex

Tweet an image of your favorite interesting or unusual part of campus to #ourcampus for a chance to win.
This page demonstrates how a split composition can be executed. Either panel can be used to frame the symbol, image or text to create a more dynamic image.

If using a split composition, please ensure that colours in both panels are complementary.
The University symbol should be set at 110px width in the profile image.
Social media
Twitter dimensions

HEADER IMAGE
1500 × 500 px

PROFILE IMAGE
400 × 400 px (Displays at 200 × 200 px)

IN-FEED IMAGE
440 × 220 px

The University symbol should be set at 130px width in the profile image.
The University symbol should be set at 65px width in the profile image.
Section 7
Tone of voice
Introduction

Our verbal identity works hand in hand with our visual identity, creating a tone of voice that is consistent across the entire University and establishing confidence in our brand.

Our brand is built on three pillars: authentic, spirited, connected.

Together, the pillars form a Sussex tone of voice that is articulate, impassioned and clear.
Tone of voice

Articulate

Using intelligent language and well-constructed argument to convey sophisticated ideas authentic to, and appropriate from, a university of excellence.
**Tone of voice**

**Impassioned**

Talking about our attributes, beliefs and achievements with conviction and pride to show that we care about our students and how we can change their lives.
Tone of voice

Clear

Using straightforward vocabulary and ready explanation to be a truly democratic university, connecting with every student from any country.
Articulate: dos and don’ts

Stats

Don’t oversaturate with stat after stat, especially stats from different value systems, for example percentages, rankings and grades.

Before: Having at least 50% of our units of assessment placed in the top 15 by 2018, with an overall place in the top 20 in the UK’s national assessment of research quality.

After: By 2018, at least half of our research submissions will be in the top 15, with an overall place in the top 20 in the UK’s national assessment of research quality.

Don’t oversell with stats. It can look insecure.

Before: Sussex is a leading research university, as reflected in the 2014 Research Excellence Framework (REF). Over 75% of research activity at Sussex is categorised as world leading (4*) or internationally excellent (3*) in terms of originality, significance and rigour.

After: Sussex is a leading research university. In the most recent Research Excellence Framework, the national assessment of the quality of university research in the UK, 75% of our research activity was considered ‘world leading’ or ‘internationally excellent’ in its originality, significance and rigour.

Do use a stat to enrich a point, not make the point.

Together, Sussex’s approach, location and purpose equip Sussex students with a broader education and a broader picture of life. These are qualities that employers value highly, with 96% of Sussex graduates being employed within a year. Making it one of the UK’s most successful universities for employment.

Do trust that the story can be persuasive without the stat.

Our research tackles major world issues, with leading areas of expertise such as climate change and development studies. We have extensive links with many institutions worldwide, such as Peking University, National Taiwan University and the Harvard-Sussex programme.
Articulate: dos and don’ts

Lists
Do use lists of three in running text to make arguments sound comprehensive.

Sussex students and alumni will have an important role to play in the university, in the workplace and in the world.

Bullet points
Do use bullet points in situations where key information needs to be extracted quickly, for example online and in presentations.

So what are the benefits of Knowledge Transfer Partnerships?

For graduates:
- paid project work
- fast-track career development
- building a portfolio of work experience, and technical and business skills.

Don’t make bullet points difficult to read: aim for three maximum, make each one concise and give them a narrative flow.

Before:
Individual highlights of the REF 2014 results include:
- Sussex History was the highest rated History submission in the UK for the quality of its research outputs
- The Sussex English submission rose from 31st to 9th across the UK since the last research assessment exercise in 2008
- 84% of the University’s research impact in Psychology was rated as the top possible grade, 4*
- Sussex Geography had the most 4* rated research impact of any Geography submission across the UK
- Overall, the University was placed 36th (of multi-disciplinary institutions) by GPA

After:
Highlights from Sussex’s 2014 Research Excellence Framework results:
- our English submissions rose 22 places in the table; from 31st in 2008 to 9th in 2014
- in terms of research impact, 84% of our Psychology submissions were given the highest possible rating (4*)
- the quality of our History research and impact of our Geography research were both rated highest in the country.
Impassioned: dos and don’ts

Getting Personal

Do use ‘we’ and ‘our’ to create a sense of collective ownership between the University and students.

Although Sussex sits within the peaceful South Downs, we make economic noises that resound across the country and the world.

Do use ‘you’ for a more personal connection with students.

From the moment you arrive on campus, you will notice ...

Don’t treat students as a homogenous group – recognise their individuality.

Before:
At Sussex, all students benefit from ...

After:
Every student at Sussex has the chance to ...

Doing it, living it

Don’t make the University the subject when it is far more empowering and exciting to make students and staff the doers.

Before:
The University attracts staff and students to its campus from over 120 different countries across the world.

After:
Staff and students from more than 120 countries across the world come to Sussex to be a part of our vibrant campus community.

Don’t stand away from the content. Present information as if it’s a lived experience, not a distant description.

Before:
You will find that the friendly and diverse nature of campus life is shared by the community at large. Brighton is renowned as a cosmopolitan and lively place.

After:
That same friendliness and diversity you feel on campus is also felt in the community surrounding it. Only nine minutes away is Brighton, a city bursting with cosmopolitan spirit.

Passion words

Do use occasional passion words to show your humanity and authority.

Thanks to the brilliant Language Café ...

We believe wholeheartedly ...

Only nine minutes by train from vibrant Brighton with its irresistible beach, pier, markets, artists, activism, politics and music scene.

Playful recognition

Do use occasional moments of playful recognition and levity - it shows we know what university life is really like.
Clear: dos and don’ts

Openers

Do use quick and engaging openers that draw you into the piece of writing.

The opportunity to learn at Sussex is the opportunity to learn about the world.

If you want to innovate, you need to learn to break rules.

Density

Don’t write in dense paragraphs. Enormous blocks of text can be uninviting.

Before:
Sussex has a long tradition of engaging with business and the community, which continues today through activities such as the Sussex Innovation Centre, public lectures and service to the community. Our goal is to help businesses and organisations in the region develop higher staff skill levels through training, and to stimulate innovation through partnership with other institutions outside Sussex to benefit the wider society.

After:
Sussex has a long tradition of engaging with business and the community.

We continue to build these relationships today through activities like public lectures, student volunteering and the work of the Sussex Innovation Centre.

Our goal has always been to help businesses and organisations in the region develop, and to partner with institutions outside Sussex to be a catalyst for innovations that will benefit us all.

Do use logical connectors that help to link sentences together and translate information into a real message.

The result is ...

That’s why ...

It is because of ...

It is because of this experience that Professor Keating insists to her students that research in law is not only about examining this country’s legislative past, it should also be concerned with its future.
Clear: dos and don’ts

Simplicity

Don’t use complex sentences and words that that your reader will understand only after they have got to know the University well, or have done a degree at Sussex.

Before:
We will do this by:
– Achieving greater business engagement and incubation led by the Sussex Innovation Centre, including the establishment of two new innovation hubs in the region.
– Increasing the translation of research outputs and academic expertise.
– Increasing our influence on public policy and discourse.

After:
We will do this by:
– engaging more businesses through the Sussex Innovation Centre and establishing two new ‘innovation hubs’
– translating more of our research and academic outputs into more languages
– influencing more government policy and wider public debates.

Closers

Do use snappy or stirring closers that deliver a clear and memorable takeaway.

If that call speaks to you, come to Sussex and let’s change things.

Professor Boxall first asks his students to engage with the orthodoxy. Then he invites them to dismantle it.
Section 8
Key messages
Key messages

We can strengthen our reputation with our audiences by consistently communicating our key messages. We can increase the power of those messages by always validating them with facts.
Sussex: a unique location

Every Sussex student enjoys a location that boasts a unique combination of tranquillity and energy.

We are the only UK university surrounded by the beauty of a national park, allowing you to step off campus and explore the hills, woodlands and of course the pubs of the South Downs.

At the same time our students are also only nine minutes by train from vibrant Brighton with its irresistible beach, pier, markets, artists, activism, politics and music scene.

Perhaps it is this mix of peace and life that has attracted many radical artists and designers to the area. Virginia Woolf, John Maynard Keynes and other Bloomsbury Group members all chose to spend time in Charleston House outside Lewes, while the Arts and Crafts movement of the early twentieth century flourished around the idyllic beauty of Ditchling.

Walk around the area now and you might bump into Nick Cave or Norman Cook, two of many current figures who have found a home for their unique talents in a uniquely inspiring location.

The importance of research at Sussex

At Sussex, we believe that research is the path to progress, and our research is internationally acclaimed for drawing together leading academics from different disciplines - an approach that delivers the most powerful and meaningful results.

For these reasons, a Sussex research project is a terrific learning experience for any student lucky enough to be attached to it.

Imagine being assigned to a research project led by Dave Goulson, best-selling author and one of the world’s foremost authorities on wildlife conservation.

Or being a part of a team that’s researching the political, economical and social dimensions of Ebola vaccinations led by Stefan Elbe, Director of the Centre of Global Health Policy.

Important research studies such as these impact policy and practice for businesses, NGOs and governments, and in doing so, help to ensure that Sussex and its students shape the world.

An international perspective at Sussex

The opportunity to learn at Sussex is the opportunity to learn about the world. Sussex has an exceptional network of international studying options in major universities in every continent.

These include the government-supported Sussex China Internship Scheme, which will financially support 300 internships in China in the next four years.

As well as giving you the chance to study internationally, Sussex also welcomes students from Hong Kong, China, India, Nigeria, the United States and more than a hundred other nations.

These students are embraced with open arms thanks to University events such as One World Week and initiatives such as the Buddy Scheme and the brilliant Language Café.

The result is a genuinely multicultural campus that helps every Sussex student to see the world more internationally and more broadly.
The economic impact of Sussex

Although Sussex sits within the peaceful South Downs, we make economic noises that resound across the country and the world.

In terms of our region, the University engages with local business through its Sussex Innovation Centre and feeds both graduates and their knowledge into Brighton’s vibrant digital economy.

In terms of the country, we are one of the highest UK universities for employability, meaning that our graduates make an enormous contribution to the UK’s intelligent workforce, while our research enhances efficiency and productivity in government and business with specific research projects being turned into innovative business ideas.

Beyond the UK, we are influencing public policy and discourse on a global scale with our research helping to solve worldwide economic issues such as sustainability, healthcare and energy, our leading academics working with international governments and businesses and our alumni heading up organisations and even nations around the world.

Sussex and a tradition of changing things

Sussex has a short and vivid history of changing things. We took an active role in anti-apartheid thinking, setting up scholarships for students unable to study under discriminatory laws. Today, we’re offering the same to Syrian refugees.

We have educated three African presidents and helped to develop the thinking of world-changers Harriet Lamb of Fairtrade and David Bull of UNICEF.

Every day we work to transform policy and practice in the spheres of economics, health, culture, climate change and more.

Sussex and generosity

The more time you spend with your tutors, the better your education.

Time spent with a tutor can be the difference between knowing a subject and loving a subject. Between understanding somebody else’s argument and making your own.

At Sussex, our tutors are renowned for their open door policy and for providing guidance through overall subjects and specific tasks.

It is part of a philosophy of generosity at Sussex in which we will support you wherever possible. A spirit that extends to an innovative scholarship scheme which gifts the equivalent of at least £5,000 to any student whose family income qualifies them for government grant support.

And with Sussex students providing more than 4,500 hours of tutoring and mentoring in local schools every year, it seems this generosity is infectious.
About the University of Sussex

Founded in 1961, Sussex is a top 20 UK university that uses research, a unique location and a strong sense of purpose to broaden its students’ perspectives. In the words of our first Vice-Chancellor John Fulton, Sussex helps its students to ‘make the future.’

Sussex is a world-leading research university with many projects led by the foremost academics in their field, each driven by the belief that you can only make the future if you know what it looks like.

Our research feeds empirical knowledge into the great questions of our age. It impacts policy and practice for businesses, NGOs and governments, and in doing so, help to ensure that the University and our students shape the world.

We shape the world from an exceptional location that combines both tranquillity and energy.

We are the only UK university surrounded by a national park, allowing our students to explore the hills and woodlands of the South Downs.

While only nine minutes away is the vibrancy of Brighton with its artists, activism, politics and music for students to feed off and be part of.

And famously, there is our sense of purpose. Sussex is a university full of exceptional students who believe they can change things – and they can.

With a combination of research and fearlessness, Sussex students are shaping both policy and practice in economics, health, culture, climate change and more. It is a tradition that we hope will long continue.

Together, our approach, location and purpose equip our students with a broader education and a broader picture of life.

These are qualities that employers value highly, with 96% of Sussex graduates being employed within a year, making it one of the UK’s most successful universities for employment.

Our call is the same as it has been since 1961: we are looking for thoughtful, critical, brave and curious students who are as dedicated to making the future as we are.

If that call speaks to you, come to Sussex and let’s change things.
Overview

The gallery of applications on the following pages illustrate all our identity elements working together to form consistent and memorable University of Sussex communication. These should be used as a benchmark for future applications.
Applications
Business cards

Our business card follows the centrally aligned approach. If you require new business cards please get in touch with the University's print unit at:

http://www.sussex.ac.uk/staff/stationery/order
Applications
Letterhead

Our letterhead follows the centrally aligned approach. To request a word template letterhead please contact:

m.french@sussex.ac.uk

Please follow the embedded formatting within the document.

You should never attempt to recreate or redesign the letterhead, please use only the supplied templates.

If you require professionally printed stationery, please contact the University's print unit at:

http://www.sussex.ac.uk/staff/stationery/order
Applications
PowerPoint template

To request a PowerPoint template please contact:

m.french@sussex.ac.uk

Some examples are shown on the left for titles, text-based and image-based slides.

Please note: Georgia and Arial are the fonts to be used for PowerPoint templates.
Section 10
Advertising
Introduction

The examples that follow are from our 2015 advertising campaign. We developed the idea of ‘making the future’ and turned it into a call to action that prospective students could relate to: 'let’s change things.'

This campaign is a good example of the brand guidelines in action. Using the elements set out in the preceding pages, we built a campaign creative featuring bold and provocative statements presented from the ligature and therefore from the heart of the University itself.

The advertising delivered both articulate manifestos, clear location-based Propositions and specific calls to prospective students to join an Open Day and ultimately the University itself.
Advertising
Page structure

Shown opposite is an example of our approach to advertising. Advertising campaigns can be flexible, but they should adhere to the centrally-aligned approach. Below are the fundamental differences to internal communication that need to be adhered to.

**WORDMARK**
In advertising the ‘header’ at the top becomes the University of Sussex wordmark or logo.

**SYMBOL**
The symbol can appear on advertising, sitting behind copy and acting as a supporting device, or sitting on top of imagery as a leading graphic device.

**TYPOGRAPHY**
Franklin Gothic Heavy becomes the typographic treatment for copy. This should be used large and centred in the same way UoS Baskerville Titling is used for internal communications.

**PROPOSITION**
The sign off area becomes the ‘proposition’ for the piece. This can run onto three lines and can contain calls to action, twitter handles/hashtags, web addresses etc. Please ensure that the point size of the proposition matches that of the wordmark.

**PLEASE NOTE**
The call to action picks up the colour used for the ligature.
Let’s influence climate change policy.
Let’s use maths to tackle disease.
Let’s question gender portrayal in the media.
Let’s be critical, thoughtful, creative and brave to create a better society than the one we have today.

BOOK AN OPEN DAY PLACE AT SUSSEX.AC.UK/US
LET’S CHANGE THINGS
@SUSSEXUNI
Let’s be critical, thoughtful, creative and brave to create a better society than the one we have today.
You have ideas, energy and ability. Let's meet.

BOOK AN OPEN DAY PLACE AT SUSSEX.AC.UK/US
LET'S CHANGE THINGS
@SUSSEXUNI
Advertising
Digital formats

Shown opposite are various sizes of digital banners and how we size the logo and/or wordmark accordingly.
Advertising
Storyboard example

Shown opposite is a storyboard showing the progression of a digital banner advert. These are very flexible and will largely be driven by the amount and type of content that needs to be displayed.
Storyboard example

Shown opposite is a storyboard showing the progression of a digital banner advert. These are very flexible and will largely be driven by the amount and type of content that needs to be displayed.
Call our Clearing team on 0845 100 100. Your chance to

LET'S CHANGE THINGS
Contact
Contact

If you require more information or guidance please get in touch with:

Publications and Branding Team
University of Sussex
AMEX Community Stadium, North Stand – Level 2
Village Way, Brighton BN1 9BL
+44 (0)127 387 2599
publications@sussex.ac.uk

Kimberley Horner
Pentagram Design
horner@pentagram.com
+44 (0)20 7229 3477