



RESERVE BANK OF AUSTRALIA

## Brand Guidelines



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# Introduction

These brand guidelines have been produced to help the Reserve Bank of Australia create digital, broadcast and print materials with a professional and consistent look and feel, which in turn will help the Bank with more efficient and effective communication.

Our brand can be broadly defined as all the expressions by which the Bank can be recognised. More narrowly, it is simply the use of the logo. For the purposes of this document, it is somewhere in between: the attributes of all the material published and promoted by the Bank.

The brand for the Reserve Bank includes the writing style and tone used in reports and speeches, as well as consistent formats, fonts and colours. It includes the correct use of the logo, and recommendations for images and designs for our materials.

These guidelines are useful for both external and internal communication, although greater leeway is provided for the latter.

It is a unifying approach to communication, which presents the Bank as a cohesive organisation with its obligations to the public of Australia at the core of everything it does.



# Core Values

## Our brand is underpinned by our values.

### 1. Promotion of the public interest

We serve the public interest. We ensure that our efforts are directed to this objective, and not to serving our own interests or the interests of any other person or group.

### 2. Integrity

We are honest in our dealings with others within and outside the Bank. We are open and clear in our dealings with our colleagues. We take appropriate action if we are aware of others who are not acting properly.

### 3. Excellence

We strive for technical and professional excellence.

### 4. Intelligent inquiry

We think carefully about the work we do and how we undertake it. We encourage debate, ask questions and speak up when we have concerns.

### 5. Respect

We treat one another with respect and courtesy. We value one another's views and contributions.



► Image: Foyer Wall Mural Sculpture by Bim Hilder 1965, Australia

## What does this mean for our brand?

The Bank seeks to enhance community understanding of its responsibilities, policies and actions through a broad communication program founded on transparency.

These goals are helped by the production of communication material that is clear, consistent and easily accessible.

All that we broadcast and publish should reflect technical and professional excellence, with consistent and accurate use of brand elements.

Our brand is not set in stone; it should be subject to the intelligent inquiry we apply to all our work. The guidelines will evolve over time, but not without some consideration.

Most importantly, our brand should reflect a respect for the viewers and readers who consume the materials we produce.

# Brand Elements

## Logo

The Reserve Bank of Australia (RBA) logo was designed by Gordon Andrews in 1959. The logo consists of text and a 'symbol'. A key design component of the logo is the asymmetry of the symbol – an intentional element.

### How to use the logo

We recommend the use of the horizontal logo wherever possible. The vertical logo is to be used only where space is limited.

The logo should never be smaller than 80 mm wide in the horizontal or 30 mm wide in vertical format. The symbol should never be less than 10 mm.

The logo should not be stretched, skewed, its colour altered, or manipulated in any way.

A minimum of 10 mm clear space should always surround the logo when used in combination with other design elements.

The symbol and words 'our logo' should not be separated when used. In rare instances where the 'symbol' is used on its own, please contact SD – Design and Print <SD-Designprint@rba.gov.au> for permission and specific guidance. This also includes if you are producing work where the symbol is less than 10 mm.

### Requests for the Reserve Bank logo

The RBA logo may be used with the permission of the Bank. To request permission, email <SD-Designprint@rba.gov.au> and provide details of how you intend to use the RBA logo, including any publications, websites or cobranded material.

### Horizontal logo



### Vertical logo



### The minimum size of the symbol is to be 10 mm (print) or 37.8 pixels (digital)

10 mm or 37.8 pixels wide



10 mm or 37.8 pixels wide



RESERVE BANK  
OF AUSTRALIA

### Minimum clear space around the logo is to be 10 mm (print) or 37.8 pixels (digital)



please contactor specific guidance.

## Online use of the RBA logo

Whenever the logo is used on a website, it must include alternative text to enable a screen reader to recognise it to improve accessibility.

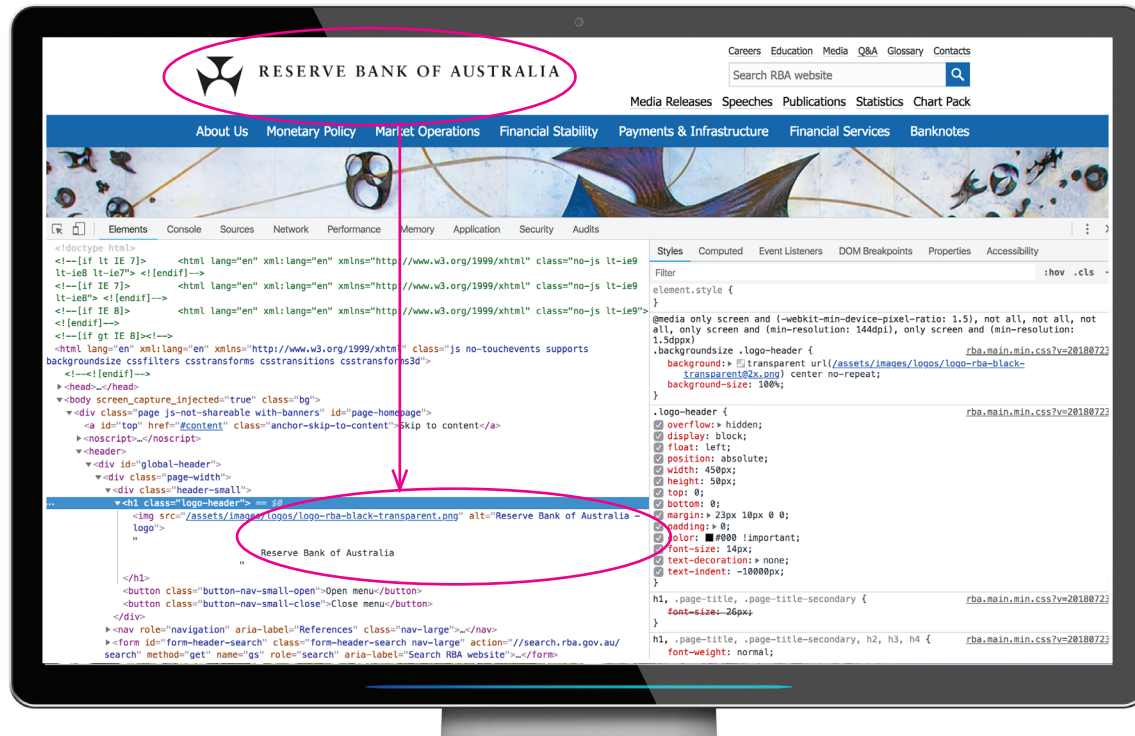
Alternative text for the logo when linked back to the RBA website:

'Reserve Bank of Australia'

Alternative text when referencing it as a logo:

'Reserve Bank of Australia logo'

For more detailed information, contact the SD – Web Team <W@rba.gov.au>.



▶ The RBA logo is shown 'tagged' for a screen reader

# Brand Elements

## Co-branding guidelines

Where the RBA has granted permission to use its logo on co-branded material to be produced collaboratively with other agencies or organisations, the RBA logo should appear on the left-hand side and must be at least equal in size to other logos. Due to size and design considerations, it is acceptable to use the vertical RBA logo on co-branded material.

When using the vertical RBA logo in a stacked arrangement, the RBA logo should be at the top and the design should allow sufficient clear space (a minimum of 10 mm) around each logo used.



# Copyright and Trademark Information

The Communications Division is responsible for the creation and approval of all logos used internally or externally.

When new logos are created, steps need to be taken to mitigate the risk that they may infringe the intellectual property rights of a third party.

Departments that commission a logo should consider whether the Bank's rights should be protected by registration of a trademark.

You must contact SD – Communications Division <SD-CommunicationsDivision@rba.gov.au> if you wish to create or commission a new logo, or materially change the use of an existing logo. You will need to provide:

- the purpose of the proposed logo
- all potential uses of the logo, including whether it will, or may in the future, be used by a third party or in any external material.

The Communications Division will undertake relevant searches through the Australian Trade Mark Search available on IP Australia's website:

<https://search.ipaustralia.gov.au/trademarks/search/advanced>.

## Resources

[Logo and Trademark Policy](#)

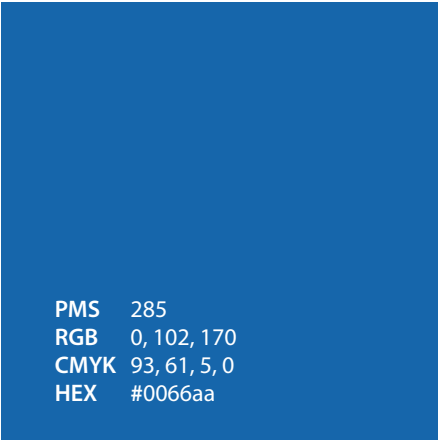
[Australian Government IP Australia Trade Marks Act 1995 \(Cth\)](#)

For more information on the Logo and Trademark Policy, contact SD – Communications Division <SD-CommunicationsDivision@rba.gov.au>

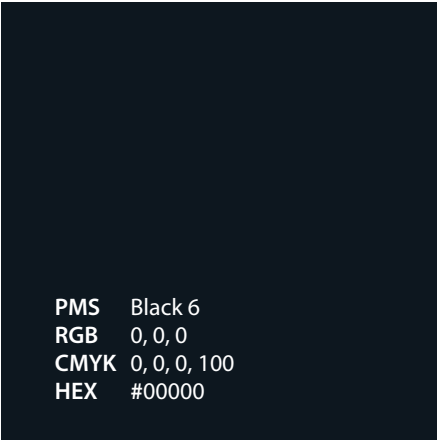


# Colour Palette

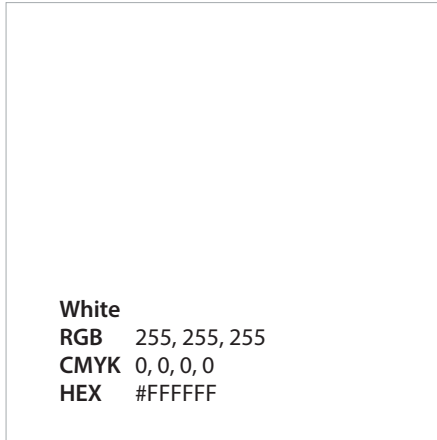
## Primary palette



**PMS** 285  
**RGB** 0, 102, 170  
**CMYK** 93, 61, 5, 0  
**HEX** #0066aa



**PMS** Black 6  
**RGB** 0, 0, 0  
**CMYK** 0, 0, 0, 100  
**HEX** #000000



**White**  
**RGB** 255, 255, 255  
**CMYK** 0, 0, 0, 0  
**HEX** #FFFFFF

The primary palette for Bank materials is an accessible colour palette used for publications, websites and material for the public. In design, blue is often used to represent trust, loyalty, sincerity, confidence, stability and intelligence.



**80%**  
**RGB** 50, 132, 187  
**HEX** #3284bb



**80%**  
**RGB** 50, 50, 50  
**HEX** #323232



**60%**  
**RGB** 102, 163, 204  
**HEX** #66a3cc



**60%**  
**RGB** 102, 102, 102  
**HEX** #666666



**40%**  
**RGB** 153, 193, 221  
**HEX** #99c1dd



**40%**  
**RGB** 153, 153, 153  
**HEX** #999999



**20%**  
**RGB** 204, 224, 238  
**HEX** #cce0ee



**20%**  
**RGB** 204, 204, 204  
**HEX** #cccccc

## Secondary palette

<b>PMS</b> 144 <b>RGB</b> 237, 139, 0 <b>CMYK</b> 0, 51, 100, 0 <b>HEX</b> #ed8b00	<b>PMS</b> 179 <b>RGB</b> 224, 60, 49 <b>CMYK</b> 0, 87, 85, 0 <b>HEX</b> #e03c31	<b>PMS</b> 235 <b>RGB</b> 139, 0, 55 <b>CMYK</b> 0, 100, 39, 50 <b>HEX</b> #7f004e	<b>PMS</b> 266 <b>RGB</b> 117, 59, 189 <b>CMYK</b> 79, 90, 0, 0 <b>HEX</b> #753bbd	<b>PMS</b> 7474 <b>RGB</b> 0, 116, 130 <b>CMYK</b> 100, 37, 45, 10 <b>HEX</b> #007582	<b>PMS</b> 7481 <b>RGB</b> 0, 183, 79 <b>CMYK</b> 82, 0, 86, 0 <b>HEX</b> #00b74f
<b>80%</b> <b>RGB</b> 240, 162, 50 <b>HEX</b> #f0a232	<b>80%</b> <b>RGB</b> 230, 98, 90 <b>HEX</b> #e6625a	<b>80%</b> <b>RGB</b> 152, 50, 113 <b>HEX</b> #983271	<b>80%</b> <b>RGB</b> 144, 98, 202 <b>HEX</b> #9062ca	<b>80%</b> <b>RGB</b> 50, 144, 155 <b>HEX</b> #32909b	<b>80%</b> <b>RGB</b> 50, 197, 114 <b>HEX</b> #32c572
<b>60%</b> <b>RGB</b> 244, 185, 102 <b>HEX</b> #f4b966	<b>60%</b> <b>RGB</b> 236, 138, 131 <b>HEX</b> #ec8a83	<b>60%</b> <b>RGB</b> 178, 102, 148 <b>HEX</b> #b26694	<b>60%</b> <b>RGB</b> 172, 137, 215 <b>HEX</b> #ac89d7	<b>60%</b> <b>RGB</b> 102, 172, 180 <b>HEX</b> #66acb4	<b>60%</b> <b>RGB</b> 102, 211, 149 <b>HEX</b> #66d395
<b>40%</b> <b>RGB</b> 247, 208, 208 <b>HEX</b> #f7d099	<b>40%</b> <b>RGB</b> 242, 177, 172 <b>HEX</b> #f2b1ac	<b>40%</b> <b>RGB</b> 203, 153, 184 <b>HEX</b> #cb99b8	<b>40%</b> <b>RGB</b> 199, 176, 228 <b>HEX</b> #c7b0e4	<b>40%</b> <b>RGB</b> 153, 199, 205 <b>HEX</b> #99c7cd	<b>40%</b> <b>RGB</b> 153, 22, 184 <b>HEX</b> #99e2b8
<b>20%</b> <b>RGB</b> 251, 231, 204 <b>HEX</b> #fbe7cc	<b>20%</b> <b>RGB</b> 248, 216, 213 <b>HEX</b> #f8d8d5	<b>20%</b> <b>RGB</b> 229, 204, 219 <b>HEX</b> #e5ccdb	<b>20%</b> <b>RGB</b> 227, 215, 241 <b>HEX</b> #e3d7f1	<b>20%</b> <b>RGB</b> 204, 227, 230 <b>HEX</b> #cce3e6	<b>20%</b> <b>RGB</b> 204, 240, 219 <b>HEX</b> #ccf0db

The Bank's secondary palette includes colours that complement the blue of the primary palette.

For designed material it is important to use a complementary secondary palette that has been tested for accessibility. Never use the secondary palette in any way that detracts from or dominates the primary palette. Please see [page 25](#) when designing for web accessibility.

# Sub-brands

Sub-brands for external use are discouraged, although there are some circumstances in which there is a compelling communication need to alter the look and feel of material.

An example is the colour palette created for Public Access and Education, and collateral clearly branded 'Education'. This was created to more actively engage younger members of the community.

Only accessible colour combinations are to be used for 'content' and other colour combinations for decorative purposes. When considering colour choices for content, see [page 26](#) for advice on checking colour contrast and accessibility.



▶ RBA Public Access and Education website

<p><b>RGB</b> 193, 212, 80</p> <p><b>CMYK</b> 75, 5, 35, 0</p> <p><b>HEX</b> #c1d450</p>	<p><b>RGB</b> 7, 181, 181</p> <p><b>CMYK</b> 75, 5, 35, 0</p> <p><b>HEX</b> #07b5b5</p>
<p><b>RGB</b> 1, 107, 129</p> <p><b>CMYK</b> 90, 46, 38, 11</p> <p><b>HEX</b> #016b81</p>	<p><b>RGB</b> 76, 126, 192</p> <p><b>CMYK</b> 73, 46, 0, 0</p> <p><b>HEX</b> #4c7ec0</p>

▶ RBA Public Access and Education palette

▶ Flyers and fact sheets



▶ Bookmark



▶ Pull-up banner

# Fonts

The Bank's fonts are sans serif to convey clear and concise communication of the Bank's messages.

## Publications

Myriad Pro is the font used in printed publications.

### Section headings – Myriad Pro Semi Bold

**abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

### Headings – Myriad Pro Regular

abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890

### Body copy – Myriad Pro Light

abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890

## PowerPoint templates

Arial is the font used in PowerPoint templates.

### Headings – Arial Regular 30 pt

abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890

### Body copy – Arial Regular 14 pt

abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890

## Word templates

Arial is the font used in Word templates. Existing RBA templates will be adjusted in stages over the coming year.

### Headings – Arial bold

**abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890**

### Body copy – Arial Regular

abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
123456789

# Imagery

## Photography

Our photographic style is clean and modern. Where possible, light and composition should be considered and high-resolution (minimum 300 DPI) photos should be taken with a quality camera.

Images, such as staff photos on the website, must be tagged with alternative text for a screen reader. For example: 'Photograph of Luci Ellis & Assistant Governor (Economic)'

## Professional staff photographs

Professional headshots can be organised for senior staff every 6–12 months.

If you require a photo for use externally, please contact SD – Design and Print <[SD-Designprint@rba.gov.au](mailto:SD-Designprint@rba.gov.au)>.



# Imagery

## Stock imagery

The Communications Division has a subscription with Getty Images for images that can be used Bank wide: <<http://www.gettyimages.com.au>>.

It is important to accurately represent the Bank's core values, including diversity, and to avoid images that could be misinterpreted. Examples of inappropriate images could include images of opulence or caricatures that may offend.

Not all images in Getty's collection can be used in the same way, and all are subject to copyright restrictions. Always check the restrictions before using an image.

The Communications Division can help source and download appropriate high-quality images for use in internal and external communications.

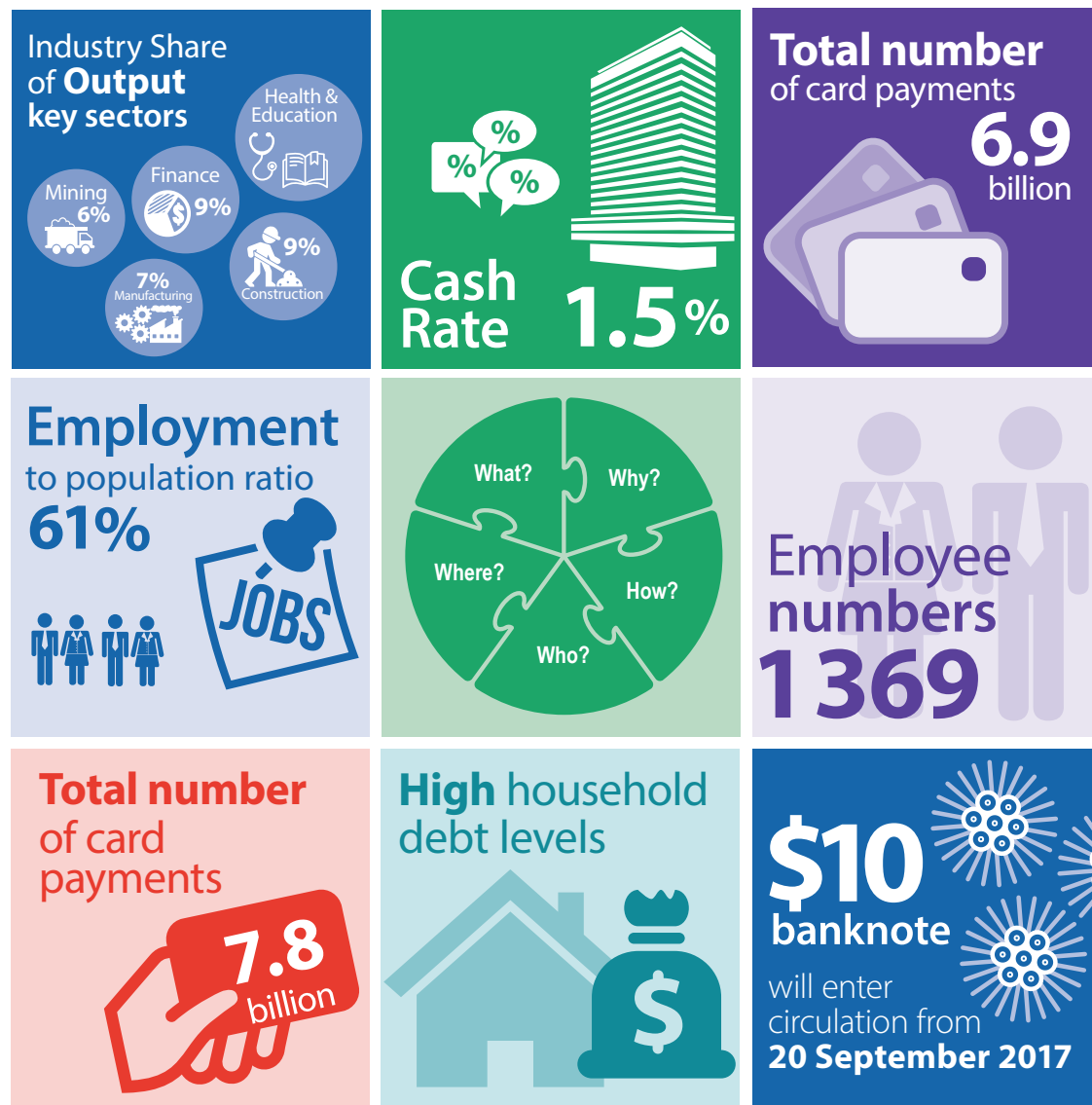


# Imagery

## Graphic style

Our graphic style is clear and modern. Graphics can be created in a static or animated form to convey a message in a simple and accessible way.

An example where the Bank uses this graphic style to help explain complex information are the RBA Snapshots: <https://www.rba.gov.au/snapshots/>.



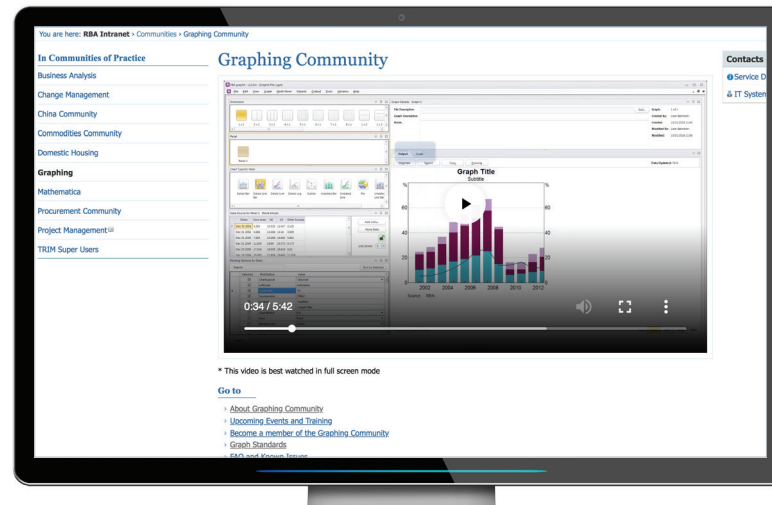
## Graph standards

Graphs, especially those for use in the public domain, should adhere to the Bank’s graph standards. Our graphs – their look, timeliness and accuracy – contribute to our reputation as a trusted source of data and analysis.

SD – Design & Print can offer advice on the use of graphs for publication. If departments find that a particular graph cannot be produced to the Bank’s standards in RBA Graphit, they should consult the Bulletin Editorial Committee. As the executive business owner of the RBA graphit application, the committee may provide advice on graph standards and approve changes to the standards where required.

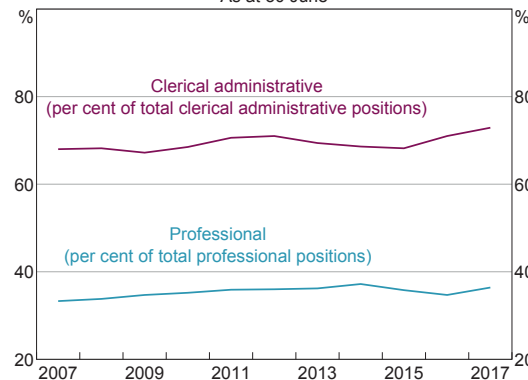
[For detailed information on graph standards, see the Graphing Community of Practice site](#)

For advice on Web Accessibility for graphs, see <https://rbaau.sharepoint.com/sites/communications/SitePages/Accessibility-of-RBA-Graphs.aspx>.



▶ The Graphing Community has been created on the intranet to connect staff involved in producing graphs in RBA graphit

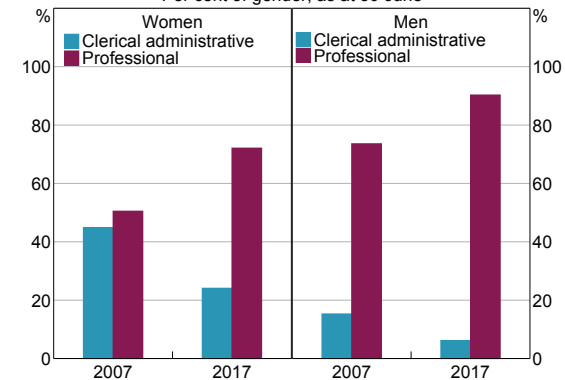
**Employment of Women by Occupation**  
As at 30 June



Source: RBA

**Occupation\***

Per cent of gender, as at 30 June



\* Excludes technicians and trade workers; community and personal service workers

Source: RBA

▶ Examples of accessible graphs



# Writing Style and Tone

When writing for the RBA it is important to be clear, informative and engaging. Write plainly and keep your tone conversational – simple sentences and a clear message will help the reader. The plain English tips here will help you to write in a consistent and appropriate style.

## Plain English

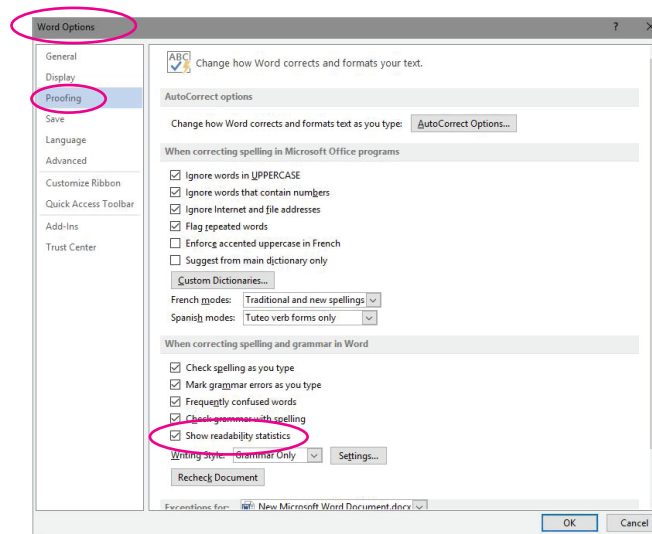
Write content that everyone can understand – specialist audiences benefit from plain English too.

Use language that your target reader would understand easily.

Remember to:

- avoid jargon
- keep sentences short (around 22 words)
- use minimal punctuation
- use defined terms sparingly
- use the active voice:
  - APRA proposed changes to regulation (active)
  - changes to regulation were proposed (passive)
- replace hidden verbs (i.e. nouns derived from verbs) with strong or active verbs:
  - we applied (active)
  - we made an application (hidden)
- check the readability of your article in Microsoft Word
  - aim for a Flesch-Kincaid reading level of 10–13 (8 is generally considered a universal audience level).

For instructions on how to test the readability of your Word document, see [https://support.office.com/en-us/article/test-your-document-s-readability-85b4969e-e80a-4777-8dd3-f7fc3c8b3fd2#\\_toc342546555](https://support.office.com/en-us/article/test-your-document-s-readability-85b4969e-e80a-4777-8dd3-f7fc3c8b3fd2#_toc342546555).



- ▶ When correcting spelling and Grammar in Word, make sure the 'show readability statistics' option is checked

## Editorial Style Guide

For further guidance on plain English, see the Bank's Editorial Style Guide, available at: <https://rbaau.sharepoint.com/sites/communications/SitePages/RBA-Style-Guide.aspx>. The Style Guide is the primary reference for written style considerations.

Questions and suggestions can be directed to SD – Communications Division  
<SD-CommunicationsDivision@rba.gov.au>.

Readability Statistics	
<b>Counts</b>	
Words	344
Characters	1678
Paragraphs	21
Sentences	24
<b>Averages</b>	
Sentences per Paragraph	1.5
Words per Sentence	13.8
Characters per Word	4.7
<b>Readability</b>	
Passive Sentences	8%
Flesch Reading Ease	59.8
Flesch-Kincaid Grade Level	8.3

- ▶ Aim for a Flesch-Kincaid reading level of 10–13. This is just a guide, but an article with a lower reading level is typically easier to read

# Email Signatures

Our email signature has been designed with corporate style and consistency of contact details in mind.

Please ensure this signature is being used when sending all external correspondence. We also encourage you to use it for internal correspondence to provide clearer information to colleagues about your role in the Bank.

Instructions to set up your signature are available at: <https://rbaau.sharepoint.com/sites/templates-and-forms/SitePages/Email-Signatures.aspx>.



**Correct**  
email signature

**Jane Smith** | Senior Clerk | Information Department  
RESERVE BANK OF AUSTRALIA | 65 Martin Place, Sydney, NSW 2000  
p: + 61 2 9551 0000 | w: www.rba.gov.au



**Correct**  
email signature

**Jane Smith** | Senior Clerk | Information Department  
RESERVE BANK OF AUSTRALIA | 65 Martin Place, Sydney, NSW 2000  
p: + 61 2 9551 0000 | w: www.rba.gov.au

The Reserve Bank of Australia acknowledges the Traditional Custodians of Australia and we pay our respects to their past, present, and emerging Elders.



**Incorrect**  
email signature

*Jane Smith*  
Ph:+61 2 9551 0000



**Incorrect**  
email signature

**Jane Smith | Business Analyst | Financial Markets Group**  
Ph:+61 2 9551 0000

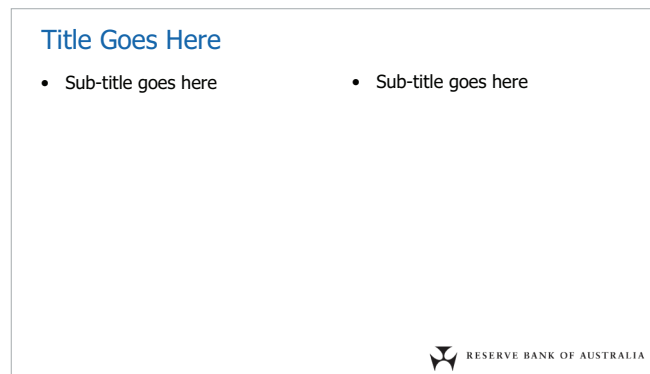
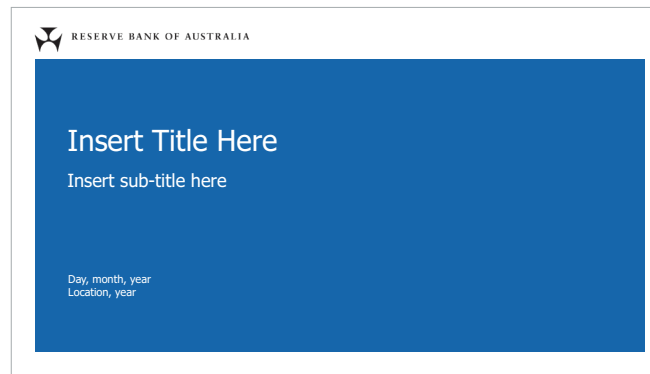
# Templates

RBA templates assist with the creation and modification of documents. Templates should be used for speeches, articles, publications, Board and Executive Committee papers. There is a set of standard templates and some user interface extensions to Microsoft Word, PowerPoint and Excel, which can help you to create documents.

Customised templates can be found through the RBA tab on the ribbon in Word, PowerPoint or Excel.

These templates have been designed to integrate with TRIM.

Microsoft Office Templates are available at <https://rbaau.sharepoint.com/sites/templates-and-forms/SitePages/Office-Templates.aspx>.



▶ RBA PowerPoint template



▶ RBA Word template for a publication

# Stationery

## Business cards

All cards contain the person's name, position title, department and contact information only. Titles or post-nominals (qualifications) are not included.

### With compliments slip

With compliments slips can be ordered outlining the department and department contact details.

## Letterheads

Head office, state and representative office letterheads can be found through the RBA tab on the ribbon in Word. If you require large quantities, this can be ordered through the RBA Print Portal.

## RBA Business Stationery is ordered via the RBA Print Portal

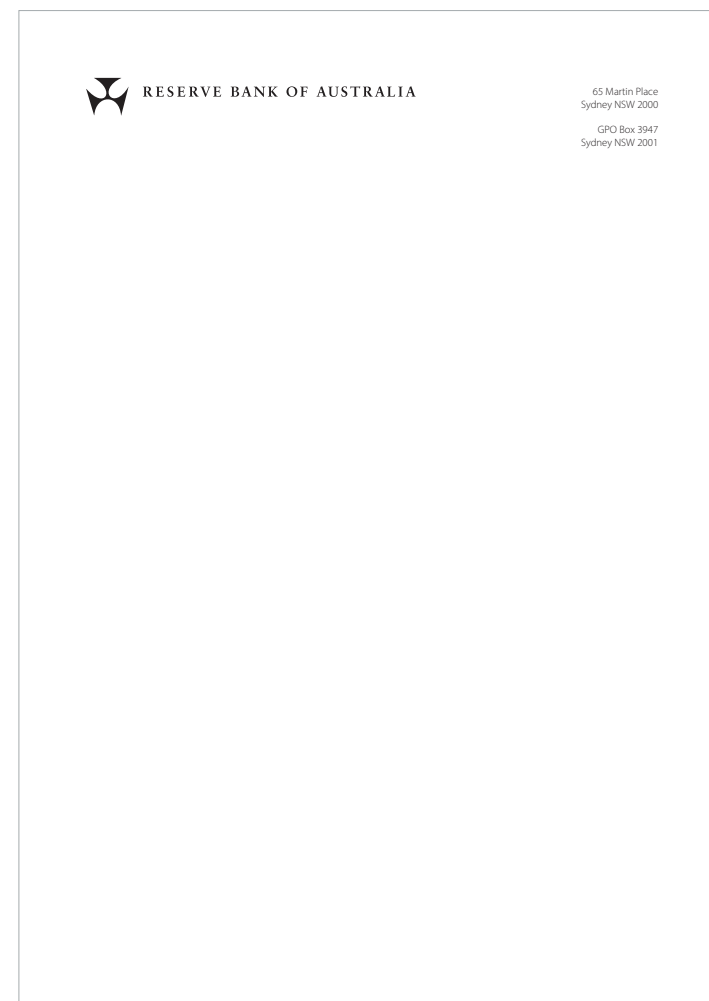
<<https://rbaau.sharepoint.com/sites/communications/SitePages/Print.aspx#business-stationery>>



► Business card



► With compliments slip



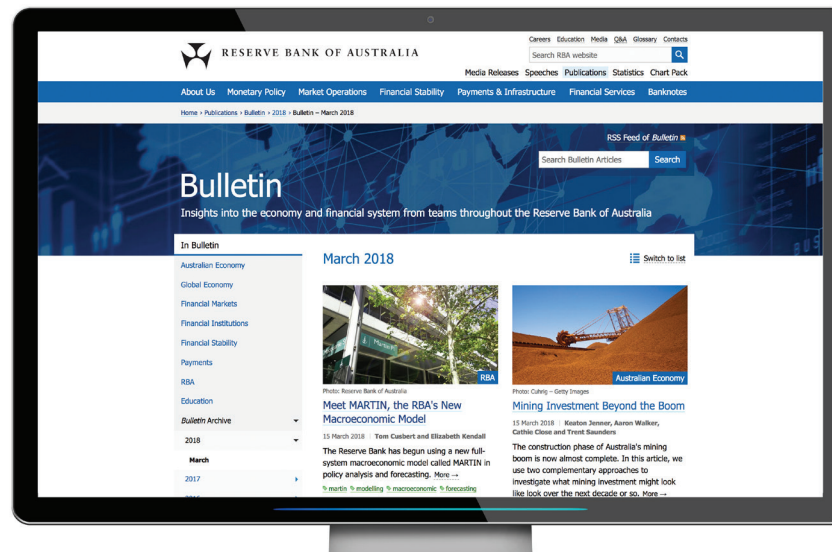
► Letterhead

# Publications

Publications are produced both in print and online. The new-look *Bulletin* is our flagship digital publication.

Our annual reports, *Statement on Monetary Policy*, *Financial Stability Review* and *Bulletin* are produced by contributing departments together with the Communications Division.

The style and layout of these publications is consistent through the design, colour scheme and font.

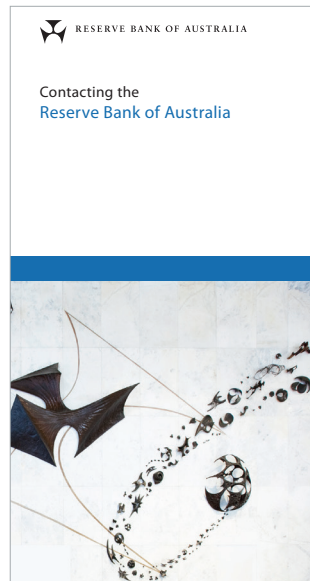


# Promotional Material

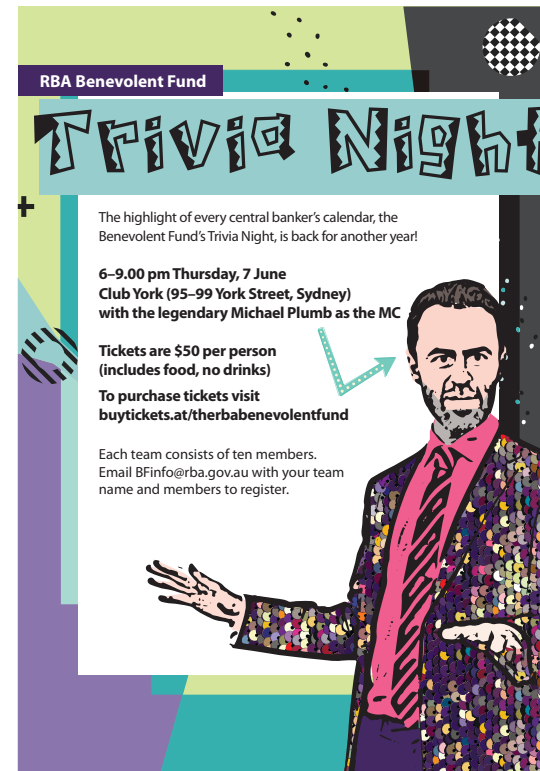
## Banners, brochures and posters

The Communications Division can help you create material in print and digital format to help promote RBA activities. All designs, including logo use and imagery, should adhere to these guidelines if they are to be used externally. Greater leeway is given for material produced for internal communications.

Banners, including a stand and a carry case, can be produced at an additional cost. To request a quote, contact SD – Design & Print <SD-Designprint@rba.gov.au>.



► Brochure



► Poster



► Pull-up banner

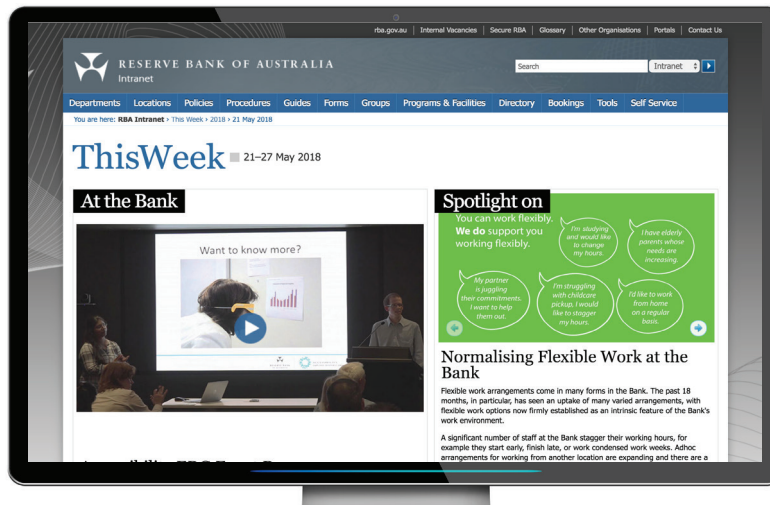
# Promotional Material

## Internal communication

When communicating within the RBA, there are a variety of items that can be used to tell a story. Examples of ways you can communicate with staff are shown here. There is more creative leeway possible for internal communication but, if in doubt, contact SD – Media and Communications, <MediaandCommunications-SD@rba.gov.au>.



▶ Intranet tiles



▶ *This Week* internal staff newsletter



▶ Digital screen graphics



▶ *Currency* – monthly magazine

## Event filming

Our video production team can record your event, whether it is being held at Head Office or externally (subject to scheduled workload).

All recorded events should be set up for sound. The event organiser should organise a lapel microphone for their presenter/s from the IT Service Desk.

Contact SD – Media and Communications, <MediaandCommunications-SD@rba.gov.au> to discuss arrangements.

## Multimedia and video production

Our video production team can create videos for internal use, such as a video to promote an event, or external use, such as a presentation for school students.

Ahead of a request for a video, staff should suggest ideas, including any visuals (photos/footage) to be included in the video, and sound (voice over or music). Please consider when the video will be required to allow sufficient time for production.

Contact SD – Media and Communications, <MediaandCommunications-SD@rba.gov.au> to discuss arrangements.





# Designing for Online

## Website

Websites must be designed to be responsive for viewing on a range of screen sizes.

Points to remember:

- Use HTML5 and CSS3 to build websites
- Use latest version of jQuery, if required
- Test for consistent performance on these supported browsers: Microsoft Internet Explorer 9.0 (or higher), Mozilla Firefox 10.0 (or higher) or Google Chrome 18.0 (or higher), or Apple Safari 5 (or higher)
- Ensure you have the legal right to use any images.



► Responsive design for mobility

## Web font

### Top level headings – Arial

Arial is the font used on the RBA Website for headings.

abcdefghijklmnopqrstuvwxy  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890

### Sub Headings and Body copy – Tahoma

abcdefghijklmnopqrstuvwxy  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890

### Web font family

Arial, Tahoma, Helvetica, Verdana, Geneva sans-serif

# Designing for Online

## RBA Digital Content Guidelines

<https://rbaau.sharepoint.com/sites/employee-toolkit/SitePages/Digital-Content.aspx>

## Online image formats

### JEPGS

JPEG files are usually used for photos on the web, as they create smaller files and can easily be loaded on a page. This reduces the rendering time of a website greatly and the pages load fast for the user.

But JPEG files are bad for line drawings or logos or graphics, as the compression makes them look pixelated.

### PNGs

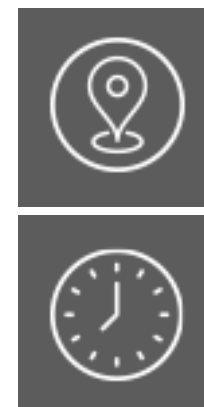
Allows for a full range of colour and better compression. It is the most used lossless image compression format on the Internet. Excellent for graphical elements using a mixture of images and text. Graphics should be exported at @2x. png to allow for retina displays on devices.

### SVGs

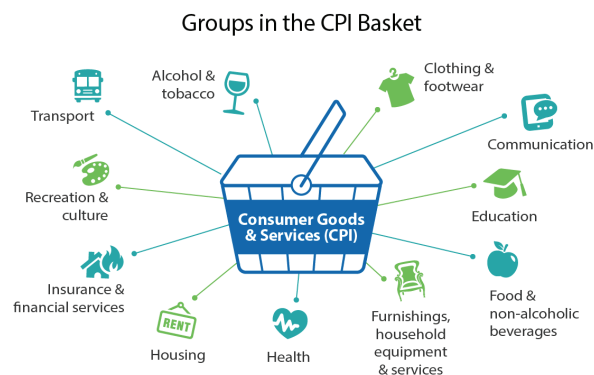
Scalable vector graphics look crisp at all screen sizes and are small file sizes. Ideally you should use SVGs for icons and line drawings (including graphs). Due to the vector nature of SVG, the image is resolution independent and they can scaled for responsive design.



▶ Photos saved as jpegs



▶ Icons saved as SVGs



▶ Graphical elements saved as PNGs

## Web accessibility

The Bank is committed to ensuring that, for public and Bank-wide use, content meets Australian government standards. For more information, see: <https://rbaau.sharepoint.com/sites/employee-toolkit/SitePages/Making-Content-Accessible.aspx>.


Creating accessible content allows users with a wide range of impairments (visual, auditory, physical, speech, cognitive or neurological) to access information on a range of devices, software and platforms.

Accessibility is about making products usable by everyone, with or without disabilities, so as to allow equal access to information. It relies on inclusive design that supports 'assistive technologies' by providing text for audio and visual information, along with alternative ways to navigate content.

The UK Home Office provides excellent references as a starting point for designing for accessibility. These are to be used as a general guide and are not designed to be overly prescriptive: <https://accessibility.blog.gov.uk/2016/09/02/dos-and-donts-on-designing-for-accessibility/>.

For more detailed information about accessibility, see <https://rbaau.sharepoint.com/sites/diversity-and-inclusion/SitePages/Accessibility-Practices.aspx> or contact the Web Team <W@rba.gov.au>.

### Designing for users with low vision

Do...	Don't...
use good colour contrasts and a readable font size 	use low colour contrasts and small font size 
publish all information on web pages 	bury information in downloads 
use a combination of colour, shapes and text 	only use colour to convey meaning 
follow a linear, logical layout 200% magnification 	spread content all over a page 200% magnification 
put buttons and notifications in context 	separate actions from their context 

Home Office Home Office Digital  
 For more information, contact: [access@digital.homeoffice.gov.uk](mailto:access@digital.homeoffice.gov.uk)

### Designing for users with dyslexia

Do...	Don't...
use images and diagrams to support text 	use large blocks of heavy text 
align text to the left and keep a consistent layout 	underline words, use italics or write in capitals <b><i><u>DON'T DO THIS</u></i></b>
consider producing materials in other formats (for example, audio or video) 	force users to remember things from previous pages - give reminders and prompts 
Keep content short, clear and simple 	rely on accurate spelling - use autocorrect or provide suggestions dyslexia ✕ dsyle
let users change the contrast between background and text 	put too much information in one place 

Home Office Home Office Digital  
 For more information, contact: [access@digital.homeoffice.gov.uk](mailto:access@digital.homeoffice.gov.uk)

► Examples from the UK Home Office to help with designing for accessibility

# Designing for Online

## Web accessibility

To ensure that text and informational icons have enough colour contrast the RBA complies with the **WCAG 2 Level AA guidelines**. On the following pages, we have provided accessible combinations using the RBA colour palette, that ensures correct contrast ratios.

### What to do:

- Make sure the contrast ratio between your text and background is at least 4.5:1 Do this by using **14px bold text** or **18px+ regular text**.
- The contrast ratio is 3:1 for icons and large text which is classified as 18px bold text or 24px+ regular text.
- Disabled elements, such as grey non-interactive buttons, do not need to pass contrast requirements.
- Avoid placing text on top of backgrounds that are not a solid colour.
- Define hover, focus, and active states for all interactive elements. Always make it visually apparent to users which element they are interacting with.

**Designing for users with low vision**

**Do...**

**Don't...**

use low colour contrasts and small font size

bury information in download

only use colour convey meaning

spread content all over a page

200% magnification

follow a linear, logical layout

put buttons and notifications in context

separate actions from their context

Submit

Submit

To check the colour contrast in your design, use tools such as the Colour Contrast Analyser. **The IT Service Desk can install the Colour Contrast Analyser for both Mac and PC platforms on request. Dial 8888 (press 1) or email Service Desk – IT <ServiceDesk-IT@rba.gov.au>**

In this example, the foreground colour is too light for the background colour so the design fails the colour contrast check.

# Designing for Online

## Accessible primary colour palette

### Interactive Elements

- Select a Primary colour and use a light or dark variant with it to define hover, focus and active states for all interactive elements. Always make it visually apparent to users which element they are interacting with.

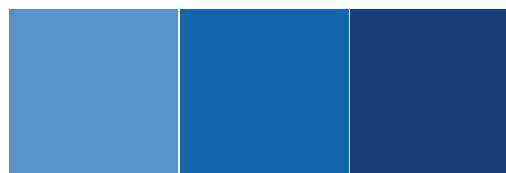
**DO NOT pick and mix variants. They must only work with the parent Primary colour.**

### Colour contrast

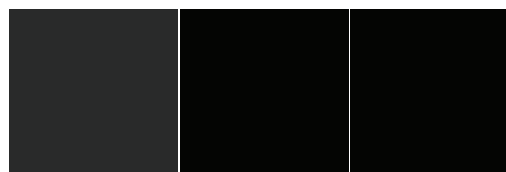
- Use only the following colour combinations of text and backgrounds to ensure correct contrast ratios. Do this by using **14px bold text** or **18px+ regular text**.

### Primary with variants

P Light #5393dc      Primary #0066aa      P Dark #003c7a



P Light #2c2c2c      Primary #000000      P Dark #000000



### Accessibility combinations

Combinations that **pass** and can be used in reverse

Black text on Light variant #5393dc	Reverse
White text on Primary #0066aa	Reverse
White text on Dark variant #003c7a	Reverse

White text on Light variant #2c2c2c	Reverse
White text on Primary #000000	Reverse
White text on Dark variant #000000	Reverse

## Accessible secondary colour palette

### Interactive Elements

- Select a Secondary colour and use a light or dark variant with it to define hover, focus and active states for all interactive elements. Always make it visually apparent to users which element they are interacting with.

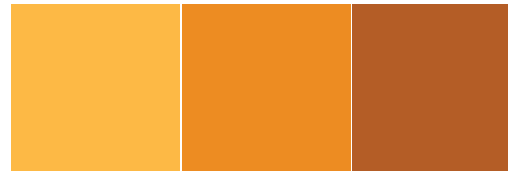
**DO NOT pick and mix variants. They must only work with the parent Secondary colour palette.**

### Colour contrast

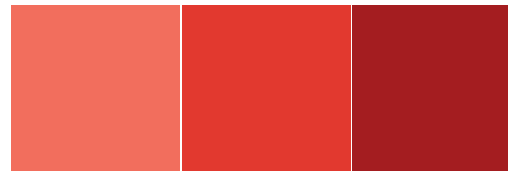
- Use only the following colour combinations of text and backgrounds to ensure correct contrast ratios. Do this by using **14px bold text** or **18px+ regular text**.

### Secondary with variants

S Light #ffb444      Secondary #ed8b00      S Dark #b45d00



S Light #ff715c      Secondary #e03c31      S Dark #a60008



### Accessibility combinations

Combinations that **pass** and can be used in reverse

Black text on Light variant #ffb444	Reverse
Black text on Secondary #ed8b00	Reverse
White text on Dark variant #b45d00	Reverse

Black text on Light variant #ff715c	Reverse
Black text on Secondary #e03c31	Reverse
White text on Dark variant #a60008	Reverse

## Accessible secondary colour palette

### Interactive Elements

- Select a Secondary colour and use a light or dark variant with it to define hover, focus and active states for all interactive elements. Always make it visually apparent to users which element they are interacting with.

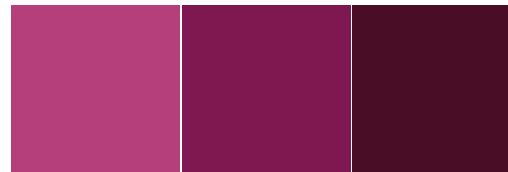
**DO NOT pick and mix variants. They must only work with the parent Secondary colour palette.**

### Colour contrast

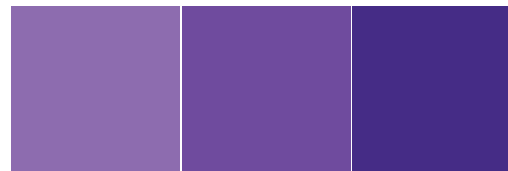
- Use only the following colour combinations of text and backgrounds to ensure correct contrast ratios. Do this by using **14px bold text** or **18px+ regular text**.

### Secondary with variants

S Light #b23f7a      Secondary #7f004e      S Dark #4e0026



S Light #a869f0      Secondary #753bbd      S Dark #42088c



### Accessibility combinations

Combinations that **pass** and can be used in reverse

White text on Light variant #b23f7a	Reverse
White text on Secondary #7f004e	Reverse
White text on Dark variant #4e0026	Reverse

White text on Light variant #a869f0	Reverse
White text on Primary #753bbd	Reverse
White text on Dark variant #42088c	Reverse

## Accessible secondary colour palette

### Interactive Elements

- Select a Secondary colour and use a light or dark variant with it to define hover, focus and active states for all interactive elements. Always make it visually apparent to users which element they are interacting with.

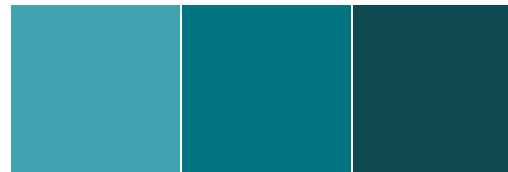
**DO NOT pick and mix variants. They must only work with the parent Secondary colour palette.**

### Colour contrast

- Use only the following colour combinations of text and backgrounds to ensure correct contrast ratios. Do this by using **14px bold text** or **18px+ regular text**.

### Secondary with variants

S Light #4ba4b1      Secondary #007582      S Dark #004955



S Light #59ea7d      Secondary #00b74f      S Dark #008621



### Accessibility combinations

Combinations that **pass** and can be used in reverse

Black text on Light variant #4ba4b1	Reverse
White text on Secondary #007582	Reverse
White text on Dark variant #004955	Reverse

Black text on Light variant #59ea7d	Reverse
Black text on Secondary #00b74f	Reverse
White text on Dark variant #008621	Reverse



## Glossary to assist with accessible terminology

### Accessibility

Ensuring the content of a web site is accessible to people with a disability.

### Active state

Active represents the state when the online element is currently being activated by the user.

### Colour Contrast

Degree of difference between the lightest and darkest parts of a web site.

### Contrast Ratio

Defined as the ratio of the luminance of the brightest colour to that of the darkest colour.

### Disabled elements

Elements that can't be activated (selected, clicked on, typed into, etc.) or accept focus.

### Focus state

Represents the state when an interactive element is currently selected by keyboard or equivalent input device.

### HEX

A colour expressed as a 6 digit combination of numbers and letters defined by its mix of red, green and blue. For example, black is #000000 and white is #ffffff.

### Hover

Mouse hover, also called just hover, changes the mouse pointer or state of the element to show it's focused for action when triggered.

### Interactive

An interactive element is anything that a user can interact with.

### Primary colour

Core colours of the brand and are commonly incorporated into a company's logo. There are usually between 1-3 primary colours.

### RGB

The most commonly used colour profile in the world of computers, TV screens and mobile devices. Colours are rendered onscreen by using combinations of red, green and blue. For this format, black is 0,0,0 and white is 256,256,256.

### Secondary colour

Secondary colours highlight and compliment the primary colours. The secondary colours are used as complimentary colours only and must not override the primary colour palette.

### Variant colour

A variant colour is another version of the primary and secondary colours.

## Related Material

### Code of Conduct

<https://rbaau.sharepoint.com/sites/code-of-conduct>

### External Presentation and Publication Policy

<https://rbaau.sharepoint.com/sites/policies/SitePages/Communication.aspx#external-presentation-and-publication-policy>

### Logo and Trademark Policy

<https://rbaau.sharepoint.com/sites/policies/SitePages/Communication.aspx#logo-and-trademark-policy>

### Media Policy, including Social Media

<https://rbaau.sharepoint.com/sites/policies/SitePages/Communication.aspx#media-policy%2C-including-social-media>

### Web Guidelines

[http://stage.website.internal.rba.gov.au/\\_dev/style-guide/](http://stage.website.internal.rba.gov.au/_dev/style-guide/)

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This document is subject to regular review  
and was last updated in January 2021.

Queries and suggestions can be directed  
to the Communications Division.

Email: <[SD-CommunicationsDivision@rba.gov.au](mailto:SD-CommunicationsDivision@rba.gov.au)>