

# RMIT Brand Guidelines

Version 1.0



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The RMIT brand guidelines demonstrate the key elements of the brand along with simple instructions for how to use them. Adherence to these guidelines is important to ensure consistency and recognition of the brand.

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# Brand strategy



## The RMIT story

In the 130 years since RMIT first opened its doors, much has changed. Yet our core belief has stayed the same: that practical, real world skills and applied knowledge are key to success in life and work.

This is the idea on which RMIT was built, and is still true today. It's what motivates us to find new ways to bring skilled hands and cultivated minds together.

The RMIT experience is different. It transforms you and changes how you see the world, allowing you to make an impact. Here, you'll collaborate with some of the world's brightest academic leaders, and benefit from close partnerships with industry – all intended to broaden your experiences and equip you with the knowledge you'll need to make a real difference.

Our programs are developed with future workforce demands in mind, blending academic excellence with industry insight. People from every corner of the globe are drawn to this unique practice of enterprise-driven learning, confident that our approach will leave them with the tools and skills they need for future success.

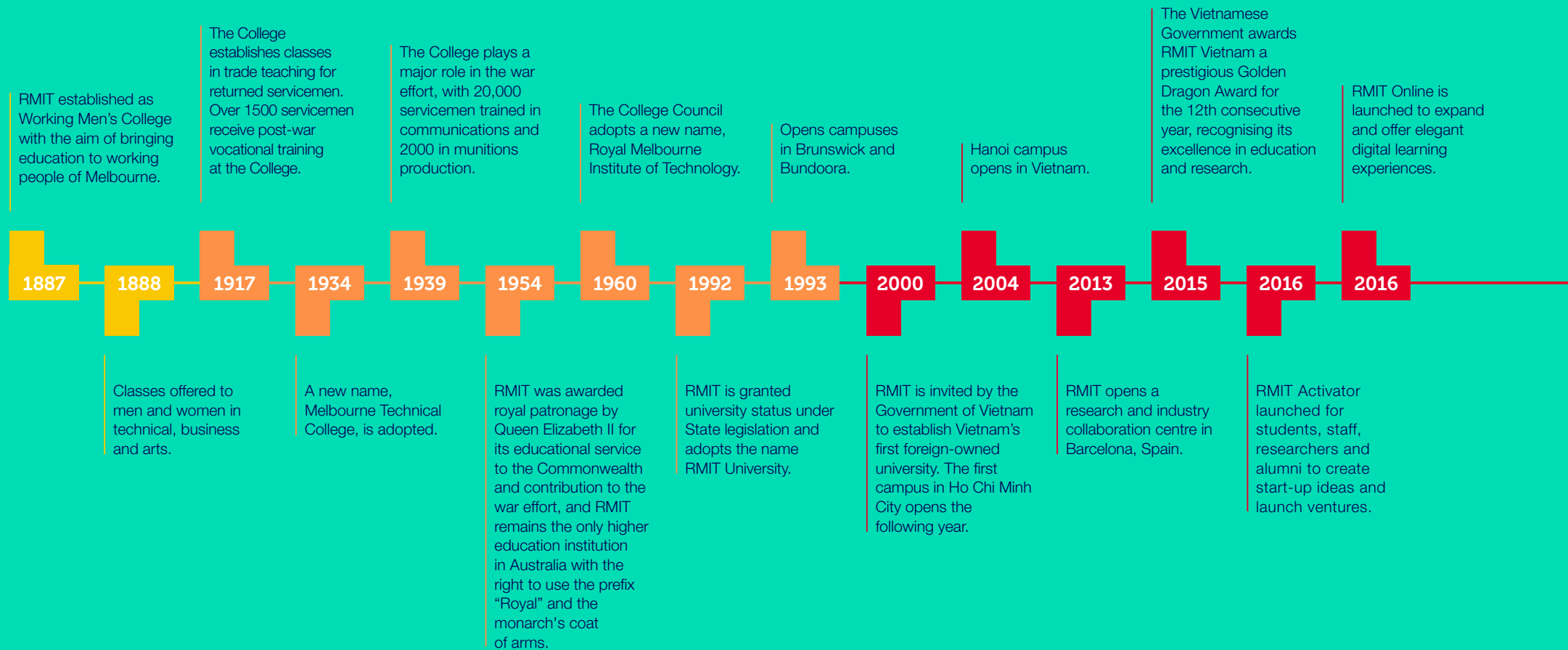
And regardless of where they are, each belongs to a larger RMIT community that provides a foundation for students, alumni, staff and industry partners to keep collaborating and sharing ideas well beyond graduation.

Because an education at RMIT isn't measured in semesters, trimesters, years or degrees – it's measured in lifetimes and achievements.

It's all part of our journey. Constantly evolving. Always learning.

This may not sound conventional, but in dynamic times, a courageous approach is needed to ensure success in life and work.

# Timeline



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## Brand summary

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### Brand vision

The brand vision sets out the ambition for RMIT – establishing a destination that the whole organisation can strive towards.

**To be a leading global university of technology, design and enterprise that creates life-changing experiences and shapes the world.**

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### Brand mission

The brand mission lays out how RMIT will make its vision a reality. It describes the means by which the brand will set itself apart and deliver value.

RMIT exists to create transformative experiences for our students, getting them ready for life and work, and to help shape the world with research, innovation, teaching and engagement.

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### Community

RMIT works with a number of different audiences from students to staff and partners – the brand community describes what these audiences all share.

RMIT is for the ambitious who are willing to embrace change, to be open to experiences and to collaborate with others.

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### Values

The RMIT values stand at the very core of the brand. They're the principles that guide the brand to pursue its mission.

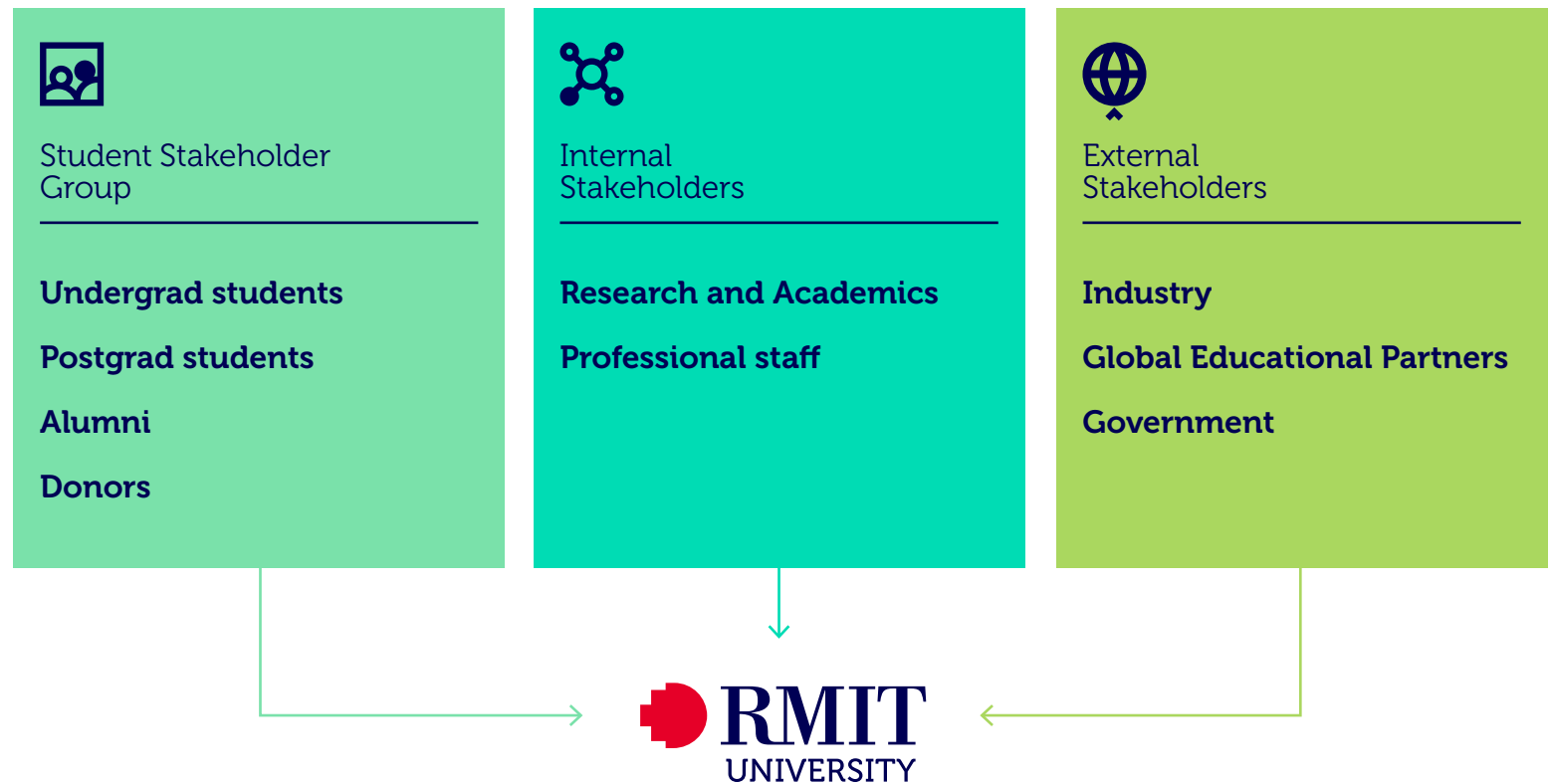
Passion | Impact | Inclusion | Courage | Agility | Imagination

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## Core value proposition

RMIT works with industry to create transformative experiences by connecting students to knowledge, people and opportunities.

A number of specific customer value propositions have been developed for the audiences with which RMIT engages. For more detail on these specific customer value propositions, please contact the Brand Team.





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# Brand behaviours

The brand behaviours describe how the brand behaves in terms of tone and personality.

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## Confident

As a leader in our field, we speak with confidence and experience. We are authentic and self-assured. Our confidence is backed by our collaborative partnerships, organisational history, staff, programs and the quality of our student candidature and output.

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## Collaborative

Our partnership is about more than aligned objectives – it's about true co-creation. We create solutions together with our partners, students and alumni and listen intently to feedback.

We shape the world through collaborative design, research, learning and problem solving to create impact.

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## Responsive

We deliver on the here and now, with an eye to the future. Coupled with the speed of change around us, RMIT is flexible and prepared to move quickly.

We are nimble and responsive in the experiences we offer and how we share and communicate them.

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## Provocative

At RMIT we bring a curious, passionate and creative perspective to the world.

As a vocational and applied university, we don't think like a conventional university. We're never afraid of asking big questions and defying the status quo, to find new and better ways of doing things.

Never shy about being raw and honest or edgy and progressive, we're grounded by our heritage of pragmatic practicality.

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## Inclusive

At RMIT we create life-changing opportunities for all.

We welcome and respect students, staff and partners from diverse backgrounds and we pride ourselves on being an accessible and open institution dedicated to creating value for the whole community.

We value and celebrate diversity of ideas, thinking and experiences and recognise the contribution and importance of Indigenous people.

We are proud of this diversity and inclusiveness, which we see as a source of advantage.

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## Brand pillars

The brand pillars are the foundations of the RMIT brand.  
They define what makes us different and underpin everything we do.

Industry connection | Enterprise ready | Transformative experiences  
Academic excellence | Co-creation | Global and local

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### Industry connection

At RMIT we put industry connection at the heart of everything we do.

Industry connections are a key differentiator for RMIT. Our vast network of industry relationships enables students to experience and work with industry throughout their studies. Our programs are aligned with future workforce demand and shaped by the expertise of industry practitioners.

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### Enterprise ready

At RMIT we actively encourage enterprise culture, and nurture entrepreneurial spirit in our students.

Enterprise is integral to everything we do and we recognise its value as a key part of the social and economic landscape. RMIT is part of a dynamic ecosystem that gives students the opportunity to participate in enterprise formation initiatives and activities while they study. We help students build the qualities, skills and capabilities they need to succeed as entrepreneurs and intrapreneurs.

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### Transformative experiences

At RMIT we create transformative experiences that change our students' lives.

We believe that the university experience for all students from all backgrounds should have a truly transformative effect on their lives. This may be to discover those aspects of themselves that will enable their success – or the revelation that their path will be a very different one to that anticipated. This experience integrates learning, campus, social and work connections and ensures students are ready for life and work in a dynamic world facing constant disruption and change.

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## Academic excellence

RMIT's knowledge and reputation for academic excellence is built on outstanding staff, strong collaboration and specialist resources.

Our staff are internationally recognised experts or established industry leaders and specialists in their chosen fields and share their knowledge with students. Their work and involvement with industry, community and businesses ensures programs are always aligned to the current and future needs of professions, industries and organisations.

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## Co-creation

At RMIT we collaborate and co-create with industry, our students and our communities.

It's the fabric of the university and a core part of everything we do. We recognise the power of collaboration to enable better and more far-reaching solutions. This extends from the way we develop our programs and the way we structure our organisation to the way we encourage students to work.

When it comes to our marketing communication, RMIT's talented and passionate community provides a unique opportunity for co-creation. In developing the RMIT brand we invited students and staff to contribute their ideas and opinions. As we move forward, our communication is another way we can give voice to the ideas and experiences of our community.

We draw on their skills and expertise in crafting our communication – co-creating with an inspired group of writers, photographers, designers and artists that are part of RMIT. We also actively encourage our community to participate in and become the content of our communications by telling their stories.

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## Global and local

At RMIT we bring together a global footprint and focus, with contemporary urban campuses.

We understand that we need to prepare students for a global world of work – working and competing internationally, and collaborating seamlessly as part of global teams. While our perspective is global, we create a university experience that's connected to a modern urban lifestyle.



# Core toolkit

The RMIT brand is comprised of many components which bring the look and feel to life. The following pages detail how best to apply these components in order to maintain a consistent brand.

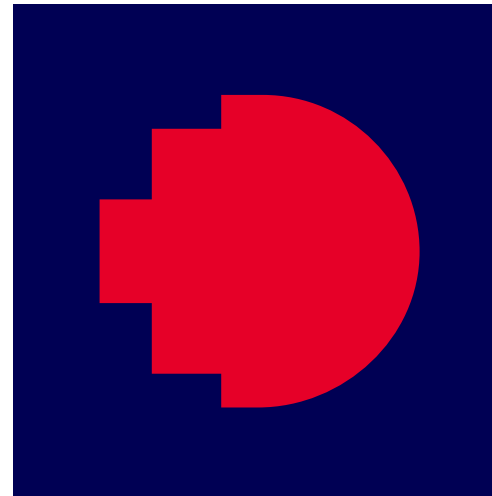
## Overview

All the elements required for the RMIT brand look and feel are outlined outlined in these brand guidelines.

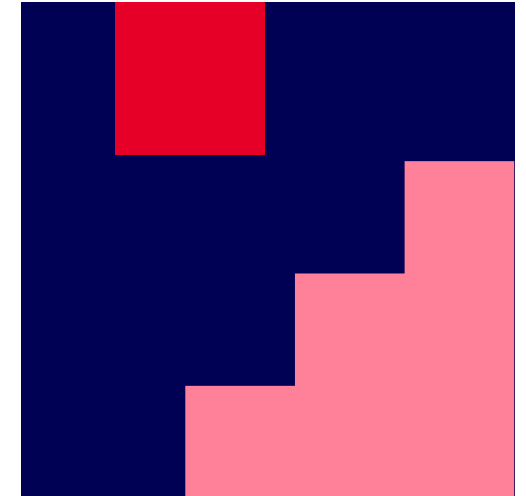
### Logo



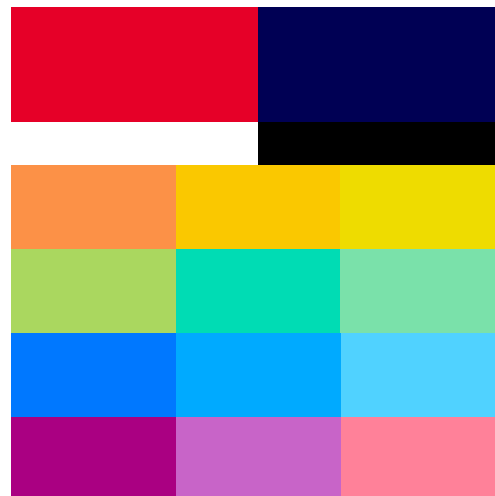
### Pixel



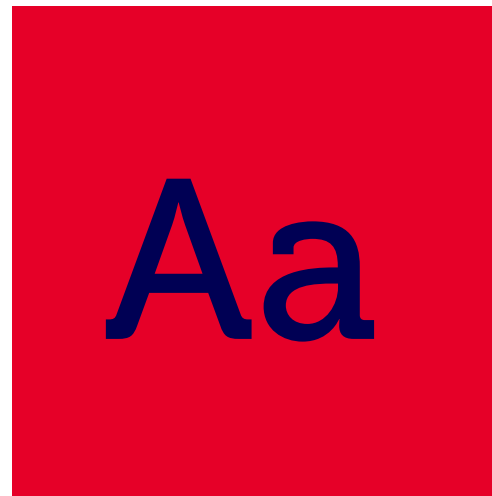
### Pixel shapes



### Colour



### Typography



### Photography



## Three RMIT looks

The visual identity has been designed to adapt and speak to any of our potential stakeholders – from the more corporate, to the core group of students and staff, and beyond.

This has been broken down into three areas – **Formal**, **Core**, and **Pop**. Each has its own purpose and can be used at different stages of our interaction with stakeholders.

For clarity and confirmation on which look is right for your particular application please contact the RMIT Brand Team.

There can be a crossover in order to dial up/down the look



There can be a crossover in order to dial up/down the look

### Formal

Reserved for more formal occasions and when the messaging is a little more serious.

The Formal look combines the two primary colours and the image treatment to present RMIT in its most sophisticated light. The secondary colours play a much smaller part and are used only as accents.

### Core

The heart of the brand and the look that works well for most messages and situations. If unsure of which look to use, then Core should be the default.

It is characterised by the use of the split pixel. This is a flexible device that can be used to hold colour and imagery or used as a framing device.

### Pop

The most playful and bright look. It is used primarily as a support to the Core look on secondary pages, however on occasion it can be used as a stand alone look.

It works well internally and externally to create impact and allows the messaging to stand out. It uses the pixel shapes and allows for greater use of the secondary colour palette.

Imagery should not be used in the pixel shapes. They can however be used as part of internal layouts and web pages.

## Formal

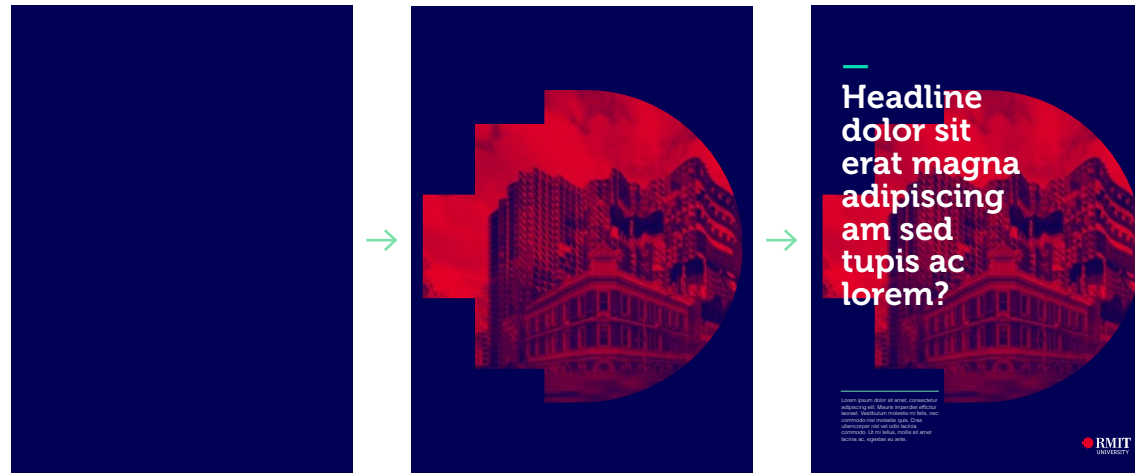
**Colour:** The primary palette should be used for the main colours. The secondary palette only being used for accents such as the em dash.

**Shape:** Only the pixel can be used.

**Image treatment:** Refer to RMIT image treatment on how to apply the Gradient Map. Images should only appear with this treatment applied and never in full colour or greyscale for the Formal look.



**Click here to learn about the pixel**

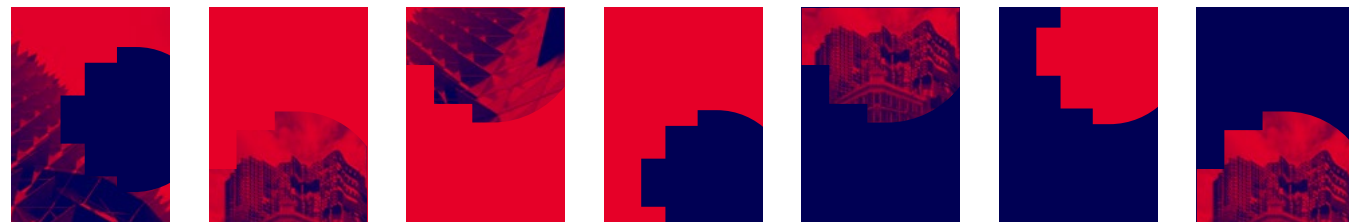


**Base colour** – Use either the RMIT Red or Blue as the base colour.

**Shape and Image** – Place shape and insert image. Image can either be placed within the pixel shape or the background.

**Apply content** – Add any copy, logos, etc.

## Examples of alternative layouts



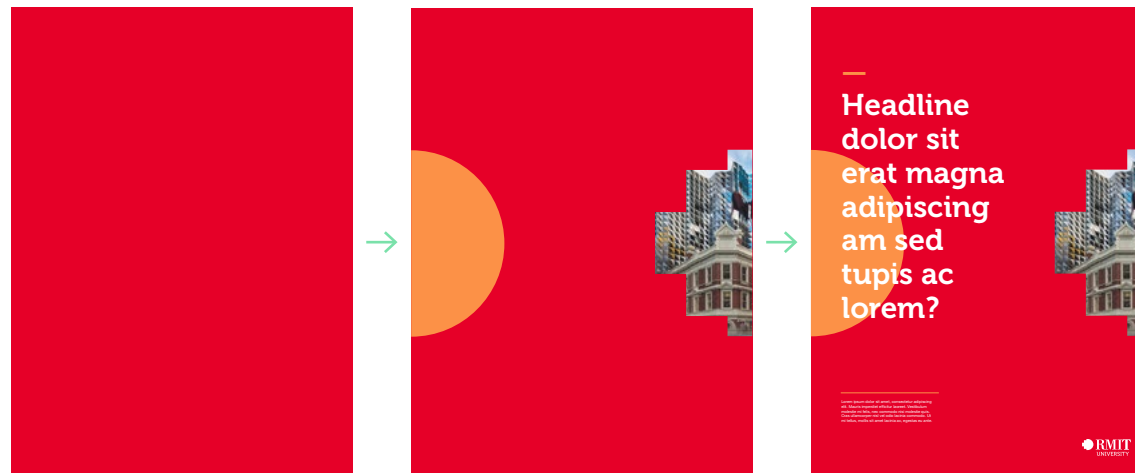
## Core

**Colour:** All applications use the RMIT Red. It may be complemented by any other colours from the secondary palette, or by the RMIT Blue.

**Shape:** Only the split pixel should be used. The two halves of the split pixel should appear together.



[Click here to learn about the pixel](#)



**Base colour** – Use the colour that is to dominate the space as the main colour. This can be from either the primary or secondary palette.

**Shape and image** – Place the split pixel into the space. The two halves should appear opposite each other where possible.

If an image is being used this can either be placed within the pixel shapes or in the background. If the image appears in the background try to ensure the main focal point is positioned between the two shapes.

**Apply content** – Add any copy, logos, etc.

## Examples of alternative layouts



## Limited usage

**Note** – Diagonal positioning or use of a half pixel is acceptable for narrow executions.



## Pop

**Colour:** The RMIT Red should always appear in any combination. It may be complemented by any other colours from the secondary palette, or by the RMIT Blue. Care should be taken not to use too many contrasting colours in a single application.

**Shape:** Any combination of pixel shapes can be used, but not the pixel or split pixel. As a general rule please try to limit the number of shapes per application to 3, with a maximum of 4 colours. This is dependent on the size and extent of the application.

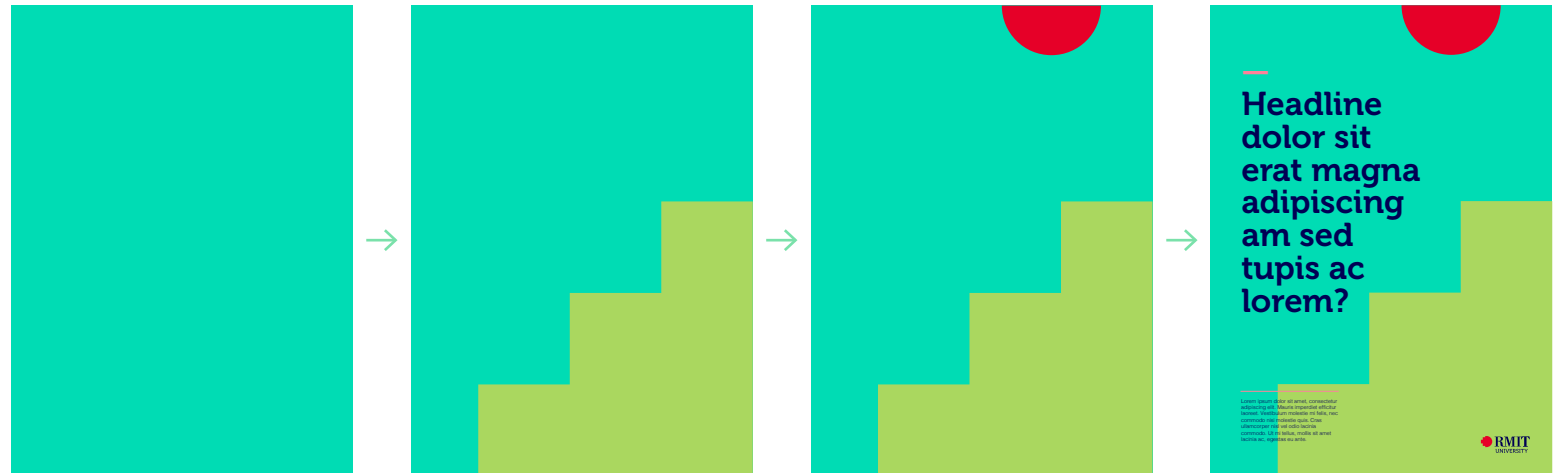
**NOTE:** There should be visual tension between shapes. The best way to achieve this is to play with the scale and proportion of the different shapes.

**Image treatment:** Images should not be used within pixel shapes. They can however be used as part of internal layouts and web pages.



**Click here to learn about pixel shapes**

## Examples of alternative layouts

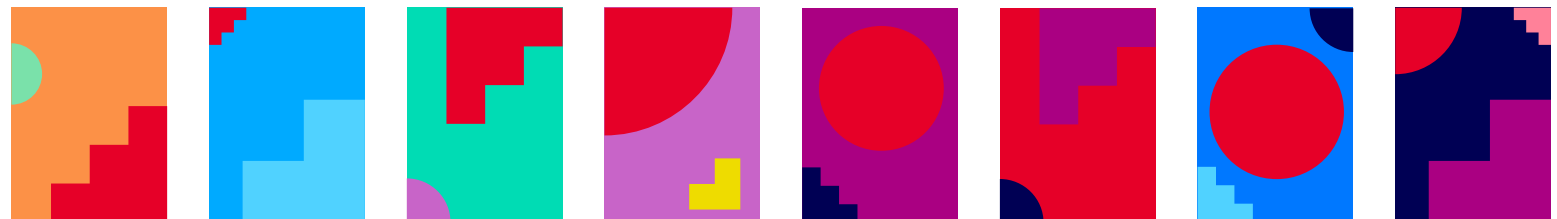


**Base colour** – Use the colour that is to dominate the space as the main colour. This can be from either the primary or secondary palette.

**First shape** – Apply the first shape. As a starting point, aim to occupy a third of the space. To allow greater design flexibility, there is no other set ratio.

**Second shape** – Apply second shape using the accent colour. As a starting point you could place it on a diagonal position to the first shape. The size of this shape should be smaller than the first shape (25% the size of the first shape is a good place to start).

**Apply content** – Add any copy, logos, etc. Consider readability when selecting point size and colour of type (refer to the colour selection guide).





# Logo

The RMIT logo is the key identifier of the University, consisting of two key elements: the RMIT pixel and RMIT wordmark. This section provides details on available logos and intended usage.

## Logo suite

As a preference the full colour positive logo should be used. Where this is not possible the mono RMIT Blue positive logo should be used.

The mono black positive logo should only be used when full colour is not an option, e.g. single colour print applications.

For a detailed explanation, please see page 33 for PMS specifications and colour breakdowns in CMYK.

**Note:** The two colour black and red logo is currently used for signage and stationery. Moving forward the full colour positive logo will replace the two colour black and red logo.

### Primary logo suite



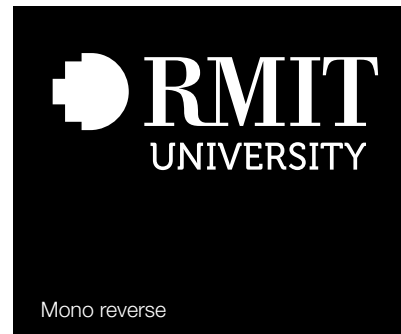
Full colour positive



Full colour reverse



Mono RMIT Blue positive



Mono reverse

### Limited use logo suite



Two colour black and red logo



Mono black positive

## Clear space

The RMIT logo needs to be surrounded by an area of uninterrupted clear space to allow it to remain prominent in all communications. Clear space is the non-print area surrounding the logo.

No other graphic elements (such as photography or typography) should appear within this zone. Wherever possible, apply more clear space than the minimum specified.



## Minimum size

To avoid any possible reproduction problems, the logo must never be reproduced at a size smaller than the minimum specified width.



20mm wide (print)  
166px wide (digital)  
86px wide (digital: rendering for small screen)



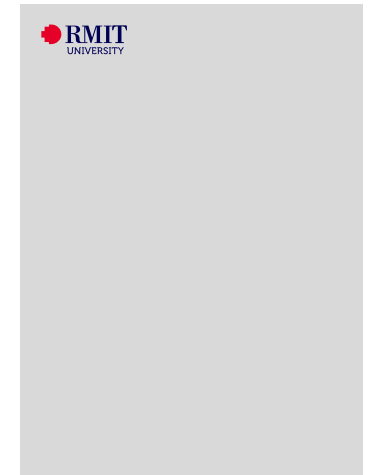
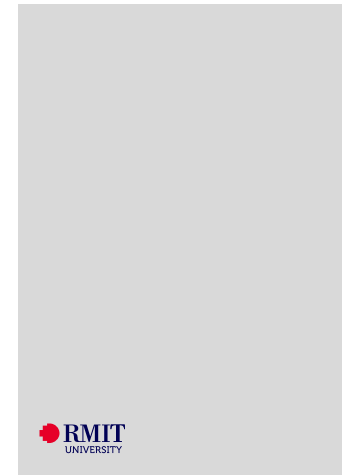
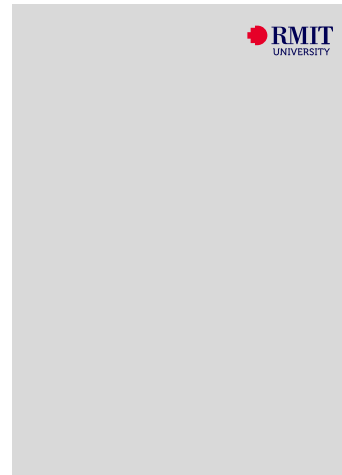
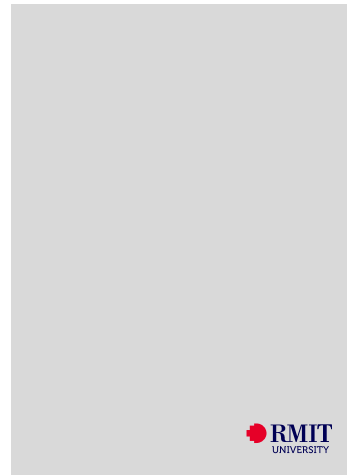
48px wide (digital)  
20px wide (digital: rendering for small screen)

## Positioning

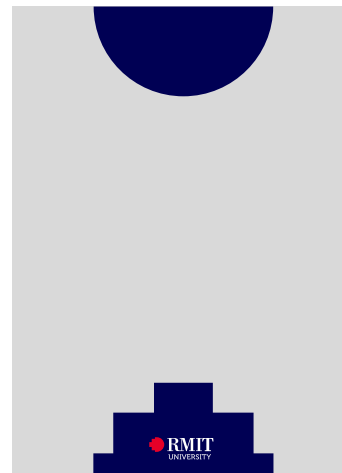
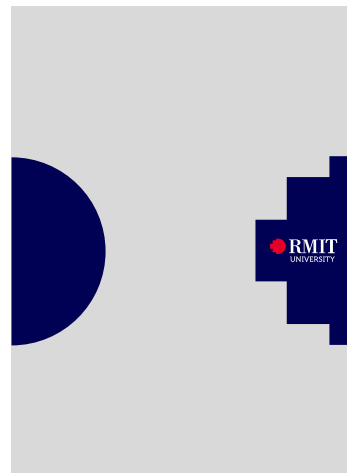
As a preference the RMIT logo should be placed in either top or bottom, left or right corners.

However there is the option to position the logo centrally if the design works better with this option.

### Preference



### Optional



## Logo usage on a coloured background

When using the logo on a background colour there are certain accessibility and legibility issues that must be taken into consideration. The table to the right indicates which logos can and can't be used on each colour.

As a preference the full colour positive logo should be used, however depending on your design the other options are available.

For a detailed explanation, please see page 34 for PMS specifications and colour breakdowns.

Full colour positive	Full colour reverse	Mono RMIT Blue positive	Mono reverse	
				White
				RMIT Red
				RMIT Blue
				Orange
				Yellow
				Lemon
				Green
				Aqua
				Teal
				Blue
				Azure
				Arctic
				Purple
				Lavender
				Pink

## Incorrect usage

The RMIT logo should only be used as described on the previous pages. This page highlights some common incorrect usages.

When in doubt please contact the RMIT brand team.



✗ Do not add drop shadows.



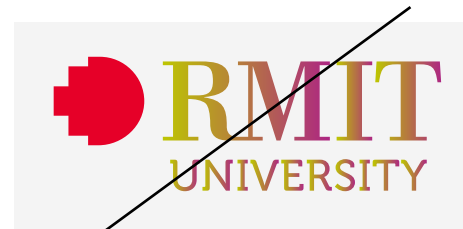
✗ Do not distort the proportions.



✗ Do not adjust the size of individual elements.



✗ Do not use the wordmark without the pixel.



✗ Do not add gradients.



✗ Do not change the colour.



✗ Do not use imagery inside the pixel.



✗ Do not alter the proportions of the logo.



✗ Do not use the logo on a complex background.



# Pixel

## Formal and Core looks

The pixel element is contemporary and symbolises technology and forward thinking. Even as the RMIT brand has evolved over the years, the pixel has remained. A testament to its strong design.

With that in mind the pixel is stepping out from being only an element of our logo and is now used as a distinctive graphic element.



## Main usage

The pixel as a distinctive graphic element can be utilised in a variety of ways.

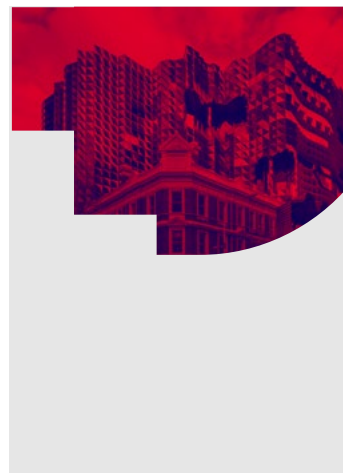
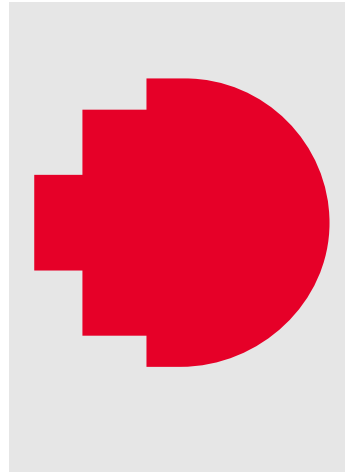
### Formal

- Pixel cropped to create an abstract shape
- Can be used to house an image

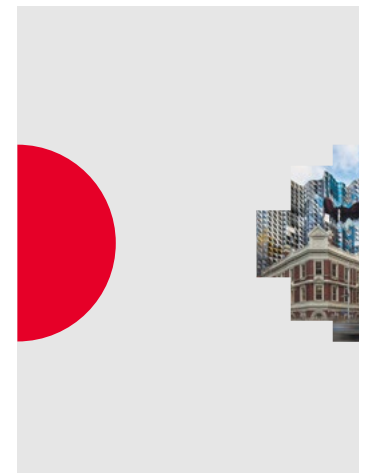
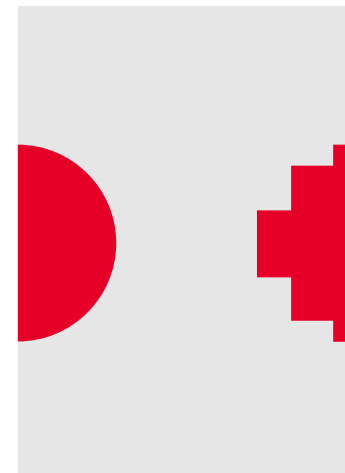
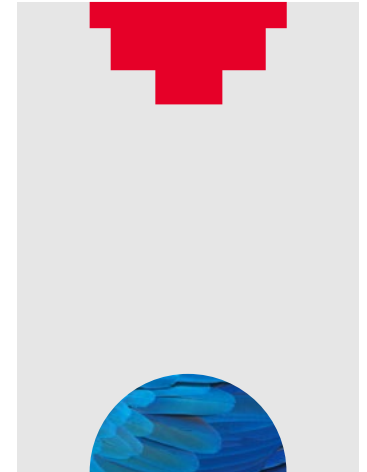
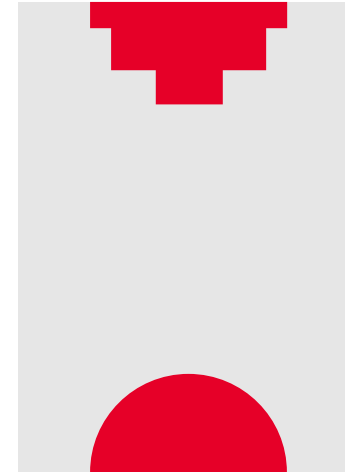
### Core

- Pixel split in half and used opposite each other, either horizontally or vertically
- Can be used to house an image or texture

### Formal look

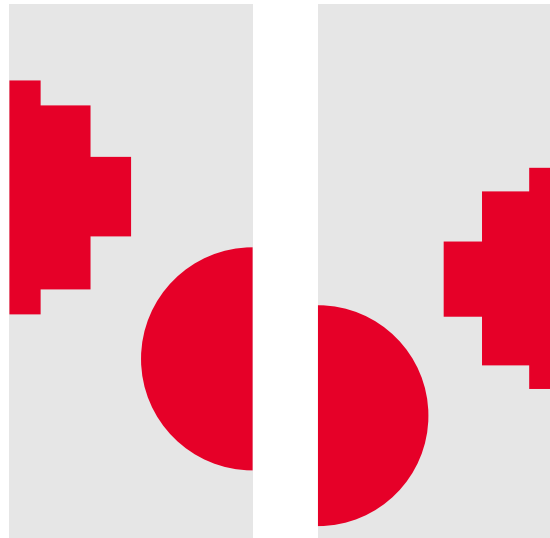


### Core look



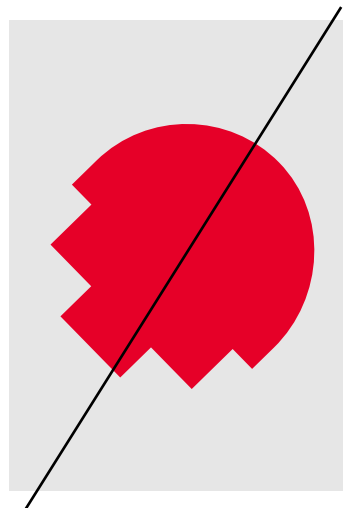
## Core limited usage

Certain Core look compositions and situations may mean that the space is too small to allow the pixel halves to sit directly opposite each other. With limited use only, you may place each half diagonally opposed.

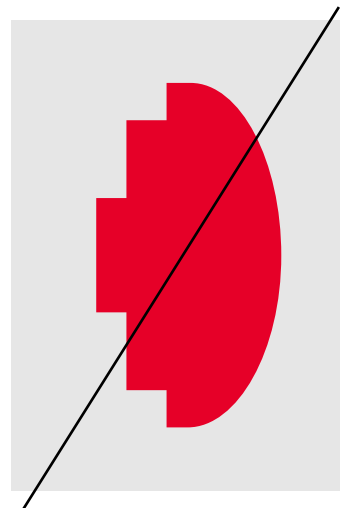


## Incorrect usage

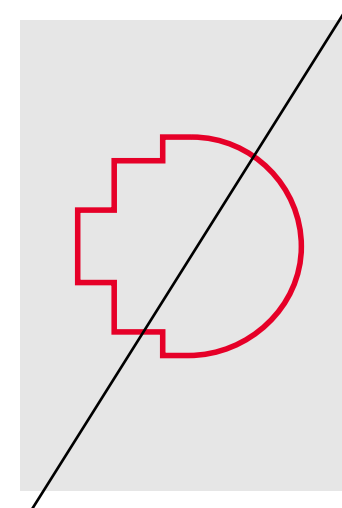
While the pixel can be used in a variety of ways care must be taken to avoid incorrect usage of the pixel.



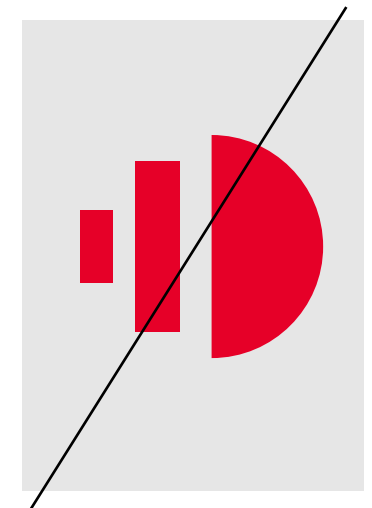
✗ Do not rotate



✗ Do not distort



✗ Do not use as a keyline



✗ Do not split into separate elements other than the specified split pixel



# Pixel shapes

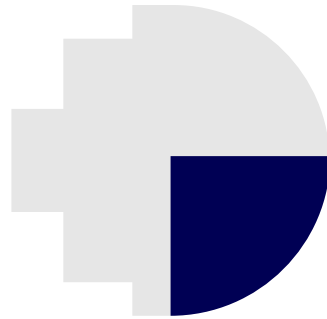
## Core and Pop look

The RMIT pixel has been deconstructed to create a variety of interesting shapes that can be used as graphic devices across RMIT brand communications.

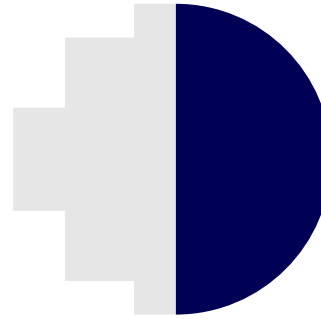
## Pixel shapes

The pixel shapes are inspired by the original form of the logo. Please do not create new shapes or further crop the shapes displayed here.

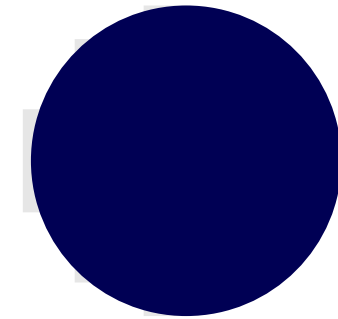
**NOTE:** When using these shapes, use provided artwork, do not recreate.



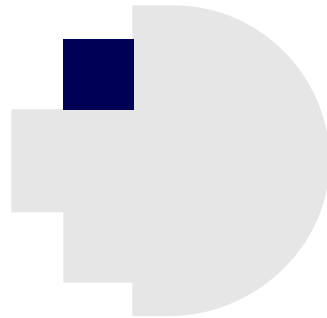
Quarter Moon



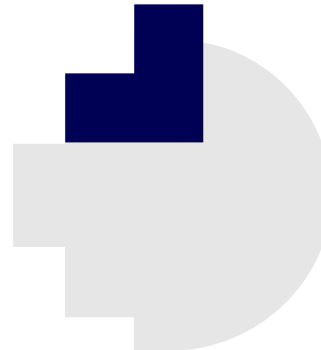
Half Moon



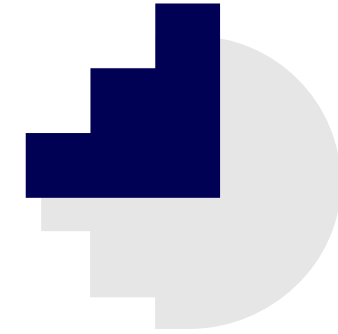
Full Moon



Square



Wedge



Step

## Usage

The pixel shapes are primarily used for the Pop look but are also used within the Core look for secondary pages.

As a guide the first shape can be around a third of the size of the artboard, with the second shape being around a quarter of the size. Pixel shapes may be flipped vertically and/or horizontally. Do not rotate pixel shapes at any angle other than 90 degrees.

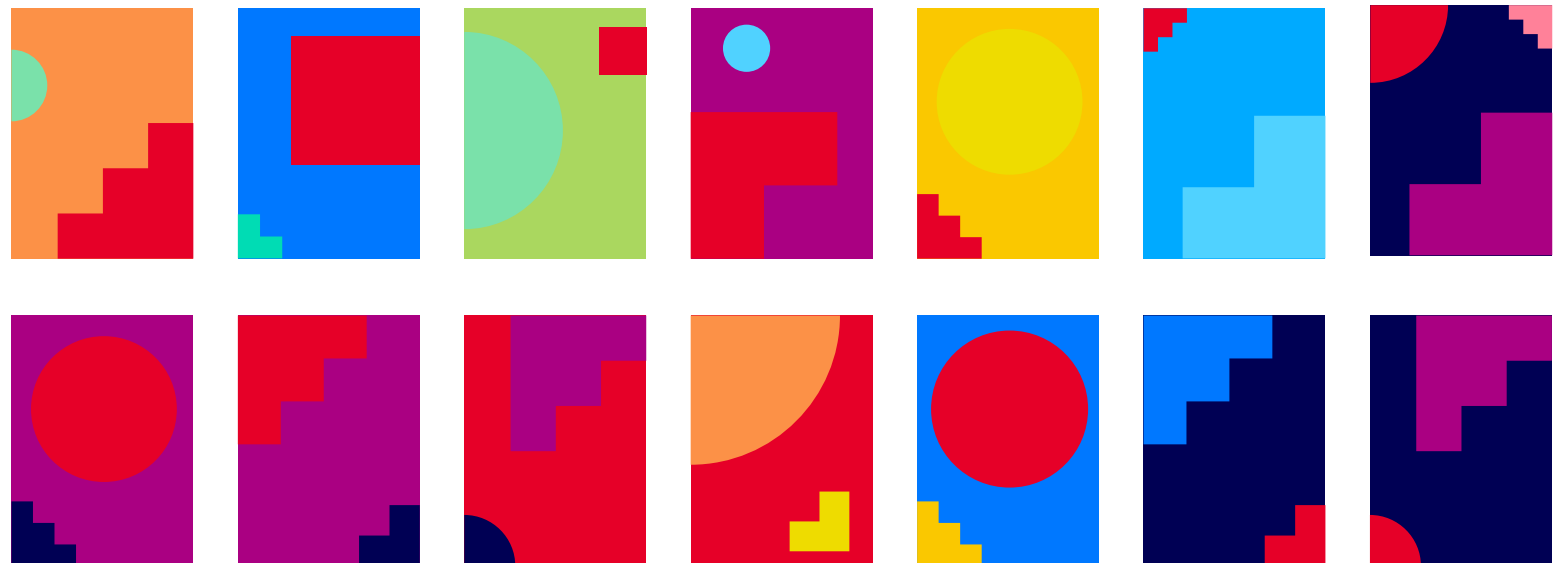
Pixel shapes may float in the space or align to the edge (bleed off).

RMIT Red must always be used in Pop look communications.

### Example arrangements



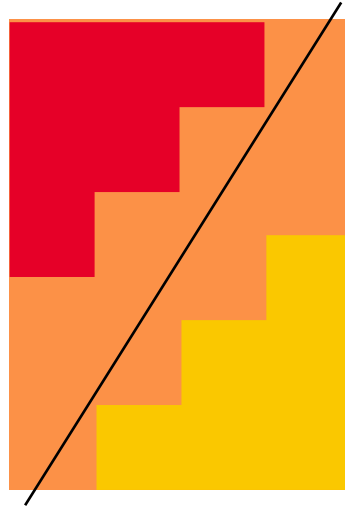
### Example arrangements with colour applied



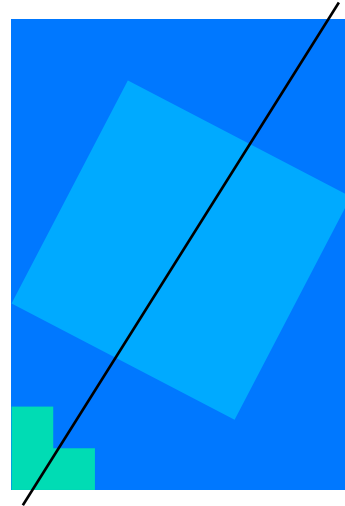
## Incorrect usage

While there is plenty of flexibility with the pixel shapes, there are a few considerations to bear in mind when dealing with the placement.

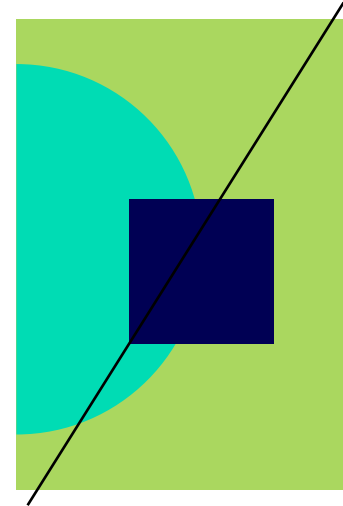
**NOTE:** These rules are primarily for static applications. There is more flexibility when the shapes are used in animation.



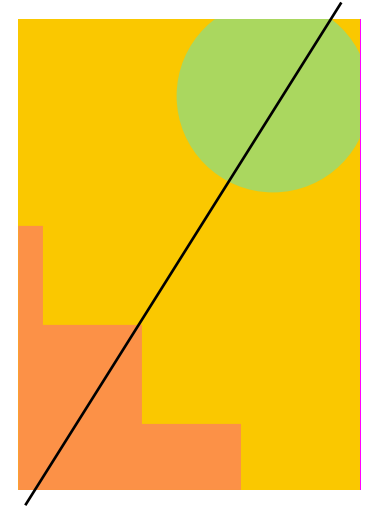
✗ Do not repeat a pixel shape in the same piece of artwork.



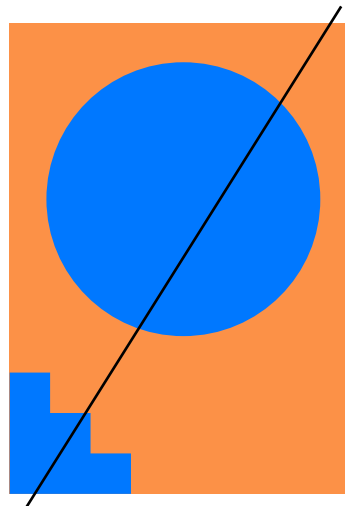
✗ Do not rotate pixel shapes at any angle other than 90°.



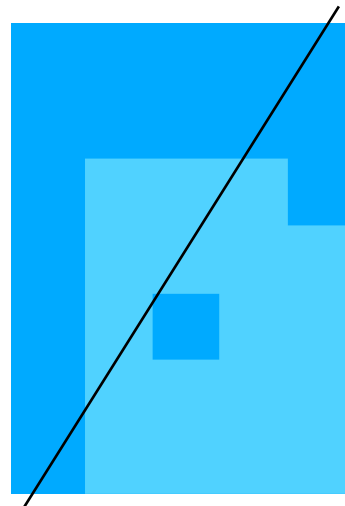
✗ Do not overlap pixel shapes.



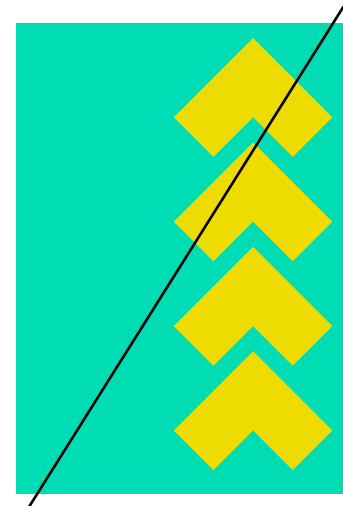
✗ Do not incorrectly crop pixel shapes.



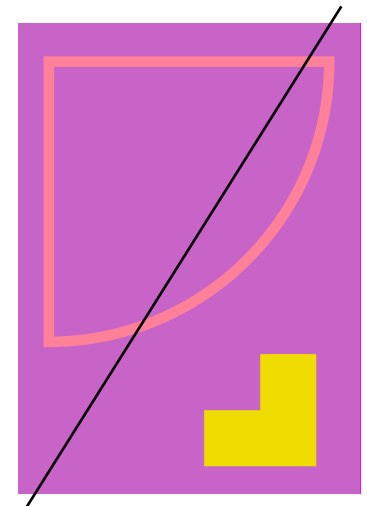
✗ Do not use the same colour for two pixel shapes.



✗ Do not combine pixel shapes to make new shapes.



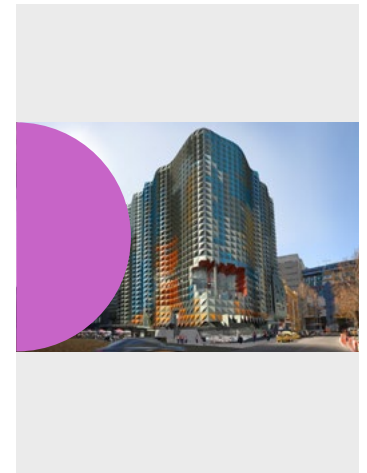
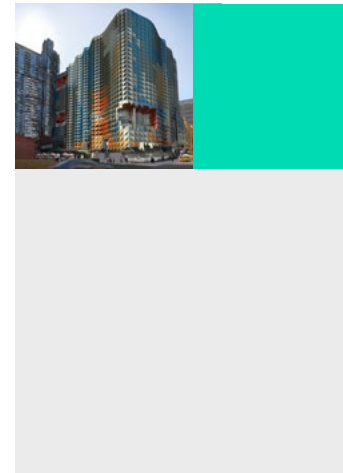
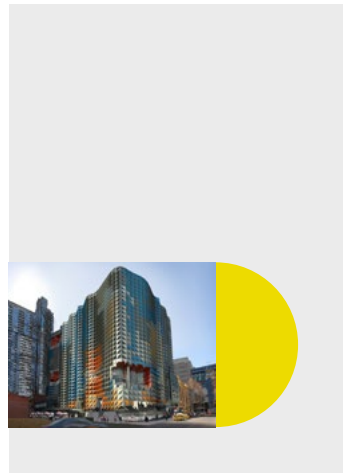
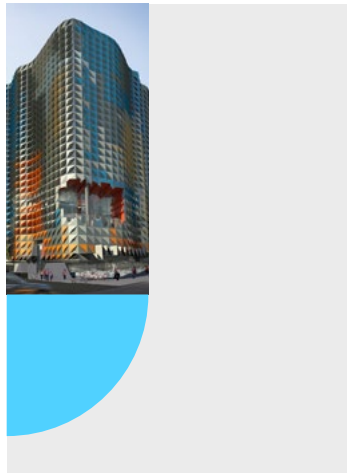
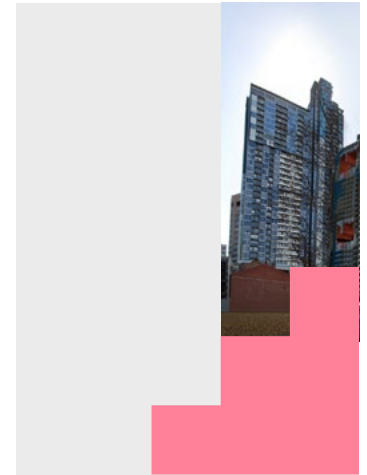
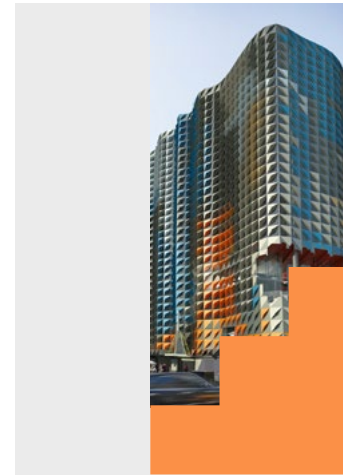
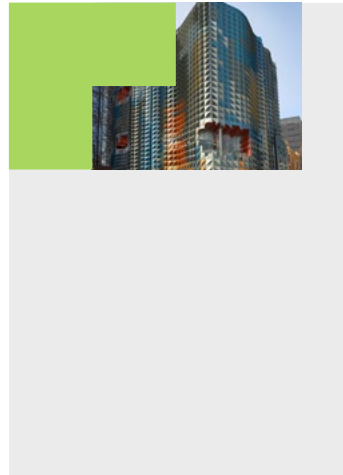
✗ Do not create patterns with pixel shapes.



✗ Do not outline pixel shapes.

## Using pixel shapes with images for internal pages

Pixel shapes can be used with images, although this should be reserved for internal sections of publications or secondary images online (e.g. images that appear further down the page on a website as opposed to the hero image at the top of a page).





# Colour

Our colour palette is a key part of the brand's visual identity, helping to differentiate the RMIT brand.

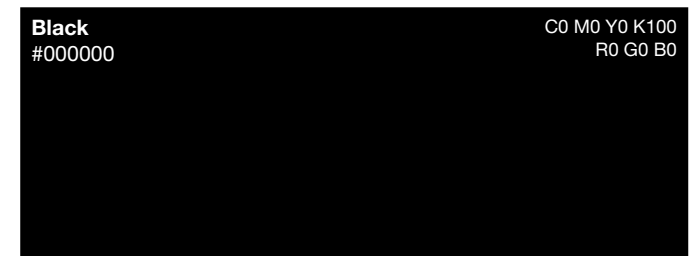




## Primary colour palette

The primary palette contains a strong RMIT Red and is supplemented with a rich RMIT Blue. In most instances the rich RMIT Blue will replace the standard black (still retained for certain typographic and print applications).

The primary palette should never be tinted. The strength of the RMIT Red and RMIT Blue are a distinctly ownable asset and as such shouldn't be diluted.



#F5F5F5	R245 G245 B245 CMYK 5%
#EBEBEB	R235 G235 B235 CMYK 10%
#E1E1E1	R225 G225 B225 CMYK 15%
#CDCDCD	R205 G205 B205 CMYK 20%
#AFAFAF	R175 G175 B175 CMYK 35%

## Secondary colour palette

Each colour in the secondary palette can also be used in a variety of tints, this gives more flexibility when dealing with more complex layouts and hierarchy.

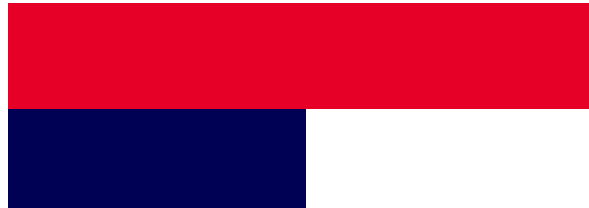
We encourage the use of colour and have developed our Core and Formal looks to be bold and colourful. However please try to limit the number of colours used in each application. As a guide, a maximum of 4 colours per piece of communication works well.

<b>RMIT Orange</b> #FC9147 PMS 715	C0 M54 Y87 K0 R252 G145 B71	<b>RMIT Yellow</b> #FAC800 PMS 7406	C0 M20 Y100 K2 R250 G200 B00	<b>RMIT Lemon</b> #EEDC00 PMS 3965	C7 M0 Y100 K0 R238 G220 B0
#FEE3D1 PMS 25%	CMYK 25% R254 G228 B209	#FDF1BF PMS 25%	CMYK 25% R254 G241 B191	#FAF6BF PMS 25%	CMYK 25% R251 G246 B191
#FDC8A3 PMS 50%	CMYK 50% R254 G200 B163	#FCE37F PMS 50%	CMYK 50% R253 G228 B128	#F6ED7F PMS 50%	CMYK 50% R247 G238 B128
#FCAC75 PMS 75%	CMYK 75% R253 G173 B117	#FBD53F PMS 75%	CMYK 75% R251 G214 B64	#F2E43F PMS 75%	CMYK 75% R242 G229 B64
<b>RMIT Green</b> #AAD75F PMS 367	C41 M0 Y68 K0 R170 G215 B95	<b>RMIT Aqua</b> #00DCB4 PMS 570	C57 M0 Y36 K0 R0 G220 B180	<b>RMIT Teal</b> #7AE1AA PMS 345	C43 M0 Y41 K0 R122 G225 B170
#E9F5D7 PMS 25%	CMYK 25% R234 G245 B215	#BFF6EC PMS 25%	CMYK 25% R191 G246 B236	#DDF7E9 PMS 25%	CMYK 25% R222 G248 B234
#D4EBAF PMS 50%	CMYK 50% R213 G235 B175	#7FEDD9 PMS 50%	CMYK 50% R128 G238 B218	#BCF0D4 PMS 50%	CMYK 50% R189 G240 B213
#BFE187 PMS 75%	CMYK 75% R191 G225 B135	#3FE4C6 PMS 75%	CMYK 75% R64 G229 B199	#9BE8BF PMS 75%	CMYK 75% R156 G233 B191
<b>RMIT Blue</b> #0078FF PMS 2192	C89 M18 Y0 K0 R0 G120 B255	<b>RMIT Azure</b> #00AAFF PMS 284	C59 M17 Y0 K0 R0 G170 B255	<b>RMIT Arctic</b> #50D2FF PMS 2905	C45 M1 Y0 K1 R80 G210 B255
#BFDFFF PMS 25%	CMYK 25% R191 G221 B255	#BFE9FF PMS 25%	CMYK 25% R191 G234 B255	#D3F3FF PMS 25%	CMYK 25% R211 G244 B255
#7FBBFF PMS 50%	CMYK 50% R128 G188 B255	#7FD4FF PMS 50%	CMYK 50% R128 G213 B255	#A7E8FF PMS 50%	CMYK 50% R168 G233 B255
#3F99FF PMS 75%	CMYK 75% R64 G154 B255	#3FBFFF PMS 75%	CMYK 75% R64 G191 B255	#7BDDFF PMS 75%	CMYK 75% R124 G221 B255
<b>RMIT Purple</b> #AA0082 PMS 241	C30 M100 Y2 K2 R170 G0 B170	<b>RMIT Lavender</b> #C864C8 PMS 7441	C44 M70 Y0 K0 R200 G100 B200	<b>RMIT Pink</b> #FF8199 PMS 1777	C0 M66 Y29 K0 R255 G129 B153
#E9BDFD PMS 25%	CMYK 25% R234 G191 B224	#F1D8F1 PMS 25%	CMYK 25% R241 G216 B241	#FFDFE5 PMS 25%	CMYK 25% R255 G224 B230
#D47FC0 PMS 50%	CMYK 50% R213 G128 B193	#E3B1E3 PMS 50%	CMYK 50% R228 G178 B228	#FFC0CC PMS 50%	CMYK 50% R255 G192 B204
#BF3FA1 PMS 75%	CMYK 75% R191 G64 B161	#D58AD5 PMS 75%	CMYK 75% R214 G139 B214	#FFA0B2 PMS 75%	CMYK 75% R255 G161 B179

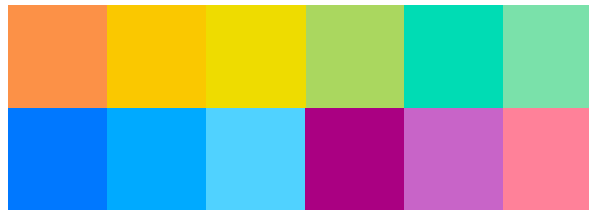
## Colour combinations

When creating colour combinations RMIT Red must always be used in combination with RMIT Blue or colours from the secondary palette.

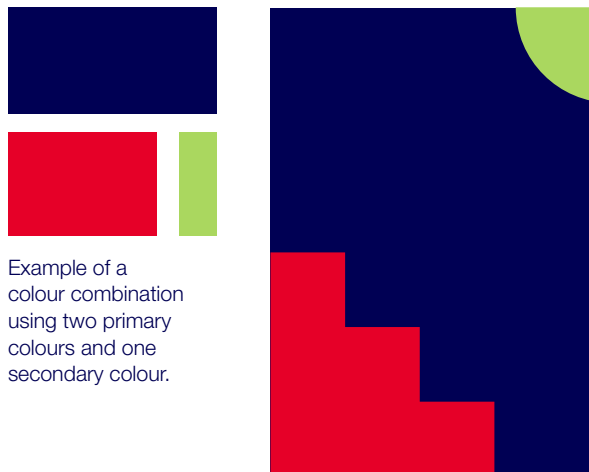
### Primary colours



### Secondary colours



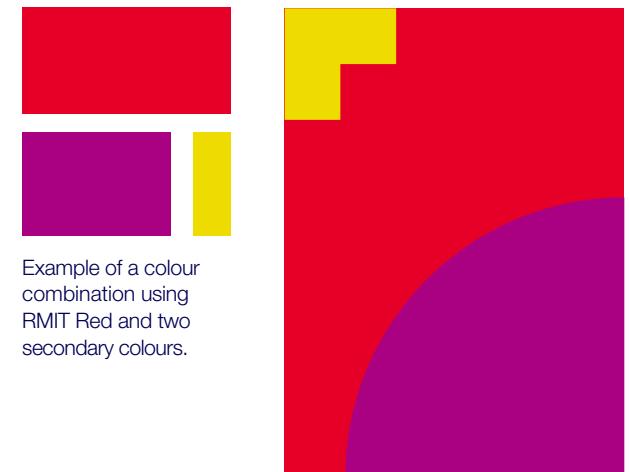
### Example combination 1



Example of a colour combination using two primary colours and one secondary colour.

Example of application

### Example combination 2



Example of a colour combination using RMIT Red and two secondary colours.

Example of application



# Typography

Typefaces enhance brand recognition and tone of voice. To help ensure all communications are consistent RMIT uses a select group of preferred typefaces.

## Typefaces

Museo 300  
Museo 500  
Museo 700

Helvetica Neue LT Light  
Helvetica Neue LT Roman  
Helvetica Neue LT Medium  
Helvetica Neue LT Bold

Arial Regular  
**Arial Bold**

### Primary typeface (Headline / Feature)

Museo is the brand typeface. A highly legible typeface, Museo is distinctive, confident, and contemporary in style.

Museo is ideal for headlines and single line statements. The preferred weights of Museo are:

- Light (Museo 300)
- Medium (Museo 500)
- Bold (Museo 700).

Museo should never be substituted or replaced with alternate styles. Museo is a free typeface and can be downloaded from [www.myfonts.com/fonts/exljbris/museo](http://www.myfonts.com/fonts/exljbris/museo).

### Secondary typeface (Body copy)

Helvetica Neue is simple, legible and modern in style. It is a workhorse typeface that supports the personality typeface and is ideal for large slabs of text such as brochure spreads, catalogues and forms. It is also appropriate for subheads, charts and diagrams.

The preferred weights of Helvetica Neue are:

- Light
- Roman
- Medium
- Bold.

### System typeface (Microsoft equivalent typeface)

Arial is our system typeface. It is used for internal documents such as letters, memos and PowerPoint presentations. Arial is a system font that is available on all operating systems and will display and print text consistently.

Please note: RMIT's specified typefaces should never be substituted or replaced with alternative styles. When purchasing any of the RMIT typefaces in either PC or Macintosh versions from your font supplier, ensure that you refer to the full name and required weights.

## Other languages

Being a truly global university, it's important we give due consideration to how we express ourselves across different languages.

Rather than choosing standardised language-specific fonts, it's important for brand consistency to select fonts that best reflect the look and character of our brand typeface, Museo.

When selecting typefaces for other languages please consider fonts that:

- reflect the look of Museo
- are modern and contemporary in feel
- do not have rounded or flared letter forms
- are available in a range of weights.

### Typeface recommendation (example)

The recommended typeface for Chinese traditional translation is DF Hei HK Traditional Chinese OT.

The preferred weights are:

- DF Hei Std HK W5 Traditional Chinese OT (Light)
- DF Hei Std HK W7 Traditional Chinese OT (Medium)
- DF Hei Std HK W9 Traditional Chinese OT (Bold)

DF Hei HK Traditional Chinese OT is available for purchase from [www.fontshop.com](http://www.fontshop.com).

Translated typeface example: DF Hei HK Traditional Chinese OT (correct use)

天夢想

Matched to Museo 700

天夢想

Matched to Museo 500

天夢想

Matched to Museo 300

Translated typeface examples: (incorrect use)

想

✗ Do not choose brush style translated fonts

想

✗ Do not choose brush style translated fonts

想

✗ Do not choose rounded style translated fonts

想

✗ Do not choose playful style translated fonts

想

✗ Do not choose script style translated fonts

## Em dash

With headlines/titles there is a short line which appears above, this is simply an em dash set on the same leading (set solid) and weight as the headline.

The em dash is usually set in the highlight colour but can be used in the same colour as the text.

Use the keyboard shortcuts below to create an em dash.

PC: Em dash (—): Alt+Ctrl+ - (minus)

Mac: Em dash (—): Shift+Alt/Option+hyphen

NOTE: When using the em dash for a bulleted list it should appear alongside the copy and not above as per the guideline on the page that follows.



**Headline**  
**Liae veriber**  
**rovidit labo**

## Type hierarchy

The rules below provide the framework for setting type within the RMIT look and feel, and should be used as a guide when executing various layouts.

A

### Em dash above headline

Same size and weight as the headline and set using a soft return.

PC: Em dash (—): Alt+Ctrl+ - (minus)

Mac: Em dash (—): Shift+Alt/Option+hyphen

B

### Headline

Font: Museo 700 50/50pt

Colour: Primary colour palette

Headline size is flexible, leading is always the same point size as the headline.

C

### Headline Sub

Font: Museo 500 15/15pt

Colour: Primary colour palette

The Headline Sub should never be more than one third the size of the Headline.

Aa

**All copy should be set in sentence case**

D

### Subhead

Font: Museo 700 10/12pt

Colour: 100% Black

Rule above: 1pt using accent colour

E

### Body copy

Font: Helvetica Neue 45 Light 10/12pt

Colour: 100% Black

Body copy should not be set smaller than 7.5pt with leading 120%.

F

### Body bullet

Font: Helvetica 10/12pt

Colour: 100% Black

Bullet: Square (Zapf Dingbats)

Bullet level 2: Em dash

Body copy should not be set smaller than 7.5pt with leading 120%.

A

B

Headline  
Museo 700  
50/50pt

C

Headline Sub Museo 500 15/15pt

D

Subhead Museo 700 10/12pt

E

Body Helvetica 10/12pt quias dolore perum in poris ero volores et im vel incta quatus dolupta turibus dolum rendamus volupidel maximin repe que dolorem audis estione sum arume volo beatiis:

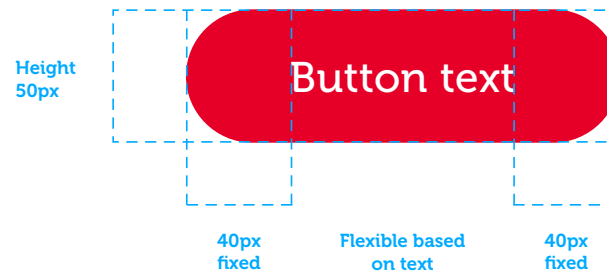
F

■ body bullets Helvetica 10/12pt dolore perum in  
— dolupta turibus dolum rend mus volupidel maximin.

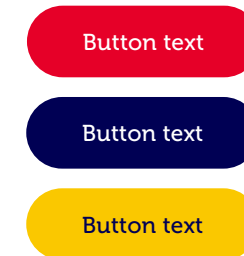


# Call to action buttons

## Large button

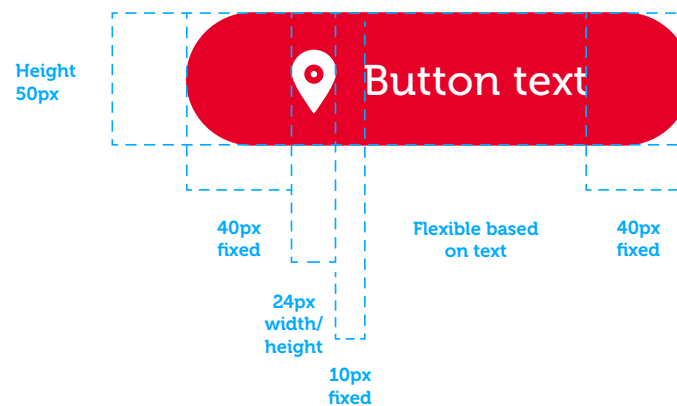


## Colour variations

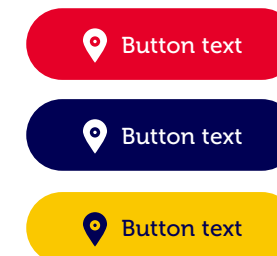


Colour choice based on most amount of contrast to page design

## Large button with icon

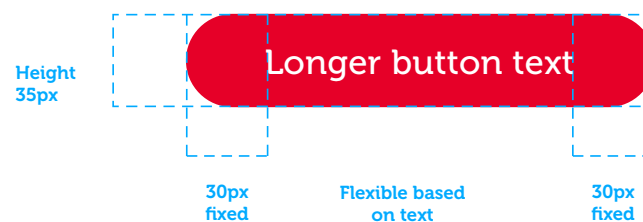


## Colour variations



Colour choice based on most amount of contrast to page design

## Small button



## Colour variations



Recommend only limited use of secondary colour palette

+ other secondary colours

## Type and colour online

When using typography in the digital space it is important to adhere to the Web Content Accessibility Guidelines (WCAG). The table below specifies the only colour combinations that can be used for text.

**18pt + =** Means that this colour can be used at headline level 18pt and above.

**Body copy =** Means that this colour combination can be used with body copy.

Refer to colour section for colour breakdowns.

White text	RMIT Blue text	RMIT Red text	RMIT Red Pixel	
	18pt + Body text	18pt + Body text		White
18pt + Body copy	18pt +			RMIT Red
18pt + Body copy		18pt +		RMIT Blue
	18pt + Body copy			Orange
	18pt + Body copy	18pt +		Yellow
	18pt + Body copy	18pt +		Lemon
	18pt + Body copy			Green
	18pt + Body copy			Aqua
	18pt + Body copy	18pt +		Teal
18pt +	18pt + Body copy			Blue
	18pt + Body copy			Azure
	18pt + Body copy			Arctic
18pt + Body copy				Purple
18pt +	18pt + Body copy			Lavender
	18pt + Body copy			Pink

 The pixel when used as part of the RMIT logo should only be used on the background colours specified above.

# Type and colour offline

## Headlines / Headline Sub

Headlines should only appear in colours from the primary palette.

NOTE: Be mindful of contrast when using type on a background colour, the examples to the right provide best practice.

## Subhead and body copy

Subhead and body copy should only appear in black or white unless in the digital space where the RMIT Blue can be used, please refer to page 42 for WCAG usage.

Body copy should not be set smaller than 7.5pt. In addition, please refer to publication specifications where appropriate.

NOTE: Be mindful of contrast when using type on a background colour, the examples to the right provide best practice.

White text	Black text	RMIT Blue text	RMIT Red text	Background colour
	Body copy	Headlines / Headline sub	Headlines / Headline sub Body copy	White
Headlines / Headline sub Subhead / Body copy	Subhead / Body copy	Headlines / Headline sub		RMIT Red
Headlines / Headline sub Subhead / Body copy			Headlines / Headline sub	RMIT Blue
Headlines / Headline sub Subhead / Body copy	Subhead / Body copy	Headlines / Headline sub		Orange
Headlines / Headline sub	Subhead / Body copy	Headlines / Headline sub	Headlines / Headline sub	Yellow
	Subhead / Body copy	Headlines / Headline sub	Headlines / Headline sub	Lemon
Headlines / Headline sub Subhead / Body copy	Subhead / Body copy	Headlines / Headline sub		Green
Headlines / Headline sub Subhead / Body copy	Subhead / Body copy	Headlines / Headline sub		Aqua
Headlines / Headline sub	Subhead / Body copy	Headlines / Headline sub		Teal
Headlines / Headline sub Subhead / Body copy				Blue
Headlines / Headline sub Subhead / Body copy	Subhead / Body copy	Headlines / Headline sub		Azure
Headlines / Headline sub	Subhead / Body copy	Headlines / Headline sub		Arctic
Headlines / Headline sub Subhead / Body copy				Purple
Headlines / Headline sub Subhead / Body copy		Headlines / Headline sub		Lavender
Headlines / Headline sub Subhead / Body copy	Subhead / Body copy	Headlines / Headline sub		Pink

## Writing URLs

RMIT URLs should:

- have the main website address in Museo 700 in lowercase
- have additional levels of the website address in Museo 300 in lowercase
- not include www.

**rmit.edu.au**

**rmit.edu.au/maps**

**rmit.edu.au/students**

**rmit.edu.au/local-students**

**rmit.edu.au/maps**

**rmit.edu.au/students**

**rmit.edu.au/local-students**



# Photography style

Photography plays an important role in the identity of RMIT. We want to capture shots of real students and staff, in the moment, going about their day-to-day activities.

In the spirit of co-creation we will work with our industry partners, staff and academia as well as our students, past and present, to build our library.

The photography should reinforce RMIT's brand behaviours — confident, inclusive, provocative, responsive and collaborative.

## Photography style

Photography should reinforce RMIT University's brand behaviours – confident, inclusive, provocative, responsive and collaborative.

### People

Photographs for RMIT should be authentic, capturing shots of real students and staff going about their day-to-day activities. Please consider:

- Natural environment light
- Shallow depth of field
- The subject can look to the camera or away
- Cultural diversity and cultural sensitivity

### Places

For RMIT architecture, the environments in which we work and collaborate with industry the following aspects should be considered:

- Purpose of capture – building facade, functionality or industry connection
- Should still contain a human element

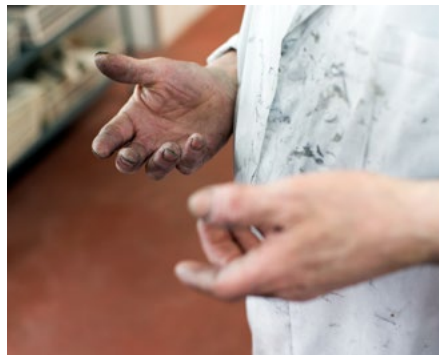
### Texture

In addition to our people-centric imagery we can also use abstract textures relevant to the content of the communications.

**NOTE:** Student/Staff work must appear in its original form. No cropping. No tinting.

Please ensure an RMIT [permission form](#) is signed by the student or staff member to use their work in RMIT communications.

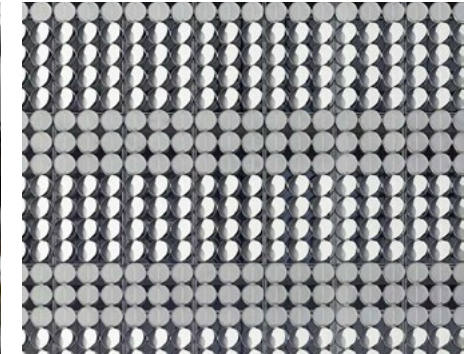
### People



### Places



### Texture



Images shown are for indicative purpose use only. RMIT do not own these images. Stock photography can be used but should adhere to these guidelines.

## Image treatment

Images used for the Formal and Core looks will require conversion to the RMIT image treatment. The process to the right outlines how to achieve this in Adobe Photoshop.

**NOTE:** If using a treated image on an RMIT Red background, make sure there is enough contrast between the background and the image. Either crop the image accordingly or adjust the Gradient Map of the image.

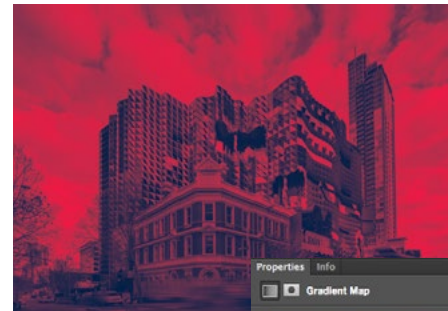
### Convert to greyscale

Convert image to greyscale and change colour mode back to RGB or CMYK, depending on final output of the image.



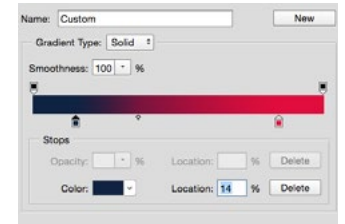
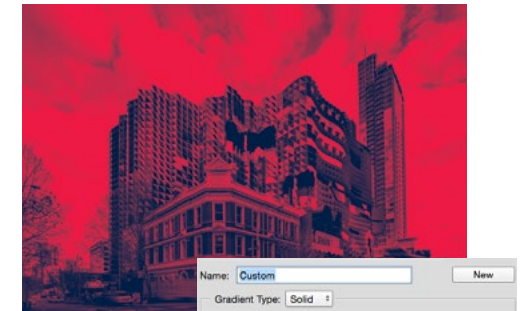
### Apply Gradient Map

Drop the Gradient Map layer on to your image. It's important to use the corresponding RGB or CMYK Gradient Map, as these have been set up specifically to get the desired result.



### Further adjustment

You may need to adjust the image to get the contrast correct. Double click on the Gradient Map and edit the position of the slider, as per the example.







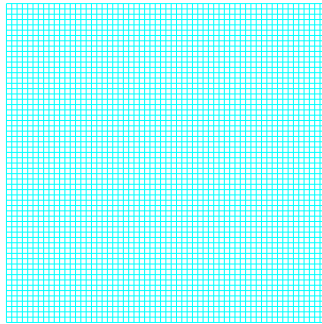
# Icons

In order for RMIT to have a consistent suite of icons, a process has been developed which will aid in the creation of any new icons.



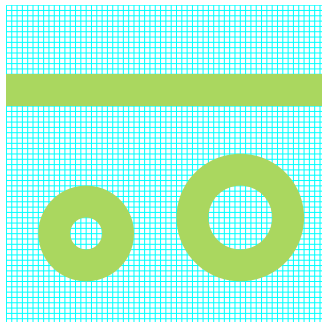
## 60 x 60 pixel grid

As a foundation, icons should be created on a 60 x 60 pixel grid. This allows icons to be scaled in increments of 20px and maintain pixel perfection.



## Line width

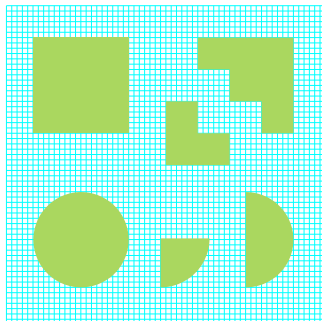
As a general rule the line weight should be 6px, however additional line weights may be required to aid with the definition of the icon. However you should always work in increments of 2px and never smaller than 6px.



## Pixel shapes

Icons should feature one of the pixel shapes within them. These should always appear as a solid and can be rotated to suit the icon.

No more than one pixel shape should appear in each icon. The full pixel should only have limited usage in icons.



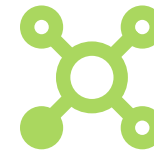
## Example icons



Add an event



Hotline



Industry connections



Location



Visit RMIT



Global recognition



Live chat



Search



Start making memories



Time



Get started early



Flexible learning



# Examples

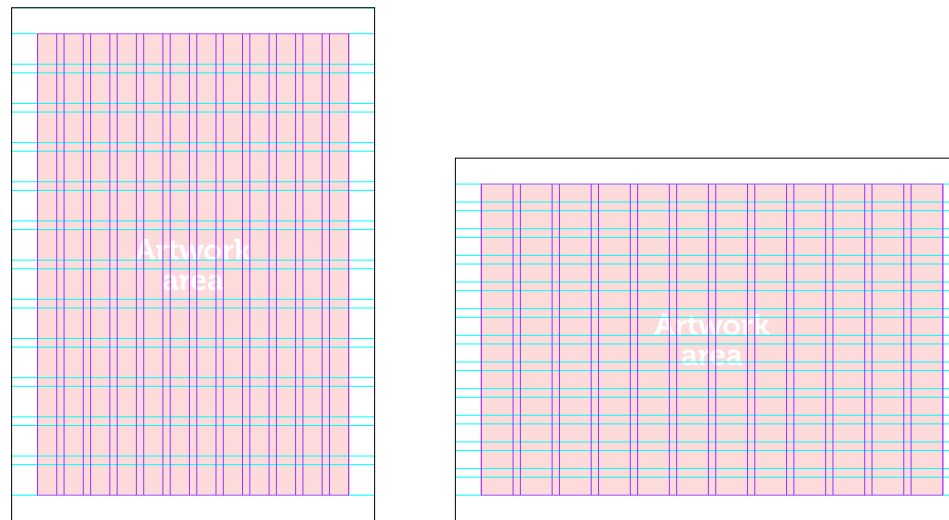
To help demonstrate how the visual identity comes to life, we have included a number of examples.

## Underlying grids offline

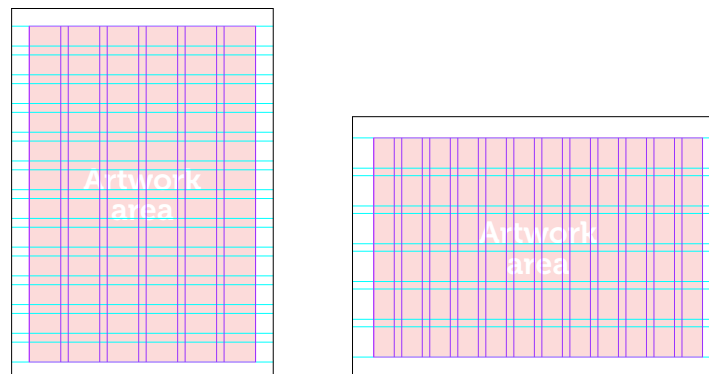
A basic grid structure underpins all RMIT collateral, allowing consistency and flexibility of layouts.

**Margins:** Variable depending on size and format. Where applicable please refer to individual publication guidelines for minimum safe areas, trim, gutters and bleed.

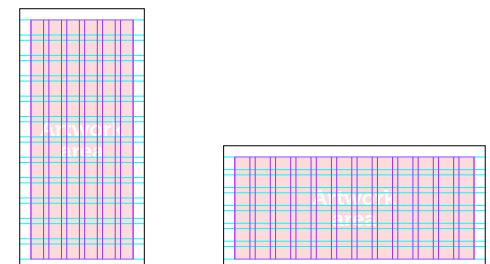
**NOTE:** The purple lines indicate set gutter between columns; the light blue lines, the gutter between rows.



**A4 and larger Grid Portrait and Landscape:** 12 rows x 12 columns.



**A5 Grid Portrait:** 12 rows x 6 columns.  
**A5 Grid Landscape:** 6 rows x 12 columns.



**DL Grid Portrait:** 12 rows x 6 columns.  
**DL Grid Landscape:** 6 rows x 12 columns.

## Digital advertising grids

There are a few basic rules to follow when creating digital advertising:

**A**

### Margins

There should be a 10px bordering the artboard which must be free of logos and text.

**B**

### Headlines

Font: Museo 700 18pt +

Left aligned, inset at least 10px from the edge of the artboard. Refer to page 42 for WCAG usage

**C**

### Logo

Should generally be inset at least 10px from the edge of the bottom right-hand corner. However depending on the creative execution and dimensions of the artboard it can be moved.

**D**

### Cricos code

Font: Helvetica Neue Bold 6pt

The Cricos code must appear on the last frame of any digital advertising piece. While this is mandatory to appear it shouldn't conflict with the design.

**A**

Headline at least 18pt Lorem ipsum dolor sit  
euismod nibh adipiscing elit dolore magna erat

CRICOS: 00122A RTO Code: 3046



**B**

Headline Lorem  
ipsum dolor sit  
euismod nibh  
adipiscing elit



CRICOS: 00122A RTO Code: 3046

**D**

**C**

CRICOS: 00122A RTO Code: 3046

Headline at  
least 18pt  
Lorem ipsum  
dolor sit  
euismod nibh  
adipiscing  
elit dolore  
magna erat





—  
Out of home

—

# Why catch a tram to Uni when you can catch a plane?

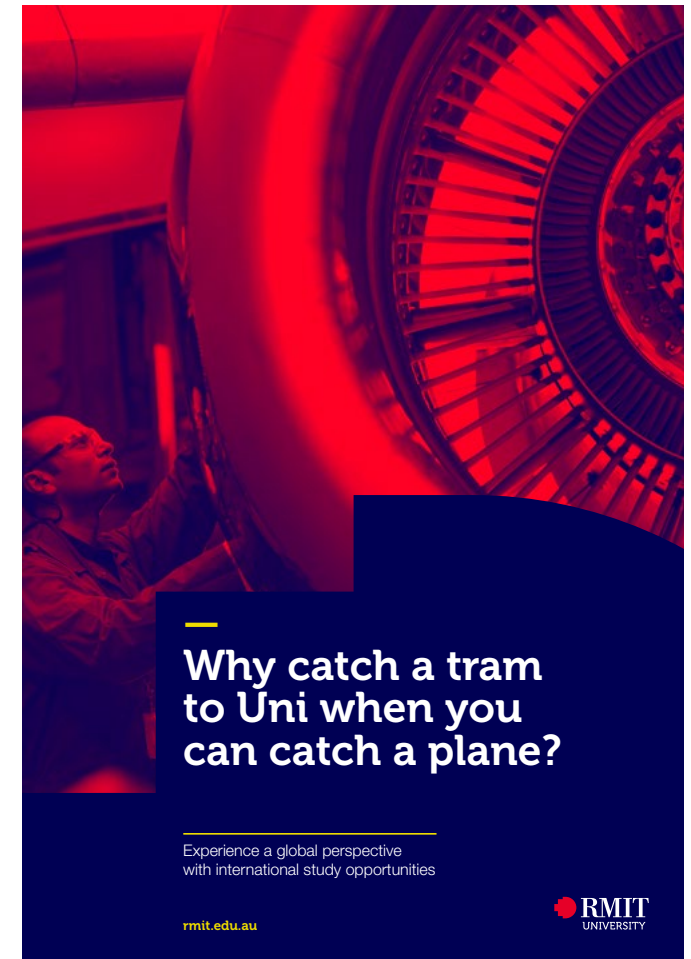
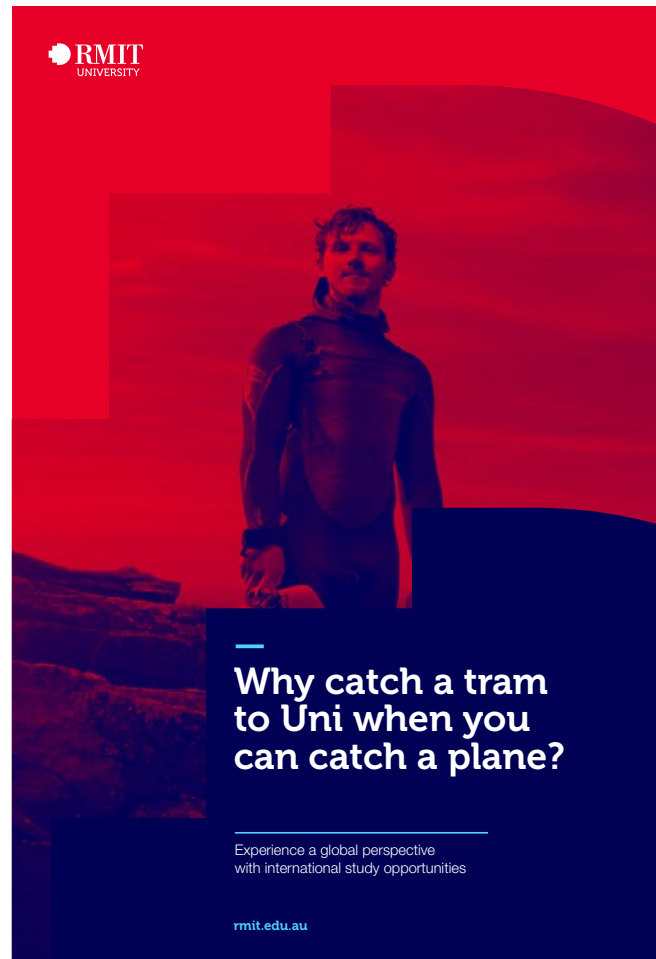
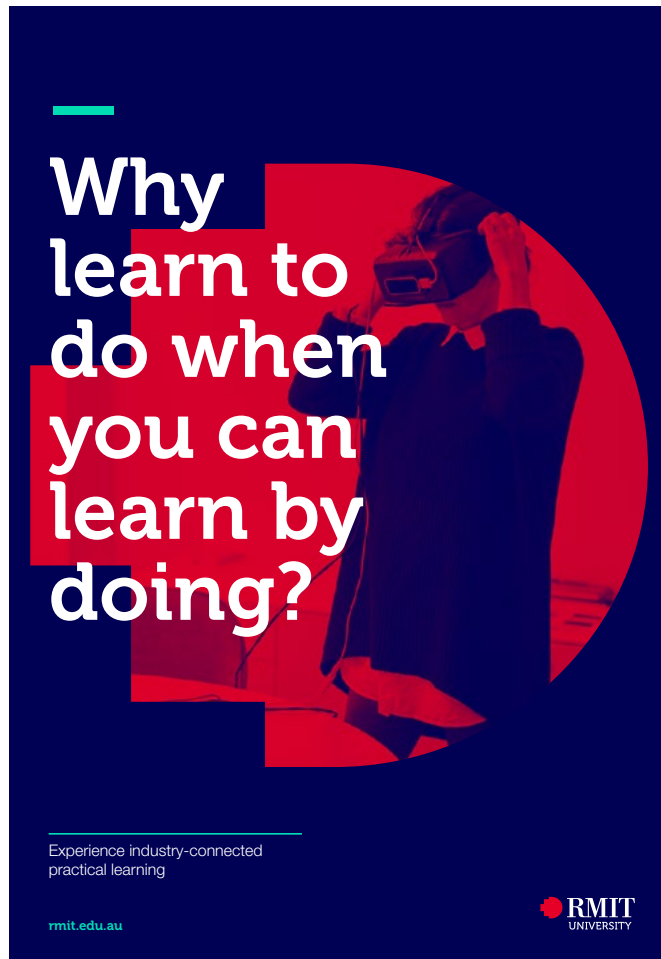
Experience a global perspective  
with international study opportunities





## Posters

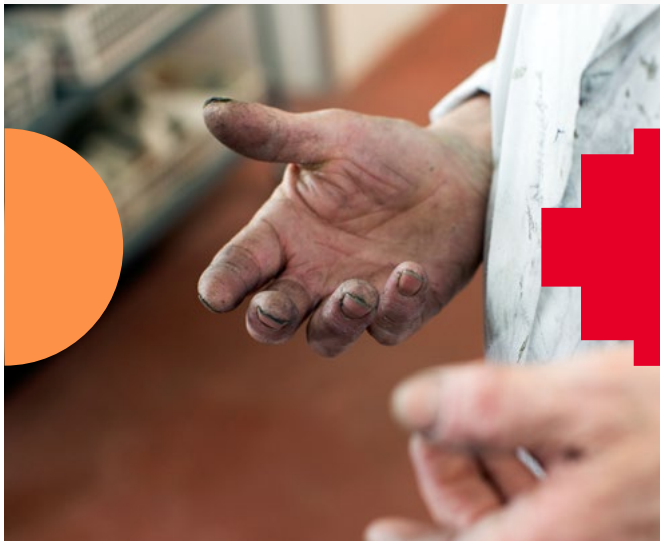
Formal look



## Posters

Core look

Why learn to do  
when you can  
learn by doing?



Experience industry-connected  
practical learning

[rmit.edu.au](http://rmit.edu.au)

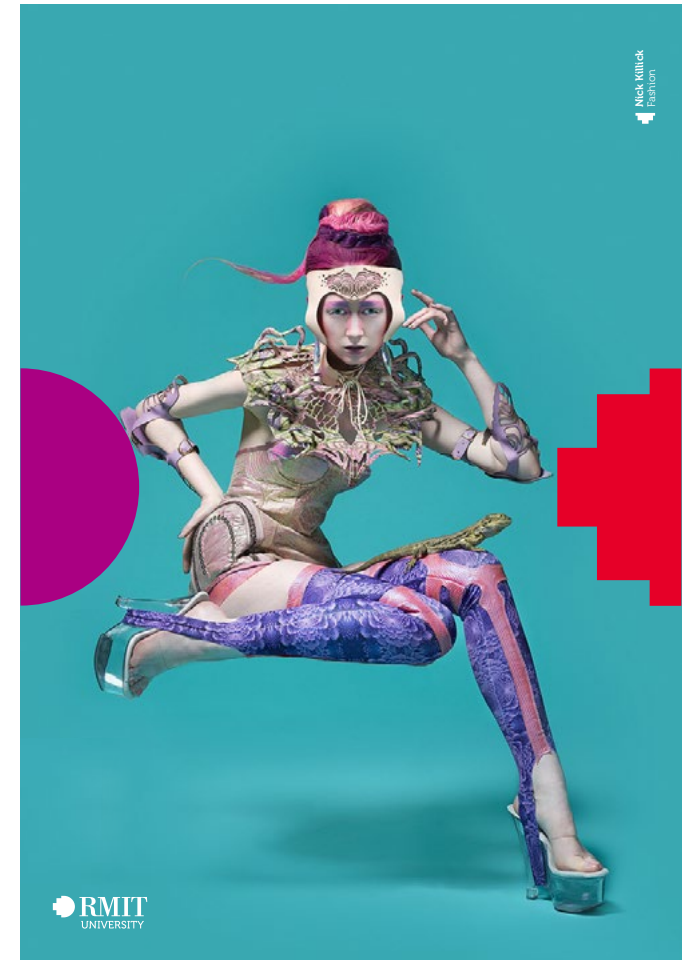


Why hand in  
assignments  
when you can  
show the world?



Showcase your work alongside  
industry leaders

[rmit.edu.au](http://rmit.edu.au)

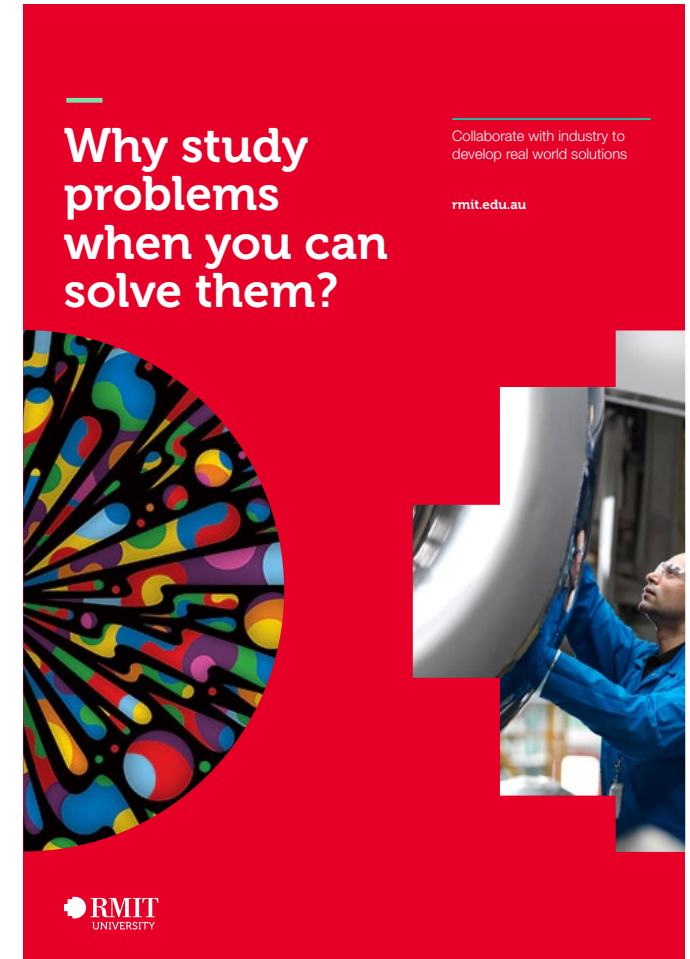


Nick Kallik  
Fashion



## Posters

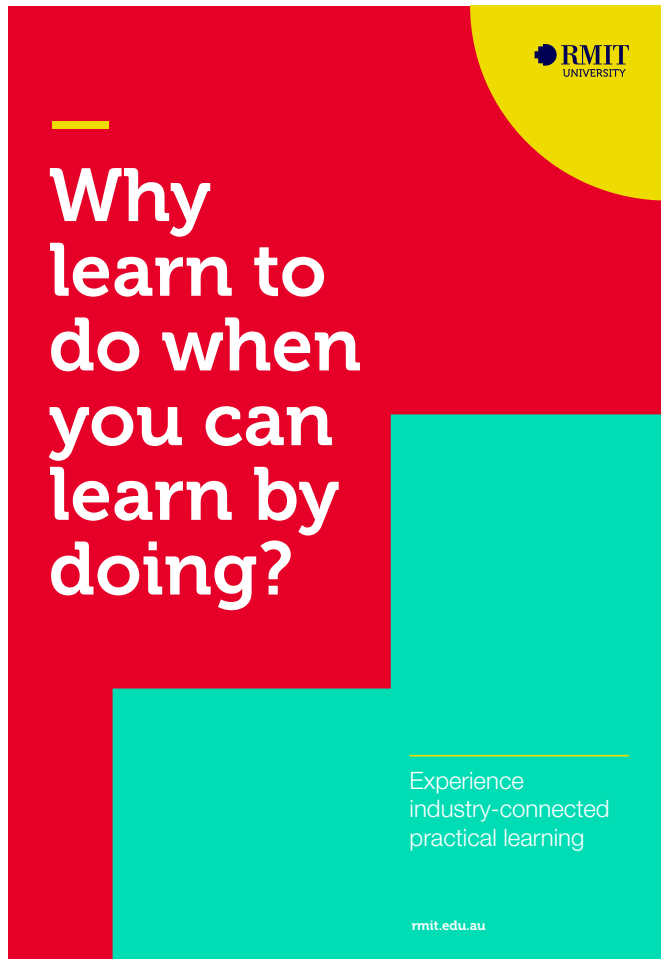
Core look





## Posters

Pop look



## Out of home

### Pop look

Why catch a tram to Uni  
when you can catch a plane?

Experience a global perspective  
with international study opportunities

RMIT  
UNIVERSITY

This banner features a red background with a teal semi-circle on the right. The text is in white. The RMIT University logo is in the bottom right corner.

Why learn to do when  
you can learn by doing?

Experience industry-connected  
practical learning

RMIT  
UNIVERSITY

This banner features a dark blue background with a light green semi-circle on the right. The text is in white. The RMIT University logo is in the bottom right corner.

Why study problems  
when you can solve them?

Collaborate with industry to  
develop real-world solutions

RMIT  
UNIVERSITY

This banner features a dark blue background with a red semi-circle on the right. The text is in white. The RMIT University logo is in the bottom right corner.

Why study problems  
when you can solve them?

Collaborate with industry to develop real-world solutions

RMIT  
UNIVERSITY

This banner features a dark blue background with a red semi-circle on the right. The text is in white. The RMIT University logo is in the bottom right corner.

Why hand in assignments  
when you can show the world?

Showcase your work alongside industry leaders

RMIT  
UNIVERSITY

This banner features a red background with a blue semi-circle on the right. The text is in white. The RMIT University logo is in the bottom right corner.

# Art, Design and Architecture

RMIT explores ideas through making.



The impact of art, design and architecture is felt everywhere. By providing innovative solutions to economic, social and environmental issues, creative professions can make a difference to the world.

It's a myth that creatives don't make money. The booming design industry in Victoria alone suggests otherwise – design firms contribute around \$7 billion annually to the state's economy.

You'll be taught by academic staff who are professional practitioners. You'll engage in design from day one gaining the skills, entrepreneurial spirit and knowledge to enter a global career. The impact of art, design and architecture is felt everywhere. By providing

innovative solutions and new perspectives to economic, social and environmental issues, the creative professions make a difference the impact of art, design and architecture is felt everywhere. By providing innovative solutions and new perspectives to economic, social and environmental issues, the creative professions make a difference to the world.

## Study areas

- Animation
- Architecture and urban design
- Fashion and textiles
- Fine and visual art
- Games and interactive media
- Graphic and communication design
- Industrial, furniture and product design
- Interior design
- Landscape architecture
- Photography
- Visual merchandising



## Student Profile

Victoria Bliss  
Bachelor of Fashion (Design) (Honours)  
Forever New Scholarship recipient



Aside from providing me with an amazing gateway into the fashion industry, the scholarship also means I can achieve all these crazy dreams and design ideas that, in the past, may not have been financially viable.

## RMIT Rankings

- RMIT is ranked number one in Australia and 16th in the world for Art and Design.
- RMIT is ranked number one in Australia and 17th in the world for Fashion and Textiles.
- RMIT is ranked 36th in the world for Architecture.
- RMIT is ranked #21 in the Top 50 Universities Under 50 Years Old.

## Why study Art, Design and Architecture at RMIT?

- Study in Melbourne, Australia's design capital.
- Be part of a creative community where you can experiment, share ideas, collaborate and evolve your personal style.
- Blend theory with practice, learning in purpose-built studios, workshops and classrooms.
- Meet the people who will shape your career. Make connections with industry and build your network of design professionals.



For more information visit:  
[rmit.edu.au/study-with-us/art-design-and-architecture](http://rmit.edu.au/study-with-us/art-design-and-architecture)



# Brochure

## Core and Pop looks

A guide for future students





# 2018 Degree and diploma guide

Get the RMIT advantage  
Study in the heart of Melbourne

## Explore RMIT's campuses

Live and learn at one of our three vibrant campuses.

RMIT has three Melbourne campuses and is home to a diverse and thriving student population. From the heart of Melbourne's CBD in the heart of Brunswick and the tranquility of Bundoora, each offers a unique and inspiring learning environment. Cutting-edge facilities, including the Graduate Academic Building and Design Hub represent our commitment to developing world-class learning, teaching, training and research spaces.

As an RMIT student, you'll find there are so many ways to make the most of your Uni days. Whether it's joining a sporting team or social club, studying a honi, or being a Uni tri, there's ready to be something for everyone at RMIT.

## Make the most of uni life

There's more to Uni life than lectures.

As an RMIT student, you'll find there are so many ways to make the most of your Uni days. Whether it's joining a sporting team or social club, studying a honi, or being a Uni tri, there's ready to be something for everyone at RMIT.

### Melbourne City campus

At the centre of the city

Stuated on Swanston Street, the City campus is the heart of RMIT. The Melbourne CBD for more than 100 years. The campus is home to over 100,000 students, staff and visitors. It's a vibrant, bustling hub of activity, with a wide range of facilities, including lecture theatres, laboratories, libraries, and a variety of student services.

### Brunswick campus

Part of a creative hub

Stuated in the heart of Brunswick, the Brunswick campus is a vibrant, creative hub. It's a place where students can explore their creativity, develop their skills, and make the most of their Uni life. The campus is home to a wide range of facilities, including lecture theatres, laboratories, libraries, and a variety of student services.

### Bundoora campus

The green outdoors

Stuated in the heart of Bundoora, the Bundoora campus is a vibrant, green outdoors. It's a place where students can explore their creativity, develop their skills, and make the most of their Uni life. The campus is home to a wide range of facilities, including lecture theatres, laboratories, libraries, and a variety of student services.

### New Academic Street

Our New Academic Street (NAS) project is a new, modern, and vibrant learning environment. It's a place where students can explore their creativity, develop their skills, and make the most of their Uni life. The project is a new, modern, and vibrant learning environment. It's a place where students can explore their creativity, develop their skills, and make the most of their Uni life.

## Art, Design and Architecture

RMIT explores ideas through making.

### The impact of art, design and architecture is felt everywhere.

By providing innovative solutions to economic, social and environmental issues, creative professions can make a difference to the world.

### Study areas

- Architecture
- Interior design
- Fashion and textiles
- Fine and visual art
- Graphic design
- Industrial, furniture and product design
- Interior design
- Landscaping architecture
- Photography
- Visual merchandising

### RMIT Rankings

RMIT is ranked number one in Australia and 14th in the world for Art and Design.

RMIT is ranked number one in Australia and 14th in the world for Fashion and Textiles.

RMIT is ranked 14th in the world for Architecture.

RMIT is ranked 14th in the world for Architecture.

### Why study Art, Design and Architecture at RMIT?

Study in Melbourne, Australia's design capital.

Be part of a creative community that explores ideas through making.

Develop your skills and make the most of your Uni life.

Meet for people who are creative, innovative, and want to make a difference to the world.

### Student Profile

Victoria Hill  
Bachelor of Design (Design) (Honours)  
Bachelor of Design (Design) (Honours)

As a student providing me with an amazing gateway into the fashion industry, the Architecture also means I can achieve all these things and design ideas that, in the past, may not have been typically viable.

## Education and Training

Shaping educators of the future

### Use consequi idemnet oribus iniam quis quam harum et laud ipsum, quant dolutic abibus modipanda dolutia seque delibus autaque eos eventur autsed eua elector? Qui suscipie

### Study areas

- Architecture
- Interior design
- Fashion and textiles
- Fine and visual art
- Graphic design
- Industrial, furniture and product design
- Interior design
- Landscaping architecture
- Photography
- Visual merchandising

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Develop your skills and make the most of your Uni life.

Meet for people who are creative, innovative, and want to make a difference to the world.

### Student Profile

Victoria Hill  
Bachelor of Design (Design) (Honours)  
Bachelor of Design (Design) (Honours)

As a student providing me with an amazing gateway into the fashion industry, the Architecture also means I can achieve all these things and design ideas that, in the past, may not have been typically viable.

## Engineering

### Bachelor of Engineering (Computer and Network Engineering) (Honours)

Duration: 4 yrs. 30 sems. 120 credit points. 4 semesters.

Course description: This program provides a strong foundation in the fundamentals of computer and network engineering. It covers a wide range of topics, including computer architecture, operating systems, networks, and security. The program is designed to prepare students for a career in the computer and network engineering industry.

### Bachelor of Engineering (Electrical and Electronic Engineering) (Honours)

Duration: 4 yrs. 30 sems. 120 credit points. 4 semesters.

Course description: This program provides a strong foundation in the fundamentals of electrical and electronic engineering. It covers a wide range of topics, including electrical machines, power systems, control systems, and electronics. The program is designed to prepare students for a career in the electrical and electronic engineering industry.

### Bachelor of Engineering (Mechanical Engineering) (Honours)

Duration: 4 yrs. 30 sems. 120 credit points. 4 semesters.

Course description: This program provides a strong foundation in the fundamentals of mechanical engineering. It covers a wide range of topics, including mechanical design, manufacturing, and thermodynamics. The program is designed to prepare students for a career in the mechanical engineering industry.

### Student Profile

Victoria Hill  
Bachelor of Design (Design) (Honours)  
Bachelor of Design (Design) (Honours)


As a student providing me with an amazing gateway into the fashion industry, the Architecture also means I can achieve all these things and design ideas that, in the past, may not have been typically viable.





# Print advertising

## Core look



**Main Headline to be placed here**  
EOI NUMBER



RMIT University invites Expressions of Interest (EOI) from property developers/owners and agents to provide fully fitted commercial office accommodation in the Melbourne CBD for lease to RMIT from June 2019.

**Overview of General Requirements**


- 7,000–10,000 m<sup>2</sup> of contiguous interconnected office space
- 10 or 15 year initial lease term with options
- Staged occupation from May 2019 to June 2020
- Minimum 5+ star NABERS rating
- End of Trip facilities: Bike racks, showers, change rooms
- Location within 500 metres of RMIT City Campus

**This is the call to action. Details of times, dates, addresses and who to contact for more information.**

[rmit.edu.au](http://rmit.edu.au)

Medium space vertical  
150x109mm



**Main Headline to be placed here dolor**  
Subheadline to be placed here

The body copy goes here. Estiessim eumnostin utlopera nostin utloperat iusci temvellei dolenimtusci temvellei dolenimin eugueriustis autem vullanvelex estrud etumsan ullaore mineu feugueiusci dolenim.



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**This is the call to action. It contains details of times, dates, addresses and who to contact for more information.**

[rmit.edu.au/shortcourses](http://rmit.edu.au/shortcourses)

Large Space Horizontal  
262x188mm



**Main Headline to be placed here**  
Subheadline to be placed here

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**This is the call to action. It contains details of times, dates, addresses and who to contact for more information.**

[rmit.edu.au/shortcourses](http://rmit.edu.au/shortcourses)



Strip Ad  
262x92mm

## Print advertising

### Pop look

**Main Headline to be placed here**  
EOI NUMBER

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- Location within 500 metres of RMIT City Campus

**This is the call to action. Details of times, dates, addresses and who to contact for more information.**

[rmit.edu.au](http://rmit.edu.au)



Medium space vertical  
150x109mm

**Main Headline to be placed here**

**Subheadline to be placed here**

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**This is the call to action. It contains details of times, dates, addresses and who to contact for more information.**

[rmit.edu.au/shortcourses](http://rmit.edu.au/shortcourses)



Large Space Horizontal  
262x188mm

**Main Headline to be placed here dolenim**  
Subheadline to be placed here

The body copy goes here. Estissimig eumnostin utlopera nostin utloperat iusci temvelisi dolenimtusci temvelisi dolenimin euguerustis autem vullanvelex estrud etumsan ullaore mineu feuguelusci dolenim.


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[rmit.edu.au/shortcourses](http://rmit.edu.au/shortcourses)



Strip Ad  
262x92mm

## Business cards

### Core look



Front – Short qualifications



Front – Longer qualifications



Back





Key stationery  
Core look



Report cover



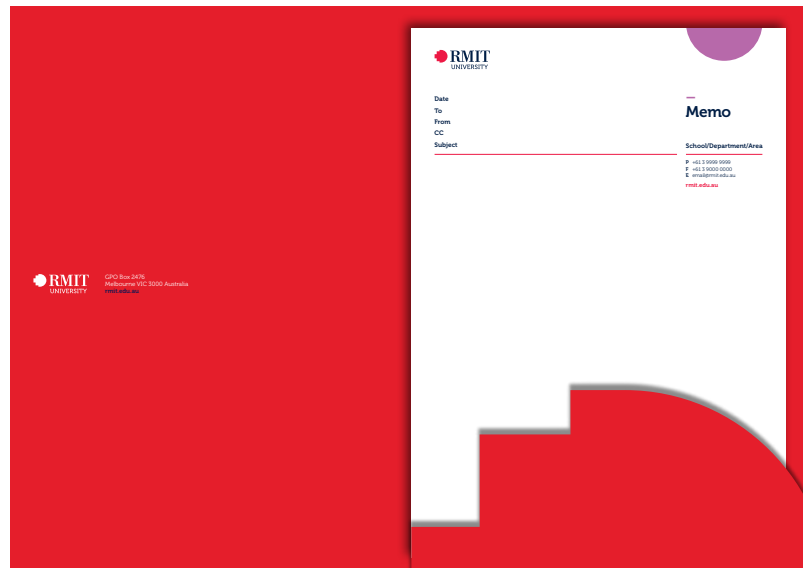
Continuation sheet



Agenda

## Folder

Formal look



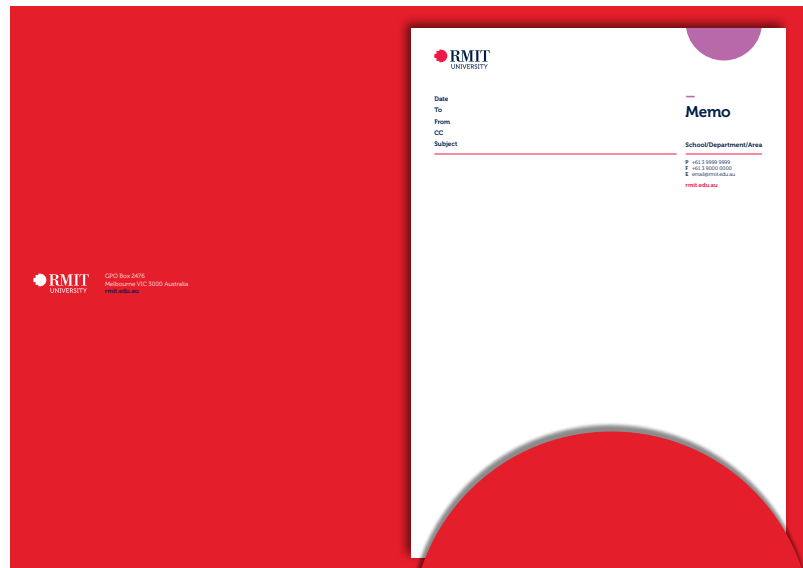
Inside



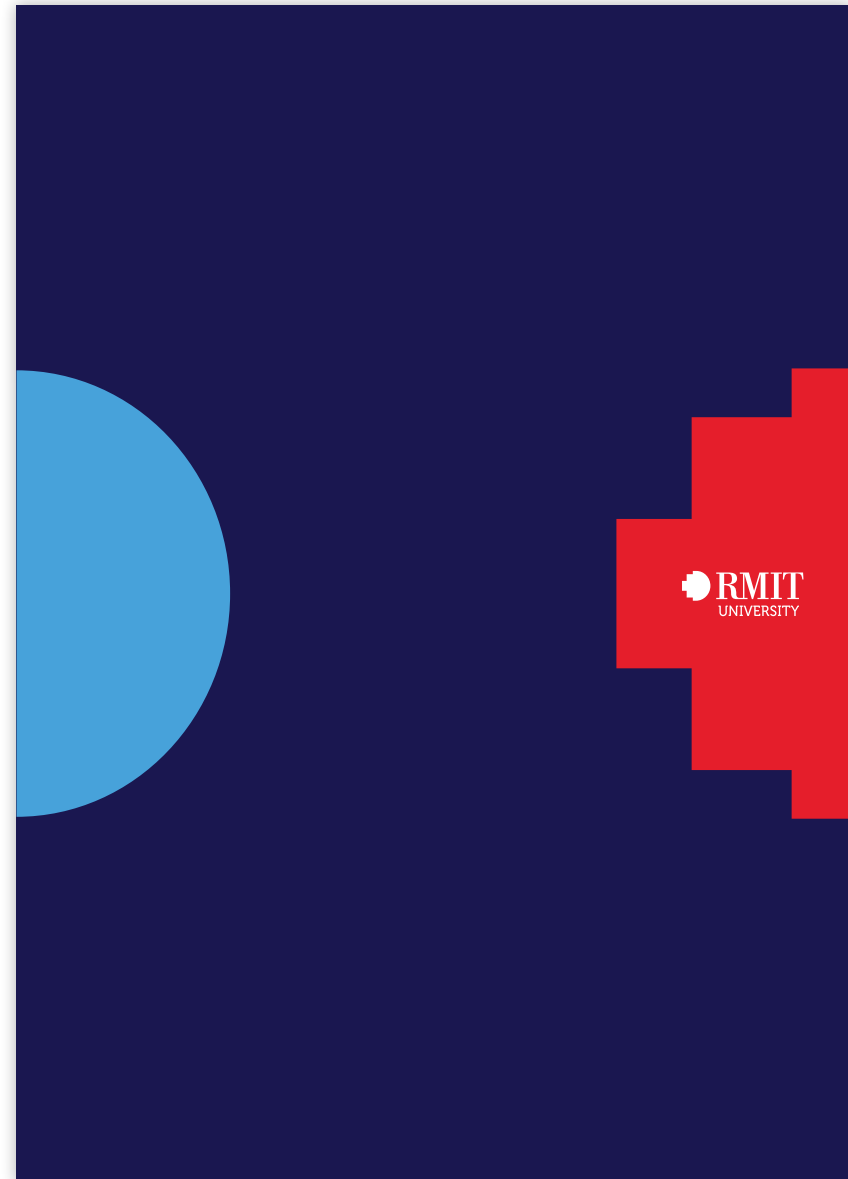
Cover

## Folder

Core look



Inside



Cover

## Folder

Pop look

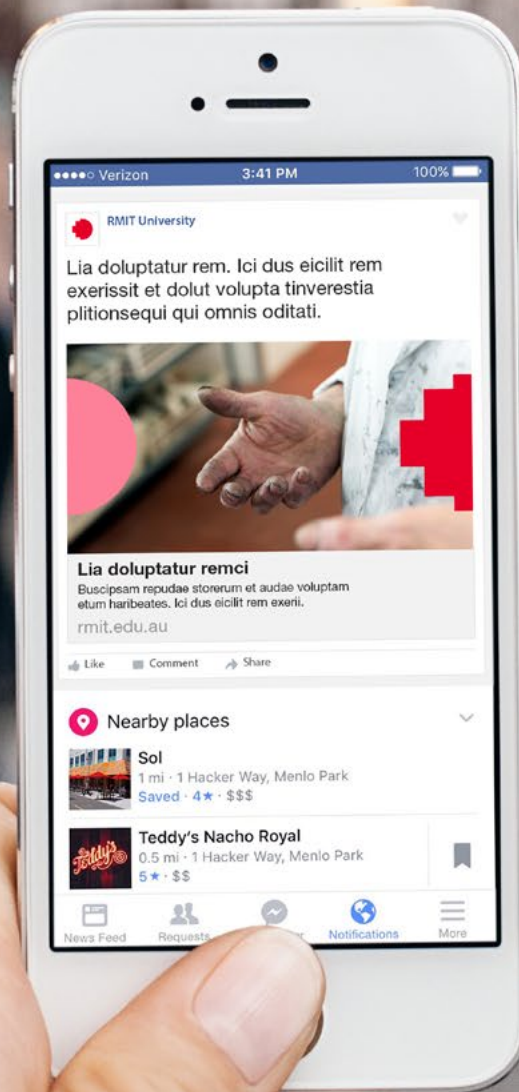


Inside



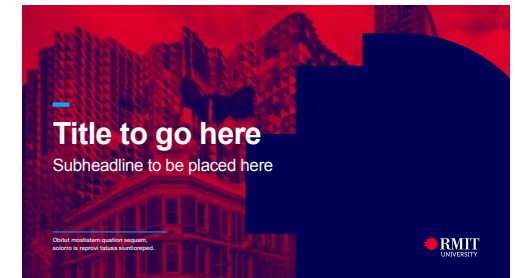
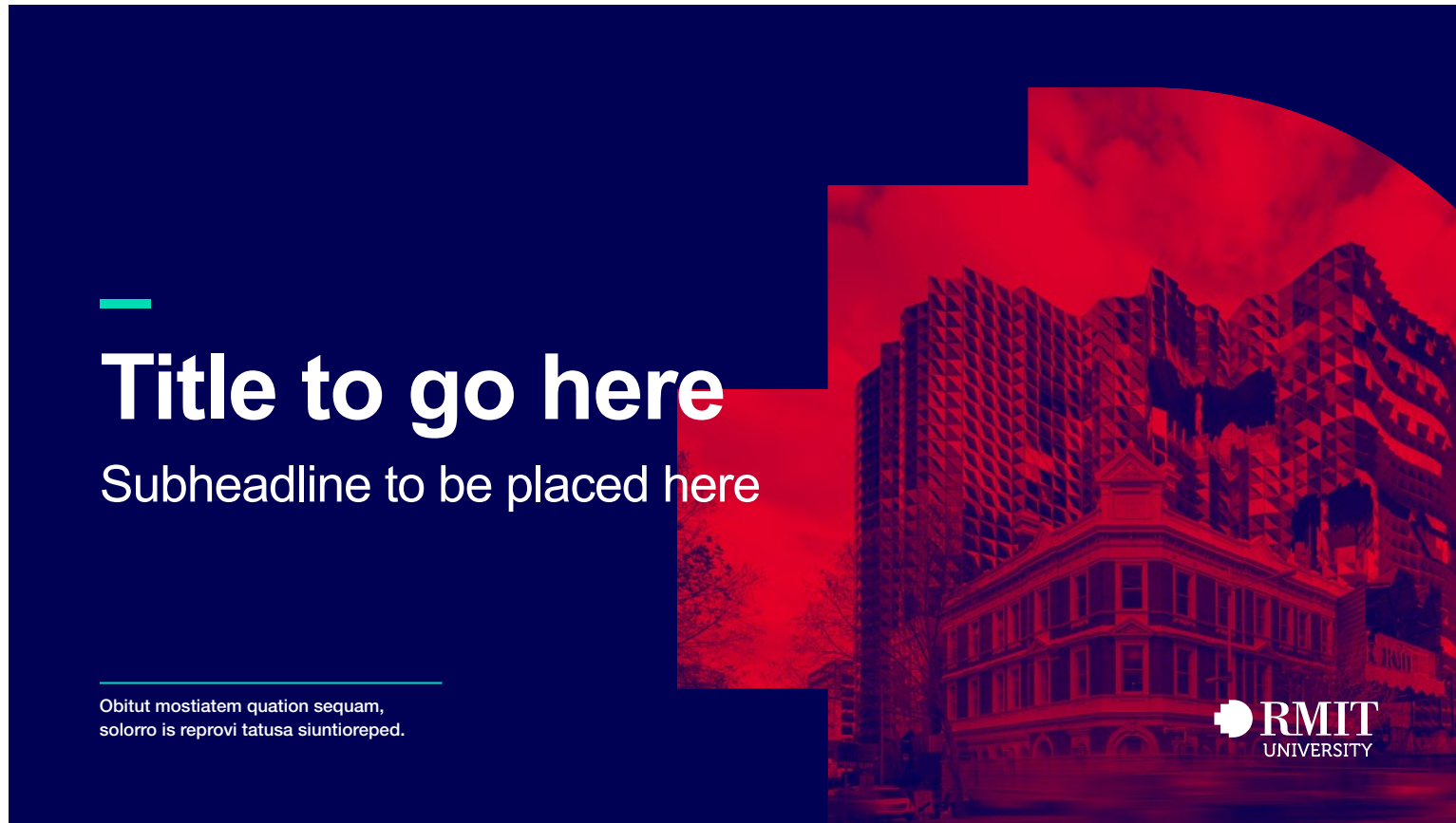
Cover

# Digital

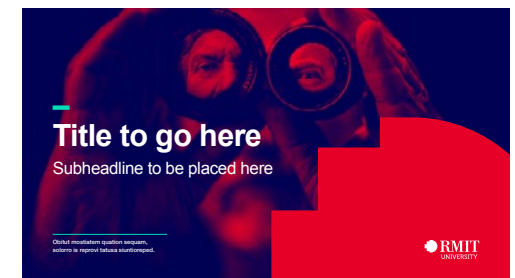


## Powerpoint template

Formal look



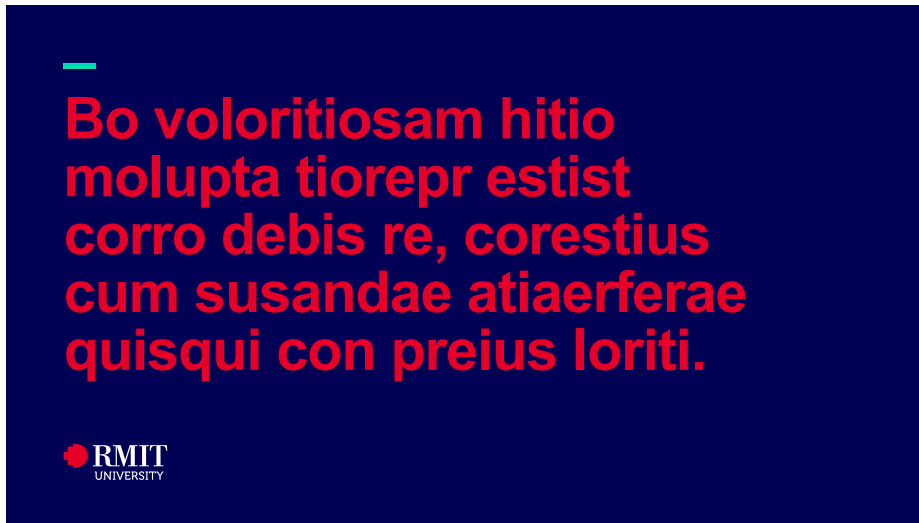
Alternate 1



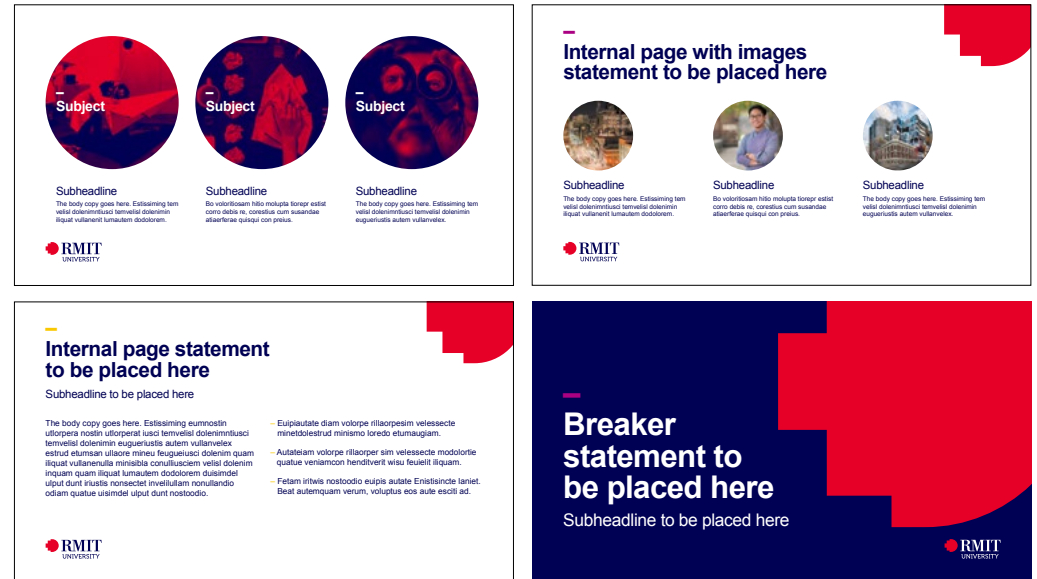
Alternate 1

# Powerpoint template

## Formal look



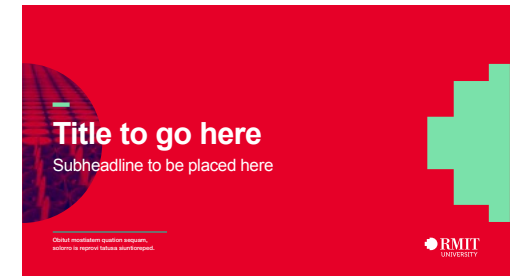
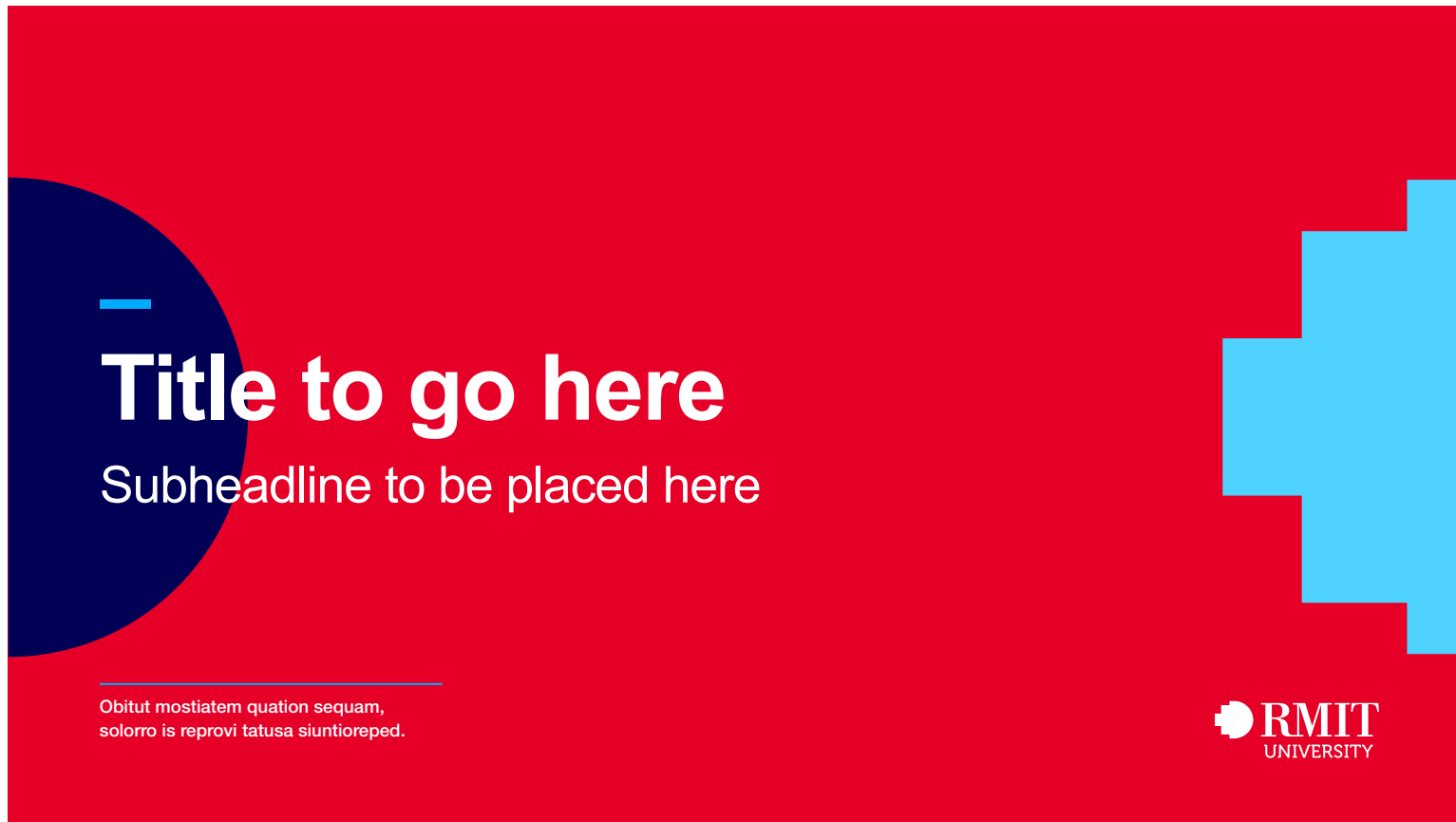
Statement slide



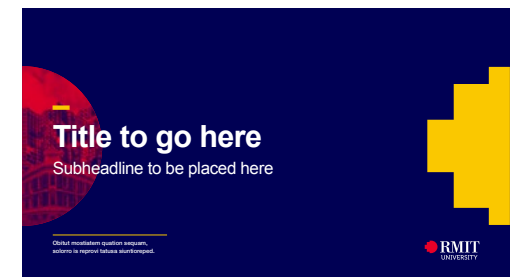
Alternate internal slides

# Powerpoint template

Core look



Alternate 1

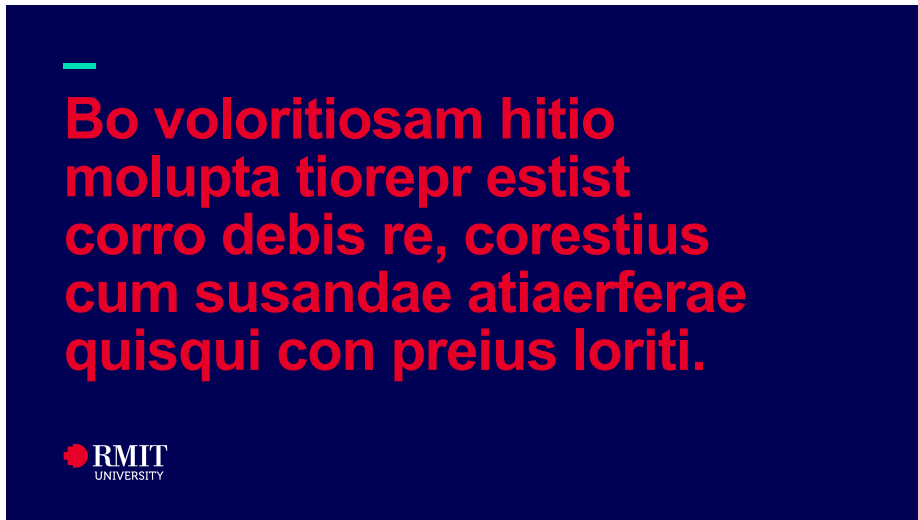


Alternate 1



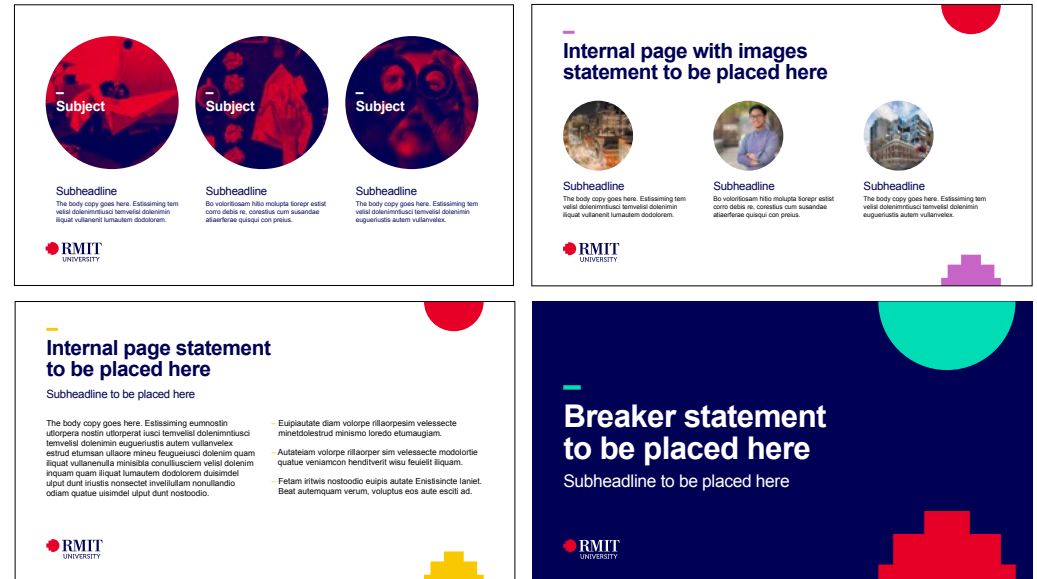
# Powerpoint template

## Core look



A dark blue slide with a green horizontal bar at the top left. The main text is in large, bold, red font: "Bo voloritiosam hitio molupta tiorepr estist corro debis re, corestius cum susandae atiaerferae quisqui con preius loriti." The RMIT University logo is in the bottom left corner.

Statement slide



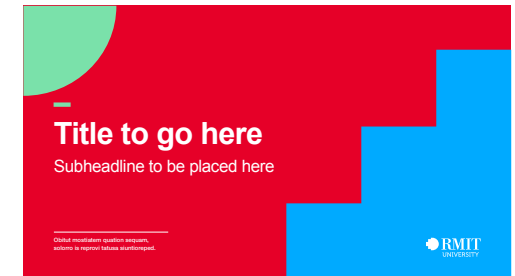
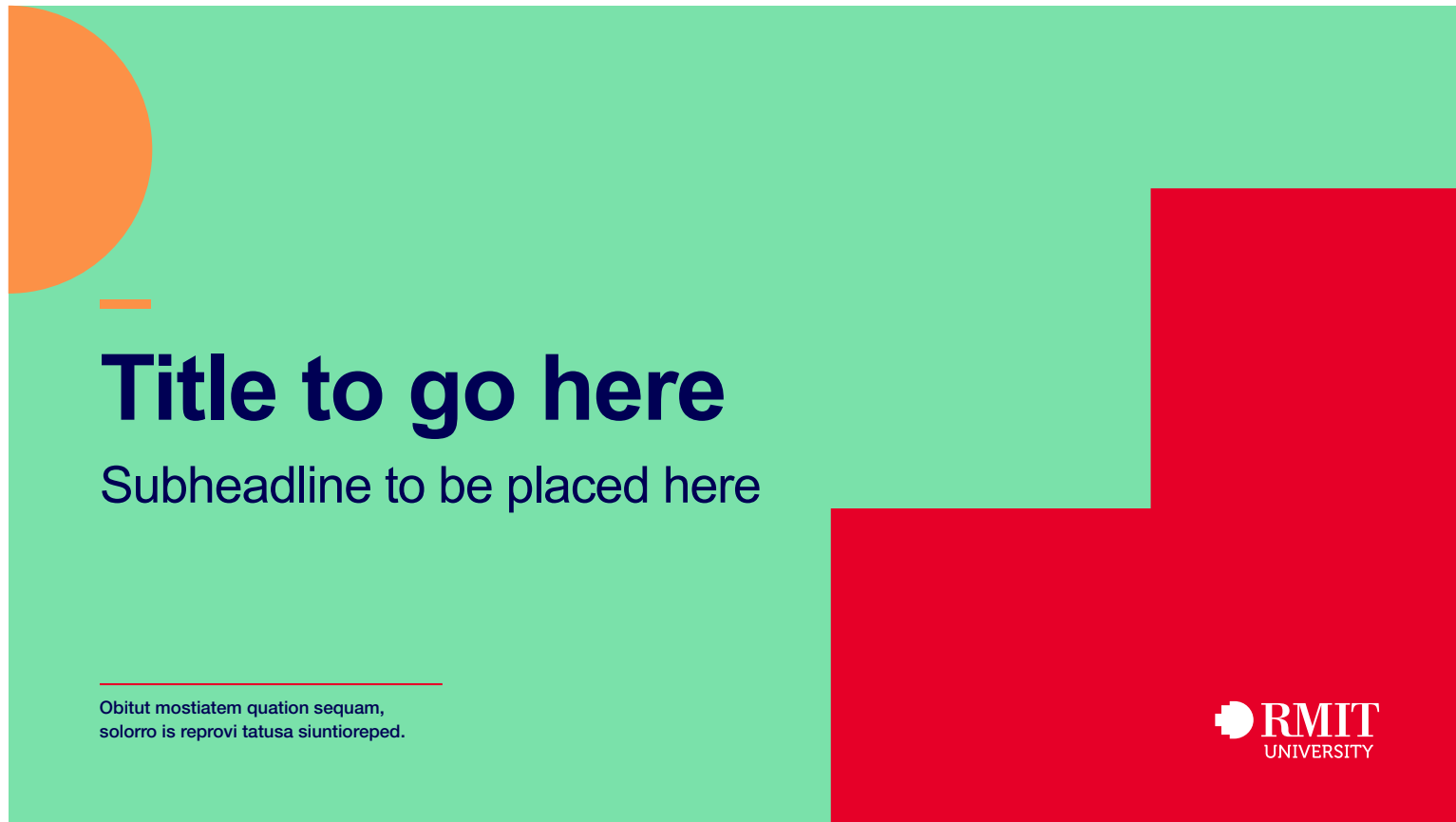
Four alternate internal slide templates arranged in a 2x2 grid. Each slide features the RMIT University logo in the bottom left corner and a yellow staircase graphic in the bottom right corner.

- Top Left:** Three circular images, each labeled "Subject". Below each image is a "Subheadline" and a paragraph of placeholder text.
- Top Right:** Three circular images, each labeled "Subheadline". Below each image is a paragraph of placeholder text.
- Bottom Left:** A single large image labeled "Internal page statement to be placed here". Below it is a "Subheadline to be placed here" and a paragraph of placeholder text.
- Bottom Right:** A single large image labeled "Breaker statement to be placed here". Below it is a "Subheadline to be placed here" and a paragraph of placeholder text.

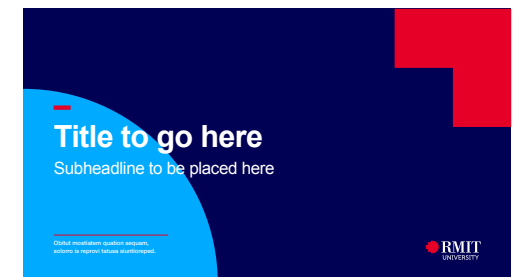
Alternate internal slides

# Powerpoint template

Pop look



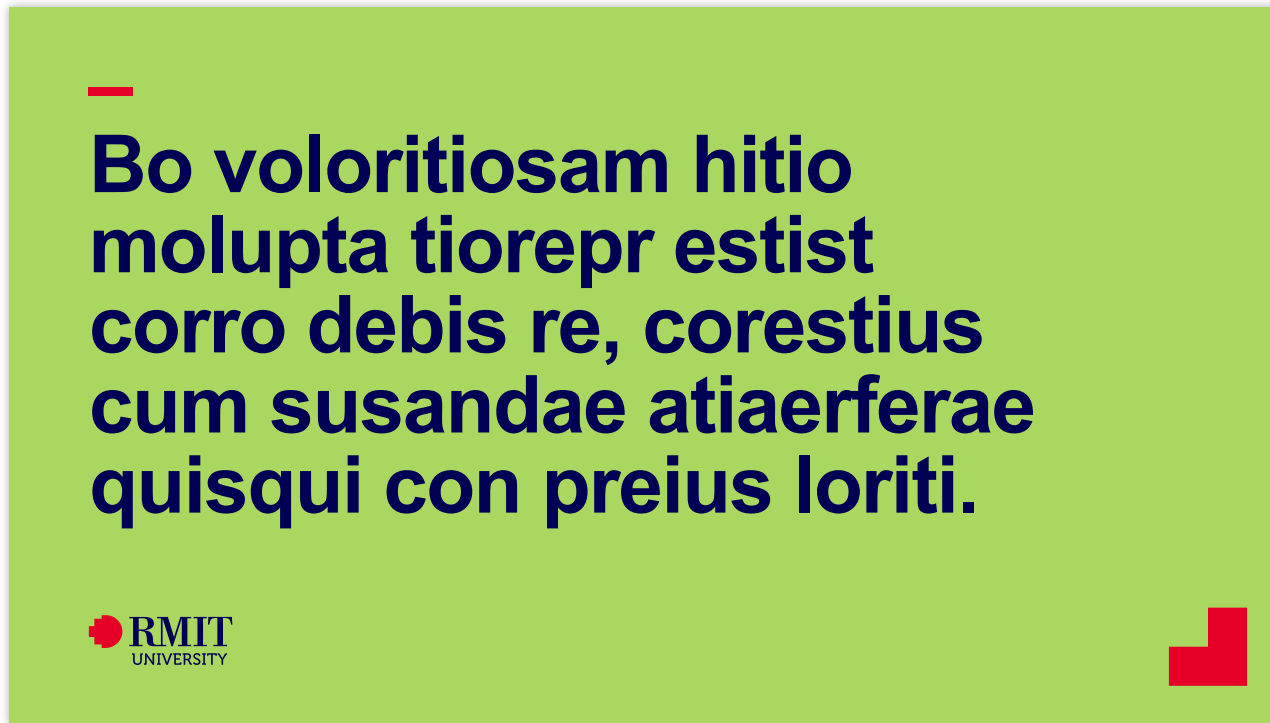
Alternate 1



Alternate 1


## Powerpoint template

Pop look



A statement slide template with a solid green background. A small red horizontal bar is in the top left. The main text is in a large, bold, dark blue serif font, arranged in five lines. The RMIT University logo is in the bottom left, and a red geometric shape is in the bottom right.

**Bo voloritiosam hitio  
molupta tiorepr estist  
corro debis re, corestius  
cum susandae atiaerferae  
quisqui con preius loriti.**



Statement slide



An internal page statement template with a white background. A small blue horizontal bar is in the top left. The main text is in a bold, dark blue sans-serif font. Below it is a subheadline. The body text is in a small, dark blue sans-serif font. The RMIT University logo is in the bottom left, and a red geometric shape is in the bottom right.

**Internal page statement  
to be placed here**

Subheadline to be placed here

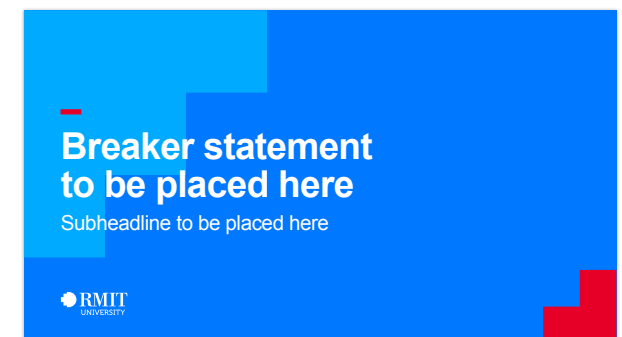
The body copy goes here. Esttissim eumnostin  
uttorpera nostin ulitorperat luscit temvelisidolenimntusci  
temvelisidolenimin eugueriustis autem vullarivetex  
estrud etumsan ullacore mineu feugueiustisidolenim quam  
iliquat vullanenulla minisabla conulliusciem velisidolenim  
inquam quam iliquat lumaulem dodolorem dulsimdel  
uput dunt iriustis nonsectet invellullam nonullandio  
odiam quatuue uisimdel uput dunt nostoodio.

Eupliautate diam volorpe rillaorpesim velessecte  
minetdolestrud minismo loredo etumaugiam.

Autateiam volorpe rillaorper sim velessecte modolorie  
quatuue veniamcon henditverit wisu feueiist iliquam.

Fetam iritwis nostoodio eupis autate Enistisincte laniet.  
Beat autemquam verum, voluptus eos aute esciti ad.






A breaker statement template with a solid blue background. A small red horizontal bar is in the top left. The main text is in a bold, white sans-serif font. Below it is a subheadline. The RMIT University logo is in the bottom left, and a red geometric shape is in the bottom right.

**Breaker statement  
to be placed here**

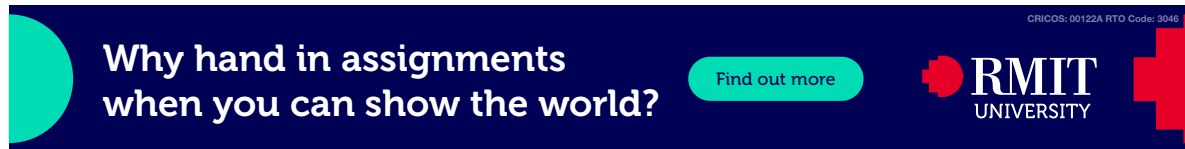
Subheadline to be placed here



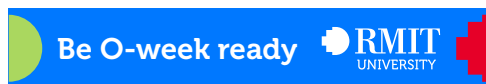
Alternate internal slides

## Digital banners

### Core look

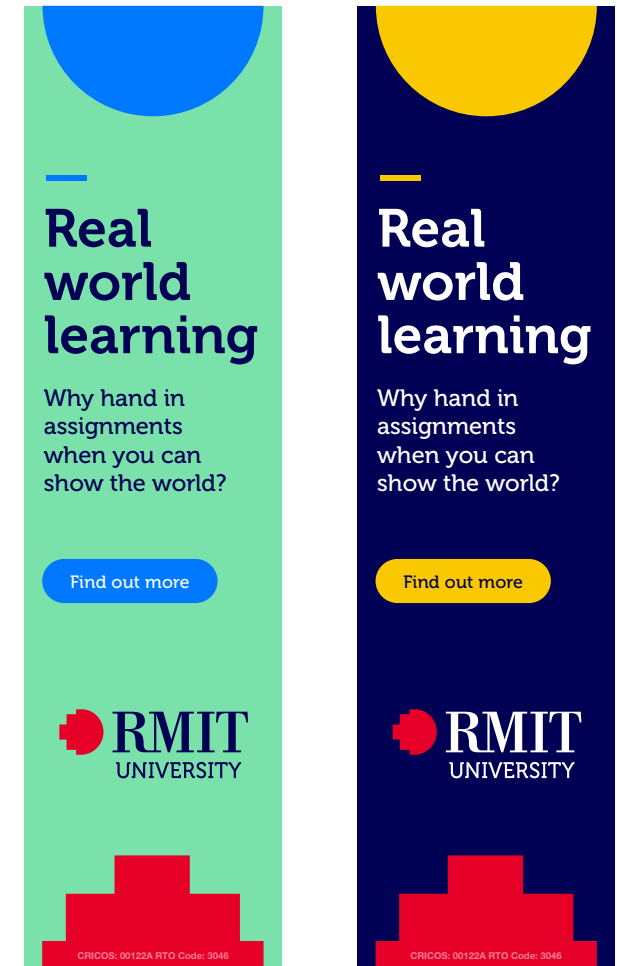


728x90px



300x50px

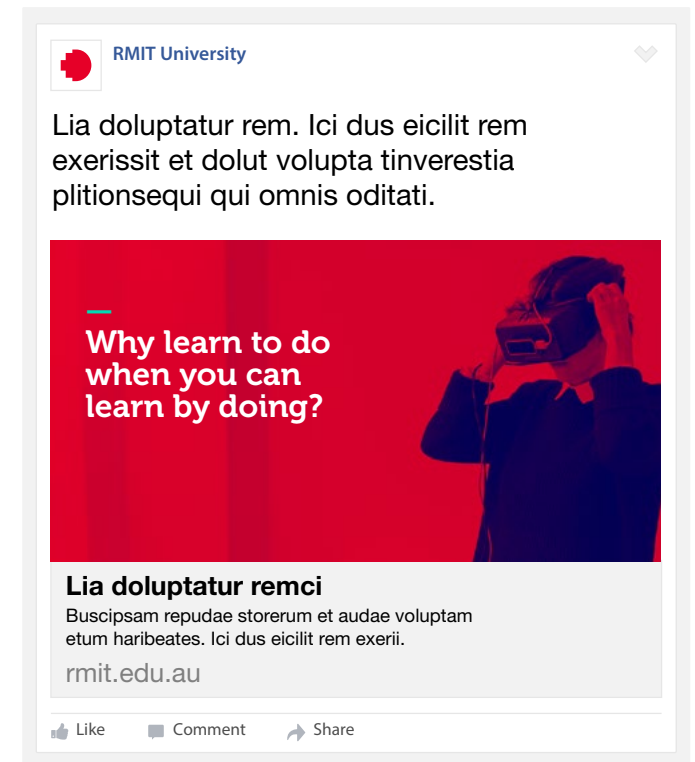
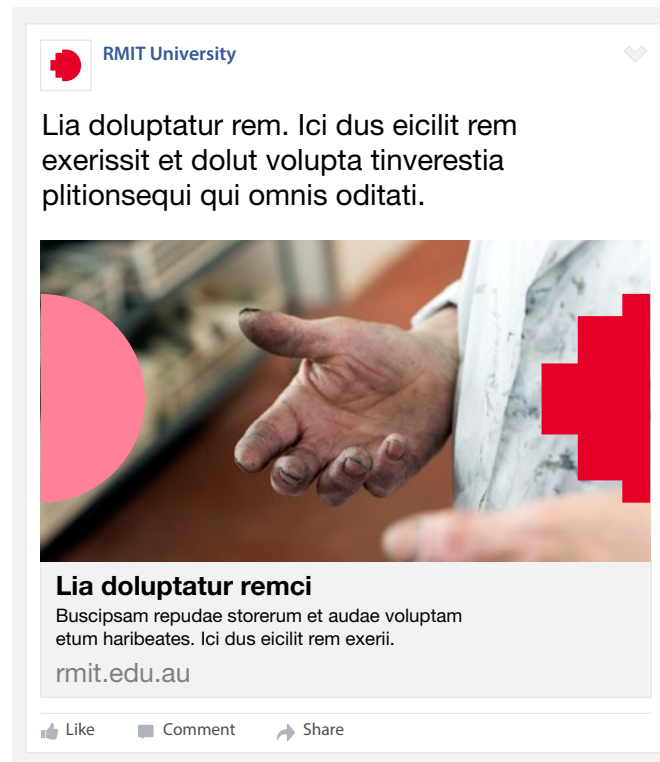
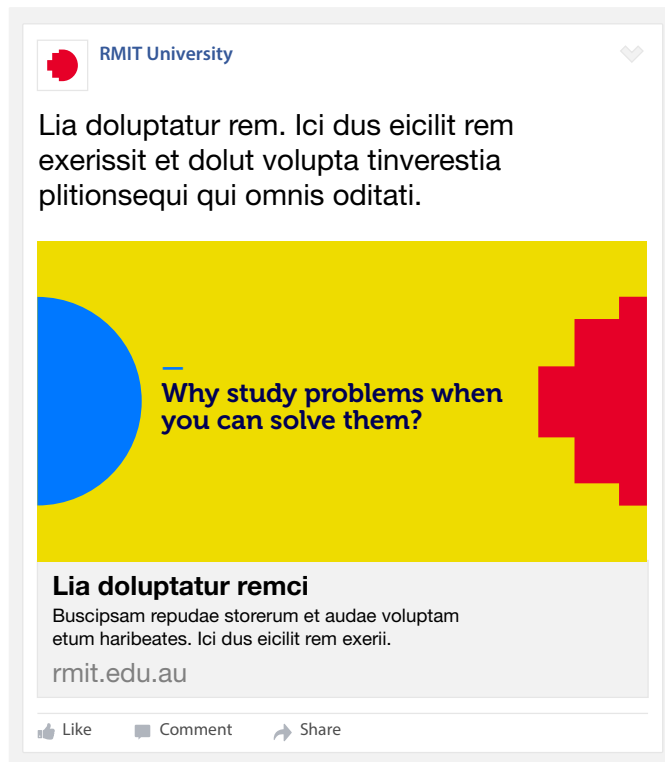
Examples



160x600px

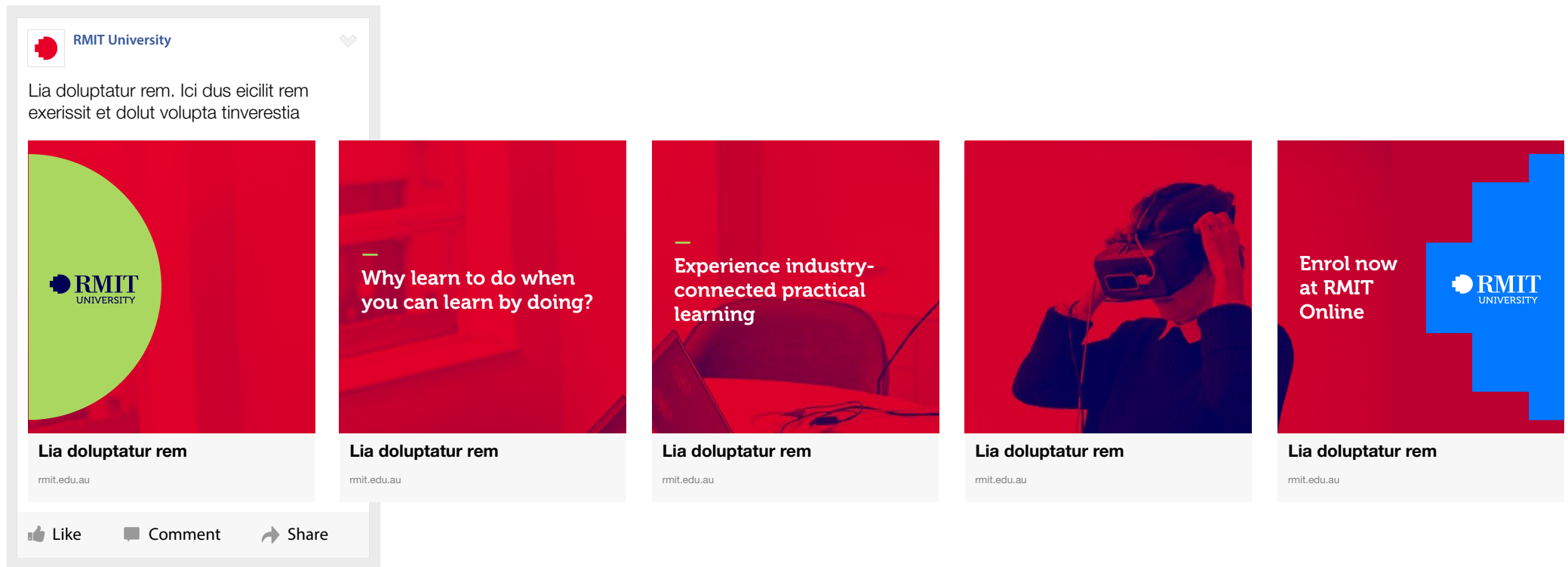
## Facebook – newsfeed

### Core and Formal looks



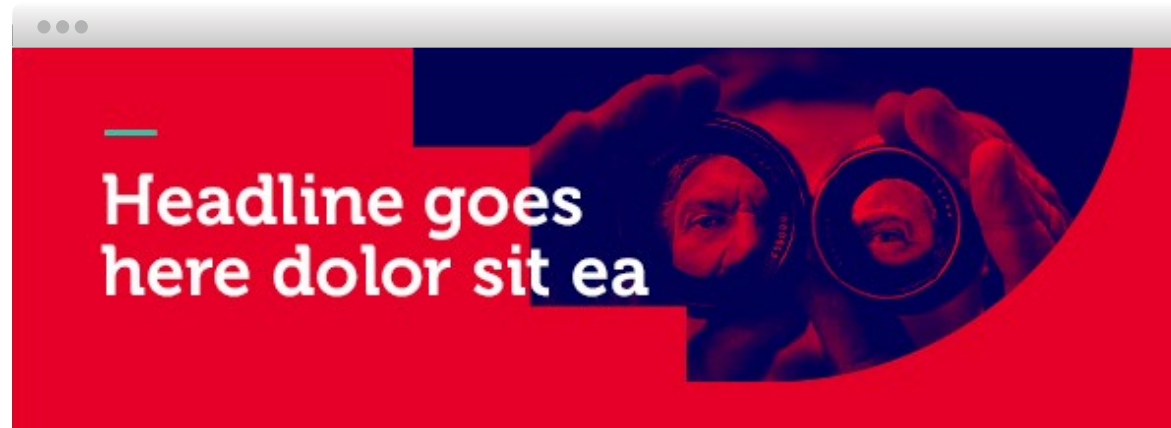
## Facebook – ads

### Core look



## EDM banner

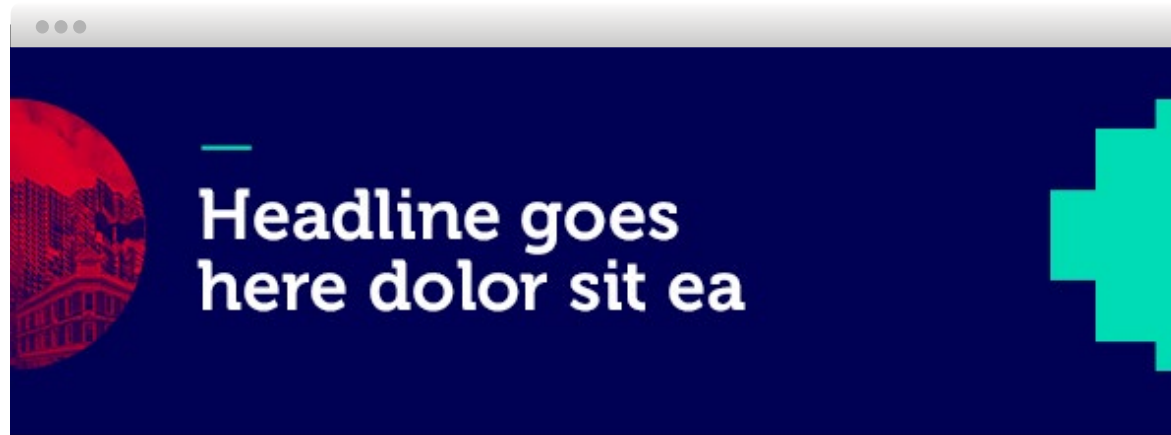
Formal look



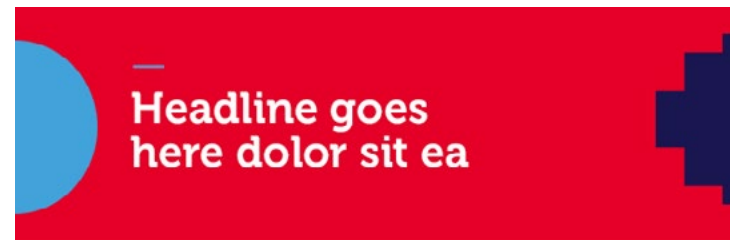
Alternate 1

## EDM banner

Core look



Alternate 1

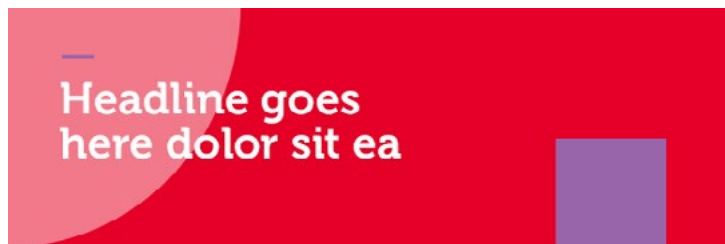
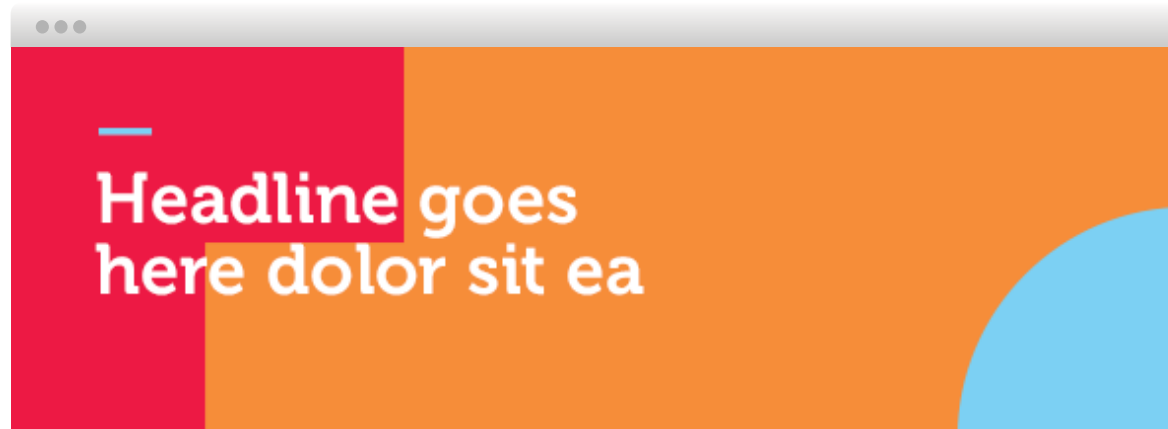


Alternate 2



## EDM banner

Pop look



Alternate 1



Alternate 2

## Merchandise



## Merchandise

Core look



### T-shirt



Example 1

Example 2 (double-sided)

### Tote bag



Example 1

Example 2

Example 3



## Merchandise

Pop look



Examples

### T-shirt



Example 1



Example 2



Example 3

### Tote bag



Example 1



Example 2



Example 3

## Additional

### RMIT Coat of Arms

The RMIT Coat of Arms has limited use.

Approval must be sought from the University Secretary prior to its application or reproduction for marketing purposes.

It can be used for:

- metal or carved timber plaques for displays or presentations
- as a background, watermark, embossed or printed
- invitations for official University functions
- business cards for VCE members
- certificates.

The clear space surrounding the RMIT Coat of Arms must be equal to at least the width of the top right star.



Full colour Coat of Arms

