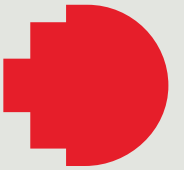


RMIT Brand Guidelines

February 2022



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.

Content

Brand strategy	4	The pixel	26	Graphic elements	59
The RMIT story	5	Main usage	27	The line	60
Timeline	6	Best practice	29	Text boxes	60
Brand summary	8	Incorrect usage	30	Optional graphic elements	61
Core value proposition	9			Incorrect usage	63
Brand pillars	10	Colour	31	Best practice	64
Brand manifesto	11	Primary colour palette	32	Optional graphic elements	65
Organising idea	11	Secondary colour palette	33		
Brand blueprint	12	Colour combination	34	Icons	66
		Incorrect usage	35	Icons	67
Brand elements	13	Typography	36	Writing and language	68
Masterbrand	14	Type hierarchy	37	Writing and language	69
Overview	15	Writing URLs	37		
Scalable system	16	Typeface	38	Video	70
Logo	17	Type and colour	39	Video	71
Logo suite	18			Video assets	74
Clear space	19	The grid	40	Supers	75
Minimum size	19	The grid	41	Social	76
Sub-brands	20	Best practice	52	Animated components	81
Masterbrand with partnerships	21				
Relationship statements	22	Photography	53	Best practice	84
Usage on a coloured background	23	Photography treatment	54	Print	85
Incorrect usage	24	Image treatment	55	Digital	87
Indigenous branding	25	Things to avoid	58	Outdoor	88
				Social	91
				EDM	93
				Stationery	94

Brand strategy

When developing communications for the RMIT brand, it is important that every piece is consistent with the brand visual identity as well as being aligned to the brand strategy.

The RMIT story

Over 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.

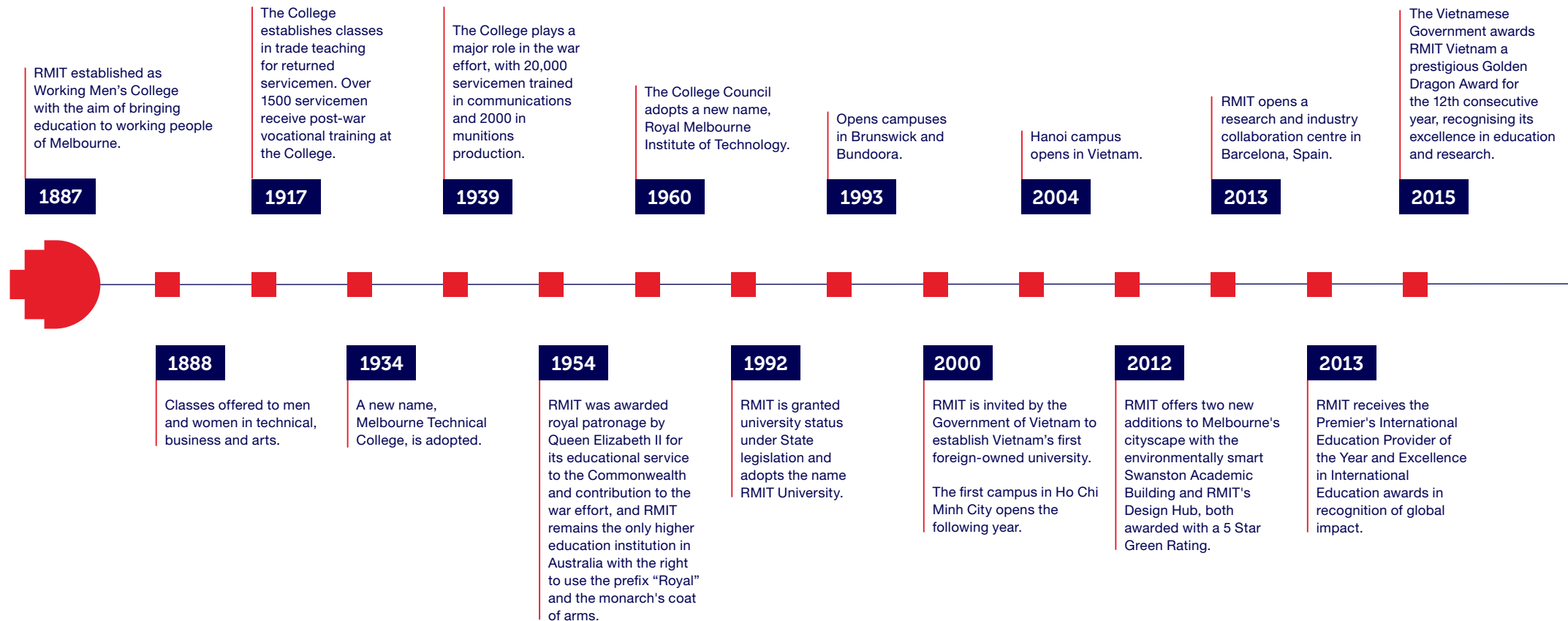
Our programs are developed with future workforce demands in mind, blending academic excellence with industry insight. People from every corner of the globe are drawn to this unique practice of enterprise-driven learning, confident that our approach will leave them with the tools and skills they need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

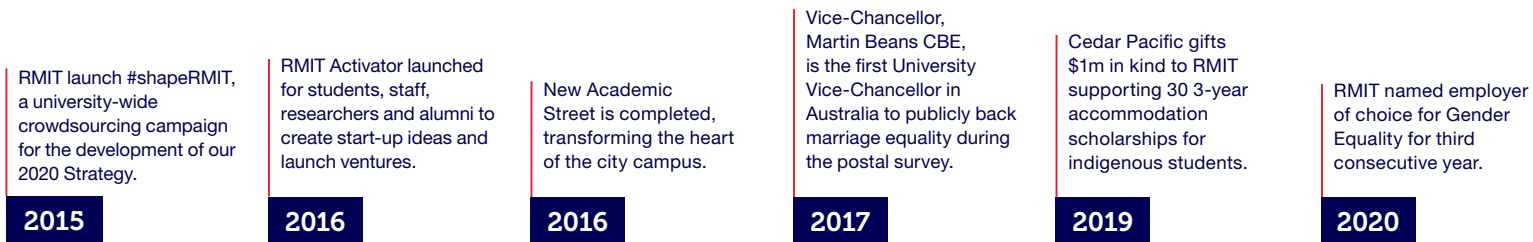
And regardless of where they are, each belongs to a larger RMIT community that provides a foundation for students, alumni, staff and industry partners to keep collaborating and sharing ideas well beyond graduation.

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.

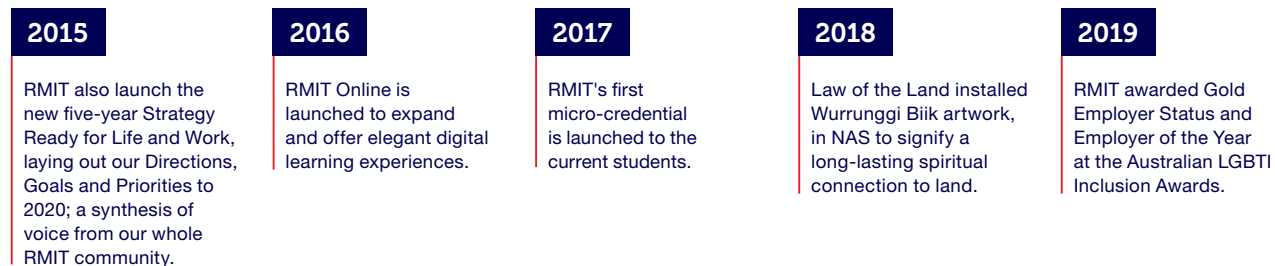
This may not sound conventional, but in dynamic times, a courageous approach is needed to ensure success in life and work.

Timeline





What's next



Brand summary

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.

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.

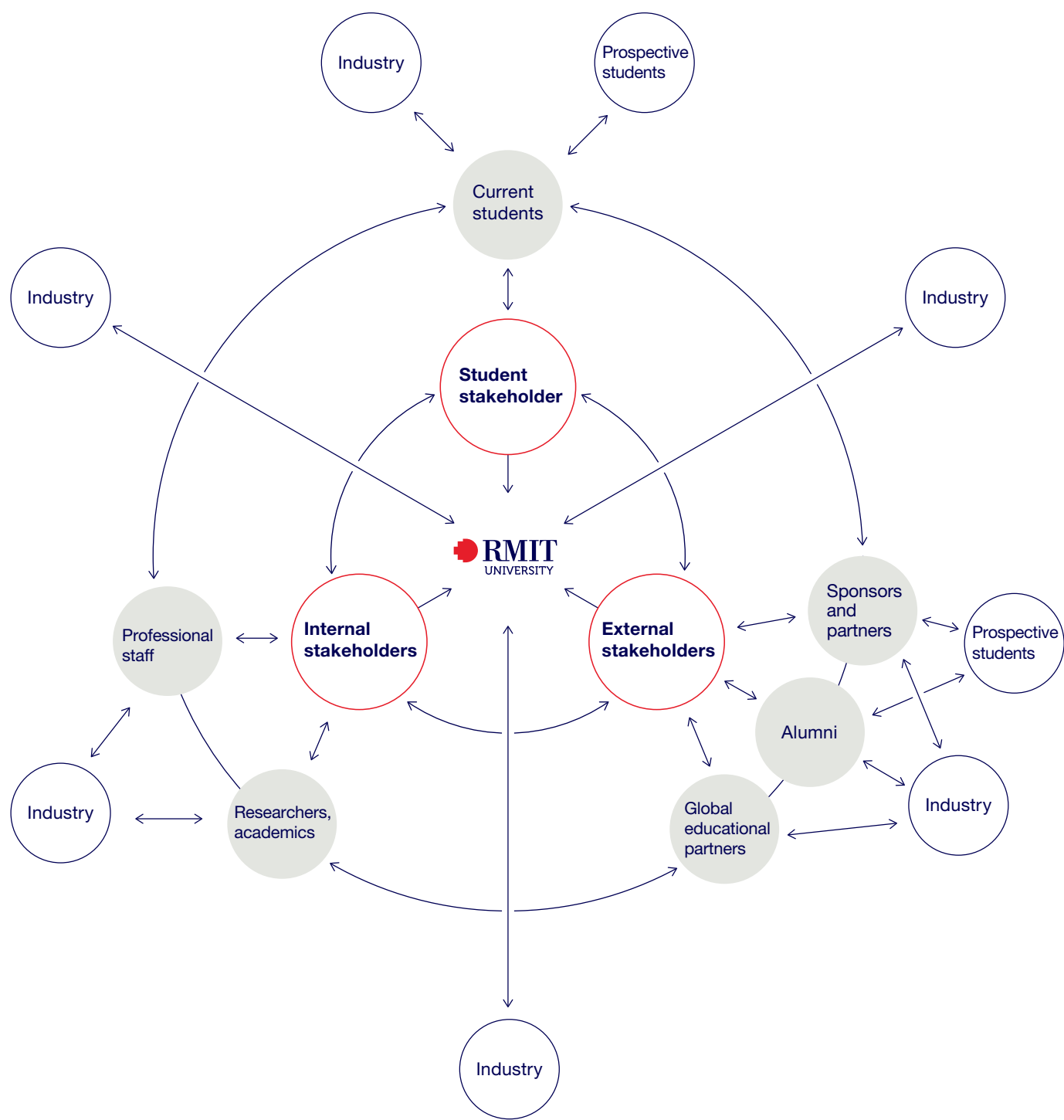
RMIT Values

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

Core value proposition

The RMIT brand has many audiences who want to hear from and connect with the RMIT people relevant to them. Whilst there are slight variations in messaging and visuals shown to these audiences, they are all tied together by our core brand mission and organising idea.



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

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.

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.

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.

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.

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.

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.

Brand manifesto

Seize the future

They say the only constant in life is change, and we humans don't like change.
Far too often, we fear the future.

Not RMIT — we're the torch bearers of a new future narrative — enablers of the positive stories that the world craves.

Whatever their life stage or aspiration, we give people the real world skills, knowledge, support and experiences they need to step forward with confidence. We partner with them to define and redefine their path as the world evolves, propelling them into and through futures in which they can thrive.

Organising idea

What's next

'What's next' is more than just two words on a page. It's a question.
It's a statement. It's a driving force to make sure all at RMIT know that we are looking positively toward the future. It talks to the next great research discovery, the next global job opportunity, the next human-to-human interaction you have or the next study opportunity you decide to take.

It is always used contextually, in a huge range of different contexts. It can be part of copy used to promote a course, it can part of a name of a new project, it can be an idea that sits behind an event, it has the power to push everything we do at RMIT towards what's next.

Brand blueprint

Brand Vision

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

Brand Mission

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.

Personality

Confident, Provocative, Collaborative, Creative, Optimistic, Entrepreneurial. Every-Person Creator.



Brand Manifesto

They say the only constant in life is change, and we humans don't like change. Far too often, we fear the future.

Not RMIT – we're the torch bearers of a new future narrative – enablers of the positive stories that the world craves.

Whatever their life stage or aspiration, we give people the real world skills, knowledge, support and experiences they need to step forward with confidence. We partner with them to define and redefine their path as the world evolves, propelling them into and through futures in which they can thrive.



Values

Passion, Impact, Inclusion, Courage, Agility, Imagination.

Brand Pillars

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

Tone

RMIT is for everyone. It's about empowering the 'every person' not the 'better person'. And creating an image of inclusivity heroing individualism.



Brand Proposition

Seize the future

Organising Idea

What's next

Brand elements

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

Masterbrand

The visual identity for the RMIT masterbrand provides the flexibility to enable various entities to convey different messages to different audiences.

RMIT has a strong brand that stretches across a number of services and products. The visual identity we adopt needs to strengthen and not dilute the RMIT brand.

The brand architecture builds upon the strong brand equity that's been built for the RMIT brand. Everything needs to be part of the masterbrand. The only exception to this is for RMIT partnerships or endorser relationships.

Logo

Only the master logo should be used for all executions. The RMIT logo is the key identifier of the university, consisting of two key elements: the RMIT pixel and RMIT wordmark.

Typography

The Primary typeface Museo should be used for headlines and single line statements in combination with the Secondary typeface Helvetica Neue LT Pro for body content. No other typefaces are to be introduced to the brand.

Colour

Only colours from the Primary and Secondary palette should be used.

Core brand attributes

Writing and language

RMIT have the ability to differentiate themselves from other universities through a unique tone of voice and use of language.

Imagery

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

Graphic elements

The ribbon, ellipses, and 'What's next...' are option graphic elements which help create a strong look for the RMIT brand. These should be used across RMIT brand communications. No new shapes are to be introduced.

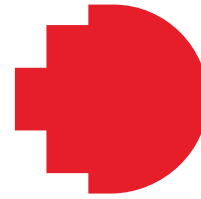
Overview

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

Logo



Pixel



Pixel breakdown

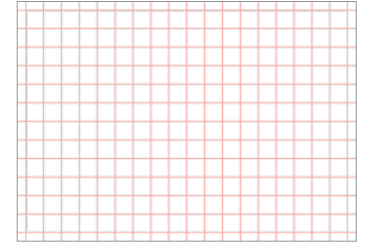
Workshops

Lectures

8 August 2021

Brunswick Campus

The Grid



Graphic element

What's next...



Colour



Typography

Aa

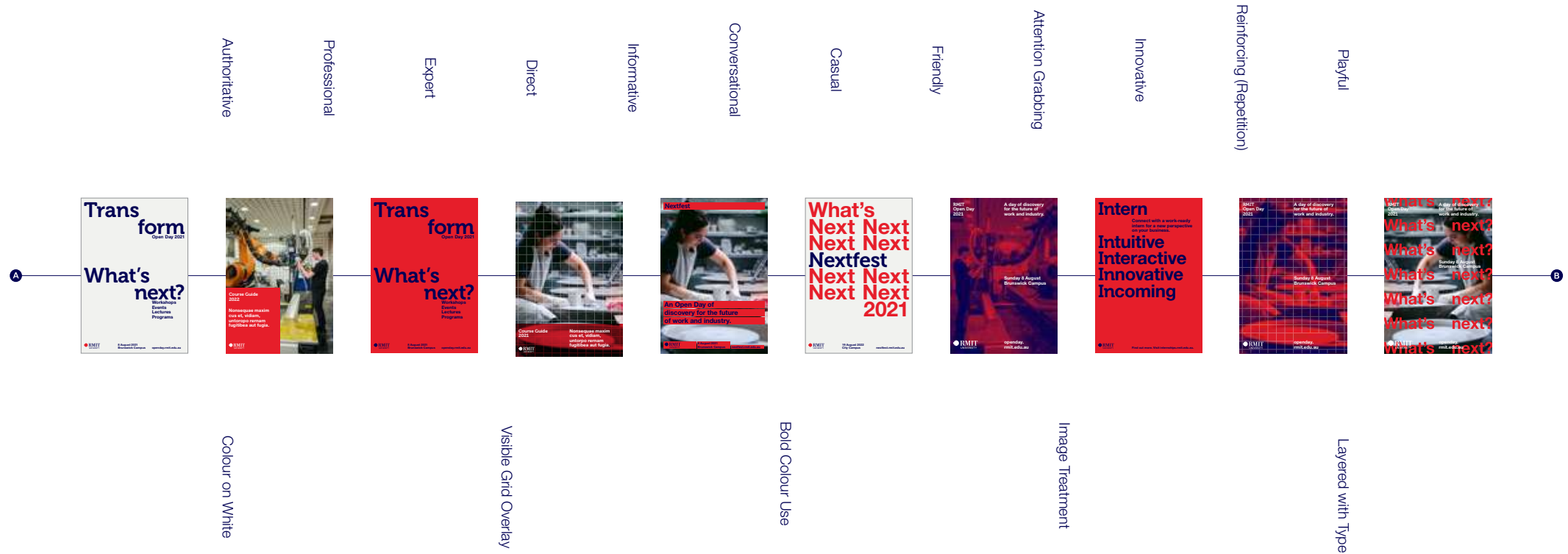
Photography



Scalable system

Similar to the RMIT Masterbrand, we can dial up or down our applications depending on the medium and it's respective purpose.

Point A of the scale represents the most reductive form of the brand language, and Point B represents the flex to a more layered and design-led approach.



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 32 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



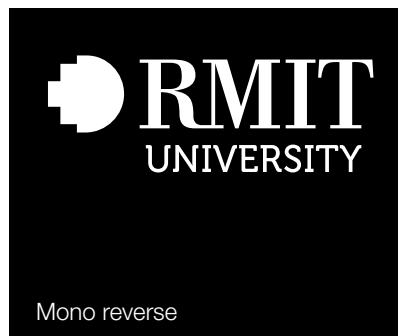
Full colour positive



Mono RMIT Blue positive



Full colour reverse



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)
16px wide (digital: favicon)

Sub-brands

While the RMIT logo should be the main logo used, if there is a need for a product or service to highlight itself in communications, a sub-brand logo has been developed.

We have created sub-branded logos for all those wholly owned RMIT University companies that support core business, and all commercial and associated entities that use RMIT in their brand.

One logo has been developed for entities aimed at internal audiences and one for entities aimed at external audiences. If an entity stretches internally and externally, the external sub-brand logo should be used.

Where a sub-brand logo is applied, it should only be used for the 'umbrella' service, not the services underneath. For example RMIT Connect has a descriptor logo, but the services offered by RMIT Connect are not eligible.

Program names, courses and Schools are also not eligible for a descriptor logo.

External entity



Internal entity



Masterbrand with partnerships

When RMIT partners with other companies and organisations, such as The Australian University Games, The City of Melbourne, the RMIT master logo should be used.

The size of the logo in relation to the other partners will largely depend on the importance of the relationship but where possible should be of equal weighting.

Example one



Example two



Relationship statements

We must at all times protect the integrity of our logo to deliver positive associations with our partners, clients and suppliers.

We have developed a range of Relationship Statements and application for these circumstances.

In partnership with



Powered by



A business of



Example



Usage on a coloured background

When using the RMIT logo on a background colour there are certain accessibility and legibility issues that must be taken into consideration. This page indicates which logos should 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.

RMIT Red












RMIT Blue

White

Black

RMIT Yellow

RMIT Warm Grey

Full colour positive	Full colour reverse	Mono positive	Mono reverse
			
			
			
			
			
			

Incorrect usage

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



✗ 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.



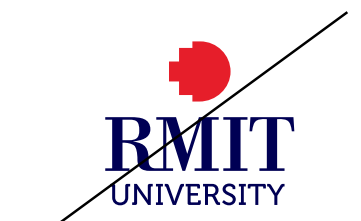
✗ Do not alter the proportions of the logo.



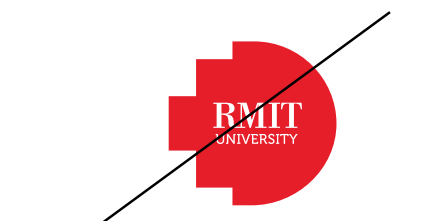
✗ Do not use the logo on a complex background.



✗ Do not use remove the wordmark 'University'.



✗ Do not alter the position of the pixel.



✗ Do not place the wordmark inside the pixel.

Indigenous branding

The 2022 Indigenous brand design artwork was designed by Master of Human Resource Management student Mark Cleaver.

About the artwork

“The artwork is called ‘Luwaytini’, which is Palawa Kani for Milky Way. It represents the connection to something greater. Even though we may occasionally feel outcast or forgotten, we are made up of the same energy and we belong.”
— Mark Cleaver

NOTE:
Please include artist credit when the indigenous design is used.

Image credit:
Artwork ‘Luwaytini’ by Mark Cleaver, Palawa

Do not materially alter an artwork when reproducing Indigenous works. Please respect the integrity of an Indigenous artwork.

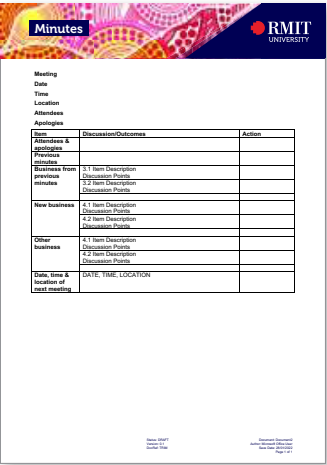
Indigenous artwork



Examples



Teams background



Word template



Digital screen

The pixel

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.

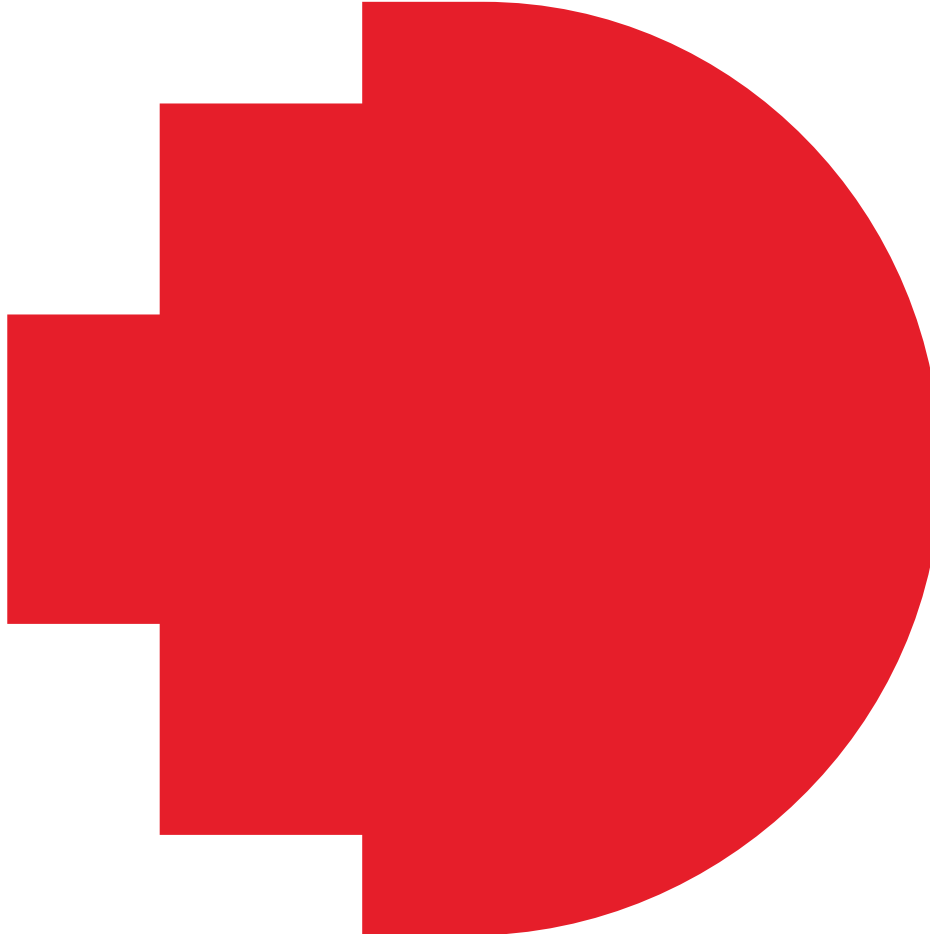
Main usage

The pixel is one of the longest-standing distinctive RMIT graphic elements, it is a mark that people recognise and trust.

The pixel is simplistic and means that we can use it in a very adaptable way, designed to work with whatever kind of message or audience.

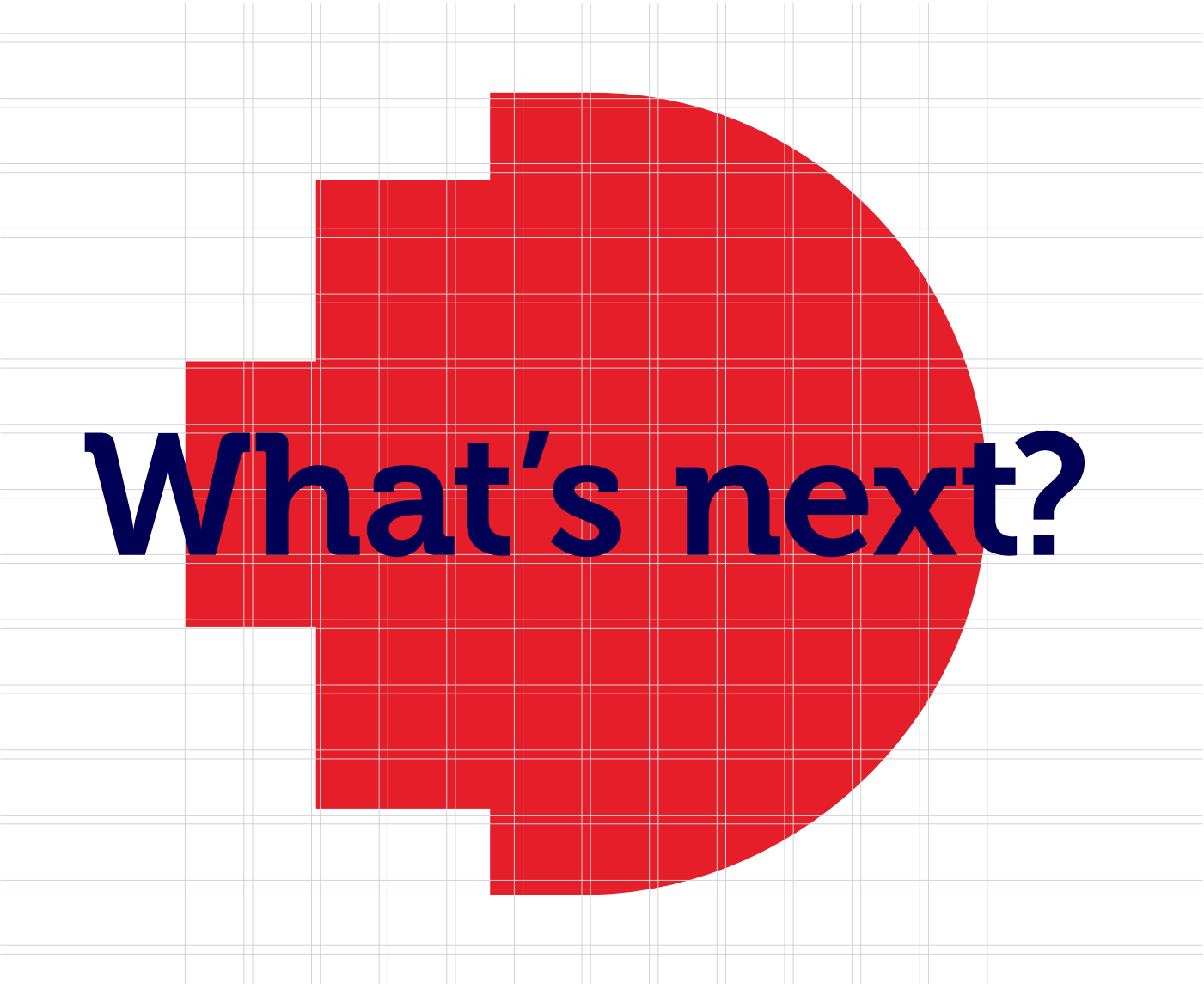
The pixel has evolved from RMIT brand behaviours about being confident and being provocative. It's a way that we can express the brand in a bold, simple and impactful way.

The pixel must be used as the whole full pixel in either RMIT Red or white colour as indicated on this page.



Main usage

The pixel can be treated as a graphic, as long as it is not obstructed in a way that confuses the overall shape of the pixel. It can be overlayed with messaging to reinforce core brand content.



What's next?

Best practice

Trans form

Open Day 2021

What's next?

Workshops
Events
Lectures
Programs

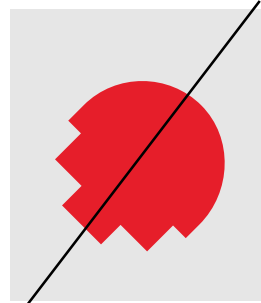


8 August 2021
Brunswick Campus

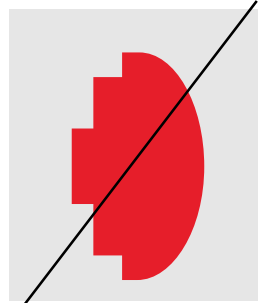
openday.rmit.edu.au

Incorrect usage

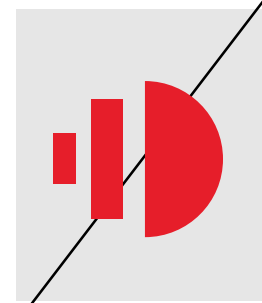
While the pixel can be used in a variety of ways, care must be taken to avoid incorrect usage of the pixel.



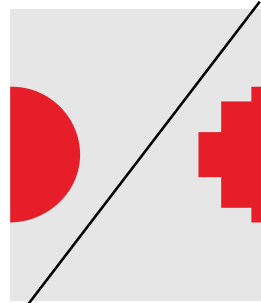
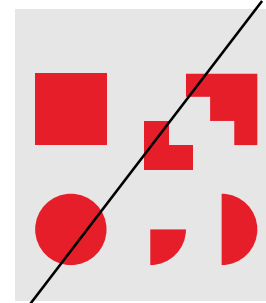
X Do not rotate.



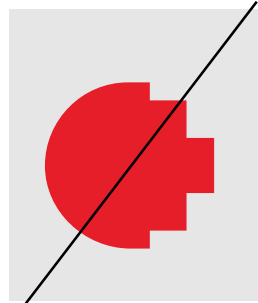
X Do not distort.



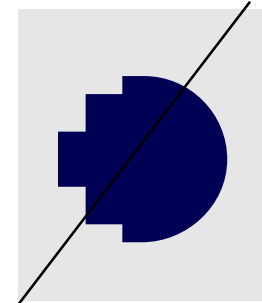
X Do not break into separate elements other than the full pixel.



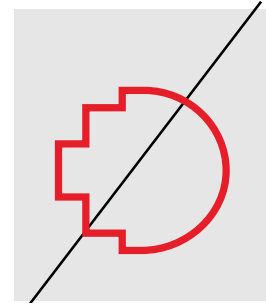
X Do not split the pixel.



X Do not flip the pixel.



X Do not use other colours other than RMIT Red and white.



X Do not use as a keyline.

(These have a restricted or limited use for digital campaigns only. Please contact the Brand team for approval before use).

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 strength of RMIT Red and Blue is a distinctly ownable asset and as such should not be diluted.

NOTE:
RMIT Red should not be tinted.

RMIT Red

(RGB) 230, 30, 42

(CMYK) 003, 100, 095, 000

(PMS) 485 C - coated stock

(PMS) 199 UP - uncoated stock

#E61E2A

RMIT Blue

(RGB) 0, 0, 84

(CMYK) 100, 095, 004, 042

(PMS) 2757 CP - coated stock

(PMS) 768 UP - uncoated stock

#000054

75% tint

50% tint

30% tint

Black

(RGB) 0, 0, 0

(CMYK) 000, 000, 000, 100

(PMS) P Black

#000000

White

(RGB) 255, 255, 255

(CMYK) 000, 000, 000, 000

(PMS) N/A

#FFFFFF

Secondary colour palette

Each colour in the secondary palette can also be used in two different tints.

This gives more flexibility when dealing with more complex layouts and hierarchy.

RMIT Warm Grey (RGB) 227, 229, 224 (CMYK) 010, 006, 010, 000 (PMS) P 7527 #E3E5E0	75% tint	50% tint
RMIT Yellow (RGB) 250, 200, 0 (CMYK) 002, 020, 100, 000 (PMS) 7406 #FAC800	75% tint	50% tint

Colour combination

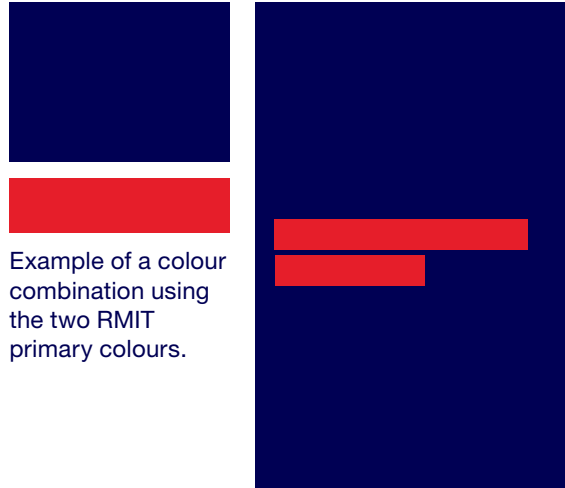
When creating colour combinations RMIT Red must always be used.

This is then combined with RMIT Blue or colours from the secondary palette.

NOTE:

This page references common colour combinations within the RMIT palette that work particularly well together. These should act as a point of reference and inspiration when creating your own RMIT brand communications.

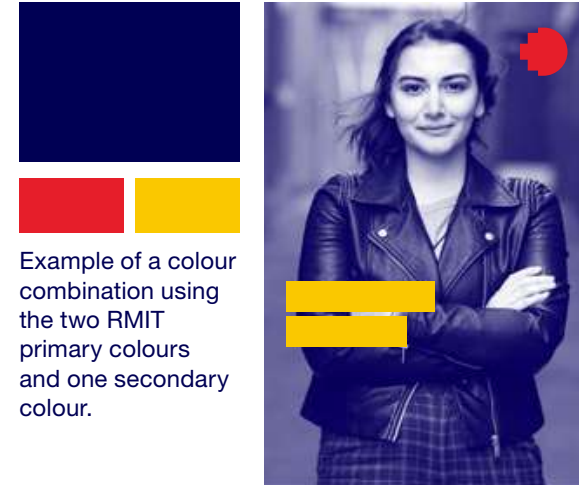
Example 1



Example of a colour combination using the two RMIT primary colours.

Example of application

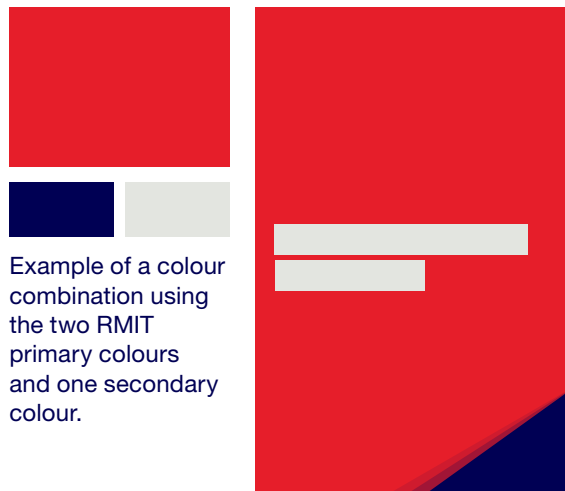
Example 2



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

Example of application

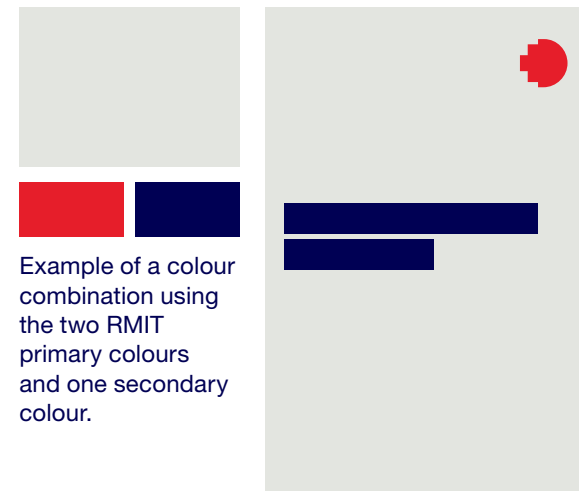
Example 3



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

Example of application

Example 4



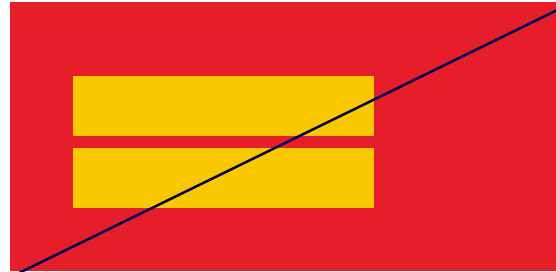
Example of a colour combination using the two RMIT primary colours and one secondary colour.

Example of application

Incorrect usage

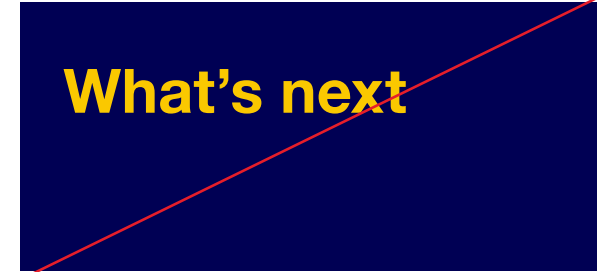
Care must be taken to avoid incorrect usage.

Yellow should NOT be used on red background.



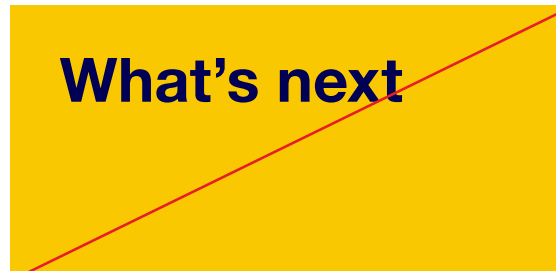
X Do not use yellow on red background.

What's next



X Do not use yellow on text

What's next



X Do not use yellow as background colour.



X Do not use RMIT Red in tint.

Typography

Typefaces are a tool to aid brand recognition and tone of voice. To ensure consistency across all communications, RMIT use two typefaces—Museo and Helvetica Neue.

To access detailed guidelines specific to typography, please contact
brand.design@rmit.edu.au

Type hierarchy

This page outlines the recommended use of Museo and Helvetica in relation to the hierarchy of information for optimum legibility and clarity.

Museo is used for headlines (8 words or less) and Helvetica is used for supporting and subsequent copy.

Aa All copy should be set in sentence case

Writing URLs

For optimum legibility and clarity, RMIT URLs should:

- use Helvetica Neue 75 Bold in lowercase
- not include www.
- be displayed as one line

Museo Primary

Headline (8 words)

**Headline
Museo 700
Maximum 8 words**

Helvetica Neue
Secondary

Supporting copy

**Supporting or secondary copy
Helvetica Neue LT Pro 75 Bold**

Body copy

Body text

- Bullet points

Helvetica Neue LT Pro 55 Roman

CTA

**rmit.edu.au
Helvetica Neue LT Pro 75 Bold**

Helvetica Neue
Secondary

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

Museo 300
Museo 500
Museo 700

Helvetica Neue LT Pro Light
Helvetica Neue LT Pro Roman
Helvetica Neue LT Pro Bold

Arial Regular
Arial Bold

Primary typeface (Headline / Feature)

Museo is the primary brand typeface. It is used for headlines and single line statements. The recommended weight for headline use is Museo 700. Ideally headlines should be limited to 8 words, and anything longer than this should change to the secondary typeface, Helvetica Neue LT Pro to optimise legibility.

Museo should never be substituted or replaced with alternative styles.

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

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

Museo should never be substituted or replaced with alternative styles.

Please contact ITS to install the brand fonts.

Secondary typeface (Body copy)

Helvetica Neue LT Pro is the secondary typeface. It's legibility and clarity makes it appropriate as a support to Museo. It is used for supporting copy, and any subsequent information such as event details or CTAs. It is also ideal for longer-form copy, print communications, charts and diagrams. The recommended weight to be paired against Museo 700 is 75 Bold.

The preferred weights of Helvetica Neue LT Pro are:

- 45 Light
- 55 Roman
- 75 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.

Type and colour

Print and digital

When using typography in the digital space it is important to adhere to the Web Content Accessibility Guidelines (WCAG). [w3.org/WAI/standards-guidelines/wcag](https://www.w3.org/WAI/standards-guidelines/wcag). The table shown 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.

Headlines

Headlines should only appear in colours from the primary palette – RMIT Red and Blue

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

Subhead and body copy

Body copy should not be set smaller than 7.5pt for print.

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

RMIT Red	Headline Subhead body copy	
RMIT Blue	Headline Subhead body copy	Headline (18pt+) only
Black	Headline Subhead body copy	
White	Headline Subhead body copy	Headline Subhead body copy
RMIT Grey	Headline Subhead body copy	Headline Subhead body copy
RMIT Yellow		Headline Subhead body copy

The grid

The grid is a flexible system that allows for continuous evolution, change and adaptation, and speaks to the ethos of learning, growth and RMIT's tagline, 'what's next'.

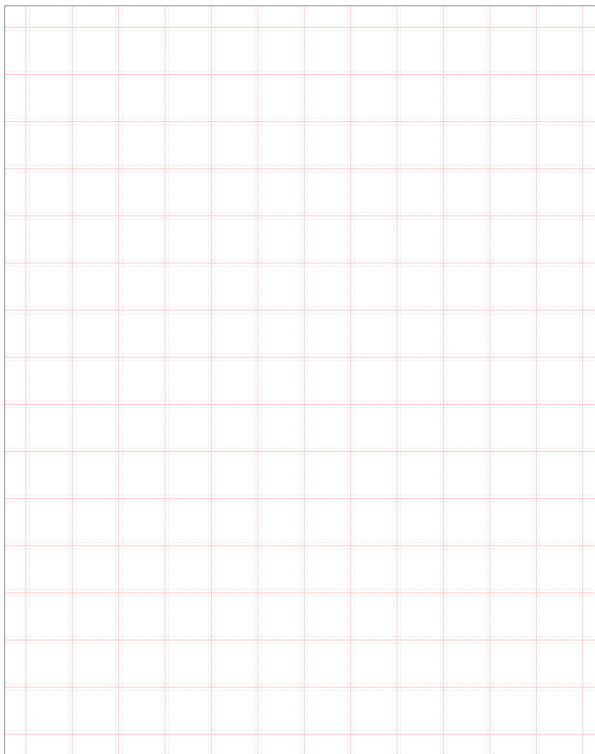
The grid allows information to be presented in a clear and logical narrative, so that it can be better understood and interpreted.

The grid

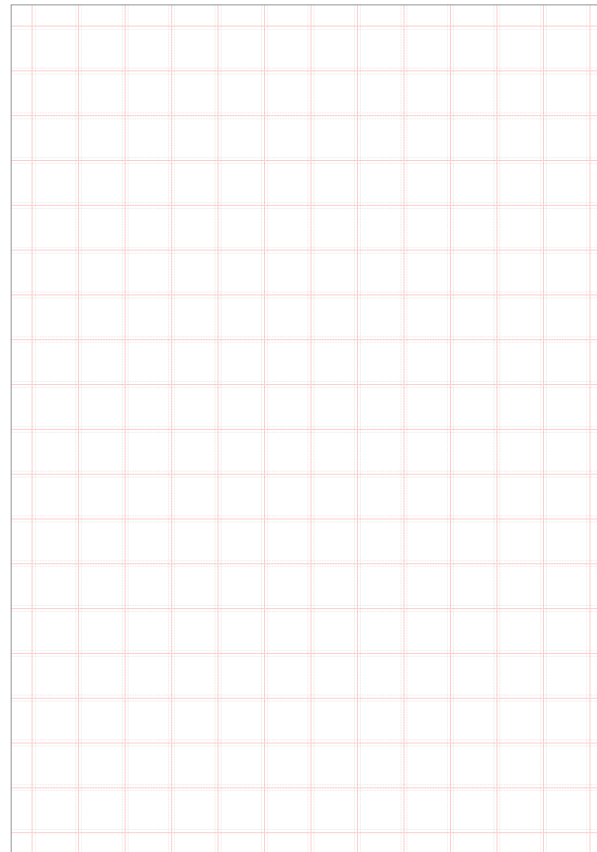
The format is divided into a number of rows and columns that divides the page into a 'square' grid. Where possible, the format should be divisible by at least 12 to allow for a column breakdown of 2, 3 or 4.

Page Margin:
Approx. 4% Format Width

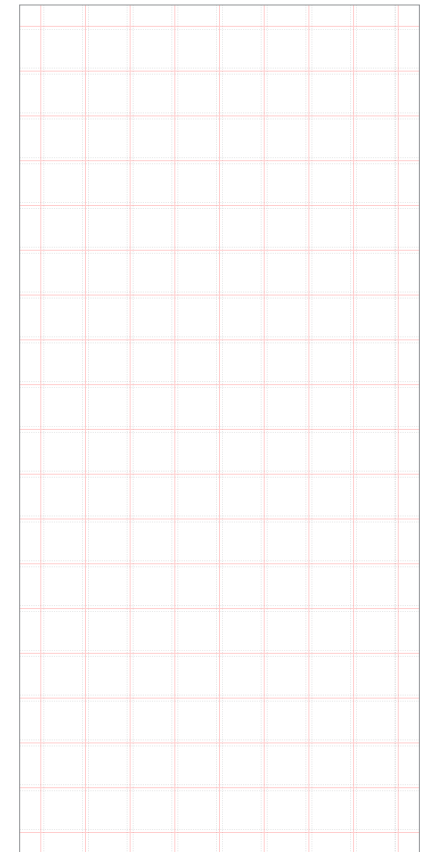
The grid can be applied to any format.



Social Post A – 1080W x 1350Hpx (4:5)



A5, A4, A3, A2, A1

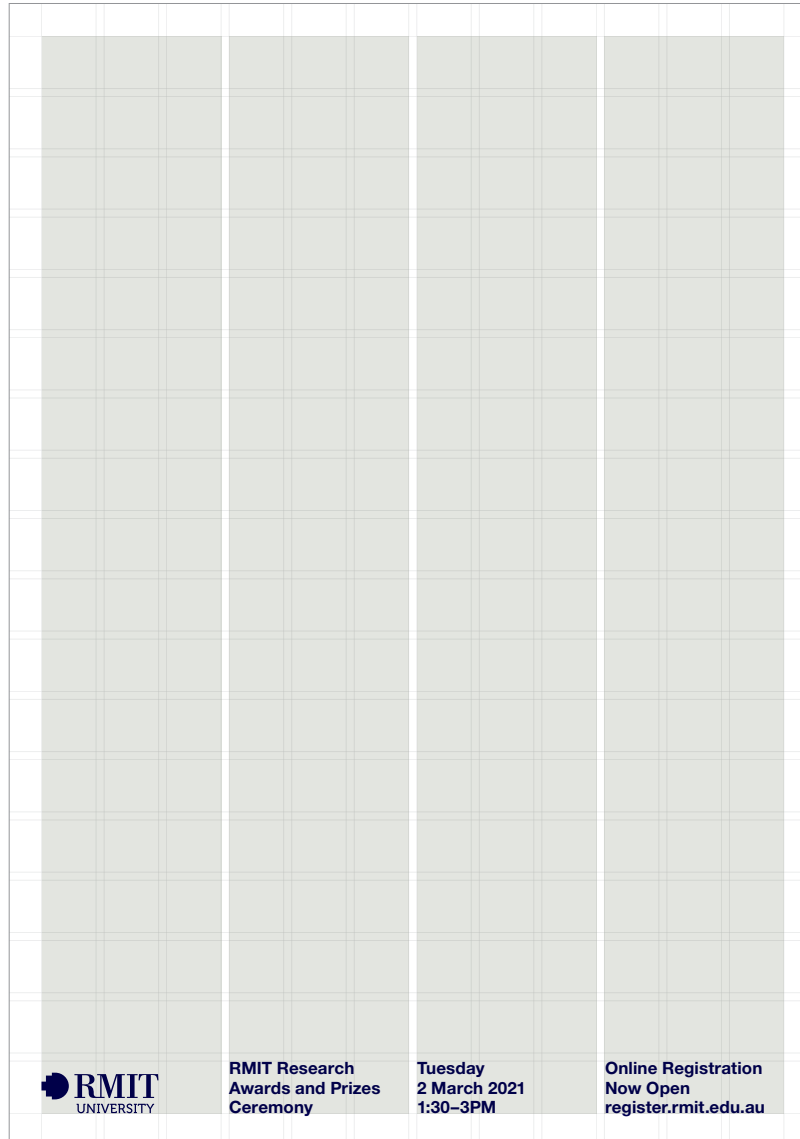


DL – 99W x 210Hmm

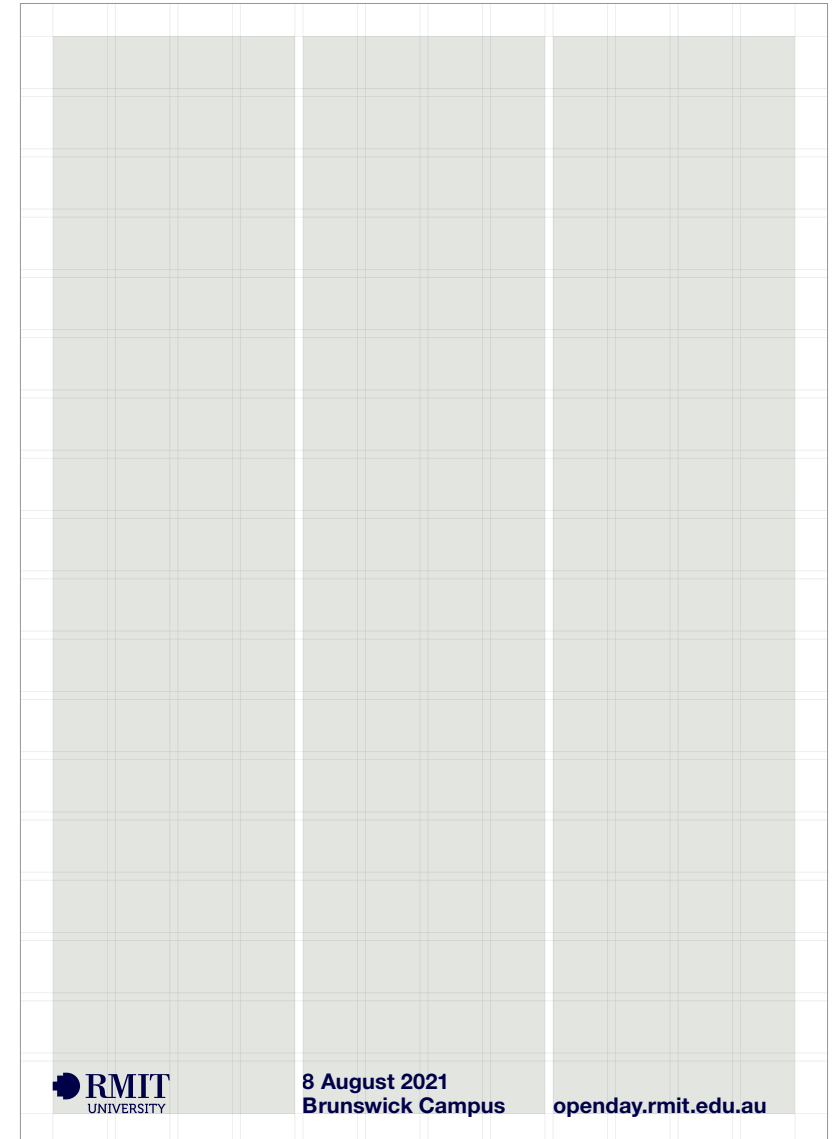
The grid

Where applicable, the logo sits at the baseline of the format, and can be paired with secondary event information and CTAs.

For access to the grid templates, please contact brand.design@rmit.edu.au.



4 column grid



3 column grid

The grid

Content breakdown

For detailed information on typography sizing, placement, layouts see detailed Typography Guidelines.

When copy has descenders, we allow more space in-between the lines but still work within the grid.

Text can fill the grid space when it has no descenders.

Vietnamese accents or characters that extend the bounds of the grid space should be treated the same as text with descenders, where we allow for more space between lines, but still work within the same grid spacing.

Transform
the future

Má Mà Mã
Mả Mạ

Content breakdown example

Headline
copy with
descenders
goes here



8 August 2021
Brunswick Campus
openday.rmit.edu.au

Headline
shifts
Space here
for supporting
messaging

around
the grid
Xerum quis
alist, esequi
consed enim
que solupta.



00 Month 2021
Campus Location
website.rmit.edu.au

The grid

Content breakdown example

Copy that is longer than 8 words should no longer be considered a headline, and shifts to Helvetica as secondary copy to optimise legibility across communications.

**Copy longer than
8 words should
not be considered
a headline, and
instead moves
to Helvetica as
supporting copy
for legibility.**



8 August 2021
Brunswick Campus openday.rmit.edu.au

Headline Here

**The headline is
still present, just
as secondary in
the hierarchy.**



8 August 2021
Brunswick Campus openday.rmit.edu.au

The grid

Content example

Opportunity with formats such as rock posters to use alternating colour versions of the same design, reinforcing the RMIT Red and Blue.




The grid

Content example

This page demonstrates examples of different layouts and messaging. Where applicable, imagery can be used alongside copy and is structured within the grid.

Headline here

Open Day 2021



RMIT
UNIVERSITY

8 August 2021
Brunswick Campus

openday.rmit.edu.au

What's Next Next Next Next Nextfest Next Next Next Next 2021

RMIT
UNIVERSITY

19 August 2022
City Campus

nextfest.rmit.edu.au

Intern

Connect with a work-ready
intern for a new perspective
on your business.

Intuitive Interactive Innovative Incoming

RMIT
UNIVERSITY

Find out more. Visit internships.rmit.edu.au.


The grid

Content example

This page demonstrates examples of different layouts and messaging using the pixel as a supporting visual device. When using the pixel in this way, the brand marque should always be present elsewhere to ensure consistent brand recognition.

What's next?


Engineering	Industrial Design	Product Design
Bio-Med	Graphic Design	Advertising
Health Science	Business	Social Science
Fashion	Information Technology	Architecture

 **RMIT** UNIVERSITY

Transform your future at study.rmit.edu.au.

2021 Schedule Industrial Design

BC236 Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May
BC236 Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May
BC236 Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May
BC236 Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May
BC236 Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May	BC236 8PM Tuesday 24 May Wednesday 24 May

 **RMIT** UNIVERSITY


More information at schedules.rmit.edu.au

Workshops

Lectures

Events

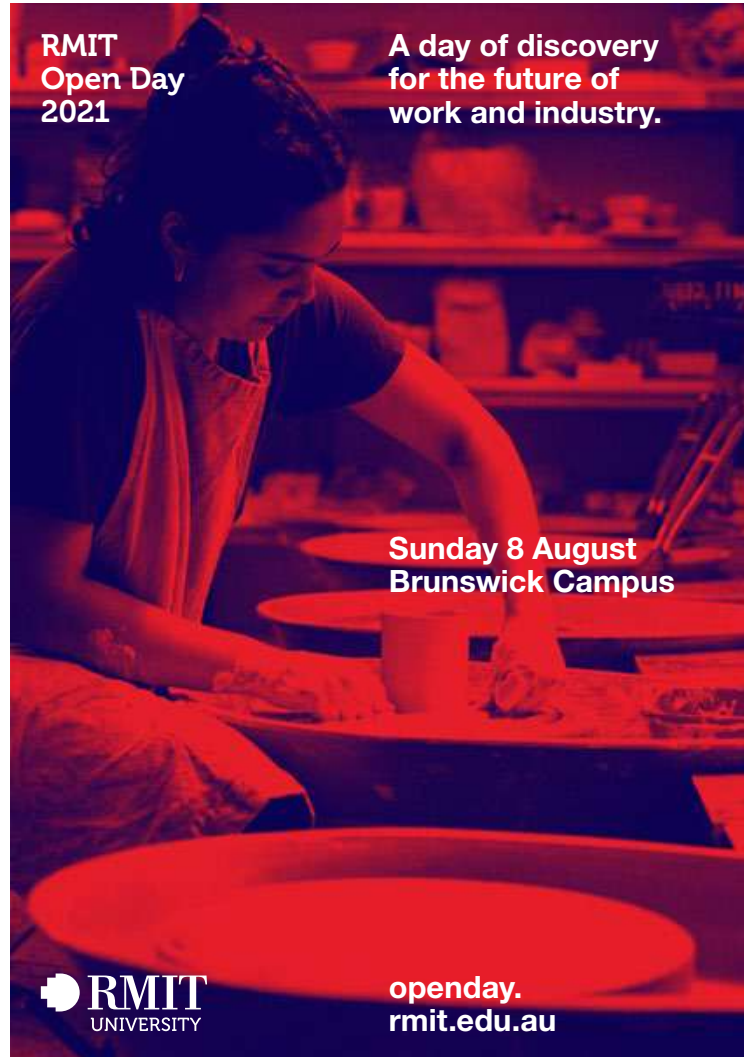
Programs

 **RMIT** UNIVERSITY

8 August 2021
Brunswick Campus openday.rmit.edu.au

The grid

Content breakdown example



The grid

Content breakdown example

A visible grid (in red) structure can overlay the base text grid. This intentionally functions within the existing lines, and therefore works with content structures based on that grid.

When used the visible grid (in Red), text can either overlay or sit within knocked out grid spaces.



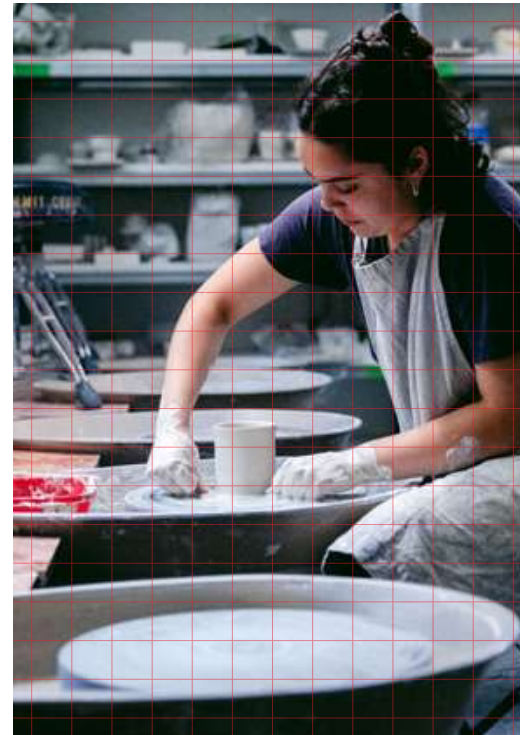
The grid

Visible grid example

A visible grid may be used over image-based communications, and can be used in White or RMIT Red. It can be used to highlight specific areas within images, and used in combination with the image treatments across the previous pages.



White grid



Red grid

The grid

Content example

These sections can work with or without the visible grid.



Transform

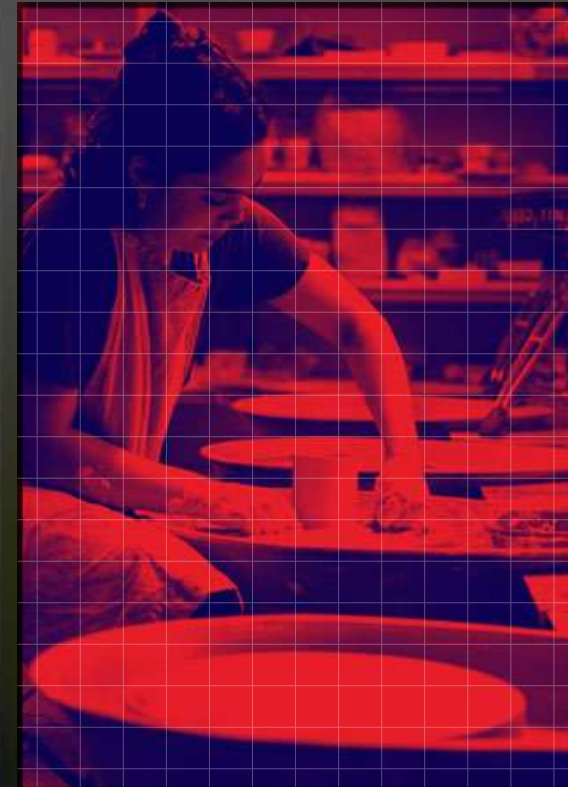
Open Day 2021

What's next?

Workshops
Events
Lectures
Programs



8 August 2021
Brunswick Campus openday.rmit.edu.au



Photography

Photography plays an important role in the identity of RMIT. In the spirit of co-creation we will work with our industry partners, staff and academia as well as our students, to build our library.

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

For detailed guidelines specific to photography, please download the photography guidelines from the [‘Brand, templates and guides’](#) staff page.

Photography treatment

Our photography should demonstrate that by rolling up your sleeves and applying yourself, and through practical, hands-on learning, you'll get further.

We always show our real RMIT people working and engaging in authentic settings. We show subjects actively learning in their study environment and working together towards what's next.

- All subjects should look like 'real' people, not like posed models. Their clothing, hair and makeup should feel authentic to the individual.
- Clothing should be ironed where necessary and tops shouldn't have large logos or text. If possible, ask talent to bring a change of top.
- Use of diversity needs to be authentic, never tokenistic. Include a diverse range of people that considers:
 - Race and ethnicity
 - Age and generation
 - Gender and gender identity
 - Sexual orientation
 - Disability and ability
 - Socio-economic status and background.
- Photograph students in their real facilities where they study so they're familiar with the equipment. If possible get the facility manager to be present so they can direct the student and ensure the photo is authentic.

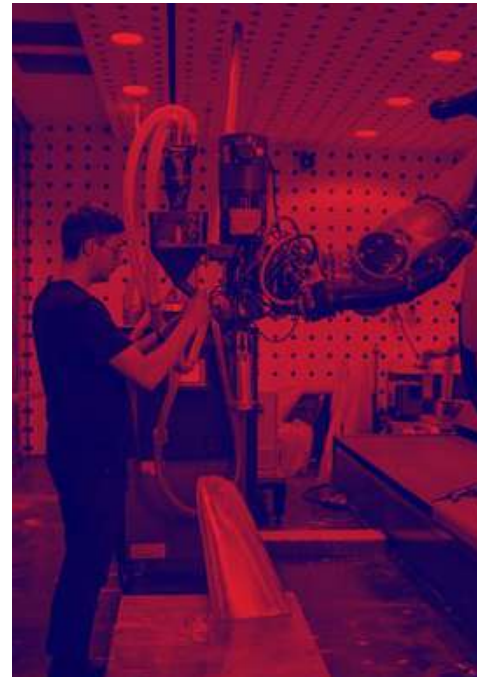


Image treatment

RMIT has the ability to position themselves as a progressive and design-led institution through experimental and unique treatment of imagery. The treatments are designed to provide a point of difference, while also reinforcing the core brand colours of RMIT Red and Blue.



Original



Treatment A



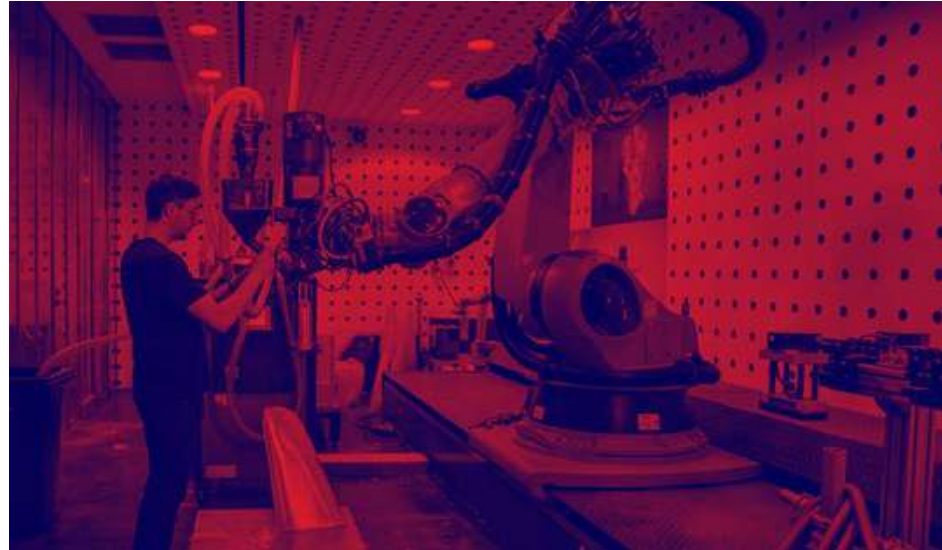
Treatment B

Image treatment

The red blue gradient map can be used for additional post-production treatments. Ensure you use the RMIT red and blue.

NOTE:

When using a treated image, 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. Ensure to choose "Classic" under Method.



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.

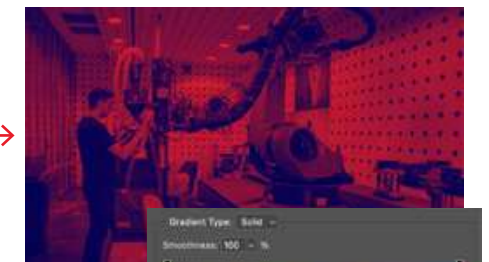
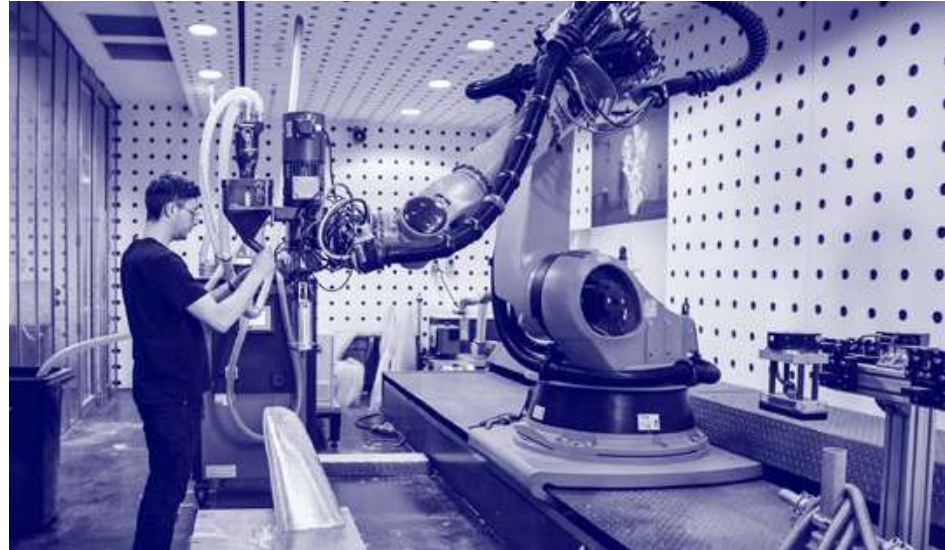


Image treatment

The blue gradient map can be used for additional post-production treatments. Ensure you use the RMIT blue.

NOTE:

When using a treated image, 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.



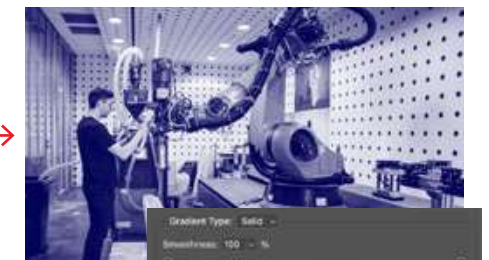
Apply Gradient Map

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. Ensure to choose "Classic" under Method.



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.



Things to avoid

A few pointers on things to avoid when shooting or sourcing photography.



X Avoid subjects looking directly at the camera (with exception of staff and student profiles).



X Avoid lens flares, glows and fake ethereal light.



X Avoid studio photography that doesn't showcase RMIT locations.



X Avoid backgrounds that are overly crowded and hard to put text over.



X Empty architectural scenes.



X Avoid the overly staged.



X Do not use greyscale image.



X Do not use secondary colour on image treatment.



X Do not use clipart.

Graphic elements

Creative ways to use our graphic elements as design devices in brand communications.

The line

When paired with text, the height of the line is determined by 10% of the text point size.

Space between determined by grid

Single grid space

Flows to double when necessary



Text boxes

The line can grow to !ll grid spaces, which become text boxes to house content.

Space between determined by grid

Scales down to 50% to fit within grid

Optional graphic elements

The following graphic elements are available to RMIT staff and associated producers for use, but are not required for your work to be considered on-brand. For more advice on this please contact the RMIT brand team at brand.design@rmit.edu.au.

RMIT ribbon

The RMIT ribbon or ‘the ribbon’ was first introduced for the ‘what’s next...’ campaign.

The RMIT ribbon embodies a ‘turning page’ and symbolises the progressive next chapter for RMIT students after completing studies.

Typically, this graphic element is placed at the bottom right edge when executing various layouts across print and digital.



RMIT ribbon frame

This ribbon frame provides the framework for setting type within the RMIT look and feel, and should be used as a guide when executing various layouts across print and digital.

This ribbon frame is designed for the use of layout with imagery and body copy.



Optional graphic elements

Angles and opacity

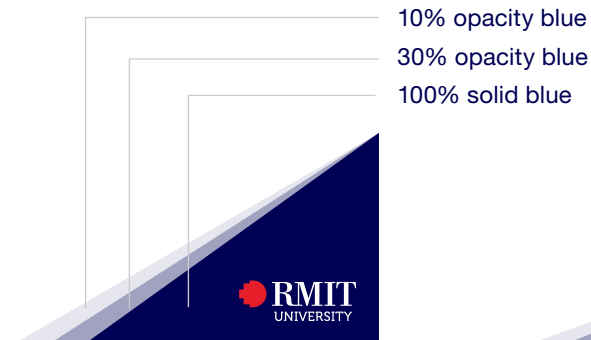
The adjacent guidelines provide clear directions and a framework for setting a consistent treatment and should be used as a guide when executing various layouts across print and digital.

There are 3 layers of tints in the ribbon to create depth and hierarchy. The percentage of each opacity is:

- RMIT Blue 10% opacity
- RMIT Blue 30% opacity
- RMIT Blue 100% solid



45° angle



30° angle



20° angle

Positioning

Each position of the RMIT ribbon has its own specification for consistency.

Each of the ribbon examples are aligned with the URL.



RMIT ribbon (with the logo)

The URL aligns with wordmark 'University'.



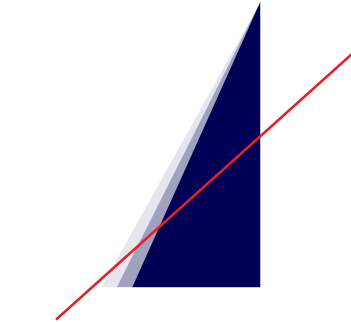
RMIT ribbon (with What's next tagline)

The URL aligns with the tagline.

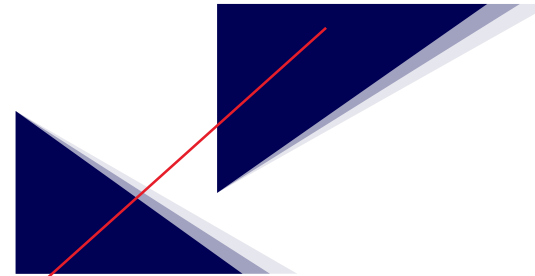
Incorrect usage

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

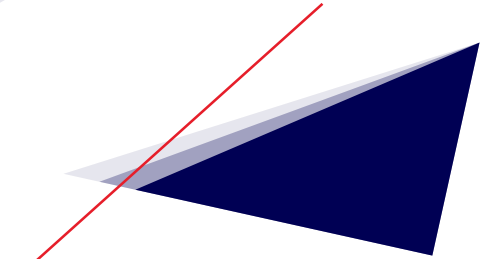
The ribbon should only be used once on each spread.



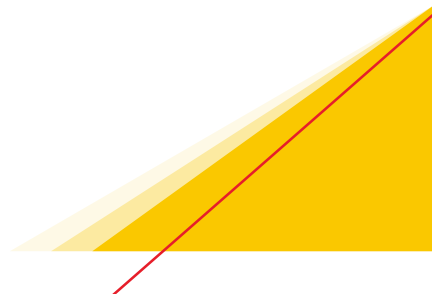
X Do not distort the proportions or change the angle.



X Do not flip the ribbon.



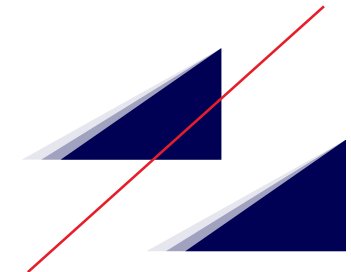
X Do not rotate the ribbon.



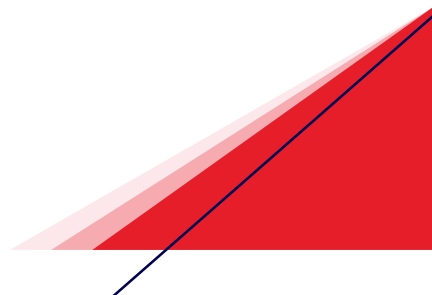
X Do not use secondary colour on the ribbon.



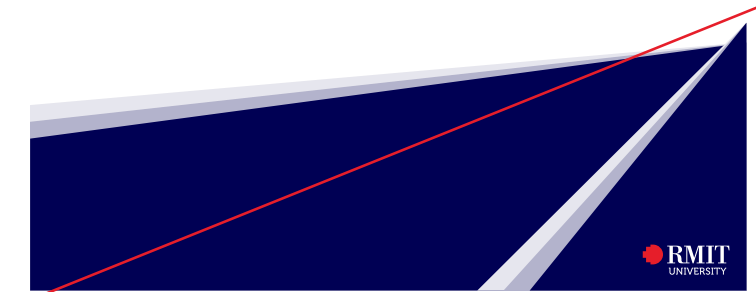
X Do not place image in the ribbon.



X Do not overuse the ribbon.



X Do not use Red colour on the ribbon.



X Do not overlap with the ribbon.

Best practice

Here are examples for ribbon frame.



Poster and digital banner

Examples on ribbon frame to be used for layout with imagery and body copy on single page application such as poster and digital banner.

Optional graphic elements

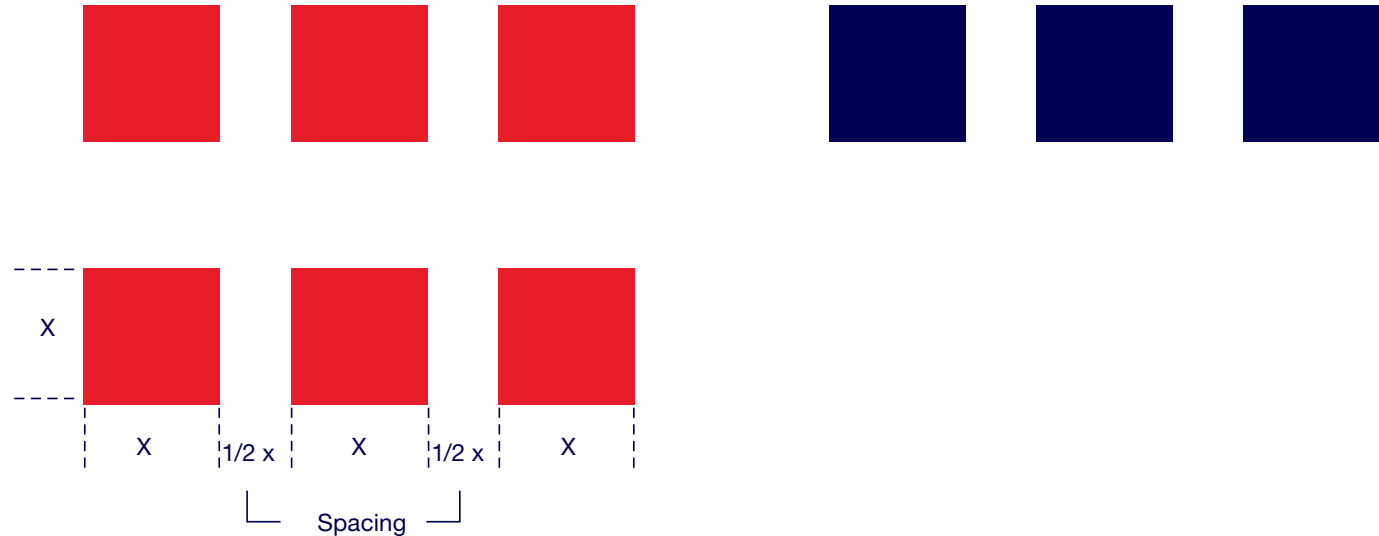
Ellipsis

The ellipsis introduced the ‘what’s next...’ campaign and has become a key graphic element.

Related to the pixel it creates a movement of waves to represent RMIT and provides students a greater pathway.

Spacing

The ellipsis needs to be applied with correct spacing.



What’s next tagline

With What’s next tagline there is a short line that 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 + 0151

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

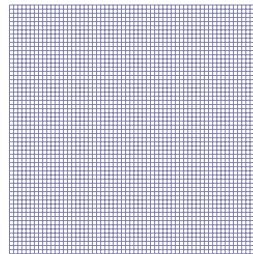
The graphic shows the tagline 'What's next...' in a large, bold, dark blue font. Above the text is a horizontal line consisting of a short red segment followed by a longer grey segment. The text is positioned below the grey segment of the line.

Icons

A process to aid in the creation of any new icons to ensure consistency across RMIT icon usage.

Icons

For access to the suite of icons, please contact the RMIT brand team at brand.design@rmit.edu.au.



80 x 80 pixel grid

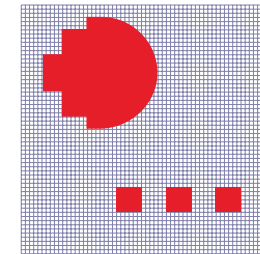
As a foundation, icons should be created on a 80 x 80 pixel grid.



Line weight

As a general rule the line weight should be 2px, this rules works well on both digital and print.

Icons are to be created from single line weight and should be consistent across the document. Keep it simple and clean.

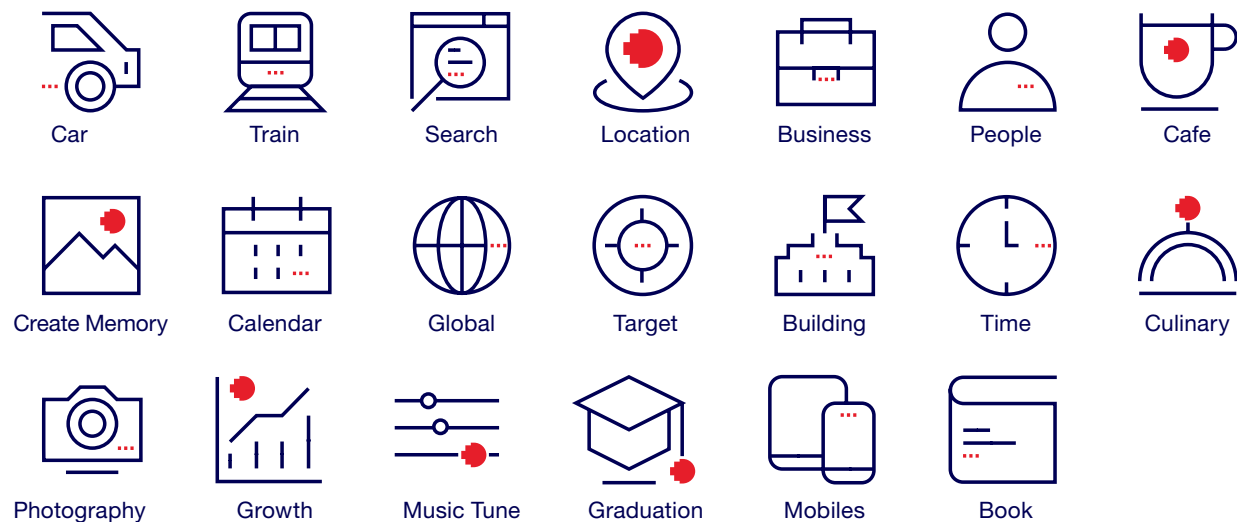


Pixel and ellipsis

Icons should feature either full pixel or ellipsis within them. They can not appear together on the same icon. These should always appear as a solid in RMIT Red and CANNOT be rotated.

Icons are to be created from single line weight and should be consistent across the document. Keep it simple and clean.

Examples



Writing and language

Our verbal identity is a crucial part of who we are and how we connect with people, whether it's our colleagues, students or industry partners. It comprises our tone of voice, our stories and our names.

For detailed guidelines on copy style, writing tips, grammar and naming conventions, please download the writing style guide from the [‘Brand, templates and guides’](#) staff page.

Our tone of voice

We are plainspoken.

We strip away the unnecessary and try to avoid over-intellectualised or esoteric language. We value clarity above all. We avoid jargon and speak in terms that can be universally understood.

We are authentic.

This means we relate to students' and customers' challenges, passions and interests, and speak to them in a familiar, inclusive and accessible way. We're never condescending or exclusive.

We are informative.

As a tertiary institution, we're known for our discovery, dissemination and application of knowledge. Only experts can make something complex sound straightforward, and it's our job to demystify our research and learnings in a way that educates and engages. We aim to be both informative and affective.

What's next campaign messaging

The RMIT brand platform is 'what's next'. When used as a tagline alongside the RMIT logo it should be written with the ellipsis: 'what's next...' not 'what's next?'. The 'n' in 'next' is never capitalised and the 'w' is not capitalised unless at the beginning of a sentence.

'What's next...' supports our future-focused brand story: we exist to help people who know where they're heading, and to get them there. It's inclusive and empowers our audience by asking what's next for them.

In a sentence it can be used two ways:

With a verb in front of it relative to the study area, e.g.,

Imagine

Shape

Design

Build

Code

Engineer **What's next...**

Create

Research

Inspire

Lead

Rethink

As part of a sentence or a quote, e.g.,

- Upskill for what's next.
- What's next for you?
- "What's next for me is getting my commercial and instrument rating so I can be a commercial pilot with an airline."
- "The technology sector changes every day, so we have to ensure we're keeping up with what's next to deliver a cutting-edge student experience."

Video

Video allows our brand to come to life in its most expressive form.

Video

Content breakdown

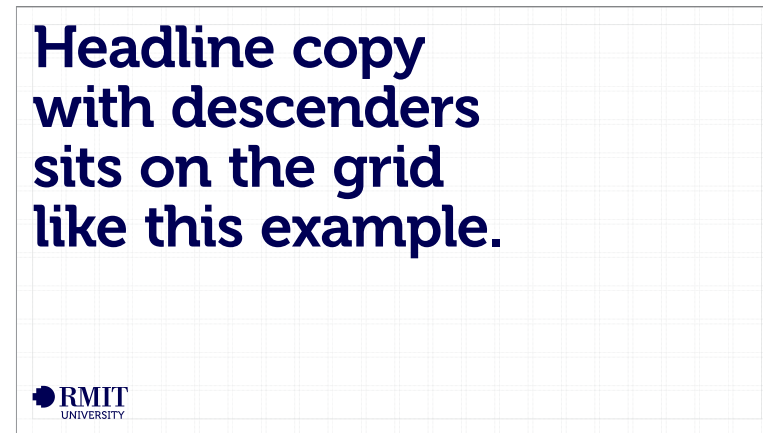
(A) Headlines can move around the grid, placed intentionally to create a balanced composition. Secondary copy is set in Helvetica, and can be interspersed with the headline.

When copy has descenders (B), we allow more space in-between the lines but still work within the grid. Secondary copy can be used at the same size as (B), and is set in Helvetica (C).

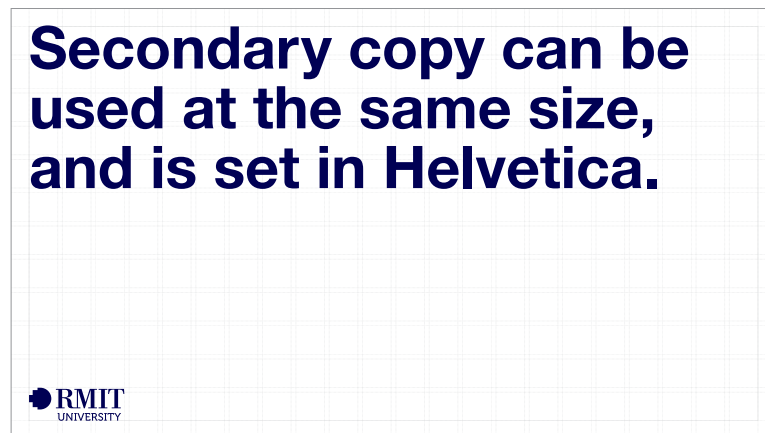
Text boxes can be used to house content, as an extension of the RMIT Pixel language (D).



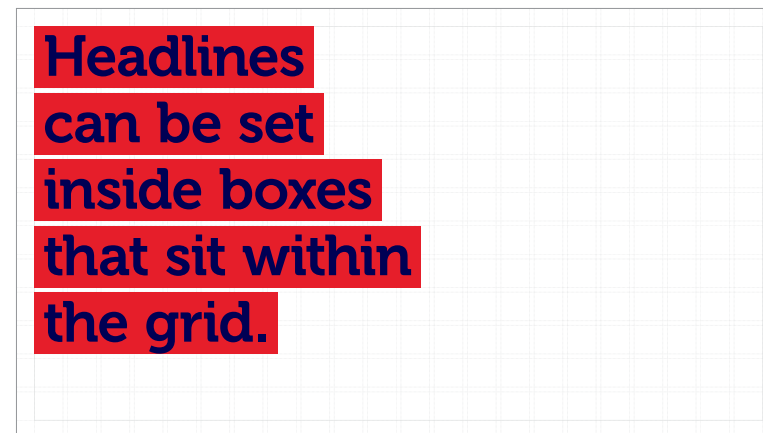
(A)



(B)



(C)



(D)

Video

Content breakdown example

These layouts can be used in a range of colour combinations and with different imagery depending on where they are positioned on the scale.

This can also be used as video supers for a trailer style piece, where the placement of messaging intentionally works to frame the image / content beneath.

Please follow the Accessibility Standards depending on the intent of communications.



RMIT courses are designed to keep up with the demands of industry.



Video

Content breakdown example

(A) Type can be used so there is a size relationship between headlines (Museo) and supporting copy (Helvetica). Hierarchy is created through the placement of messaging around the grid.

When used the visible grid (B), text can either overlay or sit within knocked out grid spaces. The visible grid should only be used when using imagery as backgrounds).

These can be used graphically (C), or as smaller blocks for video supers (D).



(A)



(B)



(C)



(D)

Video assets

These animation assets are for use as openers and closers for all external-facing RMIT videos.

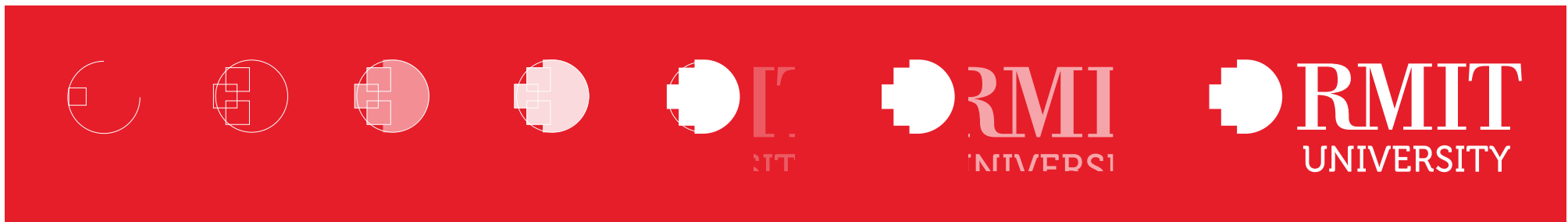
There are multiple options of the animated sequence to allow for various lengths, formats and subject matter.

To access the intro and outro files and for advice on how to use the assets, please contact brand.design@rmit.edu.au.

RMIT logo animation on intro video



RMIT logo animation sequence



Supers

Lower thirds

Supers/lower thirds should be used to name a speaker or interviewee, or provide further information in text form.

We have a standard format for our lower third design as seen here along with text size and structure.

The lower third is templated. Do not recreate this device.

NOTE:

All RMIT videos must conform to title safe standards to ensure caption texts are visible when video is viewed on television screens or DVD players. Computer monitors will generally display 100% of the video image.

Lower thirds device in video content



Title safe area



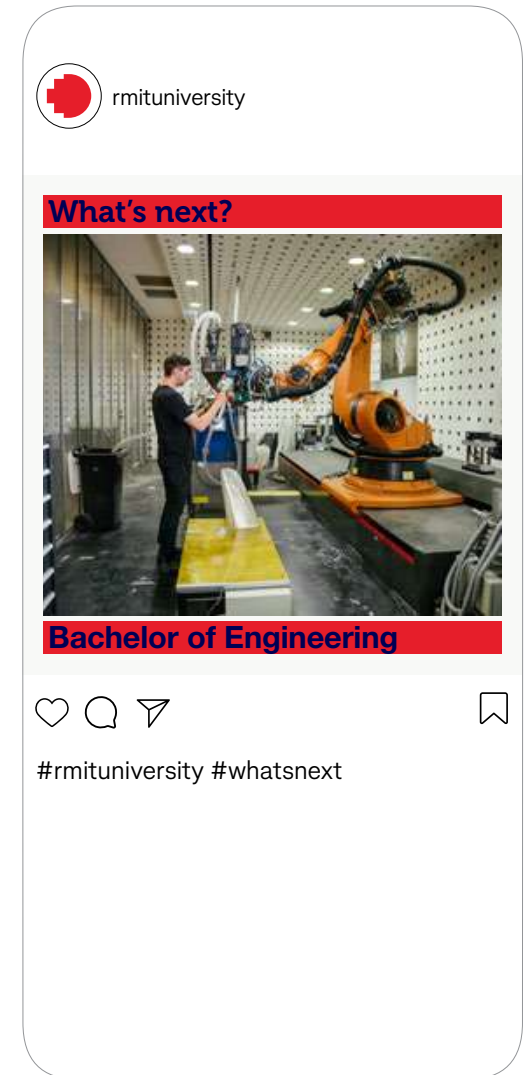
Example in use



Social

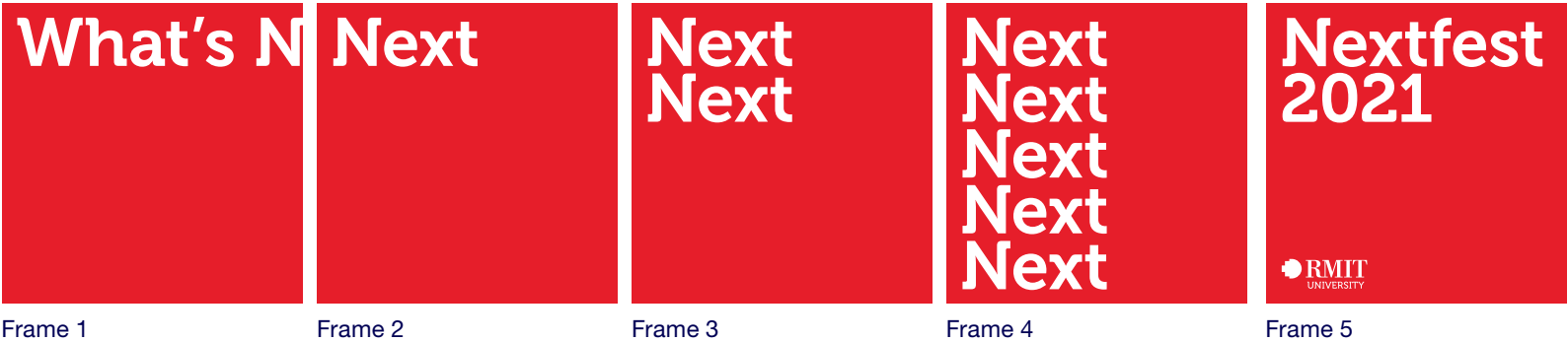
Content breakdown example

The below shows examples of type-only communications. There is an opportunity to use more direct language in social posts when graphics are paired with a caption. Layering content can be used for specific communications on the 'design-led' end of the scale.

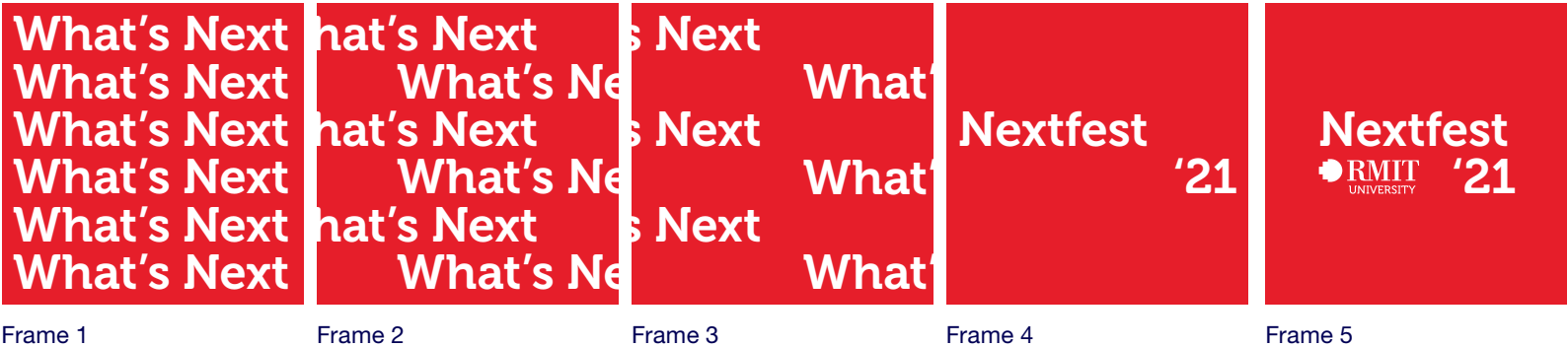


Storyboard example

Example A



Example B



Leaderboard content breakdown

(A) Headlines can fill the grid spaces when there are no descenders in the copy. When copy has descenders (B), we allow more space in-between the lines but still work within the grid. Longer headlines (less than 8 words) can flow over two lines (C).

Headline here

(A)

Headline goes here

(B)

A longer static headline
can be placed here.



(C)

Secondary copy in Helvetica
can be placed here.



(D)

Leaderboard content breakdown example



(A)



(B)



(C)

Leaderboard storyboard example



Animated components

The approach to animation should reinforce the idea behind RMIT's tagline 'what's next'. There should always be a sense of what's to come, representing forward-thinking, the future, development and growth.

Our aim is to be clever and innovate, speaking to the intended audience and working to a range of formats. The animation should additionally reinforce the intent of the content.

There are a range of animated transitions and text movements available as editable templates.

Using these consistent transitions and animations provides a seamless brand experience for viewers, no matter the subject or video location.

For more information on these animations and templates, please contact brand.design@rmit.edu.au.



(A)



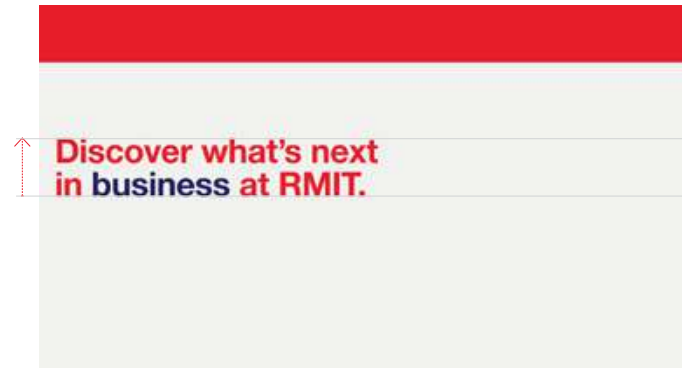
(B)



(C)

Animated components

Animation transitions examples



Animated components

Visible grid formation

When used in animated states, the visible grid can form by growing from the top left corner, down and across the page (A). When new messaging is required, the grid spaces can change size to respond to the messaging within, and transition by 'flipping' upwards (B).



(A)



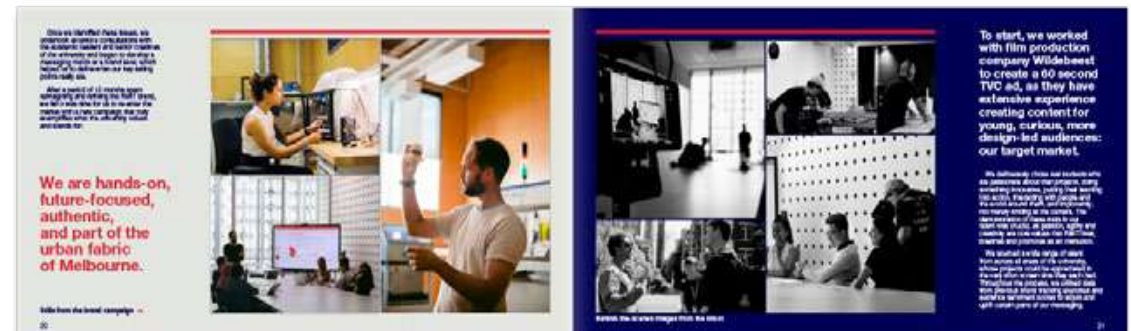
(B)

Best practice

Examples that demonstrate how our visual identity comes to life.



Brochure cover



Internal spread

Print



Postcards



Lanyard inserts



RMIT x Hungry Panda design for merchandise

The situation
Food delivery service Hungry Panda is running a food festival on 11 November 2021 and RMIT is partnering with them to bring the festival to life, with giveaways and discount codes for students.

Alongside the food offerings, Hungry Panda will be both giving away and selling merchandise co-branded with RMIT, with proceeds going toward a panda rescue centre in China.

The competition
We're asking RMIT students to submit a design for the t-shirts and tote bags, using the Hungry Panda and RMIT logos in a fun and creative design.

We will judge the designs and then work with the selected student and Hungry Panda to refine the design and print it on the t-shirts and tote bags for the food festival.

The selected student will receive \$500 prize money.

Specifics

- T-shirt and tote bag are white and they can have the same or different designs. Printing is only on one side.
- Submit your design maximum size A4 210mm(w) x 297mm(h). Resolution 300dpi. File format should be .ai, .eps, .pdf, .jpg, .tif or .psd.
- Use the Hungry Panda and RMIT logo lock-up according to logo guidelines.
- Download the logo lock-up and logo guidelines from Sharepoint [here](#).

How to enter

- Submit your entry using the Microsoft form at: <https://forms.office.com/r/V3yURhnpry>
- Submissions are due by **Wednesday 6 October**.
- Contact **Hilary Jones** in the RMIT marketing team with any issues: hilary.jones@rmit.edu.au

Flyer



Become a leader in your field

Further your career with advanced qualifications and deeper technical expertise.

With a postgraduate Engineering degree from RMIT, you'll develop internationally-recognised skills in the areas that interest you most. With 14 different specialisations to choose from and accreditation by Engineers Australia, RMIT's suite of Masters degrees are globally recognised and highly regarded by industry, both locally and internationally.

From manufacturing to management, you could find yourself designing and creating products, systems, structures and services that transform our world and improve lives.

The RMIT 4+1 Model
If you've completed your Bachelor of Engineering (Honours) at RMIT you may be eligible to complete a Master by Coursework degree in your related area in only 12 months — half the time it normally takes to complete a Masters degree!

Find out more at rmit.edu.au/engineering

CRC028: 00122A | RMIT Code: 3046



Advert



How to apply for Semester 1 2022



FUTURE CAREERS / On demand



Learn How to Design Your Career



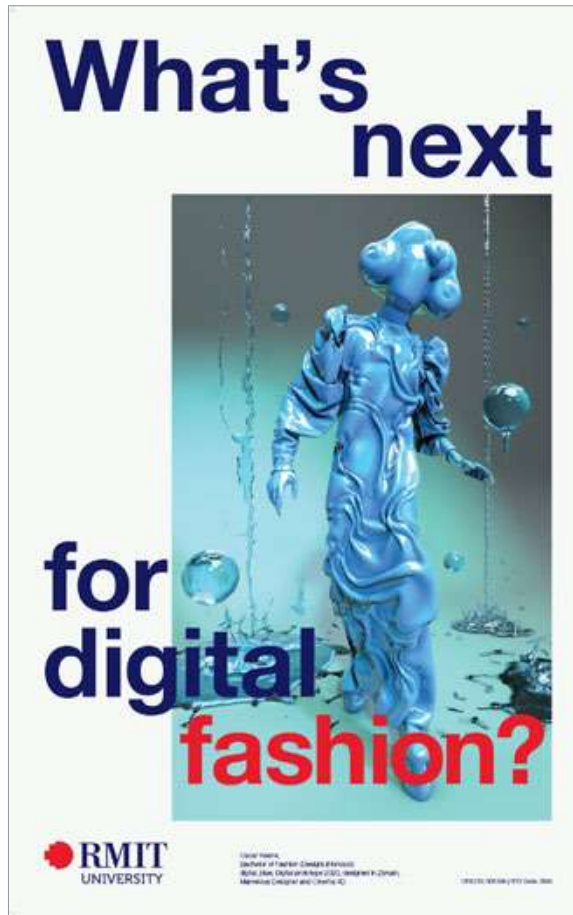
FUTURE CAREERS / Masterclass

EDM banners

Outdoor



Digital display



Billboard



Outdoor

JCDecaux

What's next...

RMIT
UNIVERSITY



**Take yourself
off autopilot.**

What's next is in your hands...

© 2019 RMIT University. All rights reserved.

Bourke Street Mall

PT>

**TRAMS CAN'T
SWERVE**

When you see a tram, it's best to stay out of its way.

70% of road deaths
involve a vehicle that didn't
stop or give way for a tram.


Outdoor

**Built
for**

**What's
next...**

Explore Building &
Trades at RMIT.

[RMIT Building & Trades](#)

 **RMIT**
UNIVERSITY

©2020 RMIT. RMIT-3048

This billboard features a construction worker in a hard hat and safety gear, working on a construction site. The background is a solid red color. The text is white and bold. The billboard is mounted on a grey metal stand.

**Built
for**

**What's
next...**

Explore Building &
Trades at RMIT.

[RMIT Building & Trades](#)

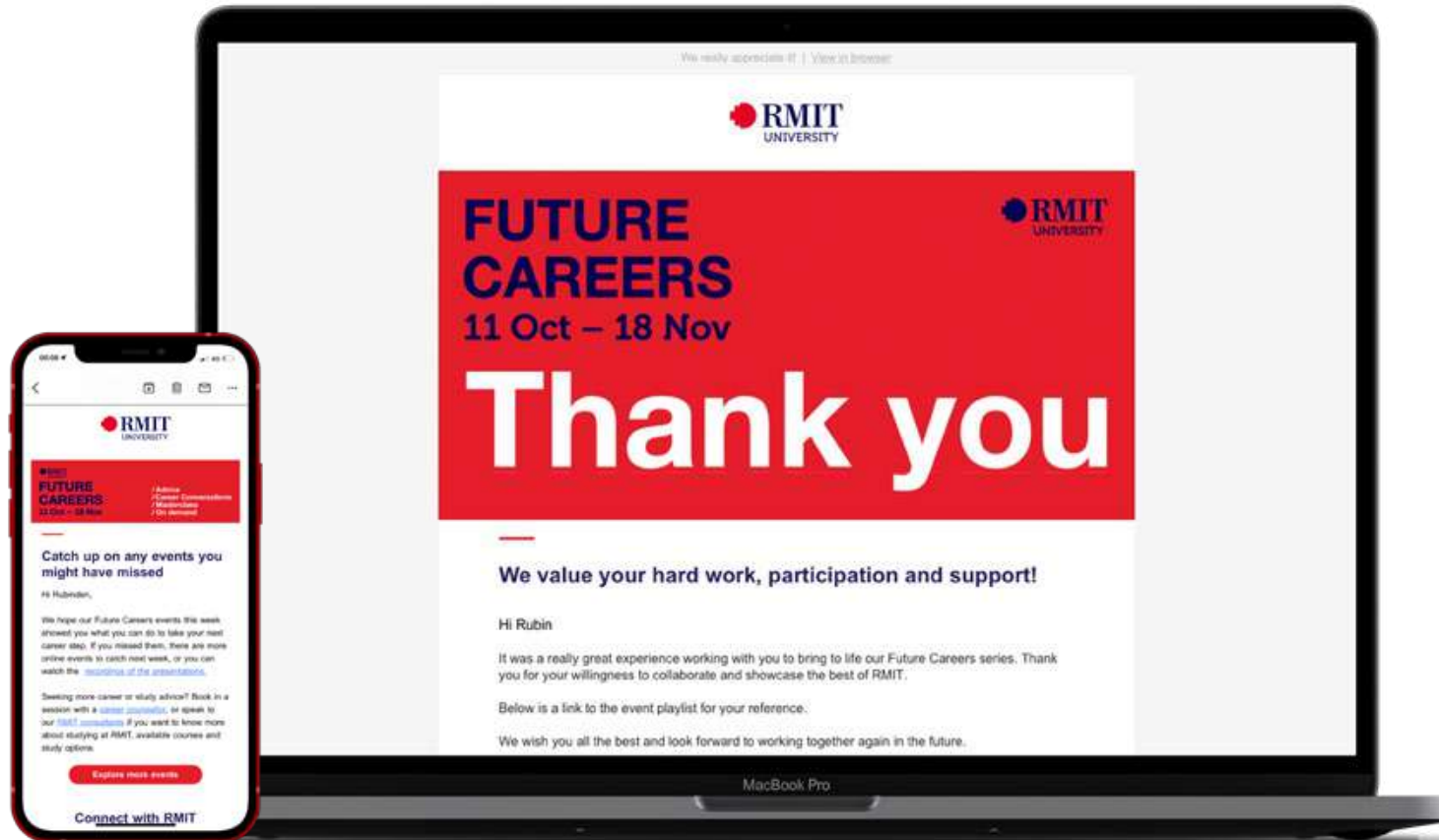
 **RMIT**
UNIVERSITY

©2020 RMIT. RMIT-3048

This billboard features a woman in a dark jacket holding a power drill. The background is a solid red color. The text is white and bold. The billboard is mounted on a grey metal stand.







Stationery

School/Department/Area

Title of Report
Subject of Report

Month Year

1. Heading 1
1.1. << Type subheading>>
1.2. << Type subheading>>

1.1. Heading 2

1.1.1. Heading 3

Heading 4

Body text

Agenda

Meeting <<Type the meeting>>
Date <<Type the date>>
Time <<Type the time>>
Location <<Type the meeting location>>

1. Attendance and apologies

2. Approval of previous minutes

3. Business from Previous minutes

3.1. Item

3.2. Item

4. New Business

4.1. Item

4.2. Item

5. Other Business

5.1. _____

5.2. _____

5.3. _____

5.4. _____

5.5. _____

6. Date, time and location of next meeting

6.1. DATE, TIME, LOCATION

Word templates

Insert name of Presentation here

Subhead here

Insert name of Presentation here

Section divider text

PowerPoint templates

Contents

01 Insert content title

01 Insert content title

01 Insert content title

01 Insert content title

01 Insert content title

01 Insert content title

Heading

Dolupta sitatam, ut iur, ut lab il et molor si sinte vel idis minvendi deratia taturiorro eosaest adios del ipsuntiunt quodit reius repudias aliquat.

Quam dolupta ventiae platibus moluptatur si adi doluptiorita quation pellaut lam et, es sunt fuga. Am, cor aut eos conmiias pelibus, ium laccaesed ut anderrorem quam quodis repel ium re as volorep erchit.

Dolupta sitatam, ut iur, ut lab il et molor si sinte vel idis minvendi deratia taturiorro eosaest adios del ipsuntiunt quodit reius repudias aliquat.

Heading

Content titleBusdam volo et voluptur? Et mos sercitat unt, omnim sum ea doluptatur arit velibus quaecus de omnis quatiis ipietusdae verem nonecta turi.

Dolupta sitatam, ut iur, ut lab il et molor si sinte vel idis minvendi deratia taturiorro eosaest adios del ipsuntiunt quodit reius repudias aliquat.

Quam dolupta ventiae platibus moluptatur si adi doluptiorita quation pellaut lam et, es sunt fuga. Am, cor aut eos conmiias pelibus, ium laccaesed ut anderrorem quam quodis repel ium re as volorep erchit

Thank you

For questions regarding these materials or specific brand applications, please contact the RMIT brand team at brand.design@rmit.edu.au.