BRAND GUIDELINES

Introduction

At Royal Holloway we've always seen the world differently. Our brand is built to reflect this, enabling us to tell the story of who we are, what we stand for and spotlight the people and stories that make up our community.

OUR VALUES

University of Social Purpose

Brave from the beginning, we've always asked the questions that matter. We aim to challenge what's expected, empowering our community to think differently about societal, industrial, cultural and global challenges.

Our values reflect this and embody our mission to be seen as the University of Social Purpose.

Daring

We challenge ourselves and others to make a positive difference in the world.

5

Respectful

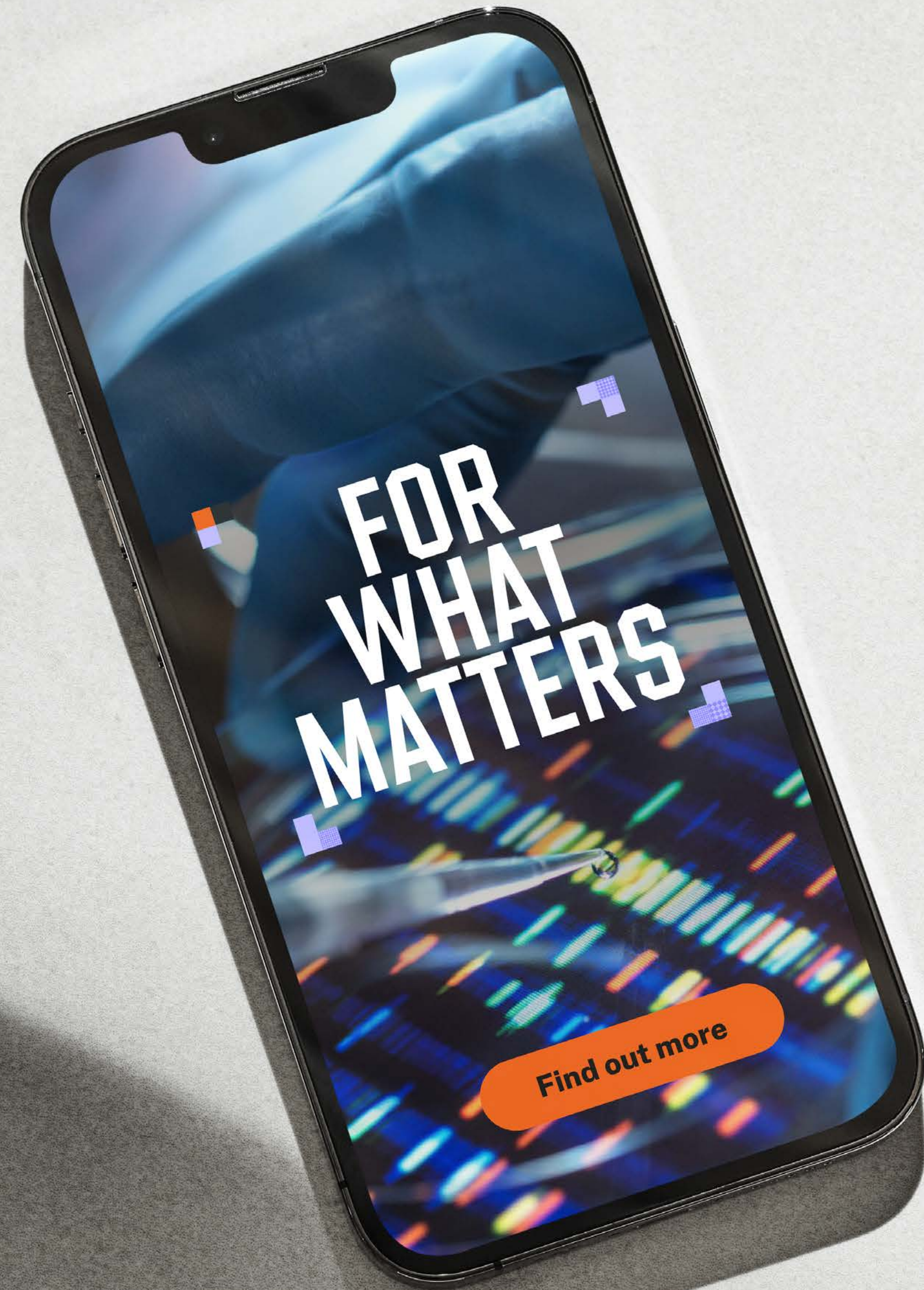Our inclusive community is built on kindness, trust and understanding.

Innovative

We are relentlessly curious and ambitious.

Open

We always work collaboratively and with integrity, honesty and transparency.

HOW WE LOOK

Logo

Our logo is made up of two squares, echoing the quadrangles of Founder's Building, and features our coat of arms, combining the heritage of both Royal Holloway and Bedford Colleges.

Logo

Our logo is our primary identifier, no matter the brand partnership or application.

The logo should never be altered in any way.

Secondary logos

White outline
Where our logo is used on top of imagery, a version with a white keyline can be supplied by marketing to ensure the logo is clearly visible across all light and dark areas of an image.
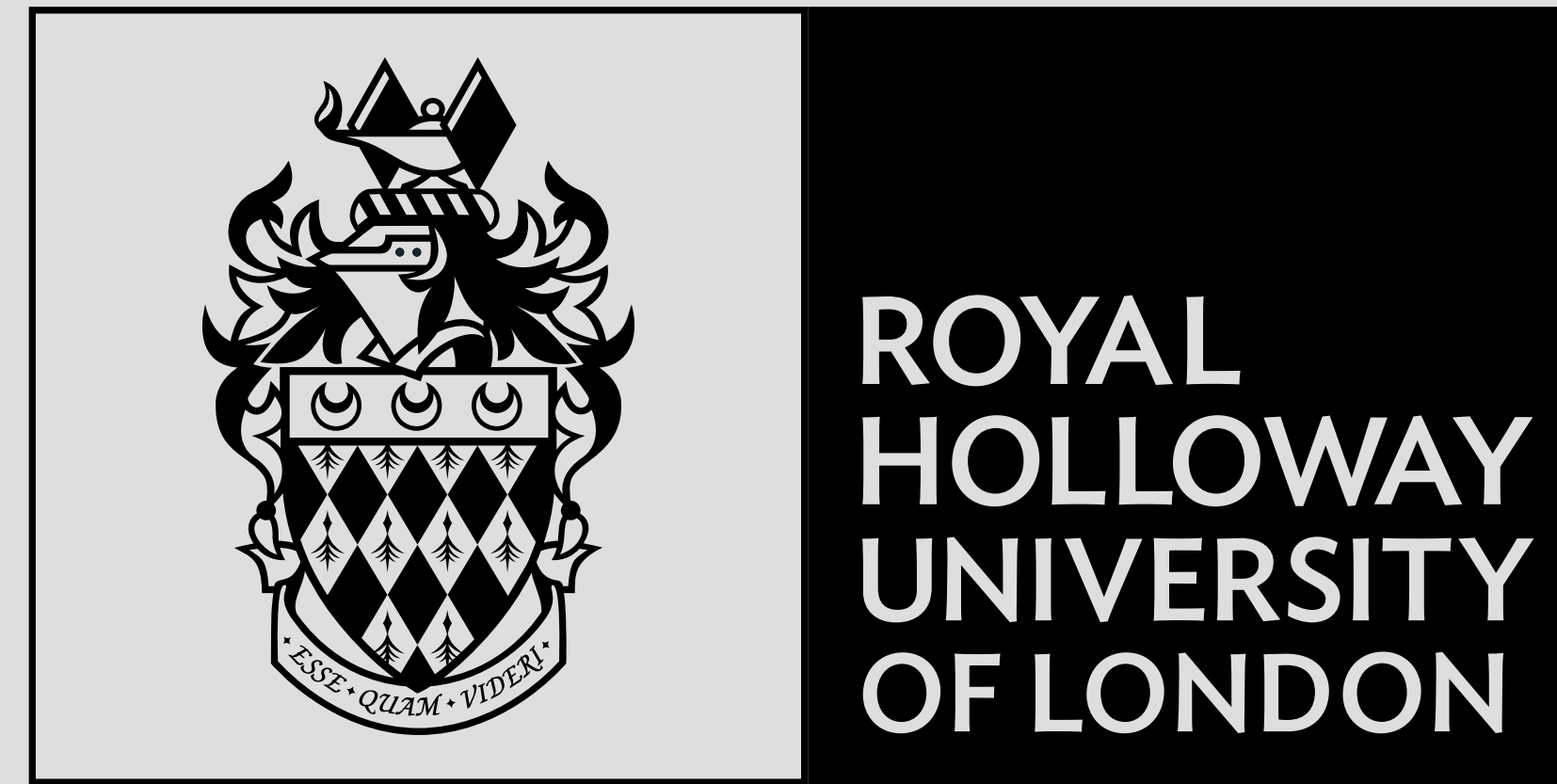
Large text
Where our logo is used on digital formals or at smaller scales (less that 25mm in width) we have a secondary logo where 'of London' is set in the same size text as the rest of the logo.

Single colour logos

Single colour versions of our logo are available in black and white, however these are for exceptional use only, such as one-colour printing.

Exclusion zone

To ensure the logo stands out on all communications, a clear space should always be maintained around the logo, which is equivalent to double the height of the 'H' within the word marque.

Note: this is the minimum clear space. Page margins and spacing between other logos may be greater where space allows.

There will be exceptions to this for certain digital applications such as in our website header and other online uses. These should always be approved by marketing.

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Size

The sizes shown opposite give indicative widths for our logo on regularly used formats.

For unique formats our logo can be scaled proportionally, and for digital use, a secondary version of our logo exists to ensure the text doesn't become illegible at smaller sizes on screen.

Min 25mm

**For print**

A5 — 32mm

A4 — 45mm

A3 — 64mm

Min 70px

For screen

70-90px

* There will be instances, such as mobile digital ads, where the format means the minimum size cannot be met. In such cases, the logo should be as large as possible in the space available.

Positioning

Our logo can be positioned differently depending on the type of communication being designed.

Preferred standard placement is top or bottom left.
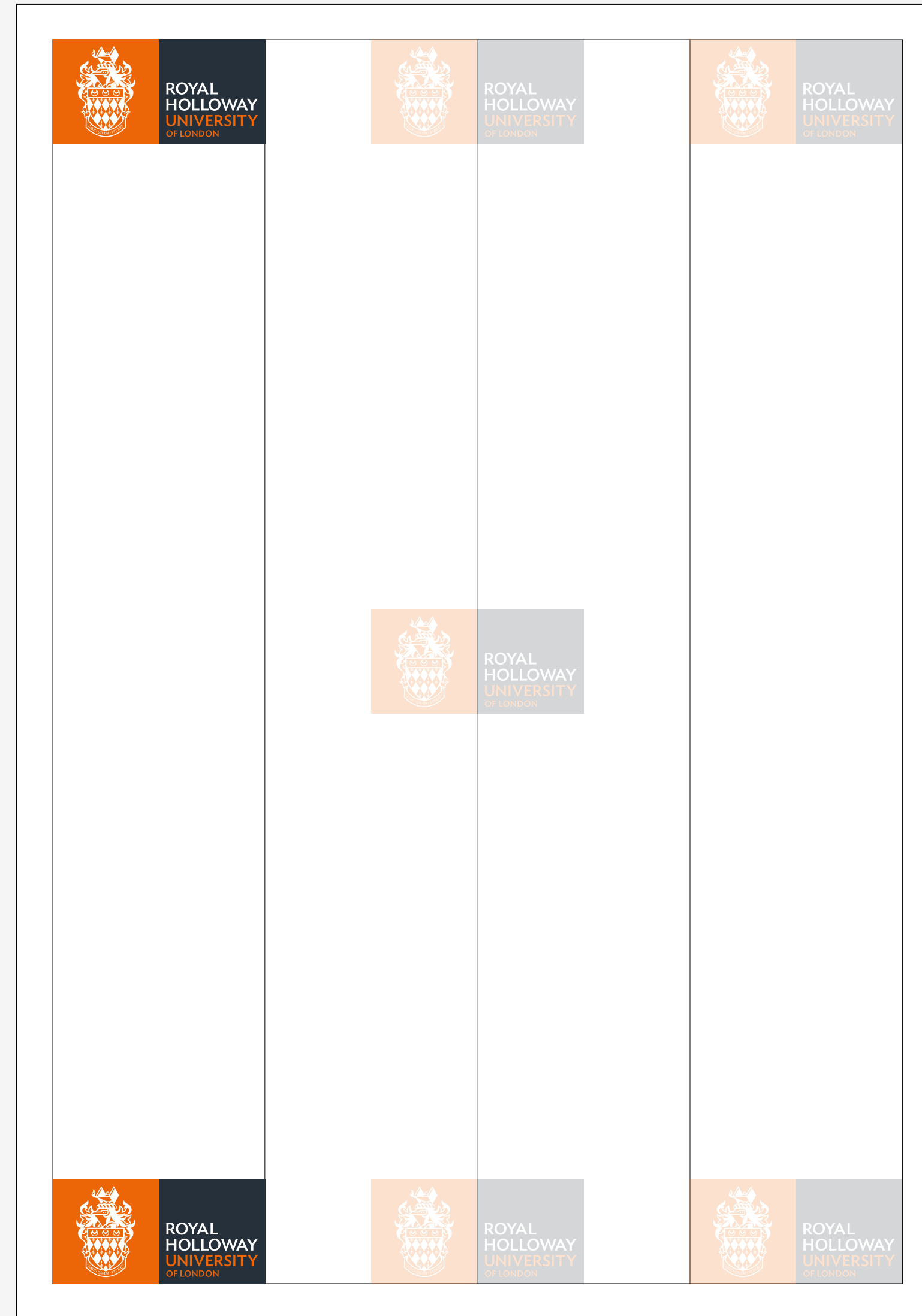
Social avatar

Where our full University name is displayed on social media, our coat of arms can be used as an avatar.

Things to avoid

1 Do not rearrange elements of the logo

2 Do not use the text element without the coat of arms

3 Do not recolour the logo

4 Do not rotate the logo

5 Do not distort the logo

6 Do not use a thick outline around the logo

7 Do not use an outline in any colour other than white

8 Do not mix the single and full colour logo elements

8 Do not replace the coat of arms with any other shape or icon
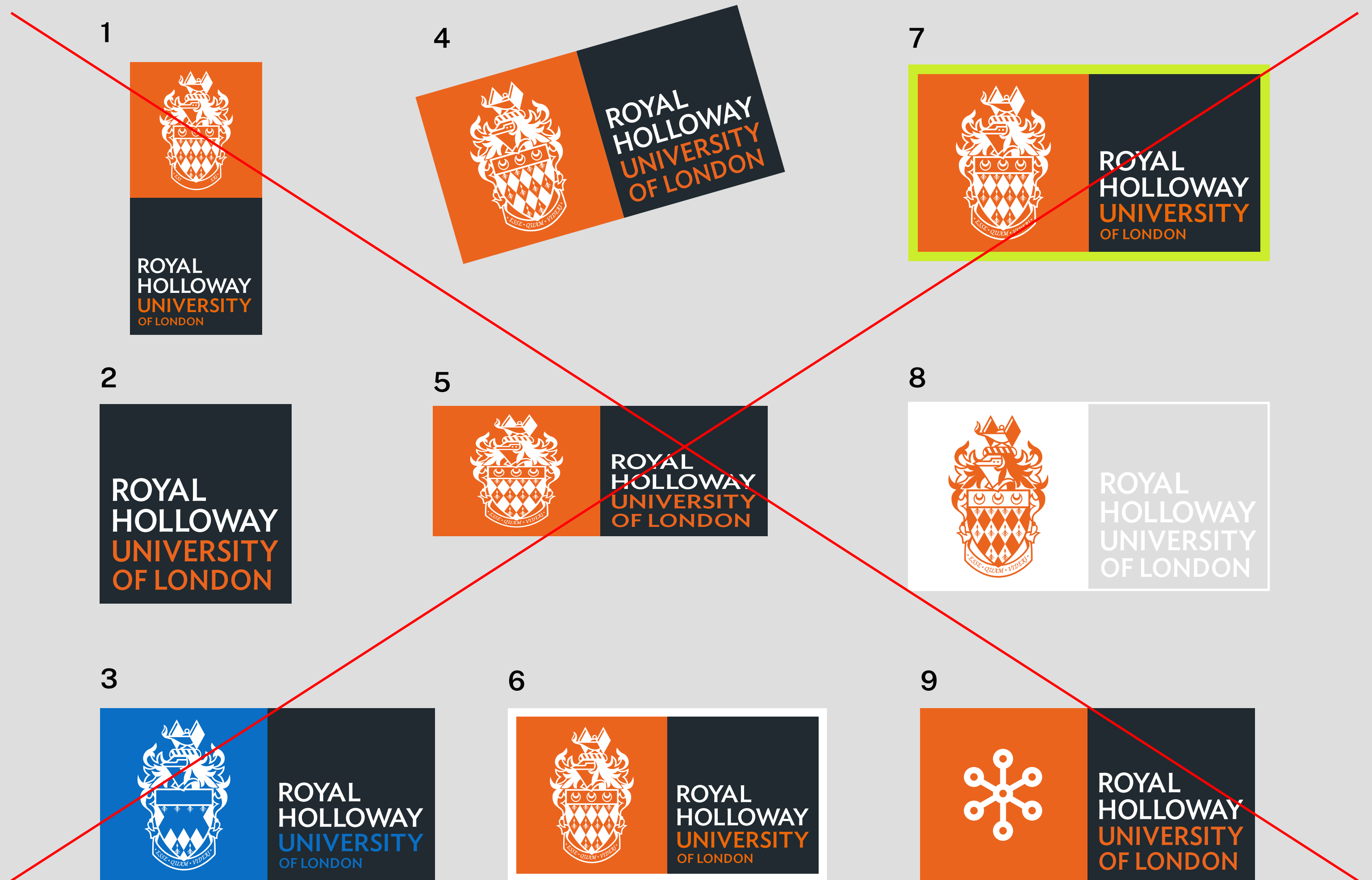
Colour

From the unmistakable orange of Founder's Building, to the vivid greens of the surrounding woodland and cool tones of the city and beyond, our palette reflects and enhances our place in the world.

Colour

We are known for our bold orange colour, which reflects the bricks of the Founder's Building, and helps us to stand out against competitors. Our wider palette complements and enhances the power of our core colours, whilst giving greater flexibility and appeal to our audiences.

Primary palette

Brick Orange

166C

C0 M70 Y100 K0

R235 G100 B30

#eb641e

Slate Grey

432C

C65 M43 Y26 K78

R32 G42 B48

#202a30

Almond

N/A

C0 M7 Y15 K0

R255 G241 B223

#fff1df

French Grey

644C (80%)

C34 M17 Y15 K0

R180 G196 B208

#b4c4d0

Secondary palette

Pink

237C

C0 M65 Y0 K0

R241 G124 B176

#f17cb0

Dark Blue

285C

C85 M52 Y0 K0

R10 G110 B196

#0a6ec4

Light Blue

2985C

C62 M0 Y6 K0

R31 G215 B250

#1fd7fa

Purple

2705C

C30 M28 Y0 K0

R189 G187 B255

#bdbbff

Green

3268C

C75 M0 Y60 K0

R0 G181 B133

#00b585

Light Green

375C

C30 M0 Y90 K0

R204 G237 B43

#cced2b

Colour accessibility

Our palette has been developed for web to ensure black type meets a minimum of (WCAG) 2 Level AA Conformance on all colour values.

Large text is defined as 14 point (typically 18.66px) and bold or larger, or 18 point regular (typically 24px) or larger.

Further information can be found in our full UI guidelines, which are available from marketing.

| AA Normal AA Large	AAA Normal	AAA Normal	AA Normal AA Normal	AAA Normal
AAA Normal	AAA Normal	AAA Normal	AAA Normal	AAA Normal

Colour accessibility

To ensure legibility for people with different forms of colour blindness, is particularly important to consider which colours should sit next to each other on tables and graphs.

Shown opposite is the order in which our colours should be used when creating infographics to ensure they are accessible to people with various levels of colour-blindness
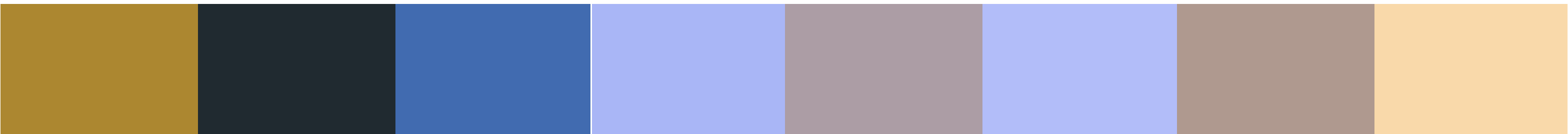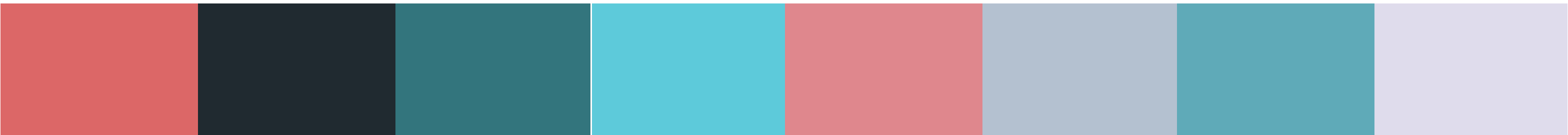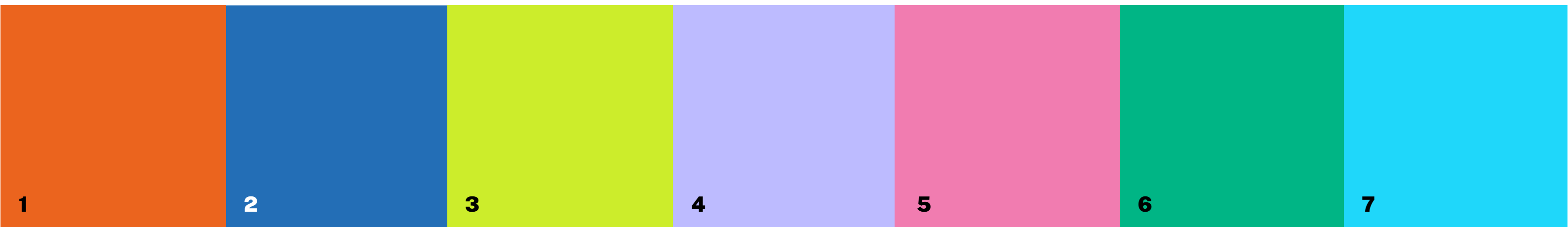
Regular vision
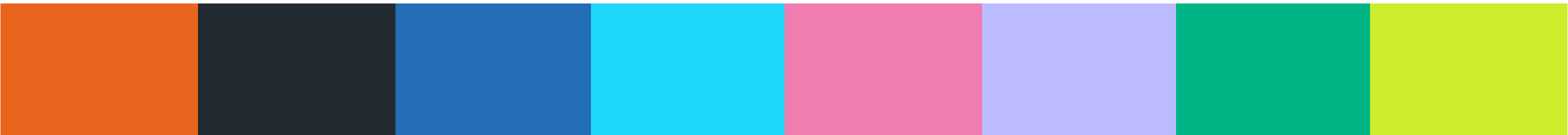
Protanopia
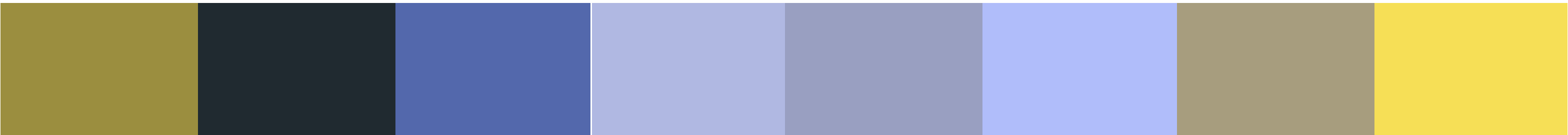
Deuteranopia

Tritanopia

Colour order for infographics

1 2 3 4 5 6 7

24

Infographics

Figure 1
RH student population to 2021/22
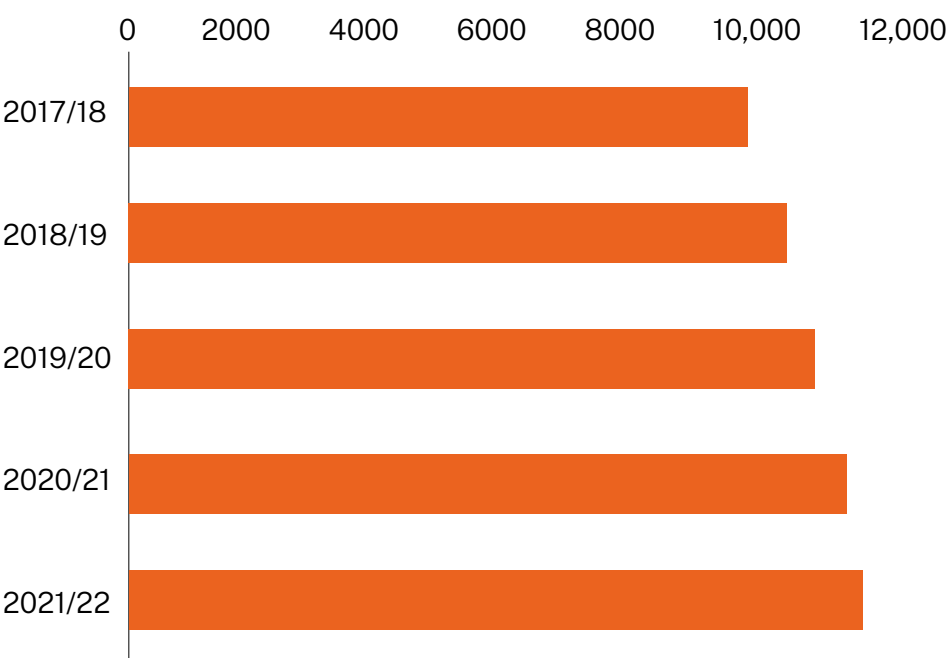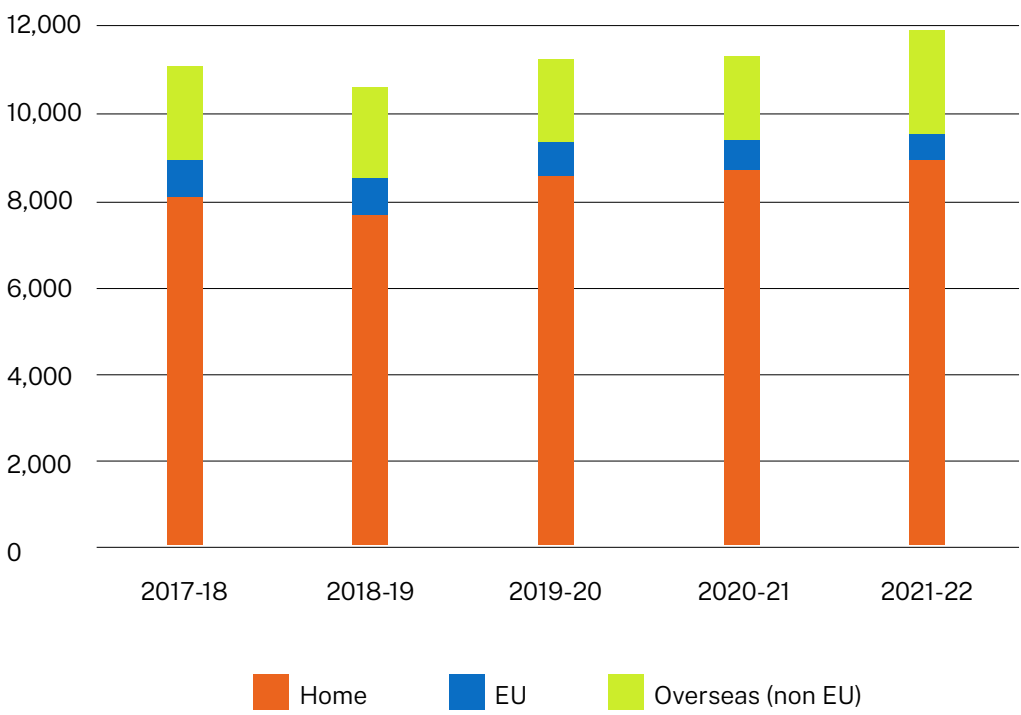

Figure 2
Student FTEs by domicile

Home EU Overseas (non EU)

Figure 3
2021/22 proportions by ethnic group

White 48% · Asian 30% · Black 6% · Mixed 6% · Other 5%
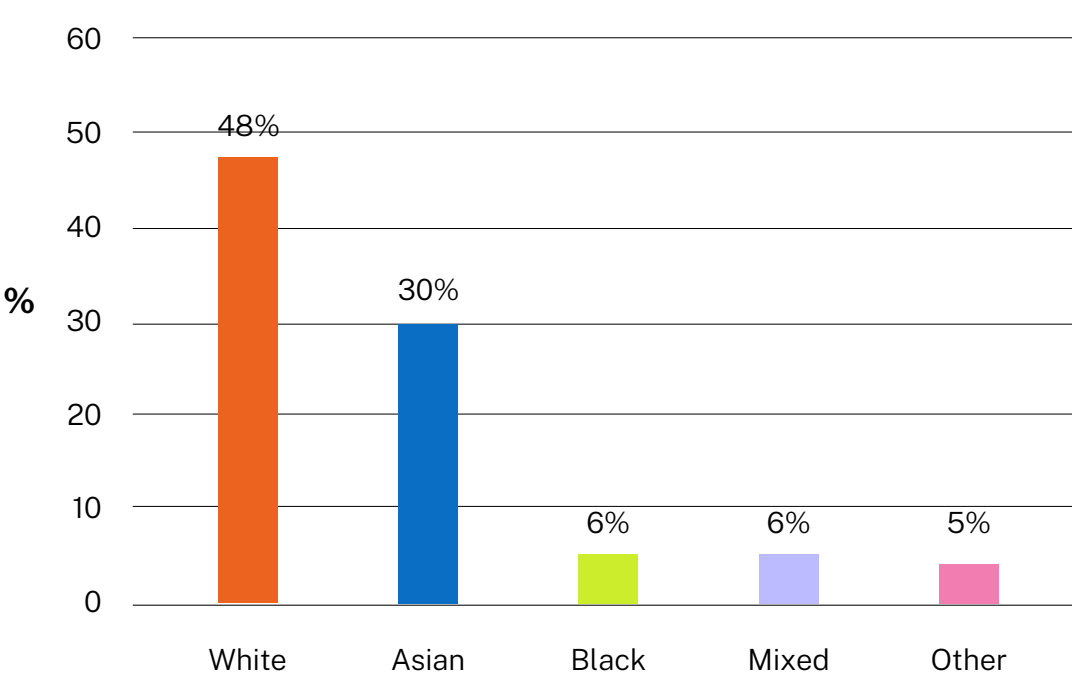
Figure 1
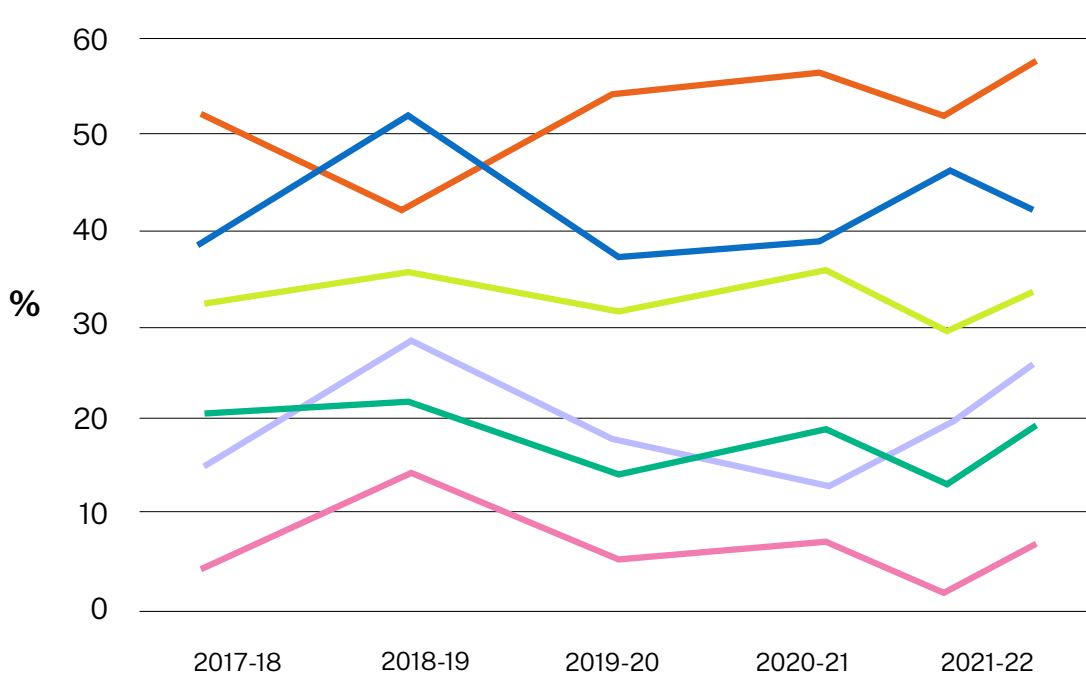
2021/22 proportions by legal sex
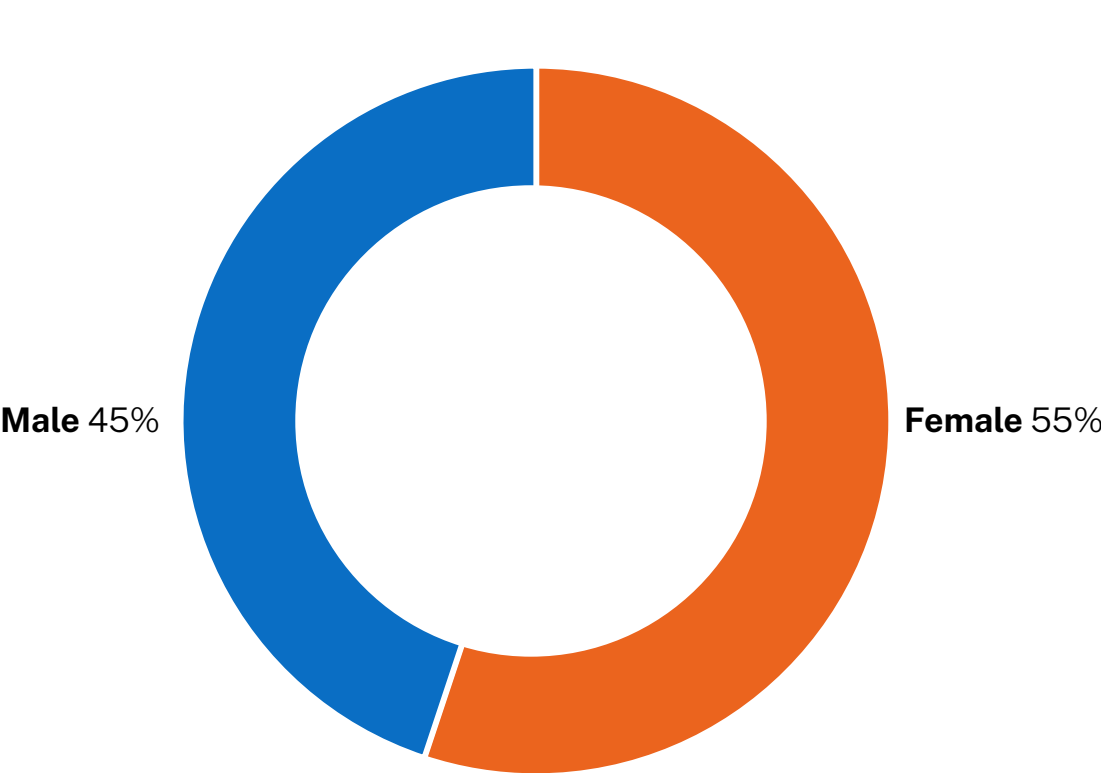
Male 45% Female 55%

2021/22 proportions by domicile

EU 7% · Overseas 16% · UK 77%

2021/22 proportions by ethnic group

Other 5% · Mixed 6% · Black 6% · White 48%
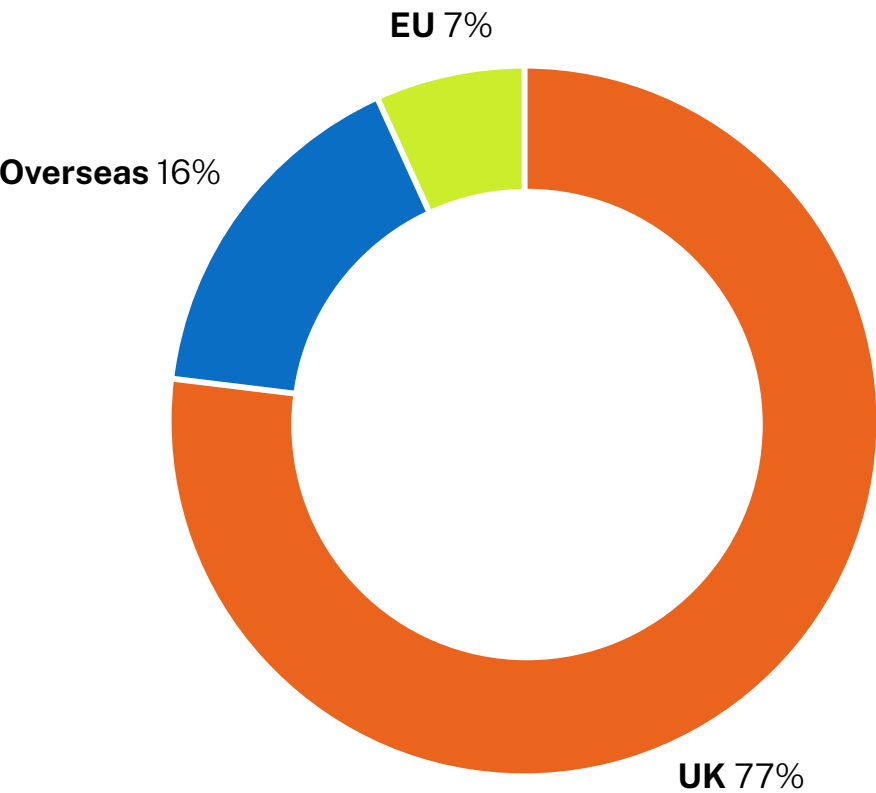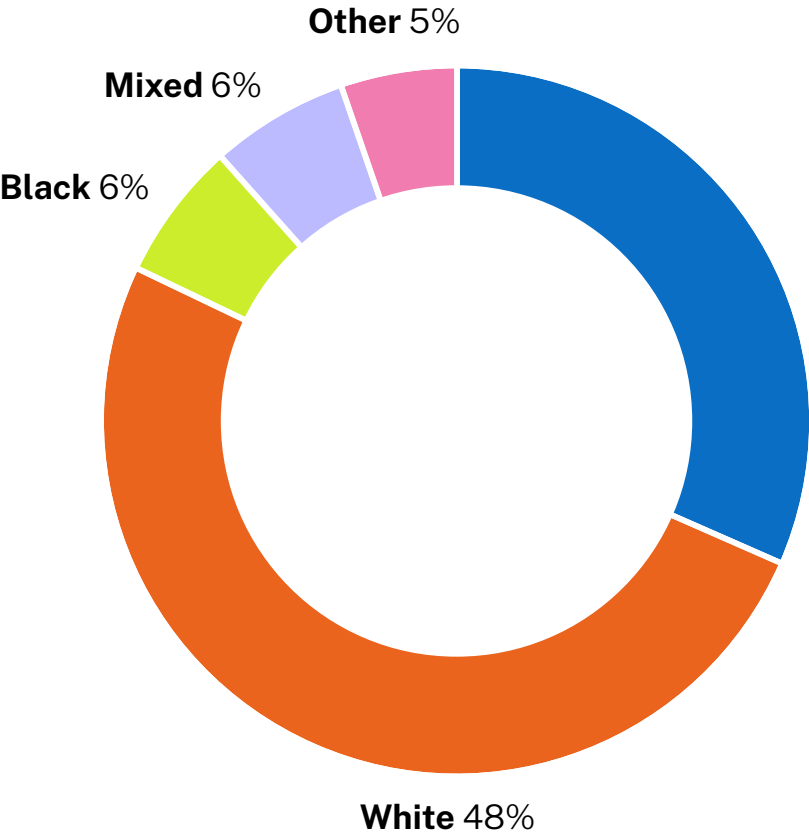
Courses	UCAS code	Years	A-Levels
BSc Biochemistry	C700	3	BBB-BBC
BSc Biology	C100	3	BBB-BBC
BSc Biomedical Sciences	B990	3	BBB-BBC
BSc Ecology and Conservation	C150	3	BBB-BBC
BSc Genetics	C400	3	BBB-BBC
BSc Medical Biochemistry	C741	3	BBB-BBC
BSc Molecular Biology and Environmental Change	C730	3	BBB-BBC
BSc Zoology	C300	3	BBB-BBC
BSc Biology (with Integrated Foundation Year)	C10F	4	CCC
BSc Biomedical Sciences (with Integrated Foundation Year)	B99F	4	CCC

Colour combinations

GAMECHANGERS

GAMECHANGERS

GAMECHANGERS

GAMECHANGERS

GAMECHANGERS

GAMECHANGERS
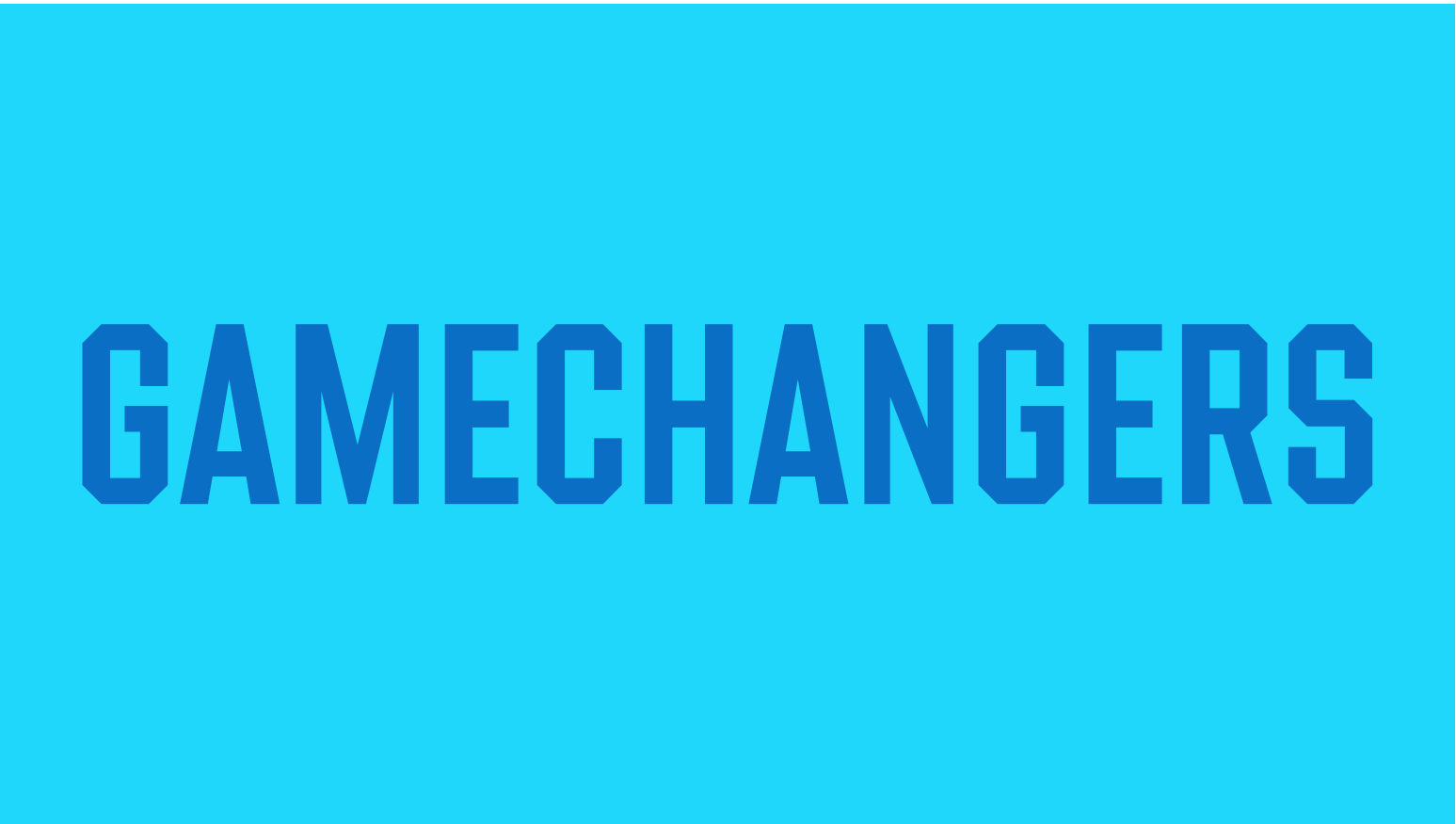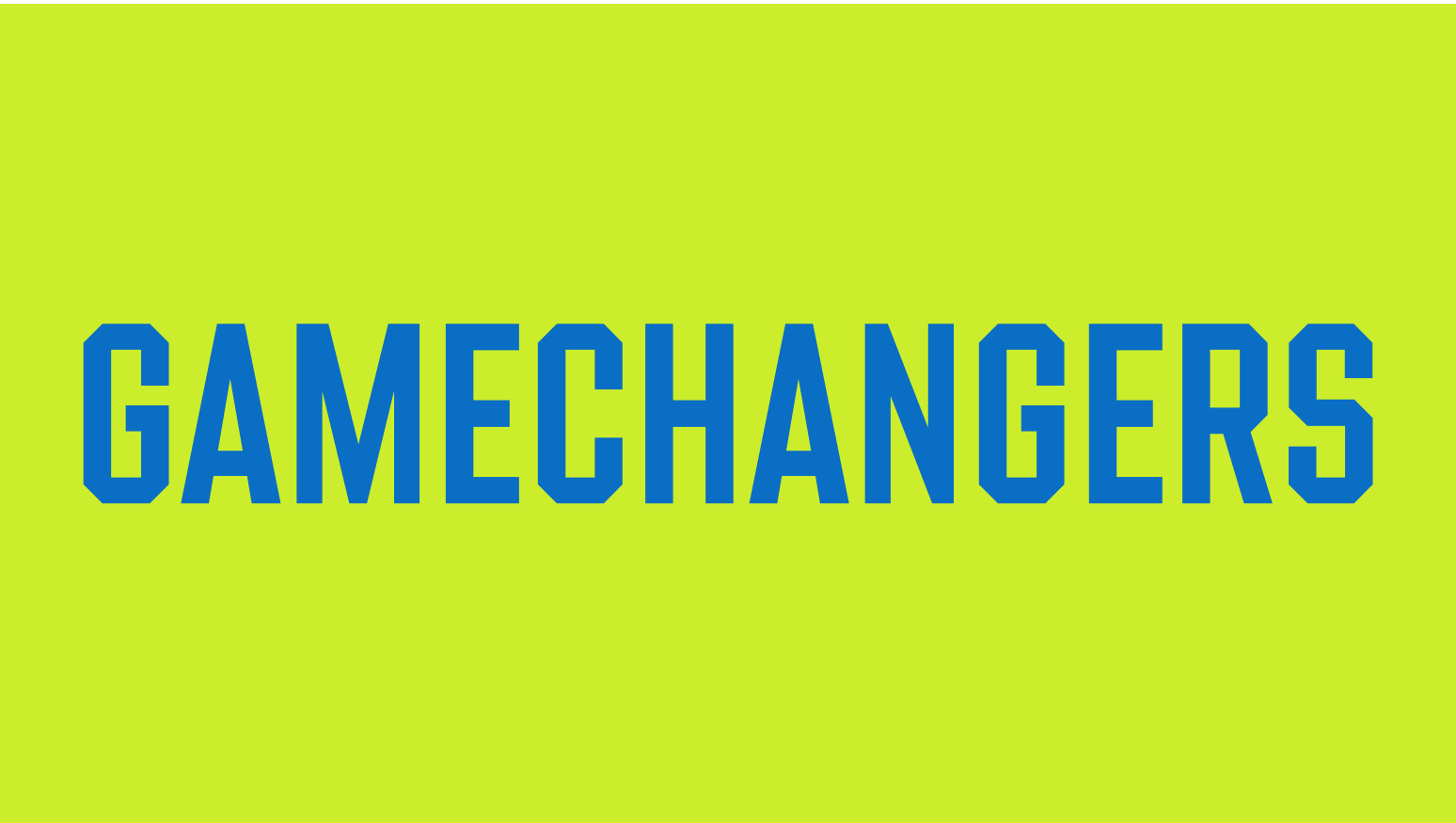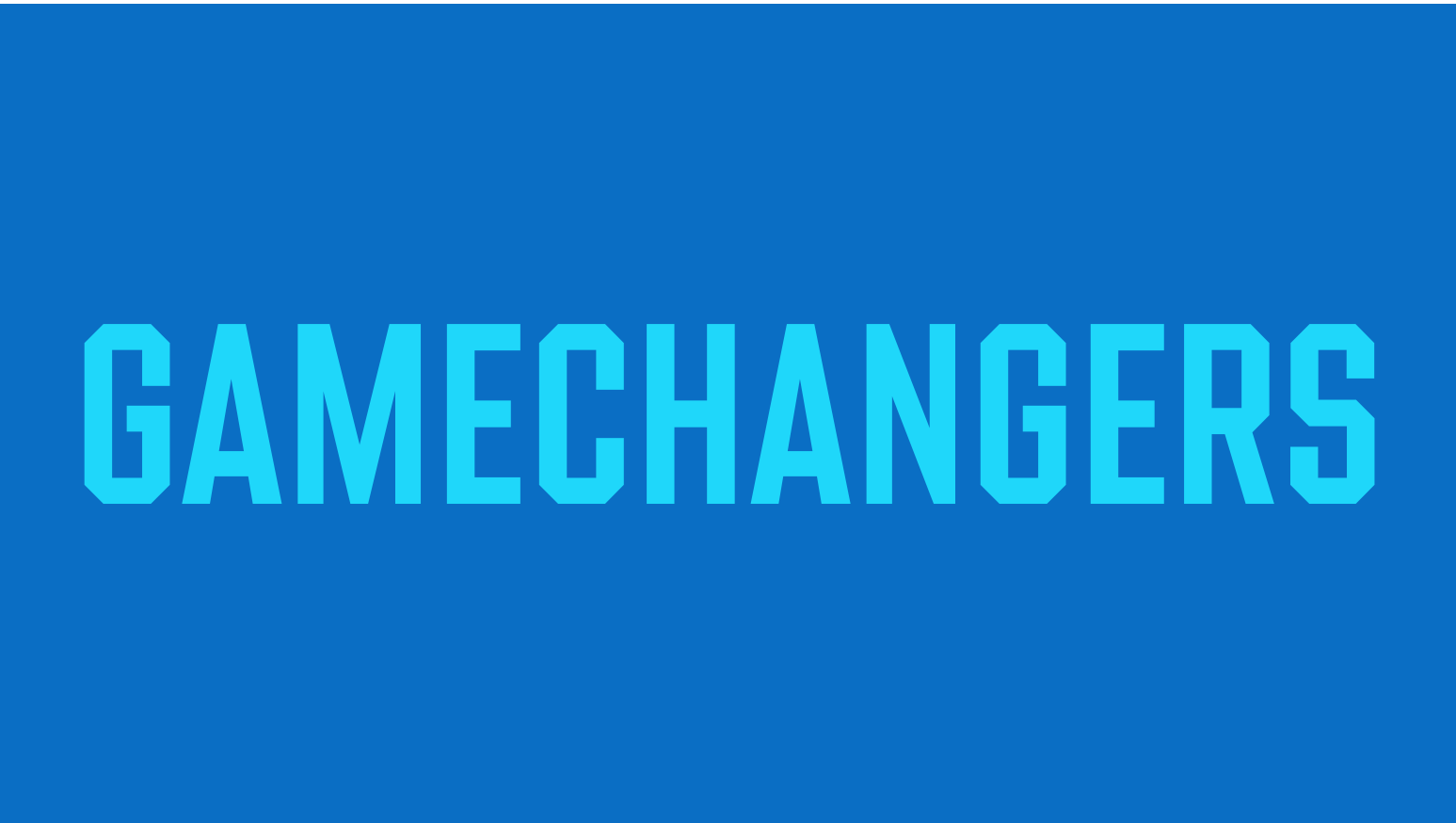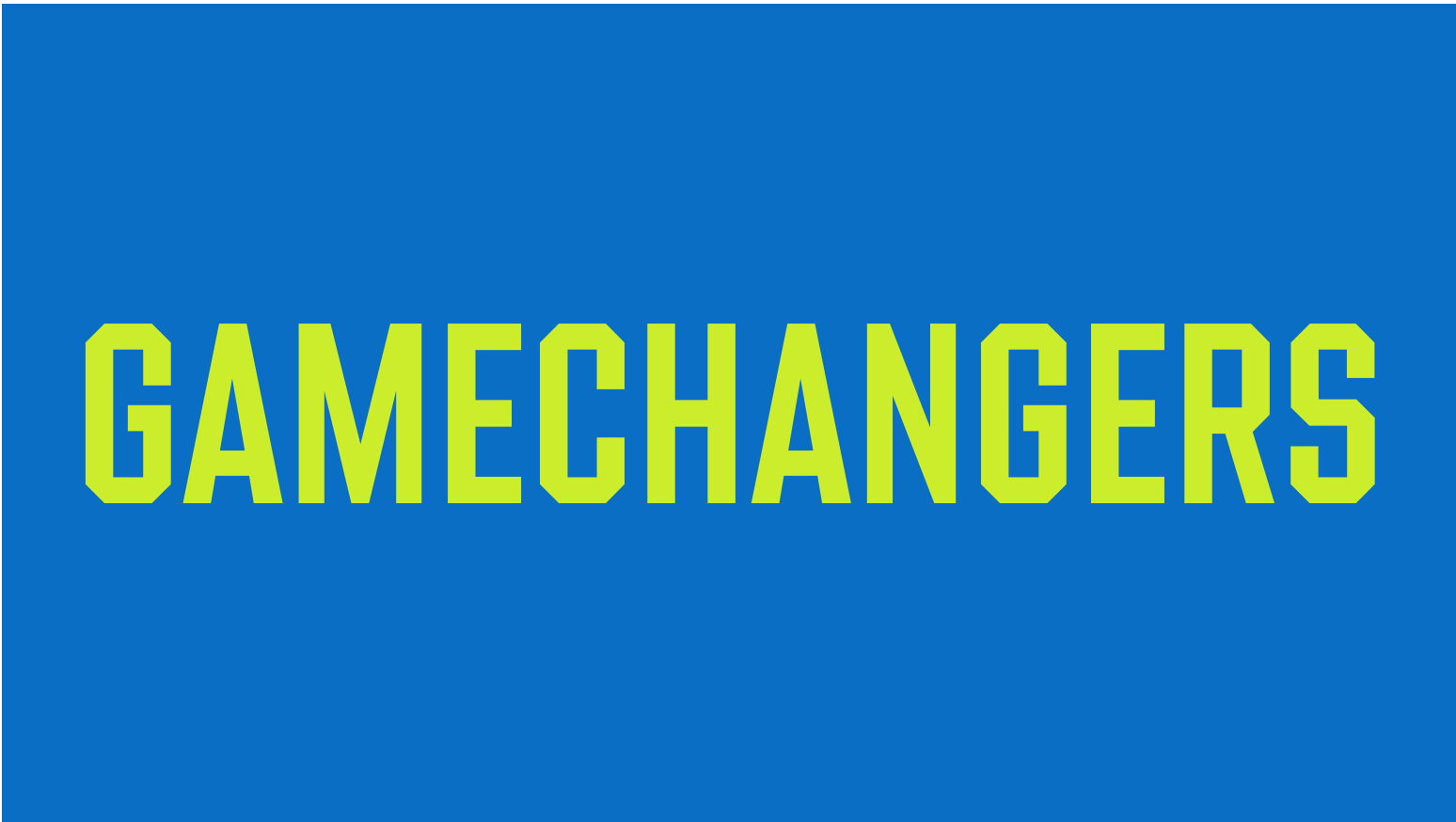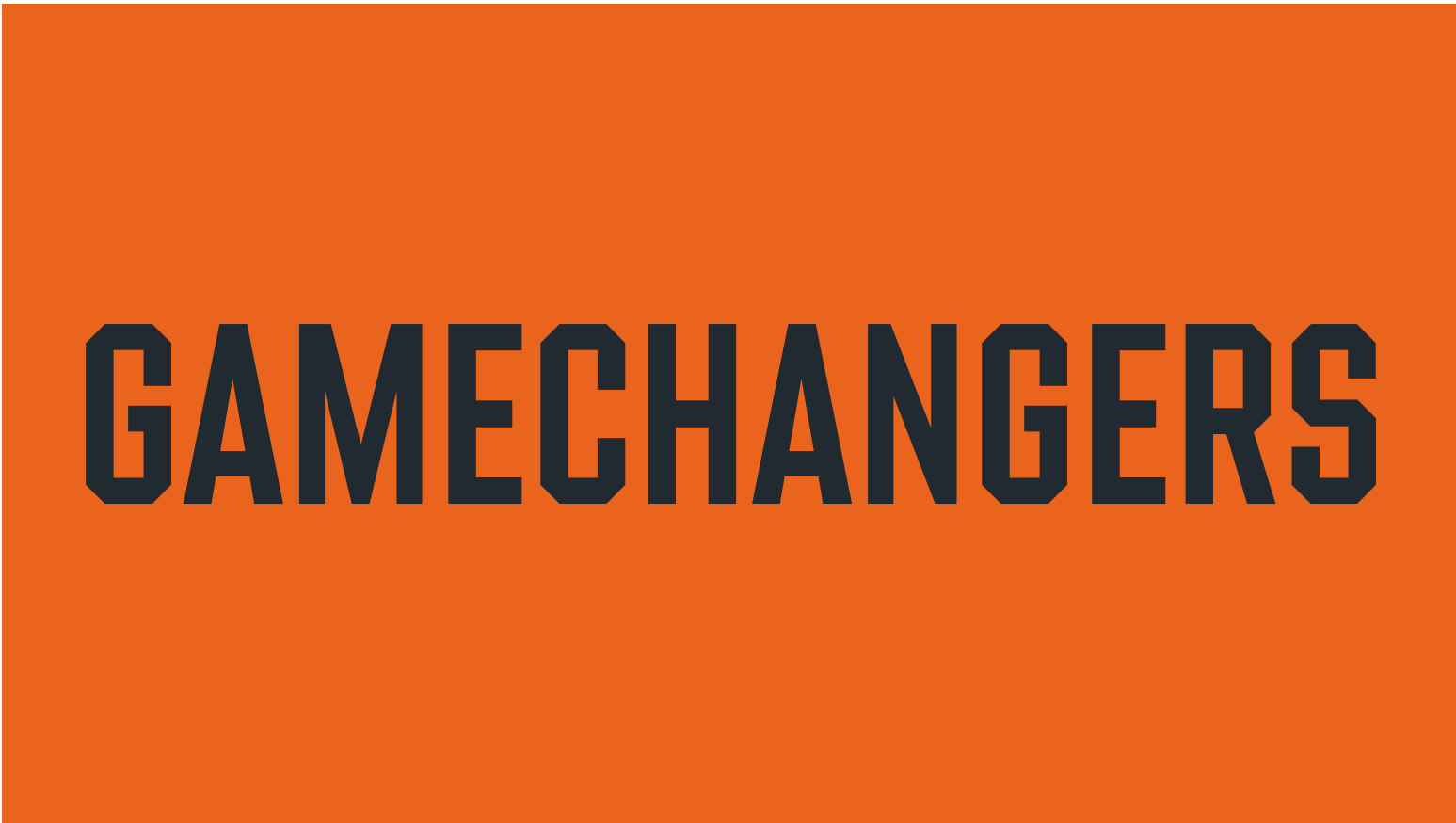
Text **should primarily be set in black** when used on top of any of our secondary colours.

Shown above are the six accessible colour combinations which can be used in certain applications, such as on merchandise or secondary print layouts.

These combinations must only be used for bold text set in Shuttleblock at 18pt or larger. See p65 for additional colour combinations that can be used within our patterns.

Colour applications

Core brand

Upper funnel

(audiences who are new to us
and may not know who we are)

Lower funnel

(audiences who are already
familiar with Royal Holloway)

Campaign

Our colour palette has been designed to flex across different applications and audiences.

Formal documents should use a more pared-back palette and lead with our primary colours.

Upper funnel applications can begin to introduce colours from our secondary palette, and lower funnel applications have greater freedom to introduce different colour combinations with our patterns.

Specific campaigns run by Marketing & Communications may also make use of a single additional colour to help create a stand-out campaign identity.

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Core brand

Our core brand colours are Brick Orange and Slate Grey. They make up the fundamental building blocks of our brand – our logo – and are immediately recognisable as Royal Holloway.

Our primary palette exists to complement our logo, with softer tones that can be used as background colours across all corporate applications, and to ensure our logo is always the most prominent element within any design.

Upper funnel

Audiences who are new to us and may not know who we are

When communicating with audiences who may not be familiar with who we are, our logo and primary brand colours should be prominent within designs.

Secondary brand colours can then be used as a secondary detail, complementing colours within imagery and highlighting key information.

Lower funnel

Audiences who are already familiar
with Royal Holloway

When communicating with warmer
audiences who are familiar with
our brand, our secondary colour
palette gives us the freedom to
keep things fresh.

In some instances, such as branded
merchandise where print options
are limited, our primary colours do
not always need to be present.

Note: our logo should only ever be used in a
single secondary colour in instances
where print is limited to a single colour
ink. This will usually only be for short-run
merchandise such as tote bags and t-shirts.

Approval **must** always be sought from
marketing before using our logo in a
single colour.

Campaigns

Recruitment campaigns should always make use of our core brand palette, but may also include a campaign-specific colour, for extra stand-out.

These colours are only to be used on campaign materials and will be applied only by the Marketing & Communications team.

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UNIVERSITY
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UNIVERSITY
OF LONDON

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THE

Things to avoid

1 Do not use colours from the secondary palettes for core brand applications

2 Do not use any text colour combinations other than those shown on p26

3 Do not use multiple colours within a single headline

4 Do not use colours from the secondary palettes for body copy

5 Where possible, avoid using tints for backgrounds, and never use tints for typography

6 Always follow the approved order for colour use (p24) within infographics to ensure they are accessible to people with various levels of colour-blindness

1

ANNUAL REPORT 2024

ROYALHOLLOWAY.AC.UK

2

FOR WHAT MATTERS

ROYALHOLLOWAY.AC.UK

3

A PLACE TO CALL HOME

ROYALHOLLOWAY.AC.UK

4

A SUCCESSFUL UNIVERSITY TODAY

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam at lobortis sem, at cursus lorem. Fusce quis blandit velit. Sed eget metus accumsan, ultricies nibh maximus, maximus tellus. Sed nec enim ut leo sagittis viverra. Donec a massa ac urna rhoncus faucibus at sed nunc. Vivamus vitae facilisis mi. Nam nibh ipsum, viverra at amet hendrerit vitae, egestas at tortor. Donec nec mollis elit, quis porttitor orci. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Nunc vel lacinia ex. Praesent id turpis ac magna laoreet eleifend. Ut nec sapien efficitur, gravida urna nec, aliquet tellus. Morbi

at turpis et augue pulvinar pretium volutpat ut nisi. Maecenas est velit, finibus sit amet varius ut, porta vel diam. Phasellus eleifend sem nunc, nec euismod dui feugiat in.

Mauris tempus eros nisi, quis blandit ligula molestie nec. Donec ullamcorper dui nisl, ac egestas nisi molestie vel. Maecenas sem neque, facilisis vitae magna vitae, viverra dictum leo. Suspendisse sit amet velit in turpis viverra porta. Ut in sem sed nulla posuere pellentesque nec vitae mauris. Quisque eget elit vitae mi consectetur porttitor suscipit a quam. Integer non semper diam, eu aliquam mauris.

5

ANCIENT HISTORY AND PHILOSOPHY

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6

2021/22 proportions by domicile

EU 7%

Overseas 16%

UK 77%

Typography

Everything we say, we say with purpose, and our typography is designed to help us do just that.

Typography

We use two typefaces in our brand communications. Shuttleblock is our headline typeface, packed with confidence and purpose. Public Sans is our body typeface and is chosen for its clarity, accessibility and flexibility.

Our typefaces

SHUTTLEBLOCK
AaBbCc123

Condensed Demi Narrow Bold

Public Sans AaBbCc123

Light *Italic* **Semibold** *Italic* **Black** *Italic*

Everyday typeface

Arial
AaBbCc123

Regular *Italic* **Bold** ***Italic***

Hierarchy

Headlines
Shuttleblock Condensed Demi is our headline font. Headlines are set in all-caps – they should be consise and never too long. Aim to keep headlines no greater than ten words in length.

Subheadings
Shuttleblock Narrow Bold is used to help aid hierarchy within content.

Body text
Public Sans Light is our main body font. It has been chosen for its versatile, functional nature and is available for free web and desktop use.

Everyday use
For the majority of internal, or colleague-led communications, Arial can be used. As a universally available, clean, contemporary sans serif font, it ensures content is always legible and accessible.

OUR HEADLINES ARE FULL OF PURPOSE

Subheadings help to sign-post content

And supporting copy is always clear, accessible and friendly.

Layout and alignment

Centred
Centre aligned text is used for short, snappy headlines, and to create impact.

FOR
WHAT
MATTERS

Layout and alignment

Left-aligned

Left-aligned text is practical, easy to read, and easy to lay out – useful for longer, informative titles.

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ANNUAL REPORT 2025

SOCIAL SCIENCE
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Layout and alignment

Offset
Type can be offset for a more energetic effect. It works well for minimal layouts that are type-only or with a simple, eye-catching image.

Offset typography should be reserved for campaign use, or hero layouts within publications and social posts as approved by marketing.

GAMECHANGING
INCLUSIVITY

A PLACE
BUILT FOR
THE FUTURE

Things to avoid

1 Do not adjust kerning so that it is too tight or too wide

2 Do not use Public Sans for headlines

3 Do not use Shuttleblock for body copy

4 Do not italicise large sections of body copy

5 Do not right-align text

6 Do not hyphenate

Iconography

Lorem ipsum dolor si
consectetur adipiscir
Quisque sit amet cur
Proin nisl lorem, fauc
rhoncus sit amet, frin
ante. Fusce blandit e
hendrerit semper. Fu
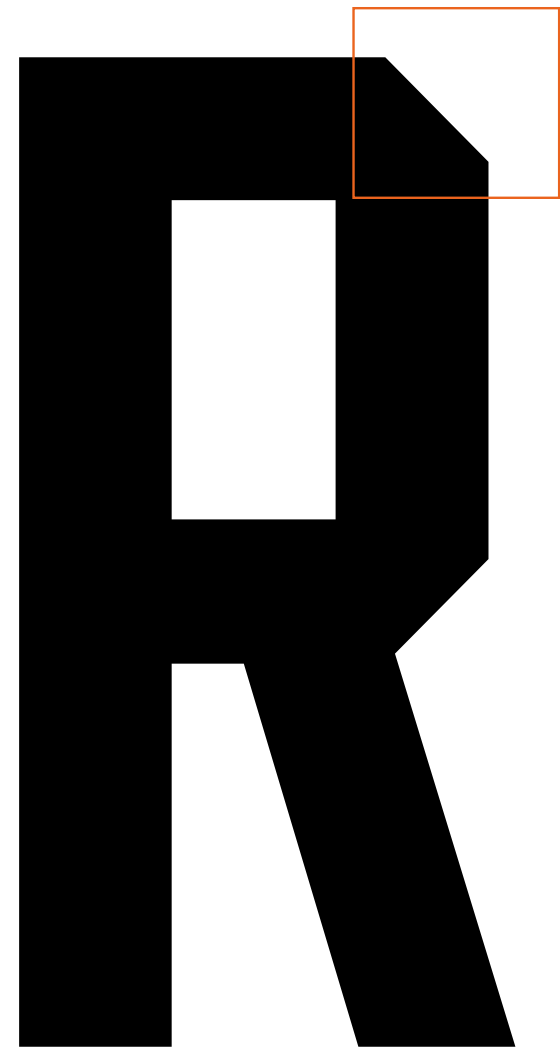
Iconography can be used throughout our collateral to help make content more engaging. The icon set has been chosen to complement our headline typeface.
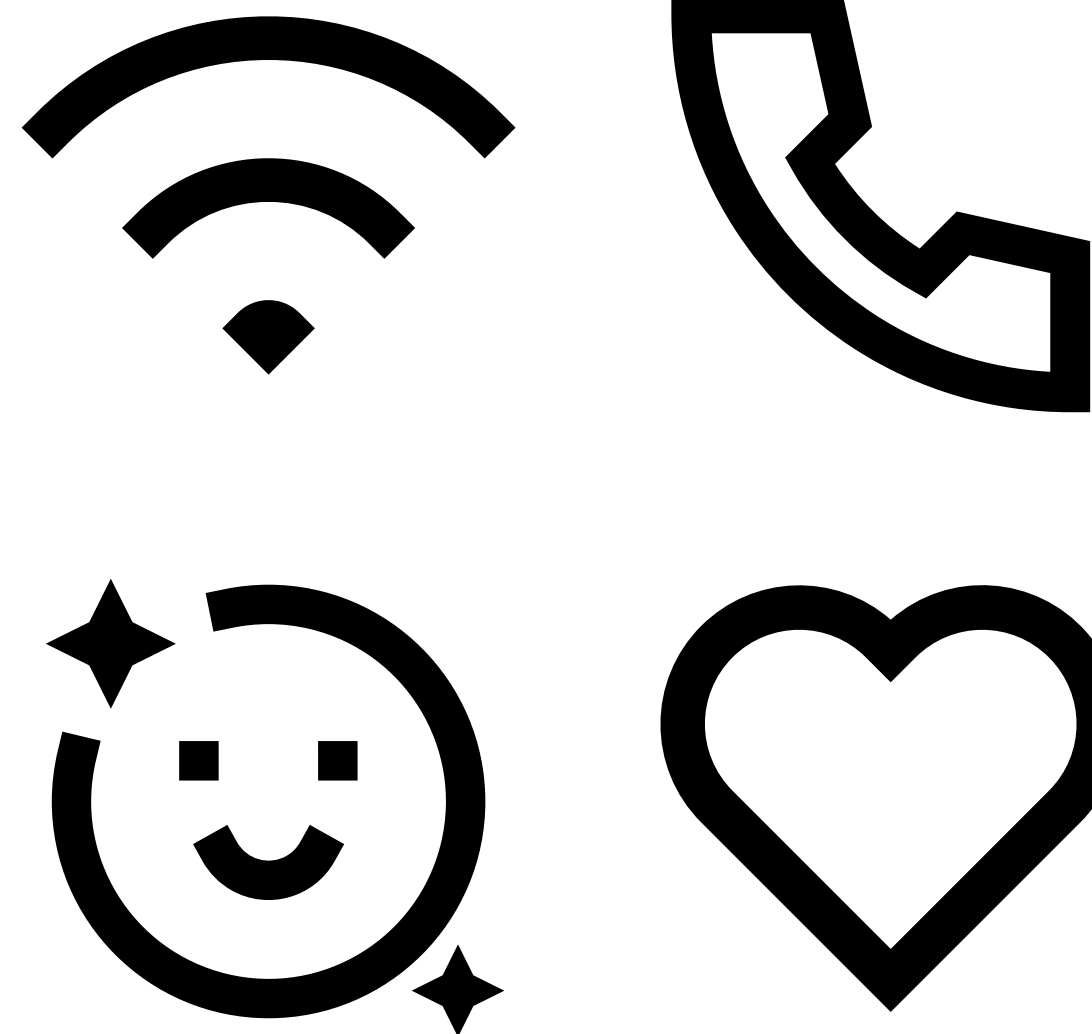
To maintain consistency with the typeface, icons should have straight edges and use a consistent single stroke weight. This helps them feel clean, clear and legible.

Icons should be no larger than the height of two lines of text and should never be used as standalone illustrations.
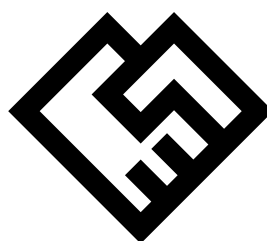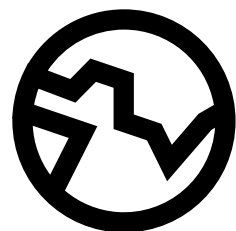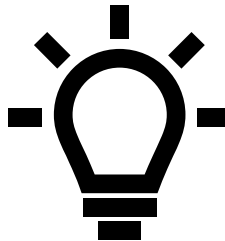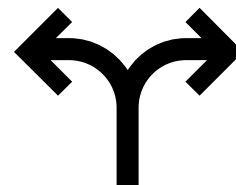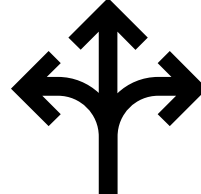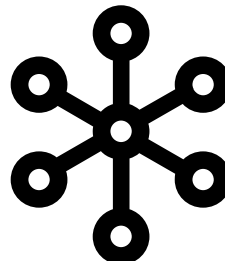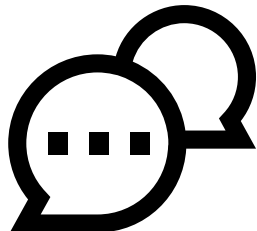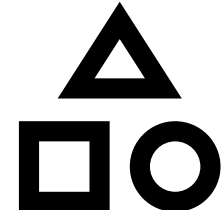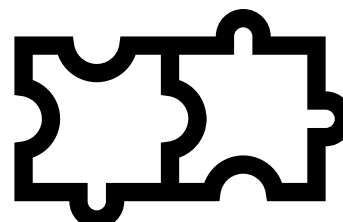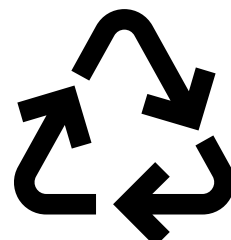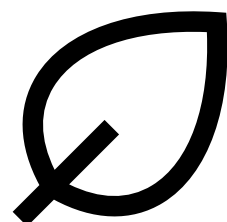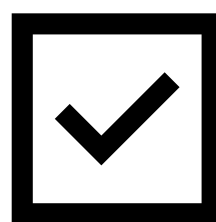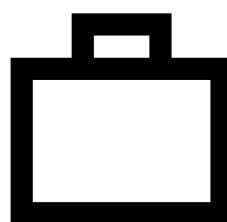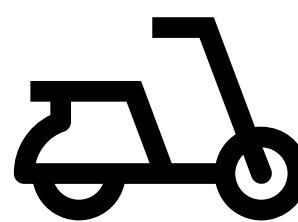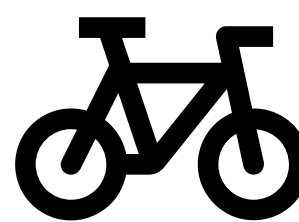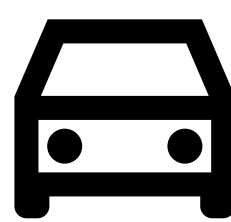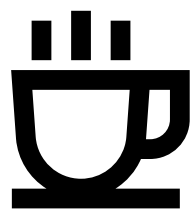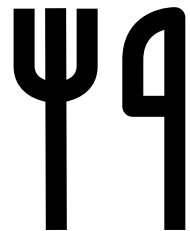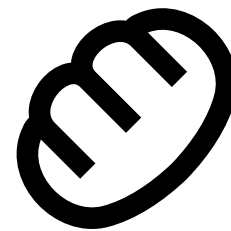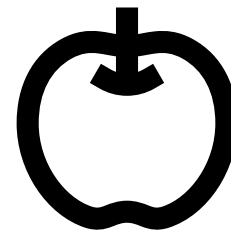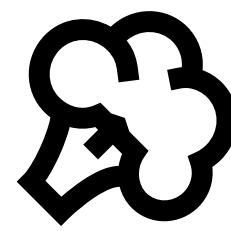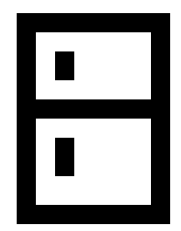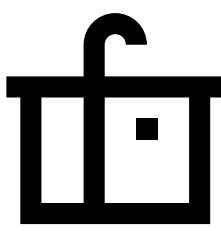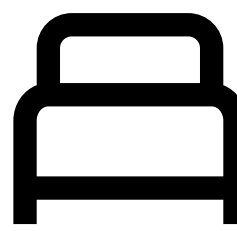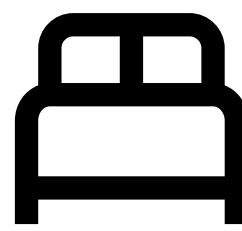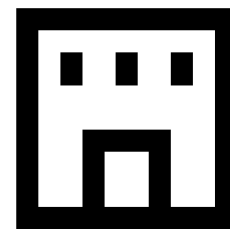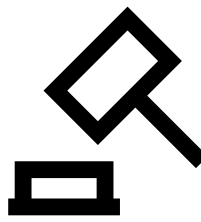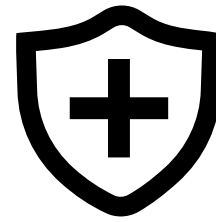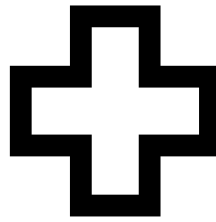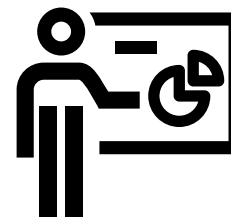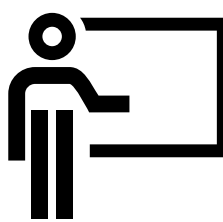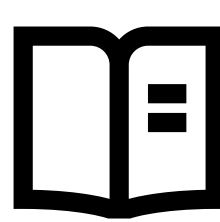
Iconography

Full icon library available at:
icon-sets.iconify.design/tdesign
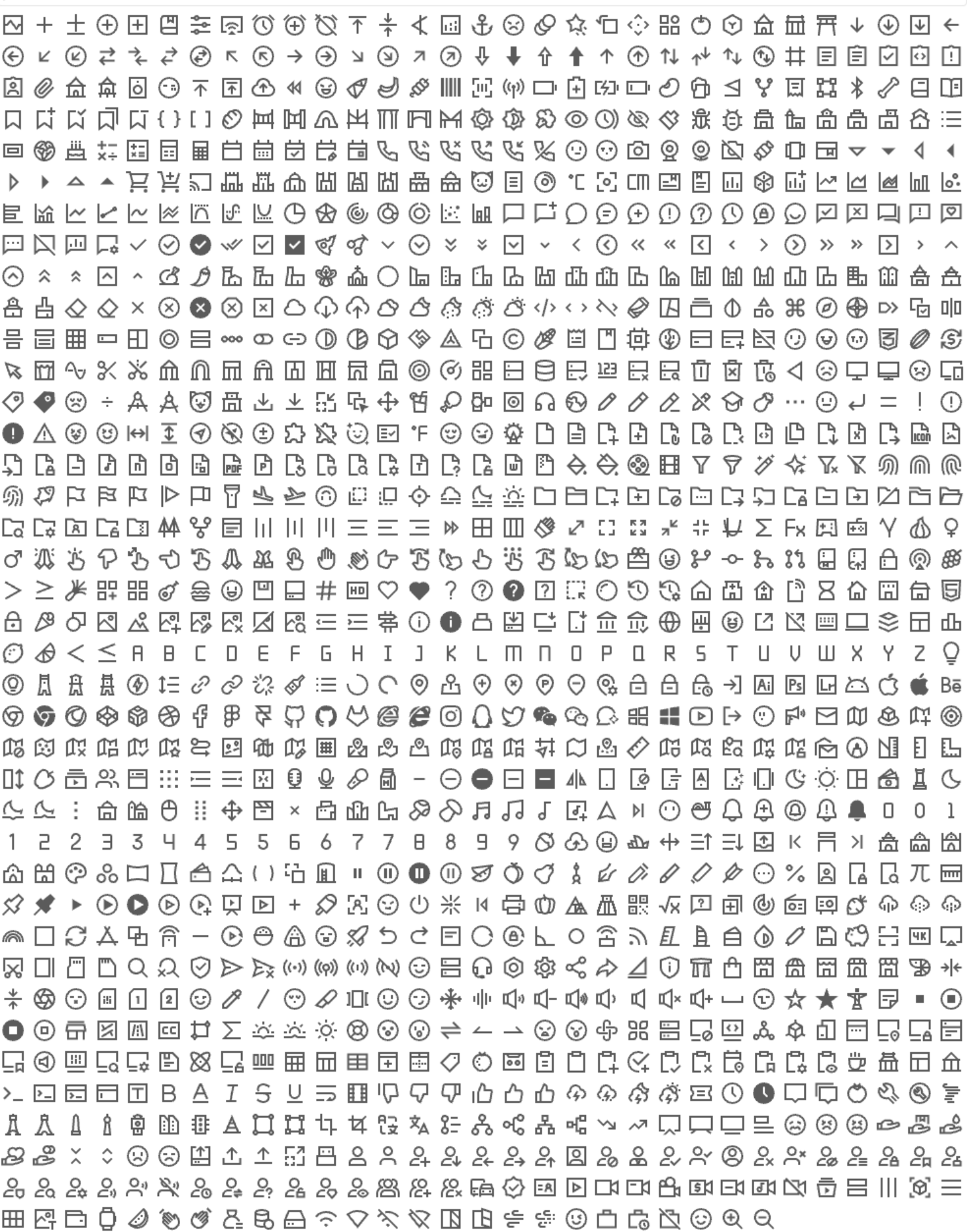
					100%	10/10
					93%	3/4
					50%	1/2
					20+	@
					£££	20 24

Iconography

| handshake | award | globe | lightbulb | pathways | pathways | graduation | care | care | thinking | collaboration | London |

| communication | diversity/inclusion | diversity/inclusion | recycling | sustainability | sustainability | career | career | transport | transport | transport | transport |

| catering | catering | catering | catering | catering | catering | accomodation | accomodation | accomodation | accomodation | accomodation | accomodation |

| law | law | target | health | health | gender neutral | female | male | wheelchair access | teaching | teaching | teaching | learning |

Commonly used icons available from marketing

Things to avoid

1 Do not use over-sized icons

2 Do not rotate the icons

3 Do not set icons within text

4 Do not fill in icons

5 Do not distort icons

6 Icons should be chosen from the original set. Do not create or use icons that are not consistent with the approved set.
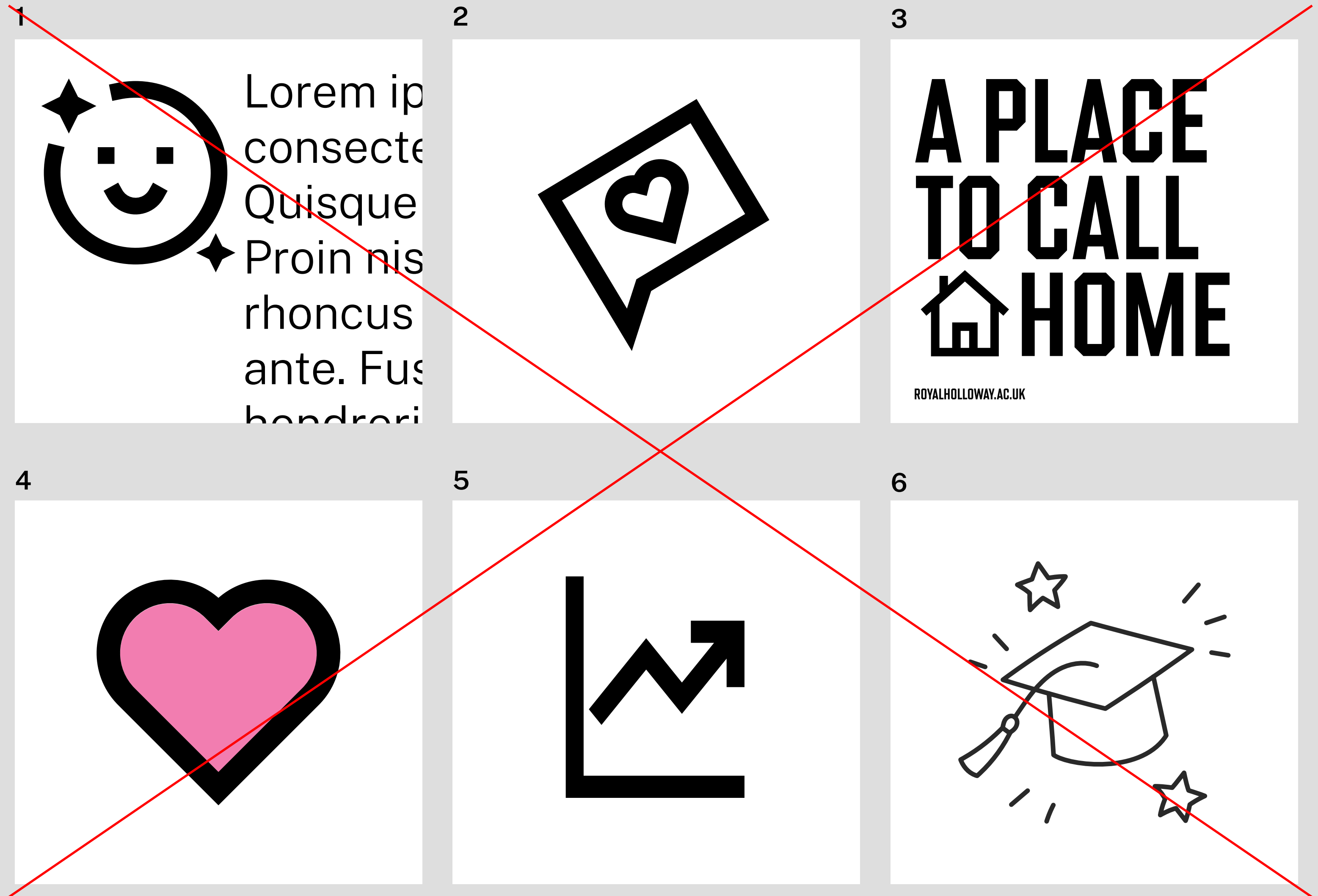
PHYSICS

Physics combines experimental techniques, conceptual thinking and mathematical analysis, for a brilliant science training that will challenge and inspire you.

100%
Our research environment is rated world-leading or internationally excellent (Research Excellence Framework, 2021)

93%
of students say the course is intellectually stimulating
(National Student Survey, 2022)

☆

All degrees accredited by the Institute of Physics

What you'll learn

Our degrees provide a very special educational experience: inspiring staff, a choice of options worthy of one of the UK's largest departments, smaller class sizes and small group teaching to support your development, all delivered within an inclusive community. Your learning will be enriched by the international quality of our research environment, with access to outstanding facilities and a research portfolio at the cutting-edge of physics. Many of our undergraduate students also get to spend time at CERN and it's exciting to be part of the world's largest experiment.

Find your future career

Skills
Your degree will develop skills that include: complex data analysis, logical and critical thought, problem solving and effective communication skills; all of which are highly regarded by employers.

Opportunities
You will benefit from strong links with international research laboratories, partners and companies and through summer internships. PhysSoc organises social and scientific interest events.

Destinations
We will help you prepare effectively for graduate jobs through careers advice and alumni networking. Graduate employers include engineering, computer science, civil service, government, finance and medicine.

Required subjects

We require an A-Level in Mathematics and Physics or equivalent, plus a pass in the practical element of all science A-levels being taken. For joint degrees other requirements may apply.

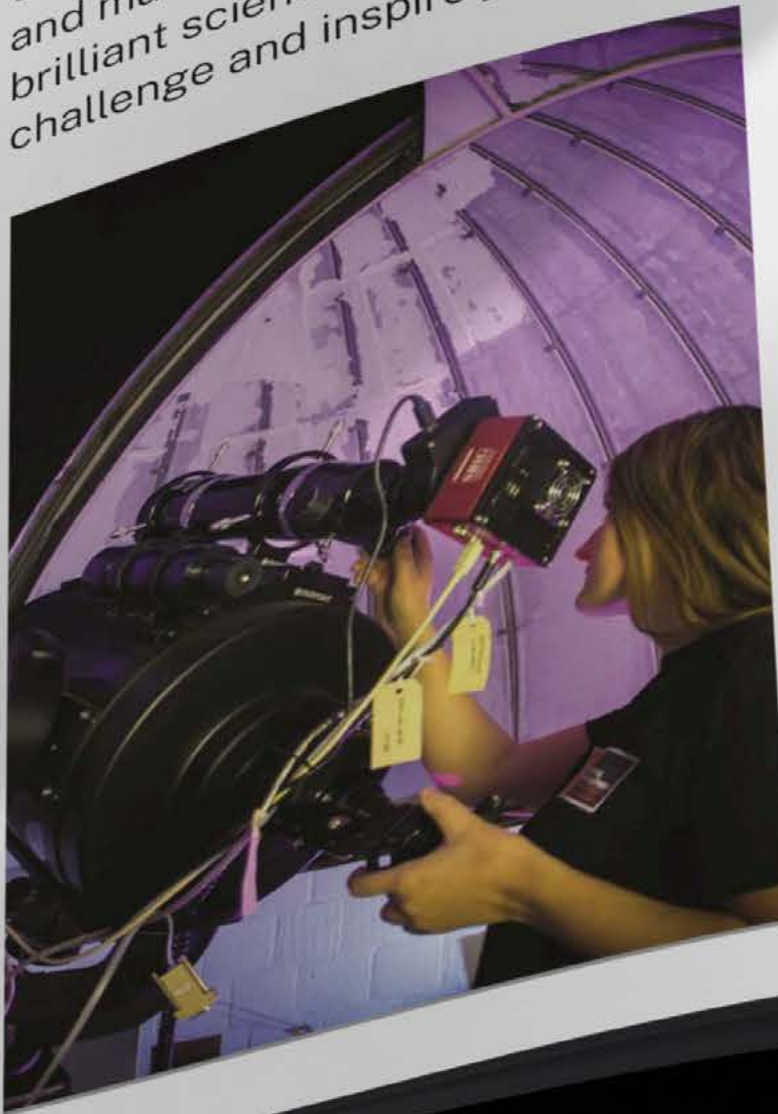"I think the special thing about physics at Royal Holloway is the independence that is given in your work which means that I can have the freedom to research topics I'm interested in."

Lizzie MSci Physics

Courses	UCAS code	Years	A Levels
BSc Astrophysics	F511	3	AAA-AAB
MSci Astrophysics	F510	4	AAA-AAB
BSc Physics	F300	3	AAA-AAB
MSci Physics	F303	4	AAA-AAB
BSc Physics with Particle Physics	F370	3	AAA-AAB
MSci Physics with Particle Physics	F372	4	AAA-AAB
BSc Theoretical Physics	F340	3	AAA-AAB
MSci Theoretical Physics	F321	4	AAA-AAB
BSc Physics with Music	F3W3	3	AAA-AAB
BSc Physics with Philosophy	F3V5	3	AAA-AAB
BSc Physics (with Integrated Foundation Year)	F30F	4	CCC

royalholloway.ac.uk/physics

Imagery
Photography is how we show who we are and what
we stand for. From creating a window into our
campus, student lives and research achievements, to
demonstrating our connection to global issues, the right
image can help us tell a powerful story.

Our photography

Images of our students, staff and campus should be confident and candid, capturing fleeting interactions, innovation, ambition and diversity.

Images should feel authentic, unstaged and make a statement about who we are. We want to capture the imagination of our audiences and encourage them to find out more.

Stock photography

There will be times when talking about wider-world themes and real-world impact, where an impactful stock image can help to tell a story.

Stock images should only be used to illustrate broad themes, such as sustainability or subject specific research topics, and should never be used to illustrate our students, colleagues or campus.

Photographic principles

Colour

All images should all fall within the same colour palette, with a rich warmth to them, and linked by a deep blue tone. This ensures our imagery feels part of a single set, as well as helping our brand colours stand out when used on top of imagery.

Focal point

All images should have a clear focal point, making use of narrow depth of field and engaging compositions.

Reportage

Imagery should always capture genuine interactions between people and place, and never feel staged.

Inclusivity

Images should always reflect the genuine diversity of our community, for instance in terms of gender, disability and ethnicity.

Note: There will be images that we already own that may not fully comply with the above principles. These images can still be used, and the above should be used as guidance when creating or chooseing new imagery.
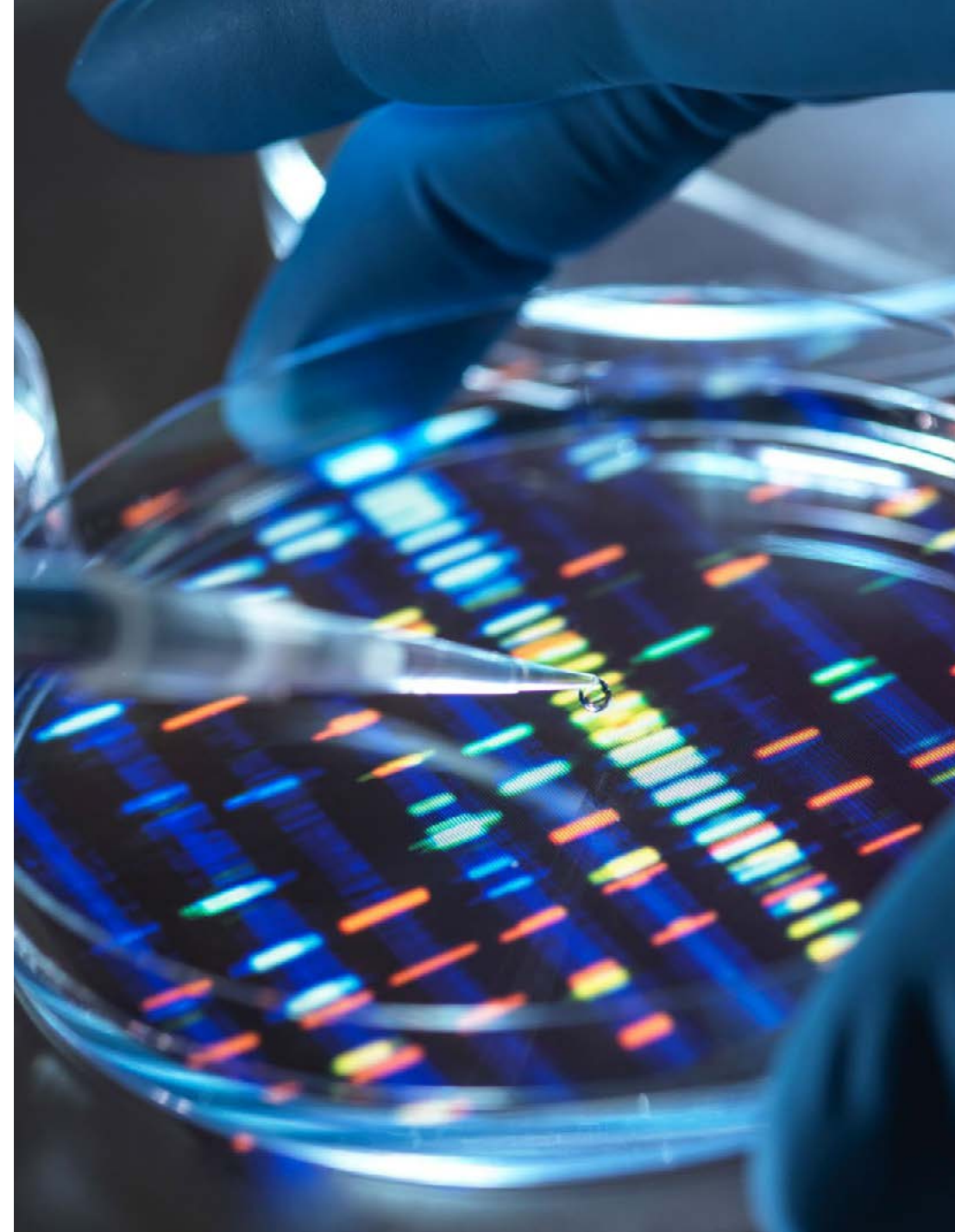
Things to avoid

When using stock imagery

1 Do not use imagery where the focus is on a single, identifiable individual that is not one of our students

2 Do not use imagery that doesn't align with the colour principles on p51

3 Avoid generic images that do not have a clear focal point as lead images, instead use sparingly to complement hero photography

When using student imagery

1 Do not use imagery where the subject is indiscernible

2 Do not apply colour filters

3 Do not cut out subjects from imagery

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Pattern

Nothing stands still for long at Royal Holloway, and we use pattern to reflect that vibrancy. Using the two squares of our logo as the starting point, anything is possible.

Pattern

We have three types of pattern, all of which grow from the two squares that make up our logo.

Framing device

Starting with the orange and grey squares of our logo, these expand out into elements that interact with imagery or typography.

Pattern blocks

Created by different configurations of overlapping squares, we have a range of dynamic imagery containers.

Texture

We have a range of different density chequerboard and diamond patterns that are used to help add interest to block colour elements within our brand.
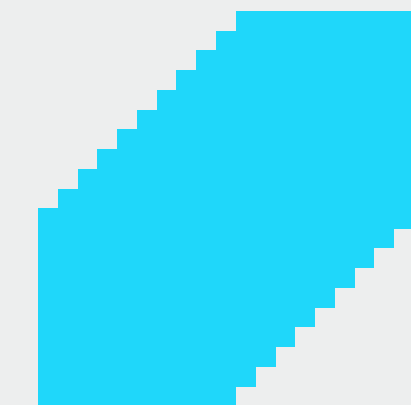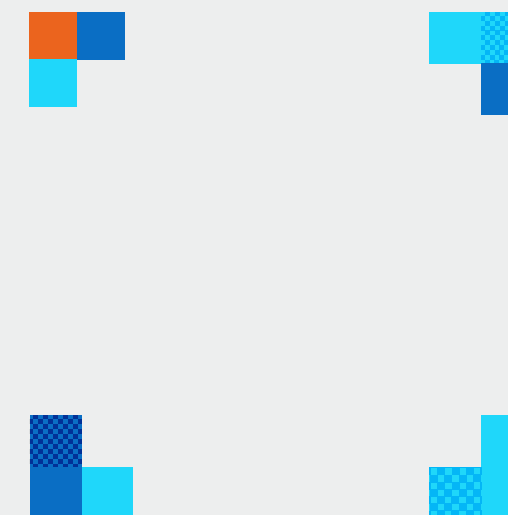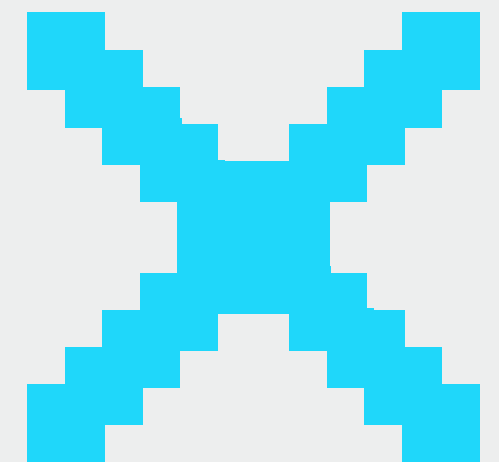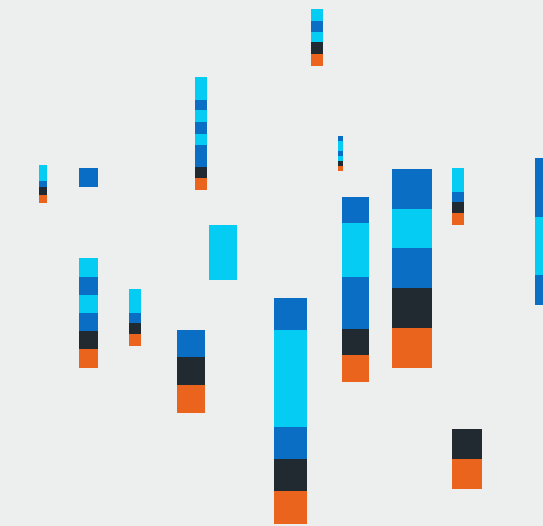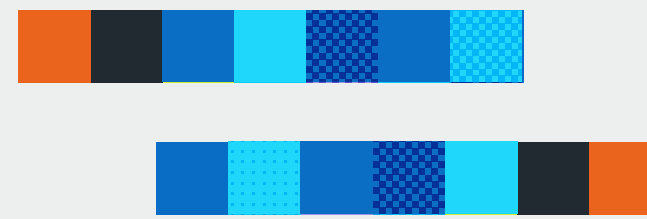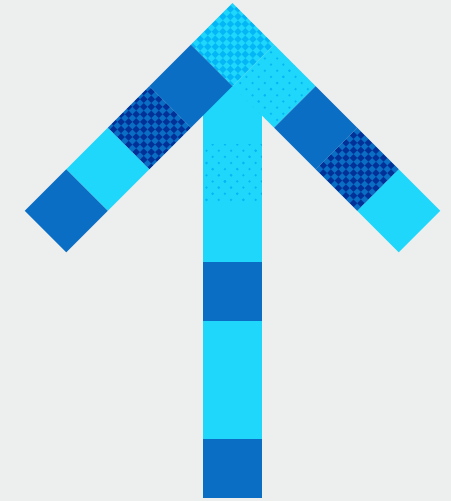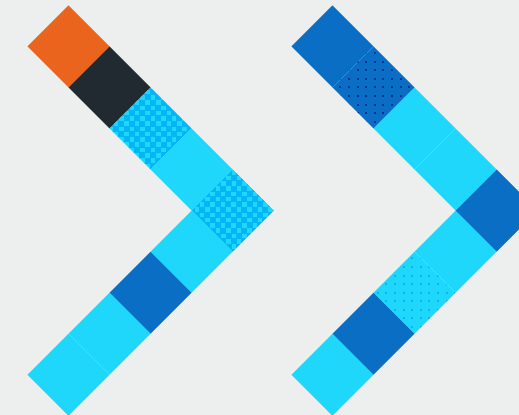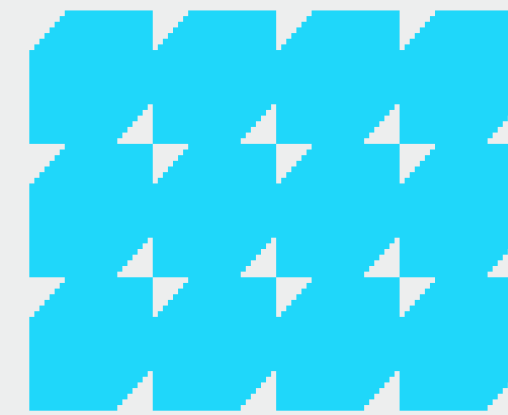
Pattern – upper funnel

Audiences who are new to us and may
not know who we are

When communicating who we are to
new audiences, pattern elements are
used to frame and highlight content.

The framing devices act as a brand
signifier within imagery enhancing –
and never distracting from – the key
focal point and message within the
communication.

The following pages contain a toolkit
of approved framing and texture
elements.

Framing device – one colour
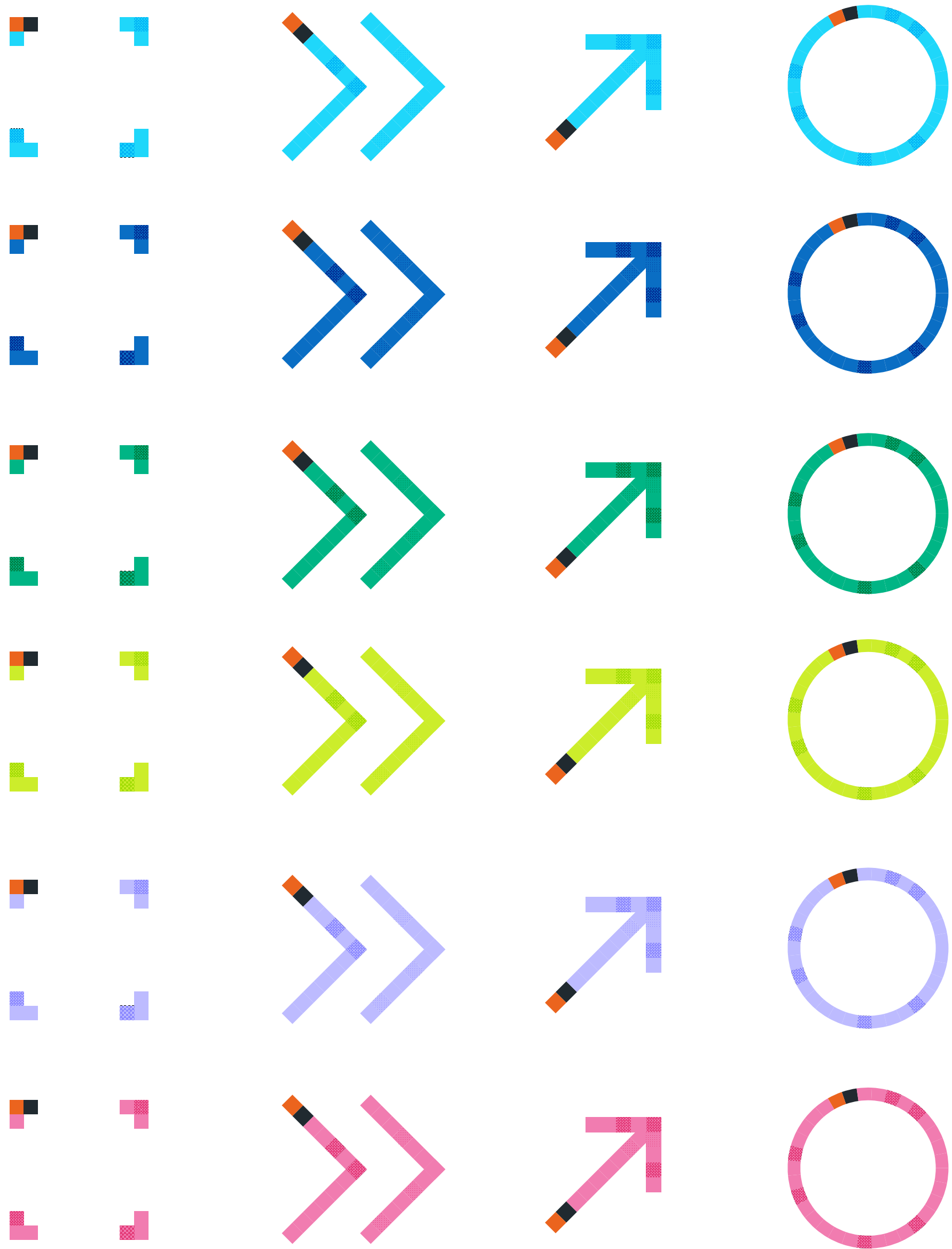
Framing device – two colour
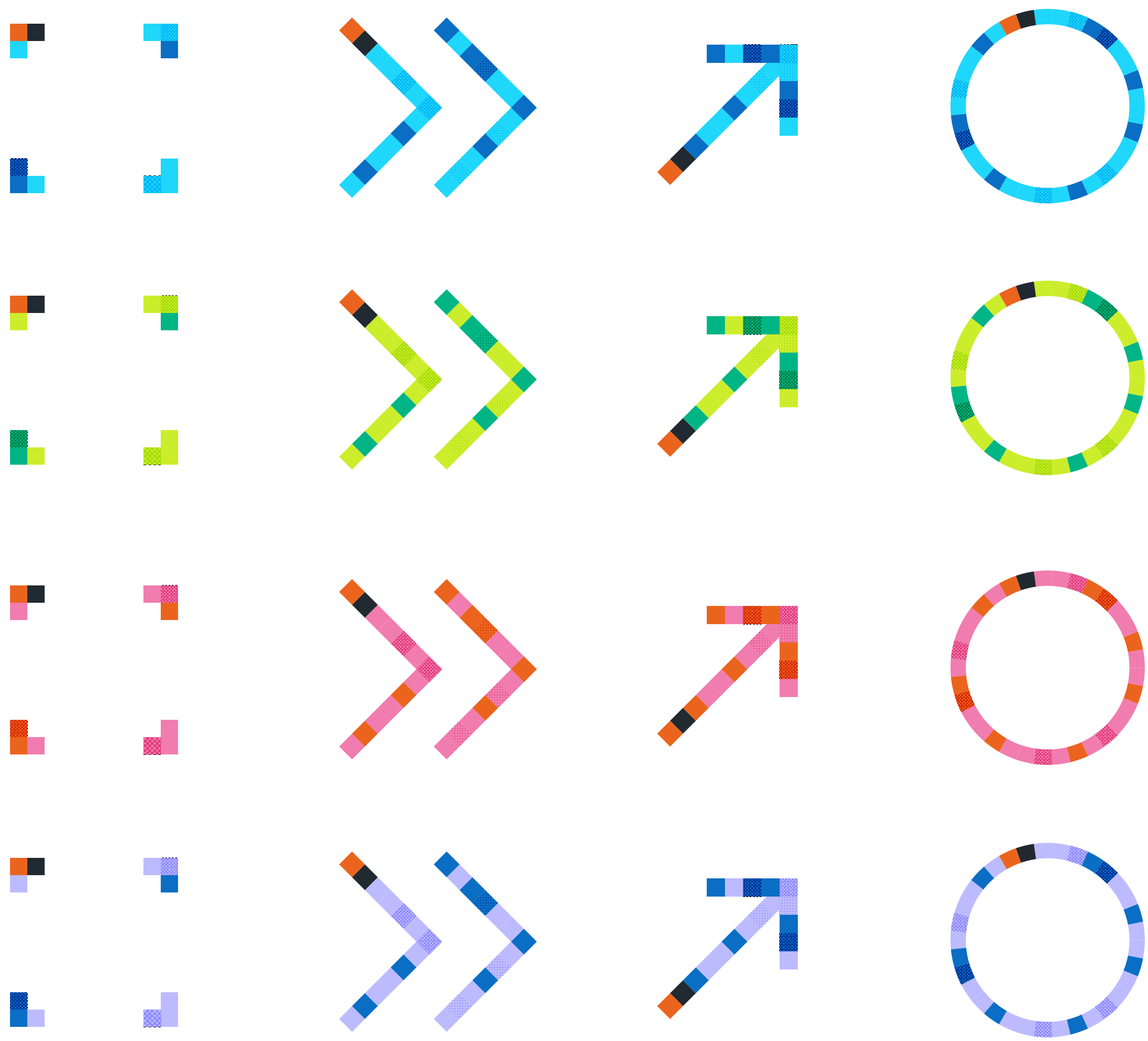
Texture overlay (soft light)
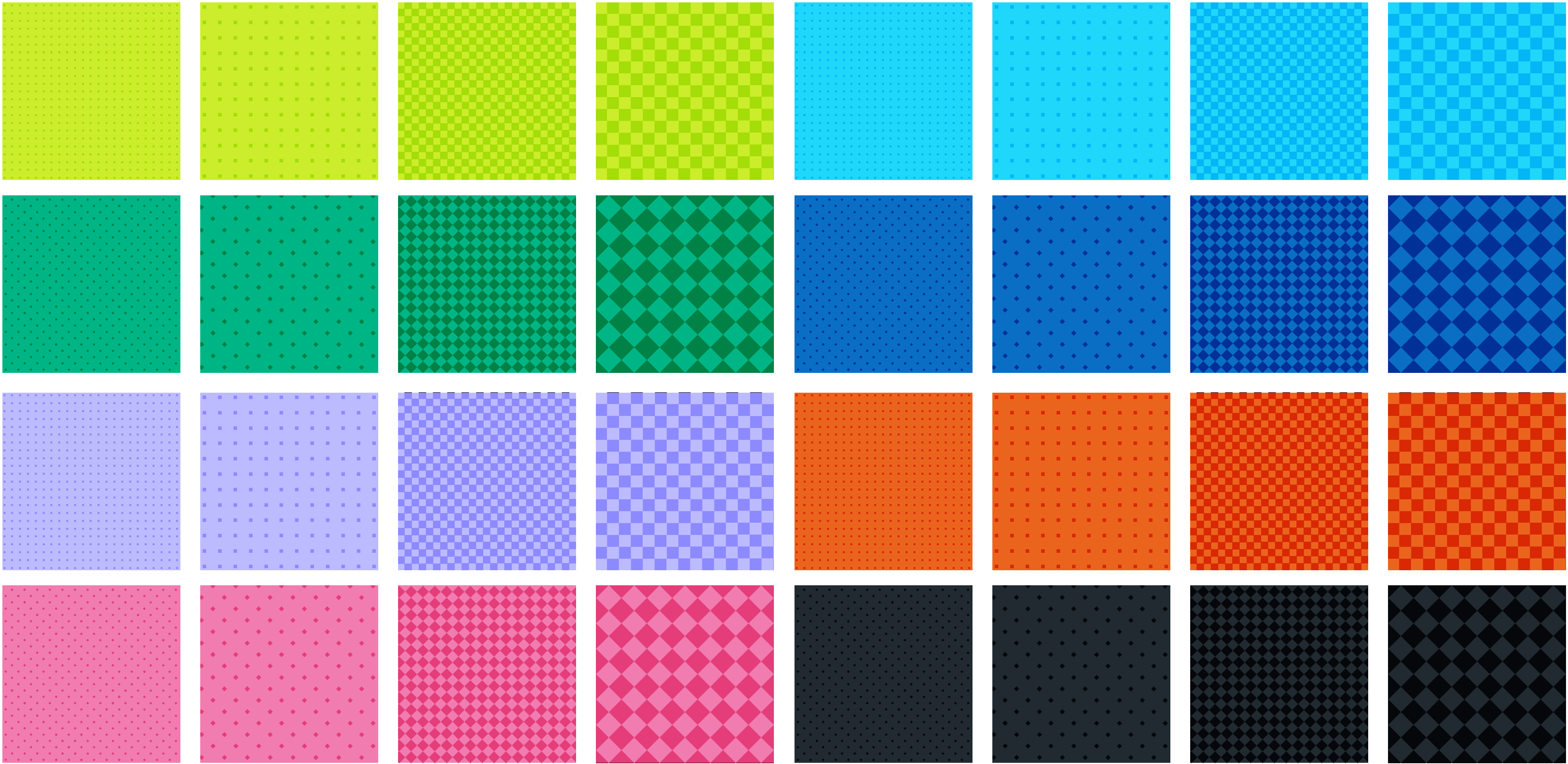
The pattern should always be applied using the 'soft light' effect in
InDesign, and care should be taken to ensure that the pattern is neatly
cropped with the edge of the bounding box or page on which it is set.

Framing a headline

The logo can be set as part of the 'viewfinder' device for campaign use only. When framing a headline for campaign the height of two square components should be equal to the height of the logo.

Framing a headline

When framing a headline, only the 'viewfinder' device should be used, and the height of the square components should be equal to the width of the letter strokes.

Where the first and last lines of the headline do not reach the full width of the text box, the framing device can snap to the corners of the text box.

Where the first or last line of the headline is the longest in the title, a clear space equivalent to the size of the framing device can be left to ensure the elements are not touching.

Framing a focal point
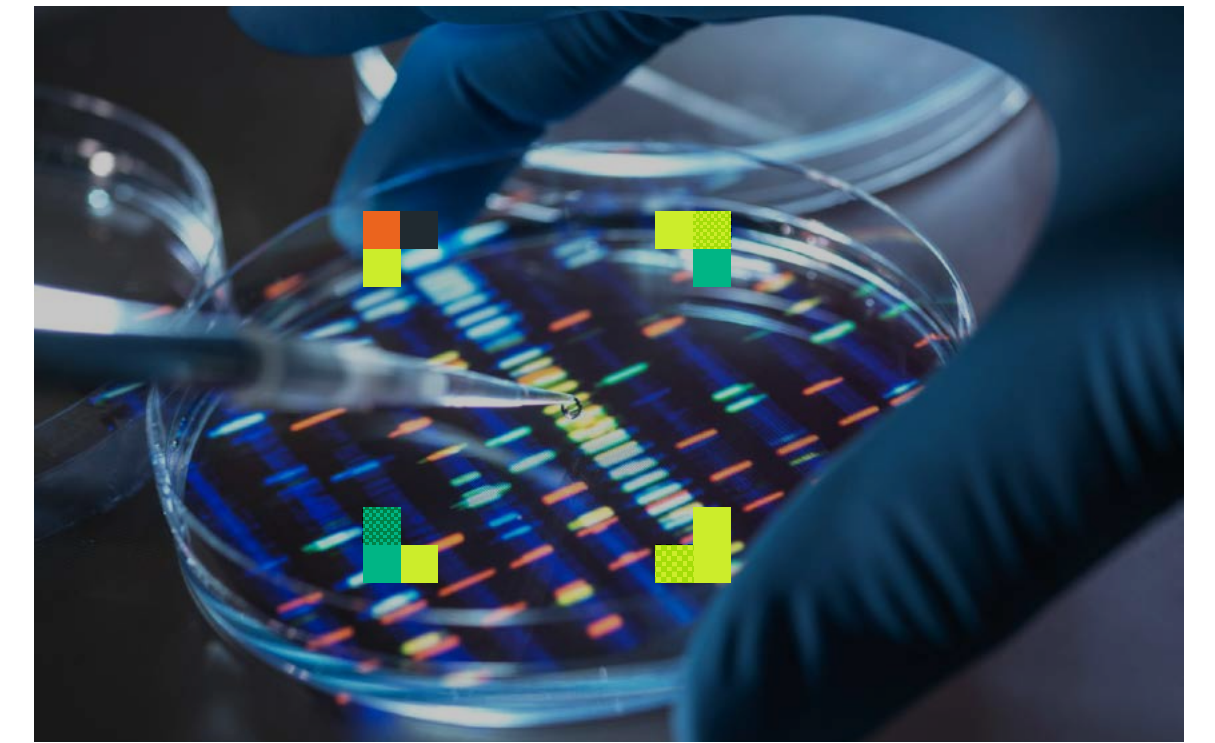
When framing a focal point within an image, any of the devices can be used. These can be used on static images and have also been designed to work with footage as animated assets.

Scale is at the discretion of the designer, and care should always be taken to ensure they enhance, rather than obscure, imagery or footage.

Note: when the pattern blocks are used on top of imagery that is particularly dark, or on a Slate Grey or Brick Orange background, and there is not enough contrast between the background and the two starting blocks of the pattern, the orange and/or grey can be used at an 80% tint.

Focal point + text

Inline
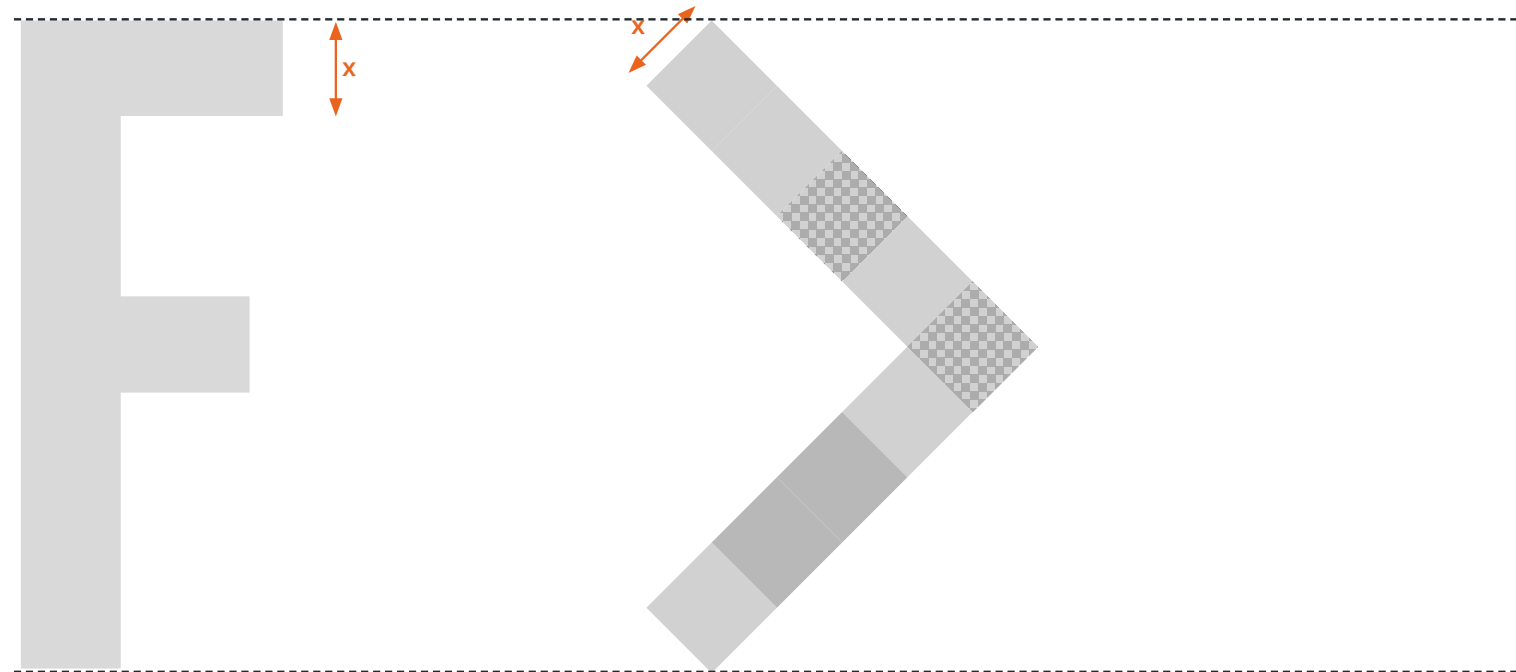
Outsized

When used inline with headline text, the width of the squares that make up the framing devices, should be equal to the stroke width of the headline letters.
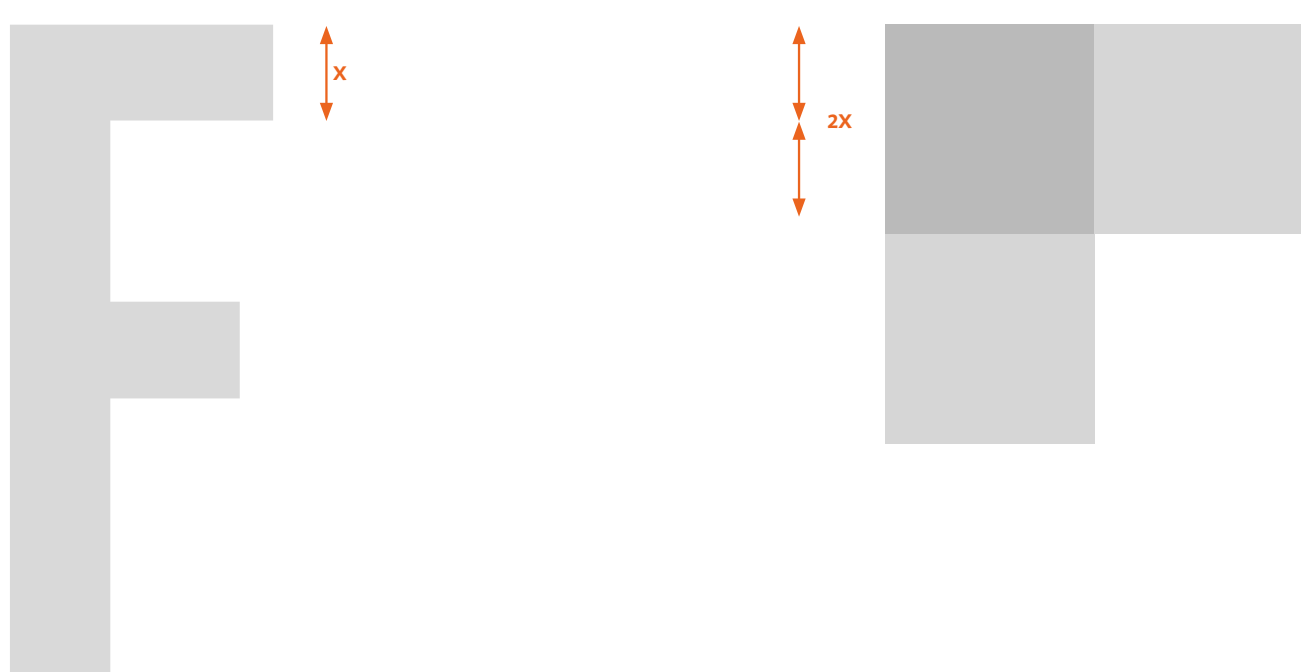
When used as an outsized element, highlighting part of an image within a line of headline text, the width of the square components should be double the stroke width of the letters. This approach should only be used within campaigns or layouts with hero typographic statements, as approved by marketing.

Things to avoid

1 Do not use oversized pattern elements that obstruct the image

2 Do not use framing device too close to the subject or too small on the page

3 Do not use any colour combinations other than those on p57

4 Do not use more than one framing device

5 Take care to position pattern textures so that they align neatly with the edges of the bounding box

6 Do not rotate or distort the framing device

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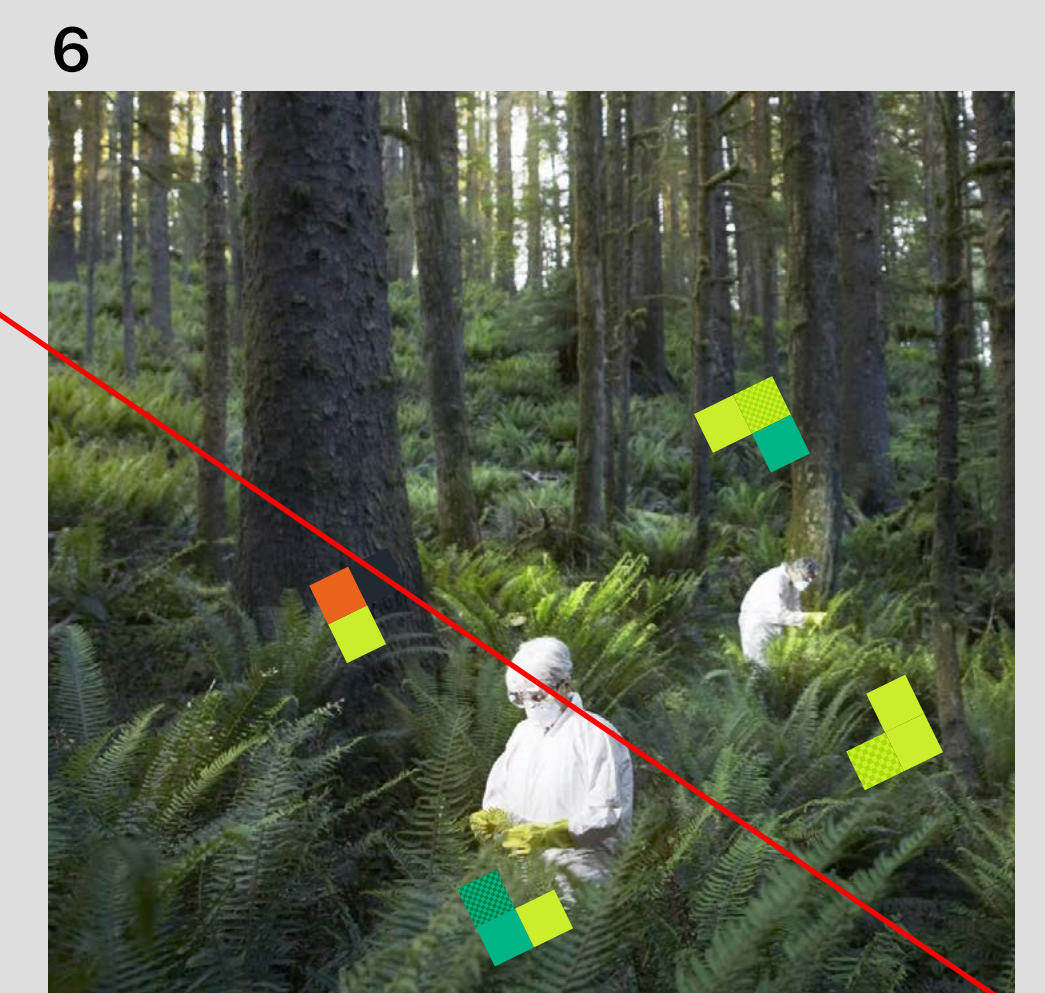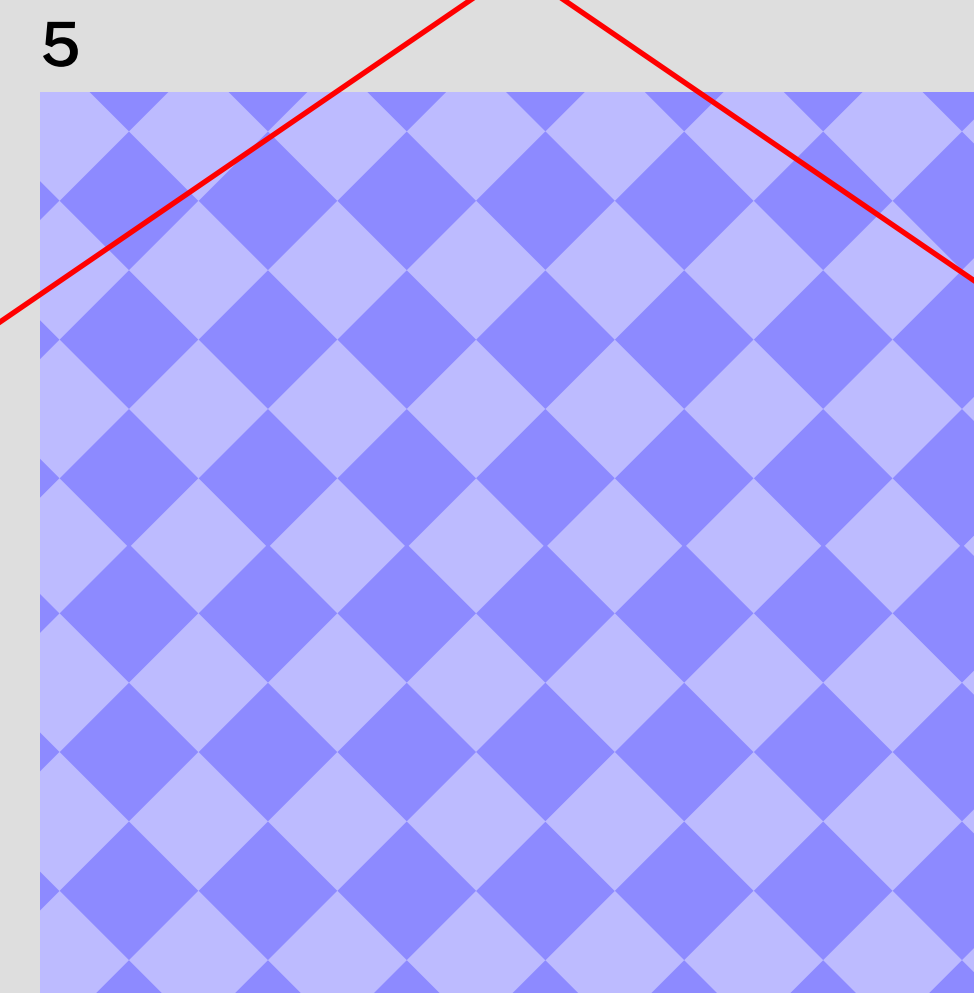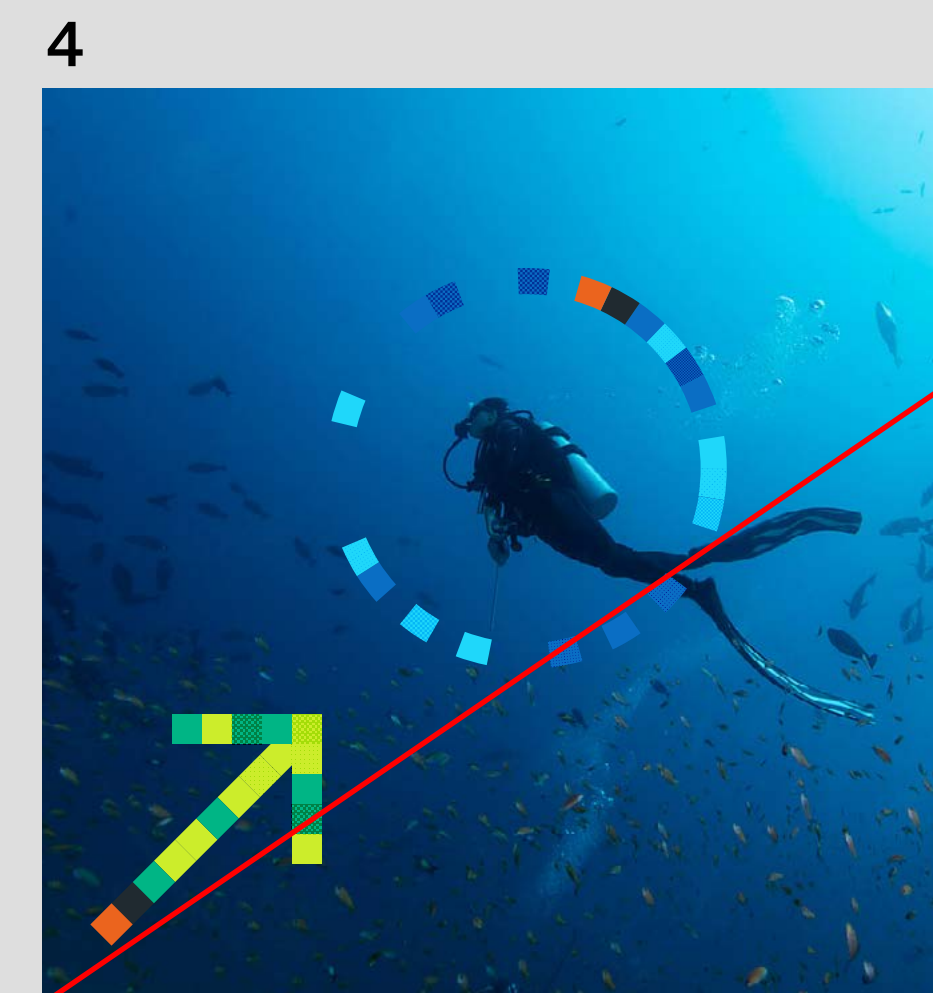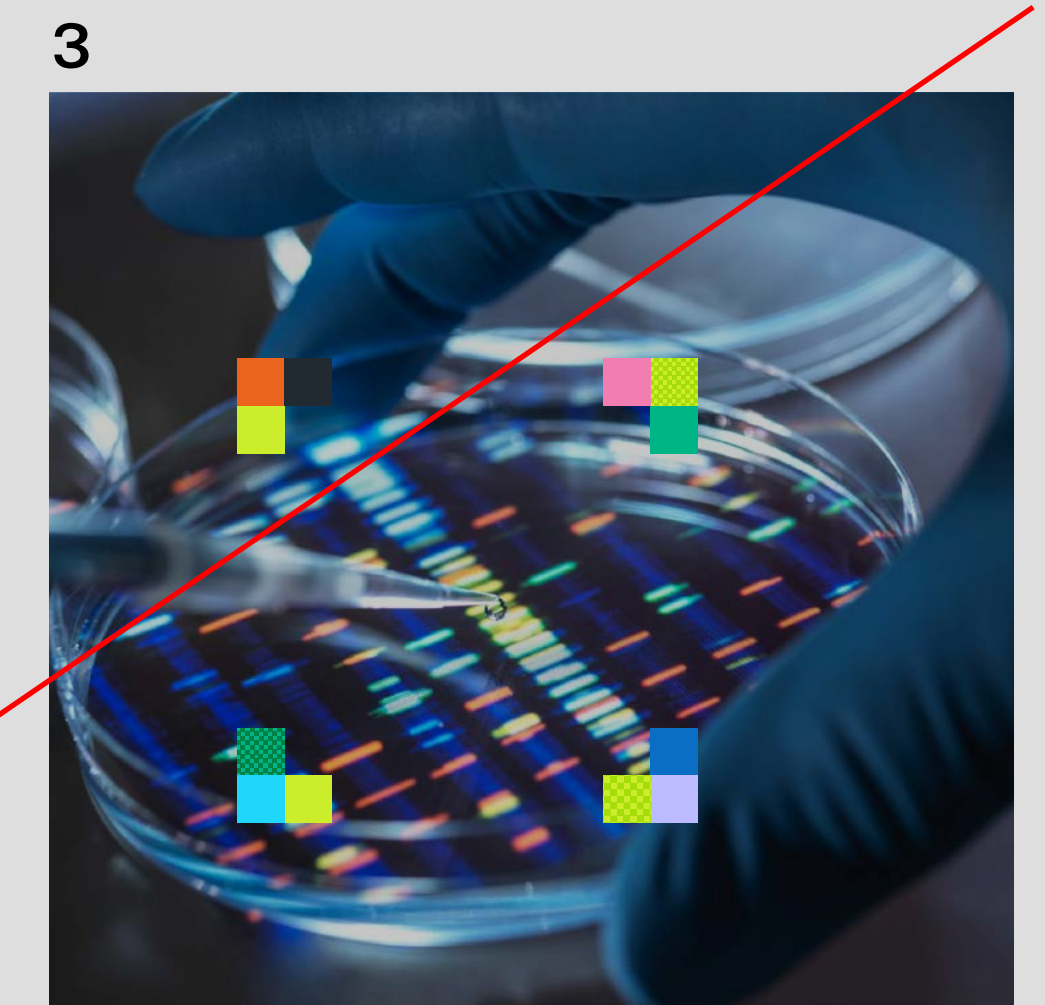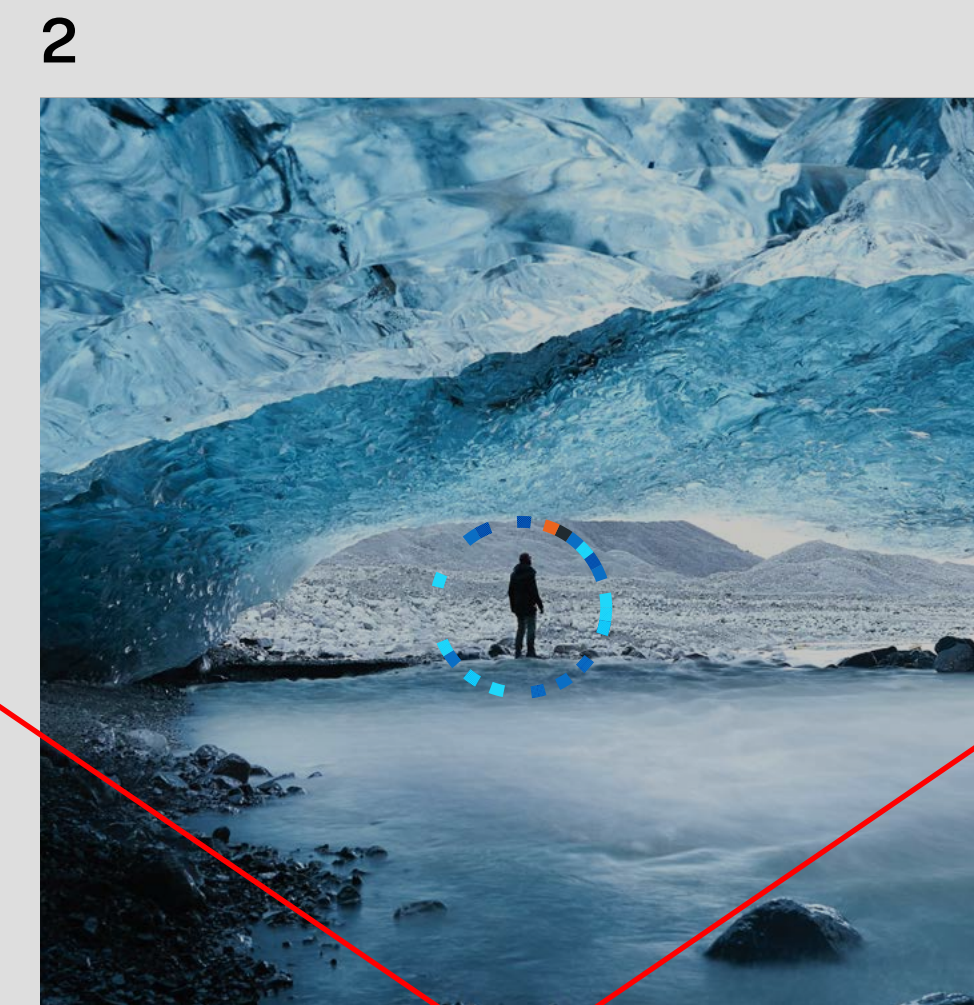
Pattern – lower funnel

Audiences who are already familiar
with Royal Holloway

When we are communicating with
audiences who are more familiar
with us, such as on social media,
email, or on campus, our pattern
blocks can be used.

These help bring content to life
where we may not have a single hero
image to communicate our message.

The following pages contain a
toolkit of pattern blocks and
approved colour combinations.

Pattern blocks
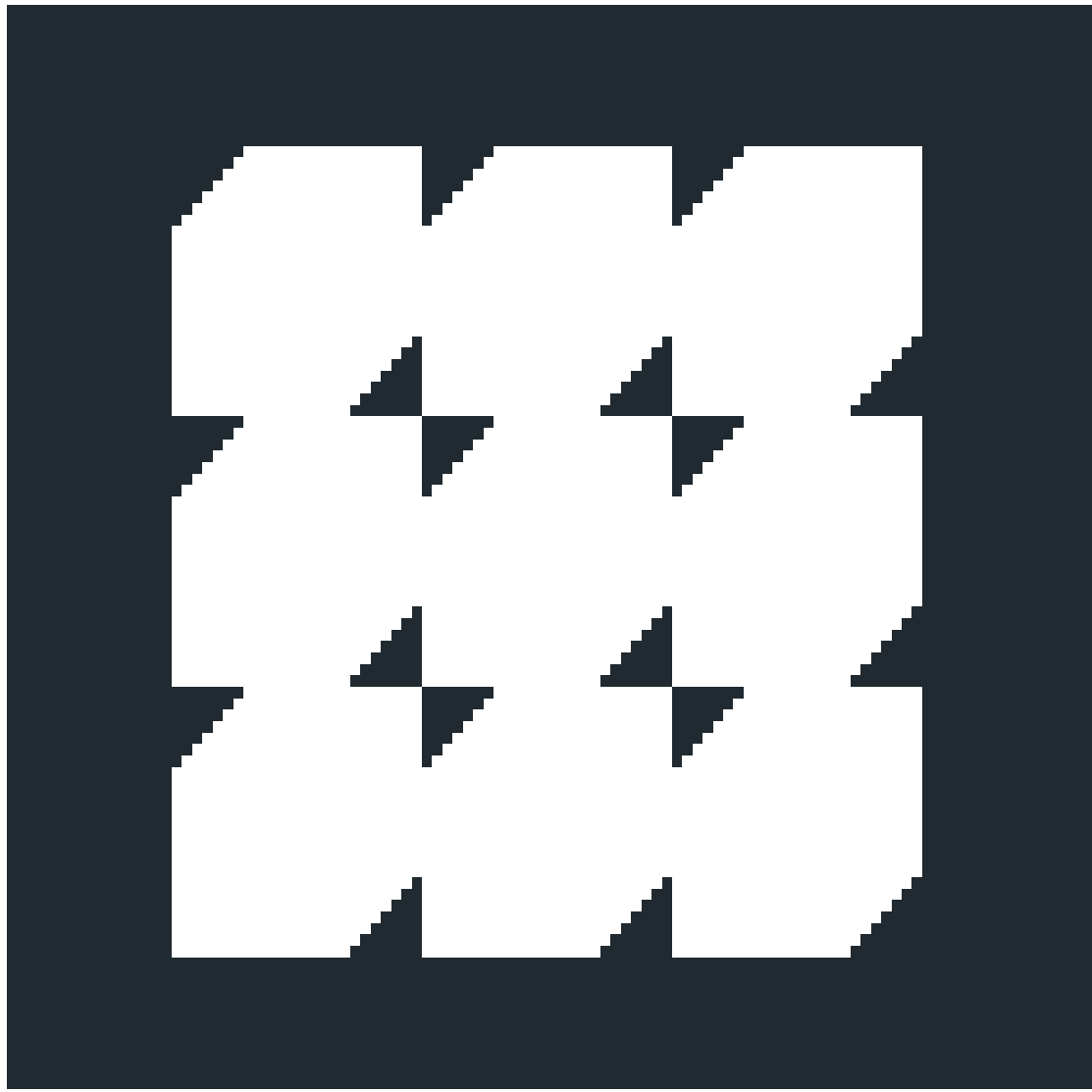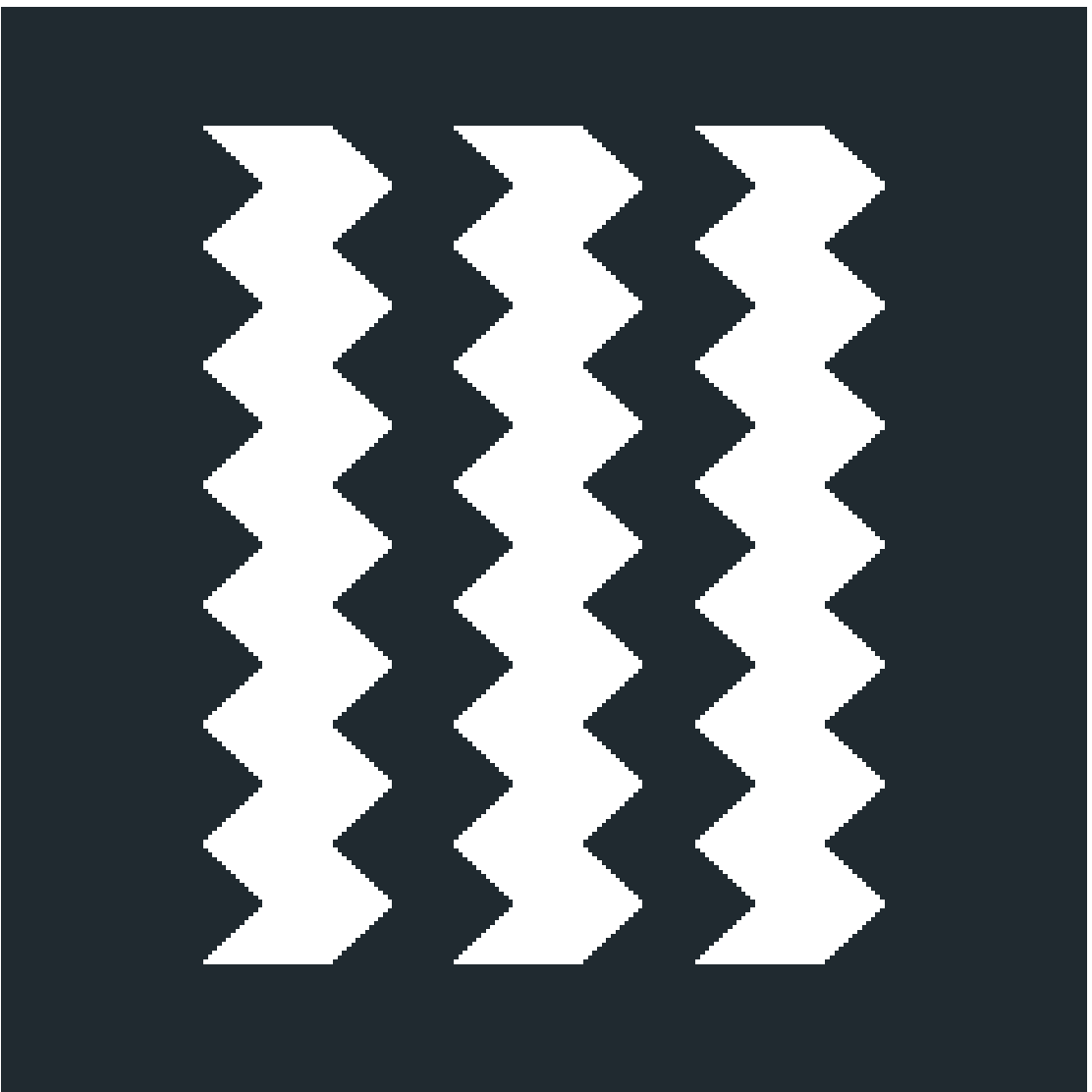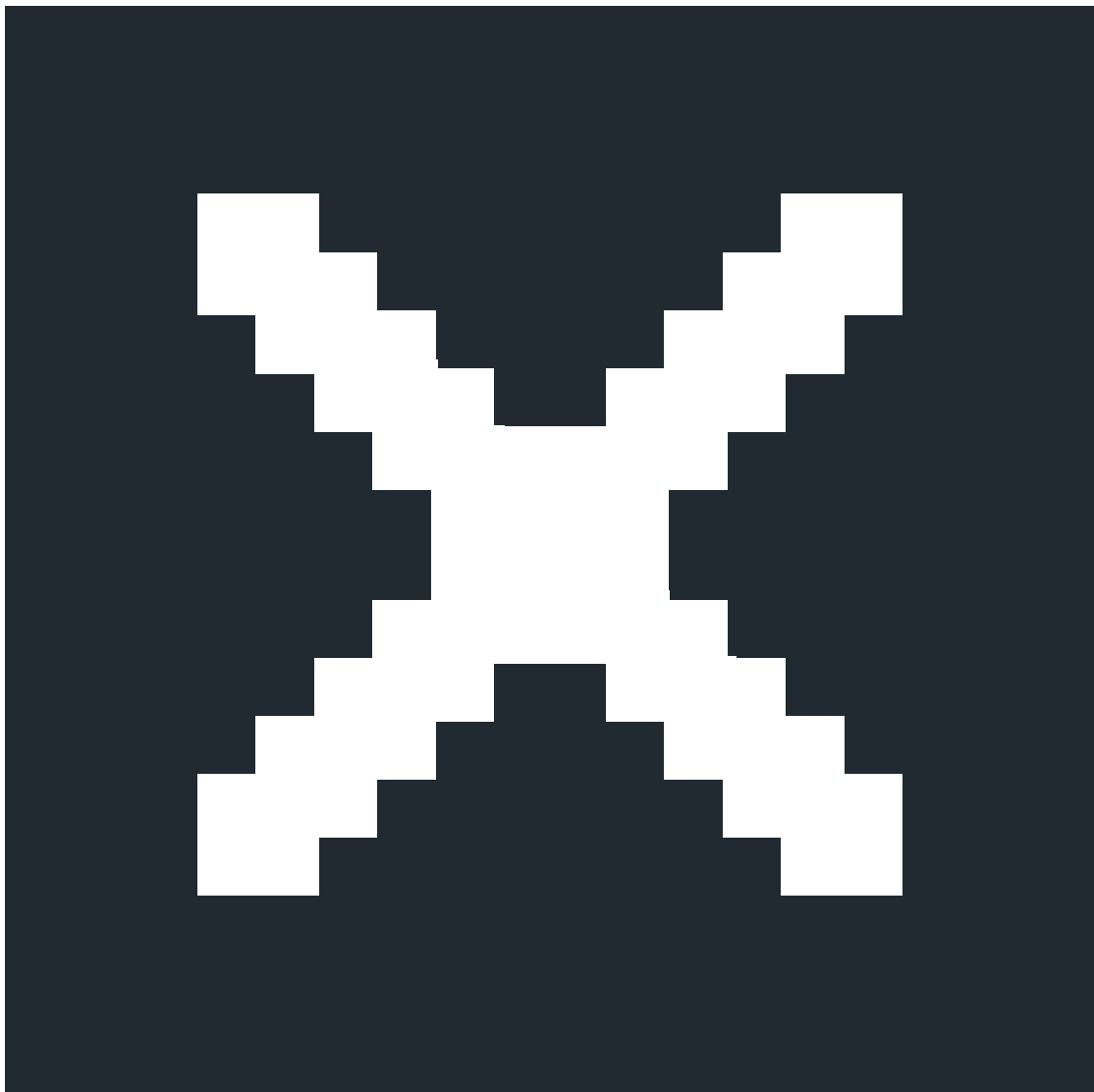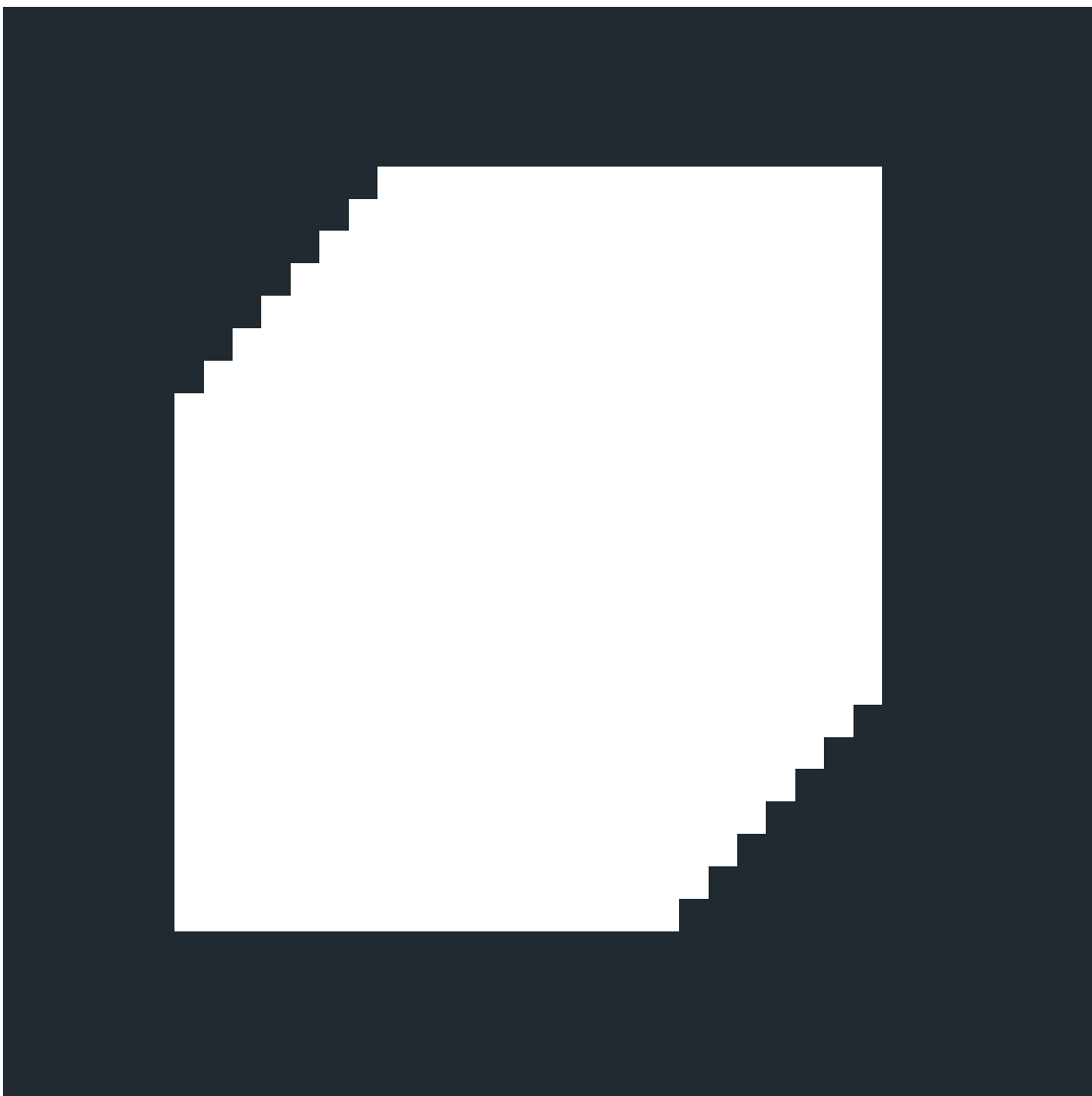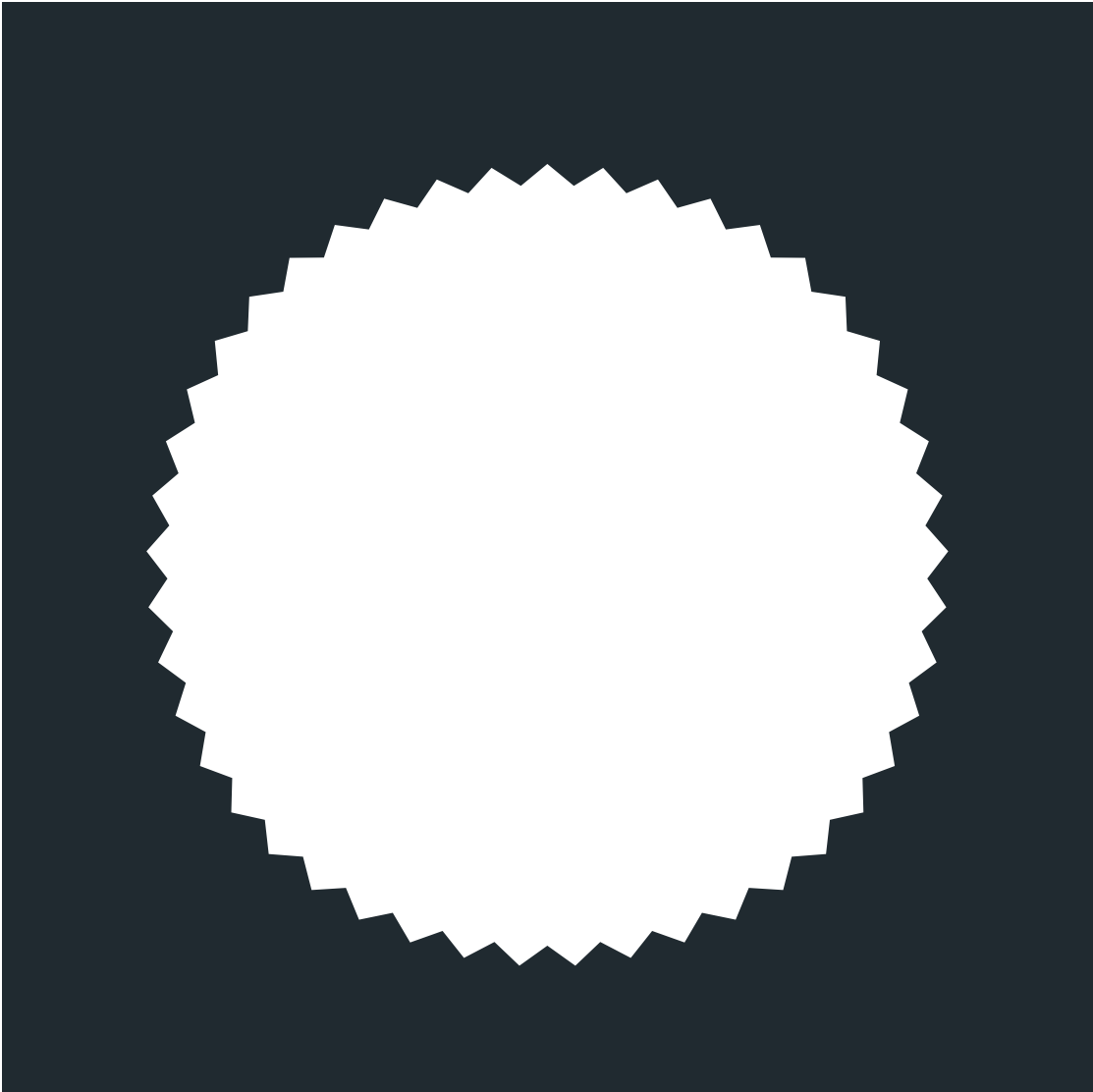
Pattern block colour combinations
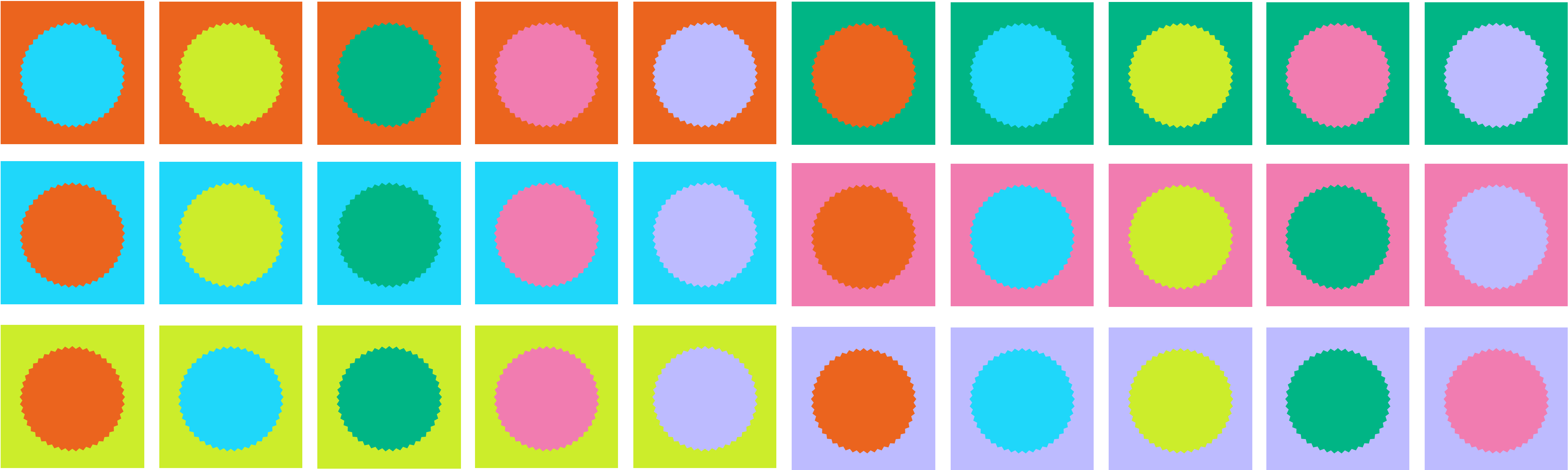
These colour combinations should only be used with pattern blocks, never for typography or as solid background colour combinations without a pattern element.

Layering pattern blocks
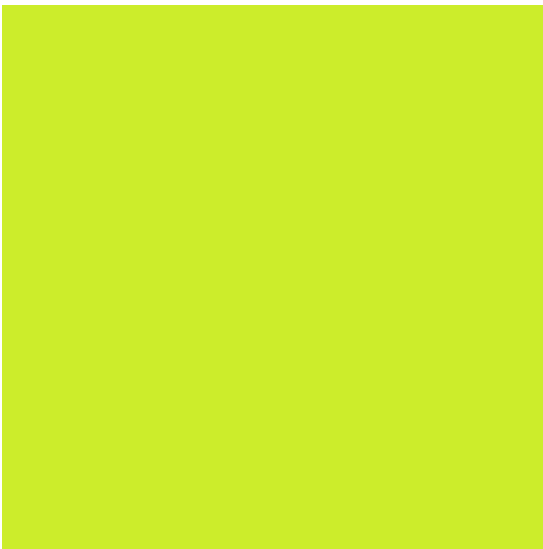
1. Background colour
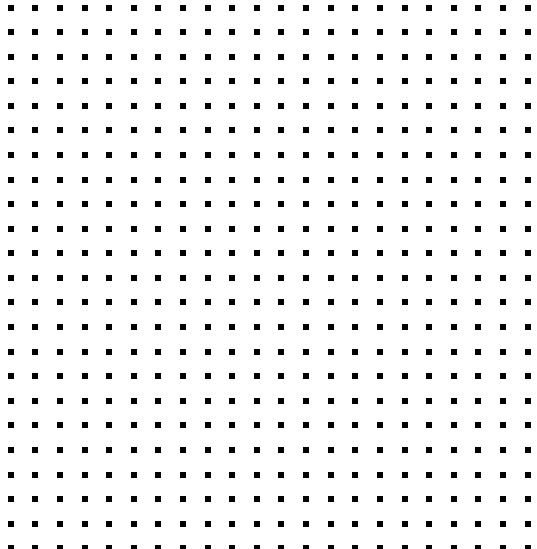
2. Texture overlay
(black with soft light effect)
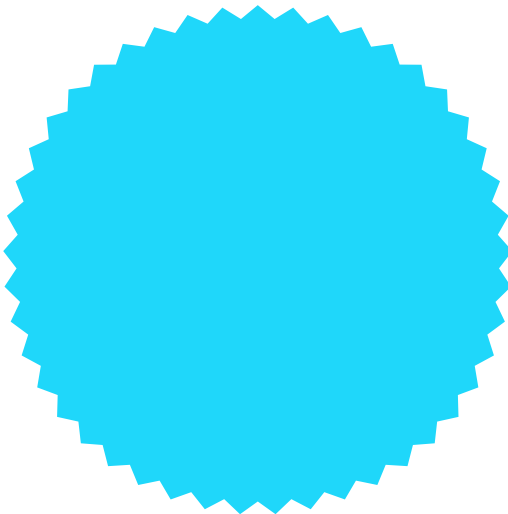
3. Solid pattern block

4. Image pattern block

5. Headline
(optional layer)

5. Layer elements
(centre aligned)
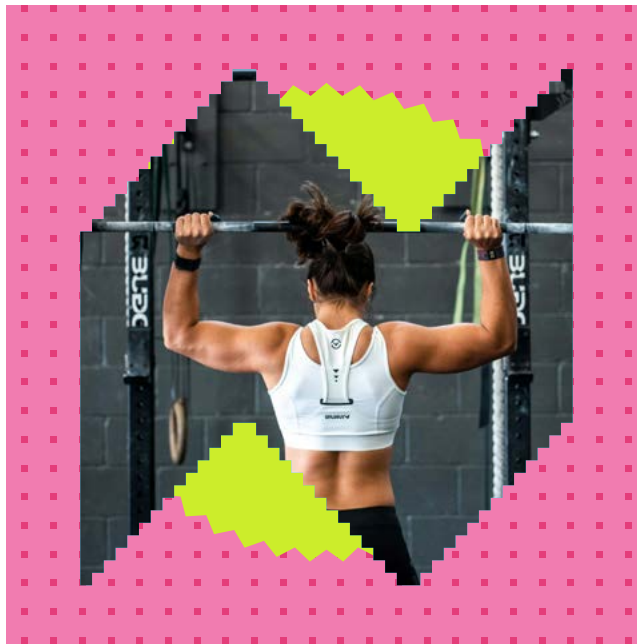
The pattern blocks work best when layered to include a background colour with a pattern overlay, a solid colour block, and an image block on top. A short headline can also be used but is not necessary.

When using an headline on a colour background follow the accessibility guidelines on p23/26. When using an headline on an image the text should be set in white or slate grey to ensure best contrast and readability.

FOR FITTING IN

AND FOR
STANDING OUT

Find out more

Find out

Things to avoid

1 Do not apply any effect to the pattern other than Soft Light

2 Do not use imagery as a background element

3 Do not use colours from the secondary palettes for typography

4 Do not use more than two colours

5 Do not offset shape blocks

6 Do not overlay multiple background / texture patterns

69
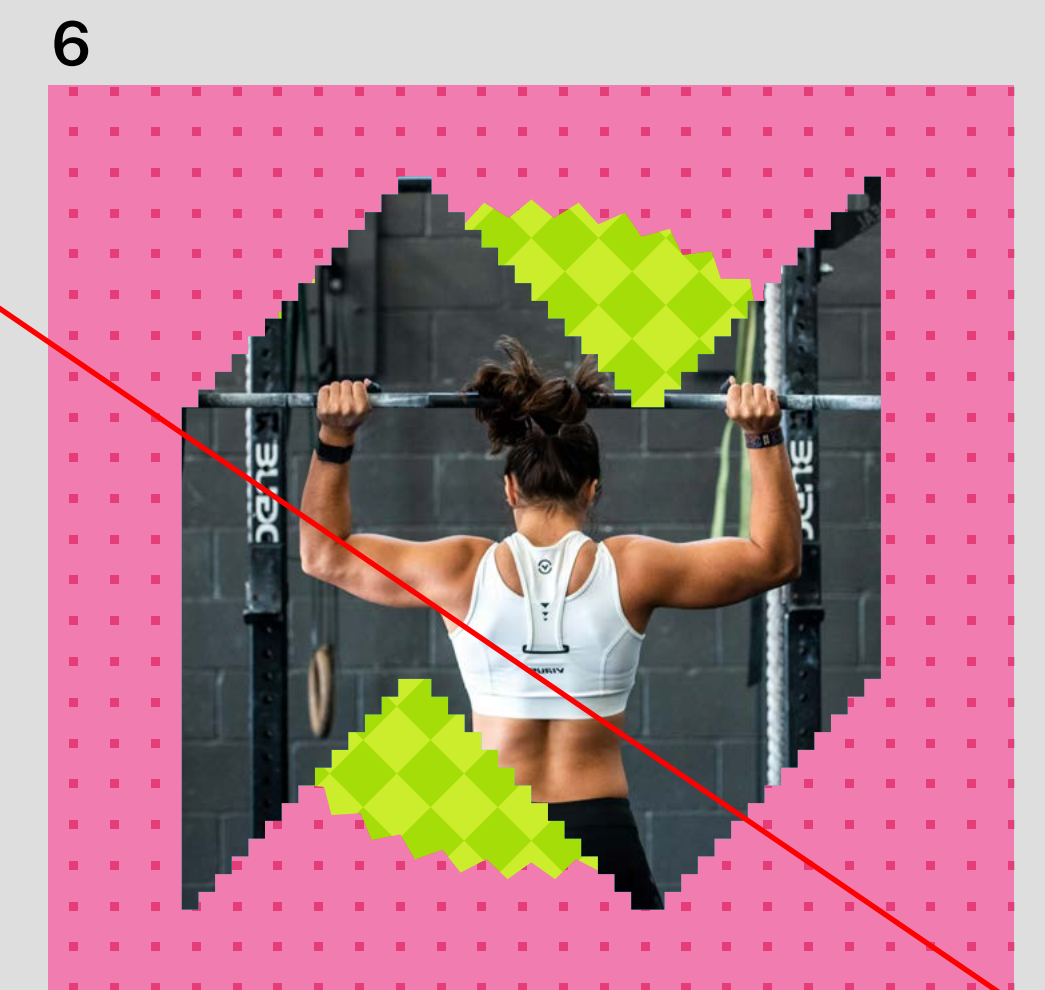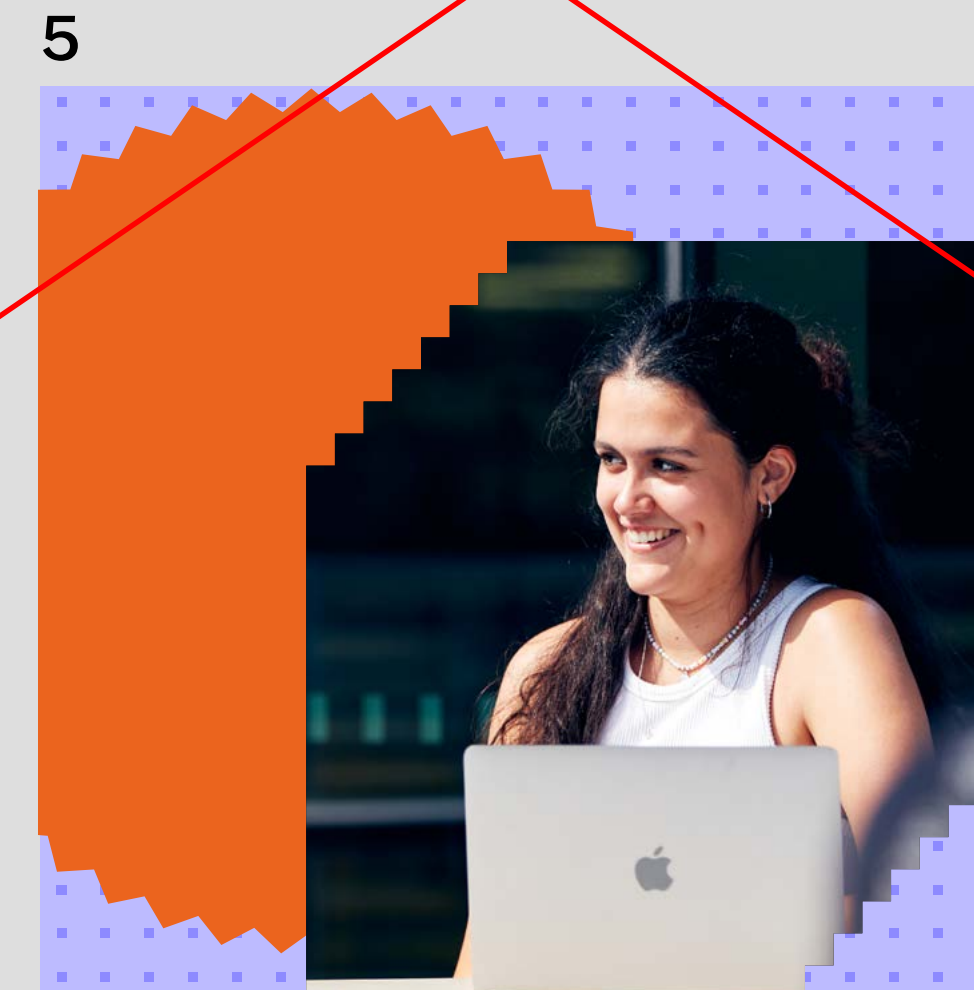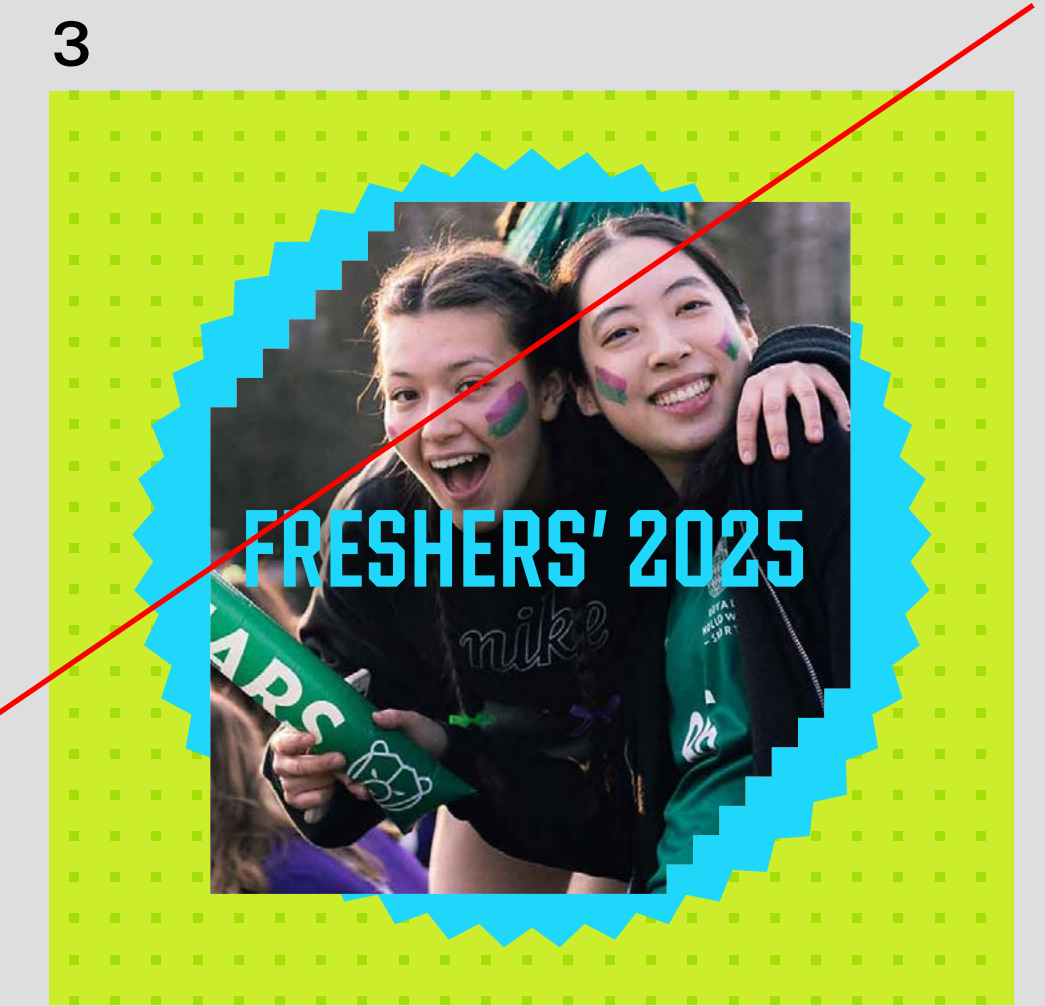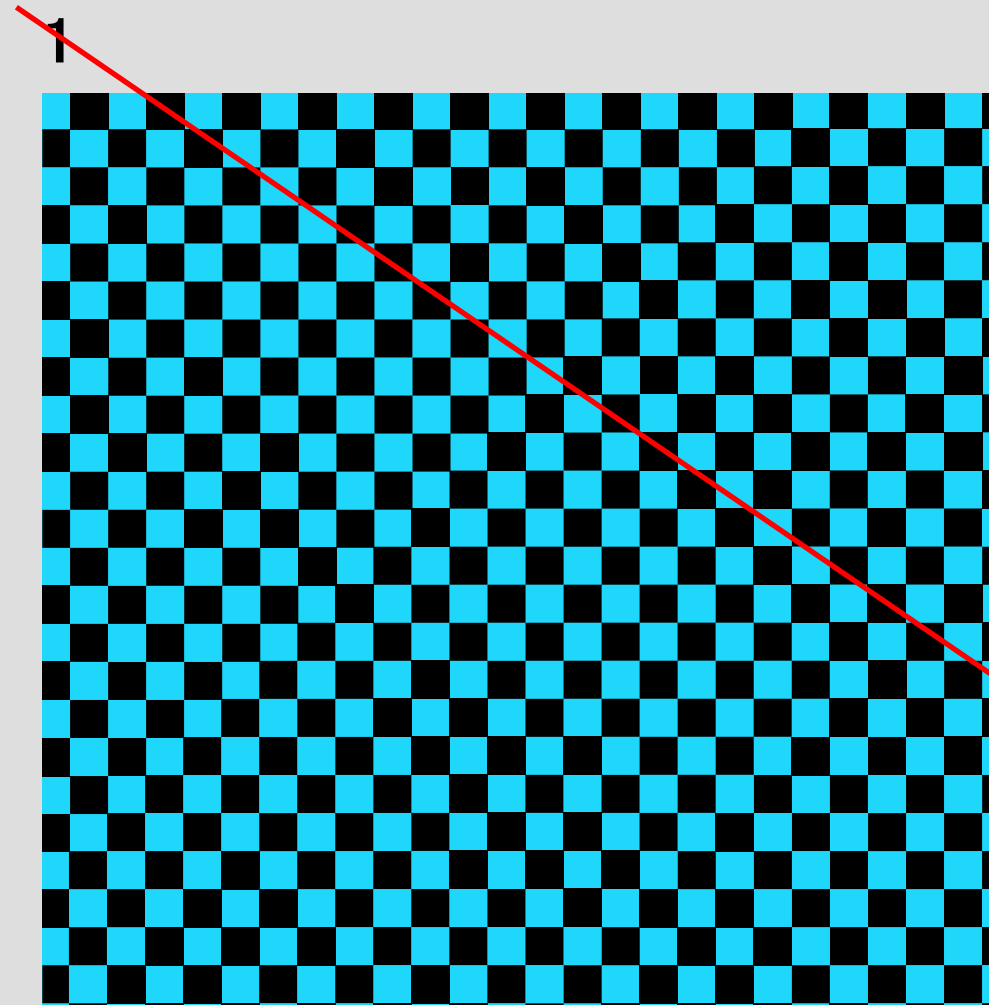
Motion

Our motion helps us to tell a connected story and
bring things to life in an online environment.

Motion principles

All of our motion principles stem from the same starting point, with everything growing from the two squares of our logo.

From footage transitions to the way our patterns animate together, it's all about telling a connected story made up of individual elements.

Intro and outro

Motion examples available from marketing
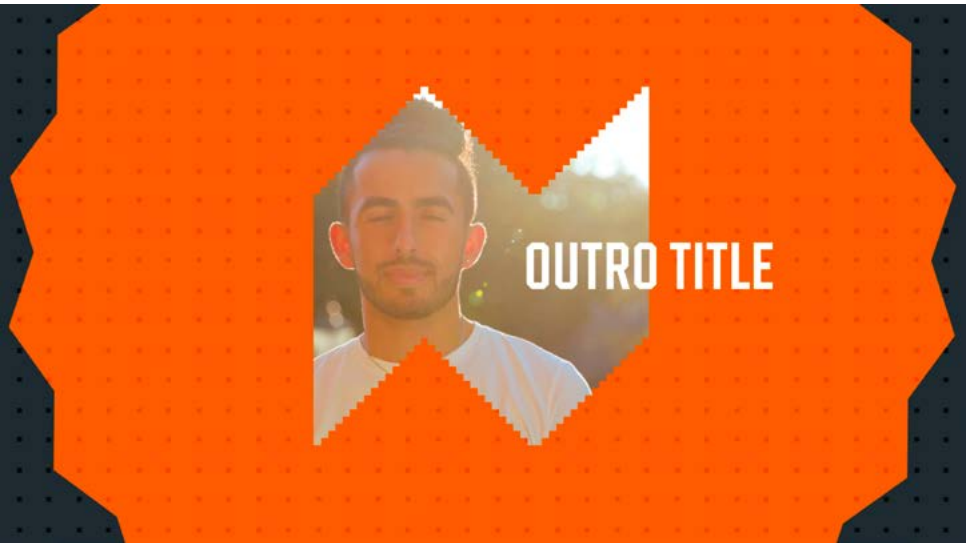
Titles

Footage with 15-20% opacity black overlay

Colour background
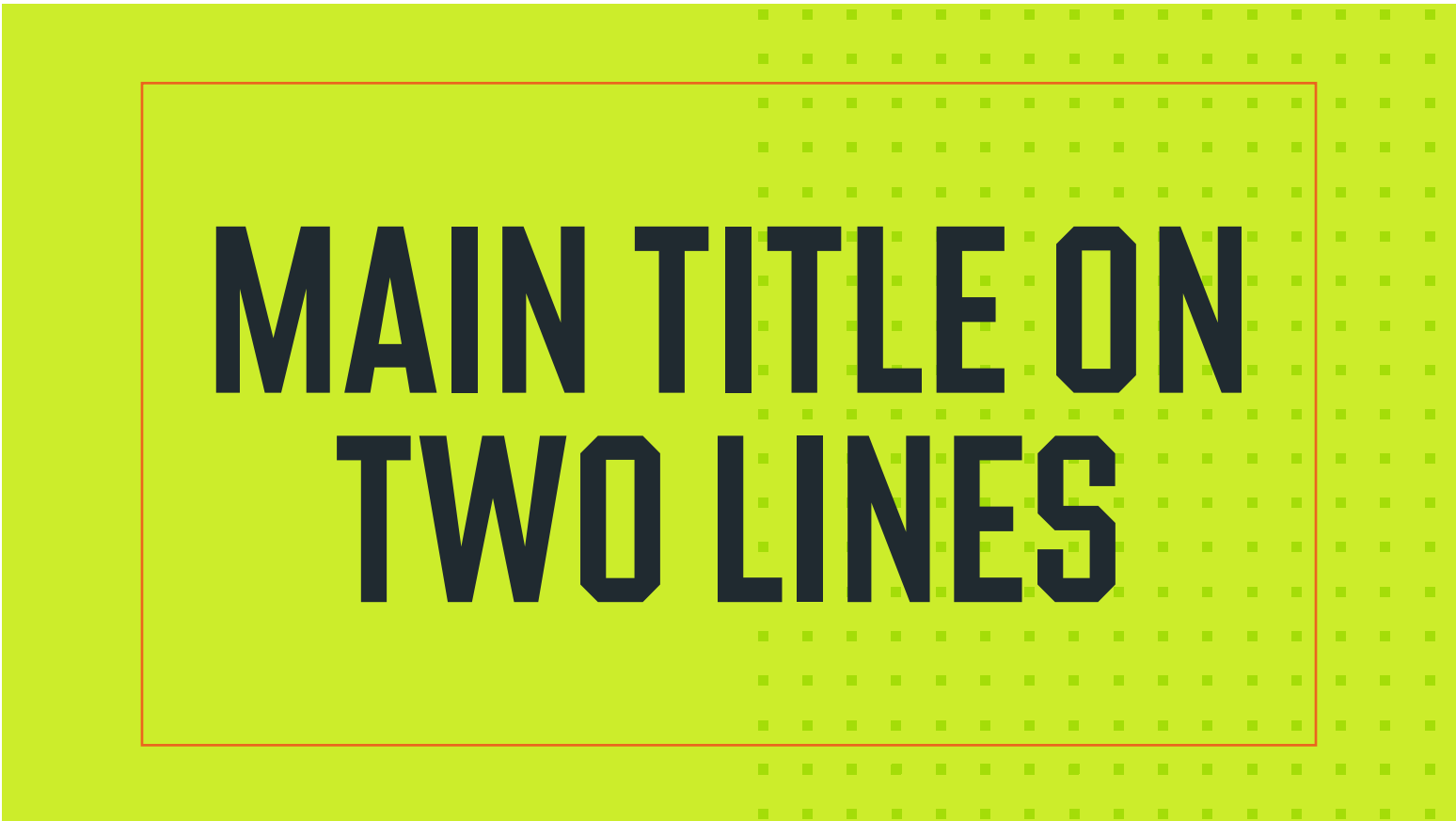
—— Text safe area

Templates available from marketing

Lower thirds

Subtitle here

Name Surname
Job title / subject

Caption heading

Caption text Aliquia dem aborrov iditect emporio. Ut abore ommo explatus voluptaa sequos estia quiducil ium vere consecu ptature.

—— Text safe area

Templates available from marketing

74

Transitions

Any of colour from the primary and secondary palette can be use for transitions to match the feel and tone of imagery.

Templates available from marketing

Sub-brands and sevices

Most applications will fall under the core brand, however some areas of the University require an expanded way of using our core visual language, and may have their name typeset in a lock-up with the main University logo.

Sub-brands

All of our sub-brands follow the same logo lock-up options and naming convention.

Each sub-brand can be further differentiated by an ownable visual language that uses the brand colour palette and pattern assets.

Sub-brands

There are two ways that our sub-brands are represented as logo lock-ups.

The first where our main brand leads, and the sub-brand name is typeset alongside our main logo.

The second is in instances when the sub-brand should lead. This approach takes cues from the main brand and is set out as shown opposite.

All sub-brand names are set in Ideal Sans to complement the main logo.
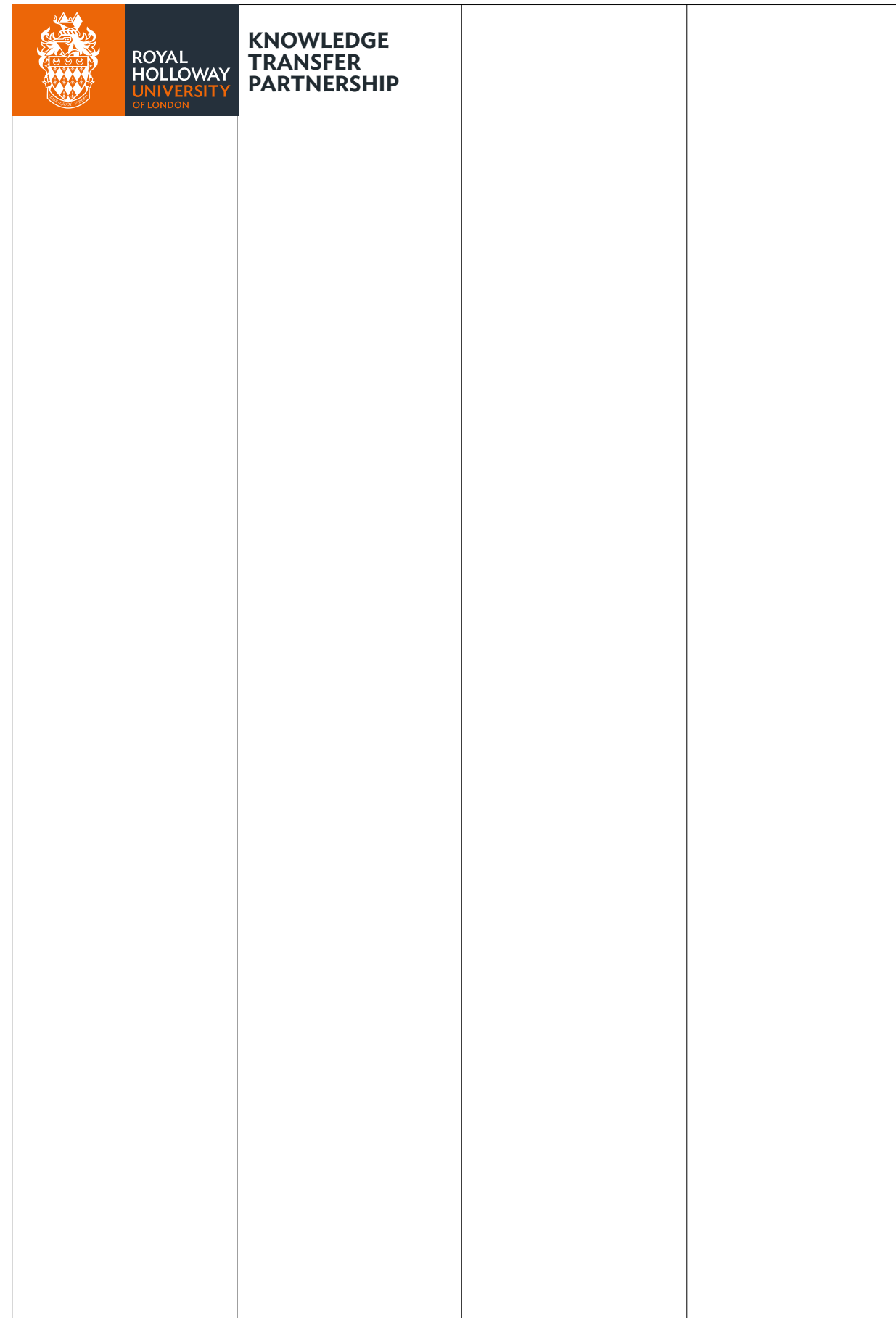
Main brand leading
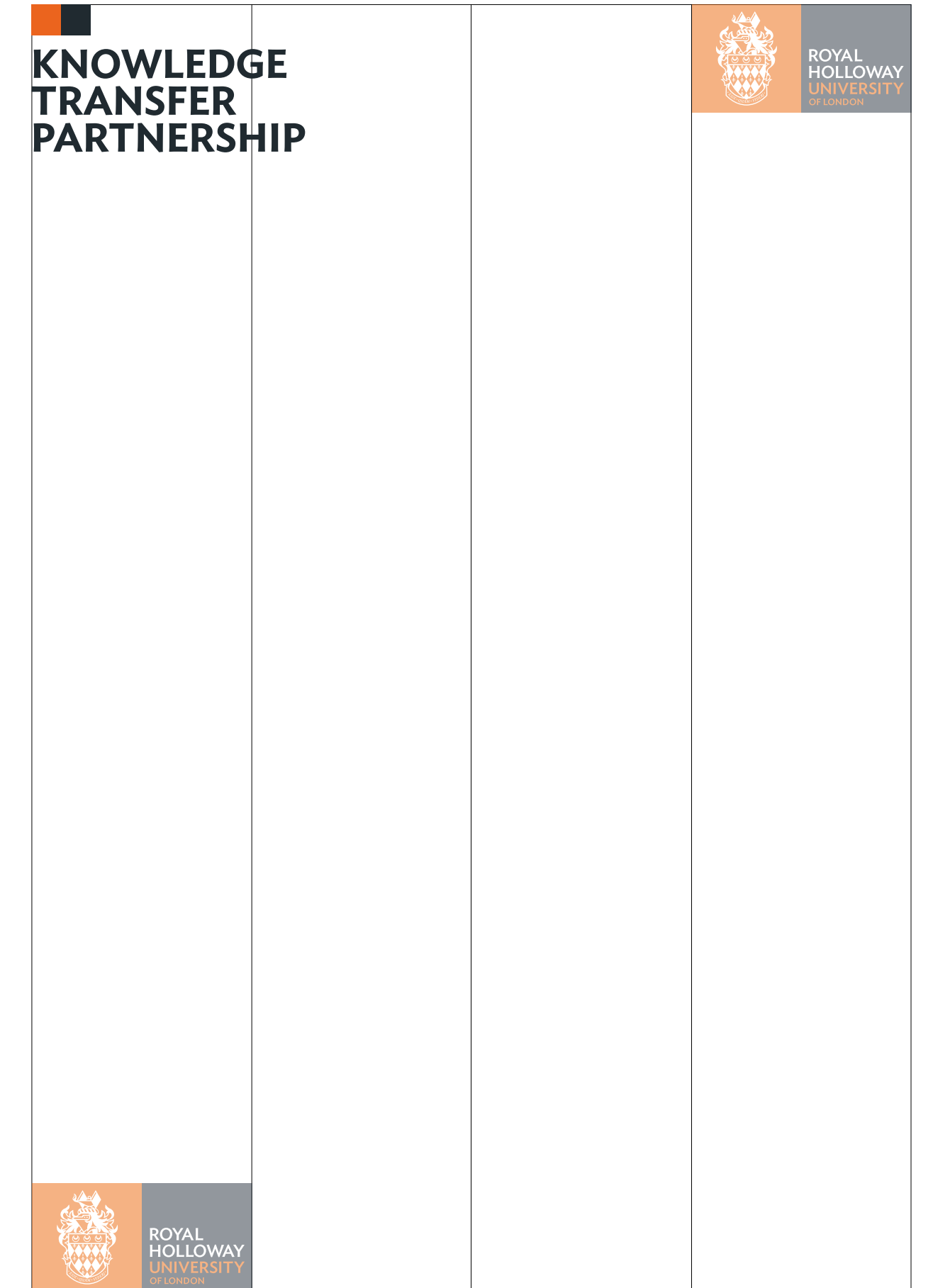
Sub-brand leading
The main logo may appear bottom-left, top-right or on the reverse of an application

Sub-brands

Logo lockups
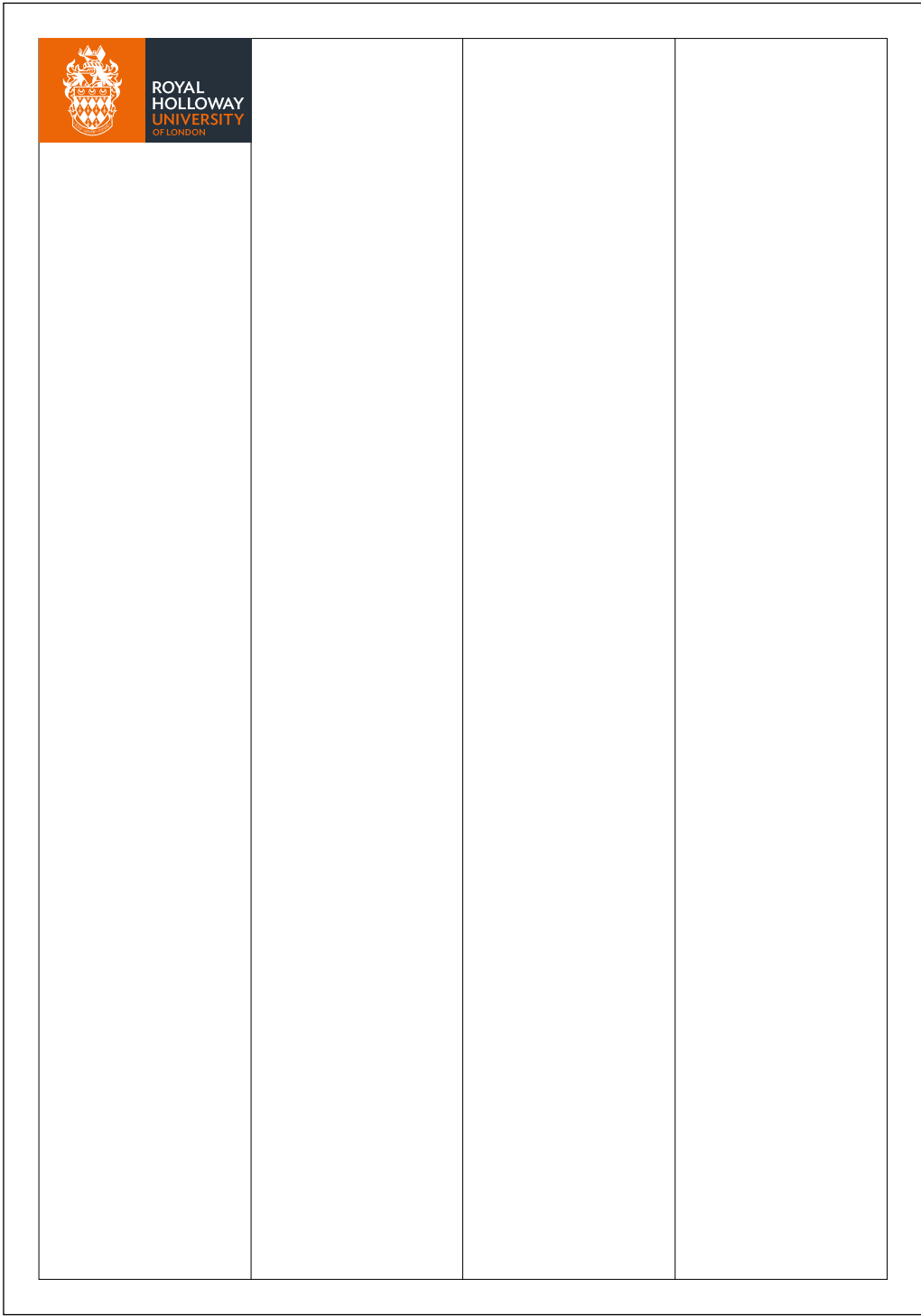
Main brand
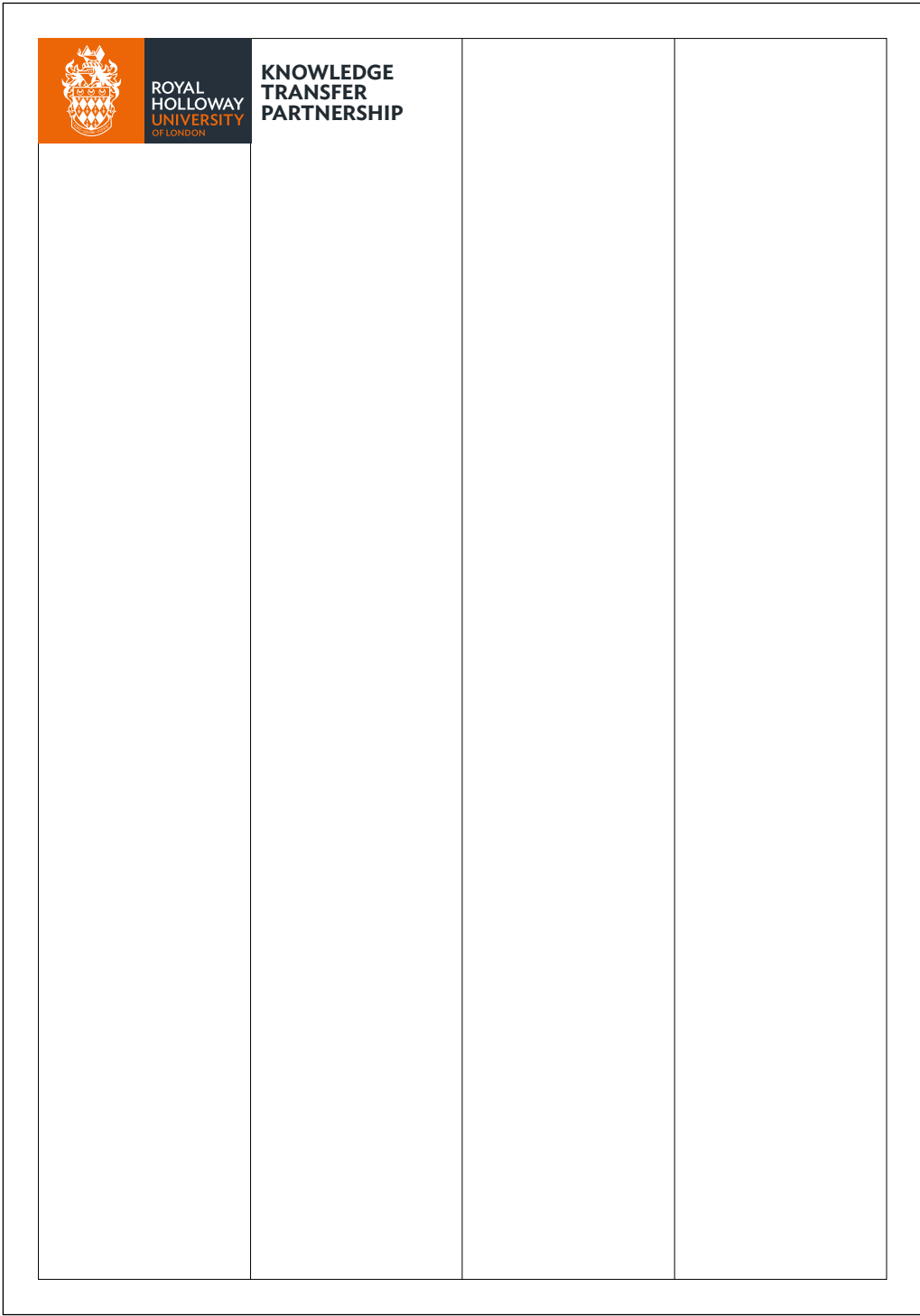
Sub-brand relationship
Main brand leading
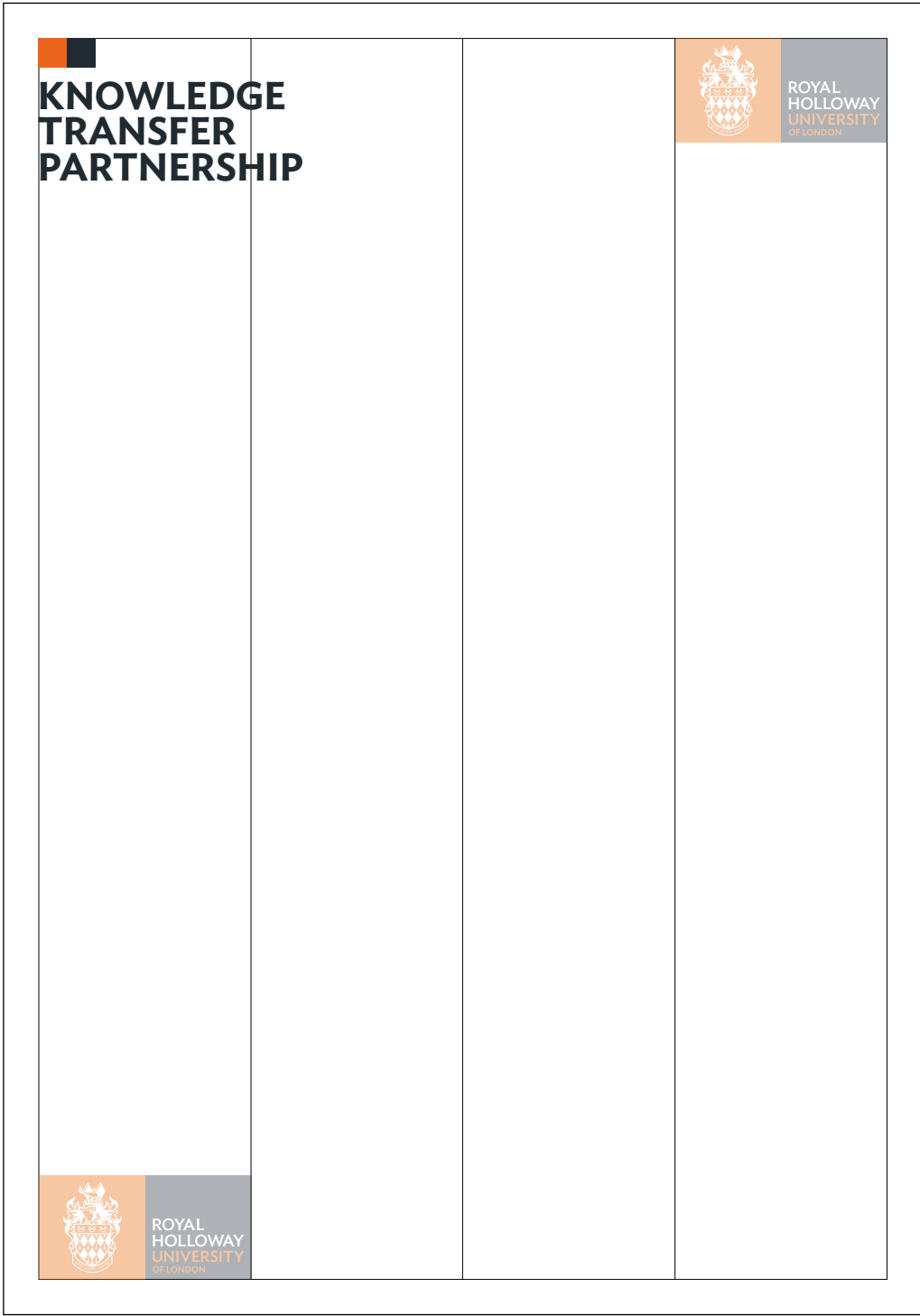
Sub-brand relationship

Sub-brand leading with the main logo either bottom-left,
top-right or on the reverse of an application
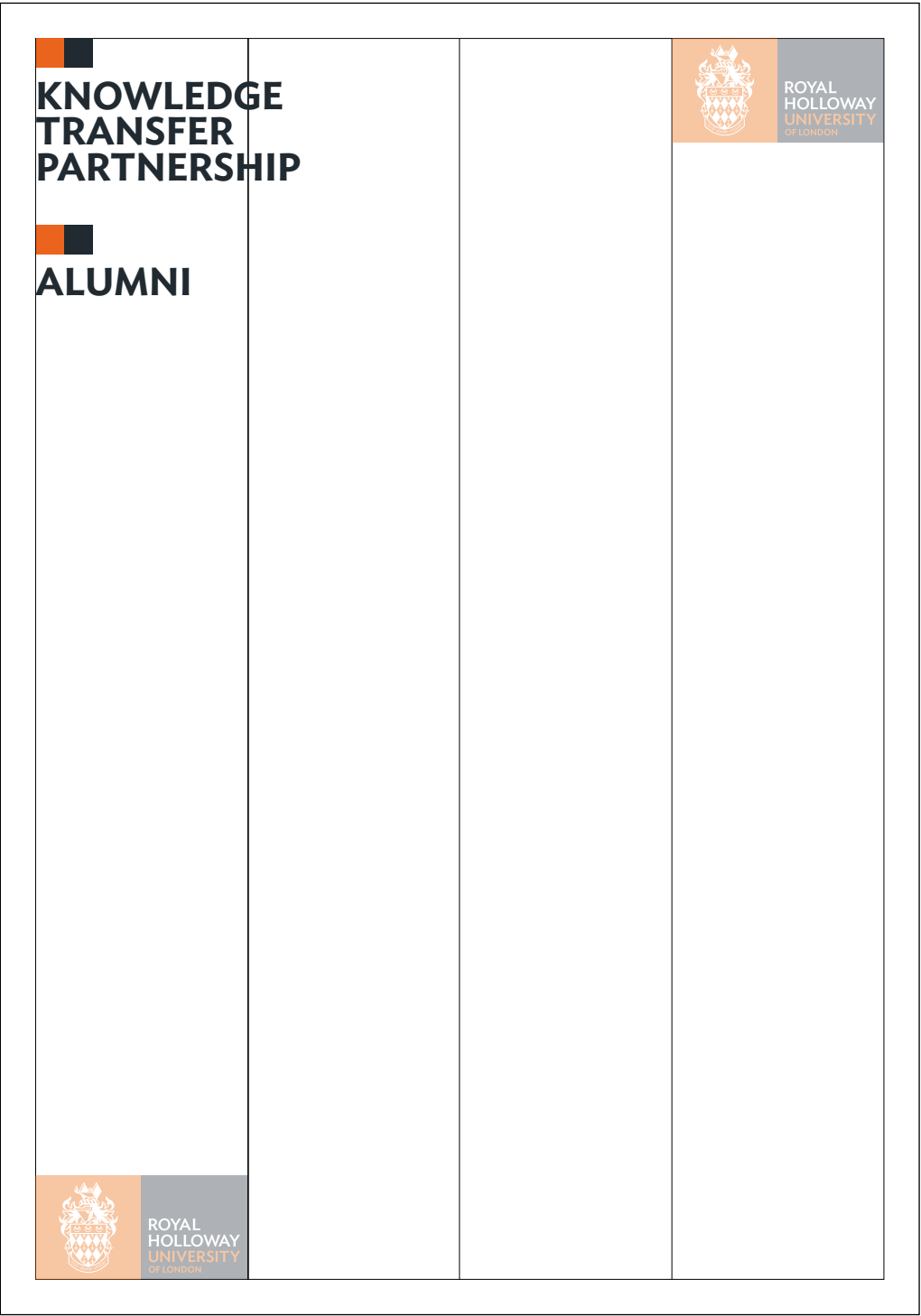
Multiple sub-brands

Sub-brands
Scale and placement

Three words

KNOWLEDGE TRANSFER PARTNERSHIP

Two words

LIVING SUSTAINABLY

One word

ALUMNI

Sub-brand leading

KNOWLEDGE TRANSFER PARTNERSHIP
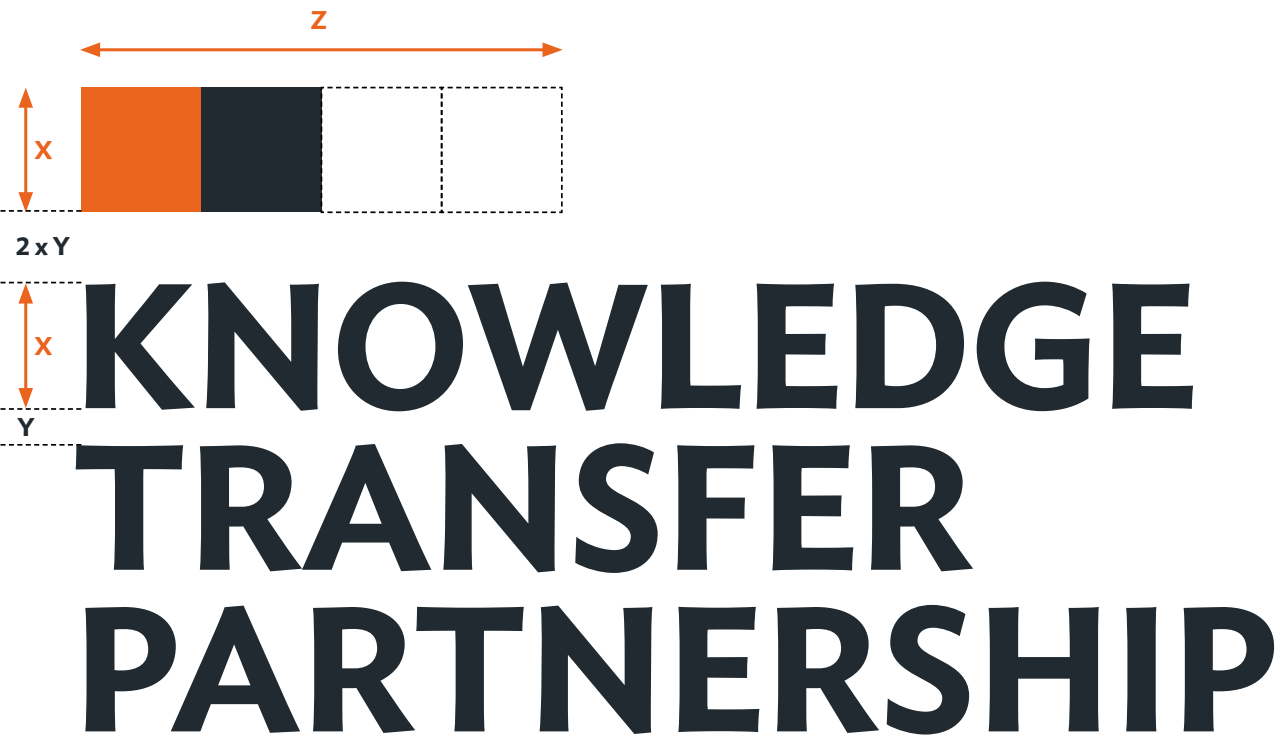
Sub-brands

Visual language creation

When creating a visual language for each sub-brand, the two squares of our logo should always be used as the starting point.

The squares can be arranged in many different ways, and can be used as an abstract representation of themes that will be appropriate to different areas of the University.

Shown opposite are an initial range of examples for how the patterns might be used to convey different themes, and the following pages illustrate how they can grow into a flexible visual approach.
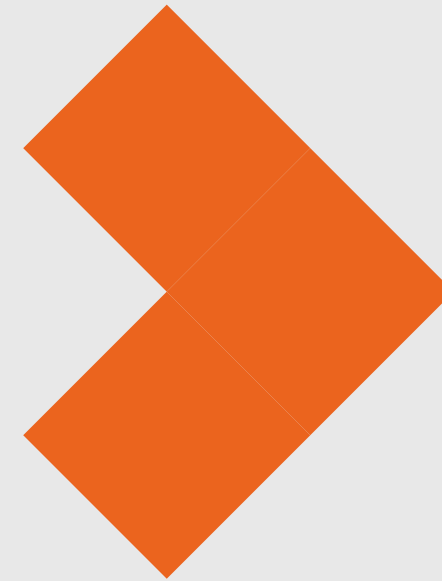
Forward progress
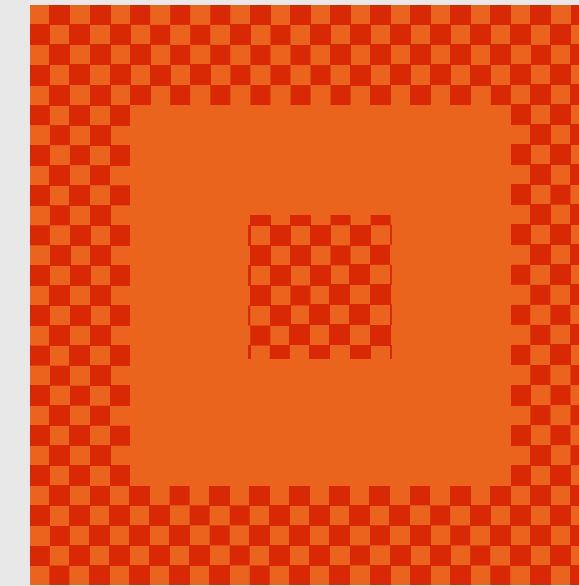
Impact

Connection / growth
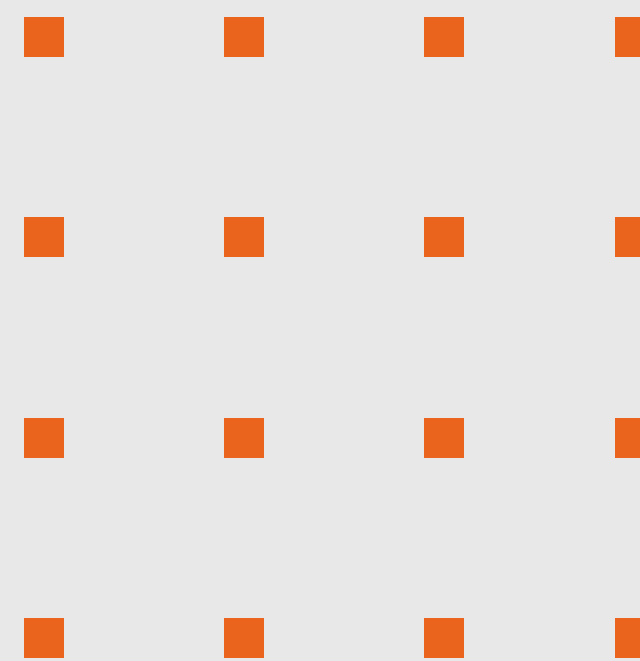
Detail / technical

Vibrancy / progress

Equality

Sub-brands

University Initiative example

The sample applications shown opposite demonstrate how the brand can be used to create a supporting visual language for specific sub-brands.

Welcome leaflet

Welcome to Royal Holloway Alumni

YOUR NEW GLOBAL NETWORK

Welcome email

Welcome to your Alumni network

Dear James,

As a graduate of Royal Holloway, University of London, you are

Supporter email

Help us support the next generation

Dear James,

Royal Holloway's foundations are built on philanthropy. Today you

Sub-brands

University Initiative example

Each sub-brand can make use of the full brand colour palette (sub-brands never have a single colour) and use a single pre-existing pattern element to create a flexible sub-brand system.

Social media

ALUMNI
SIR LENNY HENRY
In Conversation
12 June
7pm

Book now

ALUMNI
2024

Join the network

ALUMNI
LEVEL UP IN LONDON

Find out more

Sub-brands
University Initiative example

Within each sub-brand, the range of visual language can be used in varying levels to suit more playful or more formal applications.

Case For Support document

ROYAL HOLLOWAY UNIVERSITY OF LONDON

Sanctuary Scholarship
The Friendly Hand

In memory of Gabriel Pretus, Alumnus 2002, Honorary Fellow 2019

Undergraduate and Post Graduate Taught Masters, Any Discipline

Accessible Education; Turning Aspirations into Reality

Royal Holloway, University of London works in partnership with many institutions to promote access to Higher Education for students who have fled persecution and sought asylum in the UK. Across the globe, more people than ever in history are being forced to flee conflict and persecution to find safety and sanctuary elsewhere. Royal Holloway, University of London was founded in the belief that education should be accessible to everyone, regardless of background, class or gender. Our diversity is our strength and something that we are all inherently proud of.

Individuals seeking asylum represent one of the most vulnerable groups in our society. Their journeys are often marked by profound hardships, including traumatic experiences in their home countries and during their travel to the UK. These adversities frequently disrupt their education and present significant language barriers, as many are not native English speakers. Upon arrival in the UK, they face the daunting task of navigating complex systems, including the education system, managing intricate immigration cases, and often living on extremely limited or non-existent financial resources. Those who have sought asylum and managed to secure a university place have surmounted incredible obstacles, showcasing remarkable resilience, strength, and dedication to their academic pursuits. However, a critical barrier remains: **the lack of access to student finance and the daunting cost of university tuition fees.**

A Sanctuary Scholarship will enable displaced aspiring students to:
- reduce the financial burden of studying in the UK
- expand their global network
- broaden their international and cultural experience
- Raise the profile of Royal Holloway and encourage diversity

At Royal Holloway, we recognise the extraordinary potential of these individuals. This is why we would like create an endowment fund to be able to offer two full tuition fee waiver scholarships and annual maintenance bursaries annually to two new eligible undergraduates in any field of study, spanning across three years.
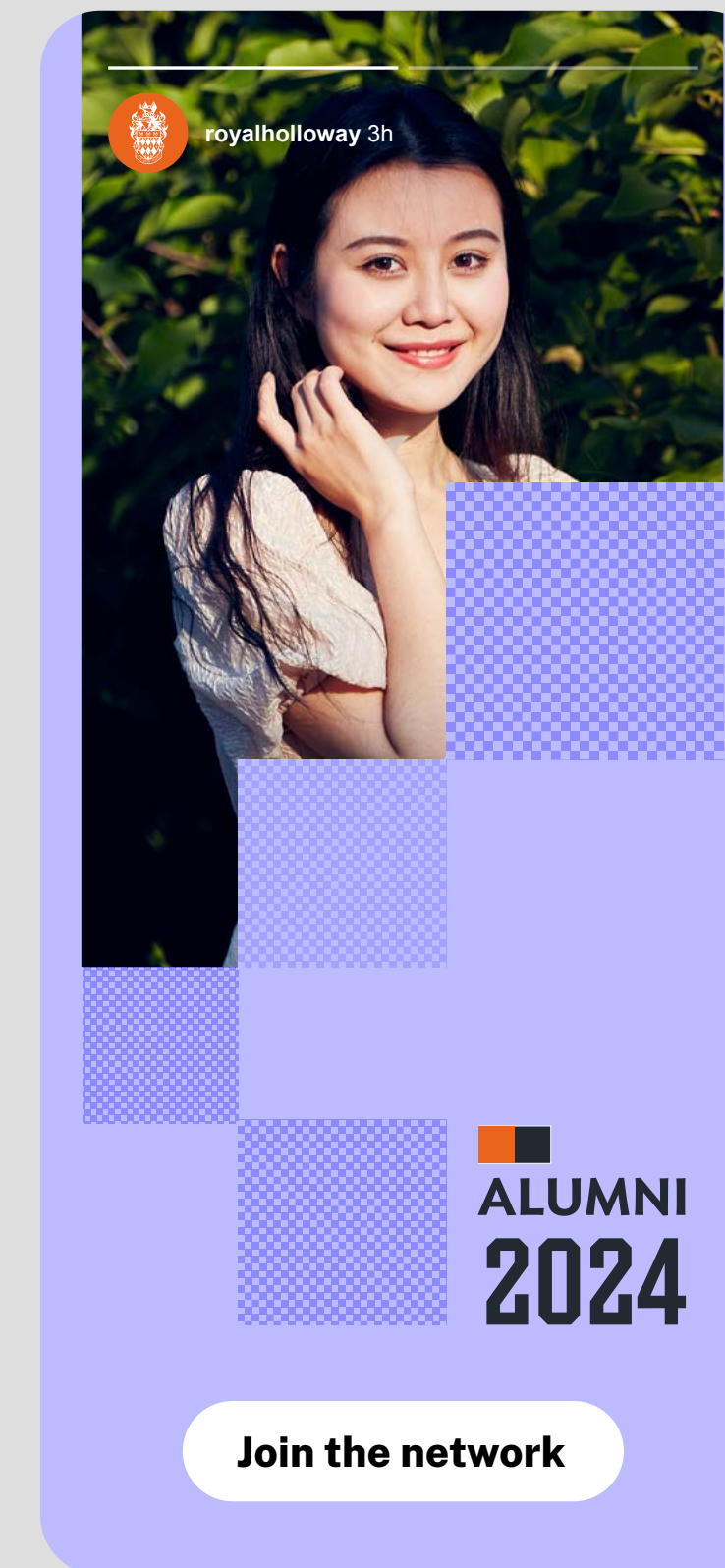
This scholarship is not just financial aid; it's an investment in human potential, a recognition of indomitable spirit, and a vital support for those who have shown exceptional courage and commitment in the face of overwhelming challenges.

Together we are working to make Higher Education institutions places of safety, solidarity and empowerment for people seeking sanctuary.

Universities of Sanctuary

Sanctuary Scholarship

	Cost for 1 x 3 Year Scholarship
Estimated Endowment (See Forecast Breakdown)	£1,500,000
UG Fee Waiver	23,800 x 3 years
Scholarship Maintenance Bursary (Cash)	£12,000 x 3 years
Fee Waiver	**£71,400**
Bursary Award	**£36,000**
Total	**£107,400 (35,800 per year)**

Kehinde's Story

Kehinde applied to study Biomedical Sciences in 2018 and graduated in 2021 "When I got the email saying I had got the scholarship, I cried," says Kehinde. "When new opportunities are opened for you after so many years of waiting and not being believed, I didn't know any words to say so I just cried."

Read her full story here

Gifts, Recognition and Reporting

Your generous support will turn aspirations into reality for displaced students to be able to study at Royal Holloway and afford them the opportunity of the gift of education.

A donation can be made into an invested fund (see endowment forecast model attached) that would last in perpetuity or for the term agreed by both parties (e.g. 50 years).

In recognition of your support we will:
- Acknowledge your support in our digital communications and website
- Let you know who the chosen Scholar is and invite you to meet with him/her/they
- Send you an annual progress report about the scholar
- Include your name in our Roll of Donors, which will appear on our website and in our Year End Review
- Invite you to key events hosted at Royal Holloway

> As a University of Social Purpose, it is really important that we support those who find themselves as refugees or asylum seekers. We are working towards becoming a recognised University of Sanctuary but have for many years tried to ensure we have scholarships to enable displaced students to come to Royal Holloway and support them in their ambitions for the future."
>
> **Professor Tracy Bhamra,** Provost and Pro-Vice-Chancellor (Global)

> Enabling asylum seekers to pursue higher education enhances their integration into society more generally, fostering social cohesion and mutual understanding. Without direct financial support, the vast majority of these talented individuals who can bring so much to our communities both during their time as a student and afterwards will be lost.
>
> **Tom Pease** Head of International and Money Advice

Royal Holloway, University of London
Founded over 170 years ago to provide equity in opportunity, to transform lives through education and create positive change – doing this with bravery, curiosity and care.

Janice Rodrigues-Mendes Philanthropy Manager
+44 (0) 1784 443100 Janice.rodrigues-mendes@royalholloway.ac.uk

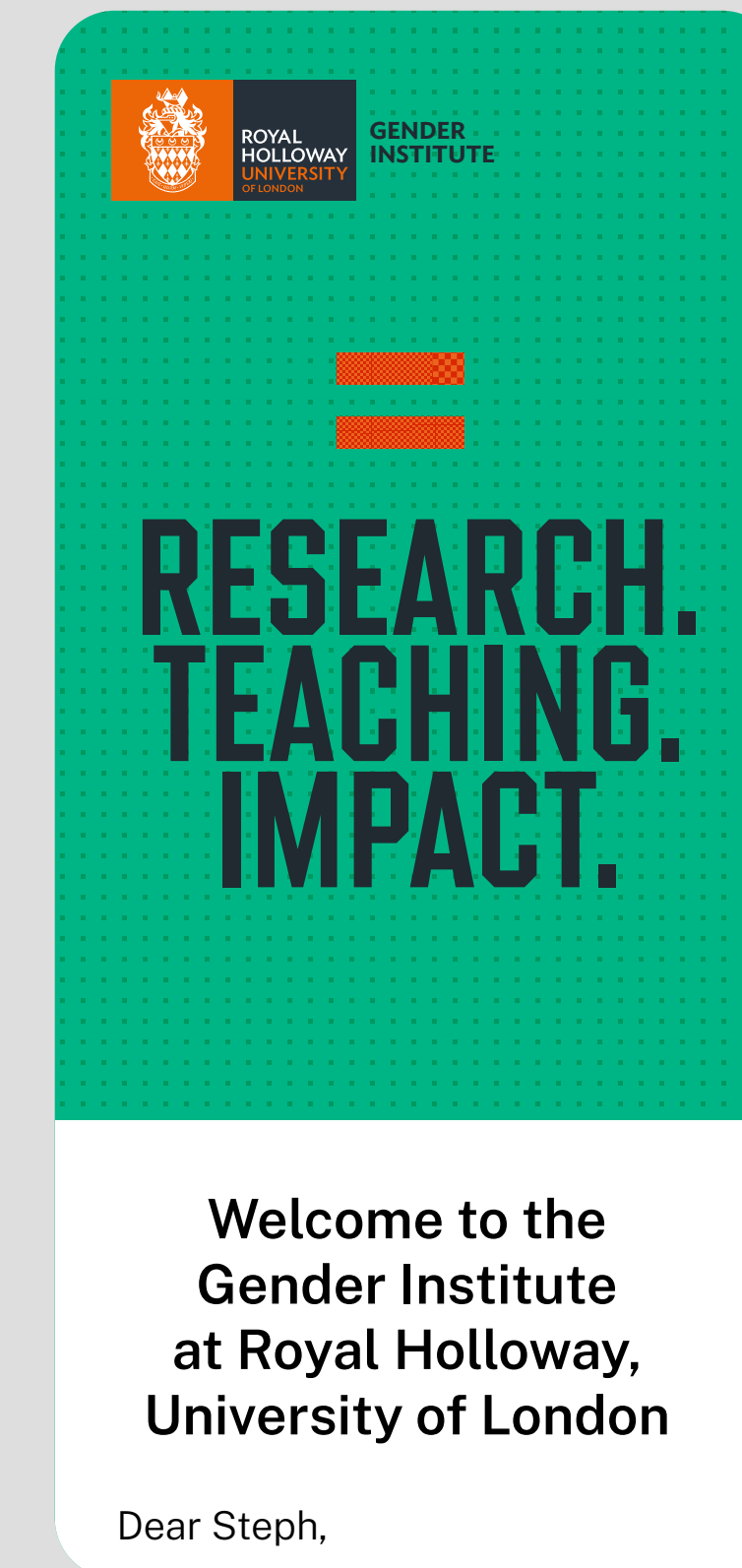**ROYAL HOLLOWAY UNIVERSITY OF LONDON**

Sub-brands
Research Centre example

The sample applications shown opposite demonstrate how the brand can be used to create a supporting visual language when imagery might be harder to source and a graphic approach is needed.
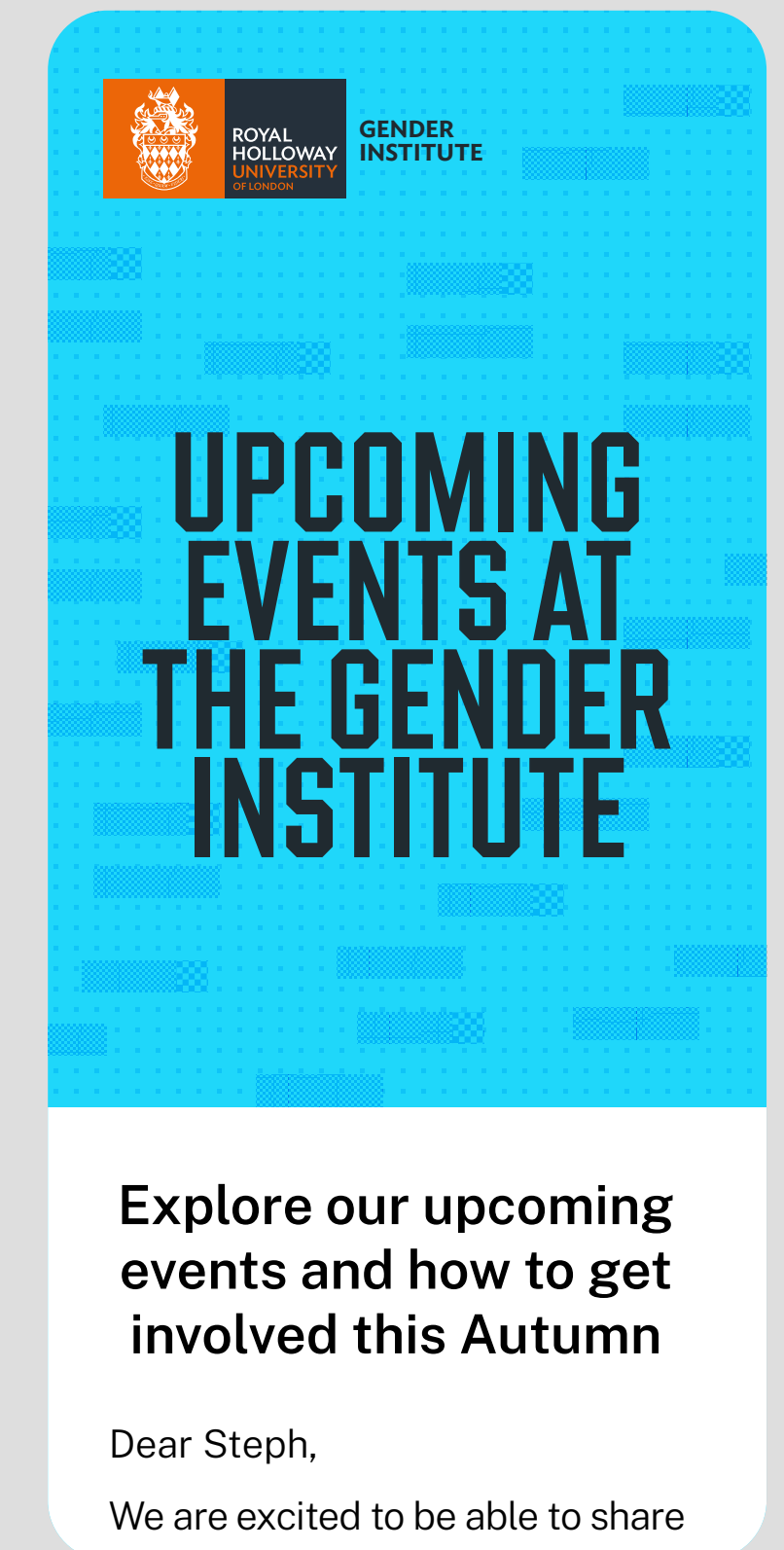
Welcome leaflet

Welcome email

Events email

Sub-brands

Research Centre example

Sub-brands should never overpower content, and can often be used as a subtle detail on formats such as powerpoint slides.

ROYAL HOLLOWAY UNIVERSITY OF LONDON | GENDER INSTITUTE

WOMEN IN ACADEMIA
ACHIEVING OUR POTENTIAL

Monday 18th March at 2pm | Shilling Lecture Theatre
To celebrate International Women's Day, the Psychology Department, Gender Institute and the Royal Holloway EDI Team invite you to join them to hear Professor Margaret C. Watson discuss her new book, "Women in Academia" and join us for refreshments and informal discussion afterwards.

Please register your place via Eventbrite

@genderRHUL | Royal Holloway Gender Institute | @rhulpsych

Women in academia earn less, are less likely to be published, cited, funded or promoted compared with male colleagues. Drawing on the evidence, theory and the experience of 25 international scholars (female and male) from a wide range of disciplines as well as her 30-year academic career,

Professor Watson looks at the behaviours and activities that contribute to success in academia. She will summarise evidence on gender asymmetry in academia, and focus on the importance of having a "support crew" of supportive individuals e.g. coaches, mentors, role-models, networks and networking (relationship developing), proactivity and career mobility.

Copies of the book will be available after the event (£23.99) and online from *troubador.co.uk/bookshop/self-help/women-in-academia*

ROYAL HOLLOWAY UNIVERSITY OF LONDON | GENDER INSTITUTE

The Gender Institute and the **Conflict, Violence and Terrorism Research Centre** are collaborating to present a round table discussion on the new book:

EXTREME BRITAIN: GENDER, MASCULINITY AND RADICALISATION

Wednesday 1st May 2024 3-4:30pm | Room 1, Stewart House, London WC1E 7HU

CVTRC | CONFLICT, VIOLENCE, & TERRORISM RESEARCH CENTRE

Members

Elizabeth Pearson Royal Holloway, University of London

Rashad Ali Senior Fellow, Institute for Strategic Dialogue

David Duriesmith Sheffield University

Lizzie Dearden Home Affairs and Security Journalist

Moderated by Akil Awan Royal Holloway, University of London

ELIZABETH PEARSON — EXTREME BRITAIN: GENDER, MASCULINITY AND RADICALISATION

Sub-brands

Research Centre example

The examples opposite show how the sub-brand could work for content-heavy or image-led poster applications.

GENDER INSTITUTE

SCHOLAR OF THE MONTH
DR AMBER LASCELLES

Thurs 14 March, 1pm | Microsoft Teams

Dr Lascelles is a lecturer in Global Anglophone Literature whose research considers how contemporary fiction of the African diaspora enables new ways of conceiving the relationship between race, embodiment, and literature. She is also a member and editor of the Feminist Review.

For more information contact josephine.carr@rhul.ac.uk

X @genderRHUL   in Royal Holloway Gender Institute   @rhulpsych

Audre Lorde's Berlin archive documents her time there as an activist, poet and visiting lecturer at The Freie Universität Berlin. The poetry recordings, personal letters, and photographs highlight the embodied and sensory aspect of her work. This talk traces a similar sensory pattern –of touch, listening, and movement –across contemporary Black women's feminist fiction in Africa and its diasporas.

Based on this research, this talk argues that the writers currently shaping Black feminist discourse use embodied communication to reimagine solidarity. Focusing on two examples from a range of novels and short stories by Chimamanda Ngozi Adichie, Dionne Brand, Tsitsi Dangarembga and Bernardine Evaristo, this talk shows how such authors use bodily relations to expose the difficulties and potential of solidarity across class, political, racial and national lines.

Dr Lascelles' full research record is available on Pure.

ROYAL HOLLOWAY UNIVERSITY OF LONDON

GENDER INSTITUTE

THIS IS WHAT A FEMINITST LOOKS LIKE

Sub-brands
Research Centre example

* Indicative example only

Welcome leaflet

Animated social

Static banner

Brand services

There will be certain sevices that do not require a full sub-brand, but will need a visual presence on campus. In these cases a simple typographic approach should be adopted, as shown on the following pages.

Brand services

Services

LIBRARY

CAREERS

VOLUNTEERING

HALL LIFE

ROYAL HOLLOWAY UNIVERSITY OF LONDON

Brand services

Services

Banner

A-frame sign

Flyer

Brochure

Welcome

CAREERS FAIR

LIBRARY

Opening hours

Monday–Friday
Open 24hrs

Weekends
8am–6pm

VOLUNTEERING

Volunteering is one of the best extra-curricular activities you can take part in at University, whether you want to develop your own skills, try out future career paths, meet like minded people or make a difference in the local community.

Chat to us
Find us in the Volunteering Hub, located in Windsor Walk at the side of the Davison Building next to the Students' Union shop.

Mon–Fri 10am–4pm

HALL LIFE

Your guide to getting started

For any questions relating to brand, contact

MarketingandCommunications@royalholloway.ac.uk