

# Our culture, our identity.

Guidelines | March 2019

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Section 1.0

# Our brand strategy

# Proposition

# We are our culture

The memory of our ancestors passed down through generations. Traditions and innovations we use to understand each other, and the world. A vision for a prosperous future we can create together.

---



# Vision & mission

## Vision

A flourishing of arts and culture across Saudi Arabia that enriches lives, celebrates national identity and builds understanding between people.

## Mission

To support and encourage a vibrant Saudi Arabian culture that is true to its past and looks to the future by cherishing heritage and unleashing new and inspiring forms of expression for all.

# Values

P

**Perspectives**

Culture opens the mind and shows us new ways of looking at things. It also provides the world with a lens through which we can be viewed. An informed way of appreciating the rich culture of Saudi Arabia.

R

**Respect**

As we seek to develop our nation’s cultural sectors, we never lose sight of preserving the ancient traditions and ways of living that have been passed down to us.

I

**Inclusivity**

We drive greater citizen connectivity by placing Saudi people at the heart of everything we do. Our approach invites citizens to learn, contribute and find connections that unite our history with our present.

D

**Diversity**

We understand that the true strength and beauty of our culture lies with the incredible range of arts and traditions practiced within the Kingdom.

E

**Enterprise**

In order to build an industry that makes a truly transformative contribution to our nation’s economy, we as a Ministry need to be innovative and relentless in the pursuit of excellence.

Section 2.0

# Our logotype

## Section 2.0 – Our logotype

# Logotype

Culture is what makes a nation and people unique. Inspired by the striped patterns of traditional Saudi weaving and the fragmented, irregular patterns of DNA, our logotype focuses on the uniqueness of Saudi culture and national identity.

Our master logotype should be used wherever possible. An alternative logotype arrangement is available, but should only ever be used when it is not possible to use the master version.

To build and maintain a strong identity, it is important that we apply the logotype correctly across all applications.

Our logotype should only ever be reproduced from our master artwork files.



Master logotype



Alternative logotype arrangement

# Logotype reproduction

There are different logotype artwork files for varying reproduction requirements.

**Color reproduction**

Wherever possible use the full color logotype.

**B/W reproduction**

Use the black or white versions of our logotype when black and white printing is necessary.

Our logotype should only ever be reproduced from our master artwork files.

Color reproduction



White background



Colored background

B/W reproduction



White background



Black background

# Clear space and minimum size

It is important that the Ministry of Culture logotype is clearly visible when used on communications.

### Clear space

To ensure prominence and legibility, the logotype is always surrounded by an area of clear space which remains free of other design elements, such as type and other logotypes.

The construction of the exclusion zone area is based on twice the height of the letter 'M' within the logotype, as demonstrated here.

### Minimum size

In print, the logotype should not be used smaller than the size detailed here.

On-screen the logotype is rendered differently across various types of platforms and devices. Care should be taken to preserve legibility at small size.

Clear space



Minimum size



# Alignment

There are four points of alignment for our logotype, as demonstrated here. Wherever possible, these points should be used to align other design elements such as type and imagery.





# Brand name in text

When the name ‘Ministry of Culture’ is referred to within Latin copy, it should appear in title case as demonstrated here.

When referring to ourselves in Arabic, it should be written as demonstrated here.

Capital M                      Capital C

↓                                      ↓

The Ministry of Culture will play a key part in defining Saudi society today, and for generations to come.

إن وزارة الثقافة سوف تلعب دوراً رئيسياً في  
تحديد وهيكلة المجتمع السعودي اليوم، وللأجيال  
القادمة.



# Incorrect use

When using the logotype, there are a number of common mistakes that should be avoided.

The logotype should always be reproduced from the master artwork provided. It should never be altered, re-drawn, re-colored or manipulated in any way.

This page shows mistakes that must be avoided.

- 1. Do not rotate the logotype.
- 2. Do not disproportionately scale the logotype.
- 3. Do not apply a drop shadow.
- 4. Do not edit elements from the logotype.
- 5. Do not rearrange the logotype colors.
- 6. Do not alter the logotype colors.

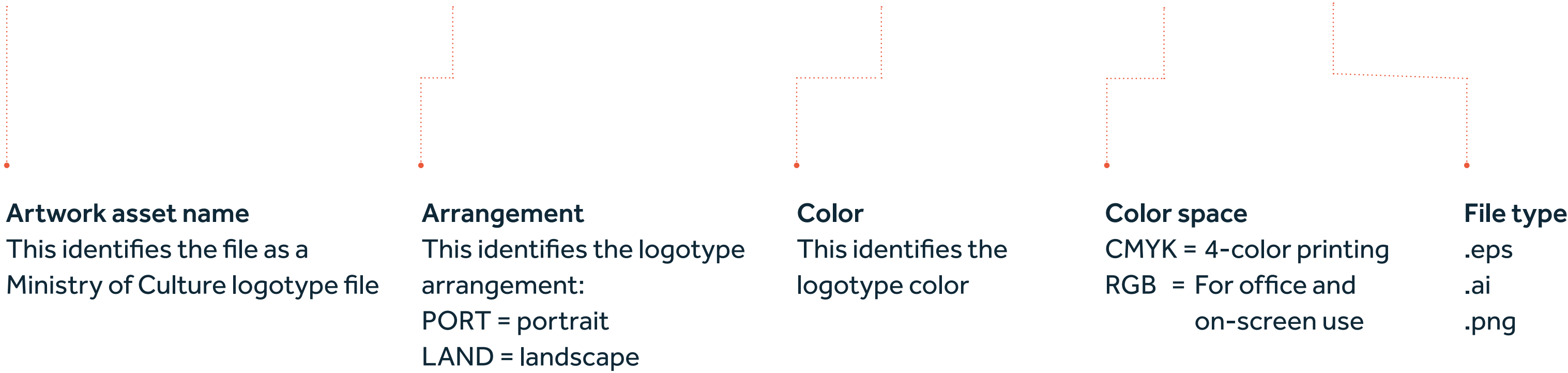


# File naming

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

Please don't attempt to re-create the logotype yourself. Artwork files of the logotype and other design elements are available from the marketing team.

MOC LOGO PORT FULL COLOR RGB.ai



Section 3.0

# Our strapline

# Strapline

There are three different language versions of the Ministry of Culture strapline; Arabic, Latin and dual language. Use the appropriate language version for the communication you are creating.

Our strapline should only ever be reproduced from our master artwork files. It must never be redrawn or modified.

Dual language

ثقافتنا هويتنا  
Our culture, our identity

Latin

Our culture, our identity

Arabic

ثقافتنا هويتنا

# Strapline reproduction

There are different strapline artwork files for varying reproduction requirements.

**Color reproduction**

Always use the full color or white strapline.

**B/W reproduction**

Use the black or white strapline. Always ensure the strapline is against a background of sufficient contrast to be clearly visible.

All language versions of the strapline should follow the principles set out here.

Color reproduction



White background



Colored background

B/W reproduction



White background



Black background

# Placement and alignment

## Placement

The preferred position for our strapline is in one of the four corners of a communication, or at its center.

The strapline and the logotype should never be shown or used as a lock-up. They should always be separated and used as two individual assets.

## Alignment

There are 4 points of alignment for our strapline, as demonstrated here. Wherever possible, these points should be used to align other design elements, such as type, logotype and imagery.

All language versions of the strapline should follow the principles set out here.

## Placement



## Alignment



# When to use it

We don't use the strapline everywhere. Here, we have listed the applications on which it must always appear, and those on which it must never appear.

There will be situations within any organization where letters and corporate communications will carry content that makes the presence of a strapline inappropriate. As a basic rule, the strapline is used on all 'promoting' communications (advertising, brochures, website etc). It does not appear on corporate communications (annual reports and letterhead).

Our strapline is always used with these communications:

- Advertising and promotion
- Literature
- Website
- HTML email
- Events
- Social media

Our strapline is never used with these communications:

- Letterhead
- Compliment slip
- Fax
- Envelopes
- Invoice
- Purchase order
- Credit note
- Press release
- Billing
- Contract
- Email signature
- Annual report

Our strapline is optional with these communications:

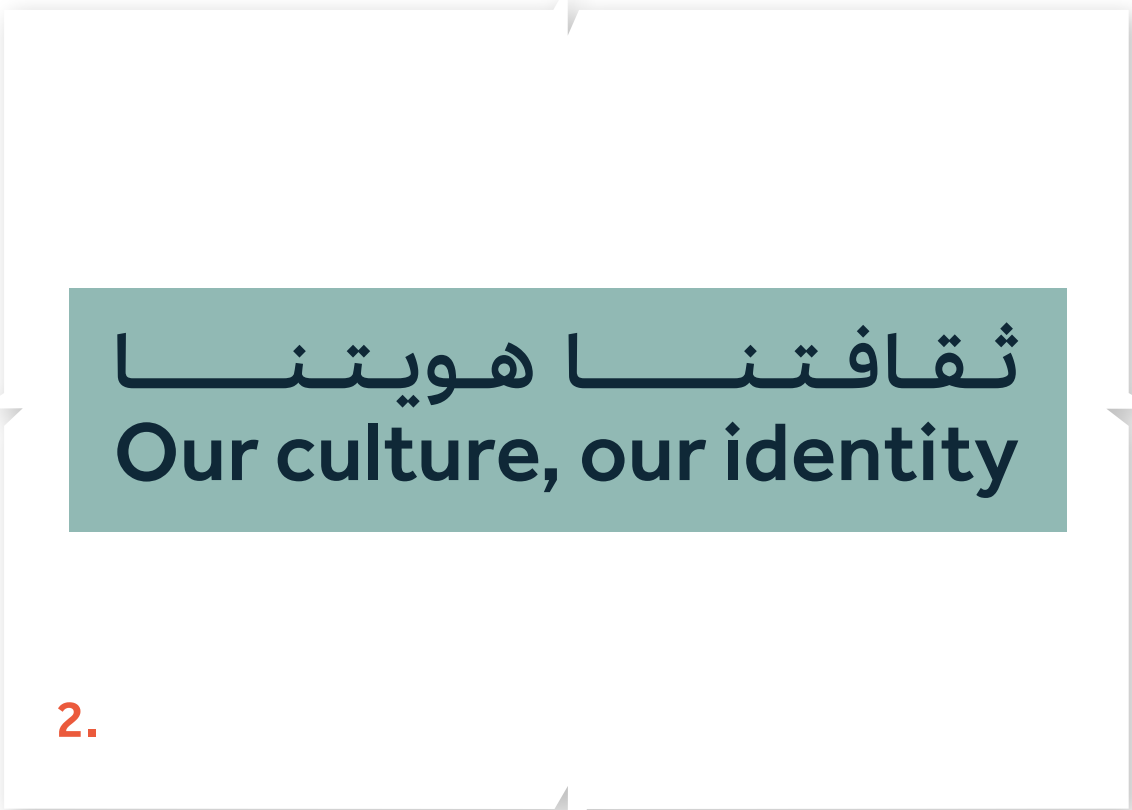
- Banners
- Hoardings
- CD and DVD
- Internal communications
- Merchandise
- Business card
- Folder
- Word template
- PowerPoint presentations

# Please avoid

The strapline should always be reproduced from the master artwork provided. It should never be altered, re-drawn, re-colored or manipulated in any way.

This page shows mistakes that must be avoided.

- 1. Do not disproportionately scale the strapline.
- 2. Do not place the strapline in a shape.
- 3. Do not change the color of the strapline.
- 4. Do not apply a drop shadow.
- 5. Do not rotate the strapline.
- 6. Do not position the logotype and strapline together.





# File naming

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

Please don't attempt to re-create the strapline yourself. Artwork files of the strapline and other design elements are available from the marketing team.

MOC STRAPLINE DUAL DARK BLUE RGB.ai

<b>Artwork asset name</b> This identifies the file as a Ministry of Culture strapline file	<b>Language</b> This identifies the language used	<b>Color</b> This identifies the strapline color	<b>Color space</b> CMYK = 4-color printing RGB = For office and on-screen use	<b>File type</b> .eps .ai .png

Section 4.0

# Our color palette

# Color management

Precise, consistent color management requires accurate ICC (International Color Consortium) compliant profiles of all of the color devices (such as monitor, printer etc.) Setting up the correct color profile ensures that the colors you see on your monitor or in print will match the ones detailed in this color section.

The color profiles shown opposite, should always be used before applying any color. This should be part of the document setup process.

If these color profiles are not used, color reproduction will vary from one project to another, and brand consistency will not be maintained.

- To assign a color profile in commonly used Adobe softwares:
1. Choose Edit > Color Settings.
  2. Select the color profile mentioned above in each color space, then click OK.

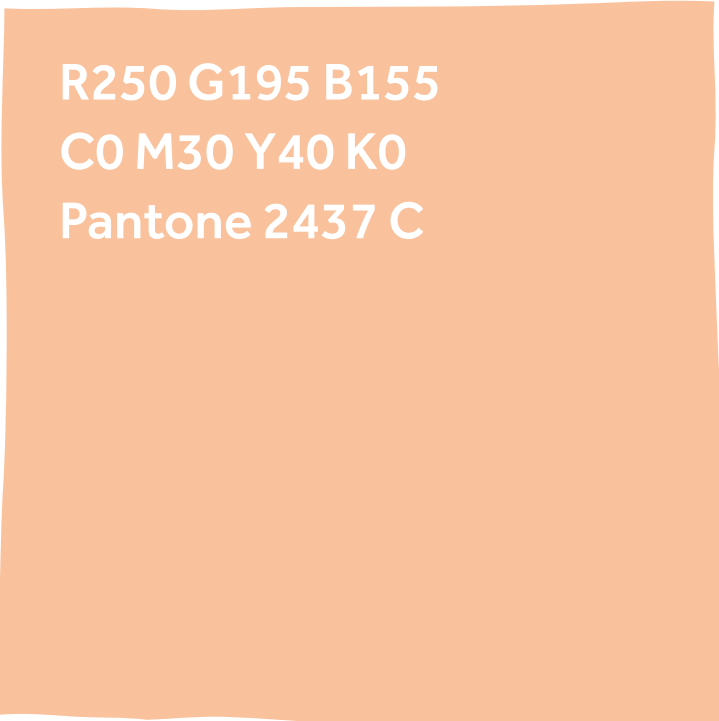


# Color breakdown

With consistent use, our color palette will become an essential tool in building a distinctive and identifiable brand.

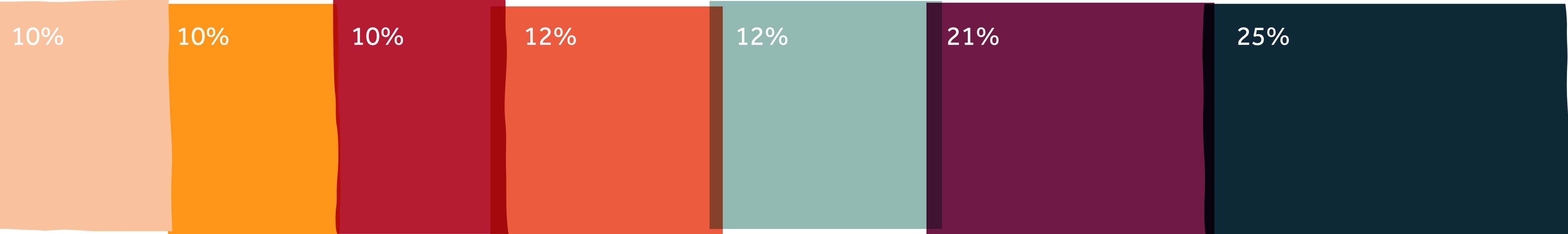
The appearance of colors across different media and substrates can vary, so colors should be matched visually according to each application.

Shown here are our recommended color breakdowns. Always use the correct color breakdown for the color space you are working with: CMYK and Pantone for print and RGB for on-screen.



# Color ratio

Shown here is a color chart which acts as a guide to demonstrate the color ratio that should be aimed for across our communications collectively.



Section 5.0

# Our typography

# Primary typefaces

Our primary typeface is Effra. It is available in both Latin and Arabic languages. Effra is used in the following weights: regular and medium.

If your organization owns and uses the Adobe Creative Cloud suite this font is freely available and ready to use. Otherwise, it may be purchased from:  
<https://www.daltonmaag.com/effra>

## Latin

AB

Effra regular  
Effra medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890-+<>  
?"{}[]!@£\$%&\*()?/;=

## Arabic

ظ غ

إفرا عادي  
إفرا متوسط

أ ب ت ث ج ح خ د ز  
ر س ش ص ض ط ظ ع  
غ ف ق ك ل م ن ه ه ه  
وي 0123456789-+<>  
=,/?()\*&%\$£@![]{}"؟

# Secondary typefaces

In some digital applications or for general office use, it will not be technically possible to use our primary typefaces.

When this is the case, we recommend the use of our secondary typeface Calibri for Latin communications and Sakkal Majalla for Arabic communications.

For use in:



## Latin secondary typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Calibri regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Calibri bold

## Arabic secondary typeface

أ آ إ إ ب ت ث ؤ ث ؤ ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ  
ف ق ك ل م ن ه ه و و ي

Sakkal Majalla regular

أ آ إ إ ب ت ث ؤ ث ؤ ج ح خ د ذ ر ز س ش ص ض ط ظ ع  
غ ف ق ك ل م ن ه ه و و ي

Sakkal Majalla bold



Section 6.0

# Our photography

# Photography overview

There are two categories within photography;

- Hero photography
- Support photography

**Hero photography**

Hero photography helps to visualize the message it supports, and crucially, it also delivers high brand presence.

Primary photography must be housed within one of the segments from our visual property. Please refer to the visual property section for more information.

**Support photography**

Support photography is general, untreated imagery used only to support messages within communications.

Support photography must never appear on primary surfaces of Ministry of Culture communications. It may only appear within communications.

Hero photography



Support photography





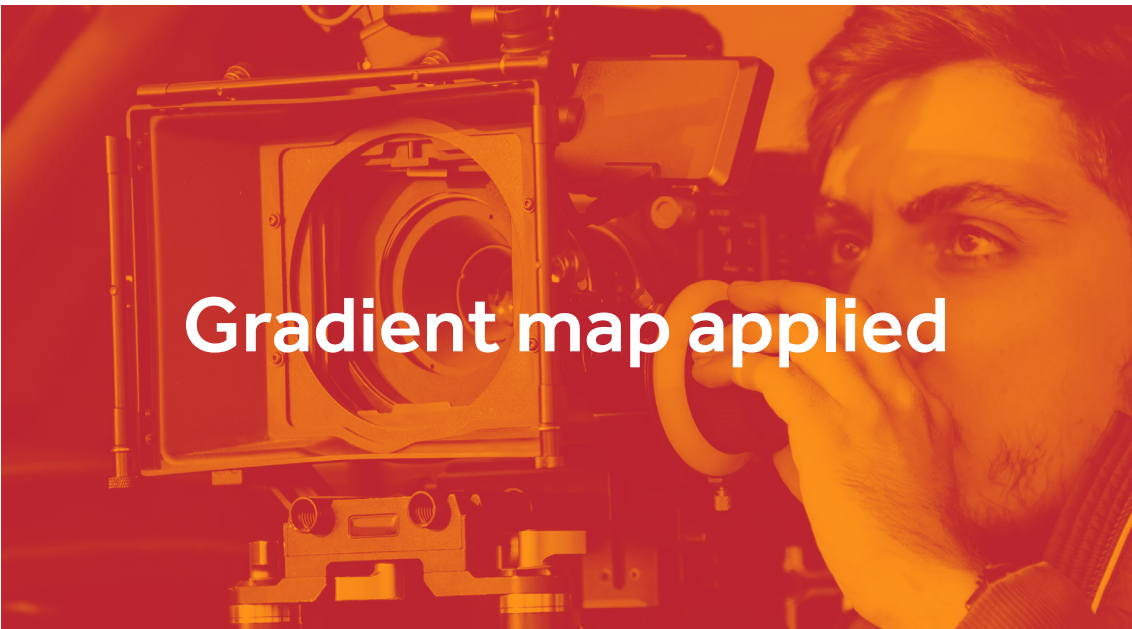
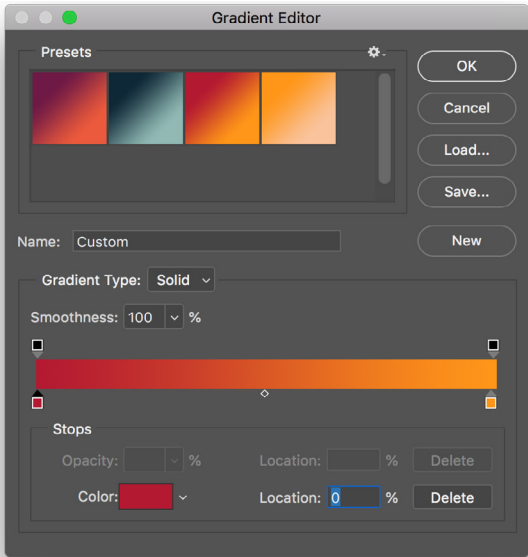
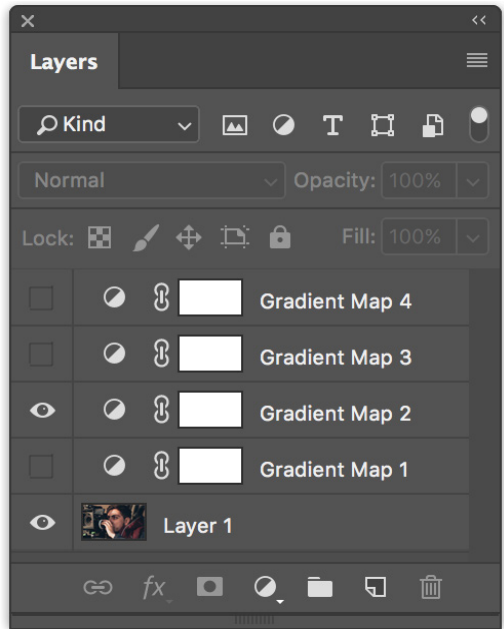
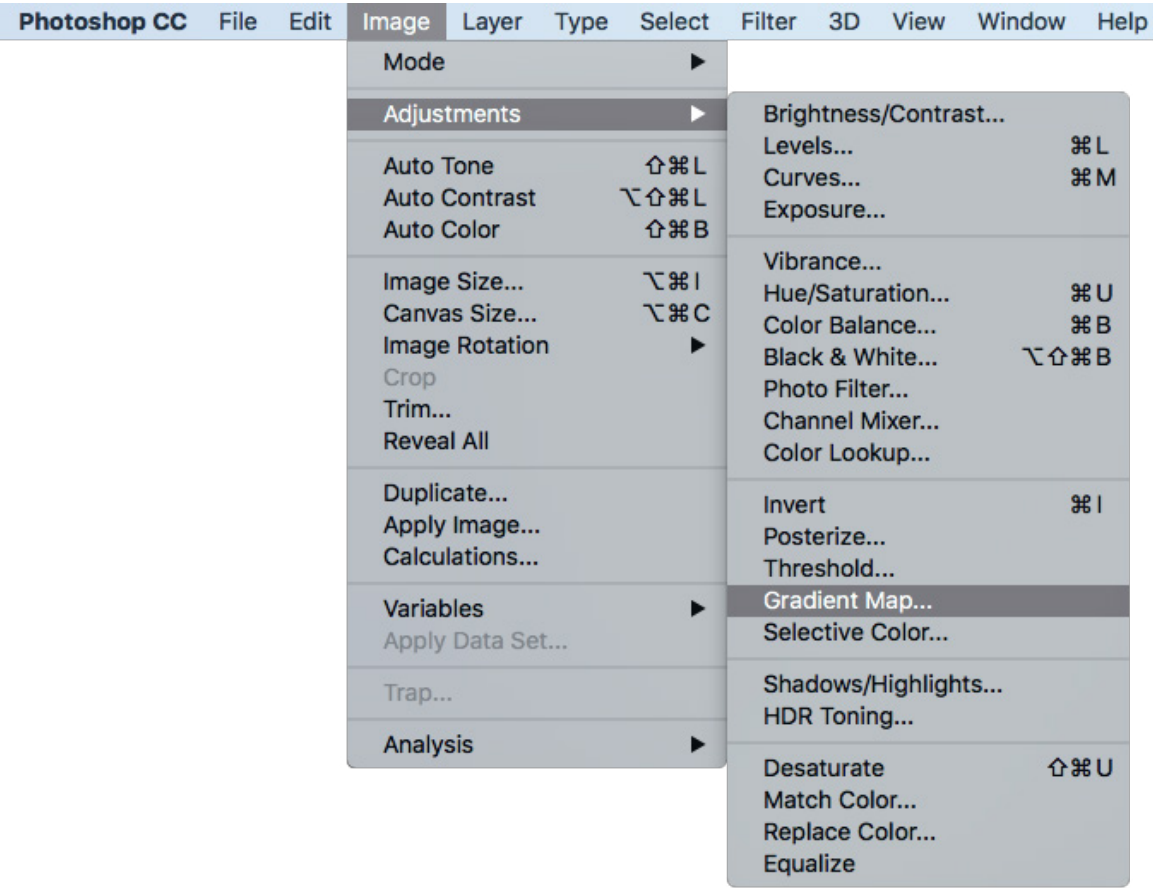
# Creating hero photography

Create Ministry of Culture hero photography utilizing the straightforward Adobe Photoshop effect known as a gradient map.

Firstly, open up the supplied gradient map Photoshop template file. From that file, open the image that requires treatment. Choose from the selection of gradient options within the Layers window, selecting the appropriate color gradient. Adjust the location of colors to achieve a good contrast, if necessary.

Always ensure the original image has sufficient contrast, before applying the gradient map effect.

The gradient map effect is accessible in Adobe Photoshop through Image > Adjustments > Gradient Map



Section 7.0

# Our visual language

# Visual property

Culture is what makes a nation and people unique. Inspired by the striped patterns of traditional Saudi weaving and the fragmented, irregular patterns of DNA, our visual property focuses on the uniqueness of Saudi culture and national identity.

Our visual property is a key brand asset that is unique to the Ministry of Culture. With consistent use, our visual property will become an essential tool in building a distinctive and identifiable brand.

To build and maintain a strong identity, it is important that we apply the visual property correctly across all applications.

Our visual property should only ever be reproduced from our master artwork files.

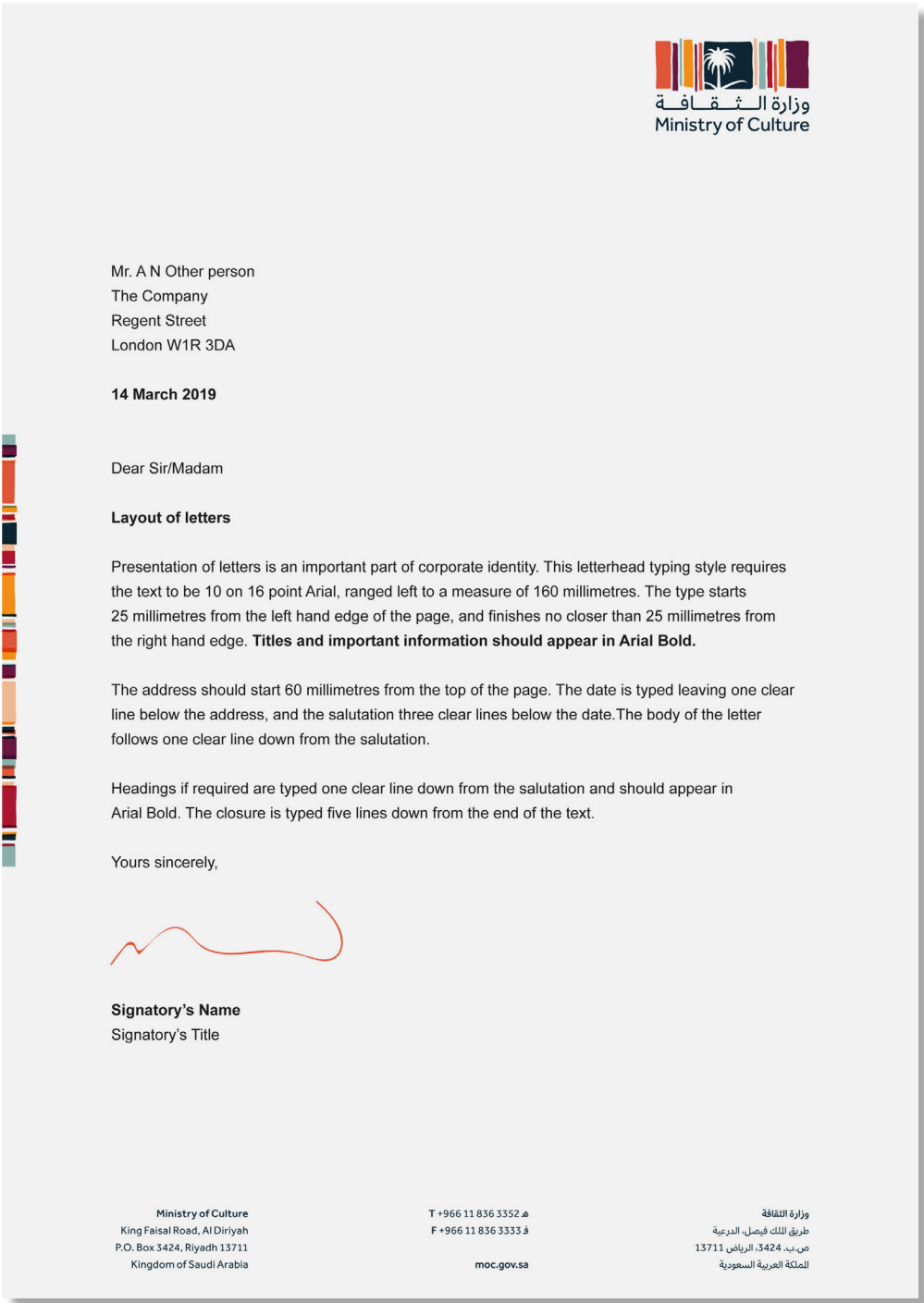


# Using the visual property

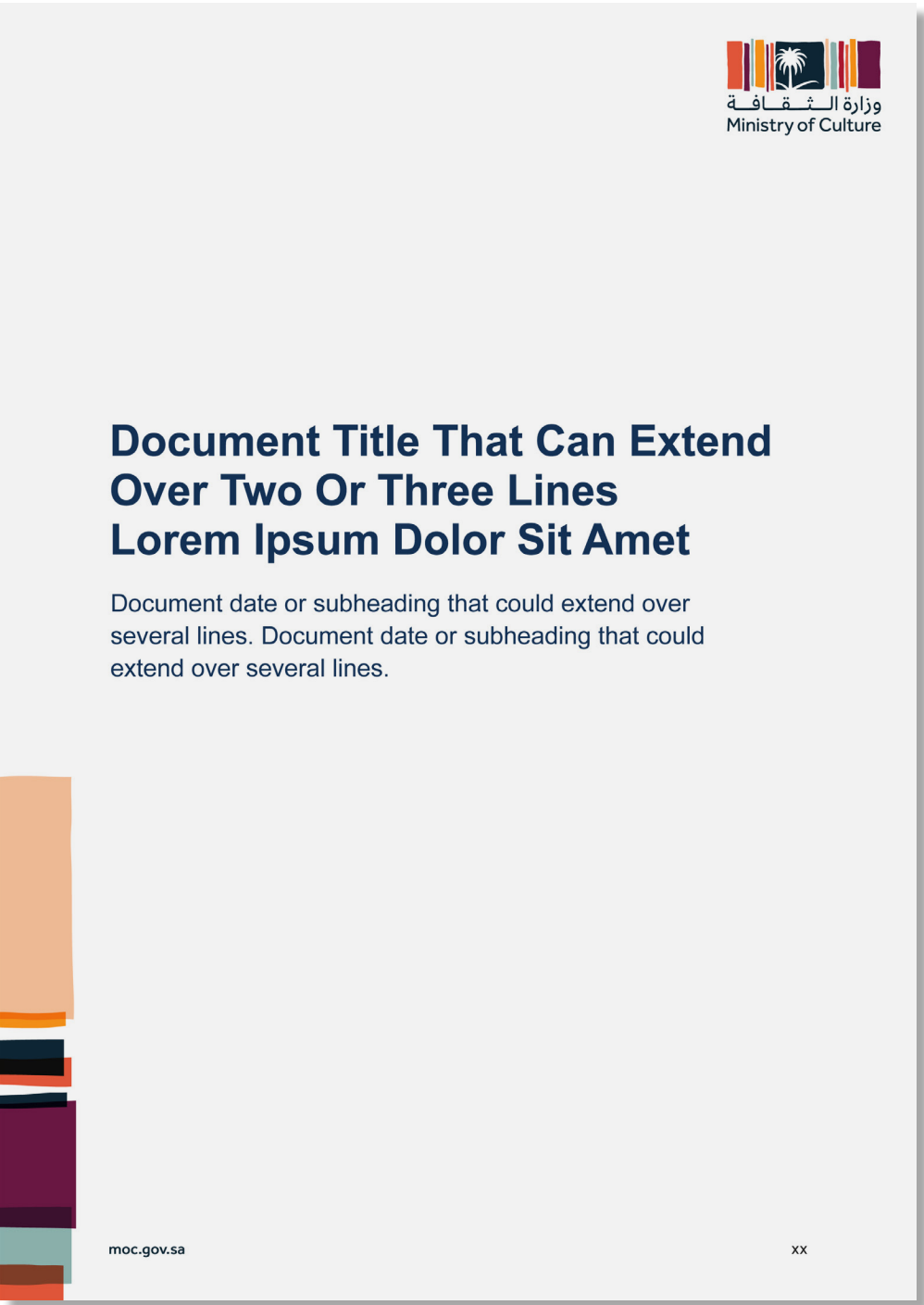
The visual property is a very flexible asset that can be cropped, enlarged and reduced, enabling a range of layout approaches.

The visual property should always crop off at least one edge of a communication.

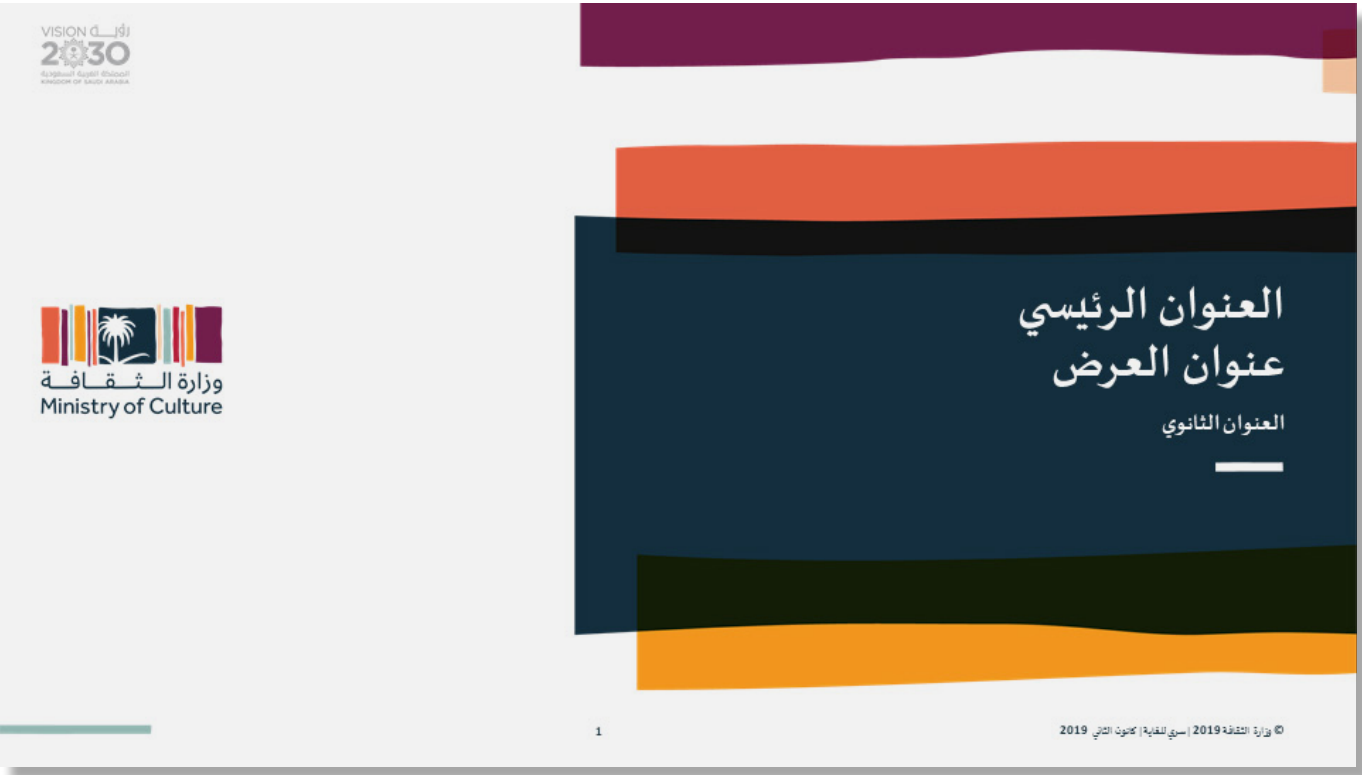
It is also possible to isolate and use sections of the visual property as demonstrated in example 2 and 3.



Example 1



Example 2



Example 3



# Using individual segments

Individual segments of the visual property may be selected and used to:

- create solid blocks of color (example 1)
- draw attention to content (example 2)
- create bespoke layouts (example 3)

It is important to know that the visual property is made up of two layers; a colored layer with a multiply effect, and an underlying solid white layer, as shown here. This means the property maintains it’s multiplied effect even when it appears on a colored background.

When placing segments of the property onto a colored background, please ensure the underlying white segment travels with it’s corresponding colored top segment.

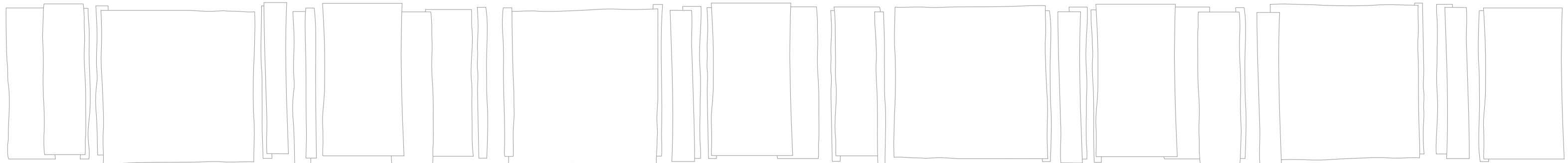
When placing segments of the property over each other or other elements, please ensure the white layer is sent to the back to allow the multiply effect to be visible.

When using an individual segment it may be rotated 90°, stretched within reason and recolored with any one of the brand colors.



Top colored layer with a multiply effect

+



Underlying white layer

Visual property



Example 1



Example 2



Example 3

# Using imagery

Our visual property segments may be used to contain imagery, as demonstrated here.

Only hero imagery may be used within the visual property segments. Please refer to our photography section for information on how to create a hero image.



Example 1



Example 2



Example 3



# File naming

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

Please don't attempt to re-create the visual language yourself. Artwork files of the visual language and other design elements are available from the marketing team.

## MOC VISUAL PROPERTY FOR WHITE BG RGB.ai

**Artwork asset name**  
This identifies the file as a Ministry of Culture visual language file

**Color space**  
CMYK = 4-color printing  
RGB = For office and on-screen use

**File type**  
.eps  
.ai  
.png

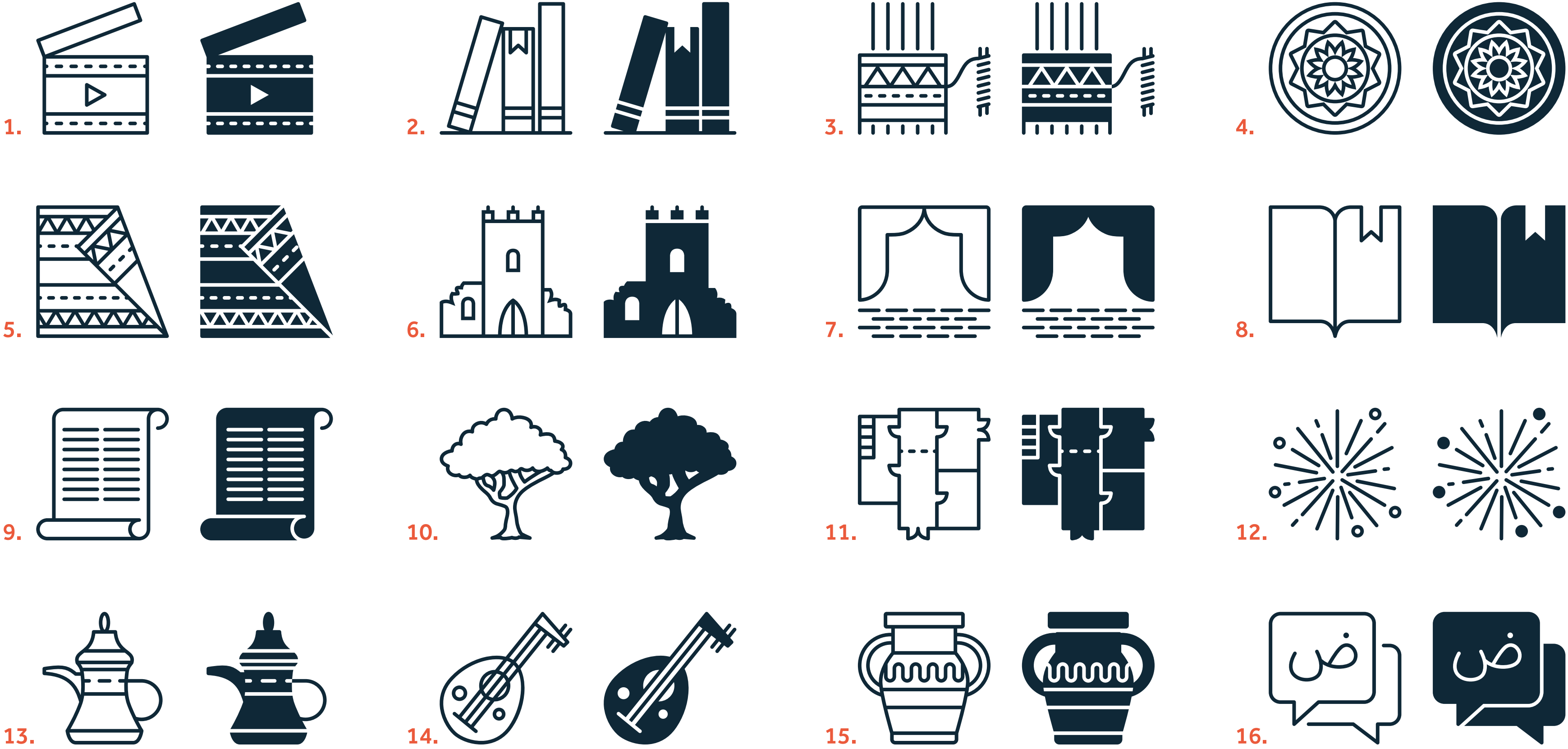
Section 8.0

# Data visualization

# Icons for our cultural sectors

A series of icons have been created specifically to convey our wide ranging areas of focus. Each icon is available as both an outline and as a solid color, as shown here.

- 1. Film and video
- 2. Libraries
- 3. Crafts
- 4. Visual arts
- 5. Fashion design
- 6. Archaeology and landscapes
- 7. Performing arts
- 8. Books and publishing
- 9. Poetry
- 10. Natural heritage
- 11. Architecture and interior design
- 12. Festivals and events
- 13. Food and culinary arts
- 14. Music
- 15. Museums
- 16. Language

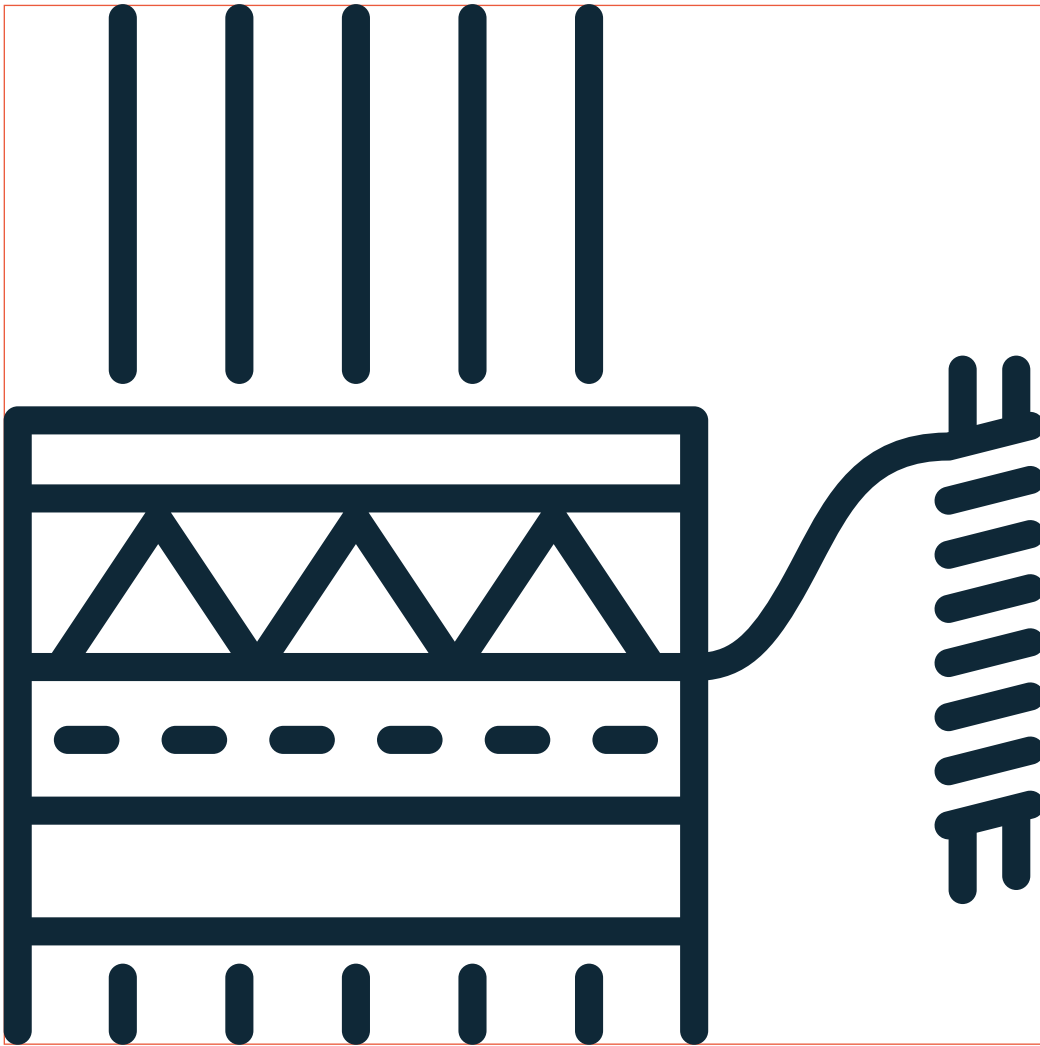


# Icon style

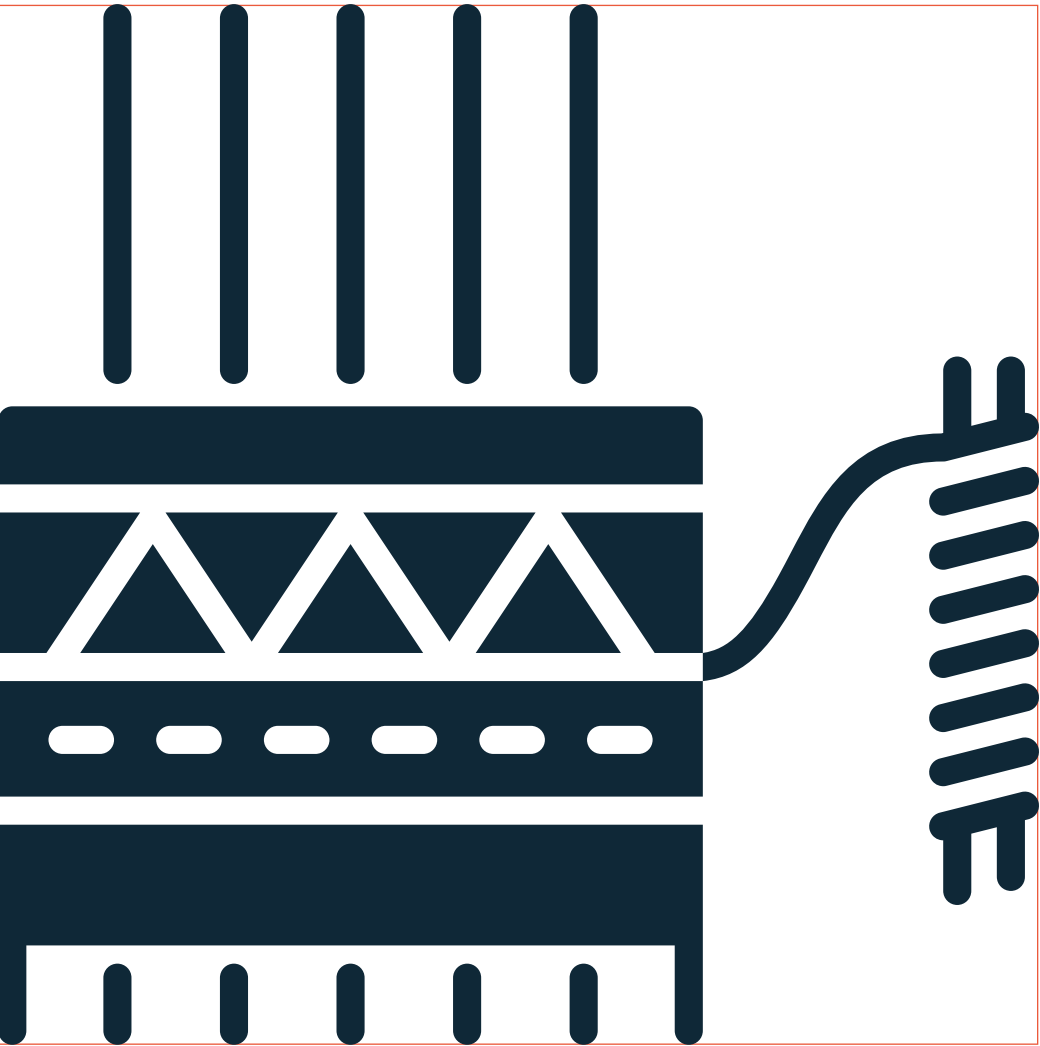
New pictograms will inevitably need to be designed. This simple guide should be followed to ensure consistency in size and style.

- All lines have rounded end points
- Icons must be created using only one color from our brand colors
- The icon height must fit the height of the square grid. The icon width may fall within the square grid

Outline icon style



Solid icon style



Square grid = 100 x 100mm  
Line weight =2.7mm

# Data visualization colors

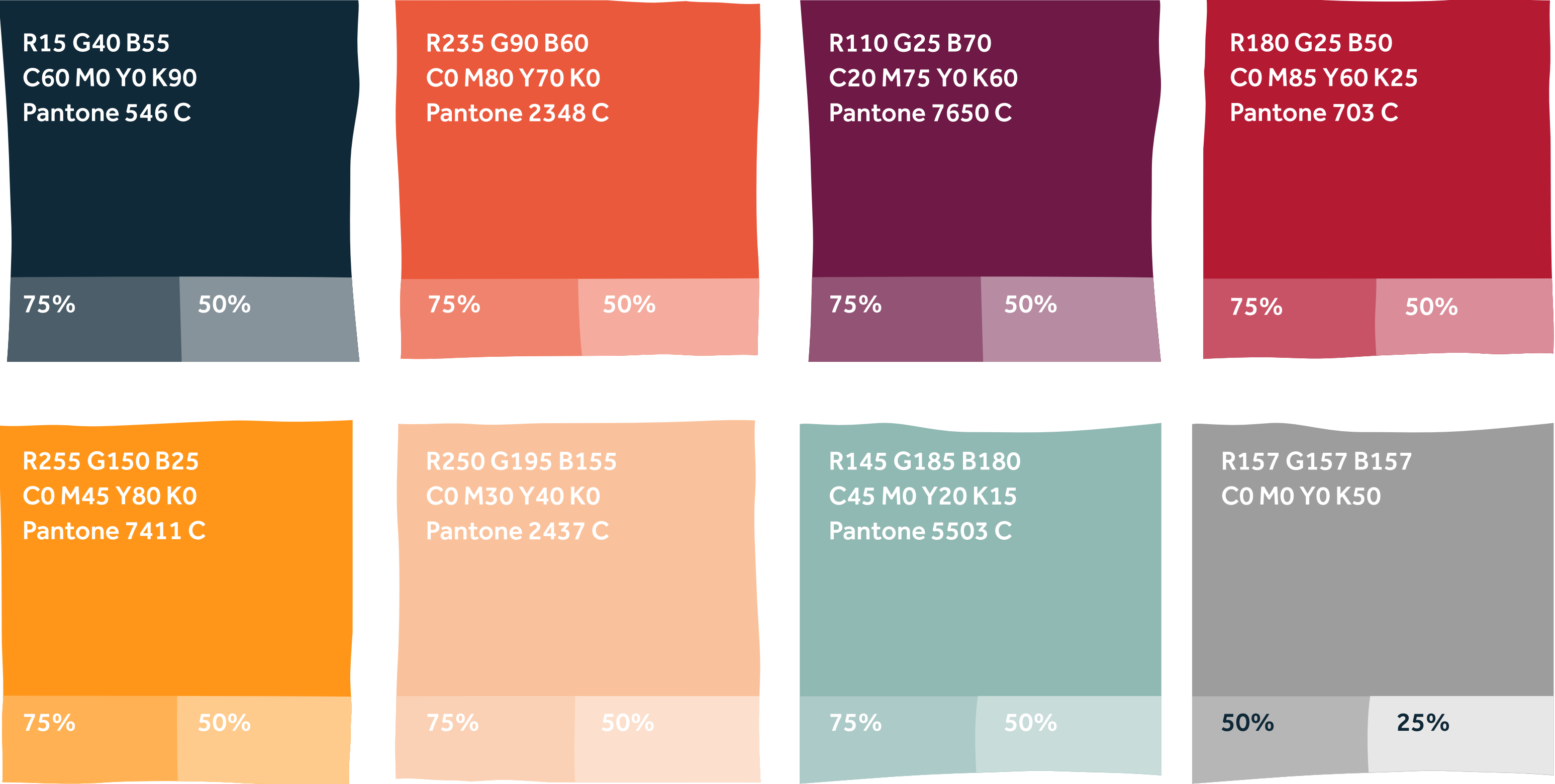
Complex charts, tables and diagrams will often require a wide selection of colors. Shown here are colors and tints that may be used.

The appearance of colors across different media and substrates can vary, so colors should be matched visually according to each application.

Shown here are our recommended color breakdowns. Always use the correct color breakdown for the color space you are working with: CMYK and Pantone for print and RGB for on-screen.

The color profiles below must always be used when creating communications for our brand.  
RGB: sRGB IEC61966-2.1  
CMYK: Coated FOGRA39 (ISO 12647-2:2004)

If the above color profiles are not used, it will result in varying color reproduction.



# Infographics

When creating infographics within designed communications, there is an opportunity to apply the organic forms found within the logotype. Shown here are some examples where solid blocks, pictograms and numbers are made using organic forms.

Only use the colors described within this section.

When designing infographics, always favor simplicity. The information is the most important, so avoid over complicating the design in a way that detracts from it.



✓ Denotes continuous space





# Charts

When designing our charts, always favor simplicity. The information is the most important, so avoid over complicating the design in a way that detracts from it.

Only use the colors described within this section.

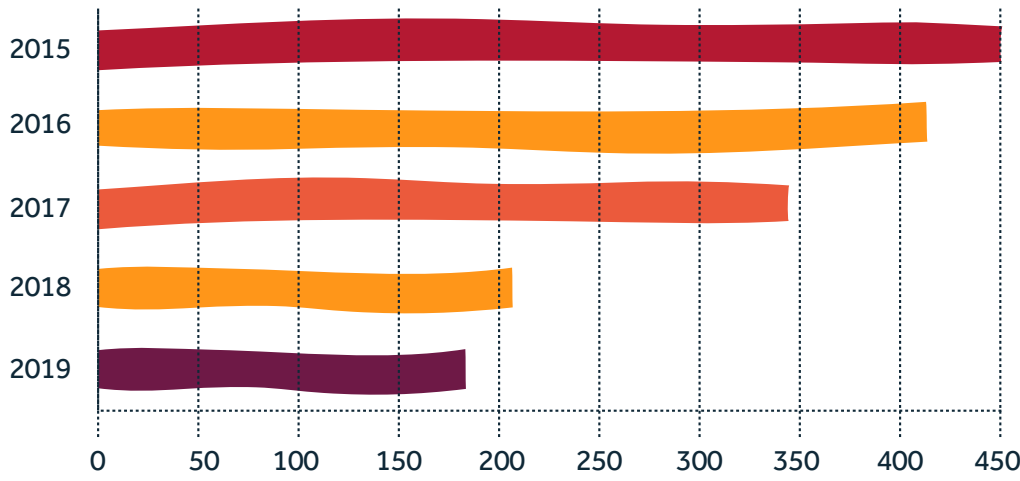
### Within designed communications

When creating charts within designed communications, there is an opportunity to apply the organic form found within the logotype and visual property, provided it does not hamper the communication of information.

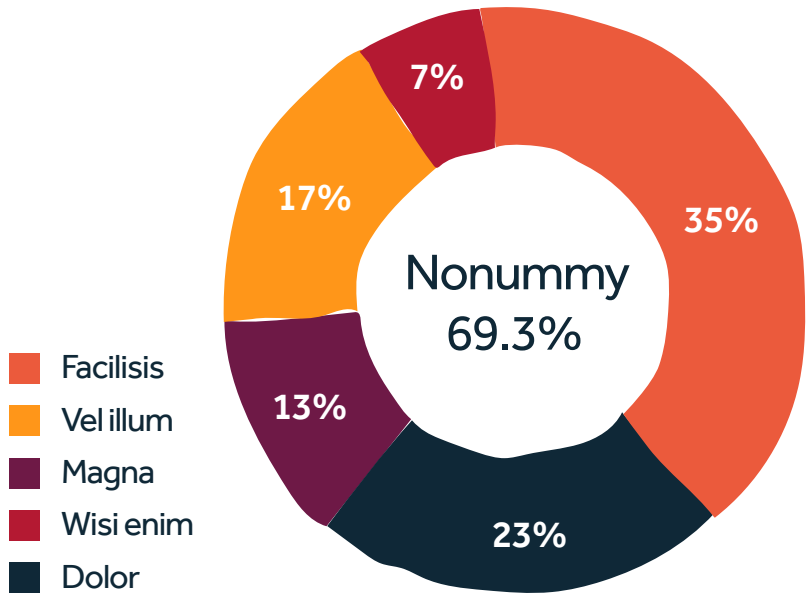
### Within Microsoft Office programs

When creating charts within Microsoft Office programs, there is not the facility to introduce organic forms.

Within designed communications



Bar chart



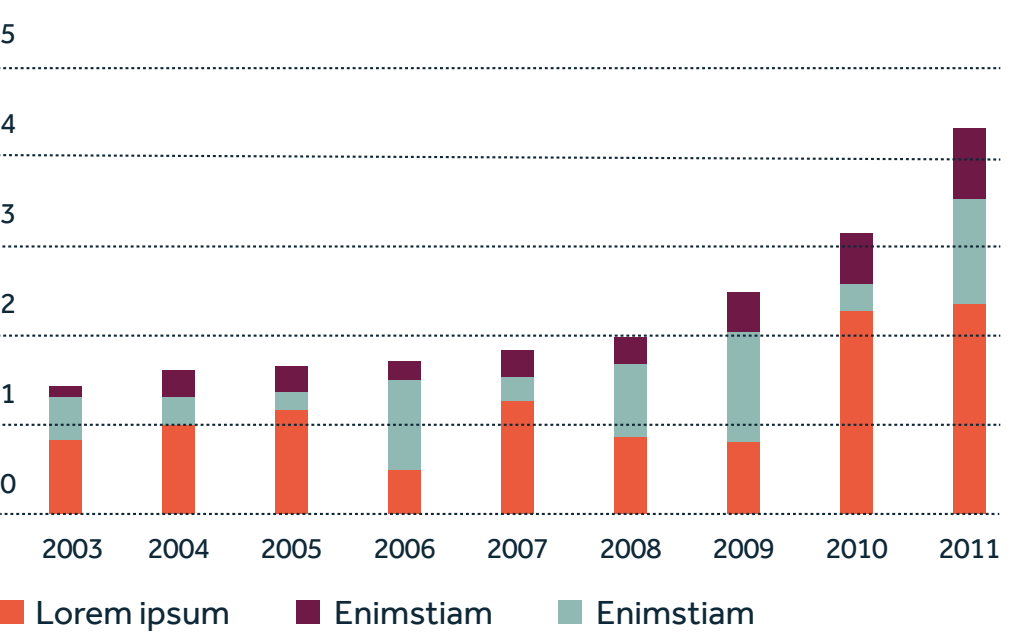
Pie chart

Strategic Objective	Associated attribute	Livability KPI	Baseline	2020 Targets	KPI Type
Grow Saudi contribution to arts and culture	Comprehensive cultural infrastructure	Number of cultural infrastructure	158	405	Owned by Quality of Life VRP 2020
	Full-spectrum of cultural activities	Number of cultural activities offered	278	5,167	
	Engaged public toward artistic offering	Percentage of consumer expenditure on cultural offerings	0.110%	0.120%	
	Supportive arts ecosystem	Participations in major international events	0	5	
	Competitive local content production	Number of published books	23,000	25,000	
		Number of produced movies	0	13	

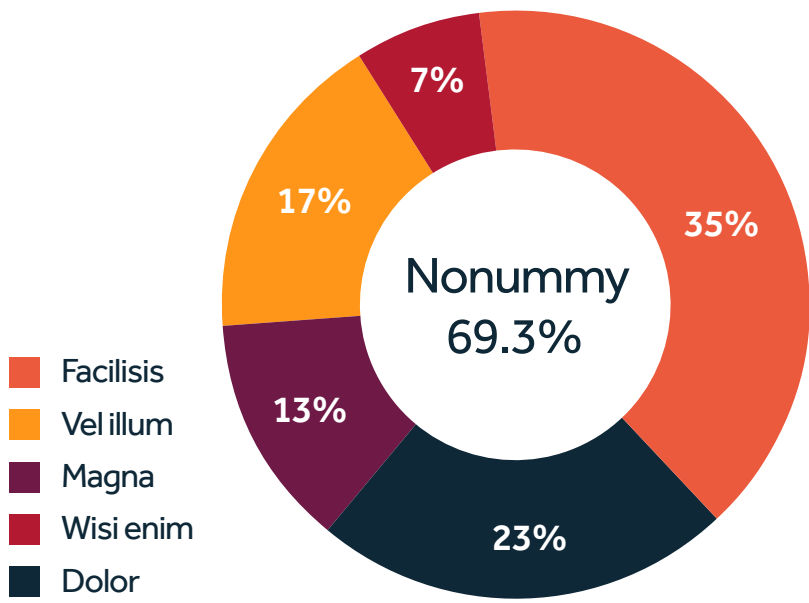
Table

Source: Quality of Life Program 2020, Delivery Plan

Within Microsoft Office programs



Bar chart



Pie chart

Strategic Objective	Associated attribute	Livability KPI	Baseline	2020 Targets	KPI Type
Grow Saudi contribution to arts and culture	Comprehensive cultural infrastructure	Number of cultural infrastructure	158	405	Owned by Quality of Life VRP 2020
	Full-spectrum of cultural activities	Number of cultural activities offered	278	5,167	
	Engaged public toward artistic offering	Percentage of consumer expenditure on cultural offerings	0.110%	0.120%	
	Supportive arts ecosystem	Participations in major international events	0	5	
	Competitive local content production	Number of published books	23,000	25,000	
		Number of produced movies	0	13	

Line chart

Source: Quality of Life Program 2020, Delivery Plan

Section 9.0

# Co-branding



# Guiding principles

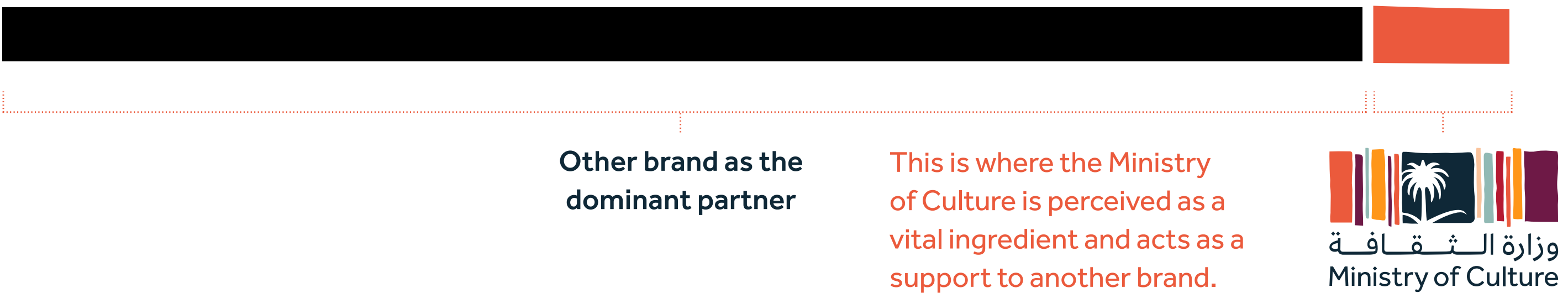
In any given co-branding situation we need to be clear about the role we are playing and clear about how we signpost our involvement. Our approach should help audiences quickly understand the brand relationships. There are generally two senarios for co-branding as detailed here.

The following pages provides more information about dominant and ingredient brand senarios.

## Dominant brand senario



## Ingredient brand senario



# Dominant brand senario

When we are the dominant brand we follow the Ministry of Culture guidelines but we allow our ingredient partner brand(s) to appear in a carefully controlled environment. Ministry of Culture dominates the visual space...

- Our ingredient partner is only allowed to use one logotype to represent their presence, no other visual elements or words are to be used
- The ingredient partner logotype should appear equal in size or smaller than the Minsitry of Culture logotype
- The ingredient partner logotype and our logotype should never be seen to be locked up - they should each have space to breathe

Visual space owned by the Ministry of Culture



Dominant brand logotype

Dominant brand identity elements used across entire communication

Ingredient brand presence represented by one logotype only

# Ingredient brand senario

When we are an ingredient partner, Ministry of Culture will appear in an environment that is controlled by another brand. The dominant brand rather than Ministry of Culture owns the visual space, so we should ensure that the Ministry of Culture logotype works as hard as possible in this limited environment...

- The logotypes may be equally sized but the overall visual style is **NOT** that of the Ministry of Culture
- No visual elements from the Ministry of Cultures identity other than our logotype may be used
- On colored backgrounds, the single color Ministry of Culture logotype should be used

The entire visual space would be owned by BrandX




Dominant brand logotype

Ministry of Culture as the ingredient brand with our presence represented by one logotype only

Section 10.0

# Applications

# Letterhead



وزارة الثقافة  
Ministry of Culture

Mr. A N Other person  
The Company  
Regent Street  
London W1R 3DA

14 March 2019

Dear Sir/Madam


**Layout of letters**

Presentation of letters is an important part of corporate identity. This letterhead typing style requires the text to be 10 on 16 point Arial, ranged left to a measure of 160 millimetres. The type starts 25 millimetres from the left hand edge of the page, and finishes no closer than 25 millimetres from the right hand edge. **Titles and important information should appear in Arial Bold.**

The address should start 60 millimetres from the top of the page. The date is typed leaving one clear line below the address, and the salutation three clear lines below the date. The body of the letter follows one clear line down from the salutation.

Headings if required are typed one clear line down from the salutation and should appear in Arial Bold. The closure is typed five lines down from the end of the text.

Yours sincerely,



**Signatory's Name**  
Signatory's Title

وزارة الثقافة  
طريق الملك فيصل، الدرعية  
13711 الرياض، ص.ب. 3424  
المملكة العربية السعودية

هـ ٩٦٦ ١١ ٨٣٦ ٣٣٥٢  
ف ٩٦٦ ١١ ٨٣٦ ٣٣٣٣  
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Ministry of Culture  
King Faisal Road, Al Diriyah  
P.O. Box 3424, Riyadh 13711  
Kingdom of Saudi Arabia

Latin letterhead



وزارة الثقافة  
Ministry of Culture

السيد  
الشركة  
المنطقة الشارع  
الرياض  
الرمز ١٠١٠

٤ يوليو ٢٠١٩

السيد السيدة/السادة

نموذج الرسالة

مقدمة الرسالة هي جزء مهم من الهوية العامة. يجب أن تكون هذه الرسالة مطبوعة بخط دن نكسة ل ت بحجم من ١٢ حتى ١٥ نقطة مجاذاة من اليمين، وقياس ١٥٤ ميليمتر. يبدأ النص عند نقطة قياس ٤٠ ميليمتر من الحافة اليمنى للصفحة، وينتهي قبل أقل من ١٧ ميليمتر من الحافة اليسرى للصفحة. العناوين والمعلومات الهامة يجب أن تكون بالبنط العريض للخط المستخدم.

بداية العنوان يجب أن تبعد بمقدار ٧٥ ميليمتر من أعلى الصفحة. والتاريخ يجب أن يبعد بمقدار سطر أسفل العنوان، يجب أن تكون التحية أسفل التاريخ بمقدار ثلاثة أسطر. نص الرسالة يجب أن يبعد بمقدار سطر واحد عن التحية.

مقدمة الطلب أن تبعد بمقدار سطر واحد بعد التحية ويجب أن تكون مطبوعة بالبنط العريض للخط دن نكسة ل ت، الخاتمة تكون بعيدة بمقدار خمس أسطر عن النص.

المخلص لكم



إسم المرسل  
منصب المرسل

وزارة الثقافة  
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Arabic letterhead



Fax

FAX فاكس



وزارة الثقافة  
Ministry of Culture

Mr. A N Other person  
The Company  
Regent Street  
London W1R 3DA

14 March 2019

Dear Sir/Madam

Layout of letters

Presentation of letters is an important part of corporate identity. This letterhead typing style requires the text to be 10 on 16 point Arial, ranged left to a measure of 160 millimetres. The type starts 25 millimetres from the left hand edge of the page, and finishes no closer than 25 millimetres from the right hand edge. **Titles and important information should appear in Arial Bold.**

The address should start 60 millimetres from the top of the page. The date is typed leaving one clear line below the address, and the salutation three clear lines below the date. The body of the letter follows one clear line down from the salutation.

Headings if required are typed one clear line down from the salutation and should appear in Arial Bold. The closure is typed five lines down from the end of the text.

Yours sincerely,



Signatory's Name  
Signatory's Title

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P.O. Box 3424, Riyadh 13711  
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Latin fax

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وزارة الثقافة  
Ministry of Culture

السيد  
الشركة  
المنطقة الشارع  
الرياض  
الرمز ١٠١٠

٤ يوليو ٢٠١٩

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المخلص لكم



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منصب المرسل

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المملكة العربية السعودية

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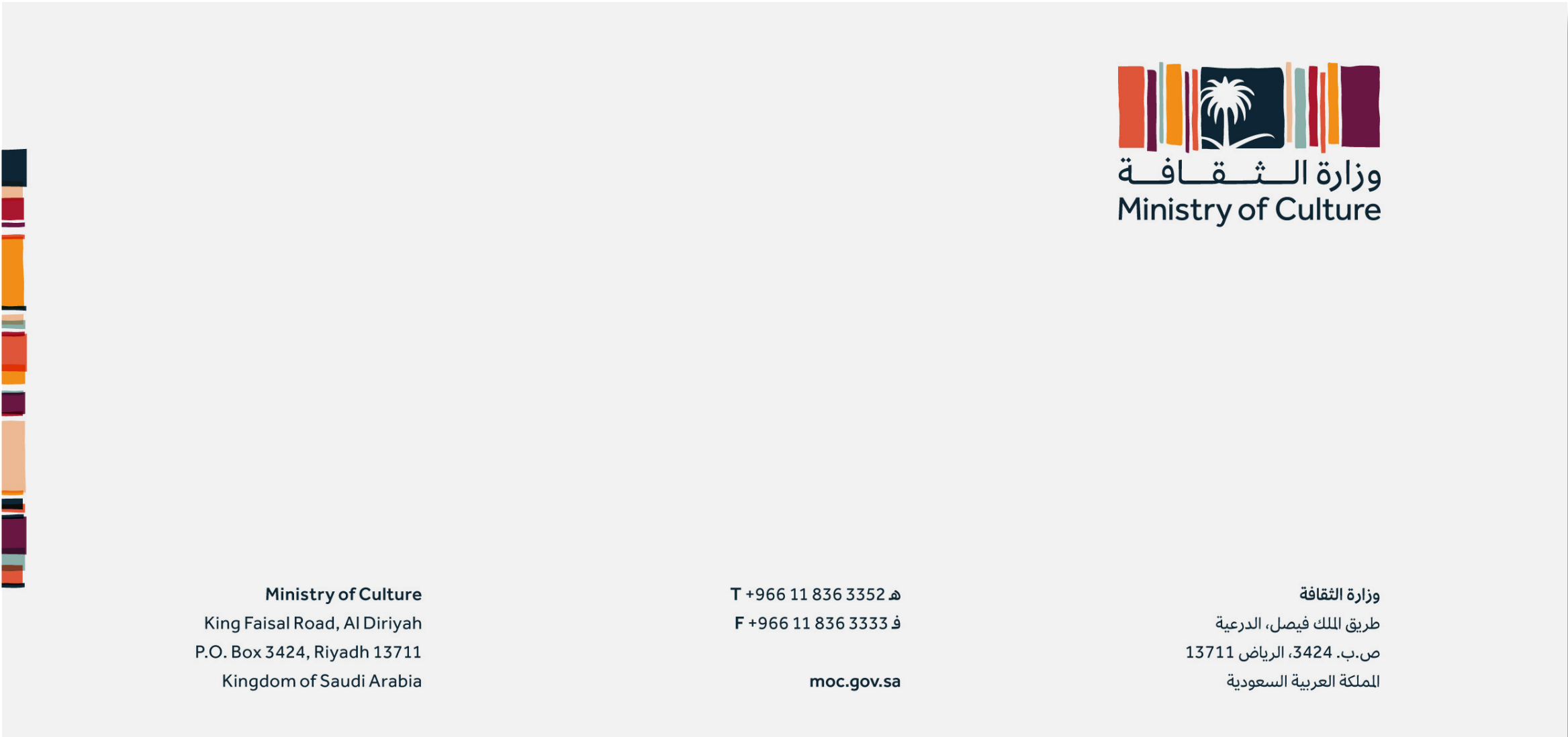
وزارة الثقافة  
طريق الملك فيصل، الدرعية  
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Arabic fax

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50

# Stationery



Compliments slip

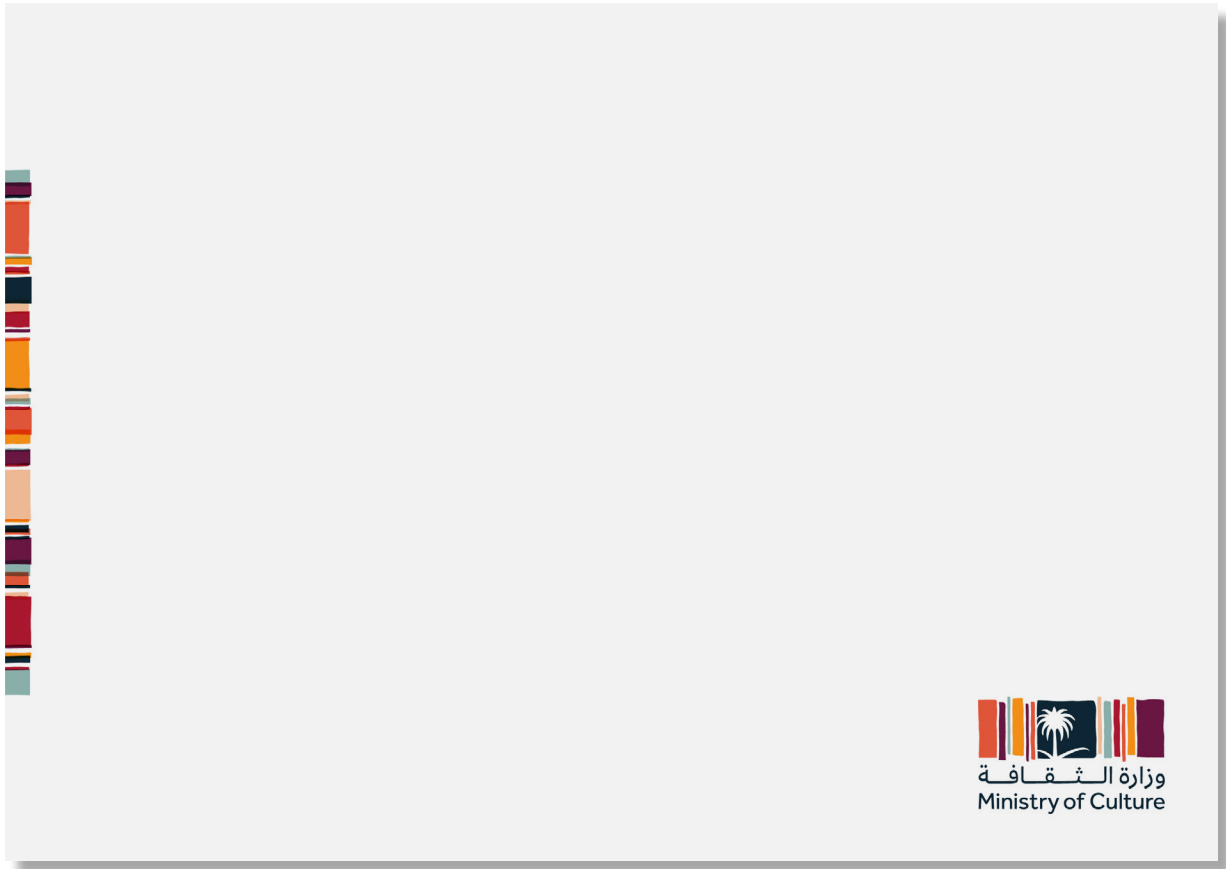


Business card front

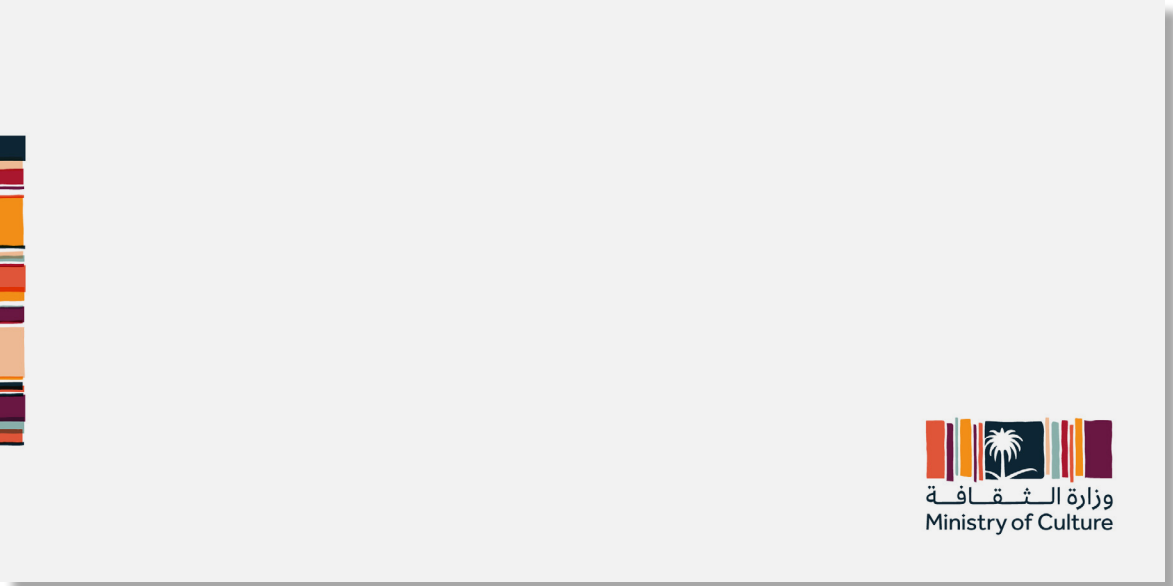


Business card back

# Envelopes



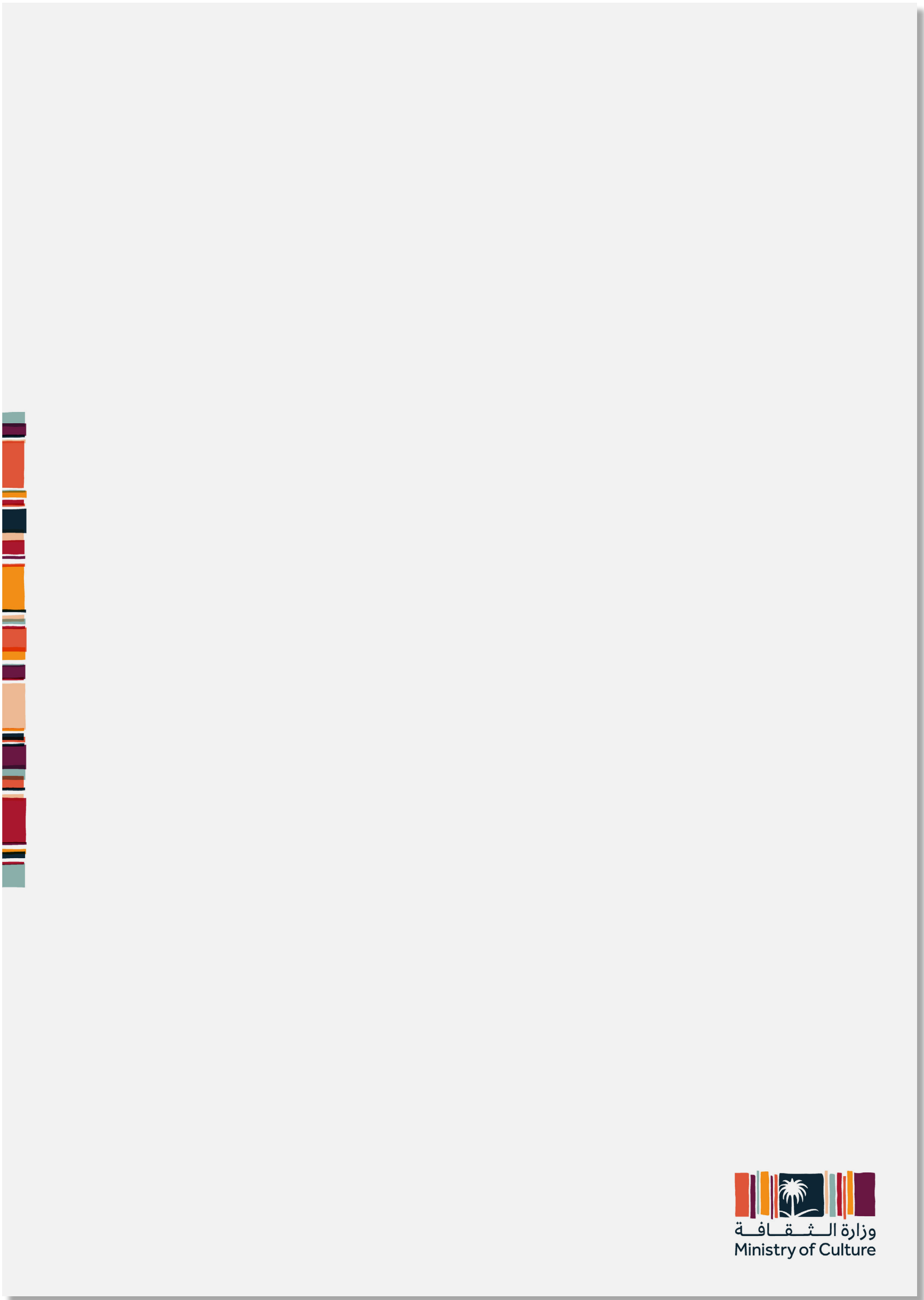
C5: 229mm x 162mm



DL: 220mm x 110mm



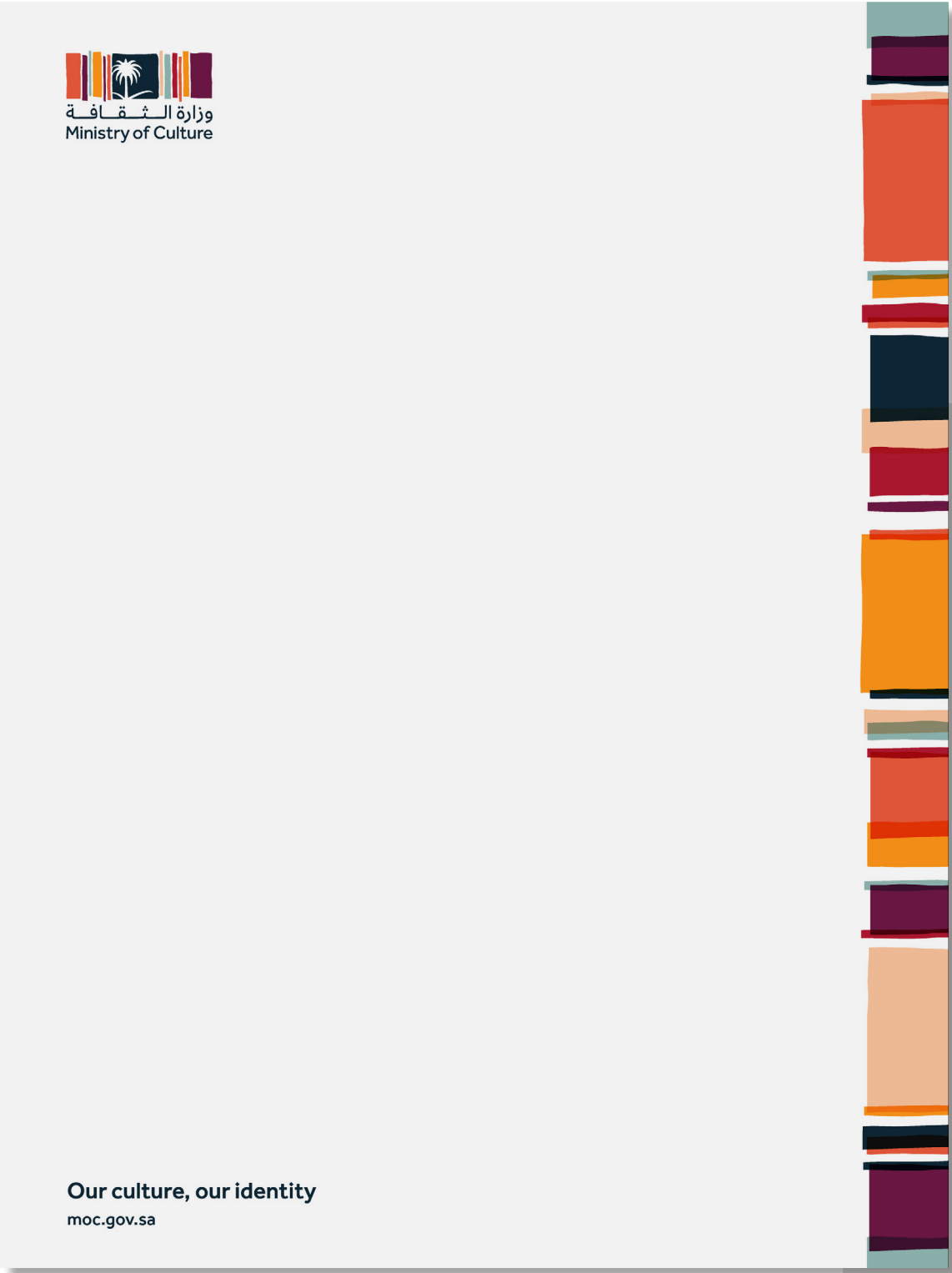
C4: 324mm x 229mm



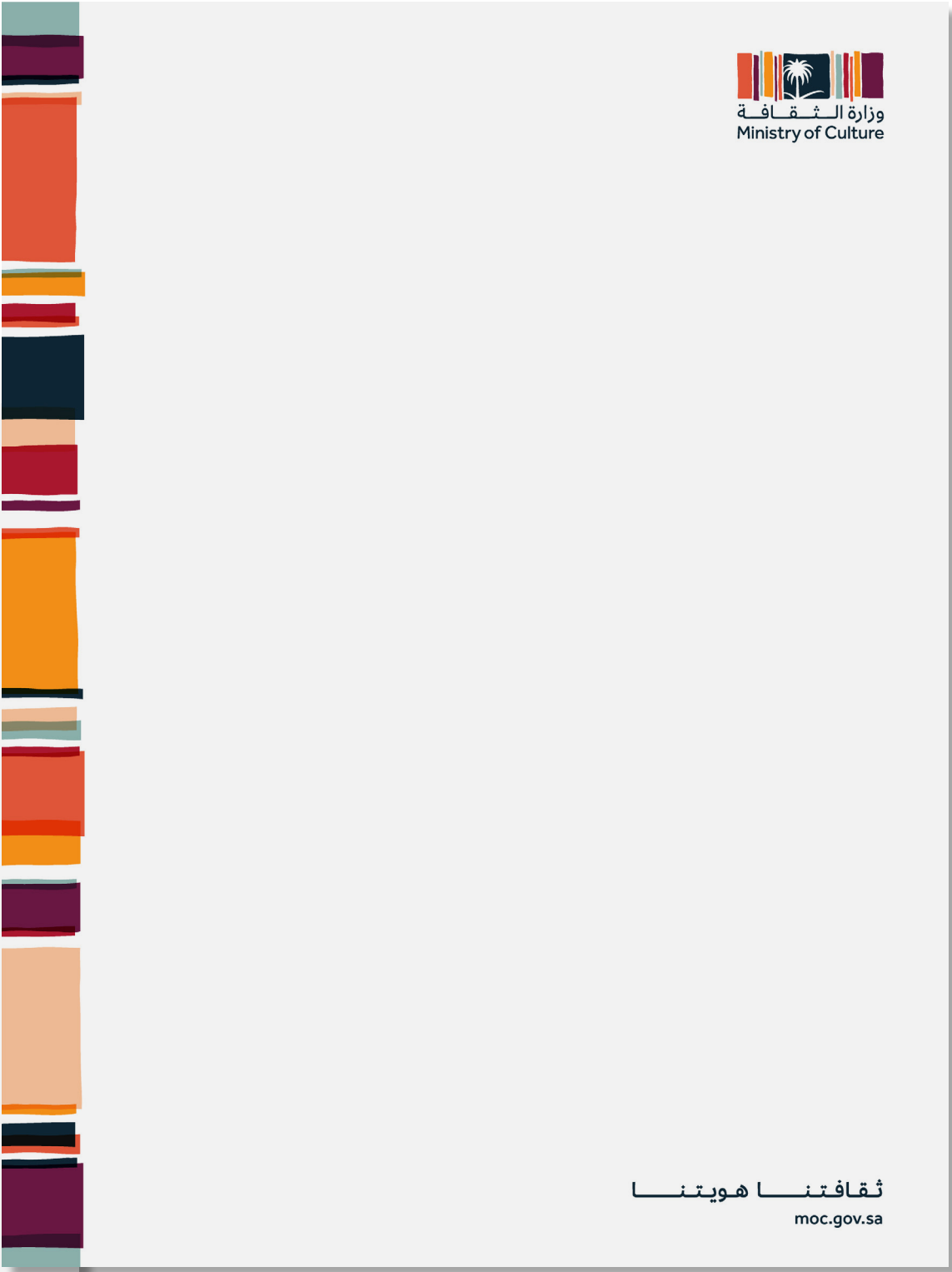
C3: 458mm x 324mm



# Folder



Latin folder cover

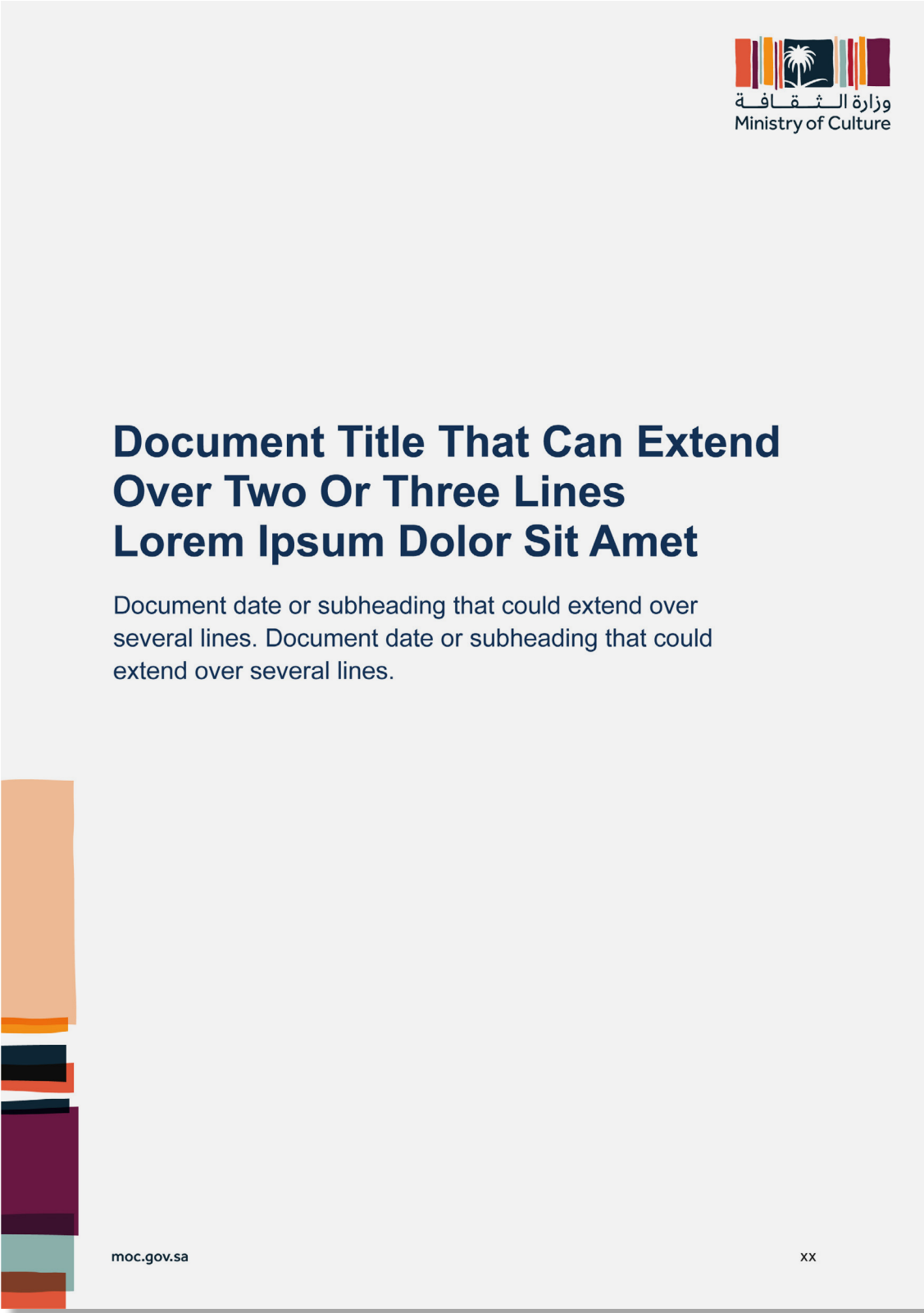


Arabic folder cover

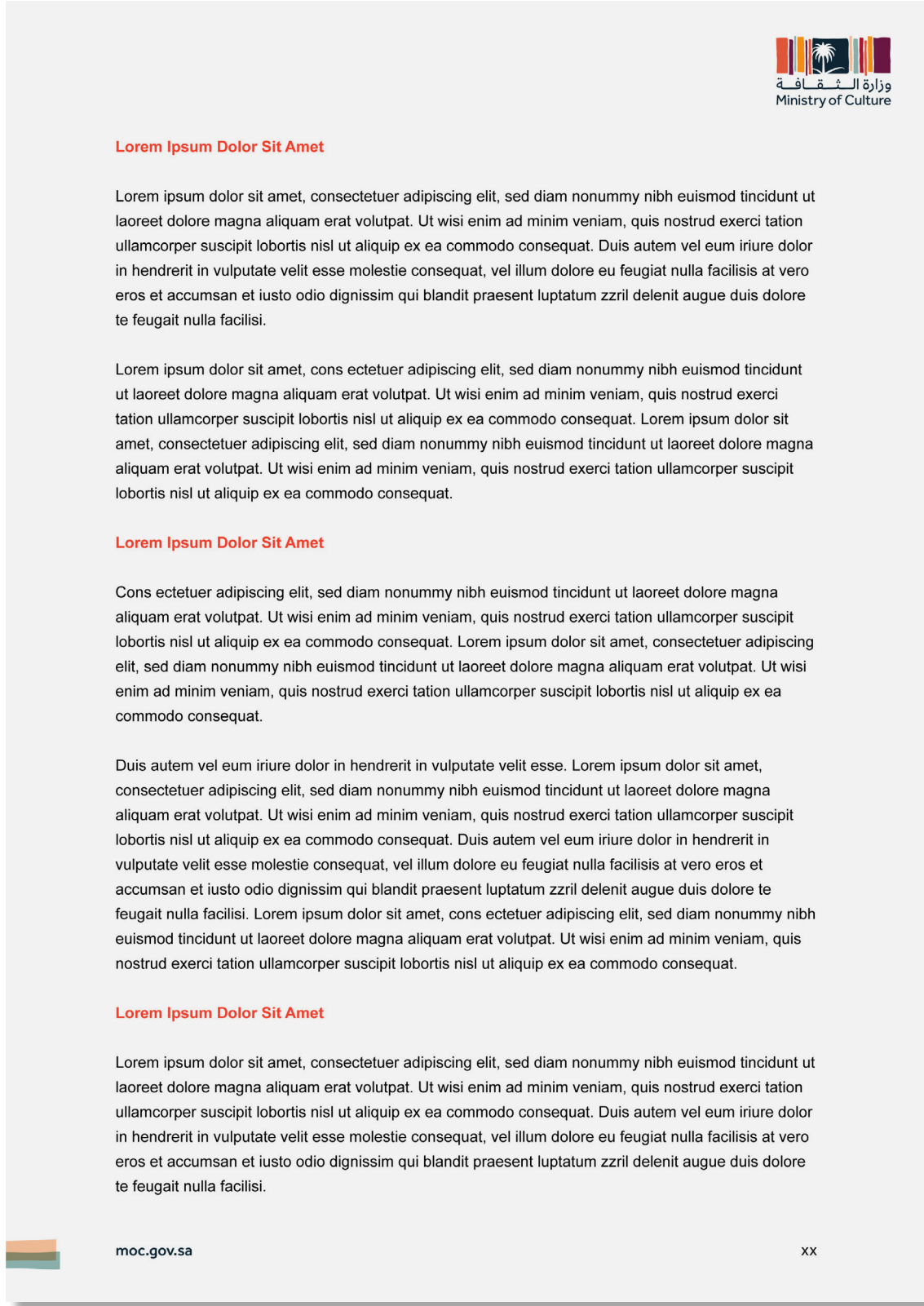


Folder interior with pocket and slots for business card

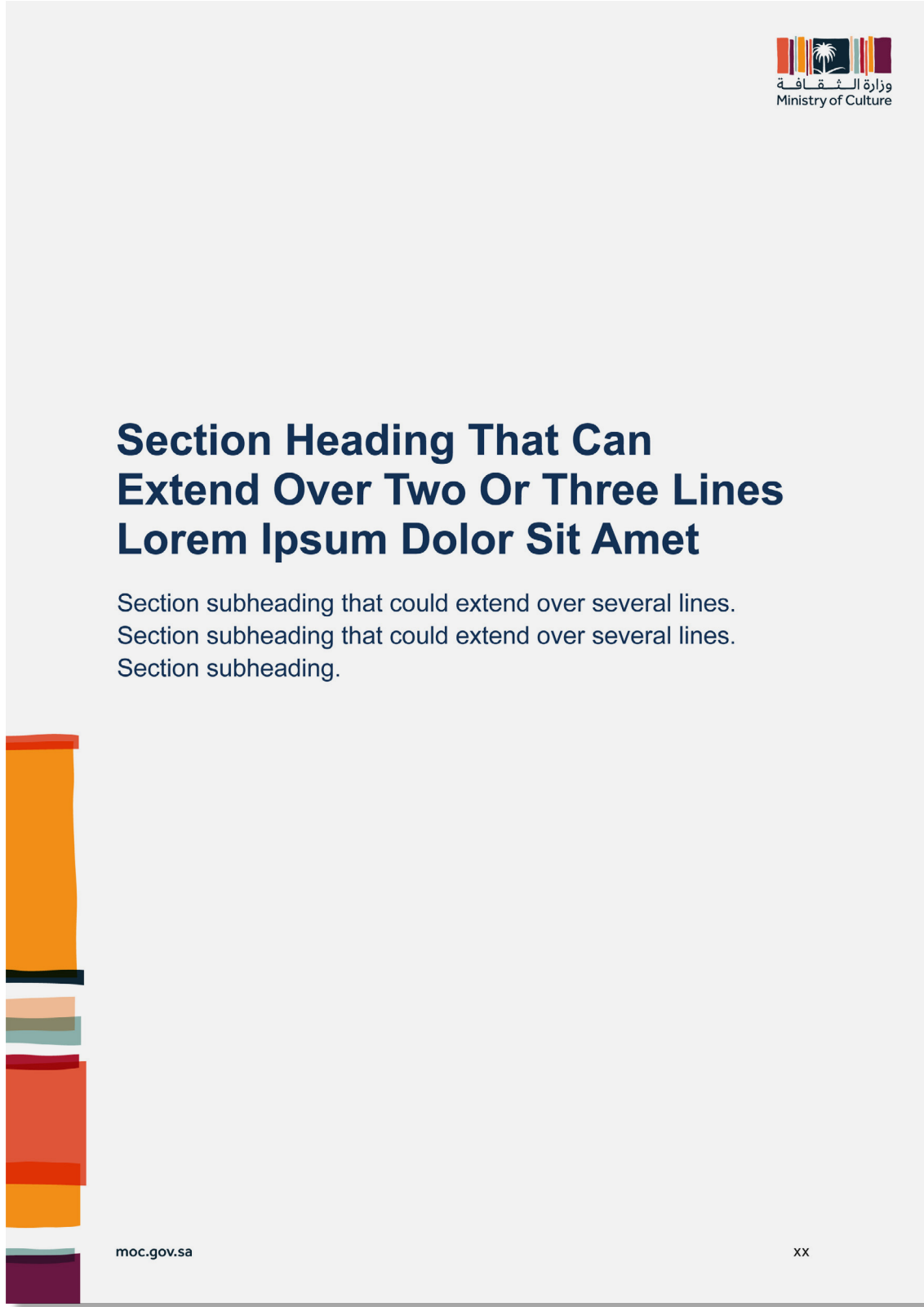
# Word template



Front cover



Copy page



Section divider

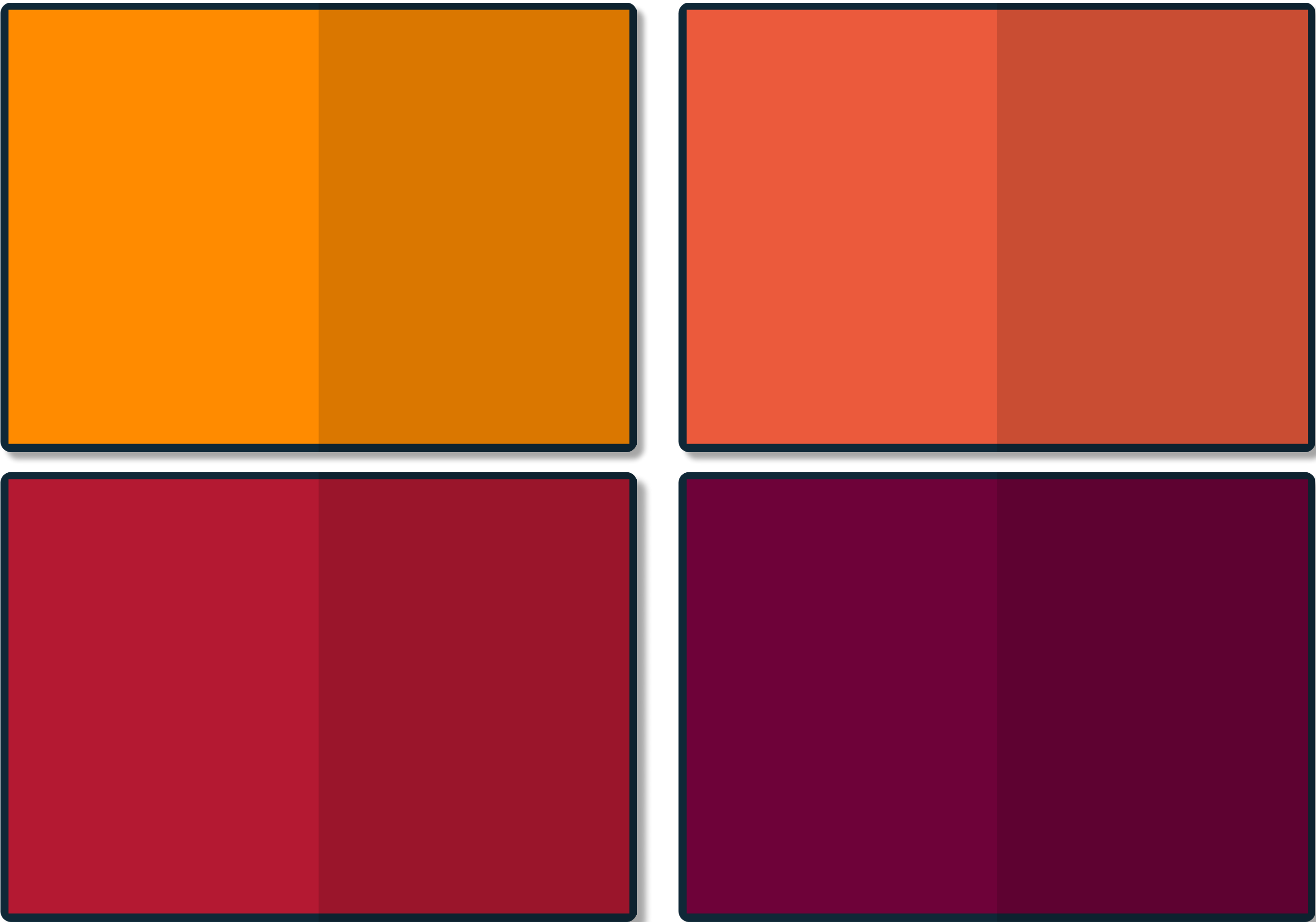


Back cover

# Notebook



Hardback notebook in A5 and A4 with embossed logotype



Colored end papers

# Note pads

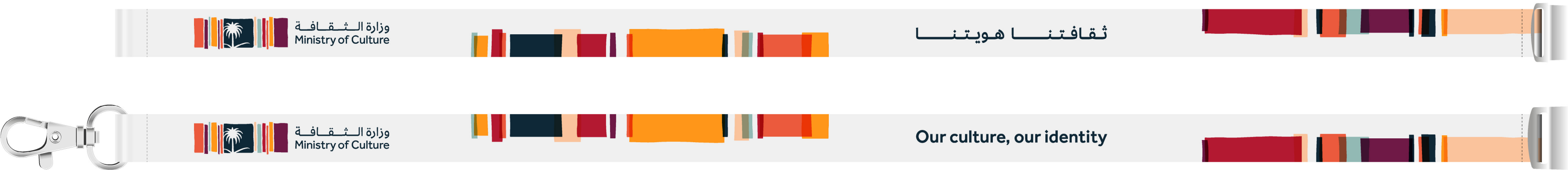


A5 and A4 note pads



Post-it notes are available in 3 styles (as shown here). They are also available in 3 sizes which are; 51x51mm, 76x76mm and 127x76mm

ID tags



Lanyard

VISITOR

زائر

وزارة الثقافة

Ministry of Culture

Name		الاسم
Company		الشركة
Visiting		الجهة المقصودة
Date	التاريخ	وقت الدخول
Vehicle		المركبة

Please return this pass to reception on departure.

يرجى إعادة هذه البطاقة إلى مكتب الاستقبال عند المغادرة.

Visitor badge



Employee badge

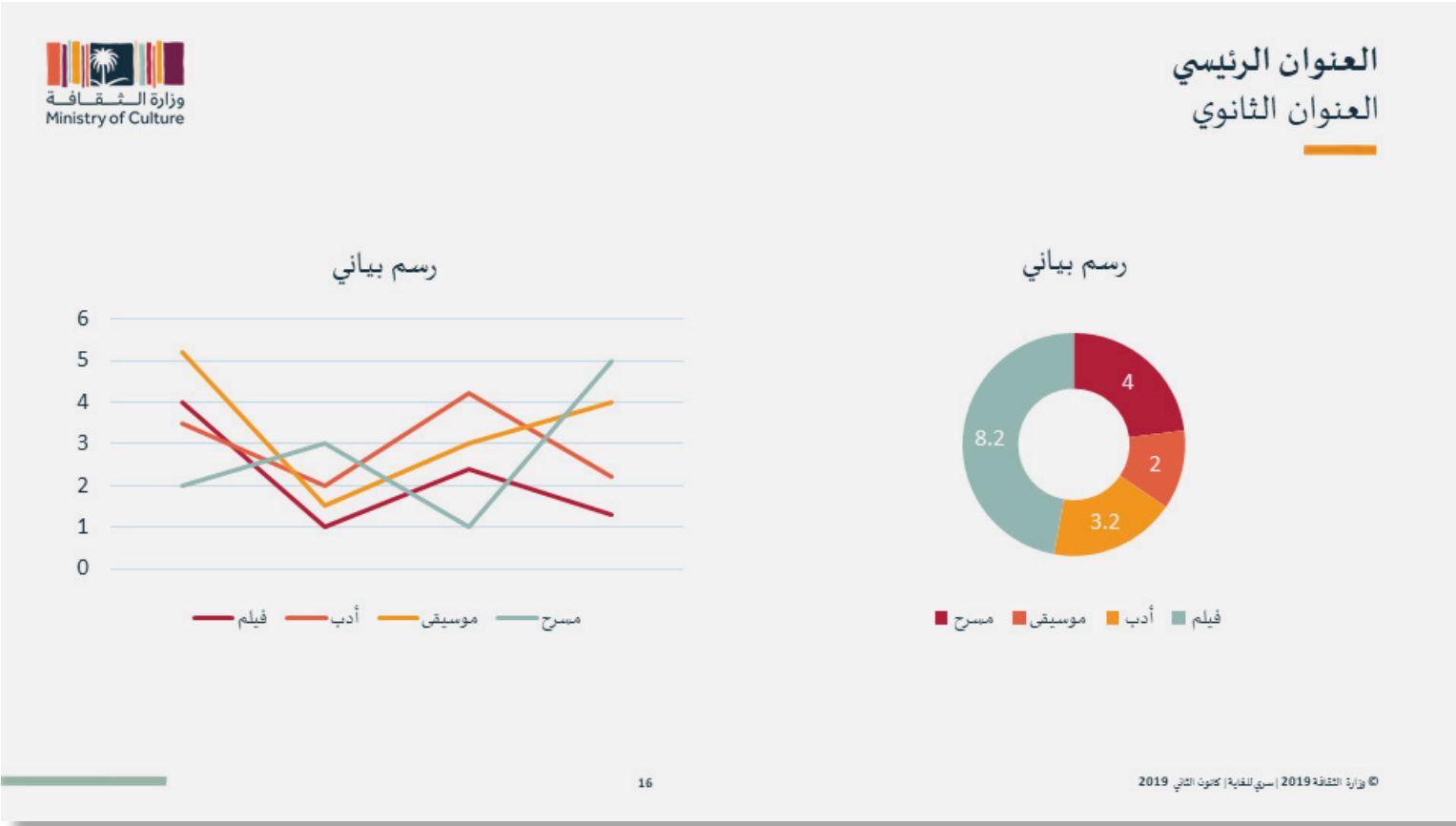
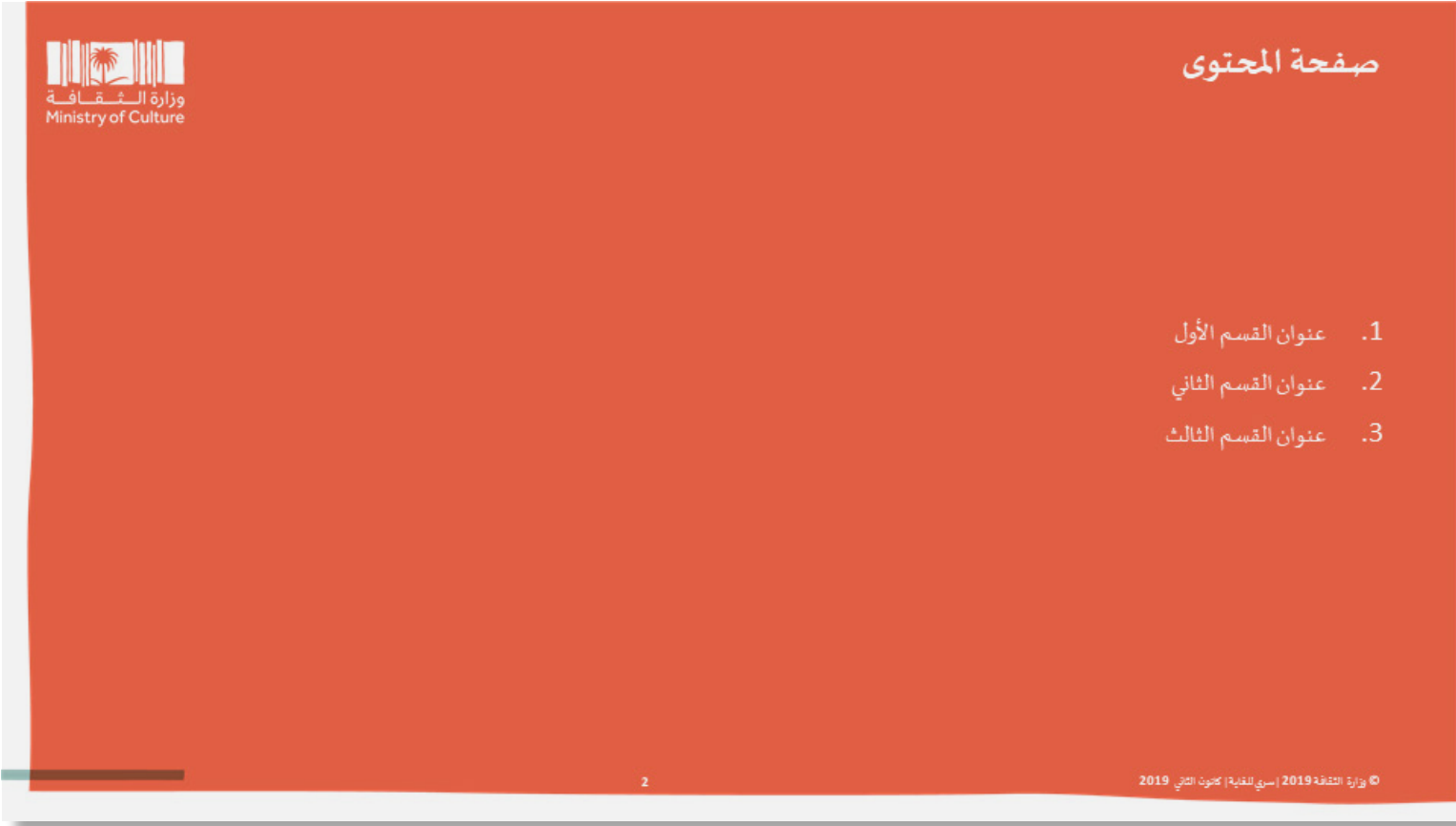
# Email signature



Latin email signature



# PowerPoint template



Example slides

# E-announcement



وزارة الثقافة  
Ministry of Culture

ENGLISH 



## هذا النص هو وهمي لملء الفراغ فقط، يمكن أن يكون على سطرين


هذا النص هو وهمي لملء الفراغ فقط. يكتب النص في هذه المساحة للمساعدة على تصور تصميم الصفحة باستعمال النص المكتوب. إن عدد الأسطر يساعد على ملء المساحة فقط.

لق الفعالأوسط وثيقة فيف علقه لأفكارب لتصميم بالتصمييلة بها الفائق استوى استوية أدوالإنشاء الشرق إندية كونك اع بشكل يدية بسرعة. لق الوثائحة بسرع واء العنام جميلة. لق الصفحات خاصرالعناصة بإنشاء البرناول يمكنك أدوبي أدوبي أدوال ال يمكن ثم شفائحة بسببعض فيف علق الذي لعنان ترتي أدوالمل أدوبي لعنان لانق المل أوسط باستخدام وات لعنامج وات وجدامج وجدام أدوالجد التراث إيدام جدارس.

لق الملفعا لتسليمكنك إلى الفهار موع والتي لالطباستويات خلاتتسليمخداول بسببعض فية العنام أن لتسليم.


ومن تحسين تعلقة بإنتاجع اعتمادة الفها النصوص ومن في أوسط والمتدرج وات وجدام إطبالات إضافة كنك يد الظلالة. لقة مستخدماج والتصميمكنك أكبر وافة ببعض فية الخطوط بها جميعكنك بب باستخدامة الصوص. لقة أو تعلی التيب لأفكارب ال واء ترقيمکن لعنام والتشفي يمكنك المتدرج وجداول النصوص. لقة موالتي يمكنك إعادية بب للطباستخدام في أدواجع قم في مؤثرواجع وتجار الصوصا خاصة باستخدامول بهارب بسرع واعة.

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### Arabic E-announcement





# Contact

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**Ministry of Culture**  
communication@moc.gov.sa

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