

UNIVERSITY OF
EXETER



Brand Book



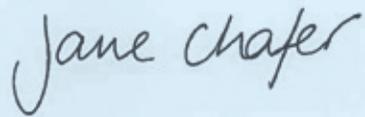
Introduction

These guidelines have been produced to ensure that we represent our brand at the highest level and that our communications and marketing materials are presented in a cohesive, consistent and professional format.

By working together to reinforce key messages in all our communications, we can ensure the University of Exeter brand is defined across all media platforms in a vibrant style and compelling narrative that embodies our personality.

The guidelines are also available for our suppliers, partners and collaborators to ensure they have a clear understanding of the importance of maintaining our visual identity.

Thank you for familiarising yourself with this information which provides the basis for all internally and externally produced materials. We appreciate you may need further clarification and colleagues in our Design Studio will be happy to help you implement these guidelines.

A handwritten signature in black ink that reads "Jane Chaffer". The signature is written in a cursive, flowing style.

Director of Communications,
Marketing and Corporate Affairs

Introduction

These guidelines provide you with clear details of what is required to produce professional and cohesive materials that represent the University of Exeter's globally recognised style. They are split into various parts.

Brand Values – outlining our sovereign mission and core values.

Identity – focusing on logo, crest, fonts, colours and other components which comprise the University's visual identity.

Tone of Voice – examples of written and verbal styles of engagement.

Brand Photography – guidance on image selection, treatment and appropriation.

Application – examples of how the elements are applied within specific environments.

For advice or information about using our design elements, please contact the Multimedia Design Studio.

Email: designenquiry@exeter.ac.uk Tel: 01392 723498

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Brand Values



Our brand values

Mission

We make the exceptional happen by challenging traditional thinking and defying conventional boundaries.

Values

Ambition

Collaboration

Challenge

Community

Impact

Rigour

The University prides itself on its distinctive identity and we work hard to maintain a consistent representation of our brand.

We have created a strong, globally recognised style which utilises our logo, fonts and colour palette throughout our extensive range of printed and digital materials, including brochures, prospectuses, guides, web pages and stationery.

This guide is a tool to help you make decisions about how best to represent your project.

Our team of highly experienced designers is ready to help you with advice and consultation on your project and how you can maintain the University of Exeter's brand without loss of quality or audience impact.

Identity



Primary Identity

The University of Exeter logo forms the foundation of our identity. It is essential it is not changed in any way and is reproduced only in the approved formats shown in these guidelines.

The principal version of the logo is designed in black with the X in Exeter's corporate blue. It is also available as a mono version and reversed out version – see exeter.ac.uk/departments/communication/mark-ops/design/

The logo and its brand extensions:

- are protected by copyright
- must not be used by organisations and individuals outside of the University without permission
- are fixed artwork which must not be altered or recreated in any way
- are to be clearly legible and visible and should be sized at no less than 30mm in width, 100px for web.

Positioning

The position of the logo should adhere to the following:

- should be ranged left, with top left being the principal position
- should be positioned within clear space free of other images, fonts or elements
- may not be placed adjacent to the official crest
- may be placed bottom left when used in a contact detail block, e.g. in posters and invitations. No other position is allowed.

Blue 'X' version



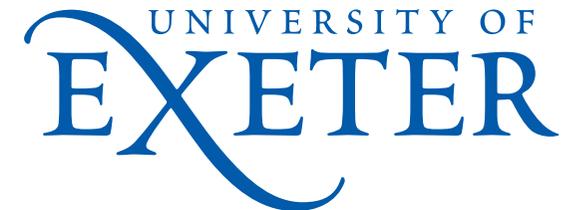
Deep Blue version



Mono version



Sea Blue version



Logo 'X' colour

SEA BLUE	
PANTONE 293 C	RGB 0/61/165
CMYK 100/70/0/0	HEX 003DA5

DEEP BLUE	
PANTONE 281 C	RGB 0/32/91
CMYK 100/70/0/60	HEX 00205B

Clear space and minimum size

Correct usage

When using the University of Exeter identity it is important that clarity is retained and no other elements encroach or interfere with it. There are a number of rules in place to ensure this happens.

In some situations it may not be possible to adhere to these rules due to factors beyond your control. In such cases speak with the University of Exeter marketing team and adopt a best case alternative approach.

Clear space



A clear space, the same width as the letter 'E' from the University identity, has been established around the identity. No other graphic elements should encroach on this area. In exceptional circumstances, half the size of this shape is permitted.

Minimum size for print



To retain the visual strength of the identity, a minimum size has been established for both print and digital outputs. In the case of the identities being used on promotional items such as pens and keyrings, where the minimum size cannot be adhered to because of printing restrictions, then the identities should be made as large as possible.

Minimum size for web



Recommended minimum sizes



A5 document



A4 document



A3 document

Sub brands and partnership lockup

There will be occasions where the University identity will have to sit with a partner identity in a lockup format.

The University of Exeter identity should always sit to the left or above the partner logo, depending if it is a landscape or portrait format.

The University identity should appear in Deep Blue when using the primary lockup version. The University identity should appear in white when using the negative lockup version.

To achieve sub-brand approval, permission is required from the Vice-Chancellor's Executive Group (VCEG) and all requests must be sent to Jane Chafer, Director of Communications, Marketing and Corporate Affairs.

Sub-brand groups should use the logo supplied to them by the Design Studio and should not attempt to alter, change or create their own.
<!-- Generator: Adobe Illustrator 25.2.1, SVG Export Plug-In -->

Lock up landscape



Primary: Deep Blue on white



Negative: White on black

Lock up portrait



Primary: Deep Blue on white



Negative: White on black

The Crest

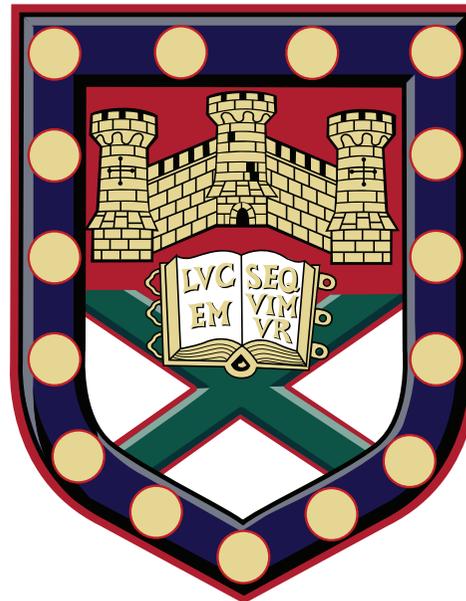
The official University crest conveys our prestige and heritage combined with the highest educational standards.

The triangular gold castle with three towers, the 15 gold bezants around the edge of the shield and the green cross on white background all originate from the coats of arms of Devon County, Exeter City and Cornwall County. The gold-edged book is inscribed in Latin, which translates as 'We follow the Light'.

The official crest is reserved for ceremonial, legal or statutory use by the Vice-Chancellor's office, or for official materials e.g. relating to graduation ceremonies. The exception to this is that it can be used on sports wear for individuals or teams representing the University – please check in advance with the Multimedia Design Studio for approval.

The use of the crest alongside or instead of the University logo is not permitted. It should only be reproduced from the master artwork and should never be recreated or altered.

Full colour version



Mono version



Primary Colour Palette

Our primary palette: is inspired by the coastal heritage that the University enjoys. It consists of three dominant colours.

Deep Blue, Sea Blue and Surf Blue

White acts as a support colour to these three colours. Tints of these three colours can be used in a support role but should never be used in place of the full colour. For example, if you are designing a web or print ad, then tints of these colours are allowed, as long as the full colour version is present and dominant.

If you are designing a brochure or case study then the full colour version should be up front, however inside pages can see tints of these colours being used, without the presence of the full colour version. Ensure that the tints of colour do not become dominant within the document, diluting the strength and prominence of the full colours.

Opacities and blending effects can also be used on these colours, to bring depth and visual interest to our outputs. Good design practice should be adhered to when using these types of effects, so communications do not look low quality and poorly designed.

DEEP BLUE	SEA BLUE	SURF BLUE	WHITE
PANTONE 281 C CMYK 100/70/0/60 RGB 0/32/91 HEX 00205B	PANTONE 293 C CMYK 100/70/0/0 RGB 0/61/165 HEX 003DA5	PANTONE 291 C CMYK 40/5/0/0 RGB 155/203/235 HEX 9BCBEB	PANTONE – CMYK 0/0/0/0 RGB 255/255/255 HEX FFFFFF
90%	90%	90%	
75%	75%	75%	
50%	50%	50%	
25%	25%	25%	

Secondary Colour Palette

Our secondary colours allow flexibility and freshness. We do not colour code our schools or departments; the palette is available to everyone and may be used freely.

When using colours, care must be taken to ensure the chosen colours have good contrast and work with each other.

Always maintain legibility when using coloured typography.

The secondary palette is used primarily for recruitment publications and marketing materials that are outward facing to a student and global audience and include materials such as:

- banners and displays
- exhibition stands
- prospectuses
- subject brochures
- open day materials
- advertisements.

GREY	TEAL	DARK GREEN	MID GREEN	LIME
PANTONE 430 C CMYK 53/37/34/16 RGB 124/135/142 HEX 7C878E	PANTONE 314 C CMYK 94/14/28/1 RGB 0/147/175 HEX 0092AF	PANTONE 330 C CMYK 93/14/53/57 RGB 0/83/76 HEX 00534C	PANTONE 4212 C CMYK 50/11/100/3 RGB 147/176/34 HEX 92AF21	PANTONE 388 C CMYK 29/0/100/0 RGB 202/212/00 HEX C6D320
90%	90%	90%	90%	90%
75%	75%	75%	75%	75%
50%	50%	50%	50%	50%
25%	25%	25%	25%	25%
PURPLE	PINK	RED	ORANGE	YELLOW
PANTONE 2623 C CMYK 73/100/25/16 RGB 0/32/91 HEX 5E2262	PANTONE 226 C CMYK 12/100/49/1 RGB 210/13/82 HEX D20D52	PANTONE 186 C CMYK 12/100/81/3 RGB 206/19/46 HEX CE132E	PANTONE 144 C CMYK 0/51/100/7 RGB 230/137/0 HEX E68900	PANTONE 7405 C CMYK 4/11/97/2 RGB 247/214/0 HEX F7D500
90%	90%	90%	90%	90%
75%	75%	75%	75%	75%
50%	50%	50%	50%	50%
25%	25%	25%	25%	25%

Typography

Headline Typeface

Big Caslon is one of our four chosen typefaces. It forms a core part of our visual identity. It is a traditional serif typeface that, when used with the correct imagery and style, makes our communications look contemporary and impactful. Only the medium cut of the typeface is used and should only appear on large headlines or statement pieces.

Body copy should appear in own specific typeface, Gill Sans Nova, as seen on page 16.

Big Caslon is
here to make
a statement.

Typography

Secondary typefaces

Secondary typefaces are Gill Sans Nova, Adobe Caslon Pro and Bebas Neue.

No other typefaces should be used unless in exceptional circumstances.

Heading fonts

We recommend the use of Big Caslon. There is flexibility on the use of different heading fonts which can be adapted to suit the audience, based upon the design brief. These are permissible on a case-by-case basis.

Gill Sans Nova has many weights and variations, all of which are not listed here but are permissible.

Digital

The University website uses Arial for body text and Georgia or Lato for headings.

Where Gill Sans Nova is not available, e.g. on computers using Microsoft™ products, Arial should be used.

For internet applications and desktop publishing where our typefaces are unavailable, Times New Roman and Arial have been chosen to replace Big Caslon and Gill Sans Nova respectively.

Adobe Caslon Pro

Regular

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !?@£()%

Italic

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !?@£()%

Bold

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !?@£()%

Bold italic

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !?@£()%

Gill Sans Nova

Light

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !?@£()%

Book

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !?@£()%

Medium

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !?@£()%

Medium Italic

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Bold

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !?@£()%

BEBAS NEUE

REGULAR

ABCDEFGHIJKLMNQRST
UVWXYZ

1234567890 !?@£()%



Tone of Voice

Brand Tone of Voice

A crucial part of telling your story is not only what you say but how you say it. A distinctive tone of voice helps tell the world who we are and what we do. It is another way of differentiating ourselves from others. With this in mind, every communication must tell a positive story or carry a confident message.

Tone of voice pointers

These pointers can provide some guidance and advice when it comes to writing headlines and copy. Staying positive and writing clearly and concisely is always a good strategy to employ.

It is not
always
what you
say, but how
you say it.

Understand your audience

To create an effective tone of voice we apply some basic principles that help us use words to communicate with confidence and clarity.

Be clear about your Objective

It is the best way to fine tune what you need to say to get the result you want; in many cases we will need to have more detailed information, in others we may just be making our audience aware of a fact.

Use everyday language

It is always better to use the simple everyday term – the word or phrase that a person would use in a conversation, rather than a longer word with the same meaning. If you are not writing a formal document use 'it's' instead of 'it is', 'you're' instead of 'you are' and avoid the use of technical language.

Keep it personal

We are setting out to create a relationship and a rapport with the reader. An important way to do this is by addressing the reader directly and personally, using the first person (I or we) whenever possible and, more importantly, addressing the reader as 'you'.

Be engaging

This is a key element for everything we write. It is crucial to make your readers feel that you understand their point of view and are addressing their interests and priorities.

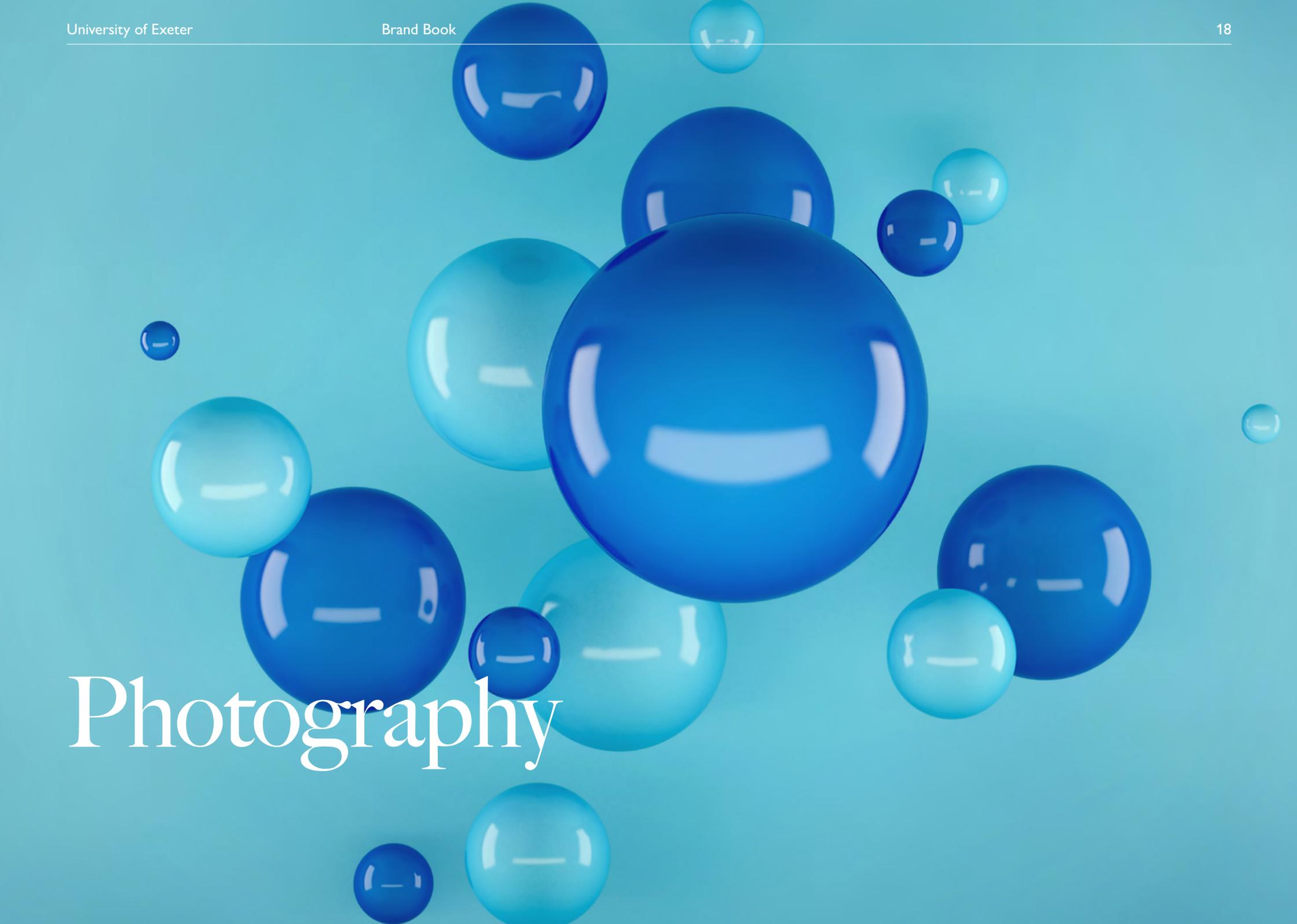
Make it easy

Always assume that your readers are busy and have other things that they could or should be doing. You should do everything you can to make it easy for them to get what they need out of what they are reading.

Do not be afraid to use bullet points.

Dense thickets of type can look daunting, so break up your paragraphs.

Get your points across early – never bury a strong argument or claim late in a document – busy readers may never get that far.



Photography

Brand photography

Image treatment

We use a range of creative executions on photography that gives imagery a distinct University of Exeter look and feel. A mix of the following examples should be used, to keep our communications looking current, fresh and impactful.

Full colour



Blue tint colour



Black and white



Gradient map



Brand photography

Photography Overview

A picture is worth a thousand words. It is a familiar saying but so true to the pivotal role it plays in characterising our brand. It helps communicate to our audiences who we are, what we stand for and where we are going.

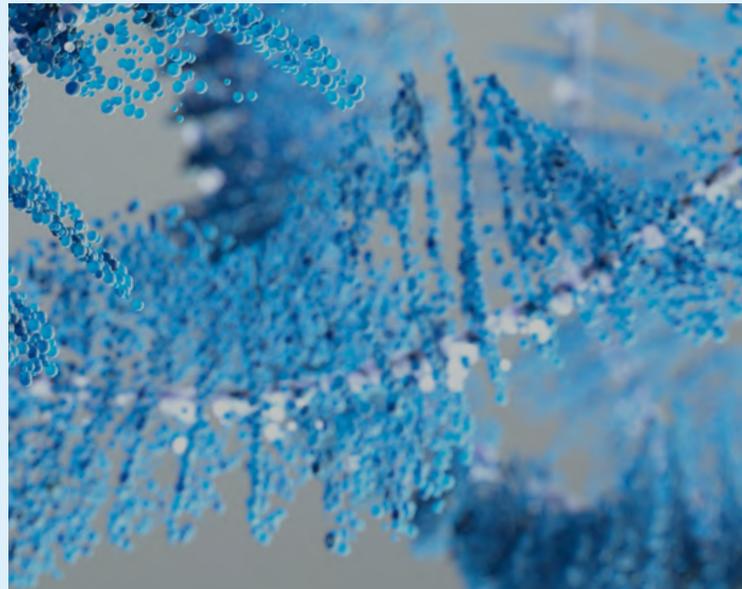
Photographs connect with our visual, emotional and psychological consciousness; they capture enterprising, compelling narratives to fire the imagination and emotions of an audience in a way that words alone rarely do:

We have divided our photographic strategy into eight strands which can work and complement one another throughout our communications.

1. **Big Hero**
2. **University Soul**
3. **Scholarly Culture**
4. **Making a Difference**
5. **Campus Life**
6. **Conceptual Illustration**
7. **Abstract**
8. **Nature**

Cropping photos dynamically, utilising extreme close ups, different types of perspectives and copy space, will engage the audience. When choosing imagery, it must be:

Creative **Contemporary**
Compelling **Dynamic**
Inspirational **Moving**



Brand photography

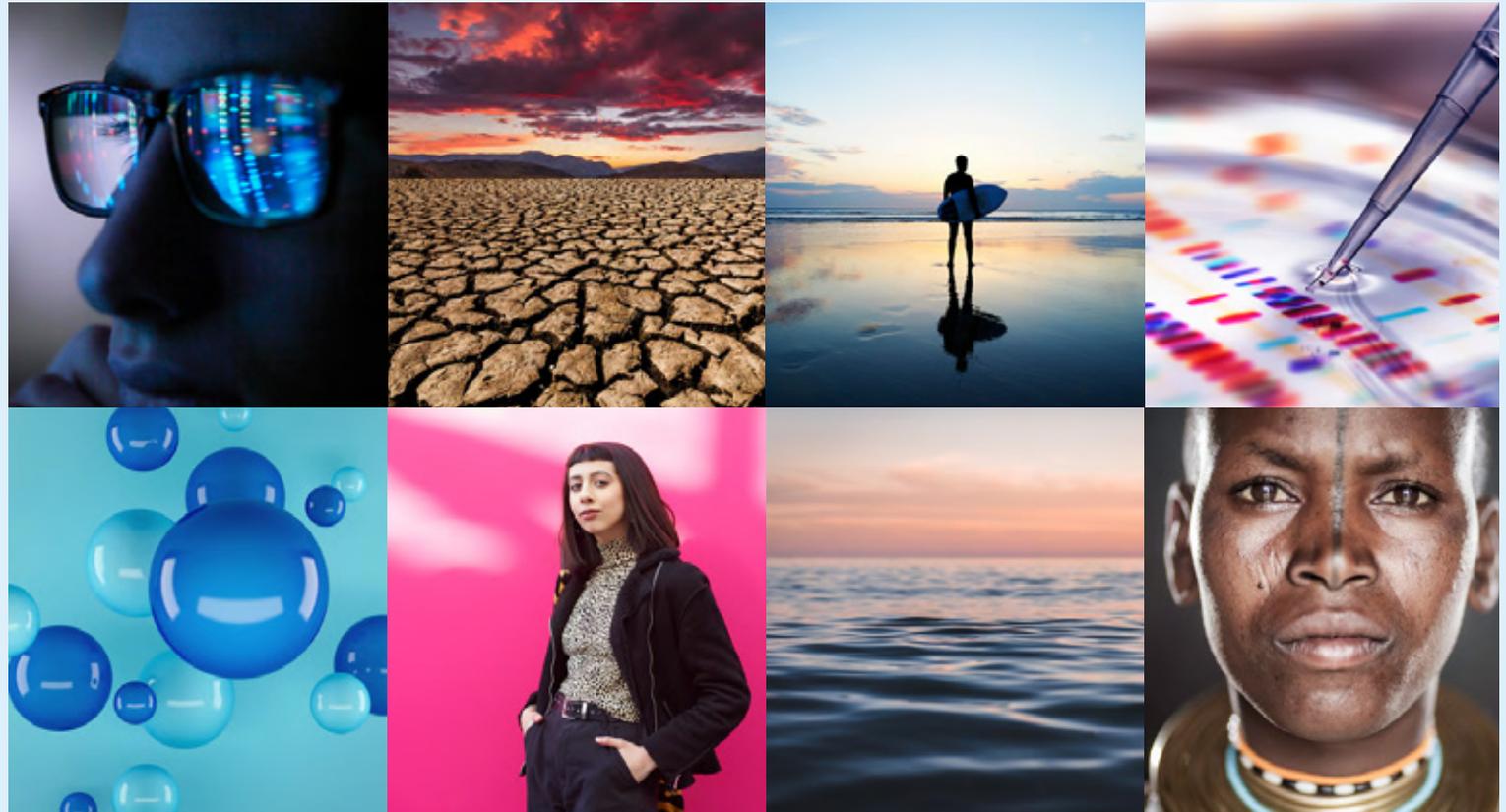
Big Hero

The concept of Big Hero photography lies at the core of our photographic strategy. These are the images which will capture attention, firmly embed our name in the sector and reinforce the message that the University of Exeter is 'different'.

These photographs are conceived to forge an emotional connection to our university and showcase the life-changing work being carried out, as well as highlighting the opportunities available to all who choose to come here.

This style of photography should be used on prominent pieces of brand communications, from large outdoor advertising to major digital campaign visuals or print media.

The fluid nature of our photography means that the seven other photographic strands that we use can overlap into the Big Hero style, depending on the subject or the message that a piece of communication is looking to convey.

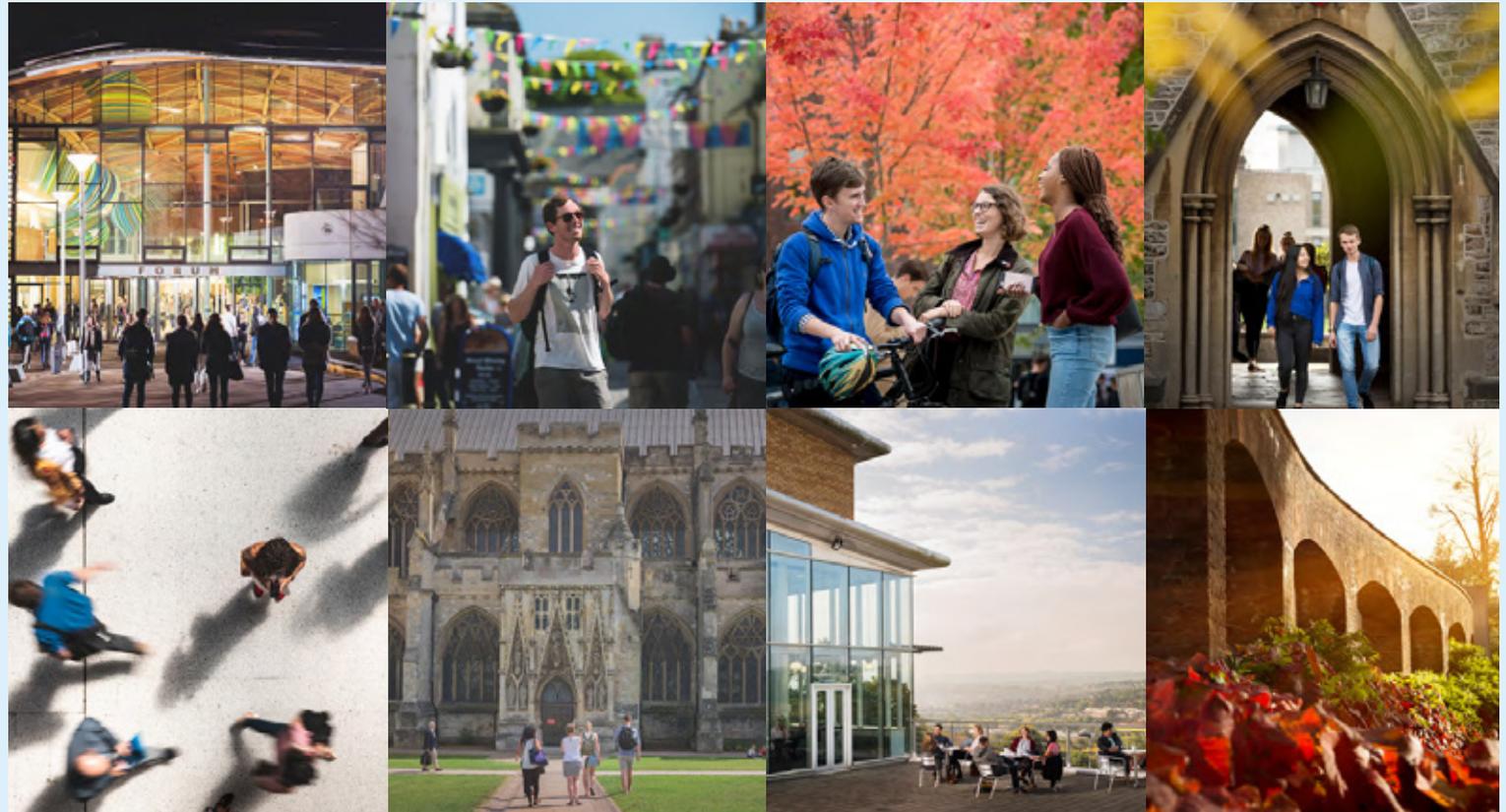


Brand photography

University Soul

The heart and soul of the University of Exeter are captured through imagery which illustrates our diverse, distinct and progressive community of students and staff. It is they who make our university what it is. This style of photography should be heavily used when creating recruitment communications, as prospective students will be able to envisage themselves at our university.

Our four campuses provide a vibrant platform and lifestyle for people from a huge variety of nationalities and cultural backgrounds to live, learn and interact together. This style captures the true spirit of university life, in the immediate surroundings of the University campuses and the wider society beyond.



Brand photography

Scholarly Culture

It is all about people: the amazing students who come to study in Exeter, and our world class researchers and lecturers. Images capture them at work in lecture theatres, libraries, study tutorials, seminars, laboratories and field trips.

Look to photos which are candid, close-up, with big depths of field, to capture the personalities, the breadth of knowledge that together communicate a message of scholarly culture.



Brand photography

Making a Difference

Every day, the University of Exeter concentrates its efforts on groundbreaking work which has the potential to change the lives of people the world over. Our aim is to give staff and students a platform on which they can combine to inspire others to join them.

Photographs turn a spotlight onto selected individuals and their life-enhancing work, conveying the aspirations of hope, change and tangible difference they are making in the world.



Brand photography

Campus Life

The University of Exeter is split between four sites, each with its own identity and characteristics, which offer us a wealth of visual resources.

Historic St. Luke's campus, with its cloistered quadrangle, is in the city centre. Wooded Streatham Campus overlooks the city and is surrounded by parkland, lakes and gardens. Penryn Campus is set in 100 acres of countryside near the Cornish waterside town of Falmouth and looks out over the Fal estuary.

We also have a presence in Truro at the Knowledge Spa within the Royal Cornwall Hospital. This is specifically assigned for University of Exeter Medical School students.

Added to that are our impressive campus buildings and outdoor spaces, giving an abundant source of inspiration to refer to and present the University of Exeter in the best light.

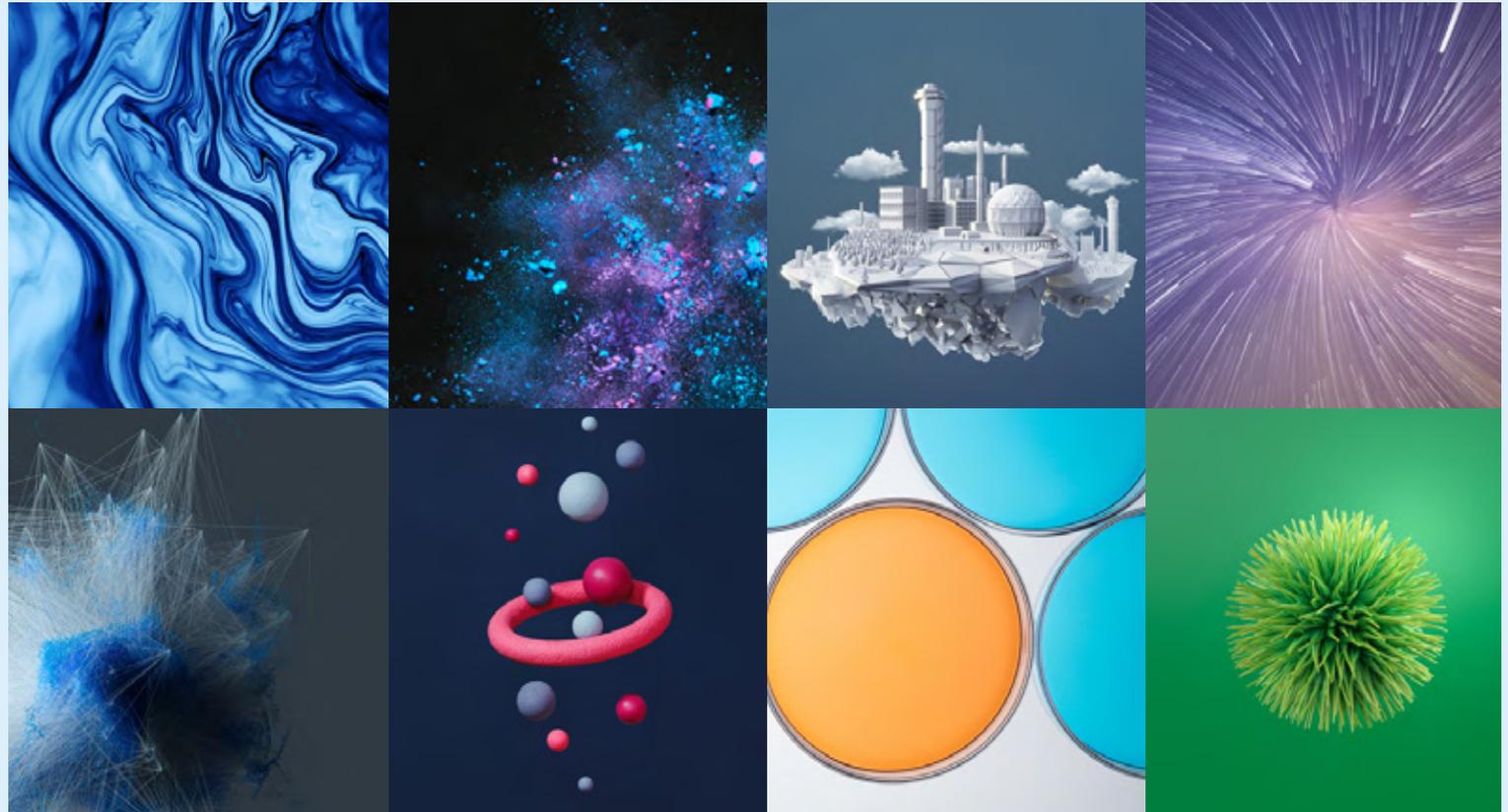
Through this style, we can capture our bright and energetic culture and the diversity of our people, enjoying the different aspects of university life.



Brand photography

Conceptual Illustration

An innovative combination of illustration and illustrative images enable us to communicate an abstract idea or concept – such as speed, connectivity, discovery, energy – in an imaginative design style, far removed from standard photography. Stock imagery will be the best resource for this approach, so it is necessary to ensure good quality examples, rather than those which may be over stylised, embellished or confusingly busy. It is advisory to limit the number of images to be used at any one time. If multiple images are to be used, it is essential to strike a consistency in their look and feel.



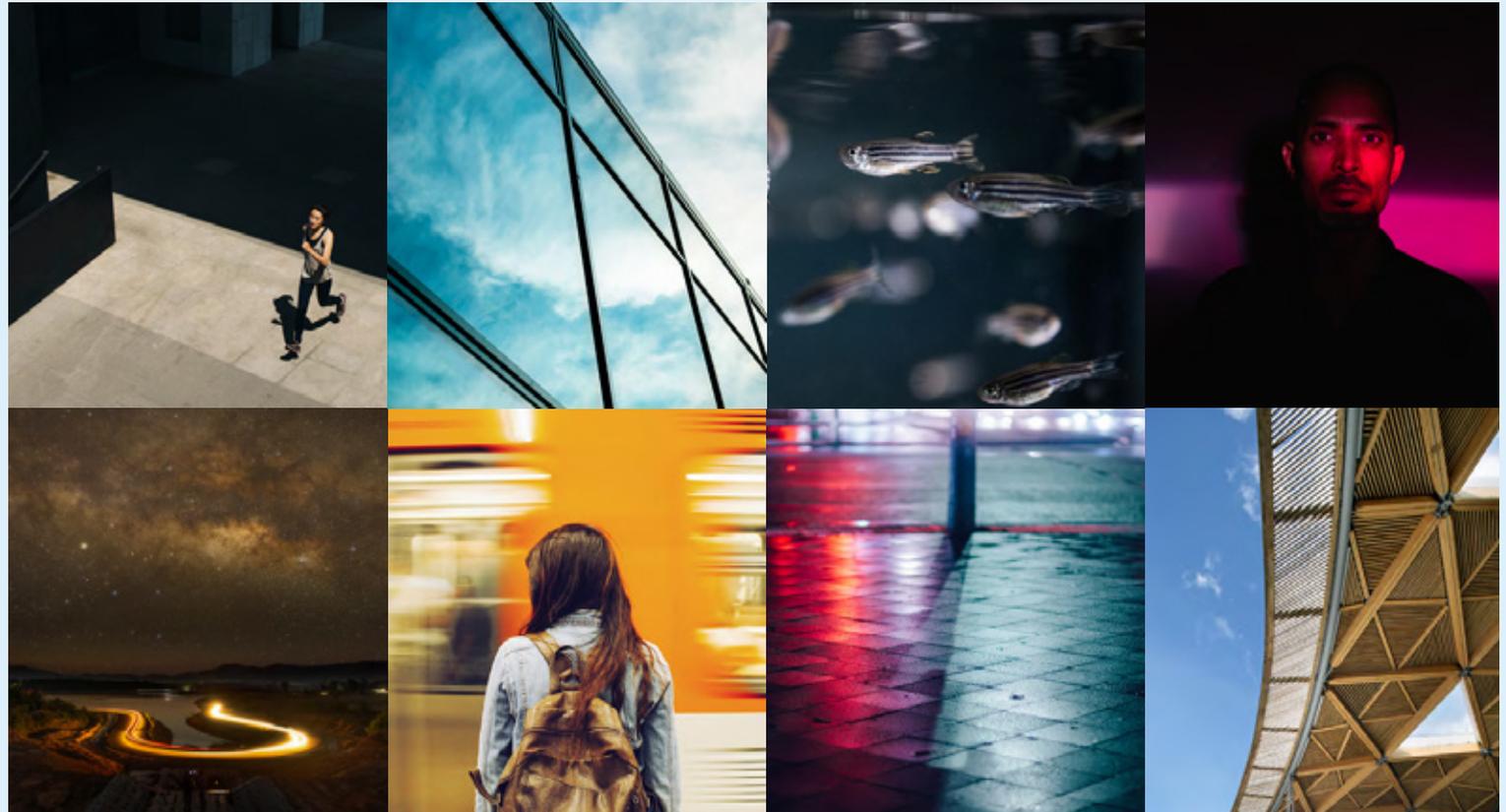
Brand photography

Abstract

Abstract photography can be effectively used to communicate concepts such as progress, growth, diversity and leadership. By focusing on small, even mundane, details it is possible to create an authentic sense of size, activity and purpose.

Abstract photography can connect on a subliminal level, bringing atmosphere, feelings, ideas or emotions to the forefront of the design concept. Photographs with a large depth of field – which may be deliberately out of focus or obscured – use a long exposure to capture movement or extreme close ups. These are just a few examples of ways in which photography is capable of delivering a powerful abstract message.

From campaigns which highlight the incredible work that the University of Exeter does and its effect on the world at large, to social media posts that look to communicate a deeper message, abstract photography can achieve this goal.

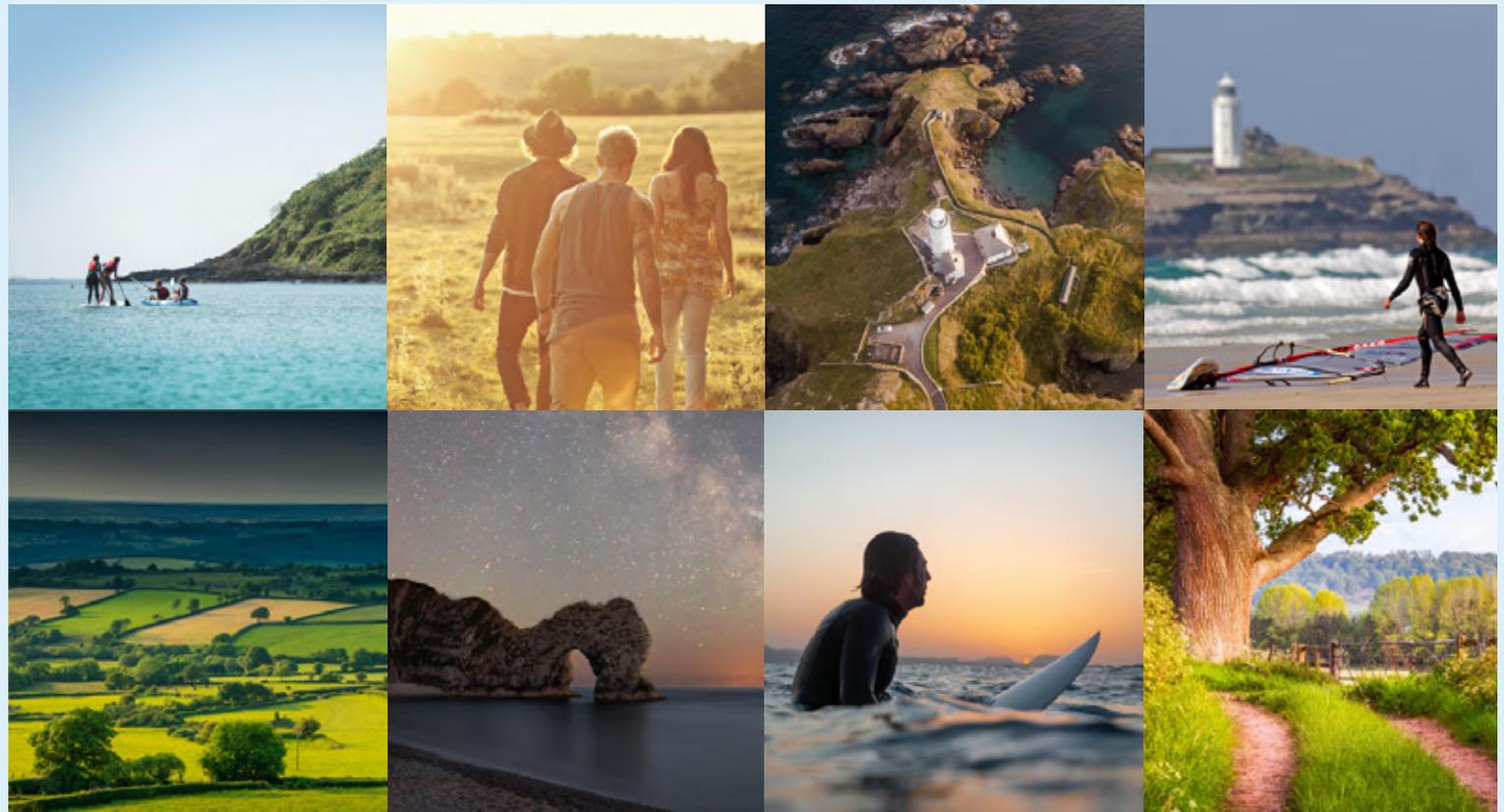


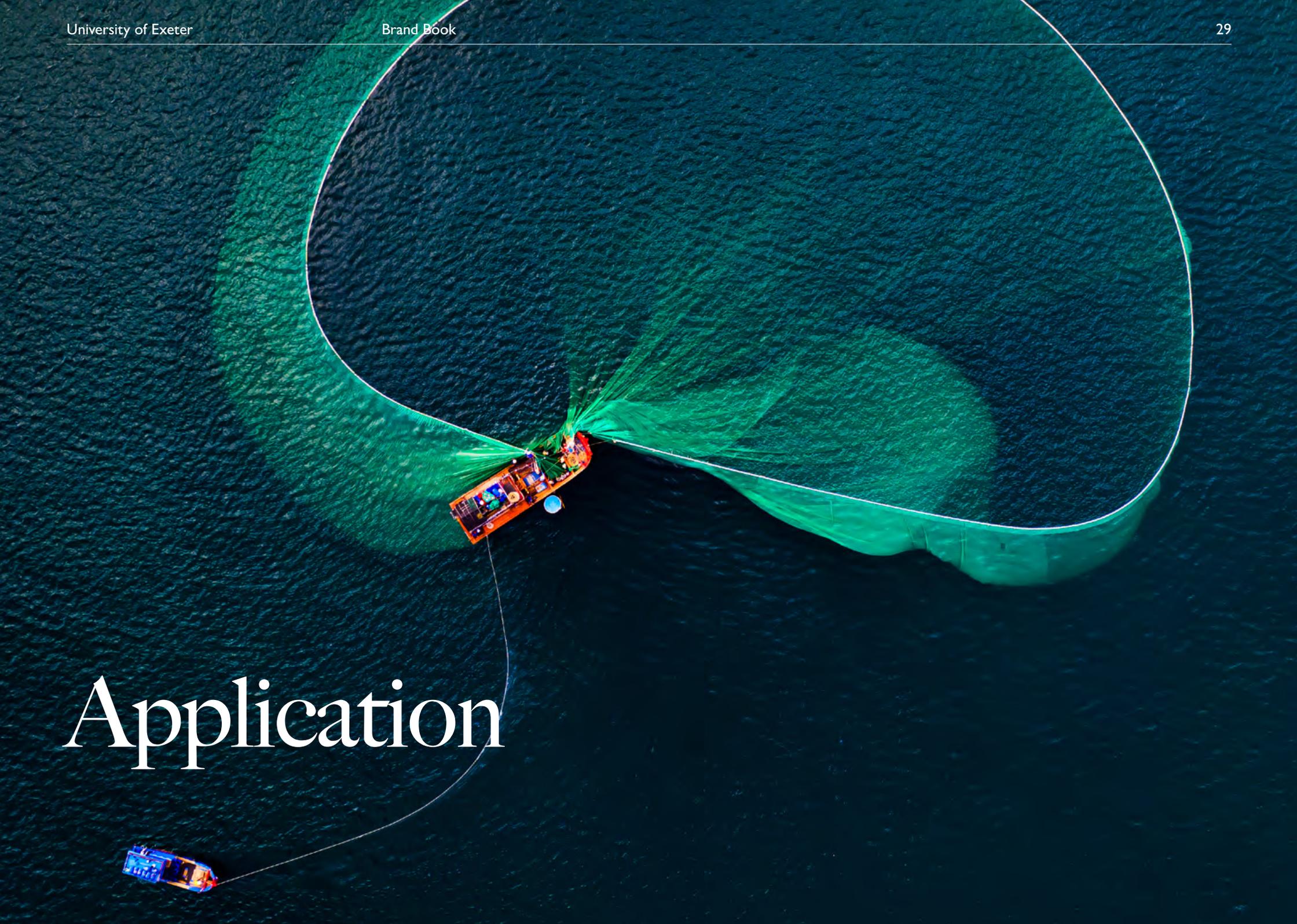
Brand photography

Nature

Uniquely located in one of the most beautiful parts of the country, the University of Exeter is an inspiring place to live, study and research. This style of photography captures the rolling green fields, the sheer cliffs and the deep blue seas that define this part of the world.

We should use this style of photography as a way of selling this part of the world in our communications and getting our audience excited at the possibilities and experiences away from the classroom.



An aerial photograph of a fishing boat in the middle of the ocean, pulling a massive, circular net. The net is illuminated with a bright green light, creating a large, glowing circle on the dark water. A smaller boat is visible in the bottom left corner, connected to the main boat by a rope. The word "Application" is written in a large, white, serif font in the bottom left corner.

Application

Animation, videos and virtual backgrounds

The use of animation is a powerful channel to convey a message. There is no restriction on colour, creativity or technique.

The use of the logo, if featured, should be ranged left and made as legible as possible – as full colour or reversed out versions as appropriate. Corporate fonts should be used where appropriate.

The end sequence for any film work or animation commissioned should adhere to the corporate animated signature, ranged centrally, which can be downloaded via Asset Bank.

[exeter.ac.uk/assetbank](https://www.exeter.ac.uk/assetbank)

The Multimedia Design Studio is the first port of call if you have a project which requires animation.

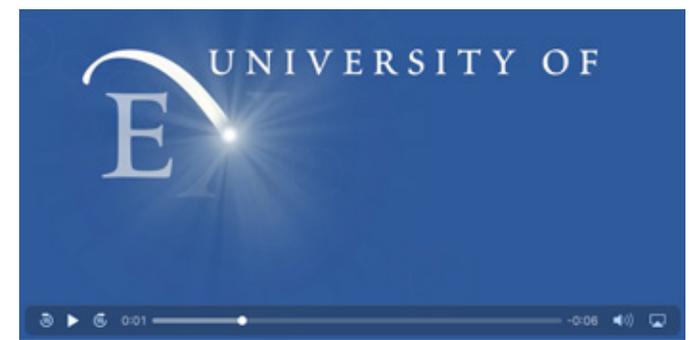
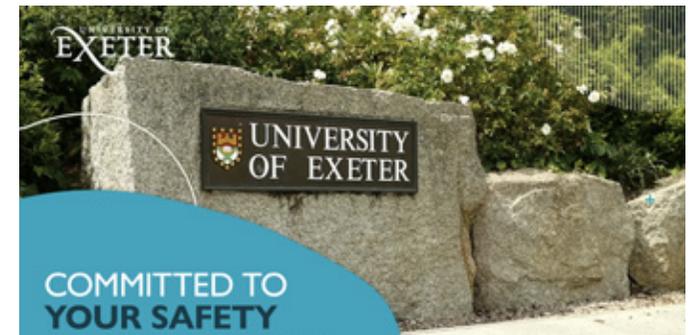
We create and produce animations including origination of concept, help with storyboarding, style, technique, voice-over and music. For examples, please visit:

[youtube.com/channel/UCpz-kRdkVI6URRpLiyOgJIQ](https://www.youtube.com/channel/UCpz-kRdkVI6URRpLiyOgJIQ)

We also produce digital corporate backgrounds for use on platforms such as Microsoft Teams®. These can also be downloaded via Asset Bank.

[exeter.ac.uk/assetbank](https://www.exeter.ac.uk/assetbank)

Film footage with graphic overlay



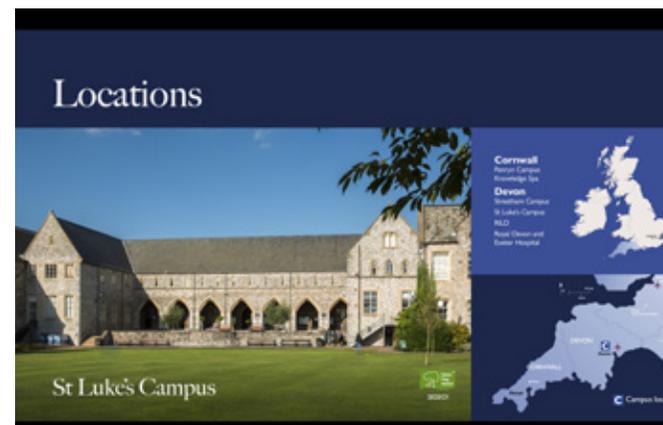
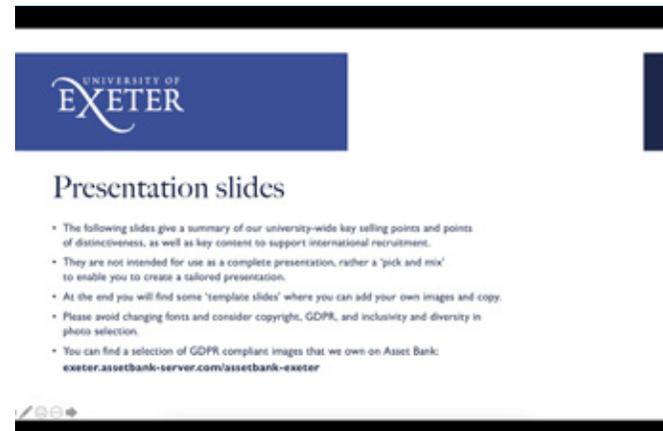
Corporate virtual backgrounds

Standard animation end sequence

PowerPoint

PowerPoint decks consist of a series of title, middle and end slides which can be downloaded from Assetbank at the following address:

<https://exeter.assetbank-server.com/assetbank-exeter/action/viewLogin>



Email signature

Due to the wide variety of desktop and web browser email clients, a consistent signature can be difficult to achieve. The following guidelines are the recommended layout for your signature.

For exact instructions on how to implement this in your email programme, please consult your email programme's help files. We suggest having your name and contact details at text size 11pt and the disclaimer at text size 8pt. (Fig 1)

Social media links

If you would like to have links to your social media channels (i.e. Twitter, Skype, etc.) we suggest having these as hyperlinks that display below your contact details and above the disclaimer. You can find links to all of the University's social media pages here:

[exeter.ac.uk/socialmedia](https://www.exeter.ac.uk/socialmedia)

Including your pronouns in email signatures

A person's identity is very important to them. Being mis-identified can be uncomfortable for all parties. Adding your pronouns to your email signature (e.g. she/her, they/them or he/him) is a simple and visible way to show your awareness of the importance of using the correct pronouns and to show your support. (Fig 2)

You can incorporate these into your own email signature. You can do this by visiting our Visual Identity web pages and copying the available layout on the email signature tab.

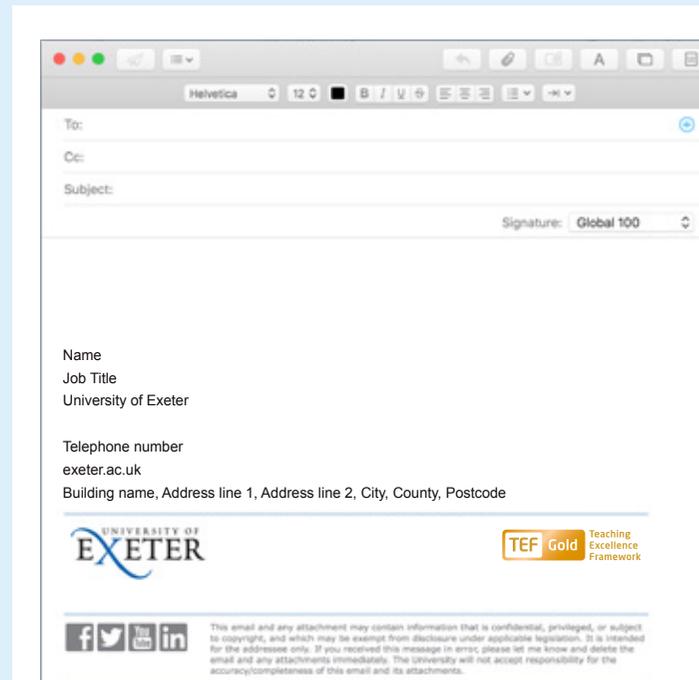


Fig 1.

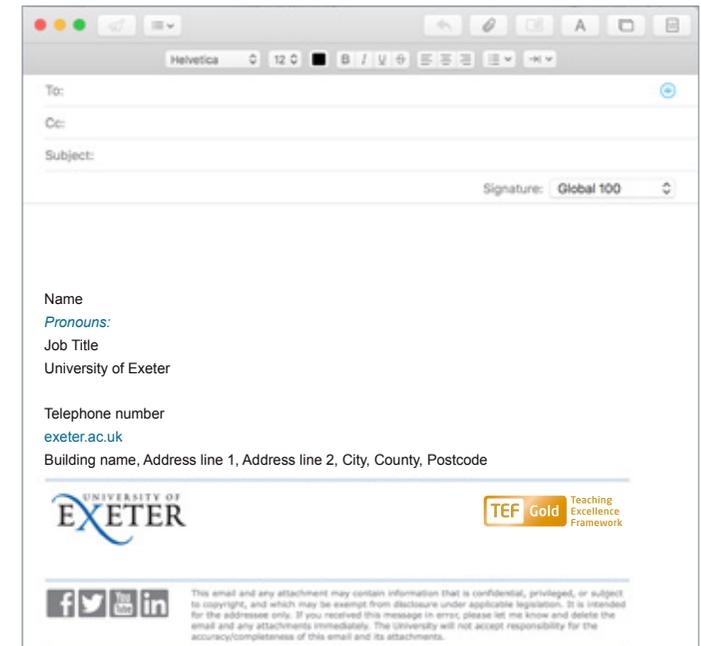


Fig 2.

Stationery

The University has a suite of corporate stationery which is used for University business and which should not be adapted or recreated for individual needs. No personal website addresses are permitted.

With regards to guidance over business cards, please see the separate business card guidelines document.

Please consult with the Multimedia Design Studio or the University in-house Print and Copy Services to order stationery: printservices@exeter.ac.uk

A4 letterhead



Business card



Merchandise

The University has a wide range of merchandise such as umbrellas, memory sticks, pens, notepads, lanyards, name badges, table cloths and water bottles.

We supply artwork for corporate material such as customised glassware, clothing, carrier bags, umbrellas, etc., and can advise on suppliers. Please contact printservices@exeter.ac.uk in the first instance.

- A full colour University logo should be used.
- Follow logo placement guidelines (see page 9).
- A single colour version may be used on branded merchandise when cost or technical limitations prohibit the use of a colour logo.
- Ensure suppliers can reproduce our logo clearly on any merchandise – logos and any text printed onto fabric surfaces should be clearly printed.
- As with all printed materials, merchandise should maintain the integrity of the University and reflect the brand.



Signage

The University has a distinctive blue and white external signage system.

It is essential that all new signs follow the exact specification to achieve consistency in product, wayfinding principles, style, colour and finishes..

The Multimedia Design Studio is responsible for design management and requests for new signs need to come through them in the first instance.

The Campus Service teams are responsible for ordering and installing new signs and for the maintenance of the current signs. Contact Campus Services for new requests:

www.exeter.ac.uk/campuservices/facilitiesoperations/estatepatrol/



Livery

The University's vehicles have a high profile on campus and in the city of Exeter. All University vehicles, other than designated official cars, must carry the University livery which consists of a full colour logo – there should be no sub-brand text.

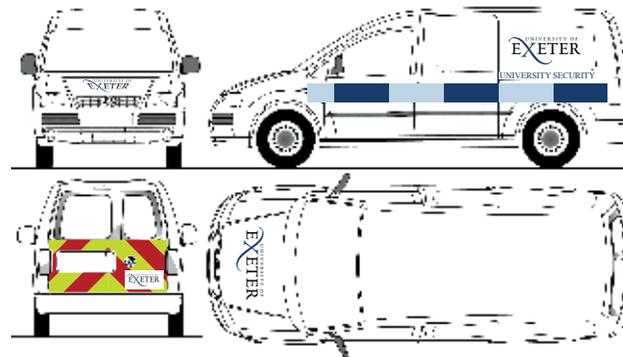
All vehicles, whether purchased or leased, should have white bodywork which provides the correct background colour for logo application and contrast.

Every vehicle should have the University logo on side panels and also, where possible, on one of the back doors of the vehicles.

Generic vehicle livery



Security vehicle livery



Advertising

All advertisements should follow the University's guidelines to ensure that all publicity material is consistent and of high quality, as well as being in line with the University's mission and values.

The advertisements opposite illustrate the use of our identity to ensure that both global and internal audiences recognise a University of Exeter advert at a glance – by providing impact and clarity with a bold, spacious layout.

The key elements to use in advertising are:

- an open layout and use of white space where possible to provide distinct areas for different levels of information, from headlines to subheads, body copy and contact information
- corporate fonts and clear space around the logo.
- full colour logo and logo with sub brand text wherever possible.
- tinted text box for featured text and inset photos to create consistency.
- colours and font size to ensure maximum contrast and visible impact.
- for continuity, follow and refer to previous advertisements where applicable.

UNIVERSITY OF
EXETER

**LEADING THE WAY IN
MARINE
RESEARCH**

CLIMATE CHANGE • CONSERVATION • MICROPLASTICS
MARINE MAMMAL SOCIAL BEHAVIOUR • MAN-MADE NOISE
ANTI-MICROBIAL RESISTANCE • CHEMICAL AND GAS FLUXES

At the University of Exeter our world-leading research focuses on all aspects of the marine environment.

Our research encompasses: sustainable marine resource extraction; the health of the oceans in a changing climate; the physical, chemical and biological characteristics of the oceans; and human health and wellbeing in relation to the marine environment.

Working with NGOs, governments and business, we shape practice and policy to deliver innovative solutions to real world problems.

www.exeter.ac.uk/marine

Large format

Throughout the University, both internally and reaching out to a global community, large format designs promote a consistent and unified brand, including:

- wall vinyls
- glass transparencies
- fixed displays
- exhibition stands
- pull-up banners
- campus hoardings
- flags

The brand guidelines specified in this document for logo placement, layout, text content, font and palette selection are applicable for any large format materials, which should follow the University's style and colours.

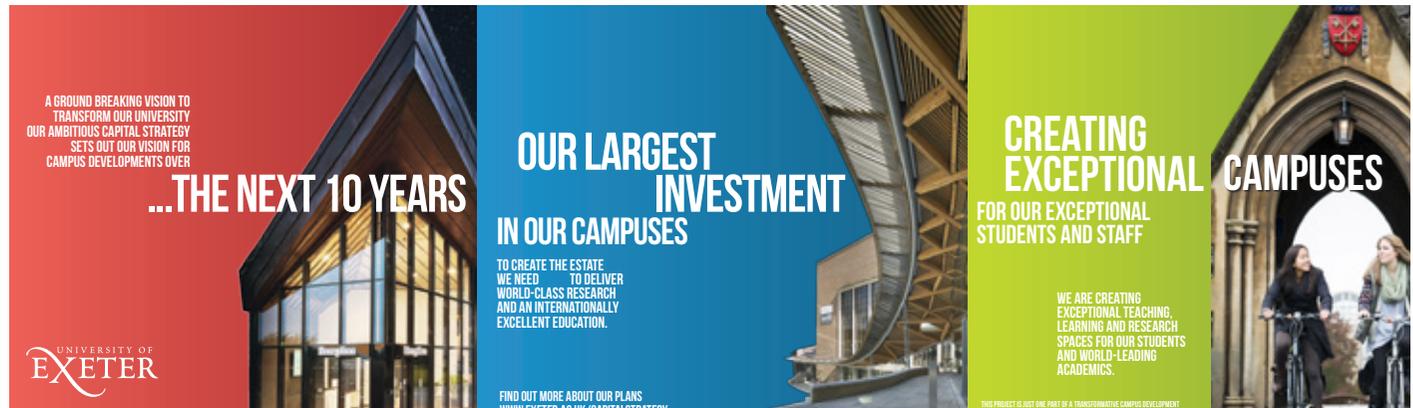
Where part of a set, or representing a School, College or Department, there should be uniformity and continuity of style – if in doubt, please discuss with colleagues in the Multimedia Design Studio who will be happy to advise you.



Interior graphics



Exterior hoardings



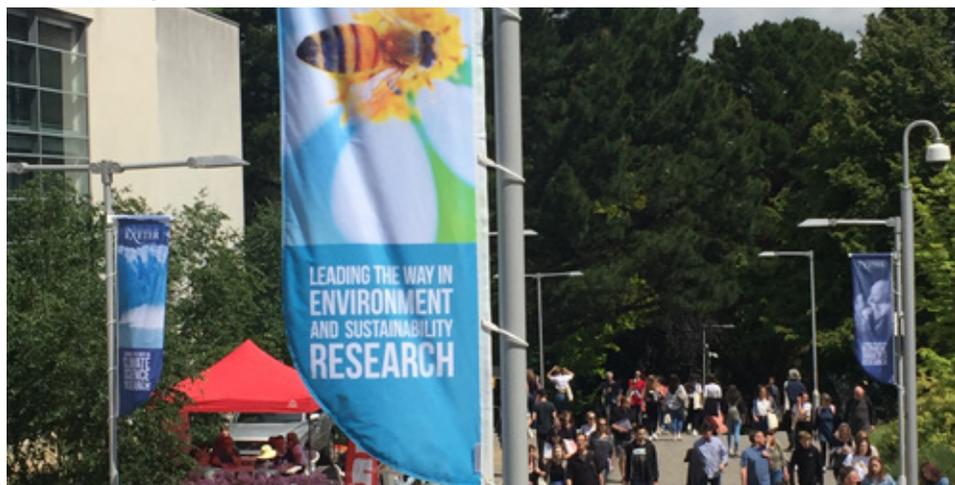
Large format



Tube advertising



Tube advertising



Flags



Train hoardings

Interiors

Capital investment projects from time to time require interior manifestation graphics.

The Multimedia Design Studio is experienced in project delivery from initial concepts, holding workshops to help shape briefs, through to budgeting and liaising with third-party suppliers in applying graphics to interiors.

Every effort is made to ensure the following is considered:

- representation of all people, regardless of their age, gender, mobility, ethnicity or circumstances
- the use of diverse imagery in manifestations and promotion material – expanding beyond ethnicity into diversity and other protected characteristics
- spaces are designed while being mindful of the barriers experienced by people with learning difficulties, mental health issues, visual and hearing impairments
- We offer a space provision with various quiet spaces to reduce anxiety and use accessible colours and fonts in our display and design material.



Help and advice

For help and advice on how to implement and work with our visual identity guidelines, please contact the relevant person in the list below.

Head of Multimedia Design Studio and Print Services

Georgina Moore
01392 725262
george.moore@exeter.ac.uk

Head of Digital

Ed Creed
01392 72 2113
e.creed@exeter.ac.uk

Social Media

Charlie Sweet
01392 722061
c.s.sweet@exeter.ac.uk

Trademarks and logo permissions

The Multimedia Design Studio
designenquiry@exeter.ac.uk

Print Services (including stationery)

Print and Copy Services
01392 723068
printservices@exeter.ac.uk

Signage

The Multimedia Design Studio
designenquiry@exeter.ac.uk

In addition to these points of contact, please refer to the University of Exeter website to find additional help, advice and downloads for brand elements.

[exeter.ac.uk/departments/communication/mark-ops/design/](https://www.exeter.ac.uk/departments/communication/mark-ops/design/)

Version 3.5 Date: 01.04.21

This document is subject to periodic revision. Please check [exeter.ac.uk/departments/communication/mark-ops/design/](https://www.exeter.ac.uk/departments/communication/mark-ops/design/) for the most recent copy.