

US

UNIVERSITY
OF SUSSEX

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

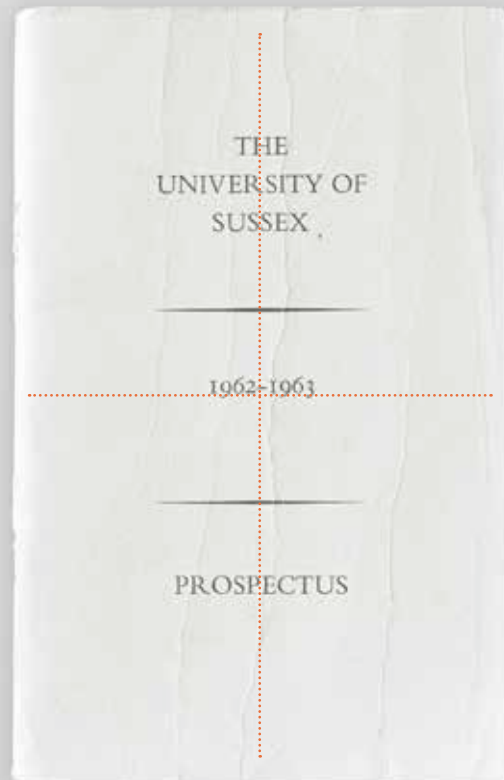
Core elements

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.



SYMBOL

US

WORDMARK

UNIVERSITY
OF SUSSEX

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.

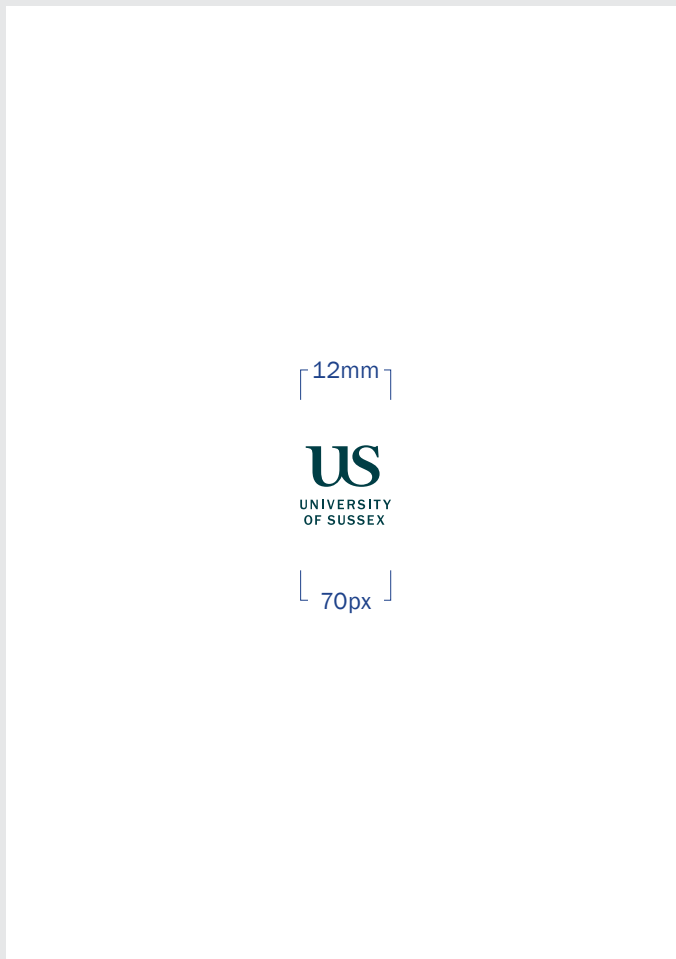
Please never attempt to recreate the logo, instead always use the supplied files.

Logo

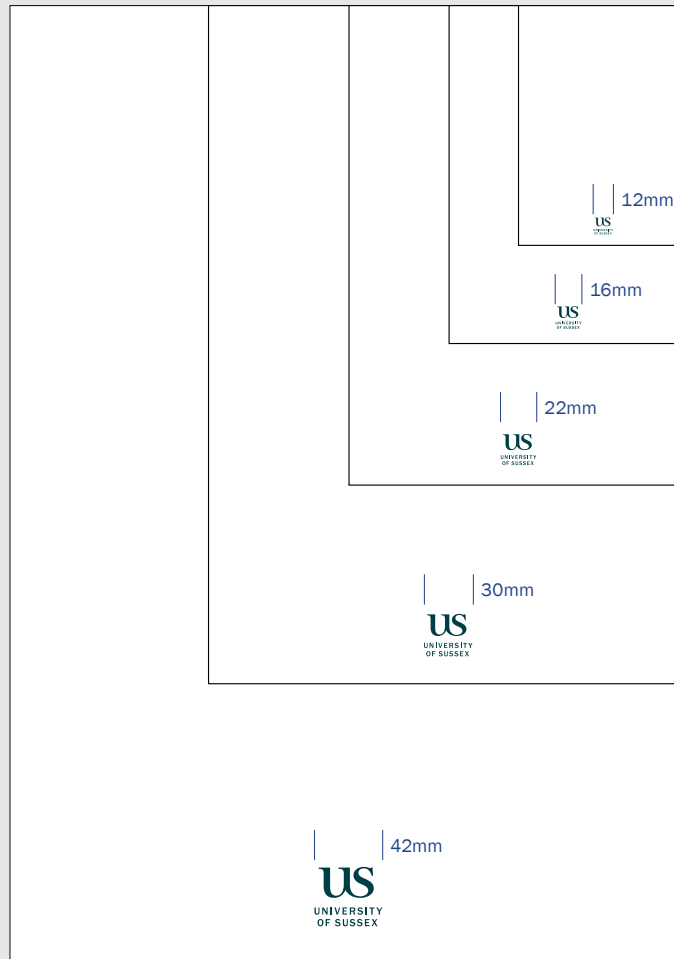
Minimum clear space

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.





MINIMUM SIZE



RECOMMENDED SIZES

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.

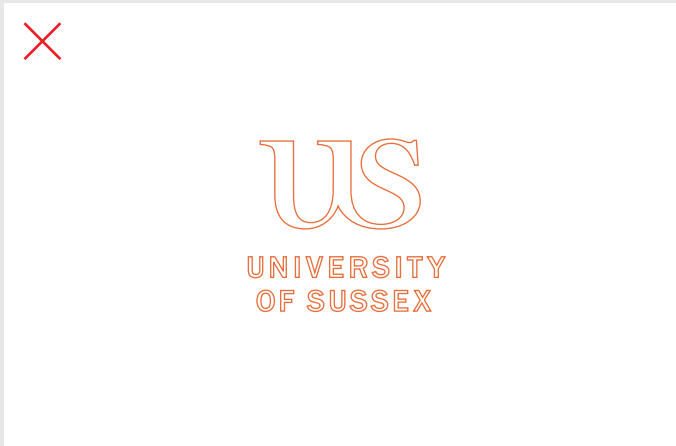
Please note: it is harder to give recommended sizes in pixels as this will be affected by screen resolution, device size and applications.



1



3



5



2



4



6

Logo Incorrect usage

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 →



US
UNIVERSITY
OF SUSSEX
STUDENT
LIFE CENTRE

7



9



US
UNIVERSITY
OF SUSSEX

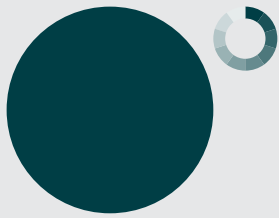
8



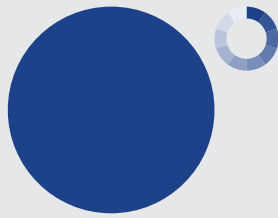
10

Logo Incorrect usage

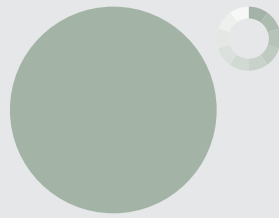
- 7 Never add words, create unapproved sub-brands or unapproved lock-ups with the symbol or wordmark. For guidance on schools, departments and units please see Section 3.
- 8 Never produce different elements of the logo in different colours or different tints of one colour.
- 9 Never create a holding device with the logo, or any element of it. Please note: this does not include placing the logo in defined areas (eg Facebook and Twitter panels).
- 10 Always use the central alignment principle to compose the logo, and elements of it.



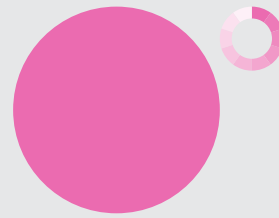
SUSSEX FLINT *
PANTONE® 309C
C95 M57 Y56 K64
R1 G48 B53
HEX #013035



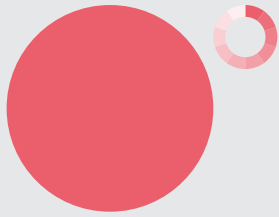
COBALT BLUE
PANTONE® 7687C
C100 M78 Y0 K18
R29 G66 B138
HEX #1E428A



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 #EB6BB0



CORAL RED
PANTONE® 198C
C6 M84 Y53 K1
R223 G70 B90
HEX #DF465A



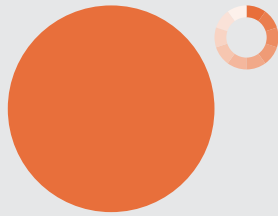
TURQUOISE
PANTONE® 3262C
C82 M0 Y41 K0
R0 G175 B170
HEX #00AFAA



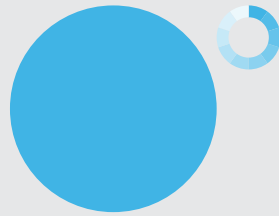
WARM GREY
PANTONE® 7527C
C19 M15 Y24 K1
R214 G210 B196
HEX #D6D2C4



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 #DC582A



SKY BLUE
PANTONE® 298C
C67 M8 Y2 K0
R64 G180 B229
HEX #40B4E5

Colour Primary palette

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

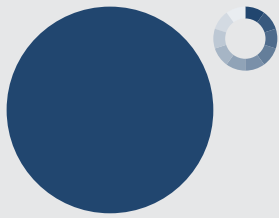
Sussex Flint is our core colour and should be used distinctly in applications that require more of a corporate or academic tone.

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.

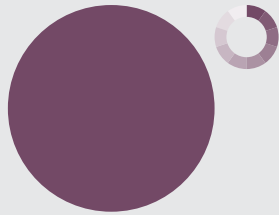
For screen use, ensure the colour combinations used for any logo or type pass accessibility tests and are WCAG AAA compliant. Colour combinations can be tested at: colorsafe.co



NAVY BLUE
PANTONE® 534C
C99 M80 Y36 K28
R27 G54 B93
HEX #1B365D



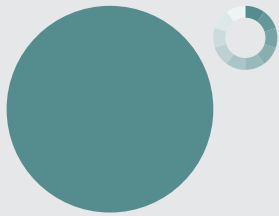
POWDER BLUE
PANTONE® 645C
C56 M29 Y12 K1
R125 G161 B196
HEX #7DA1C4



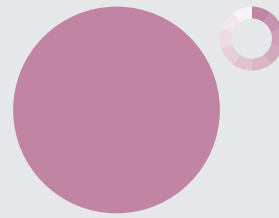
GRAPE
PANTONE® 7659C
C62 M80 Y38 K35
R93 G55 B84
HEX #5D3754



CORN YELLOW
PANTONE® 141C
C6 M22 Y72 K0
R242 G199 B92
HEX #F2C75C



DEEP AQUAMARINE
PANTONE® 7475C
C72 M33 Y45 K18
R72 G122 B123
HEX #487A7B



CHINA ROSE
PANTONE® 687C
C26 M56 Y17 K1
R194 G132 B163
HEX #C284A3



COOL GREY
PANTONE® 427C
C22 M14 Y15 K0
R208 G211 B212
HEX #D0D3D4

Colour Secondary palette

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

 **NEON BLUE**
PANTONE® 801C

 **NEON BRIGHT ORANGE**
PANTONE®
BRIGHT ORANGE C

 **NEON GREEN**
PANTONE® 802C

 **NEON LIGHT ORANGE**
PANTONE® 804C

 **NEON SALMON**
PANTONE® 805C

 **NEON YELLOW**
PANTONE® 803C

 **NEON PINK**
PANTONE® 806C

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.



SUSSEX FLINT AGAINST WHITE



BLACK AGAINST WHITE



WHITE LOGO AGAINST A COLOUR

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.

Aa Bb Cc Dd Ee Ff

Gg Hh Ii Jj Kk Ll

Mn Nn Oo Pp Qq Rr

Ss Tt Uu Vv Ww Xx

Yy Zz 0 1 2 3

4 Baskerville

5

6

7

8

9

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.

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

Franklin Gothic

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

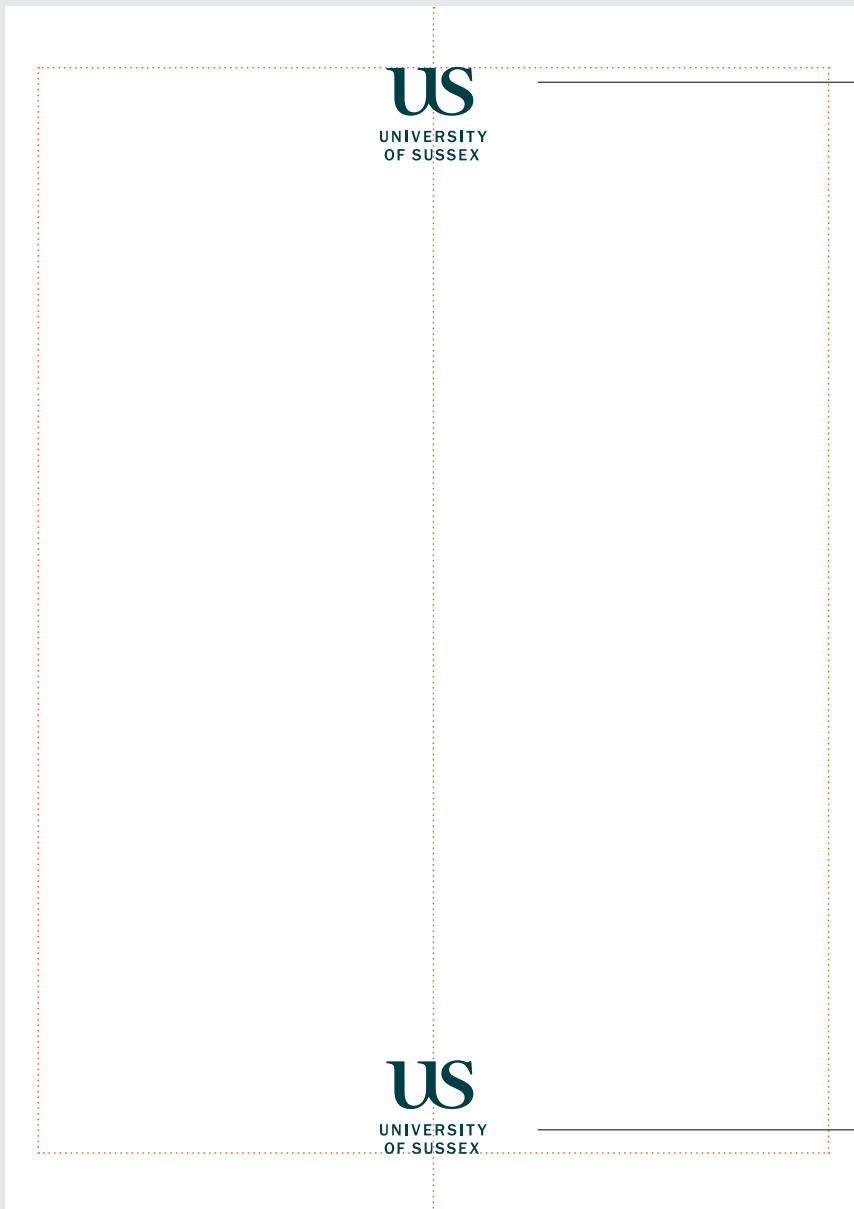
For digital applications, where Franklin Gothic cannot be used, such as Microsoft Word and PowerPoint, the system font Arial should be used.

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.



**ALTERNATIVE LOGO PLACEMENT
TOP MARGIN**

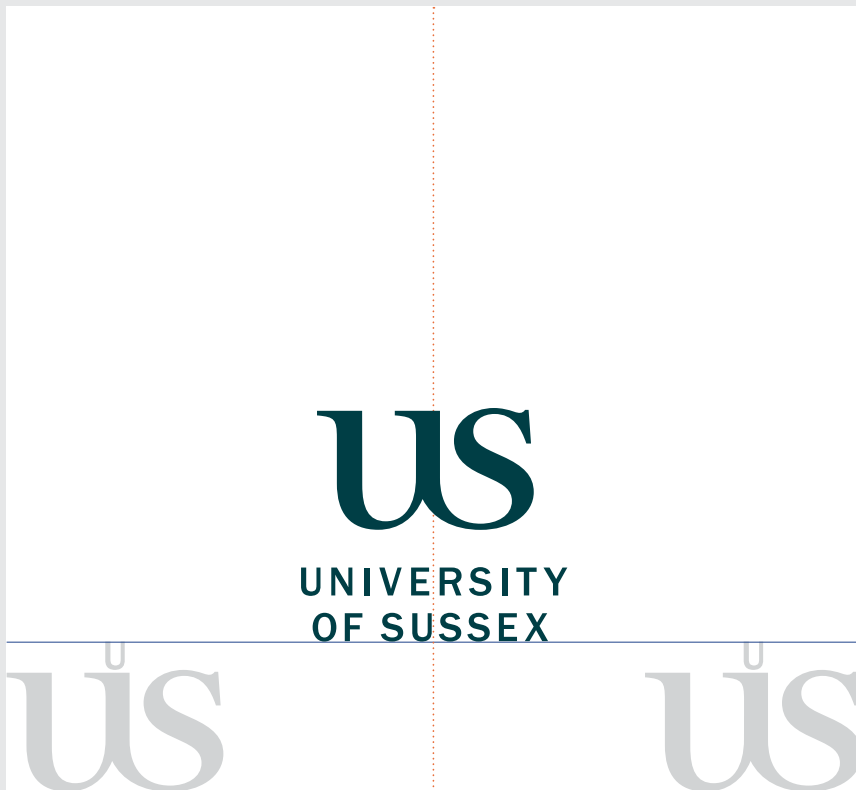
**PREFERRED LOGO PLACEMENT
BOTTOM MARGIN**

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.



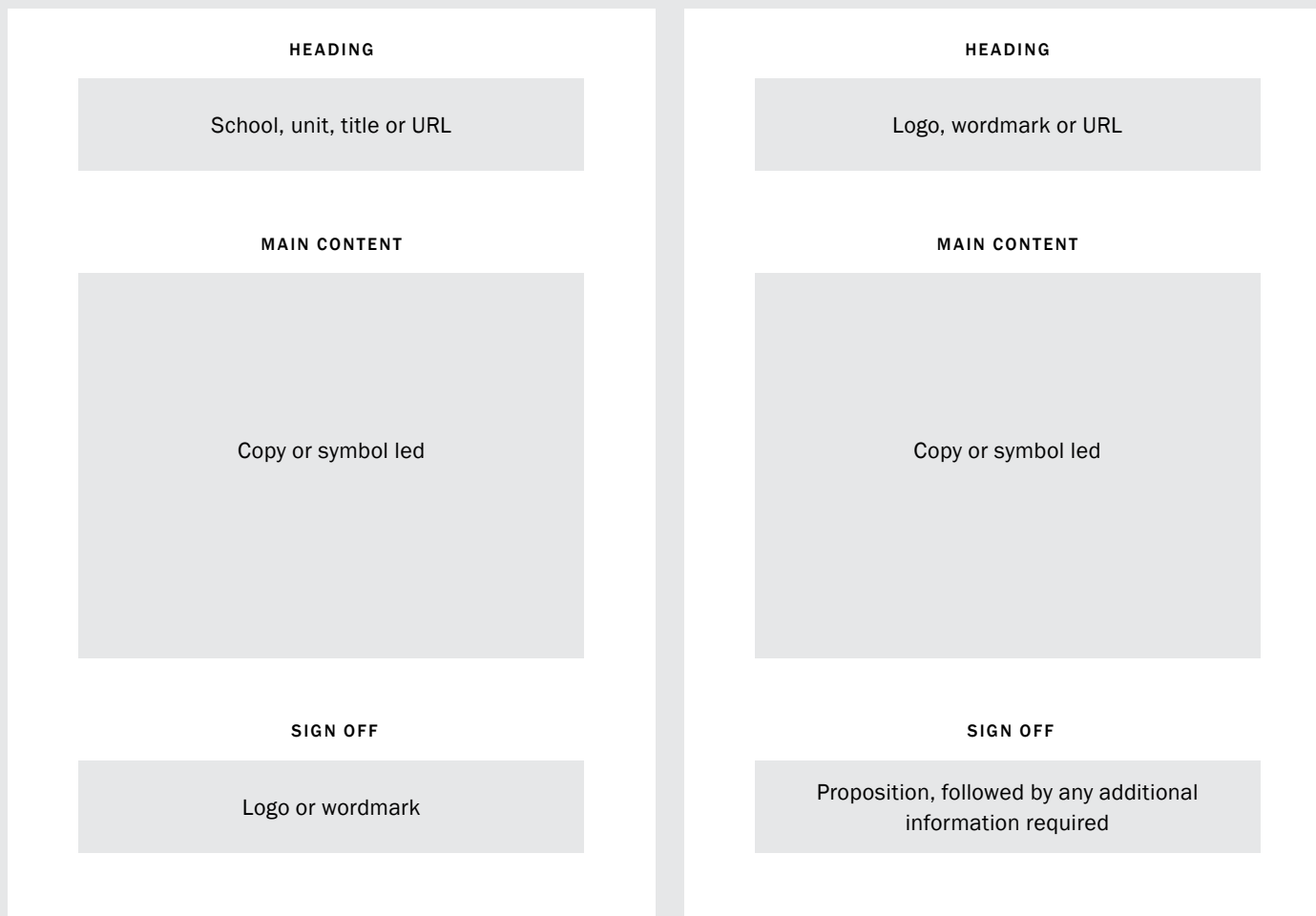
BOTTOM OF PAGE

MINIMUM MARGIN GUIDE

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.

UNIVERSITY/SCHOOL/DEPARTMENT

US

UNIVERSITY
OF SUSSEX

LOGO-LED

UNIVERSITY/SCHOOL/DEPARTMENT

Headline
Headline
Headline

US
UNIVERSITY
OF SUSSEX

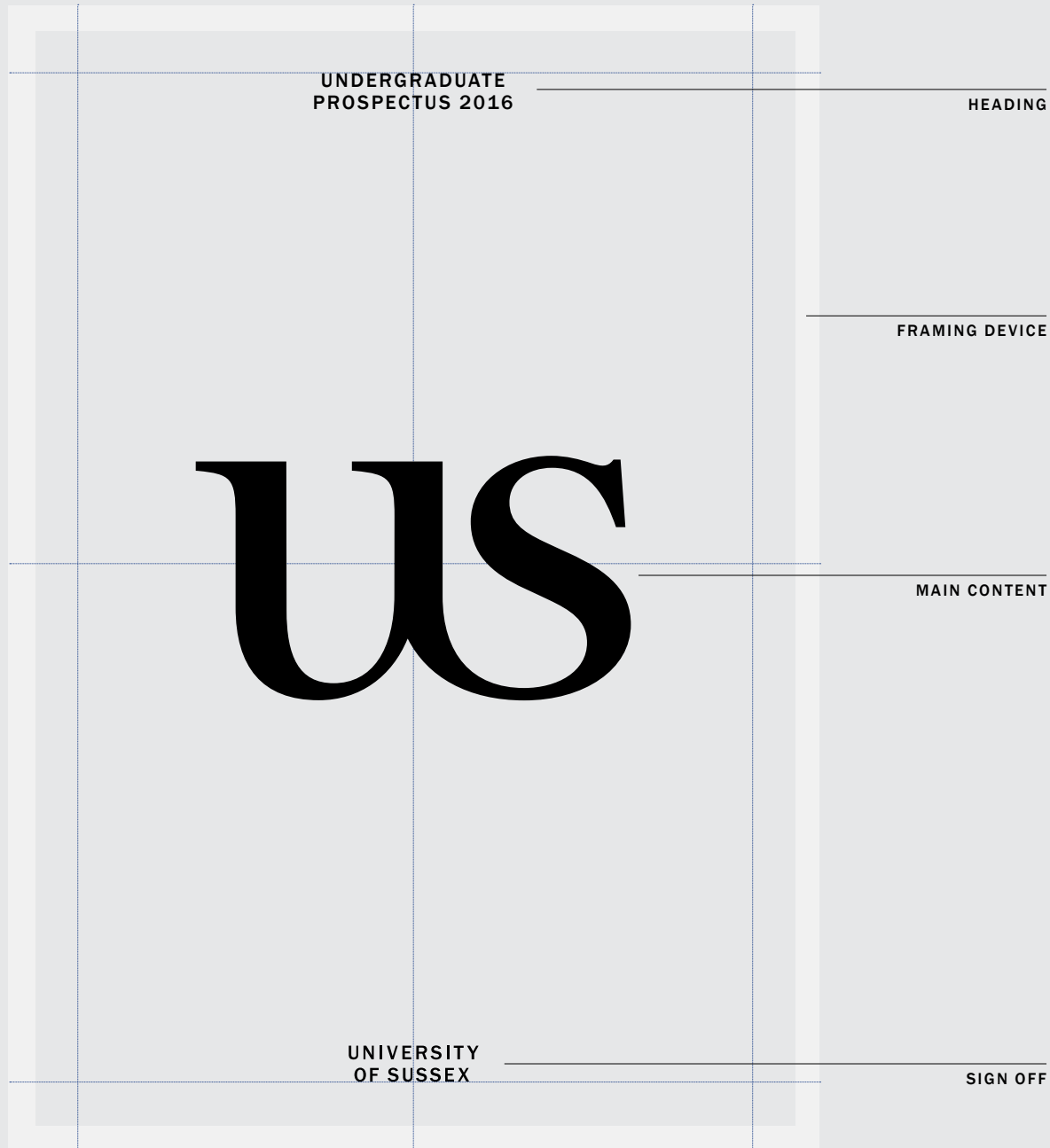
COPY-LED

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

Title set in Franklin Gothic Medium.

MAIN CONTENT

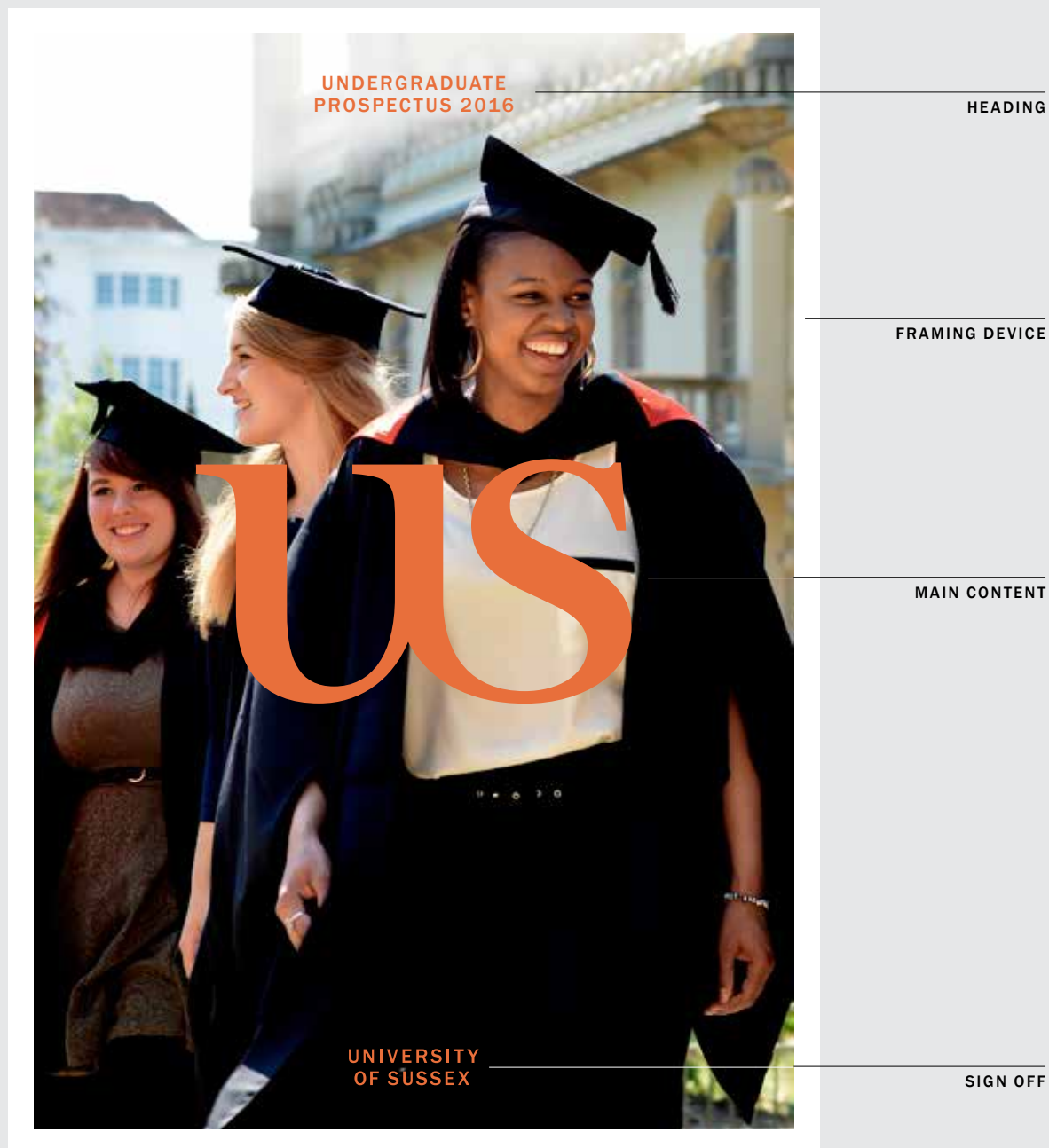
The symbol is confidently positioned, at a large scale at the heart of the composition.

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.





1



2



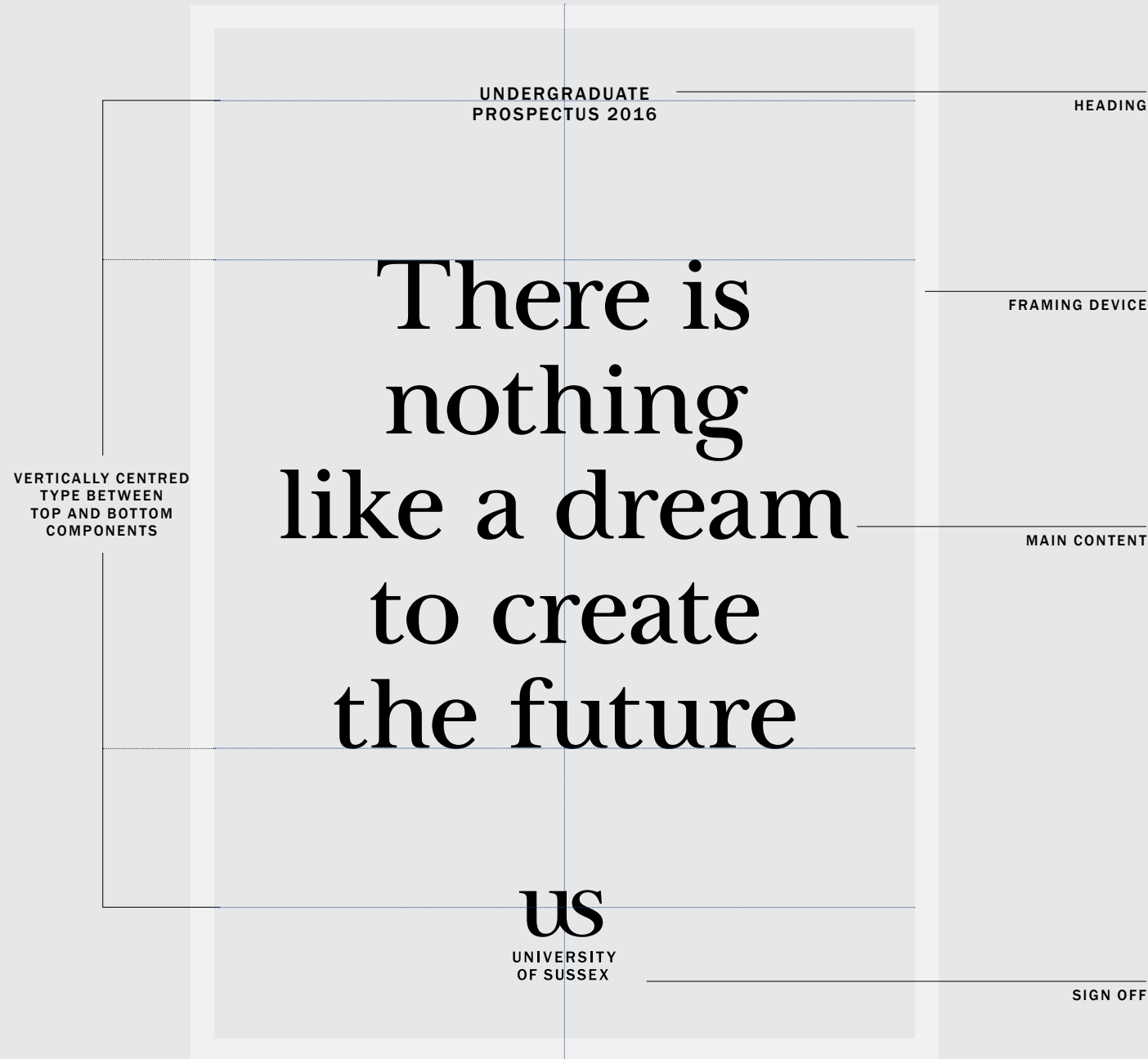
3

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 overlaid 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.



Page structure

Copy led

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

HEADING

The School, Unit, Title or URL, set in Franklin Gothic Medium.

MAIN CONTENT

UOS Baskerville Titling should be used for copy. Following from the symbol-driven option, this should be large, confident and central to the design. Vertically, the type should be centrally aligned between the bottom edge of the top component and the top edge of the bottom component.

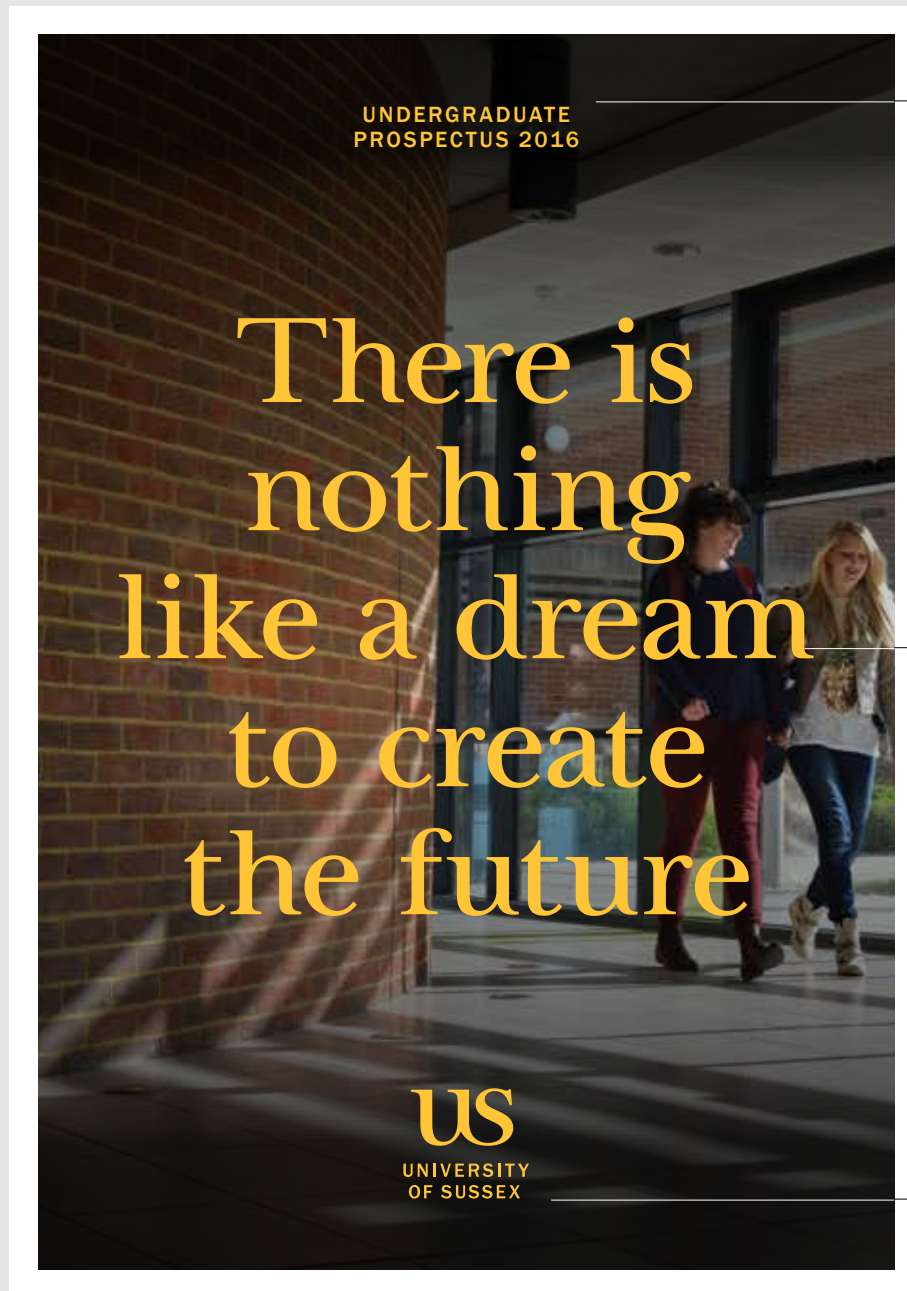
SIGN OFF

At the bottom, the University of Sussex logo is used to sign off the page and centrally frame the copy.

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 scale up proportionately as you increase from A2.

Please note: if there are any print reproduction concerns about maintaining the correct margin, the framing device can be removed.



HEADING

FRAMING DEVICE

MAIN CONTENT

SIGN OFF

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

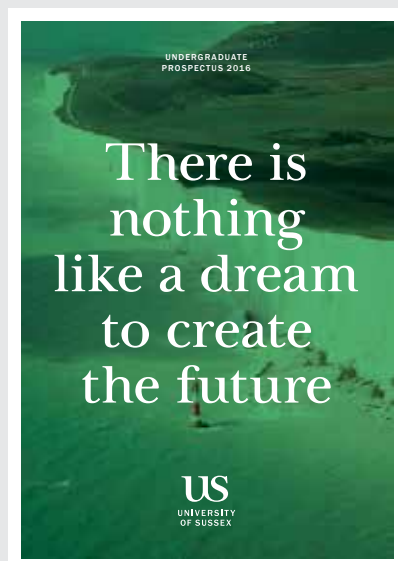
The University of Sussex logo signs off the communication.

FRAMING DEVICE

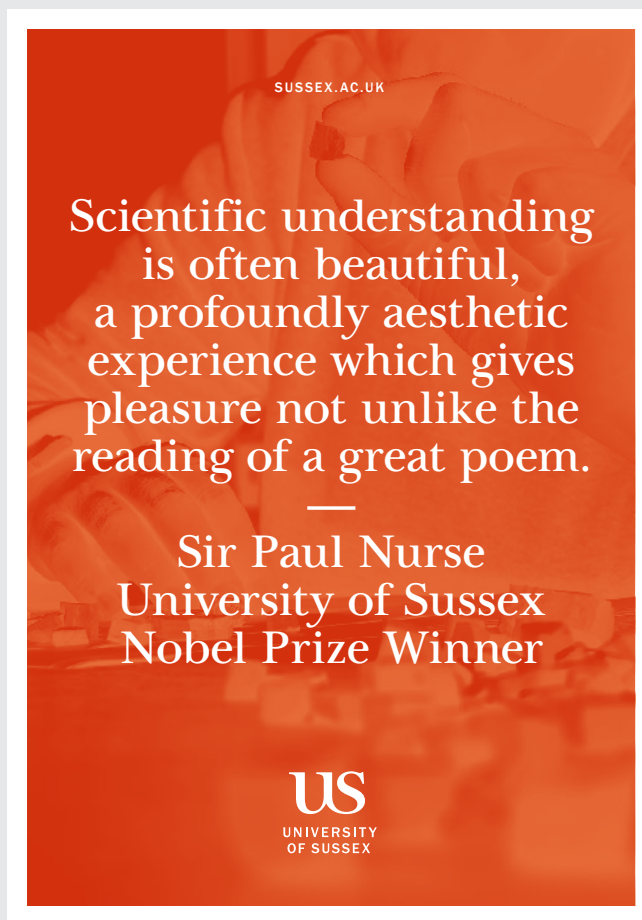
The image is contained using the framing device.



1



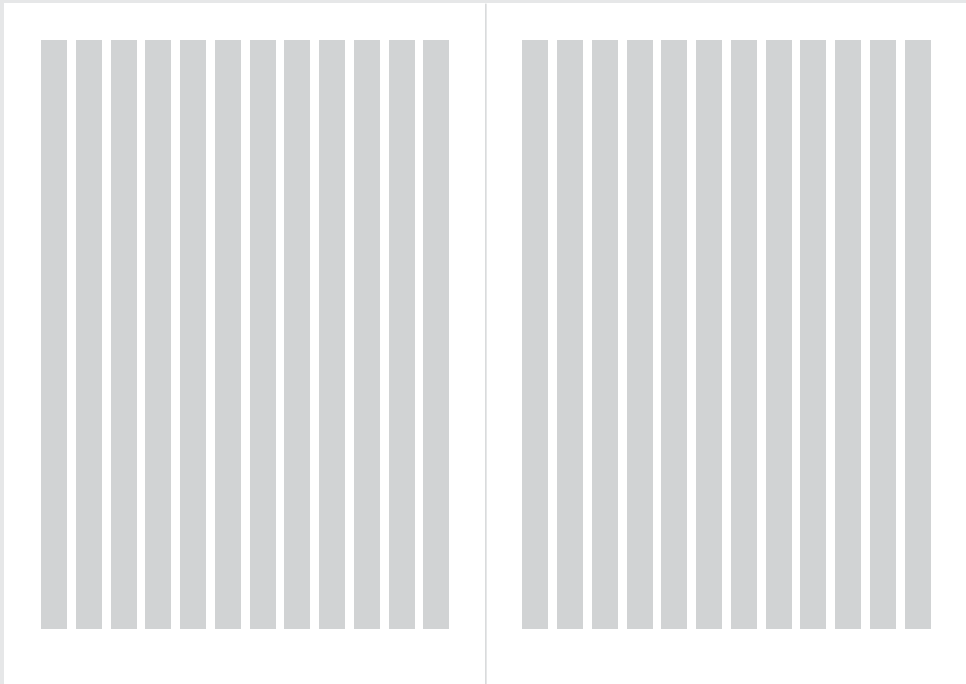
2



3

Page structure Copy-led examples

The page structure is versatile enough to accommodate a number of text lengths, from key words¹, to short statements², to longer passages of text³. Care must be taken to ensure all text remains legible at all times.



12-COLUMN GRID

Literature Grid system

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.



4-COLUMN GRID



3-COLUMN GRID



2-COLUMN GRID

1

MAKING THE FUTURE

2

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 markets and economies. Here are some recent examples of the impact of our research.

3



4

6

MAKING THE FUTURE

Over 98% of our research is world-leading, internationally excellent or internationally recognised

Research Excellence Framework 2014

5

BETTER CARE FOR CANCER PATIENTS

Sussex's Professor Lesley Fallowfield has been the first to demonstrate how specialised communications training can improve the care of cancer patients. Poor communication between healthcare professionals and patients can lead to anxiety, confusion and poor treatment adherence in patients; and to stress and burnout in clinicians. Professor Fallowfield developed a training programme to improve clinicians' communication skills. Three months after the trial – conducted across 34 cancer centres – results showed that oncologists used fewer leading questions and gave more appropriate responses to patients' cues. Since the study, parts of the training have been adopted by the Department of Health and have become mandatory for all consultant oncologists in the UK.

SHAPING INTERNATIONAL DEVELOPMENT

A team led by Sussex researcher Professor L. Alan Winters has been studying the benefits of temporary-worker migration schemes to the economies of small island communities, such as the Pacific island nations Vanuatu and Tonga, and developing countries. The study investigated the many disadvantages faced by these remote communities when it comes to international trade. It found that many industries would not be able to compete even if wages were zero, and so migration to work would have to play a major role in income growth in future. 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'.

TACKLING PODOCONIOSIS, A COMMON BUT HIGHLY NEGLECTED TROPICAL DISEASE

Podocniosis is a non-infectious disease that results in swelling of the lower legs, caused by the long-term exposure of bare feet to red clay soil derived from volcanic rock. It affects the wellbeing of an estimated four million people globally and constrains economic development in a number of tropical countries.

New research, led by Professors Melanie Newport and Gail Davey (Brighton and Sussex Medical School), has had a significant impact on societies and economies where podocniosis is endemic. Through 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 now reached at least 60,000 Ethiopian patients.

IMPROVING ACCESS TO EDUCATION

Sussex researchers have helped reshape the international discourse on access to education in low-income countries. A research team led by Sussex's Professor Keith Lewin has helped develop a model for identifying groups of children at risk of 'silent exclusion', aiming to understand why over half of all children in low-enrolment countries fail to complete their basic education. The study highlighted the issues affecting millions of children, including migrant status, under-nutrition and HIV/AIDS orphanhood. The model has been adopted by major education and aid programmes worldwide, including those run by World Bank, UNICEF, UNESCO and Education International.

BUILDING SUSTAINABLE LOCAL ECONOMICS TO CONSERVE TROPICAL RAINFORESTS

The work of two researchers from Sussex – in the tropical rainforests of Ecuador, Papua New Guinea and Fiji – has had important implications for strategic conservation planning and identification of rainforest areas that require urgent protection. Dr Mika Peck and Dr Alan Stewart are both involved in the study of rainforest habitats, developing systems and programmes to protect these threatened environments. By building teams of 'para-biologists' – locally-recruited staff trained to identify specimens and collect field data – they are able to build sustainable local economies that support conservation.

RECOGNISING THE STATE'S TRUE ROLE IN DRIVING INNOVATION

The work of Mariana Mazucato 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 and creating new markets, from the internet to biotech and clean tech. Her work has influenced policy across the world, changing the political discourse on how governments should invest in, and drive, innovation.

Recently, Professor Mazucato met with Brazilian President Dilma Rousseff and has been commissioned to research Brazilian innovation policy. Her thinking has also led to new government policies in the US, UK and across Europe.

6

7

Literature Typography

Shown opposite is a typical spread from a piece of University of Sussex literature. The following principles for type styles should form the basis for future literature designs.

- 1 Running heads
Franklin Gothic Medium/upper case/centred
- 2 Header
UoS Baskerville Titling/sentence case/centred
- 3 Standfirsts
UoS Baskerville Titling/sentence case/centred
- 4 Page numbers
Franklin Gothic Book/centred
- 5 Pull quotes
UoS Baskerville Titling/sentence case/centred or ranged left
- 6 Sub heading
Franklin Gothic Medium/upper case/centred or ranged left
- 7 Body text
Franklin Gothic Book/sentence case/ranged left or centred (for longer passages of text always set text ranged left)

Designers should use their judgment when considering text sizes and keep these consistent throughout a piece of communication.

What do I need for admission?

Sussex welcomes applications from students of all ages who show evidence of the academic maturity and broad educational background that suggests readiness to study at degree level. For most students, this will mean formal public examinations, sometimes combined with relevant experience, and the University will consider a wide range of different qualifications (from the UK, the rest of the EU and overseas). Occasionally, we will also admit students on the strength of their life and work experience alone, without recent formal exams. We want to admit students who show intellectual capacity, whether or not that is reflected in actual exam passes.

The University receives many more applications than we have places to offer, and entry is therefore competitive. For this reason, you are encouraged to undertake suitable academic study before applying to the University in order to strengthen any application. Equally, good qualifications alone do not in themselves guarantee admission.

The University's teaching language is English. Competence in English is therefore also a condition of entry (refer to page 146).

UNDERGRADUATE ADMISSIONS
SUSSEX HOUSE,
UNIVERSITY OF SUSSEX,
FALMER, BRIGHTON BN1 9RH
T +44 (0)1273 678416
F +44 (0)1273 678545
E UO.ENQUIRIES@SUSSEX.AC.UK
WWW.SUSSEX.AC.UK

UK, CHANNEL ISLANDS & ISLE OF MAN APPLICANTS

For information about fee status classification, refer to Fee status on page 152.

Recent school or college leavers are expected to reach the University's (minimum) general entrance requirement of two A level passes or a pass in an A level Double Award or an equivalent qualification (refer to Other qualifications taken in the UK, opposite), as well as evidence of a broad educational background.

For all courses, however, you will normally need much more than the (minimum) general entrance requirements. The Essentials columns in the subject areas of this prospectus (pages 38-138) give an indication of the likely offer level required for each degree, expressed as A level or International Baccalaureate Diploma grades. We are also very happy to receive applications from students offering Access courses, BTCE qualifications, the European and Welsh Baccalaureates, Scottish Highers and Advanced Highers, and Advanced Diplomas, as well as the AQA Baccalaureate and Cambridge Pre-U. An idea of the comparable grade requirements for some non-A level qualifications is shown in the table on page 142 and the section on Other qualifications taken in the UK, opposite.

Students are also required to demonstrate both numeracy and competence in the use of English. For English and Welsh school leavers this would normally mean GCSE Mathematics and English at grade C or above.

In assessing applications, however, the University will also look at wider experience, and there is more advice for students applying several years after leaving school or college in Mature students and wider experience on page 142. Work and other experience may be considered in lieu of the formal general entrance requirements.

In addition to the University's general entrance requirements, certain courses also have specific entry criteria (eg A level-standard Mathematics in order to study Engineering) and all students must satisfy these specific requirements, regardless of age and other

experience or where they are from. The details of any such requirements are given in the Essentials columns in the subject areas on pages 38-138. They are given in terms of GCSE, A level or IB requirements, but we will accept equivalent qualifications (refer to Other qualifications taken in the UK, opposite, and to Applicants from outside the UK on pages 144-146). It is very important to check that you expect to meet any specific entry requirements for your chosen degree to avoid wasting your application. This includes the need to meet any declared GCSE requirements.

A LEVEL APPLICANTS

Most British applicants to Sussex offer a mix of A and AS level qualifications, but there is no set pattern in terms of what we expect. Most applicants will be offering at least three A levels (often combined with additional AS levels), but we treat each application on its individual merits and will be looking at the individual array of qualifications being presented. We also look at the spread of when qualifications are taken, and are most interested in results achieved within a single sitting (ie three or more A levels taken at the same time). However, where an applicant has achieved a top grade in a relevant A level taken early, some departments will reward this by adjusting the conditions of the offer. Similarly, the University is pleased to receive applications from students resitting A levels in order to improve their results.

We are pleased to consider applicants offering all A and AS level subjects, including those in applied areas, as well as the Double Award. We also welcome applications from students offering General Studies or Critical Thinking within their qualifications array. The one exception to this is the Brighton and Sussex Medical School, run jointly with the University of Brighton.

STANDARD A LEVEL OFFERS

When we make offers we will normally set conditions in terms of three A level grades. However, the variety and combinations of qualifications offered by different applicants, and the fact that we look at each application individually when setting conditions, make it hard to state the 'standard' offer for any particular subject.

Throughout this prospectus, therefore, we have simply given an indication of the likely level of the grades we would expect for a particular subject in terms of three A levels. This should give you an idea of the sort of results we look for from our successful applicants, but the conditions we actually set in a particular offer may vary. In addition, the typical offer levels shown indicate the anticipated offer level at the time of going to print (January 2015). On rare occasions this may be subject to change. Please check our online prospectus at www.sussex.ac.uk/study/ug for the most up-to-date information on offer levels and entry requirements.

A* AT A LEVEL

For most subjects, Sussex does not require A* at A level. However, we do have a few courses—for example the specialist Physics (research placement) degree—where we will expect applicants to be achieving this top level. In addition, we recognise the value of the A*, and achieving this grade may help you in meeting the conditions of an offer. For example, if you are asked to achieve AAB instead, in recognition of the high level of ability needed to achieve the A*.

UNIT GRADES

The University makes offers in terms of overall A level results and does not set conditions in terms of the individual unit grades that make up a full A level. We may consider available unit grade information as part of the selection process as we would GCSE and

OTHER QUALIFICATIONS TAKEN INSIDE THE UK

Sussex welcomes applications from students taking a range of non-A level UK qualifications:

ACCESS TO HE DIPLOMA

The University has a strong record of admitting students offering QAA-recognised Access to HE Diplomas from one of the Access Validating Agencies (AVAs). Access courses are designed for people who want to return to education but do not have standard entry qualifications (like A levels) and whose study skills are perhaps a little rusty. They aim to reintroduce students to a range of study skills and are a good preparation for university entrance. They tend to cover broad academic areas, usually in the humanities and social sciences, but some provide the knowledge required by other courses, such as the sciences. They are not designed for students who have recently completed A levels and we would encourage these students to resit those A levels if they do not have the necessary grades for admission.

The standard offer for Access applicants is to pass the Access to HE Diploma with 45 credits at Level 3, including at least 30 at Distinction and the remaining 15 with at least Merit. Some offers will also specify which units need to be at Distinction. Although Access courses are accepted across the University, you should ensure that you meet any other GCSE-level

TERM DATES 2016/17
FOR THE MOST UP-TO-DATE
INFORMATION ON TERM DATES
FOR THE YEAR 2016/17, VISIT:
SUSSEX.AC.UK/TERMDATES



Literature Sub-head hierarchy

Shown opposite is a typical spread from a piece of University of Sussex literature. The following principles for type styles should form the basis for sub-head hierarchy.

- 1 Header
UoS Baskerville Titling/sentence case/
centred/100% tint
- 2 Sub Level 1
Franklin Gothic Medium/upper case/
centred or ranged left/100% tint
- 3 Sub Level 2
Franklin Gothic Medium/upper case/
centred or ranged left/100% tint
- 4 Sub Level 3
Franklin Gothic Medium/upper case/
centred or ranged left/60% tint

Consolidated Balance Sheet as at 31 July 2014

	Note	2015 £'000	2014 £'000
FIXED ASSETS			
Tangible assets	3	XXXXX	205,724
Investments	4	XXXXX	385
Investment in joint venture:			
Share of gross assets	18	XXXXX	9667
Share of gross liabilities	18	XXXXX	(2,901)
ENDOWMENT INVESTMENTS	6	XXXXX	9,075
CURRENT ASSETS			
Stocks		XXXXX	46
Debtors	7	XXXXX	14,960
Investments	11.5	XXXXX	43,550
Cash at bank and in hand	11.5	XXXXX	7,889
		XXXXX	66,445
CREDITORS: amounts falling due within one year	8	XXXXX	(42,953)
NET CURRENT ASSETS		XXXXX	23,492
TOTAL ASSETS LESS CURRENT LIABILITIES		XXXXX	245,442
CREDITORS: amounts falling due after more than one year	9	XXXXX	(92,800)
TOTAL NET ASSETS EXCLUDING PENSION LIABILITY		XXXXX	152,642
PENSION LIABILITY	14	XXXXX	(32,721)
TOTAL NET ASSETS INCLUDING PENSION LIABILITY		XXXXX	119,921
REPRESENTED BY			
DEFERRED CAPITAL GRANTS	10	XXXXX	58,155
ENDOWMENTS			
Permanent	13	XXXXX	4,287
Expendable	13	XXXXX	4,788
		XXXXX	9,075
RESERVES			
Income and expenditure account excluding pension liability	12.1	XXXXX	83,133
Pension reserve	12.1	XXXXX	(32,721)
Income and expenditure account including pension liability		XXXXX	50,412
Capital reserve	12.3	XXXXX	1,802
Revaluation reserve	12.2	XXXXX	261
Non Controlling Interest		XXXXX	216
TOTAL FUNDS		XXXXX	119,921

Tables

Shown opposite is a typical table structure from a piece of University of Sussex literature. The following principles should form the basis for table styling.

- 1 Heading hierarchy should follow the general styling rules of literature subheading:
Franklin Gothic Medium/upper case/
centred or ranged left/100% tint
- 2 Filled cells should be given a 20% black or a 30% tint of the subheading colour if applying a hue. Designers should use their judgement when considering legibility and can alter tints values if there is a concern.
- 3 Extend the rule across the table when distinguishing major sub-sections, underlining the heading name and strengthening the structure.
- 4 For other rules, extend to the column of tinted cells as necessary.

RESULTS OF THE YEAR

The Group consolidated income and expenditure (gross including our share of joint venture income and expenditure, since the medical school is a core part of our academic activities) and results after taxation for the year ended 31 July 2014 and the previous three years are summarised as follows:

	2013/14	2012/13	2011/12	2010/11	2009/10
	£m	£m	£m	£m	£m
Income	218.7	201.7	182.7	174.9	165.9
Expenditure	208.9	187.3	169.0	163.6	165.7
Surplus for year in non-controlling interest	(0.2)	-	-	-	-
Surplus for year transferred from endowment funds	0.4	0.3	-	-	-
Surplus for year after disposal of assets	14.0	14.7	13.7	11.3	0.2

The University's total income rose by 8.4% compared with the previous year. Our strategy is for selective growth for impact in our teaching and research activities and diversification of our income base. Consolidation of the University's reputation for teaching excellence is key to this 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 component of growth in revenue came from a further large increase in International Student fee income, which grew by 15% over 2012-13. Home/EU Student fee income also increased by 32% compared with 2012-13 offset, of course, by the fall in Funding Council Grant. Research grants and contracts income has increased by 6%, 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 in Government spending, and as a consequence the income from Research Council grants remains at a similar level to 2012-13. Within our cost base, pay costs increased by 12.4% as a result of planned investment in academic posts and student support staff, in support of achieved growth in 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 is 48% 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 around £400m of developments. In 2013-14 capital investment in buildings of £16.6m was made on projects including the major refurbishing of the Freeman Building, completion of works on the final 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 redevelopment of the Attenborough Centre for Creative Arts and have initiated a project for the design and development of a £60m 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 CiPFA and which sets the framework for management of liquid resources and longer-term endowment and other investments.

Tables Inset

Shown opposite is a typical spread from a piece of University of Sussex literature with an inset table to illustrate figures in the text.

- 1 Filled cells should be given a 30% tint of the subheading colour. Designers should use their judgement when considering legibility and can alter tints values if there is a concern.
- 2 Text-bordered margins of the table should be allowed an extra gutter-length's space.

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.



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 × '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

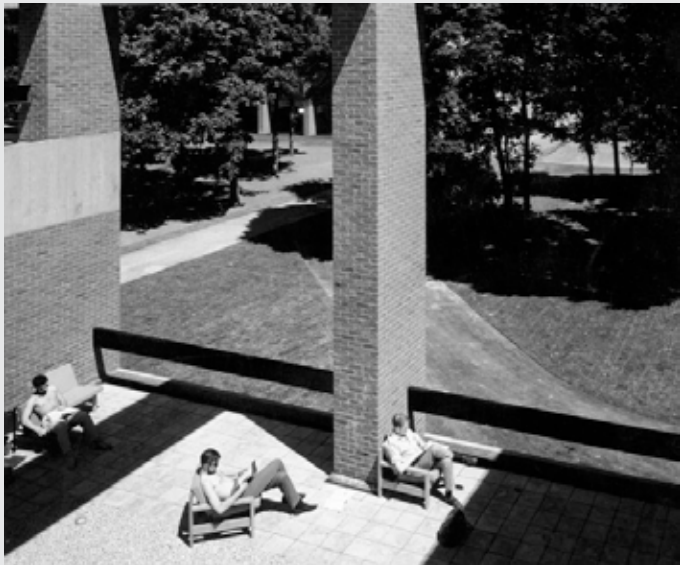
Basic principles

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 shown 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.



Photography Landscape

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.

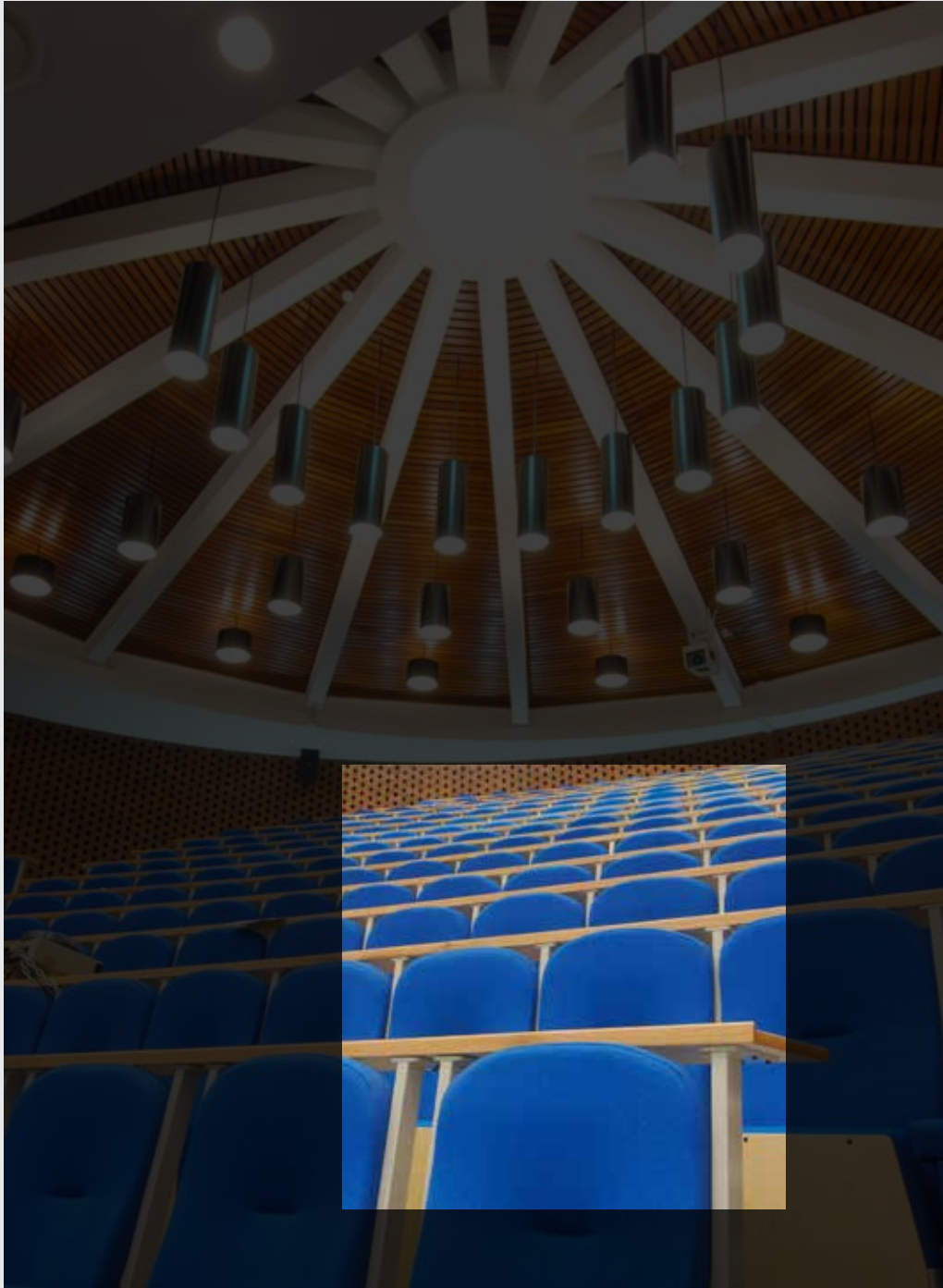


Photography

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.





BEFORE



AFTER



BEFORE



AFTER

Photography Cropping

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

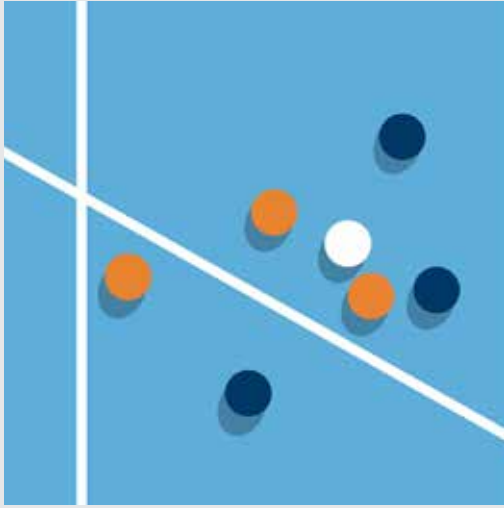
In these examples cropping has been used to make an interesting architectural detail, and to highlight a celebratory moment during a graduation ceremony.

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.



VECTOR/MODERN



HAND-DRAWN/CONTEMPORARY



WATERCOLOUR/TRADITIONAL

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.



ABSTRACT



THEME / SUBJECT (EXAMPLE SHOWN: SLAVERY)

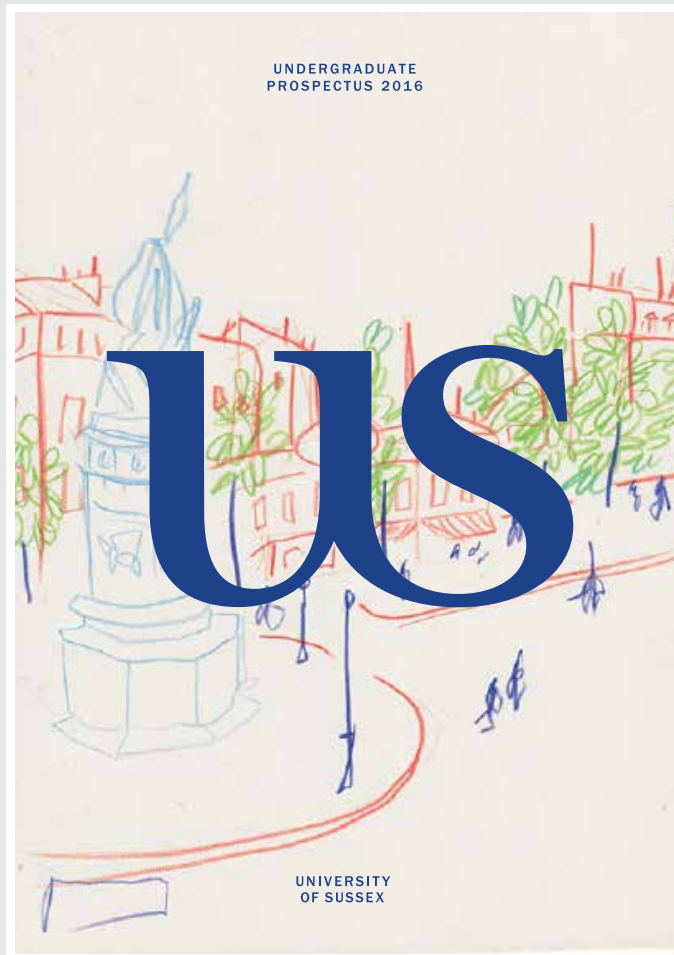


Illustration Examples

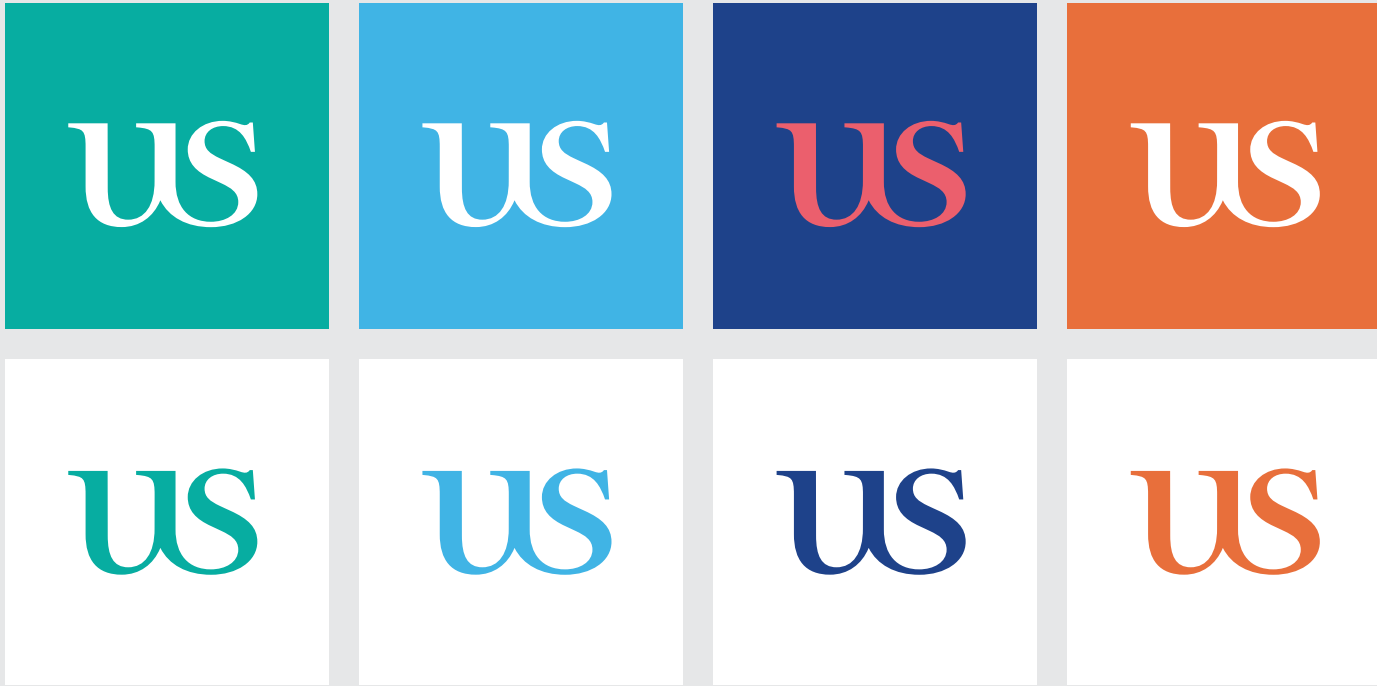
The examples shown opposite show how the illustrations work effortlessly with the surrounding content.

Section 6

Digital

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.



Social media Logo usage

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.



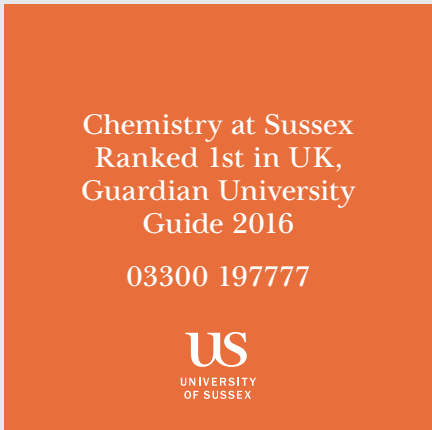


Social media Compositions

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.





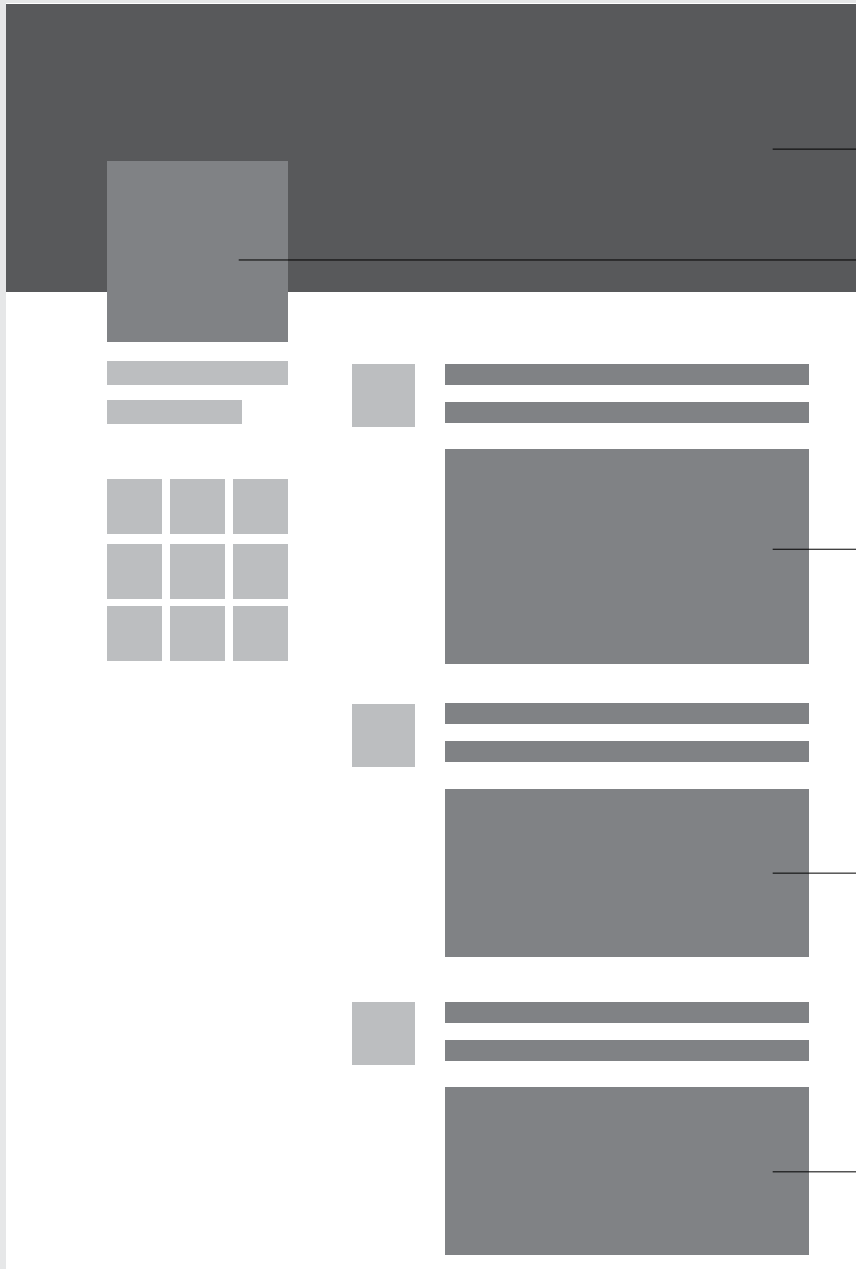
Social media

Split compositions

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.





COVER IMAGE

PROFILE IMAGE

SHARED IMAGE

SHARED LINK

HIGHLIGHTED IMAGE

Social media

Facebook dimensions

COVER IMAGE

851 × 315 px

PROFILE IMAGE

180 × 180 px

SHARED IMAGE

1200 × 630 px

SHARED LINK

1200 × 627 px

HIGHLIGHTED IMAGE

1200 × 717 px

The University symbol should be set at 110px width in the profile image.



HEADER IMAGE

PROFILE IMAGE

IN-FEED IMAGE

Social media

Twitter dimensions

HEADER IMAGE

1500 × 500 px

PROFILE IMAGE

400 x 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.

Social media

Instagram dimensions

PROFILE IMAGE

110 × 110 px

IMAGE THUMBNAIL

161 × 161 px

LARGE IMAGE

640 × 640 px

The University symbol should be set at 65px width in the profile image.

PROFILE IMAGE

IMAGE THUMBNAIL

LARGE 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.

Section 9

Applications

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.

JOHN SMITH LLM
International Officer

+44 (0)1273 555436
j.smith@sussex.ac.uk
www.sussex.ac.uk

International Office
Student Recruitment and Marketing
Sussex House | University of Sussex
Brighton | BN1 9RH | United Kingdom



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>



UNIVERSITY OF SUSSEX
Sussex House, Brighton BN1 9QJ, United Kingdom
T +44 (0)1273 892710 information@sussex.ac.uk
Access 46 38

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>



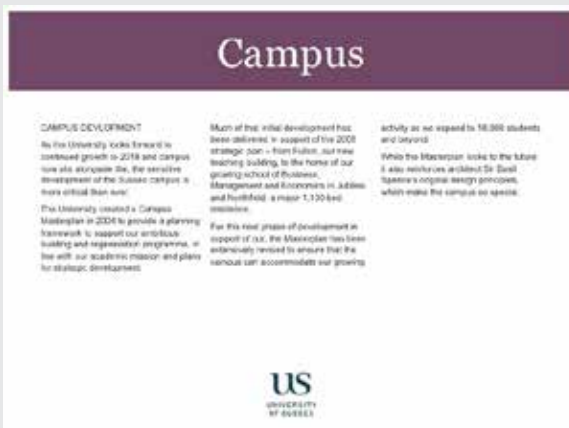
Applications PowerPoint template

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](https://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.**

BOOK AN OPEN DAY PLACE AT [SUSSEX.AC.UK/US](https://sussex.ac.uk/us)
LET'S CHANGE THINGS
@SUSSEXUNI

UNIVERSITY
OF SUSSEX

**You have
ideas, energy
and ability.
Let's meet.**

BOOK AN OPEN DAY PLACE AT [SUSSEX.AC.UK/US](https://sussex.ac.uk/us)
LET'S CHANGE THINGS
@SUSSEXUNI

Advertising
Call to action

Advertising

Layout with imagery



UNIVERSITY
OF SUSSEX

US

BOOK AN OPEN DAY PLACE AT [SUSSEX.AC.UK/US](https://sussex.ac.uk/us)
LET'S CHANGE THINGS
@SUSSEXUNI

UNIVERSITY
OF SUSSEX

US

BOOK AN OPEN DAY PLACE AT [SUSSEX.AC.UK/US](https://sussex.ac.uk/us)
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LET'S CHANGE
THINGS

160 × 600 PX

UNIVERSITY
OF SUSSEX



LET'S CHANGE
THINGS

120 × 600 PX



728 × 90 PX



468 × 60 PX



300 × 50 PX

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LET'S CHANGE THINGS

336 × 280 PX

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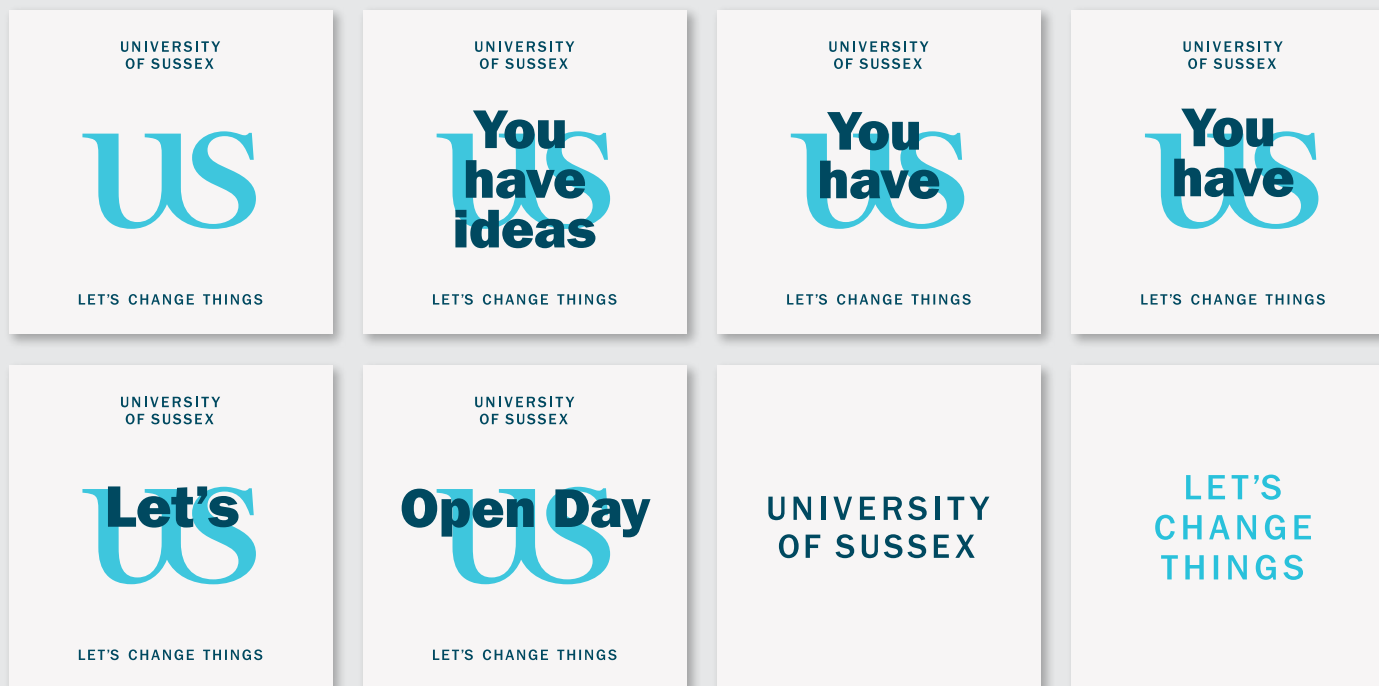


LET'S CHANGE THINGS

250 × 250 PX

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.

US

You want to

**We want to
meet you**

Book an Open Day

UNIVERSITY
OF SUSSEX

LET'S CHANGE THINGS

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.

**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:

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