



Brand Guidelines

Overview

These Brand Guidelines should be followed when commissioning, designing or delivering communications on behalf of the RBM Partnership to End Malaria.

This document outlines the key elements of the RBM Partnership brand and how to use them.

Written permission should be received from the RBM Secretariat prior to using the RBM logo.

Vision

What we do

Since 2000, the world has made historic progress against malaria, saving millions of lives. Continued progress requires concerted action. Working toward a vision of a malaria-free world, the RBM Partnership to End Malaria convenes more than 500 partners to achieve more, together. Partners include malaria-affected countries, bilateral and multilateral development partners, the private sector, non-governmental and community-based organisations, foundations, research and academic institutions. The RBM Partnership to End Malaria works to increase political and financial commitment, strengthen programmes in malaria-affected countries and advance research into new tools and innovations to end malaria for good.

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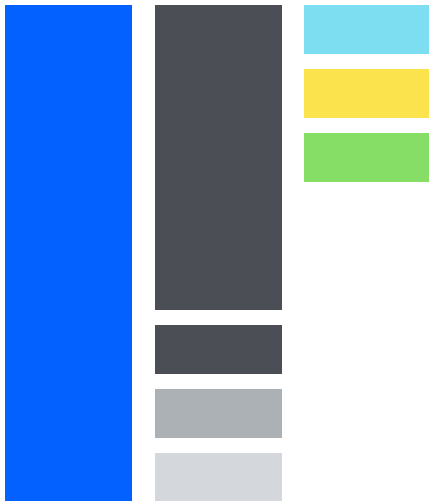
Basic brand elements

The elements shown below are the key ingredients which, when used together, bring the RBM Partnership brand to life.

Logotype



Colour

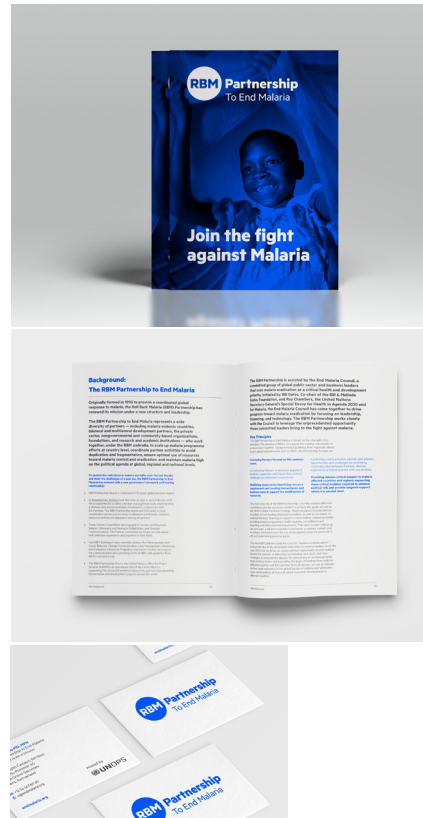


Typography

A B C D E F G H I J K L
M N O P Q R S T
U V W X Y Z
a b c d e f g h i j k l
m n o p q r s t
u v w x y z
0 1 2 3 4 5 6 7 8 9

Metric Regular
Metric Regular Italic
 Metric Medium
Metric Medium Italic
Metric Bold
Metric Bold Italic

Graphic language



Photography



Section 1

Naming

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Name

RBM Partnership to End Malaria

Established in 1998 as the Roll Back Malaria Partnership, RBM Partnership to End Malaria has changed its name to reflect the opportunity the world has to end the disease for good, and our ambition to make it happen.

Our new name references the history of “RBM” which carries a meaningful and positive brand association but anchors our objective to “end malaria for good.”

We have provided guidance on when and how to use our evolved name.

Abbreviation Protocols

When and how to use the new name.

Always use the name ‘RBM Partnership to End Malaria, formerly Roll Back Malaria’ in the following instances:

- In all RBM Partnership’s own documents and press releases
- In the Brand Narrative Boilerplate

Always use our full name ‘RBM Partnership to End Malaria’ in the following instances:

- In all external documents
- As the preferred use for second and subsequent uses in RBM’s own documents, e.g. at the start of a new chapter, section, etc.

Use ‘the Partnership’ in the following instances:

- In subsequent use in RBM’s own documents when it is obvious which Partnership is being referred to

Abbreviate to ‘RBM Partnership’

- When it is important to distinguish the RBM Partnership from others

Abbreviate to ‘RBM’

- When it’s used in conjunction with other names that include the word ‘Partners’ or ‘Partnership’ – e.g. RBM Strategic Communications Partner Committee or RBM Partners (not RBM Partnership partners)
- When the Partnership is mentioned more than once in the same sentence to avoid repetition (e.g. Every five years, RBM has commissioned an external evaluation to ensure the Partnership remains fit-for-purpose)

Hashtag

#endmalaria

**RBM Partnership to End Malaria,
formerly the Roll Back Malaria
Partnership**

**RBM Partnership to End Malaria
the Partnership**

RBM Partnership

RBM

#endmalaria

Section 2

Logotypes

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Logotype

Our logo is an expression of how we partner with organisations to solve problems by working closer together as a community. By being a partner of RBM we are better able to integrate our approach ‘to end malaria’.

Our logotype is the foundation of our brand identity. To build and maintain a strong RBM Partnership brand, it is important that we apply the logotype consistently across all applications.

The logo’s circular graphic and geometric typeface communicates an authoritative and single point of reference making a feature of the word ‘Partnership’, its inclusiveness of being a part of ‘RBM.’ Our strapline is a positive statement that defines our end goal.

The wordmark and brandline should always be used together, proportionately as shown on this page. *The exception to this rule is in the digital application of a favicon, the small use icon used as a website, tab, URL or social media icon. Refer to page 19.*

Because colour output varies across different media, it is important to accurately adhere to the correct colour references in order to ensure the truest reproduction of our brand, see pages 23, 24 for colour references.



rbm-partnership-logotype-blue

Written permission should be received from the RBM Secretariat prior to using the RBM logo.

Logotype colour variations

The RBM Partnership logotype exists in four colour variations that should be used according to the needs of the application.

Single colour logotype

Our single colour blue logotype is our preferred logotype and should appear in the majority of our communications.

The white-out (wo) logotype reversed out of the RBM Partnership blue is also a primary and preferred use of the logotype, as it has the most visual impact.

The RBM Partnership blue should be used carefully, and only when we can control the colour output.

When a dark coloured logotype is required but colour is not limited to black and white, the dark grey version can be used.

Black and white

The black and white logotypes should be used only when reproduction limitations rule out the use of the coloured versions, or where the legibility of the coloured version is problematic.

Single-colour logotypes



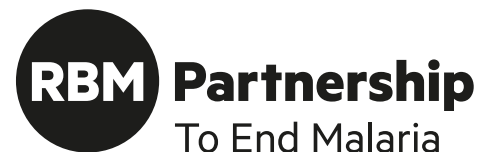
rbm-partnership-logotype-blue



rbm-partnership-logotype-wo



rbm-partnership-logotype-darkgrey



rbm-partnership-logotype-black

Logotypes on coloured backgrounds

Placing the logotype on coloured backgrounds.

The table on this page explains which logotype can be used against each coloured background.

Use on a primary colour backgrounds and black

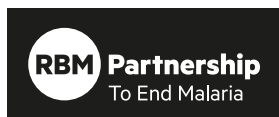
Use on a secondary colour background

	Blue	White	Dark Grey	Light Blue	Yellow	Green
Blue						
White						
Dark Grey						

Note:

Black and white logotypes should be used only when reproduction limitations rule out the use of the coloured versions.

Black



Clear space

It is important that the RBM Partnership logotype is clearly visible when used on our communications.

Clear space

A clear space has been established around the Partnership logotype to protect its integrity and ensure its legibility. The space defined should be kept clear of all type, graphic elements, lines and illustrations.

The clear space starts at the outer edges of the logotype and from the baseline of the brandline and extends to a distance that is equivalent to twice the height of the capital 'M' in the RBM Partnership.

Note:

All of the logotypes are available as master artwork files ([contact the RBM Partnership team to access them](#)); please do not try and recreate them. It is important to maintain visual consistency when using our logotypes across all communications.



..... Indicates RBM Partnership logotype clear space

Minimum size

When reproducing our logotype across communications it should never appear smaller than the stated minimum size.

Minimum size

The minimum size of the logotype is measured using the width of the RBM Partnership logotype. In print, the symbol should not appear smaller than 20mm in width; the artwork has been set up so this would be the equivalent of scaling the logotype to 10% of its original size.

When used on-screen the logotype should not appear smaller than 160 pixels in width.

Minimum size for printed communications



rbm-partnership-logotype-blue

Minimum size for on-screen communications



rbm-partnership-logotype-blue

Logotype sizing

This page gives a guide for sizing the RBM Partnership logotypes across 'A' size applications.

Logotype sizes for A5/A4

We have provided recommended sizes for A5 and A4, to help create consistency and recognition of the logotype throughout applications.

For impact and presence on covers of documents or flyers use at a width of 95mm.

For documents which are more text-intensive and those that require a more understated brand presence, use the logotype at a width of 56mm.

When using the logo at a larger scale please use discretion and reference similar RBM Partnership applications where possible.

Logotype sizing



Alignment points

To achieve consistency in our communications, we use alignment points to position our logotype.

Alignment points

This page shows the main alignment points for our logo. Wherever possible, these should be used to align other elements, such as type and imagery.

Verticals: 1,2,3,4
Horizontals: 5,6,7

Note:

Remember to leave the clear space area surrounding the logo free of graphic elements.



Positioning

To ensure maximum standout and recognition across all our communications, positioning our logotype in the same areas of a page brings brand familiarity.

Positioning areas

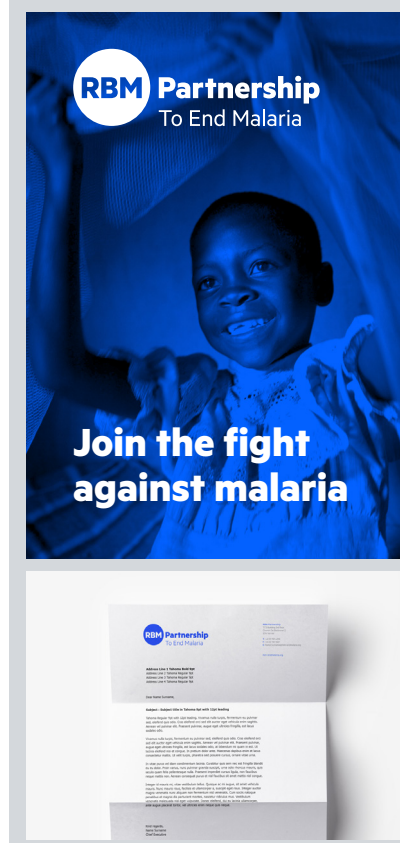
The RBM Partnership logotype should always sit top-left of a portrait page, making sure its the first element read.

When the RBM Partnership logotype is used within a landscape page or crop it is preferable the logotype sits top-left, though it can be positioned centrally for on-screen use and when the space around it is limited.

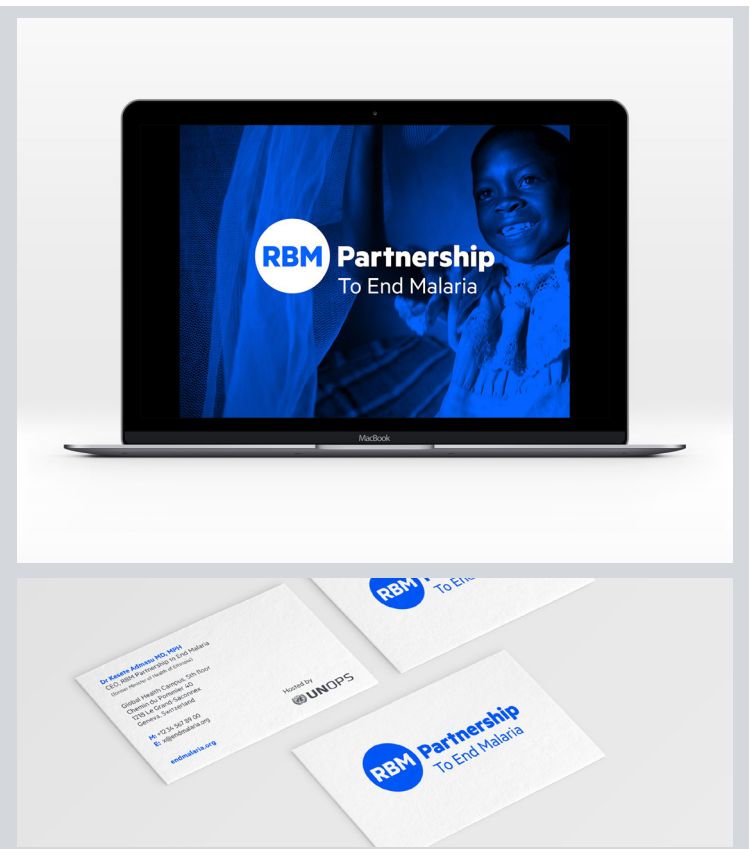
Note:

Remember to leave the clear space area surrounding the logo free of graphic elements.

Top-left positioning portrait page



Central positioning for on-screen use and limited space



Positioning

This page gives a guide for positioning RBM Partnership logotypes; in order to create consistency follow these instructions

Positioning areas

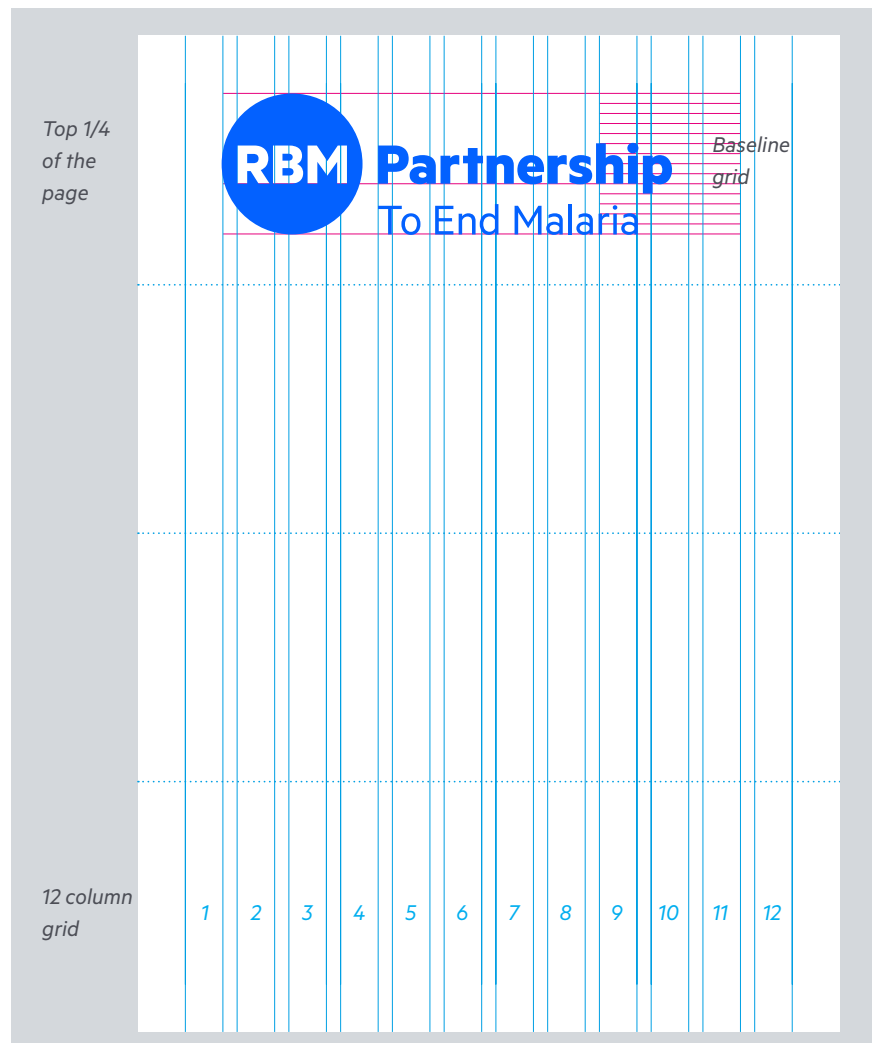
The RBM Partnership logotype should be positioned in the top quarter of a page and on the left hand side of a page, always align to a position on our grid structure, shown on pages 32, 33.

Digital and smaller layout sizes

Our logotype can also be positioned centrally within digital applications, such as PowerPoint presentations and within videos.

Where our logotype has little white/clear space on an application such as a business card or sticker centralise the logotype.

Recommended positioning for A4/A5



Favicon logotype

The RBM Partnership favicon logotype is the circular graphic element of our logotype. This is the only time we separate the 'RBM' element from the 'Partnership' and 'To End Malaria.'

RBM circular element

The RBM circular element should always be used in our brand colours. Please check permissions for use of the favicon with the Brand Team.

Single-colour logotypes



rbm-partnership-logotype-blue



Incorrect use of the logotype

When using the RBM Partnership logotypes across our communications, there are a number of common mistakes that should be avoided.

What not to do

- Do not distort the logo
- Do not rotate the logo
- Do not change the scale of any of the elements
- Do not remove any of the elements
- Do not change the colour of any of the elements
- Do not use a tint of the primary colours to colour the logo, nor use a tinted background colour
- Do not use any of the secondary colours to colour the logo
- Do not place the logo on cluttered or similar coloured imagery



Do not rotate the RBM Partnership logotype without approval from The Brand Team.



Do not scale the RBM Partnership logotype disproportionately.



Do not crop in to the RBM Partnership logotype. It should always appear in its entirety.



Do not recolour the logotype. The logotype should not be lightened or darkened.



Do not attempt to redraw the logotype. Always use the artwork files provided.



Do not add drop shadows or other visual effects to the logotype.

File naming

We have developed a naming system to identify each variation of the logotype file.

Artwork file naming

This page explains the file naming system for the artwork of the various logotype versions.

The file name contains all the key information to identify the appropriate logotype version for each application.

Notes:

All of the logotypes are available as master artwork files. Contact the RBM Partnership team to access them, do not try to recreate them.

rbm-partnership-logotype-blue-rgb.ai

RBM Partnership

This identifies the file as a RBM Partnership file

Logotype

This identifies as a logotype file

Blue

This identifies the colour variation of the logotype

Colour type

CMYK = 4-colour printing
RGB = For office and on-screen use only
Black = Black
White = White

File type

.eps
.tif
.ai
.psd
.png

Section 3

Colour

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Primary colour palette

To achieve consistency across applications, media and different production methods, it is important that our colour palette is referenced and implemented accurately.

Primary colour palette

The primary colours of the RBM Partnership are RBM Partnership blue and white. The two colours are interchangeable and when used together create a vibrant, distinctive and instantly recognisable brand identity.

To achieve consistency across applications, media and different production methods, it is important that our colour palette is referenced and implemented accurately. Dark grey is to be used for copy on all colour applications.

Note:

The appearance of colours across different media and substrates can vary, colours should be matched visually according to each application. Always use the correct colour breakdowns for the colour space you are working with: CMYK for print (e.g. brochures and stationery) and RGB for on-screen (e.g. PowerPoint and websites).

Primary colour palette



RBM Partnership Blue

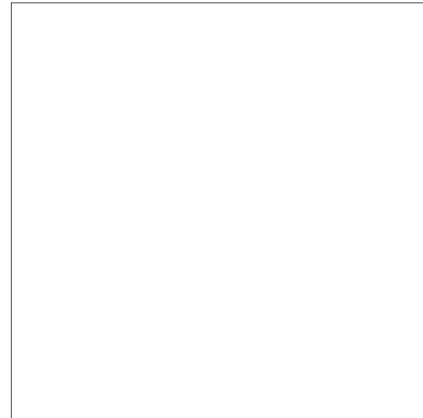
Pantone 2132 Coated

Pantone 2132 Uncoated

R:2 G:98 B:255

C:95 M:75 Y:0 K:0

Hex: #0262ff



White

R:255 G:255 B:255

Hex: #ffffff



Dark grey

Pantone 7546 Coated

Pantone Black 6 Uncoated

R:65 G:65 B:70

C:69 M:34 Y:0 K:88

Hex: #414146

Secondary colour palette

An additional supporting colour palette has been created for digital use only. This extra layer of colours enables a user to tackle complex levels of diagrams and charts not only in PowerPoint but also calendars and web functionality.

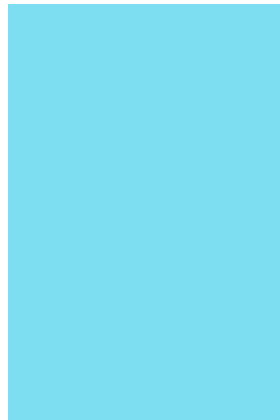
Secondary colour palette

The secondary colour palette is designed to be used in conjunction with our primary colour palette. Its role is to inject vibrancy, colour and pace. It can also help to distinguish our brand's different areas of activity. The secondary colour palette should not overpower the primary palette but should work with and complement it.

Note:

The appearance of colours across different media and substrates can vary. Colours should be matched visually according to each application. Always use the correct colour breakdowns for the colour space you are working with: CMYK for print (e.g. brochures and stationery) and RGB for on-screen (e.g. PowerPoint and websites).

Secondary colour palette



Light Blue

Pantone 305 Coated

Pantone 305 Uncoated

R:126 G:221 B:243

C:55 M:0 Y:10 K:0

Hex: #7eddf3



Green

Pantone 7487 Coated

Pantone 7487 Uncoated

R:135 G:221 B:102

C:45 M:0 Y:70 K:0

Hex: #87dd66



Yellow

Pantone 107 Coated

Pantone 107 Uncoated

R:250 G:226 B:77

C:100 M:0 Y:0 K:0

Hex: #fae24d

Paper

When printing RBM applications it is important to be consistent in both printing methods and the paper stock used. This will not only help with correct colour use, but will also mean that each printed document looks, and feels, part of the RBM brand.

Note:

If the recommended paper stocks and weights are not available, the closest available uncoated stock matching the specifications must be sought, and approved by RBM brand team, in order to ensure consistency.

We are also committed to reducing RBM's environmental impact, so please use FSC certified stocks wherever possible.

When you have a print requirement please get in touch with the printer with a full specification of your job, including:

- page size (i.e. A4, A5)
- number of pages
- number of colours
- paper stock/weight
- print quantity
- any special requirements

Lithographic Printing

The core specified stock is preferably Monadnock Atrolite Smooth, which can be sourced through:

Monadnock Paper Mills

<https://mpm.com/product/astrolite/>

Brochures use 320gsm for the Cover-stock and 160gsm for the text-pages.

-

An Alternative paper stock would be Conqueror CX22 Diamond White.

Antalis

<https://www.antalis.co.uk/business/catalog.htm?mhId=165065675&nodeName=Conqueror+CX22>

Digital Printing

Splendorgel, extra white.

Brochures use 300gsm for the Cover-stock and 160gsm for the text-pages.

Fedrigoni

<http://www.fedrigoni.co.uk/papers/splendorgel-ew>

Section 4

Typography

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Primary typeface

The RBM Partnership brand makes use of a distinctive typeface. From our logotype to stationery applications we use the font ‘Metric’ to create a consistent look and feel across the brand. The font is used under license to the RBM Partnership. This section provides information for using ‘Metric.’

With clean lines and geometric character shapes, Metric is a supremely flexible sans serif font. It has a unique look-and-feel that enables us to create an ownable visual language for the brand, it is to be used whenever possible across all applications.

Primary typeface

We have chosen to use the following weights for the RBM Partnership brand:

Metric Light / Light Italic

Metric Regular / Regular Italic

Metric Medium / Medium Italic

Metric Semibold / Semibold Italic

Metric Bold / Bold Italic

Note:

Please contact the Brand Team to access the font. Always set type in ‘Sentence case.’

Metric

Metric Light

Metric Light Italic

Metric Regular

Metric Regular Italic

Metric Medium

Metric Medium Italic

Metric Semibold

Metric Semibold Italic

Metric Bold

Metric Bold Italic

System typeface - use with MS Office and Apple software

Particular applications that use software such as PowerPoint and Microsoft Word, use the font Tahoma in place of Metric. Tahoma was chosen because of its accessibility, durability and similar visual characteristics to Metric as a font.

Our secondary typeface is Tahoma. This is a system font, and should be used only when it's technically not possible to use our primary typeface, i.e. wherever we can't control how it will appear to the recipient of the communication. For example: e-mail correspondence, Microsoft Office applications and for general office correspondence.

The recommended size for correspondence using Tahoma is 11 point.

System typeface

Tahoma Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&?!@€%

Tahoma Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&?!@€%**

Typographic styling, language

When preparing copy for a page layout, always assess the content of the copy and establish a clear and logical hierarchy of information. We use British English spelling in all of our communications and always set type in ‘Sentence case’.

Emphasis can be added through using contrasting weight, colour and/or type size. Try to keep the number of different type sizes and weights to a minimum in order to avoid confusion and keep the page clear and concise.

In any application keep the number of type sizes to a minimum. For example 4-5 type sizes on a brochure, 1-2 type sizes on a business card, 6-8 sizes on a website. This will ensure we keep a consistent visual language that is easily identifiable.

Body text is usually set to a measure of 8–12 words per line for ease of reading. Body text has no additional letter-spacing applied. New paragraphs are preceded by a line space. The number of text weights and sizes should be reduced to a minimum.

We use British English and NOT American English spelling in all of our communications.

Note:

Colour can be used to help add interest and visual clarity to the page.

Headlines

Headlines and impact statements are always set in Metric Bold in sentence case; they can appear larger than the sub-headings.

Sub-headings and introduction paragraphs

Sub-headings are set in Metric Semibold. Metric Semi-bold is also used for an introduction paragraph to express a speaker’s thoughts on a particular point in a clear way that is unique and specific to that paragraph.

Body copy

The body copy should be set in Metric Regular or Metric Light: Light for print, where reproduction can be controlled and Regular for digital applications and when Light becomes illegible at extremely small sizes. Where possible the body copy should be in RBM Partnership Black. Tints should be avoided to maintain legibility at smaller sizes.

Italics

Italics can be used to add emphasis and for referencing; they should always be set in Metric Italic.

Bullet points and numbered lists

- Bullet points and numbered lists should always start with a capital letter and should always range left below the preceding line.

Typographic rules

Just as important as our choice of brand typeface is the way we use it. RBM Partnership typographic style can be achieved by applying the following principles wherever possible.

Headlines should be set in sentence case (i.e. only the first letter of the first word is capitalised).

Do set type

- In upper and lower case, 'Sentence case';
- Ranged left (there should be no word breaks in ranged-left setting)
- With one line space between paragraphs
- Use full stops at the end of headlines to reinforce the brandline structure
- With careful character spacing
- To optimum measures of 10–14 words per line, wherever possible
- Using true single and double quotation marks (“”)
- Using en dash for parenthetical statements or numerical ranges (e.g. 2017–2018)
- Using hyphens for compound words (e.g. co-operate)
- Using hanging punctuation wherever possible
- With plenty of surrounding clear space wherever possible to help frame the text

Don't set type

- Text should not be set in all CAPITALS



- With Headings That Use Capital Letters On The First Letter Of Every Word as shown here (unless using names or proper nouns)
- In all lower case letters
- J u s t i f i e d (l e f t a n d r i g h t j u s t i f i e d t o g e t h e r , a s s h o w n h e r e) .
- That has been altered, artificially condensed, **expanded** or *distorted* in any way
- With excessive additional intercharacter space, or reduced intercharacter space
- To fill all the available white space on a page
- In *fonts* other than the brand typeface specified in these guidelines

Section 5

Grids

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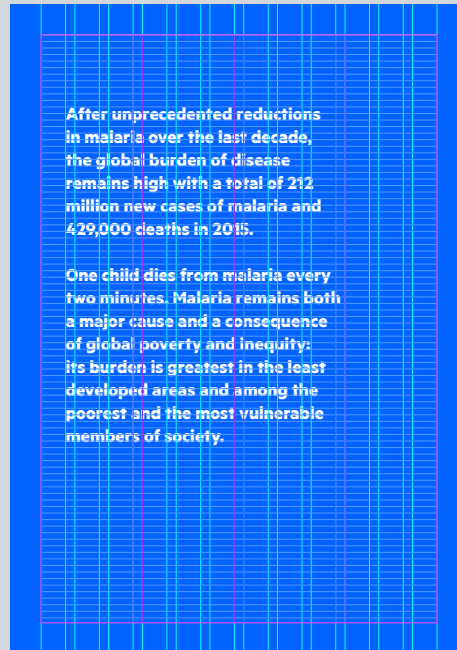
Grid structure

A column grid has been created specifically for design applications; this grid can be applied to all RBM Partnership literature and 'A' sizes. This will create consistency across applications.

Grids

The examples on this page illustrate the guiding principles for creating grids for our communications. These grids allow the flexibility necessary to create accessible and engaging materials, allowing appropriate space for headlines, body copy, images, charts, captions, etc.

They all create flexible layouts, using the grid to help show clear hierarchy between headings, text and captions.



Creating the grid

Double page grid. Creating grids.

Columns

The example opposite shows a 4-column layout, based on an underlying 12-column grid. The 12-column grid allows for additional flexibility within the layout, for example it could be divided into 1 column, 2 columns, 3 columns, 4 columns, 6 columns, etc.

Gutters

For documents up to A3, we use gutters of 3mm.

Margins

Our margins go up incrementally, so for A5 we use 10mm, A4 15mm and A3 20mm.

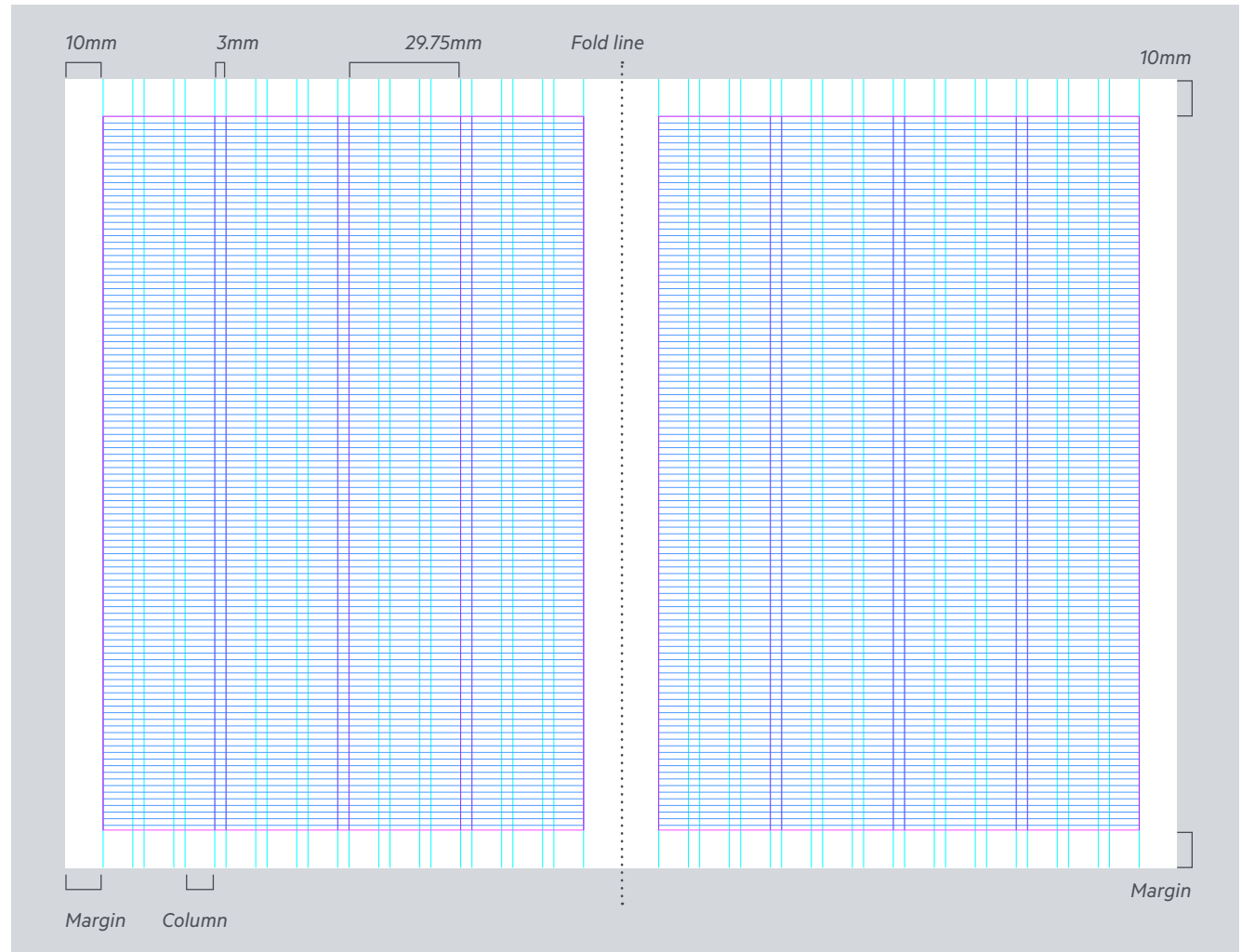
Baseline grid

We also make use of a baseline grid to aid horizontal alignment of imagery and typography. The baseline grid is set to start from the top edge margin and is a division of the line spacing of the typography. For example, 6pt baseline grid allows type to be set with a line spacing of 6pt/12pt/18pt/24pt/30pt/36pt, etc.

Note:

Please follow existing templates when creating new documents.

An example A5 brochure grid



Section 6

Endorsement / Co-branding

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Co-branding with the masterbrand logotype

When our logotype sits next to a partner, or other logo we follow a rule on how to size, align and colour.

Co-branding size and alignment

When our logotype sits next to other brand logotypes, they should all be the same height and aligned using the same top and bottom alignment, as shown to the right.

The wordmark element of a co-branding logotype can be aligned to the top of the X-height of the 'RBM circular element' and the baseline of the 'To End Malaria'.

Space the logotypes by using the RBM circular element between logo's for equal and consistent spacing.

Co-branding and endorsements are preferred to be applied monochromatically, either in one of our Primary colours or reversed white-out of an image or Primary colour as illustrated. Where possible place the RBM Partnership logotype to the left on the page.

Note:

Remember to leave the clear space area surrounding the logotype free of graphic elements. All of the logotype colour variations are available as master artwork files.

Sizing co-branding logotypes



Co-branding with the masterbrand logotype

When our logotype sits within a large number of partner, or other logos, we follow rules on how to size and align.

Co-branding size and alignment

When our logotype sits within a large number of other logos, they should all be the same height and aligned using the same top and bottom alignment. The wordmark element of a co-brand logotype is aligned to the top of the X-height of the 'RBM circular element' and the baseline of the 'To End Malaria.' Space the logotypes by using the RBM circular element between logo's for equal and consistent spacing.

When logos are very large and look disproportionate within the group, we need to re-size these. Align the top of the logo with the top of the wordmark within the master brand logotype. Align the bottom with the baseline as the other logos, as shown to the right.

The logos can be used in full colour, or monochromatically, either in one of our Primary colours or reversed white-out of an image or Primary colour. These are shown on page 23. Where possible, place the RBM Partnership logotype to the left on the page.

Sizing co-branding logotypes



Sizing larger co-branding logotypes



Using the UNOPS logotype

When we need to use the UNOPS logotype for endorsement we follow a rule on how to size, align and colour.

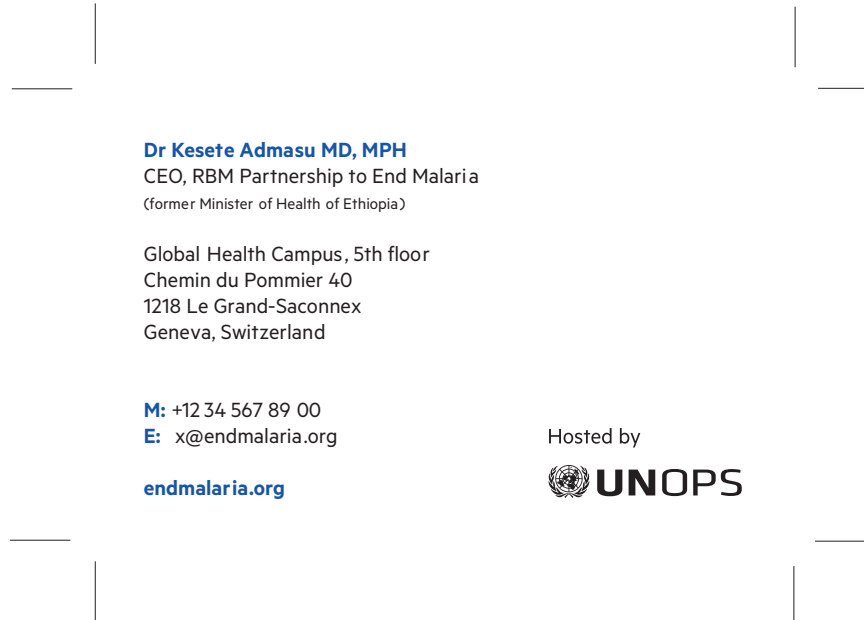
Using the UNOPS logo for endorsement

When we use the UNOPS logo for endorsement it should be located in the lower right hand corner, aligning it to the baseline of the copy. The minimum size of the UNOPS logo has been used in the example shown to the right. A monochromatic colour version of the logo is preferable except when a full colour version is required.

Note:

Remember to leave the clear space area surrounding the UNOPS logotype free of graphic elements.

Using the UNOPS logotype, example




Dr Kesete Admasu MD, MPH
CEO, RBM Partnership to End Malaria
(former Minister of Health of Ethiopia)

Global Health Campus, 5th floor
Chemin du Pommier 40
1218 Le Grand-Saconnex
Geneva, Switzerland

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E: x@endmalaria.org

endmalaria.org

Hosted by


Section 7

Photography

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Photography - an overview

A consistent and clear photographic style plays a vital part in creating a strong and distinctive brand that our audience can relate to, engage and recognise.

Our photographic style always feels positive and reinforces the activities that we initiate and participate in.

The concept behind our photographic style is to convey the bigger sense of a community of organisations working to end malaria. From the macro to micro, large factories producing mosquito nets, infrastructure and landscapes to the malaria Rapid Diagnostic Tests (RDTs), the doctor, nurse and patient or family, mother and children at a more human level.

When we want the RBM Partnership to have more brand presence, we use distinctive blue overlay over images on primary use applications such as a brochure cover, website or PowerPoint slides - this acts as a strong identifier for the brand. Refer to page 42 on how to create this.

RBM Partnership image library

We have created library with a selection of brand imagery and the blue photographic treated of images for you to use. Please contact the RBM Secretariat for access to the image library.



People

When using imagery of people we want to show a diverse range of people from around the world – Latin America, Asia, Africa – and all aspects of what we do.

Select images that have a positive feel, with a similar tone and attitude, whether of people with nets, spraying, scientists testing, doctors or a class room. Use images that reinforce all aspects of malaria interventions from prevention to treatment and surveillance.

Always ensure that an image has been approved or licensed for use before using it for marketing purposes. Check with the RBM brand team if you are unsure.

Note:

Grading images so they all feel like they are from the same camera also helps to build the RBM photographic style. Reference the images on this page for colour levels and contrast.

Examples



Photographic direction

People – continued.

Lighting

Wherever possible photographs should use natural lighting or natural effect lighting. Lighting should always be evenly balanced.

Focus

Focus is always sharp on the subject (either the main person / object or both). Reducing the focus (depth of field) is a useful tool in detailing a subject when a surrounding environment is cluttered or busy. DO NOT have to shallow a depth of field.

Composition / crop

Preferably the shot should be straight on, the viewer is engaged with the subject – on the same level/equal status. The subject can be composed anywhere within the frame, so long as the focus remains on the subject(s). Closer-in cropping of images or off-setting the subject to feel more graphic and editorial make overlaying copy on images much easier.

Colour

Colour should be natural and realistic to the environment. Contrast and vibrancy can be added to the image to ensure the standout in digital applications.

Examples



Photographic treatment

When there is the need to show as much of the RBM Partnership brand presence as possible we use the blue photographic treatment over imagery to create a distinctive and recognisable brand language.

To create the unique tinted imagery use black and white photographs that have light backgrounds, or convert a colour image to black and white.

Open the image in Photoshop, create a new layer and fill the image area with blue, using the colour references shown on page 23. In the layer selection choose 'Multiply', then flatten the image before saving out for the required use.

Note:

** If the image appears too dark, lighten the midtones of the black and white image by small increments to achieve the best result.*

Title

Creating the treatment



Photographic treatment – don'ts

It is important to use the correct type of image when creating the unique blue overlay. Here we show examples that don't work.

What not to do

- Do not overlay the blue onto coloured imagery
- Do not use imagery with a dark background
- Do not use imagery that does not have clear space around the main subject of the image



What to do

- Do use imagery with clear uncluttered areas around the subject
- Do imagery with light backgrounds
- Do use editorial styled imagery

RBM style portraits

RBM style portraits are more relaxed than the usual corporate headshots. Similar portrait rapport style for team portraits to reinforce the idea of being like minded.

Proportion and scale

Keep the subjects between a 1/4 and a 1/5 of the overall shot frame. From the waist up, or just below the waste up, don't get to close in.

Portrait and landscape.

Take a picture which leaves enough area around the person so that the image could be used at either Landscape or Portrait



Fashion

Please ask employees to dress in accordance with the appropriate dress code and sharpen up as this picture is likely to be used for a long time.

Neutral simple clothing. Beware that white can make the shots sometimes seem flat. PULL OUT creases/folds from clothing as best you can. No red, in detail but not on mass on a garment.



Photography - credits

Please be aware of relevant terms and conditions of use of all photography. In some cases a photographer might request a credit or if photography is loaned from a partner.

When using imagery when a credit is made to the photographer, please use the following text: 'Photography by Name Surname'.

In some instances the photographer might request a copyright symbol:

Photography by © Maggie Hallihan

Photography by © Malaria Consortium

If space for the credit is limited:

© Malaria Consortium

Set in Metric Bold when reversing white out on an image or Metric Regular when used on a white background below an image.

Note:

All stock photography must be purchased by a relevant RBM representative.

All photography is to be signed off by the RBM Brand Team.



Section 8

Look & feel

Look & feel - an overview

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Look & feel - an overview

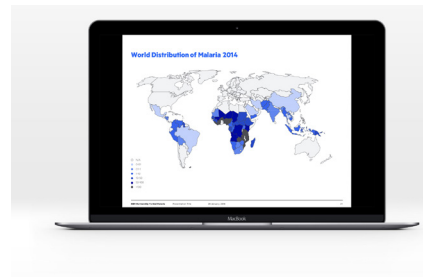
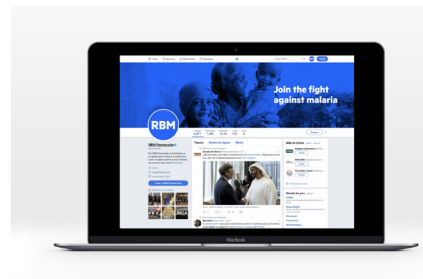
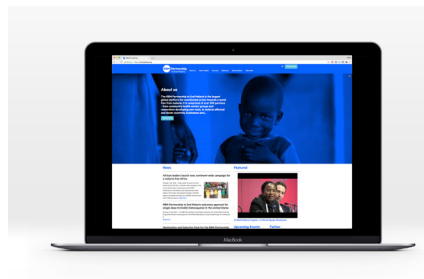
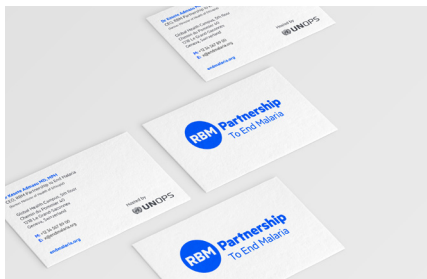
When we bring all the basic brand elements together, they create our look & feel which is a vibrant expression of our brand.

Each application uses the basic brand elements differently, but together, the family of applications creates our overall brand visual language.

- Focus on clear messaging and bring clarity to any of those complex headlines and statements.
- Create pace and change in documents by mixing content heavy with break, a

large statement, quote or full-bleed image.

- Generous 'white space'. The space between the words and pictures, which doesn't have to be white. For the RBM Partnership the white space is sometimes blue.
- Justify type left.
- To optimum measures of 10–14 words per line, wherever possible.



Contact

To contact the RBM Partnership,
please reach out to us:

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endmalaria.org