Brand guidelines
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Mission statement

At Cass, we help individuals thrive in a dynamic, interconnected world. We blend cutting-edge theory and practice, inspiring our vibrant London home, while engaging our international network. Among the leading global business schools, the Cass approach is uniquely energising; personal yet global, intellectual yet practical, passionate yet disciplined. Resulting leadership enables agility, distinction and sustainability.

OUR THREE BRAND PILLARS

These are essential components that define the character of our Business School. These should be central to the themes that run through our collateral.

Knowledge – we create knowledge that fosters impactful thought leadership

Education – we personalise learning experiences to build skills, distinction and agility

Community – we excel together, helping our staff, alumni, partners and institution thrive
Strategic framework

STRATEGIC PRIORITIES

- Elevate our brand: showcase the extraordinary via vivid stories, the Cass Approach and Impact Domains
- Fuel sustainable innovation: streamline frameworks and processes to enable agile learning and improvisation
- Engage London and global communities: utilise our hubs and digitalisation to support and energise our partners.

CASS APPROACH

- Intellectual
- Personal
- Disciplined
- Practical
- Global
- Passionate

CASS IMPACT DOMAINS

- The analytical rigour of...
- The strategic agility of...
- The higher purpose of...

City

Financial Services

Tech

Innovation

Social Business

The Capital

The Capital
Proposition

Extraordinary calling

This is the guiding principle behind everything we do; it defines our brand and drives our activities. It is what makes Cass Business School distinctive and is the starting point for our visual identity.

Our London home is the beating heart of a community spanning 160 countries. Its proximity to the Square Mile and Tech City offers our people unrivalled access to the best of global business intelligence and innovation. Our world-leading faculty chose us to be part of a unique centre of academic excellence – and you can do the same. This is extraordinary calling.
[Brand toolkit]
Our logo

Our logo is the core element of our visual identity – a unifying signature across all our communications.

There are two versions of the logo. A full version for print use and a version (without the crest) for digital use and merchandising.

These two variants of the logo are designed to emphasise, hierarchically, our identity, our position as part of University of London and our University’s heritage.

It should never be redrawn, digitally manipulated or altered. The logo must always be reproduced from a digital master reference. This is available in eps, jpeg and png formats. Always use the appropriate artwork format.

FILE FORMATS
- eps: all professionally printed applications
- jpeg: Microsoft and online
- png: online usage

COLOUR COMBINATIONS
The logo only appears in the following combinations:
- Standard version: two-colour, red crest and black type
- Black: single colour
- White: single colour

COLOUR USE
The red and black of the University logo are key identifiers for our brand. Therefore, every effort should be made to use the red and black variant.

OTHER LOGOS
City, University of London and The City Law School have their own logos. All other Schools use the primary City logo on all their collateral.
Logo colour

The logo can appear in the following colour options. Wherever possible the full two-colour version of the logo should be used.

PRINT VERSION
Two-colour (red crest and black type) for use on a white background.

BLACK
Single colour for use when reproduction is restricted to one colour.

WHITE
Single colour for use on dark backgrounds.

ACCESSIBILITY
The logo should always have a good contrast with the background to ensure maximum impact and legibility.

Using the two-colour logo (or the black single colour version) on white are the most legible.

DON'TS
When using the logo on a black background, don’t use the two-colour red and black version (as the red crest legibility suffers on dark colours and fails accessibility standards).
Logo exclusion zone

In order to ensure our logo has a strong impact and presence on every application, a clear space ‘exclusion zone’ has been created.

The size of the ‘exclusion zone’ is calculated by using half the width of the crest as shown here. Ensure that no other graphic elements (such as text or imagery) break into this clear space area. This ruling applies to the edge of the page/document for any media.
Logo sizes

The size of the logo is determined by the document size, the relationship between the logo and the white square (see page 13 – 14) and whether the logo is used on its own or alongside messaging.

When used on its own within the white square, the logo is proportionally larger than when it appears with messaging underneath.

For instance for A3 the height of the logo is 64mm (58mm when used with messaging). For A4 documents the logo is 45.5mm high (35mm with messaging).

MINIMUM SIZE
Our logo must be clearly visible and reproduced consistently. To ensure legibility, a minimum size of 25mm in height has been established for the print version and 63px for the responsive variant.
The white square

The white square is a strong visual element that is used in conjunction with our logo and underpins the new Cass visual identity.

The white square has been created to contain our logo and messaging and keep them separate from imagery.

This helps create a consistent look when applying the visual identity to various touch points.
The square lockup

The white square device used in conjunction with our logo creates the square lockup.

There are two versions of the square lockup; the solid white square featuring the red and black logo and the outline white square with white single colour logo (never the two-colour version).

THE SOLID WHITE SQUARE
This version should be used as a 'sign-off' where the brand message is secondary to the main messaging. Examples are shown throughout these guidelines.

THE OUTLINE WHITE SQUARE
Where the brand message is the main focus the outline version of the square lockup should be used. Special care should be taken when selecting a background colour or photography to use with this version. Avoid sitting it on very light or complicated areas of an image to help with legibility.

In addition, a version has been created that introduces a white powder explosion to the square. This is shown on page: 15.
# The square lockup – construction

**The white square**

The position of the logo within the white square should adhere to the logo exclusion zone (page 10). The gap between the top and bottom of the logo and the edge of the square is calculated using half the width of the crest as shown here.

**The white square (outline version)**

When using the white single colour version of the logo in conjunction with the outline square, the logo’s exclusion zone isn’t retained.

The outline version of the square retains the same proportions as the solid white version – with the stroke set to the inside of the shape (this version shows a stroke of 4mm (11.339pt) for a 70mm square).

The size relationship between the square and the logo should always adhere to these proportions – use the exclusion zone to create the depth of the square.
The outline square with white powder explosion

A dynamic white powder explosion has been created and combined with the outline square to form a new lockup.

Unlike the version of the outline square lockup (shown on the previous page) this version uses the two colour black and red logo. The outline square is slightly transparent revealing the image or colour beneath.

This lockup has been created for use on brochure covers and other collateral where the brand is at the forefront and leads the narrative.

In addition, the outline square can be overprinted as a spot UV or for a more subtle effect as a clear foil.

PLEASE NOTE: There have been multiple versions of this lockup created specifically for each programme (each one using the respective programme as a colour bias)
The lockup across the programmes

Specific outline square (and white powder explosion) lockups have been created for use by each programme. These can sit on solid colour backgrounds or used directly on an image.

Each has been tweaked to work with their respective colourways.

Examples shown on the right are for:
1: MBA
2: MSC
3: CCE
4: Exec Ed
Reversed single colour lockup

In addition to the white powder and outline square lockup a suite of programme specific single colour versions has been created, giving further flexibility to this brand lockup.

The powder explosion takes on the relevant programme colour (see page 23), with the outline square in white.

This single colour version of the lockup always sits on white and uses the white out version of the logo.

Example shown: Executive Education
Which brand lockup to use

When the brand leads the messaging, for instance on a programme brochure (Fig 1), the white powder lockup should be used. In advertising the powder lockup can assume the programme colour (Fig 4).

Where the brand is secondary to the core messaging the solid square or outline square lockup should be used (Fig 2 and 3).

Fig 1: Brochure
Fig 2: Event collateral
Fig 3: Advertising (Brand secondary)
Fig 4: Advertising (Brand leading)
The assets

The Cass visual identity uses assets created from the white square.

THE WHITE SQUARE (OUTLINE VERSION)
When creating the outline version of the white square the border width is dependent upon its application. As a general rule of thumb when designing for A4 documents either use a stroke thickness of 5mm or if this seems too thick for the layout a 4mm (11.339pt) weight stroke can be applied.

This 5mm outline can be easily achieved by applying a 5mm (14.173pt) stroke to the square. This stroke should be aligned to the inside of the shape (see screenshot).

For smaller box sizes a thinner border should be applied.

THE BRACKET DEVICE
Brackets have been created from the outline square. They can be used to enclose images or pull-out quotes or to highlight important information. These brackets (along with the other assets) are scalable.

CORNERS
From the bracket device the corners have been created, these can be used to surround a block of copy or can be split apart and used to underpin content.
How to use the assets

The outline white square, the bracket device and corners can all be used to create interesting framing for picture boxes.

The brackets can also be extended horizontally to form graphics that can be used to frame or divide the page (please see examples shown on page 22, 26, 34, 35 etc).

1. White stroke added to picture box

2. Parts of the image can be cut out and break into the white outline

3. Square shape cut into the picture box

4. The bracket device (the background colour cuts into image)

5. The bracket device (white brackets on top of image)

6. Corners (the background colour cuts into image)

7. White corners (white corners on top of image)
Positioning the white square on other formats

The position of the white square varies depending on the type and format of the piece of communication.

For advertising (explained in detail on page 42, 43 and 44) posters and banners where the headline and image are prioritised the white square can be placed in a variety of positions. The white square breaks into the image area either at the top (Fig 1) bottom (Fig 2) or top centre (Fig 3).

Fig 1: Poster (top left position)

The white square breaks into the image area vertically positioned so that the red horizontal line under the crest in our logo aligns with the top of the image.

Fig 2: Advert (bottom right position)

The white square is 1/2 the width of the document and centred horizontally.

Fig 3: Banner (top centre position)

The white square is 1/4 the width of the document.
Working with the bracket

Using the bracket device as the starting point, unique shapes can be created by extending, shortening or cutting into the bracket.

As a guide, these shapes should have some relevance to the proportions of the original bracket. For example, when extending the top section enlarge in increments equal to the width of the ‘stem’ of the bracket or extend to fit the grid of the document.

Double the width of the ‘stem’ (Fig 1) to create a rectangular shape and add squares to the top or bottom (or both) to form a new bracket shape.

Fig 2 shows how by reshaping the bracket device the spread is ‘framed’ by shapes that bleed off the page.
The colour wheel

To help differentiate Cass corporate from programme-specific communications the Cass colour palette has been created.

Every programme is designated with a specially selected palette of two colours. These colour ‘pairs’ consist of a darker and brighter colour in the same complimentary colour range.

These secondary (programme-specific) colours support the ‘core’ brand colours of black, grey and red. They can be used in conjunction with the core palette or, on programme-specific materials, can be used as a replacement for the red (i.e. for Masters the dark and/or mid blue).

Using this colour wheel, colours can be selected for text, graphics and photography.
Applying colour

The colour palette can be applied to graphics and text helping to create clear signposting for the programme-specific and corporate communications. When applying large areas of colour either use a single flat colour or blend two colours (the lead and the accent colours).

Example from the School brochure

Highlighted content in the lead colour and accent colours

Lead-in text in the lead colour

Solid shape (created from the bracket device) using the accent colour

Icons use the lead colour

Box with border using the Undergraduates lead colour

<table>
<thead>
<tr>
<th>Colour palette</th>
<th>Code</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduates Lead colour</td>
<td>PM5166,C0 M78 Y100 K R204 G102 B80</td>
<td></td>
</tr>
<tr>
<td>Undergraduates Accent colour</td>
<td>PM5143,C0 M38 Y87 K R238 G175 B48</td>
<td></td>
</tr>
<tr>
<td>Executive Education (Open Programme) information sheets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exec Ed Lead colour</td>
<td>PMS173,C58 M99 Y0 K R153 G51 B153</td>
<td></td>
</tr>
<tr>
<td>Exec Ed Accent colour</td>
<td>PMS213,C0 M32 Y18 K R276 G238 B118</td>
<td></td>
</tr>
</tbody>
</table>
We use FF Meta*.

Created by legendary German type designer Erik Spiekermann and released in 1991 through his FontFont library, Erik intended it to be the direct opposite of Helvetica which he found “boring and bland”. This humanist sans-serif typeface has some key identifiable characteristics like the round dots over the ‘i’ and ‘j’ and the ‘y’ where the two strokes do not join smoothly.

FF Meta is ideally suited for publishing, branding and is legible even at smaller sizes.

We only use two type weights: either the Book or the Medium and also use Book Italic and Medium Italic when highlighting a word or publication title e.g. Alumni or The Financial Times.

**PROPORTIONAL LINING**

All numbers should be proportionally aligned so that the numerals align vertically. This Open Type feature needs to be applied to any communications.

<table>
<thead>
<tr>
<th>Default figure style</th>
<th>Proportional lining applied</th>
</tr>
</thead>
<tbody>
<tr>
<td>1235</td>
<td>1235</td>
</tr>
</tbody>
</table>

* For web and digital applications and for Microsoft applications you can use Arial.
Typographic style (1)

Distinctive, well-designed typography strengthens and adds character to our communications. Our typographic style is strong, clear and simple.

MAIN HEADING STYLES
Depending on the application different heading styles can be used. For example when starting a new section in a brochure the largest heading style (1 Heading 44/47) can be used with the smaller heading style in the same heading or as a sub headline.

The larger heading should be lighter in colour then the smaller size; the example below is 60% of Warm Gray 5.

1 Heading 44/47
2 Heading 24/26

BULLETED LIST
These can be used with or without the box with stroke added.

The example shown here uses the 4mm (11.339pt) stroke box with the text inset by 4mm.

Red square bullet points with text using Roman hanging punctuation

PULLOUT QUOTES
The text sits between two bracket devices and is positioned with an inset equal to the width of the bracket device (e.g. a 4mm bracket = 4mm inset). The quote marks use ‘curly’ typography quote marks and Roman hanging punctuation (the quote marks sit outside the text alignment).

Cass Business School is home to one of the largest finance faculties in Europe. This allows us to offer our niche, specialised courses in every aspect of the financial services industry.”
Typographic style (2)

**HIGHLIGHTED CONTENT**

Text can be given extra standout by highlighting it with a thick paragraph rule. Depending on application this ‘rule’ takes on the relevant colour from the Cass colour palette. These boxed-off text areas play a key role in highlighting information and adding colour to the page.

These highlighted content areas can break into image areas (as shown in the example below) and can have multiple lines of copy and use multiple colourways.

**CASE STUDY**

Case study content is contained within a shape (created from the bracket device). If this panel appears on the left hand page the text is right aligned and when on the right hand page the text is left aligned (see example below).

Headings, name, qualification and job title all use the ‘highlighted content’ style with the body copy set in the heavier ‘medium’ weight.

**Lorem ipsum dolor sed do eiusmod tempor incididunt ut labore et magna**

We have designed the programme to support your personal development and career management plans by providing a qualification with academic rigour and professional practitioner relevance.

- Font: MetaOT Book
- Size: 8pt, 15pt leading
- Tracking: -30
- Alignment: Left

**Case study copy**

- Font: MetaOT Medium
- Size: 10pt, 12pt leading
- Tracking: -30

**Entrepreneurship/Creativity**

**CASE STUDY**

This dynamic course focuses on developing practical skills that will enable students to think creatively and innovate within their organisation. It is about more than teaching how to start up, as graduates emerge with entrepreneurial skills needed to take ideas into action.

I am really looking forward to the next stage of my career and have managed to secure a position at the Global Processing Graduate Program with Nets, a Danish financial company and a real hands on environment. I am very proud to be leading one of the most exciting and recognised corporations in the finance industry.

My Cass MSc helped me to join the knowledge and skills needed to secure a position on the graduate programme - the first step in what will be a promising career in the financial industry.
Icons are an important feature of our visual identity. They should provide clear sign posting and indicate direction and calls-to-action in an immediate, simple way. Icons are contained within keyline boxes and should never appear on their own.

Cass MBA Life E-newsletter

Digital media
The suite of icons feature on top right of e-shots and the e-newsletter.

Cass Executive Education E-shot

Print media
When the suite of icons are used on brochure-ware they are stacked on top of each other.
Unique perspectives, coming at business problems from different angles, questioning the orthodox way of thinking and pushing the boundaries are what set Cass Business School apart.

**KEY IDEA**
- London is your extraordinary campus
- Extraordinary = thinking outside of the box.

Photography of London has been commissioned that embodies the ‘extraordinary’ mantra. Areas of London are shot at distinctive angles, often taken early or late in the day, often with familiar landmarks shown in an unusual way. Shafts of sunlight breaking through the clouds, traffic abstracted as motion blur and fantastic aerial photography help convey the idea that London is an extraordinary location to study in.
Defining photography by colour

To reinforce the use of colour to differentiate programme-specific content from corporate, shots have been selected based on their colour balance.

Here the colour wheel is shown with photography relevant to the specific programme based on colour.
People photography (students)

Photography of students should always feature more than one person and people shouldn’t look into camera.

The image can focus on one person and show other people in the foreground or background appearing in soft focus.
People photography (academics)

Photography of academics should be different from the shots of students with the main subject often looking to camera.

Close-up to-camera photography of the academics creates the impression of a one-to-one dialogue between the subject and the viewer. This, alongside shots of lecturers talking to other faculty and students helps to show them in an approachable, genuine setting.
Our visual identity applied

Print advertising: Masters

Print advertising: Exec Ed

Banner: Masters

E-newsletter: MBA

Pop-up: Executive Education

Flyer: Executive Education

A4 Brochure cover: MBA

A3 Poster: Masters

Digital banners: Masters
Brochures

The main thread running through all the Cass brochures is that the cover features a semi-abstract photograph of London (or in certain instances people) that is ‘revealed’ on the opening spread (using a different crop of the same image).

The white powder explosion is carried over from the front cover onto the opening spread and contains a quote/key statement held within the bracket device.

To clearly differentiate the School brochure from programme-specific brochures a white cover with die-cut square can be used.
Adding the white powder lockup to covers

To guarantee that the white is visible when placed on top of photography we would suggest introducing a colour blend (using a programme-specific colour palette) that would be a layer between the image and the lockup.

Using a colour overlay to reinforce the programme colour and differentiate the various brochures.
Ensuring that the outline square (with white powder explosion) is positioned in a consistent place on all brochure front covers will help to create a consistent look.

Placing the brand square higher up the page (as shown) clears the middle of the brochure where it would be covered by the horizontal bar in the brochure racks.

Furthermore, the brochure descriptor text has been moved out of the brand lockup and placed at the bottom margin of the grid. Separating the messaging in this way establishes a consistent size for the logo and a standardised location for the descriptor text.

The brochure descriptor works best in one line, but for longer programme titles the text can run onto two lines. In exceptional circumstances where text still doesn’t fit then the messaging can flow onto a third line.
A flexible grid system has been created. Based around a three-column grid with two equal text columns and a narrower outer column that carries the call-to-action and case studies with quotes, graphic shapes (created from the bracket device) and images also utilise this space.

When designing a double page spread, the page using the solid shape (bleeding off the page on 1 or more sides) has narrower text columns then the opposite page.

This difference in the left and right hand page is shown in the grid shown here.

**PLEASE NOTE:** When designing spreads where the amount of text content or where the content is of the same type (course listings etc) then a three-column grid using equal width columns can be used.
CALL-TO-ACTION

Main descriptor and URL
Meta (Medium)
8/11pt (-20 tracking)

The gap between the middle vertical edge of the ‘corner’ device and the type is double its width

Masters
T: +44 (0)20 7040 8600
E: cass-masters@city.ac.uk
www.cass-city.ac.uk/masters

Telephone and email address should always appear with the T: and E: prefixes
Website address should always appear with the ‘www’ prefix where applicable

Heading (Style 1)
Meta (Medium)
44pt/47pt (-20 tracking)

Heading (Style 2)
Meta (Medium)
12pt/15pt (-20 tracking)

Lead-in
Meta (Medium)
11pt/13pt (-20 tracking)

Subheading
Meta (Medium) All Caps
9pt/11pt (-20 tracking)

Body copy
Meta (Book)
9pt/11pt (-20 tracking)

Folio
Meta (Medium)
8/10pt Ranged Right

Page header
Meta (Medium) All Caps
8/10pt (-20 tracking)

Folio
Meta (Medium)
8/10pt Ranged Left

Top margin 32.5mm

Call-to-action (see explanation)

Bracketed quote
14/15.5pt (-20 tracking)

Bottom margin 32.5mm

Text columns
61.5mm
Brochure back cover

We have a consistent style for all our back covers. The image from the front can wrap around the spine or the back cover can be plain (as per Fig 1).

1. CONTACT DETAILS
Contact details are always ranged left and aligned with the left margin. ‘Cass Business School’ should always appear in red with the remaining text in black. Resize proportionately.

2. SOCIAL MEDIA ICONS
The suite of social media icons (for further details see Page 28) are stacked vertically, aligned left and 6mm wide (for an A4 document).

3. SIR JOHN CASS INFORMATION
The coat of arms is always positioned above two paragraphs of content explaining the School’s relationship with Sir John Cass.

4. DISCLAIMER
A disclaimer always appears on the back covers (the content can change dependent on requirements) and should run up the left hand margin (Fig 1) or in the picture area (Fig 2).

5. SUPPORTING LOGOS + BOILERPLATE
Accreditation or partner logos should align horizontally. Beneath these appears the boilerplate which is an essential element of our back cover, showing the heritage and links of our School with University of London, whose logo sits to the right of the text.

BOILERPLATE COPY: City, University of London is an independent member of the University of London which was established by Royal Charter in 1836. It consists of 18 independent member institutions of outstanding global reputation and several prestigious central academic bodies and activities.
Co-branding and partnerships

Independent and partnership organisations that are working with us sometimes require joint branding. The co-branding or partnership logo should never visually dominate the Cass Business School logo.

JOINT VENTURES
This is when a partnership organisation is working alongside Cass Business School in a joint initiative. On front covers the partnership logo and any other sponsorship brand marks can be placed at the bottom of the page in a white space created by reducing the image area (see example). Creating a white space separates logos from the image area and ensures legibility and a consistent look and feel.

When using a single partner logo centre horizontally under the white square or when using multiple co-branding space out equally and scale proportionally.
Advertising: The grid

When producing advertising or posters the white square becomes secondary to the ‘hero’ picture and headline. The dimensions of the square is achieved by dividing the width of the page by four and the size of the picture area by dividing the height of the page by five (see the grid layout shown on the right).

The ‘hero’ image should always bleed off the page left, right and top.

Advertising uses a three-column grid with text never spanning more than two columns.

Dividing the page height by five creates a horizontal grid to create the picture and messaging areas.

The size of the white square is dependent on the size of the advert. To achieve the correct size for the white square simply divide the page width by four.

The area directly beneath the white square is reserved for the call-to-action.

The brackets align horizontally with the white square and vertically to the page margin.

Text should appear in one or two equal columns and not break into the right column which should contain the white square and call-to-action only.

This column width matches the width of the white square.
Brand secondary advertising

When designing an advert use the grid system (shown on the previous page). Headlines should be located in the image area with the body copy and the call-to-action in the messaging area beneath.

For headlines, a type style has been created (similar to the 'highlighted content' style shown on page 26) using white rectangles to contain the type which sit on the image area. This helps create standout from the photography.

The colour and size of the typography can vary depending on the content. The example shown here uses two different font sizes for messaging running over two lines (the headline rectangles should never span the three columns).

For the main messaging area the body copy can be styled using either Meta Book or Medium and appear in the 100% Warm Gray 5, 80% tint of black or use the programme-specific colour palette.

Headline (first line) 36pt
Headline (second line) 24pt
Meta (Medium) Ranged Left

Body copy 9/11 MetaOT Book
80% Black -20 tracking

Body copy 9/11 MetaOT Book
80% Black -20 tracking

The text is aligned to the bottom margin

The call-to-action
Meta (Medium) 10/12pt
-20+ tracking, Aligned centre

The brackets align horizontally with the white square and vertically to the page margin

The white square is positioned vertically so that the bottom red line aligns with the bottom edge of the picture box
Brand leading advertising: Layout

When laying out an advert with the brand (as lead) use the example shown on the right.

There are many similarities with brand secondary advertising (shown on the previous pages) including the styling of the page headings, subheads and body copy.

The main difference between the two types of print advertising are the type of brand lockup used, the size of the white area for messaging and the positioning of the “bracketed” call-to-action.

- **Headline** (first line) 36pt
- **Headline** (second line) 24pt
- **Meta (Medium)** Ranged Left
- **The call-to-action** MetaOT Medium) 10/12pt -20 tracking, Aligned centre
- **The gap between the coloured powder explosion and the text should be equivalent to the page margin**
- **Position text equidistant from the bottom of the image and the left of the page**
- **Lead-in copy** 11/13 MetaOT Medium (programme colour) -20 tracking
- **Subheading** 9/11 MetaOT Medium (Caps) (programme colour) -20 tracking
- **Body copy** 9/11 MetaOT Book 80% Black -20 tracking
- **Align the brackets to the bottom of the grid**
Paper stocks

To achieve a consistent look and feel we have compiled a list of our preferred paper stocks for print.

LITHO
- UPM Fine Offset

DIGITAL
- Genyous

FLYERS
- (A4 or A5, 2pp, 4pp or 6pp)
- Uncoated 170gsm

LEAFLETS/SMALL BOOKLETS
- (A5, with distinct cover/small number of inside pages)
- Uncoated stock: Cover – 300gsm, inside pages 140gsm

BROCHURES
- (A4 or bespoke size with distinct cover/small number of inside pages)
- Uncoated stock: Cover – 300gsm, inside pages 140gsm

PROSPECTUSES
- (A4 or bespoke size)
- Uncoated stock: Cover – 300gsm, inside pages – 100gsm
Tone of voice

Cass Business School is a place of academic excellence combined with practical business knowledge. The tone of voice should reflect this, being accurate and precise yet straightforward and, up to a point, conversational. Be passionate, but equally, be disciplined.

In order to be open and accessible, we should avoid jargon and stock phrases. However to be accurate and professional the colloquialisms of verbal language should also be avoided.

Business-like rather than verbose, direct rather than long-winded, the communication of information should not be obscured by a poetic writing style.

Cass: clear, concise and correct.

Example of Cass tonality

One of Europe’s leading business schools – Part of City, University of London, Sir John Cass Business School is among the global elite of business schools that hold the gold standard of ‘triple-crown’ accreditation.
Contacts

If you require any assets or further guidance regarding imagery, design or typography, please contact our marketing team.

This document will be updated from time to time with minor adjustment and can be found at www.city.ac.uk/staff-hub/marketing-communications/brand-and-visual-identity