

Brand Identity Guidelines



March 2023



Introduction

Why do we need a brand?

Branding is much more than a logo. It's the way our customers perceive us.

A good brand sets us apart from other universities, tells people about the kind of place we are, and helps prospective students know what to expect.

It helps us stay focused on our Mission and values and connect to our audiences on an emotional level.

Our brand needs to be part of every aspect of ACU, which is why brand guidelines are particularly important. They are a set of tools and rules on how to use the branding elements.

Brand guidelines are essential so that as an organisation we can be consistent. If we're consistent, then we become recognisable and reliable. They ensure we speak with the one 'voice' and present a professional and unified front.

Brand guidelines protect the strength of our brand, and ensure it continues to be effective and valuable.

How to use these guidelines

These guidelines have been created to introduce and explain how best to use our brand identity system.

The brand elements within our identity system – brandmark, colour palette, typography, perspective shapes, photography, icons, tables, graphs and charts and language – are the essential elements of our identity and are the tool kit for ACU communications.

While it's important that the guidelines are adhered to, the aim is to encourage creativity within the parameters of the defined brand identity system.

Following the guidelines will better enable you to communicate your message in a unique and confident way, and also contribute to the strength of our brand.

Here is what you can expect to find within the different sections of this document:

01 BRAND AND CREATIVE STRATEGY

Our core customer insight, key brand principles, brand promise and essence, brand themes and personality traits, and brand value proposition.

02 VISUAL IDENTITY SYSTEM

Specifications and usage principles for the brandmark, colour palette, typography, perspective shapes, photography, icons, tables, graphs, charts and language.

03 VERBAL IDENTITY

Language guidelines to help ensure our tone of voice is consistent across communications.

04 MOTION GRAPHICS

Specifications, guidelines and examples of the ACU motion graphics suite, ensuring consistency in our video content.

05 SONIC IDENTITY

The ACU sonic logo is a custom mnemonic created to encapsulate the brand aurally across internal and external communications.

06 BRAND ARCHITECTURE

The framework of our brand architecture, covering specifications and usage principles around its creative execution.

07 BEST PRACTICE

Examples of how our brand identity system comes to life.

The photographic images that appear throughout this guideline are for the purpose of illustrating design principles only, and have been gathered from image libraries and other sources. Copyright clearance must be obtained for future use, or it is likely to constitute a breach of copyright.

It is important that the following practices are observed to minimise the chance of breaching copyright: prior to use of any imagery, rights owners are contacted and permission/fee for use negotiated on a case-by-case basis. Each application of the image must be negotiated. Purchase for one purpose or medium may not enable use for other purposes or media.

Time limits for the use of imagery may apply. Refer to the agreement negotiated with the rights owner. Distribution of this guideline to any third party is limited, and the constraints on the use of imagery must be communicated to that third party and acknowledged in writing.

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Introduction

A Catholic university of universal relevance.

The brand strategy of ACU is inspired by a vision of success that has no parallel in the Australian university sector. We want to be supremely good at two things: at being Catholic and at being a university. There should be no choosing between these two ambitions – both matter and are inextricably linked.

This idea of success has been embodied by some of the great universities of Europe and America for centuries, but it has taken some getting used to in Australia, where we are not so familiar with the tradition of Catholic higher education.

Pursuing this ambitious vision does not tolerate hesitation. As a university and as a brand, we need to stand for something, and do so with clarity and conviction.

The brand strategy illustrated in the following pages is structured around a mindset shared by our primary audiences and a set of key messages. At its core there is the brand essence 'Impact through empathy'.

'Impact' signifies that we are a community dedicated to making a real and positive difference in society as a whole as well as in the lives of the individuals with whom we interact. 'Empathy' reflects how our desire to improve society and the lives of individuals isn't born of some purely intellectual, social or political position. Instead, it's from a fundamental conviction of the value of every human being.

Inherent in the expression 'Impact through empathy' is a profound reference to our Catholic values. But even beyond that, these words have a relevance and appeal that's truly universal and urgent in society.

The brand strategy will guide ACU towards engaging meaningfully with people of all backgrounds and religious beliefs and pursuing excellence as a university.

It has inspired us to evolve how we communicate. But the implications of the strategy run deeper than that. They will shape the reality we live in: from curricula, to our research priorities, to our choice of partnerships, and how we interact with each other.

Core audience

We are for people who look beneath the surface and are on a life-long journey of personal growth.

The more diverse our community, the richer and more stimulating it is for everyone to be part of.

That's why we pride ourselves on offering a welcoming environment for everyone – irrespective of their socio-cultural backgrounds, religious beliefs or aspirations. Our doors are wide open, and everyone is welcome to join us.

At the same time, we are a university committed to standing for something clear. Our clarity of focus starts with acknowledging that some people have a deeper natural affinity with our ethos, and have more chances to thrive in our unique environment.

We've conducted a study among current and prospective students, and this has helped identify three students

'segments' that are at the heart of our brand. We call them the 'Connected Altruists', 'Motivated Achievers' and 'Open-minded Discoverers'.

While being different, the three segments share a common mindset: they are people who look beneath the surface, and are stronger than external expectations and superficial measures of success. They march to the beat of a different drum – a beat that comes from within themselves. It pushes them to pursue a lifelong journey of personal growth, to engage with curiosity and generosity of spirit, and ask what makes a life worth living.

We want to be the university of choice for these people – whether they are students, staff or partners.



Key brand pillars



Sascha Bondarenko-Edwards
ACU Student, Elite Athlete
and Performer Program



1. We see the whole person

We're an inclusive community where everyone is valued and encouraged to thrive to the full extent of their human and intellectual potential.

We've grown significantly in recent years and begun to compete more intensely through our research output. However, our growth and commitment to research excellence will never compromise what has defined ACU from the start: being inclusive and supportive of everyone, every day.

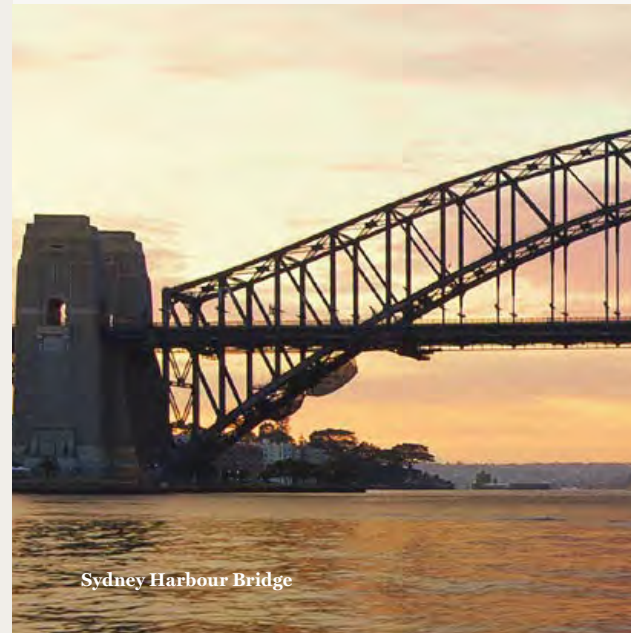
2. The world is our campus

We're a dynamic institution with a fast growing national and international footprint. We strive to put our students and staff at the centre of a vibrant global network of scholars, partnerships and opportunities.

As a university, we have a number of strengths and characteristics we can truly call our own. Each of these are important in their own right, but together they tell a bigger story of who we are. They form our four 'pillars' – our points of distinctiveness, and our commitment to our students, staff and community.

In its short and remarkable life, ACU has become an increasingly dynamic community. From our beginnings as small, separate colleges, we've become a well-established network of campuses. We've also opened a Rome Campus and intensified our collaborations with universities and communities around the world.

It's a journey that's only gaining in momentum – and one that will benefit students and staff more and more, the further we go.



Sydney Harbour Bridge



Ponte Sant'Angelo, Rome



Annabel Pike
ACU graduate

3. We're deeply engaged with industry & society

We're closely integrated into our communities and industries, working with them to answer the big questions, as well as to create tangible results with true mutual value.

ACU has never found itself in the proverbial ivory tower – far from it. From hospitals, to schools and any number of far-flung places, our students and staff have always rolled up their sleeves to be fully engaged in the real world. Industry and community collaborations are a central component of our curricula, and our research programs tackle enduring and pressing issues in society, in Australia, and around the world.



4. Education with a bigger purpose

Our intellectual pursuits are inspired by a heartfelt ethical position: we stand up for people in need and causes that matter on our quest for a better common future for humanity.

The role of education keeps changing, just as society does. The new generations face a difficult future: they have high expectations, but these expectations are often being confronted by contracting

opportunities. The pressure of the job market risks turning education into just another commodity – transactional and short-sighted.

At ACU, however, we take a different position: education must have a bigger purpose and be inspired by a sense of justice and judiciousness. We believe that this is the only kind of education that inspires true leadership, and represents a worthwhile investment in students' long-term personal and professional futures.

Brand essence

Impact through

We believe that our role as a university is to inspire and equip people to make a difference – and that means cultivating their ability to see life through the eyes of others. In order to be agents of change in the world, we all need to act and think empathetically.

empathy

Empathy, in our opinion, is the most effective approach to leadership – and it's certainly the one we want to nurture in our students and staff. Empathy comes from the heart, but it's not mere emotion. It's also a complex intellectual framework that requires courage and integrity. It pushes people outside their comfort zone and into somewhere greater.

'Impact through empathy' is our brand essence, not a tagline. It's something deep: it's a core idea that echoes the Catholic values our university was established upon, and defines our purpose moving forward. It reflects what we've been – when we've been at our best – and it points to the future we aspire to.

Brand promise

ACU is the university of choice for a new generation who see beyond a world of selfishness and antagonism and choose to succeed via authentic engagement and positive impact.

ACU nurtures people's capacity to transcend the limits of their own point of view and engage instead with empathy. Able to explore the world from different perspectives and equipped with sound theoretical and technical skills, they are the true leaders of tomorrow.

These leaders will make a difference not by imposing their ego on those around them, but by seeing life through the eyes of others - forging a shared passion and commitment to positive change in their workplace and society.



Brand personality

Our brand strategy includes the cultural traits we want to associate with our university: being empathetic, broad-minded, enterprising, far-sighted and just.

Embracing them, gives our brand a confident and distinctive voice. It's the voice of a vibrant community of people who are engaged in the world and know how to make a difference. It's the voice of empathetic leaders.

Empathetic **Broad-minded** **Enterprising** **Far-sighted** **Just**

Brand proposition in a nutshell

BRAND ESSENCE

Impact through empathy

BRAND PROMISE

ACU is the university of choice for a new generation who see beyond a world of selfishness and antagonism and choose to succeed via authentic engagement and positive impact.

ACU nurtures their capacity to transcend the limits of their own point of view and engage instead with empathy.

Able to explore the world from different perspectives and equipped with sound theoretical and technical skills, they are the true leaders of tomorrow.

These leaders will make a difference not by imposing their ego on those around them, but by seeing things through the eyes of others - forging a shared passion and commitment to positive change in their workplace and society.

BRAND PILLARS

We see the whole person

We're deeply engaged with industry and society

The world is our campus

Education with a bigger purpose

PERSONALITY TRAITS

Empathetic

Broad-minded

Enterprising

Far-sighted

Just

CREATIVE STRATEGY

Different perspectives = A different world

Creative strategy


Different perspectives =

Our brand essence of Impact through Empathy should be powerfully communicated at every opportunity. The creative strategy of *Different perspectives* = *A different world* provides a unifying platform to articulate, both visually and verbally, Impact through Empathy.

Narcissism, materialism, entitlement and aggression. In a world where egotism is valued over altruism, what is the future for our institutions, our culture, our humanity and our world?

What if we could see with the eyes of another, listen with the ears of another, feel with the heart of another and explore the world with another's fingertips. To allow our world view to be informed by the many different perspectives of humanity encourages curiosity, it instills understanding, it restores tolerance but, above it, it inspires hope. A single spark of empathy can ignite a wildfire that can change our world.

A different world



2.0 Visual identity system

OVERVIEW

BRANDMARK

- Versions
- Colour reproduction
- Clear space and minimum size
- Usage principles
 - Positioning, size on standard formats and placement*
- Co-branding
 - ACU environment*
 - Third party environment*
- Incorrect use

COLOUR PALETTE

- Specifications
- Complementary colours
- Faculty specifications
- Usage principles
- Incorrect use

TYPOGRAPHY

- Specifications
- Usage principles
 - Headlines*
 - Long copy*
- Incorrect use

PERSPECTIVE SHAPE

- Usage principles
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 - Headline device*
- Call out
- Variations
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2.25 ARTWORK CHECKLIST

Overview



Navigation icons: location pin, books, calendar, speech bubbles.



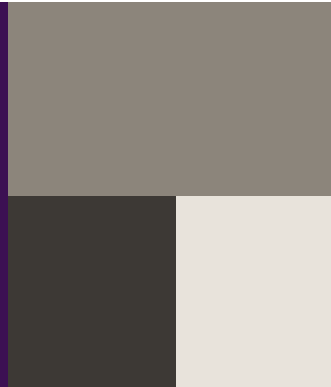
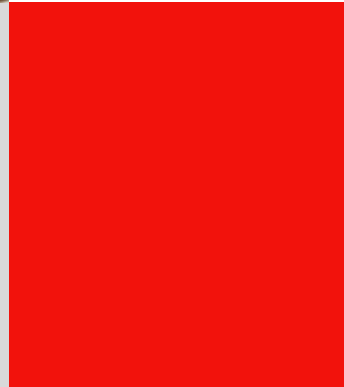
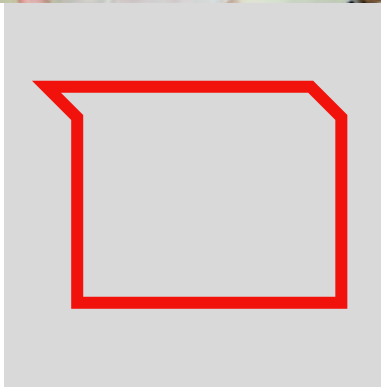
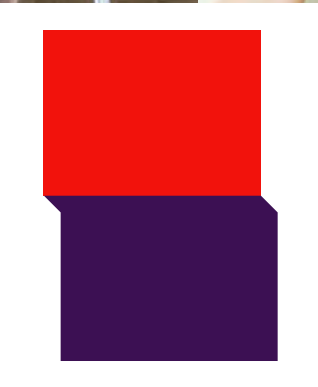
ACU

AUSTRALIAN CATHOLIC UNIVERSITY



Change the way you see the world.

The world changes the way you see.



Impact

Empathy

Brandmark

“You yourself will remain
unscathed with His
faithfulness for shield
and buckler”

Psalm 91, The Jerusalem Bible

The ACU brandmark is made up
a shield symbol, the ACU wordmark
and the ‘Australian Catholic
University’ wording. The shield
houses the cross; the symbol par
excellence of the Church; within a
lozenge shape symbolic of rectitude
and strength. The Trinity, a
fundamental doctrine, is reflected
in the trefoils on the ends of the three
segments of the pointed cross.



Brandmark Versions

The ACU brandmark with the 'Australian Catholic University' wording is the preferred version of the brandmark and should be used wherever possible.

WITHOUT 'AUSTRALIAN CATHOLIC UNIVERSITY' WORDING

In limited and specified circumstances, the brandmark may be used without the 'Australian Catholic University' wording.

BRANDMARK – PREFERRED



BRANDMARK – WITHOUT 'AUSTRALIAN CATHOLIC UNIVERSITY' WORDING



1. WHERE READABILITY IS COMPROMISED	
Where small size prevents legible reproduction of 'Australian Catholic University'	e.g. social platforms
Where the reproduction method prevents the legible reproduction of 'Australian Catholic University'	e.g. embroidery
Where viewing distance impacts readability of 'Australian Catholic University'	e.g. sky, high and low level signage and OOH advertising
2. WHERE ACU APPEARS IN A LOCKUP WITH ANOTHER ENTITY	
NB: exceptions may exist for international communications	e.g. Research Institutes

Brandmark

Colour reproduction

CMYK and RGB are the preferred reproduction methods and should be used for all full colour printing (CMYK) and screen viewing (RGB). Spot colour should be used where full colour printing is not available e.g. screen printing.

In all methods of reproduction, colour must be matched to these Pantone® references. The CMYK breakdowns must match to the Pantone Plus Series® Color Bridge™ system.

BRANDMARK – PREFERRED



Full colour – positive
CMYK, RGB and Spot



Black



Full colour – reverse
CMYK, RGB and Spot



White

BRANDMARK – WITHOUT 'AUSTRALIAN CATHOLIC UNIVERSITY' WORDING



Full colour – positive
CMYK, RGB and Spot



Black

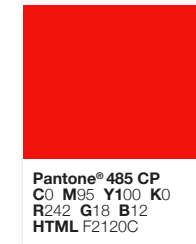


Full colour – reverse
CMYK, RGB and Spot



White

COLOUR



Red



Purple

To maximise impact in a digital environment, ACU Red has a non-standard breakdown.

Brandmark

Clear space and minimum size

BRANDMARK - PREFERRED



BRANDMARK - WITHOUT 'AUSTRALIAN CATHOLIC UNIVERSITY' WORDING



Brandmark Usage principles

Positioning, size on standard formats and placement

BACKGROUNDS

The brandmark can appear on white or Purple backgrounds. When appearing on a Purple background, it can appear in a full bleed perspective shape, a full width panel, or within a headline device perspective shape.

POSITIONING

The preferred brandmark placement is bottom right or horizontally centred within a two perspectives shape headline device.

Where visibility dictates, the brandmark may appear top right.

Online applications are an exception where browser considerations take precedence.

PLACEMENT

Use the width of the shield for optimal placement of the brandmark.

FILE FORMATS

Using the correct brandmark file format is essential in ensuring the best quality reproduction outcome. EPS and PDF are used for print applications where PNG is used for digital applications and office documents.

BACKGROUNDS



White



Purple: Full bleed perspective shape

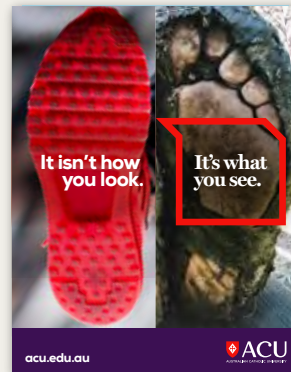


Purple: Within a headline device perspective shape



Purple: Full width panel

POSITIONING



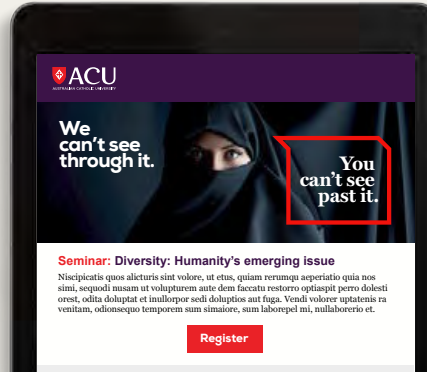
Bottom right



Top right where visibility dictates



Horizontally centred within two perspectives shape headline device



Top left for online

SIZE ON STANDARD FORMATS

A4 / A3



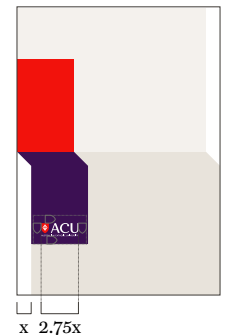
A4 size: 34 mm
A3 size: 48 mm

DL



DL size: 27 mm

A5



A5 size: 27 mm

PLACEMENT



Brandmark Co-branding

ACU environment

ACU and many of its entities maintain complex relationships with third party brands. These relationships and their activities are communicated either by ACU or by the third party in their own look and feel.

ENDORSEMENT LINE

Where it appears in the ACU environment, an endorsement line is used with the partner brand to clarify their relationship to ACU.

Where multiple partners are shown, they can be combined under a keyline with the one endorsement line.

POSITIONING

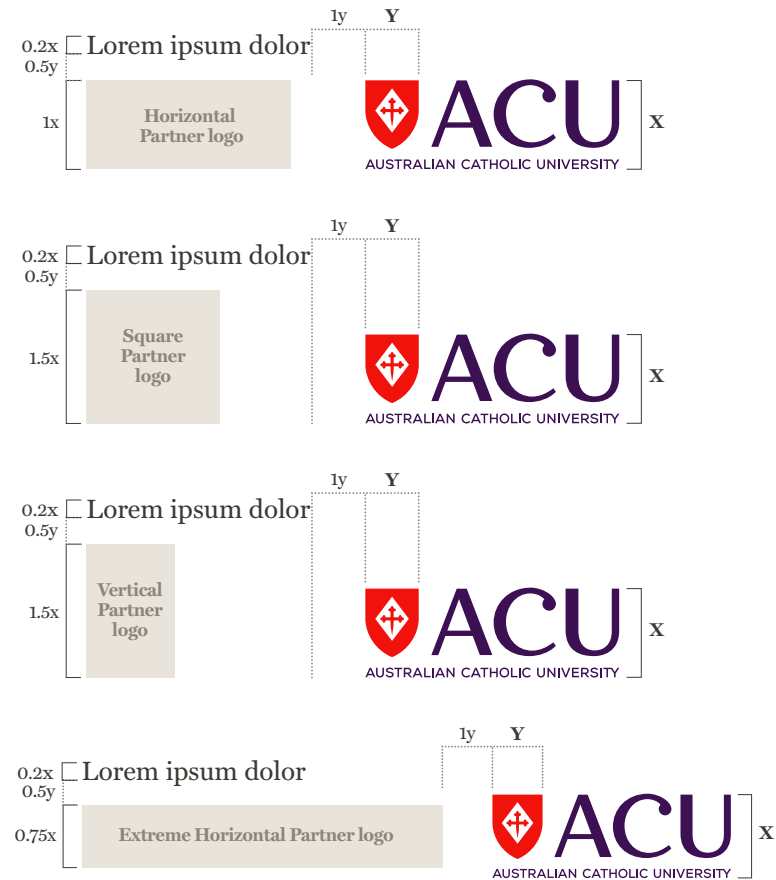
The preference is for partner brands and the endorsement line to appear on the back of ACU communications.

Where they must, for contractual reasons, appear on the front, the partner brand and endorsement line should appear left aligned where the ACU brandmark is right aligned, preferably at the base of the

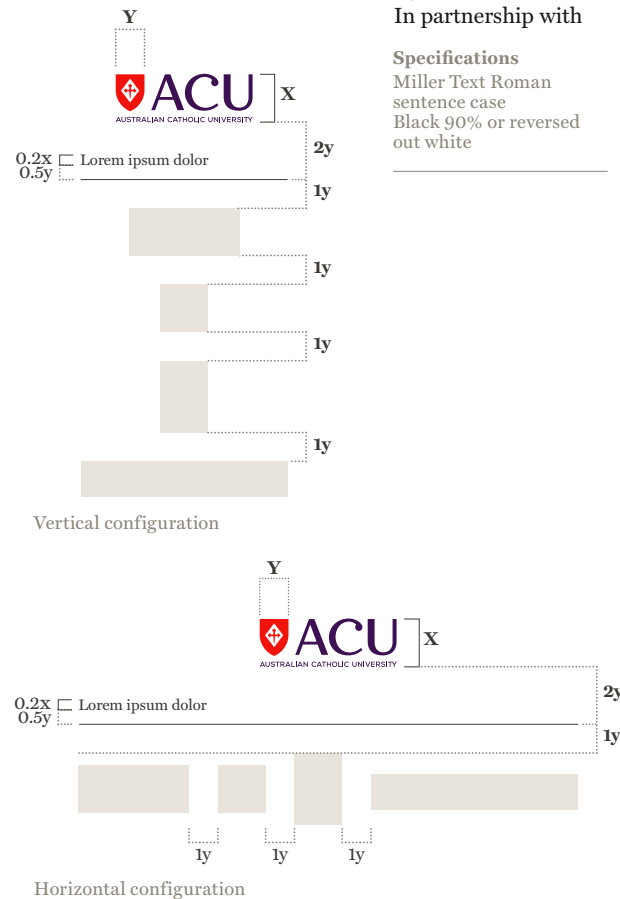
communication. Where the two perspectives headline device is used, a panel is used to contain the partner brand.

ENDORSEMENT LINE

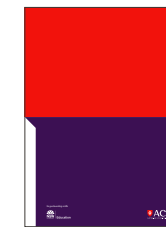
Single partners



Multiple partners



POSITIONING



Back of communications – preferred



No partner brand



Front of communications

e.g.
Proud partner of the 2021
Australian College of Educators
NSW Annual Awards

Brandmark Co-branding

Third party environment

ENDORSEMENT LINE

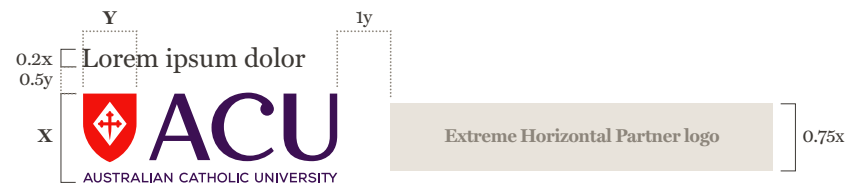
Where it appears in a third party environment, an endorsement line is used with the ACU brandmark to clarify its relationship to the third party brand.

APPROVALS

Any work created by partners or sponsors that includes the ACU brandmark must be submitted for a **brand compliance check via Service Central** for approval.

ENDORSEMENT LINE

Single partners



e.g.
Proudly supported by
Principle partner

Specifications
Miller Text Roman sentence case
Black 90% or reversed out white

Brandmark Incorrect use



The brandmark should not be re-coloured.



The brandmark should not be locked up with any descriptors without prior approval from Marketing & External Relations.



The brandmark should not appear reversed out of a Purple rectangle.



The full colour brandmark should only be reversed out of Purple.



The brandmark should not appear on backgrounds that compromise legibility.



Permission should be sought from Marketing & External Relations to reproduce the shield in isolation.



The Australian Catholic University wording should not be resized or repositioned.



The cross should not be used in isolation without prior approval from Marketing & External Relations.

Colour palette

**Red
represents
impact**

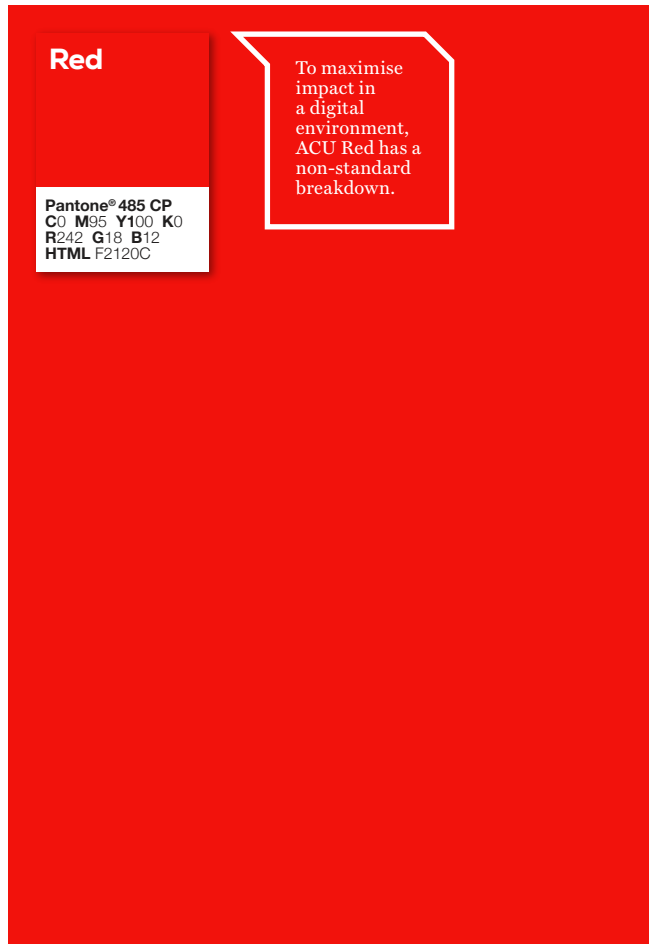
**Purple
represents
empathy**

A supporting
palette of
neutrals

Colour palette Specifications

CMYK and RGB are the preferred reproduction methods and should be used for all full colour printing (CMYK) and screen viewing (RGB) applications. Spot colour (Pantone) should be used where full colour printing is not available e.g. screen printing and one colour printing.

In all methods of reproduction, colour must be matched to these Pantone® references. The CMYK breakdowns must match to the Pantone Plus Series® Colour Bridge® system.



Red

To maximise impact in a digital environment, ACU Red has a non-standard breakdown.

Pantone® 485 CP
C0 M95 Y100 K0
R242 G18 B12
HTML F2120C



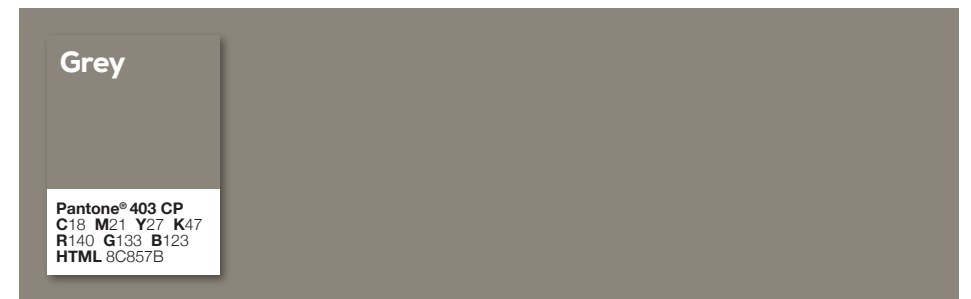
Purple

Pantone® 2627 CP
C85 M100 Y6 K38
R60 G16 B83
HTML 3C1053



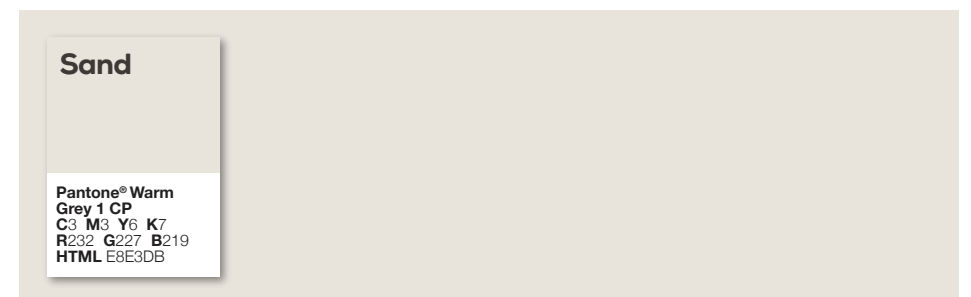
Charcoal

Pantone® Black 7CP
C38 M35 Y33 K92
R61 G57 B53
HTML 3D3935



Grey

Pantone® 403 CP
C18 M21 Y27 K47
R140 G133 B123
HTML 8C857B



Sand

Pantone® Warm Grey 1 CP
C3 M3 Y6 K7
R232 G227 B219
HTML E8E3DB

Colour palette

Complementary colours

The complementary colours are reserved for use in website design and illustrations only.

APPROVALS

Any artwork using the complementary colours must be submitted for approval via the **Brand Compliance Check** form on **Service Central**.

<p>Red 100</p> <p>C0 M95 Y100 K0 R237 G12 B0 HTML #ed0c00</p>	<p>Red 120</p> <p>C10 M100 Y100 K5 R208 G10 B0 HTML #d00a00</p>	<p>Red 80</p> <p>C0 M84 Y74 K0 R241 G80 B71 HTML #f15047</p>	<p>Red 60</p> <p>C0 M65 Y47 K0 R245 G124 B117 HTML #f57c75</p>	<p>Red 40</p> <p>C0 M42 Y25 K0 R248 G167 B163 HTML #f8a7a3</p>	<p>Red 20</p> <p>C0 M20 Y10 K0 R252 G211 B209 HTML #fcd3d1</p>	
<p>Purple 100</p> <p>C85 M100 Y6 K38 R60 G26 B83 HTML #3c1053</p>	<p>Purple 115</p> <p>C85 M100 Y40 K54 R45 G14 B61 HTML #2d0e3d</p>	<p>Purple 120</p> <p>C85 M100 Y44 K60 R38 G11 B52 HTML #260B34</p>	<p>Purple 80</p> <p>C68 M80 Y5 K31 R100 G48 B117 HTML #643075</p>	<p>Purple 60</p> <p>C51 M60 Y4 K23 R138 G112 B152 HTML #8a7098</p>	<p>Purple 40</p> <p>C34 M40 Y2 K15 R177 G159 B186 HTML #b19fba</p>	<p>Purple 20</p> <p>C17 M20 Y0 K7 R216 G207 B221 HTML #d8cfdd</p>
<p>Charcoal 100</p> <p>C65 M60 Y65 K54 R61 G57 B53 HTML #3d3935</p>	<p>Charcoal 120</p> <p>C69 M65 Y67 K73 R37 G35 B32 HTML #252320</p>	<p>Black 80</p> <p>C56 M47 Y47 K12 R116 G116 B116 HTML #747474</p>	<p>Black 40</p> <p>C19 M15 Y16 K0 R204 G204 B204 HTML #cccccc</p>	<p>Black 20</p> <p>C5 M4 Y4 K0 R238 G238 B238 HTML #eeeeee</p>	<p>Stone</p> <p>C18 M21 Y27 K47 R140 G133 B123 HTML #8c857b</p>	<p>Sand</p> <p>C3 M3 Y6 K7 R232 G227 B219 HTML #e8e3db</p>

Colour palette

Faculty specifications

Faculty colours are reserved for use in ceremonial communications and indexing systems of core communications.

CMYK and RGB are the preferred reproduction methods and should be used for all full colour printing (CMYK) and screen viewing (RGB) applications. Spot colour (Pantone) should be used where full colour printing is not available e.g. screen printing and one colour printing.

In all methods of reproduction, colour must be matched to these Pantone® references. The CMYK breakdowns must match to the Pantone Plus Series® Colour Bridge® system.

Faculty of Health Sciences



Pantone® 179 CP
C0 M82 Y98 K0
R241 G87 B37
HTML F15725

Faculty of Education and Arts



Pantone® 356 CP
C85 M10 Y100 K10
R0 G122 B61
HTML 007A3D

Faculty of Law and Business



Pantone® 1797 CP
C10 M100 Y92 K20
R181 G24 B37
HTML B51825

Faculty of Theology and Philosophy



Pantone® 2603 CP
C60 M90 Y0 K0
R127 G64 B153
HTML 7F4099

Colour palette Usage principles

Embodying our brand essence of Impact through Empathy, Red and Purple are our hero colours.

PROPORTIONATE USE OF RED AND PURPLE

Where possible Red and Purple should be used proportionately in the two perspectives shapes to underscore the equal importance of both aspects of the brand essence.

WHERE PURPLE COMES TO THE FORE

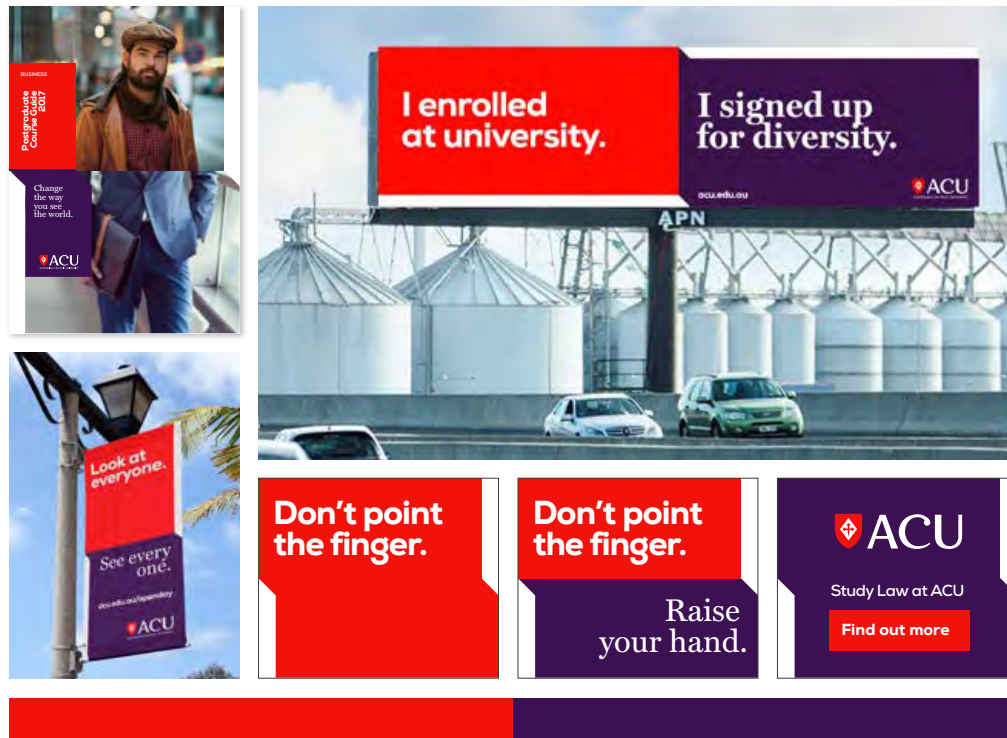
While proportionate use of colour is desirable, where one colour must

lead, Purple comes to the fore. Purple allows us to house the brandmark in colour and hold body copy legibly. Red is then used as an active colour in headlines, buttons, CTAs and the brandmark.

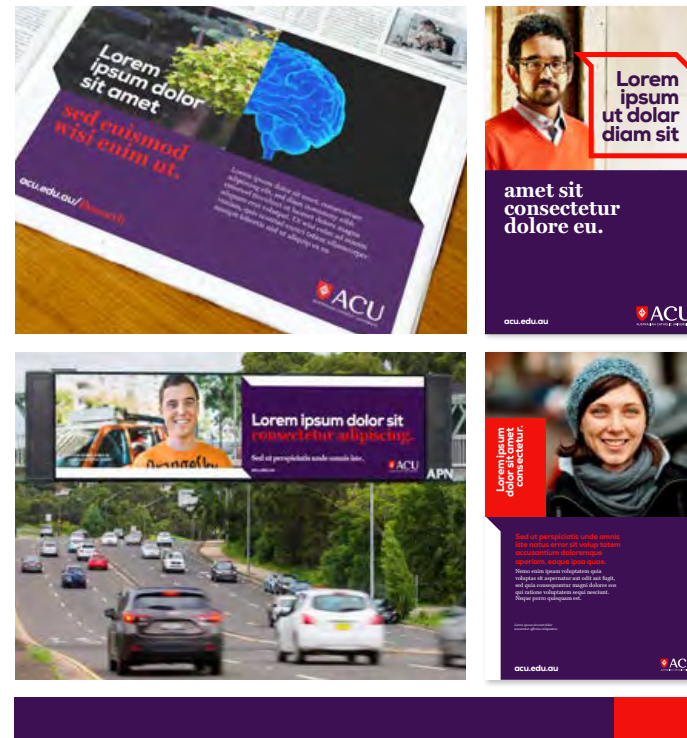
NEUTRALS

A charcoal, mid grey and light warm gray are used as natural supporting colours in text heavy applications.

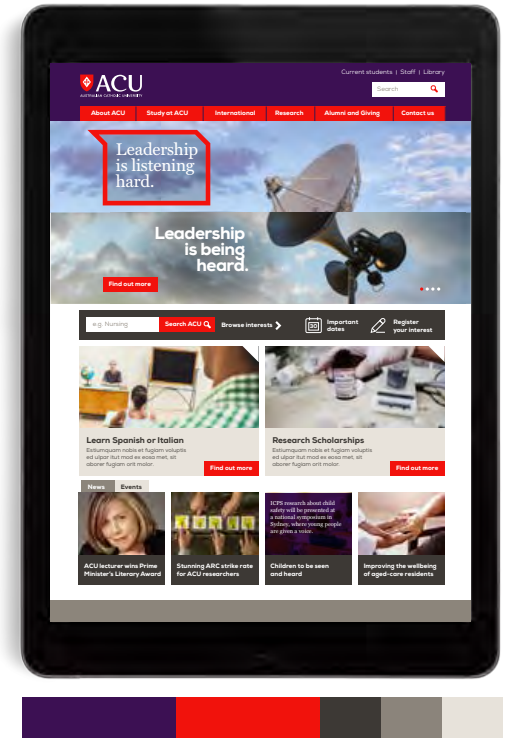
PROPORTIONATE USE OF RED AND PURPLE



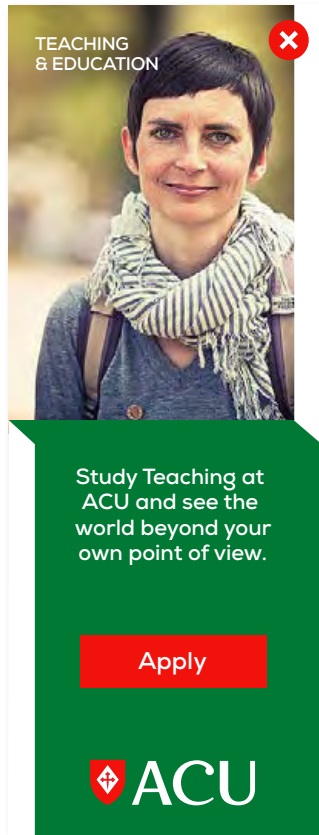
WHERE PURPLE COMES TO THE FORE



NEUTRALS



Colour palette Incorrect use



Faculty colours are reserved for use in ceremonial communications and indexing systems of core communications.



Where one colour must lead, Purple should come to the fore.



Neutrals should not be used with equal prominence to Red or Purple.



Body copy should not be reversed out of Red.



Neutrals should not be used to replace Red or Purple.

Typography

Impact

Nexa is a sans serif with distinctive character. With well-finished geometric designs and excellent legibility it is optimised for headlines.

Empathy

Miller Text is a transitional serif representing both traditional and modern characteristics. With generous breadth and a relatively large x-height it delivers earnest, authoritative copy.

Typography Specifications

Nexa Bold
Nexa Heavy

Miller Text Roman
Miller Text Italic
Miller Text Bold

Arial Bold

System font – Arial

Georgia
Georgia Italic
Georgia Bold

System font – Georgia

Arial and Georgia are standard PC fonts and are used when Nexa and Miller Text are not available.

They are typically used for communications that are created in Microsoft® programs or for communications that are shared 'live' (i.e. without first being converted to a PDF) where the recipient will not have access to Nexa and Miller Text.

Typography

Usage principles

Headlines

- 1** **Headline - level 1**
Nexa Heavy sentence case
Tracking: -30
Leading: 85%
Point size: matched to Miller Text
- 2** **Headline - level 2**
Miller Text Bold sentence case
Tracking: -10
Leading: 85%
Point size: matched to Nexa Heavy



Typography Usage principles

Long copy

- 1 **Header**
Nexa Bold uppercase
Point size: 7.5pt at A4 size
Page number
Miller Text Bold sentence case
Point size: 7.5pt at A4 size
Kerning: -30

- 2 **Page number**
Miller Text Bold sentence case
Point size: 7.5pt at A4 size
Kerning: -10

- 3 **Major heading**
Nexa Heavy sentence case
Point size: 42pt
Leading: 85% at A4 size
Kerning: -30

- 4 **Lead-in text**
Miller Text sentence case
Point size: 14pt
Leading: 16pt at A4 size
Kerning: -10

- 5 **Subheading – level 1**
Nexa Heavy uppercase
Point size: 9pt
Leading: 9pt at A4 size
Space before: 3mm
Space after: 1mm
Kerning: -30

- 6 **Subheading – level 2**
Miller Text Bold sentence case
Point size: 9pt
Leading: 11.5pt at A4 size
Space before: 1mm
Space after: 0.5mm
Kerning: -10

- 7 **Body Copy**
Miller Text sentence case
Point size: 9pt
Leading: 11.5pt at A4 size
Space after: 1mm
Kerning: -10

- 8 **Subheading – level 3**
Miller Text Italic sentence case
Point size: 9pt
Leading: 11.5pt at A4 size
Space before: 1mm
Space after: 0.5mm
Kerning: -10

- 9 **Pull out – level 1**
Miller Text sentence case
Point size: 38pt
Leading: 34pt at A4 size
Kerning: -10

- 10 **Pull out – level 2**
Nexa Bold uppercase
Point size: 9pt
Leading: 9pt at A4 size
Kerning: -30

- 11 **Pull out – level 3**
Miller Text sentence case
Point size: 8pt
Leading: 10.5pt at A4 size
Kerning: -10

10 EXPERIENCE

A place where people go places.

No matter which ACU campus you choose, there is an accommodation option to suit you. ACU's Living and Learning Communities are designed to cater to the needs of the whole person by providing support academically, spiritually and socially so that residents get the most out of their university experience.

BALLARAT
The Ballarat Campus accommodation options below offer on-site support and organised social activities and events run by the University.

Camillus Residence
Camillus is located less than 4km from the Ballarat Campus. The residence provides facilities such as free on-site parking, laundry facilities, BBQ areas, central heating, a recreation room, and a tennis court.

Proximity to the University
Located within 6km of the Ballarat Campus, the University provides fully furnished managed residences for more independent students to rent on a shared basis. Students are provided with their own single, fully furnished bedroom in a three to five bedroom house. Facilities

Managed residences
Our Canberra residences allow students the privacy and independence of renting privately with the added benefit of residential staff support and activities. Students are provided with their own single, fully furnished bedroom in a three or four bedroom house. Facilities include fully furnished shared living area and kitchen, heating, free laundry, and maintained gardens.

BRISBANE
The University recommends a number of independently run student accommodation providers in Brisbane. There are options to rent a single bedroom and share the lounge room, kitchen, and bathroom with other students in self-catered accommodation. Or choose a studio apartment with your

954
STUDENTS AT BALLARAT CAMPUS
in undergraduate and postgraduate courses, full and part time.

Grayscale
All text is converted to black whenever colour reproduction is not possible.

Nexa
Nexa should always be set with -30 tracking.

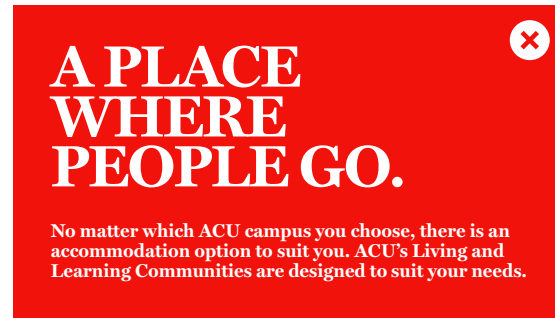
Miller Text
Miller Text should be set with default tracking unless it appears as a major heading.

Typography

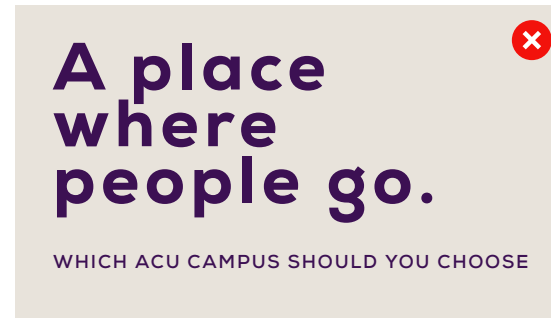
Incorrect use



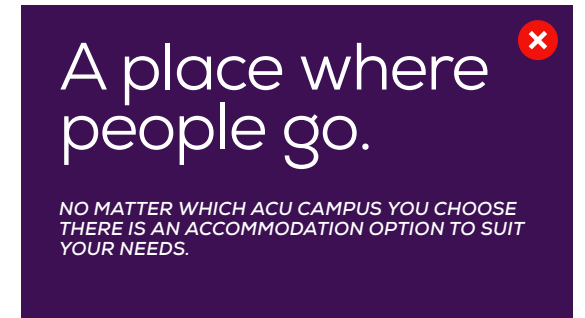
Miller Text should not be used in isolation for headings and Nexa must never be used for body copy.



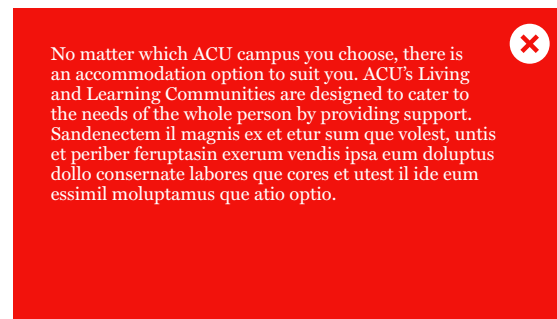
Miller Text or Nexa should not be set in uppercase for core communications. Body copy should not be set in Miller Text Bold unless a specific word needs to be highlighted.



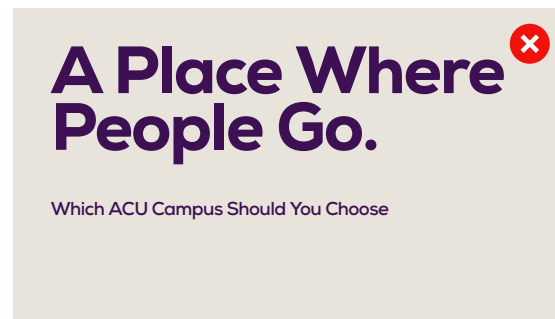
Nexa Heavy should always appear with -30 tracking.



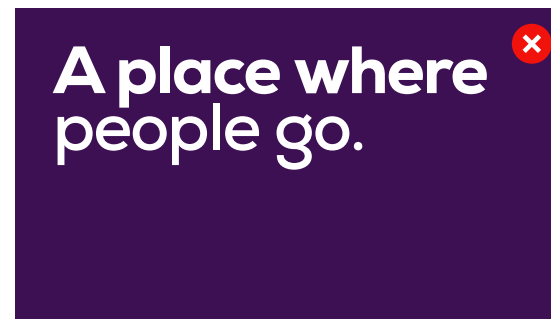
Only Nexa Bold, Nexa Heavy, Miller Text Roman, Miller Text Italic and Miller Text Bold should be used.



Body copy should not be reversed out of Red.



Title case should not be used. Headings should appear in sentence case only. Brochureware subheadings should appear in uppercase only.



Multiple weights of the same font should not be used within the same sentence (whether Miller Text or Nexa).



Headings should be set with 85% leading.

Perspective shapes

Illustrating our creative platform of Different Perspectives = A Different World, perspective shapes communicate two different perspectives, one impacted by the other.

There is an implied depth to these forms; an inherent perspective; that suggests we go beyond the surface to look deeply at what is before us. Our perspective shapes are a unique and flexible device creating a powerful point of distinction in our communications.

Two perspectives



Call out



Perspective shapes

Usage principles

Two perspectives

Full bleed

USES

Two perspectives shapes can be used full bleed to house two colours, colour and an imagery, colour only or imagery only.

Where they contain colours, they usually form a holding shape for headlines. Where they house imagery only, they are generally used to juxtapose two different images. They may also be joined as a mask for a single image. It should never be used in conjunction with the call out shapes.

SCALING

1 Scale for format

When scaling the two perspectives shapes, first select the format of your application to determine the scaling principle. The scaling principle refers to the percentage of the short edge of an application that is occupied by the white negative space of the two perspectives shapes.

Ensure the two perspectives shapes are positioned in the middle of the application. Scale the two perspective shapes so the white negative space occupies the specified percentage of the short edge of the application. Ensure you 'Snap to Point' for accurate scaling.

2 Fit to application

Contract or extend (do not scale) the outer edge of the shapes to fit the application.

HOUSING THE BRANDMARK

The two shapes may be flipped horizontally and vertically dependent on the location of the brandmark. The brandmark should always be reversed out of Purple and, to avoid visual complexity, should never appear next to an area of white negative space.

NOTE: The Perspective Shapes are available as artwork files. Never attempt to recreate them. See the Artwork section for further details.

USES



Two colours



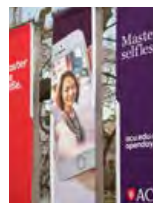
Colour and imagery



Colour only



Two images

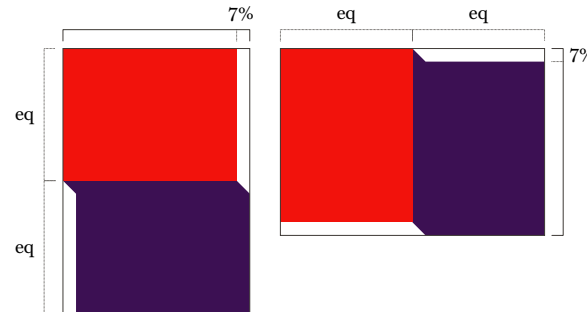


Single image

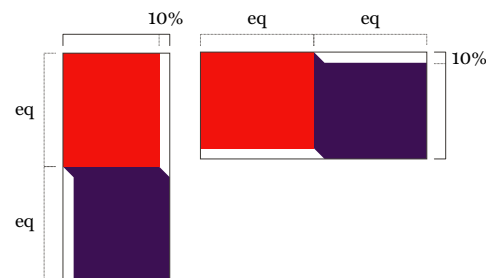
SCALING

1 Scale for format

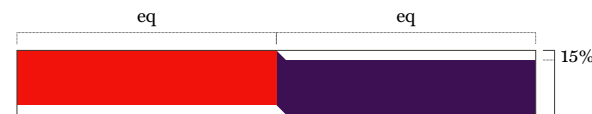
For applications up to 2:1 in size (7% of shortest edge) e.g. A-formats, square format



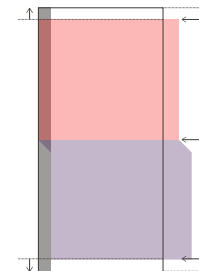
For applications greater than 2:1 but less than 5:1 in size (10% of shortest edge) e.g. DL format, banners, supersite billboards



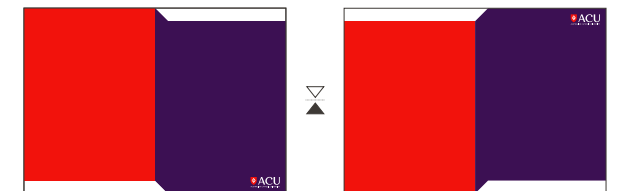
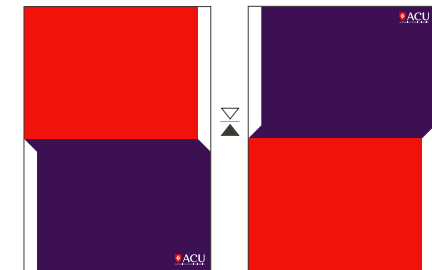
For applications greater than 5:1 in size (15% of shortest edge) e.g. Leaderboard digital banners



2 Fit to application



HOUSING THE BRANDMARK



Perspective shapes Usage principles

Two perspectives Headline device

USES

Two perspectives shapes can be used as headline device.

SCALING

1 Scale for format

When scaling the two perspectives shapes, first select the format of your application to determine the scaling principle. The scaling principle refers to the percentage

of the short edge of an application that is occupied by the white negative space of the two perspectives shapes.

Ensure the two perspectives shapes are positioned in the middle of the application. Scale the two perspective shapes so the white negative space occupies the specified percentage of the short edge of the application. Ensure you 'Snap to Point' for accurate scaling.

2 Extend or contract to size

Extend or contract (do not scale) the top and bottom edges of the shapes to the standard height.

The shapes may be further extended to allow for extra text or further contracted to place greater emphasis on imagery.

HOUSING THE BRANDMARK

Standard sized, extra height and square sized headline devices may be flipped horizontally to appear on either

side of the application. The brandmark should always be reversed out of Purple. It is horizontally centred in the headline device and, in the case of the standard and extra height headline devices, base aligned.

The extra height and width headline devices should appear right aligned only in the application. The brandmark appears bottom right.

NOTE: The Perspective Shapes are available as artwork files. Never attempt to recreate them. See the Artwork section for further details.

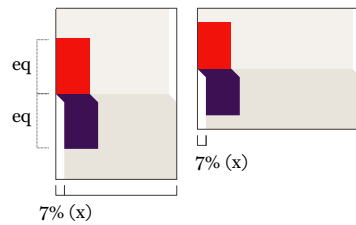
USES



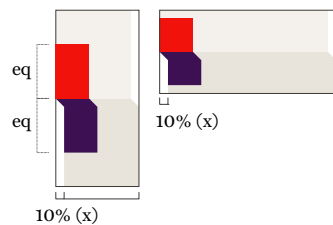
SCALING

1 Scale for format

For applications up to 2:1 in size (7% of shortest edge) e.g. A-formats, square format

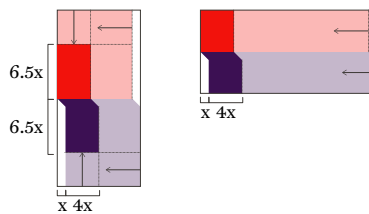
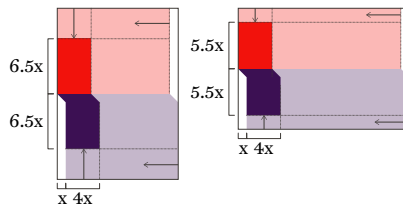


For applications greater than 2:1 but less than 5:1 in size (10% of shortest edge) e.g. DL format, banners, supersite billboards

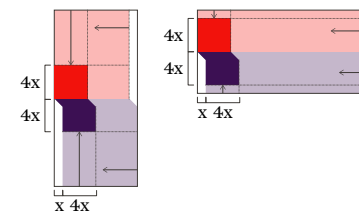
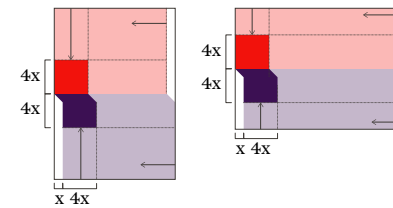


2 Extend or contract to size

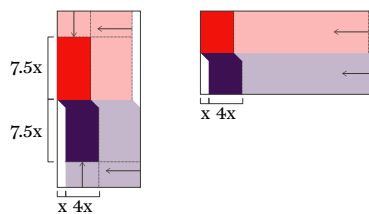
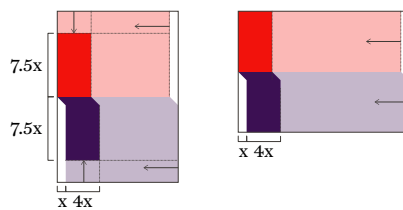
Standard size



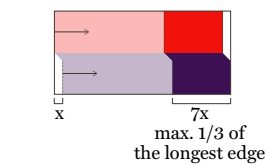
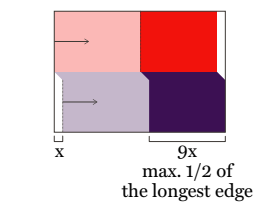
Square size



Extra height

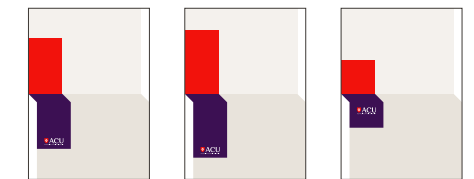


Extra height and width



HOUSING THE BRANDMARK

Left aligned



Right aligned



Perspective shapes Usage principles

Call out

USES

A perspective shape can be used to highlight text, usually one sentence or phrase within a two-way headline. It should never be used in conjunction with the two perspectives shapes.

SCALING

1 Scale for format

When scaling the call out perspective shape, first select the format of your application to

determine the scaling principle. The scaling principle refers to the percentage of the short edge of an application that is occupied by the negative space that sits under the 'pointer' of the call out box.

Scale the call out perspective shape so the negative space occupies the specified percentage of the short edge of the application. Ensure you 'Snap to Point' for accurate scaling. Once scaled, the call out box

may be placed anywhere in your application. It should never be rotated or flipped.

2 Extend or contract to size

Extend or contract (do not scale) the bottom edge of the shape to accommodate text. The call out box should only be scaled between 1:1 and 4:3 ratio.

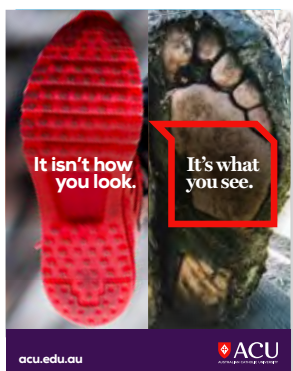
Please be aware that the application of call out shape should not exceed 25% of the overall application size.

TYPOGRAPHY LEGIBILITY

To ensure legibility of typography over imagery, the inside of the call out box can be filled with a black or white transparent layer. Black should be set to Multiply mode with reduced opacity and white should be set to Normal with reduced opacity. Opacities should not be set to greater than 60%.

NOTE: The Perspective Shapes are available as artwork files. Never attempt to recreate them. See the Artwork section for further details.

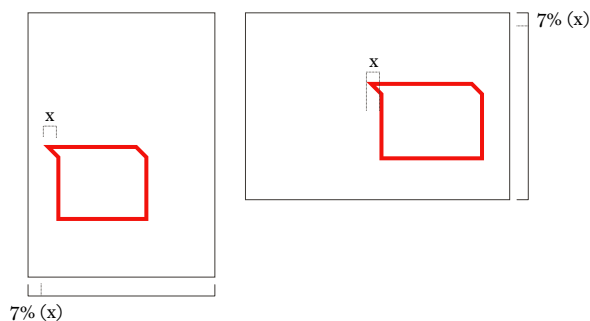
USES



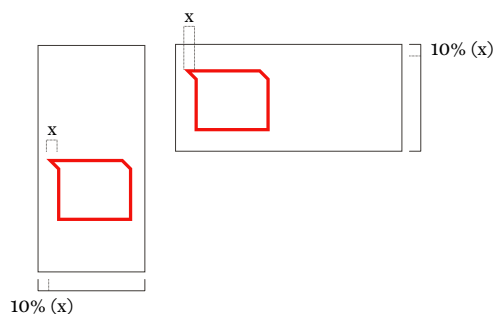
SCALING

1 Scale for format

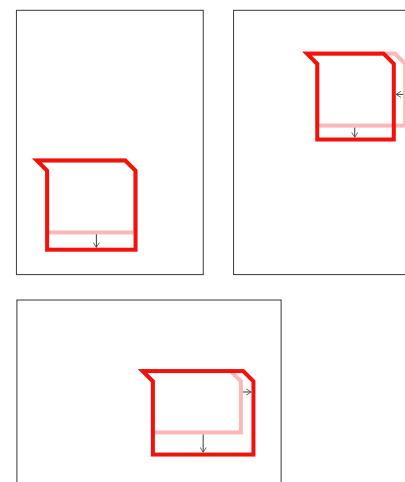
For applications up to 2:1 in size (x = 7% of shortest edge) e.g. A-formats, square format



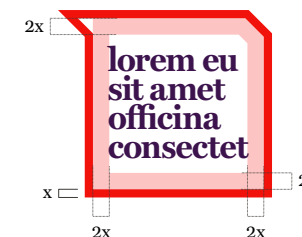
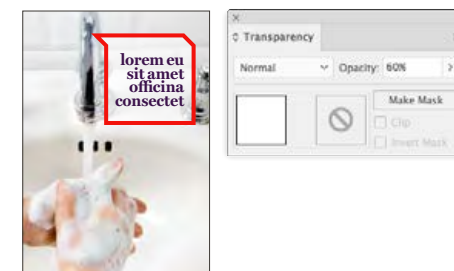
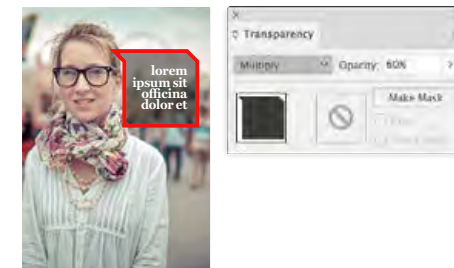
For applications greater than 2:1 but less than 5:1 in size (x = 10% of shortest edge) e.g. DL format, banners, supersite billboards



2 Extend or contract to size



TYPOGRAPHY LEGIBILITY



Maximum content area

Perspective shapes Usage principles

Variations

For additional flexibility, there are variations to the way perspectives shapes may be used.

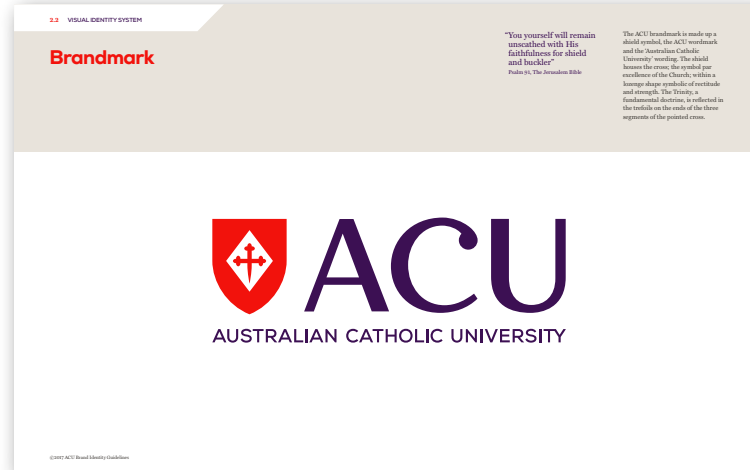
To ensure angles are consistent always start with the artwork files.



Call out for internal spreads



With a full colour panel for copy heavy content



A header device for internal pages



With a single image



A light touch branding device where space is limited.

Perspective shape Incorrect use



✗ The two perspective shape negative space be scaled to the correct percentage of the short edge for each application format.



✗ The application should be divided half way.



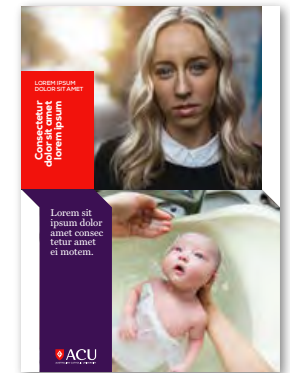
✗ Angles must always horizontally align.



✗ The two perspectives shape should not be distorted.



✗ To avoid visual complexity, the brandmark should never appear next to an area of white negative space.



✗ The headline device should be made up of two shapes of equal height.



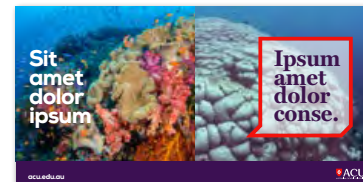
✗ When extending or contracting the headline device, ensure the recommended sizes for each format is adhered to.



✗ The extra height and width headline device should not appear left aligned and the brandmark should not appear in the centre of an application.



✗ The call out shape should follow the scaling principles stated in this guideline.



✗ The call out perspective box should never be rotated or flipped.



✗ Solid versions of the call out perspective shape should be reserved for use in internal layouts.

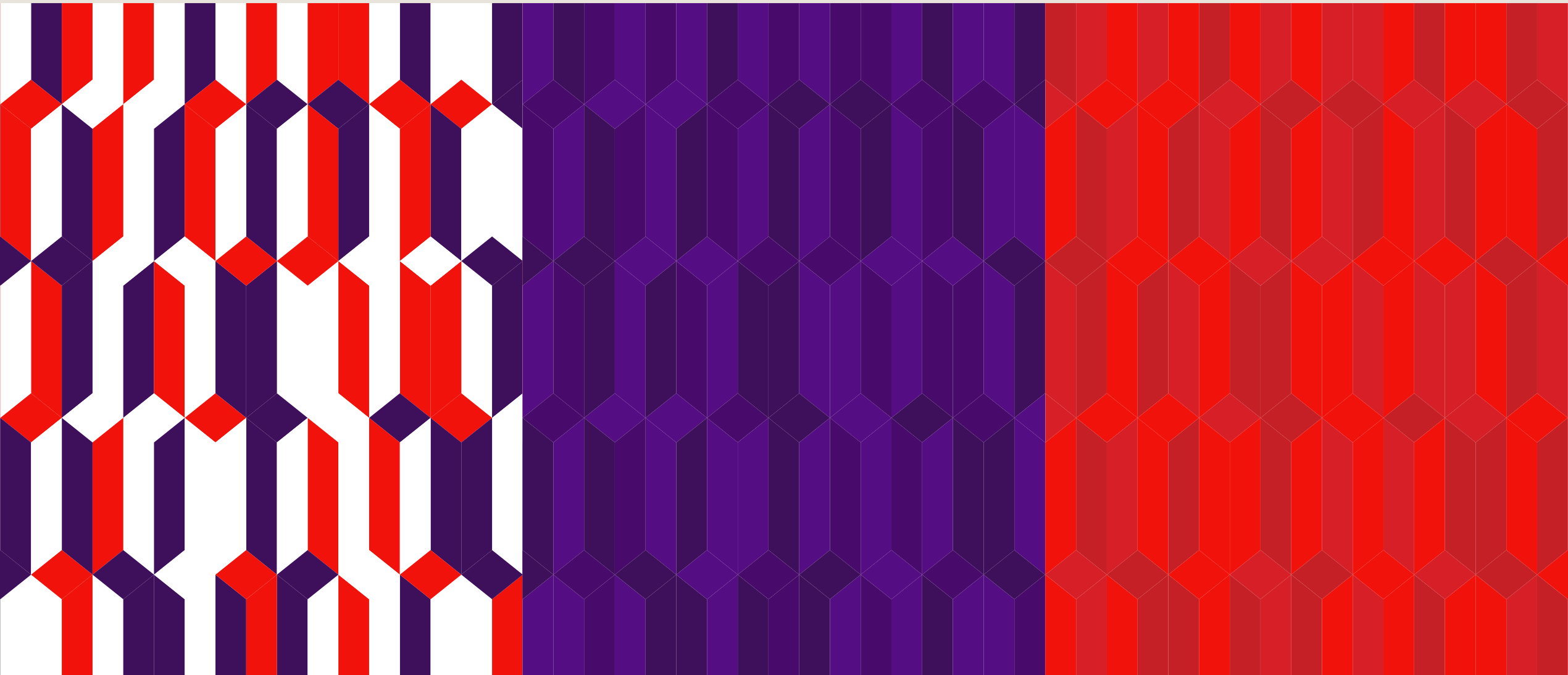


✗ The two perspectives shape should never be used in conjunction with the call out box.

Pattern

Inspired by our creative platform of Different Perspectives = A Different World, our pattern is comprised of the negative space from our two perspectives shapes highlighting the impact of exploring the world from different perspectives.

While the perspectives shapes should be used wherever possible to lead communications, the pattern is used to create visual interest and help reinforce our brand either on internal or secondary pages, or where the perspectives shapes are not appropriate.

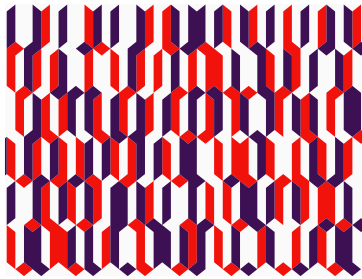


Pattern Colour reproduction

Variations

HERO

Primary



Transitional



Pantone® 2627 CP
C85 M100 Y6 K38
R60 G16 B83
HTML 3C1053

Pantone® 485 CP
C0 M95 Y100 K0
R242 G18 B12
HTML F2120C

TONAL

Primary



Transitional

Vertical



Horizontal



Pantone® 485 CP
C0 M95 Y100 K0
R242 G18 B12
HTML F2120C

C0 M95 Y100 K20
R214 G31 B39
HTML D61F27

C0 M95 Y100 K30
R197 G32 B38
HTML C52026

Pantone® 2627 CP
C85 M100 Y6 K38
R60 G16 B83
HTML 3C1053

C85 M100 Y0 K23
R72 G11 B107
HTML 480B6B

C85 M100 Y6 K0
R84 G13 B130
HTML 540D82

Pantone® Black 7 CP
C38 M35 Y33 K92
R61 G57 B53
HTML 3D3935

C38 M35 Y33 K82
R73 G69 B67
HTML 494543

C38 M35 Y33 K75
R86 G84 B82
HTML 565452

Pantone® 403 CP
C18 M21 Y27 K47
R140 G133 B123
HTML 8C857B

C18 M21 Y27 K58
R127 G121 B112
HTML 7F7970

C16 M19 Y24 K42
R151 G145 B136
HTML 979188

Pantone® Warm Grey 1 CP
C3 M3 Y6 K7
R232 G227 B219
HTML E8E3DB

C2 M2 Y4 K5
R222 G218 B211
HTML DEDAD3

C3 M3 Y6 K13
R214 G211 B206
HTML D6D3CE

KEYLINE

Small



Medium



Large



Pantone® Warm Grey 1 CP
C3 M3 Y6 K7
R232 G227 B219
HTML E8E3DB

Pattern Usage principles

Patterns are available either as hero or tonal colour, in both a primary format and versions available for transitioning from pattern to flat colour. A keyline version is also available for limited use.

HERO

The hero versions of the pattern are used for high impact communications.

PRIMARY

The primary version of the hero pattern is used full bleed or cropped. It may also be used to transition either from the pattern to Sand or from solid colour to an image. When being used to transition, elements may be removed as appropriate to the layout.

Transitional

The transitional version of the hero pattern is used to transition from a Red pattern to a Purple Pattern and then to solid Purple. The solid area

of Purple provides a clear space for application of the brandmark when required. Elements may be removed as appropriate to the layout.

TONAL

The tonal versions of the pattern are used for add depth to areas of otherwise flat colour. They may be overlaid with text.

Primary

The primary version of the tonal pattern is used full bleed or cropped.

Transitional

The transitional version of the tonal pattern is used to transition from the pattern to solid colour.

KEYLINE

The keyline version of the pattern is used to lighten the expression of the brand. It can be used at various scales but, to ensure both fidelity and legibility, it should always reproduce at 0.75pt.

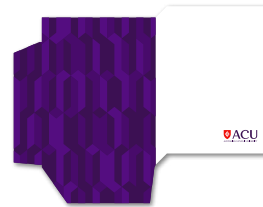
HERO

Primary



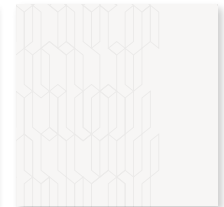
TONAL

Primary



KEYLINE (CORPORATE USE ONLY)

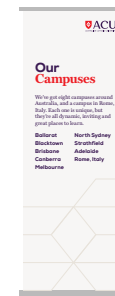
Small



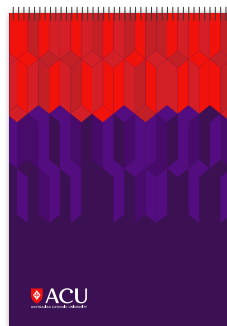
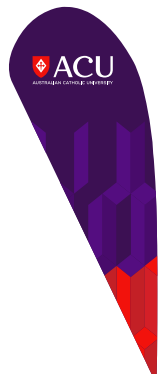
Medium



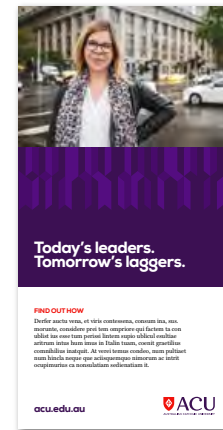
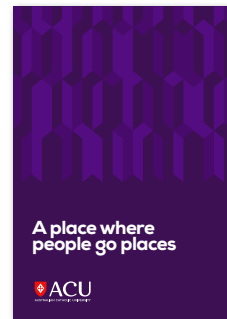
Large



Transitional



Transitional



Pattern Incorrect use



Tonal patterns should not be used as a background for motion graphics.



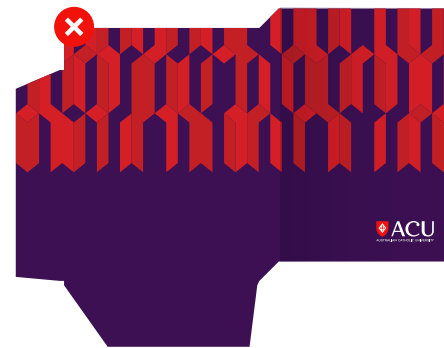
Patterns should never be used to hold images. Text should only be contained within the solid areas of tonal transitional patterns, and not be overlaid.



When combined with an image, the hero pattern should be arranged in a way that best complements the composition of an image.



Patterns should never appear within the perspective shapes. Type may only be overlaid when it is large and legible. The brandmark should never appear over the pattern.



Tonal transitional patterns should never be mixed with other colours from the ACU colour palette.



Patterns should never appear as a wallpaper behind design elements such as tables, images etc.

Photography

Photography enables us to tell a broad range of stories about the many and varied different entities and activities across ACU.

Our three tiers of photography are: hero, community, and supporting. Each tier has been specifically developed with a purpose and objective in mind.

HERO PHOTOGRAPHY

Hero photography is about impact, and works best for the University's high-profile touchpoints, such as publication covers and marketing campaigns. It delivers bold, courageous, and engaging creative to achieve the necessary cut-through and call to action that our advertising needs to provide. It is used sparingly and only where appropriate, but to great effect. It is symbolic of our call to engage with empathy –

see the world through the eyes of others – by inviting viewers to do just that.

COMMUNITY PHOTOGRAPHY

Community photography is a reflection of who we are at our core: a community of staff, students, and partners who are dedicated to making a positive difference in society, as well as in the lives of the individuals with whom we interact. This creative more overtly demonstrates how we are empathetically impacting the lives of

those around us, and is intended to flavour all of our communications.

SUPPORTING PHOTOGRAPHY

Supporting photography captures both the innate and intimate aspects of our organisation's multifaceted day-to-day life: from the social interactions that occur all over our campuses and facilities, to our collection of religious art. It is generally used in a supporting role, such as split imagery or on the inside of communications.



Photography Categories

Hero photography

Hero photography gives tangible form to our creative platform of Different Perspectives = A Different World. It invites viewers to see the world through the eyes of others – to empathise – which is the heart of our brand proposition.

Expressed predominantly using two juxtaposed images, it enables us to tell rich stories about what it is to take on a different perspective and how that can inform our world view.

Used to communicate overarching brand themes, disciplines or the varied aspects of our complex organisation, there are five categories of hero photography: objects, different perspective scenes, portraits, different perspective portraits and first-person perspectives.



Photography Categories

Hero photography Objects

Appearing as two images juxtaposed, different perspective scenes imagery allows one perspective to be informed by a completely different perspective, highlighting commonality in our shared differences.

Similar to object images, different perspectives scenes enables us to tell rich stories about our overarching themes, our research, and our disciplines. The two juxtaposed images share a common form but the wider view means the juxtaposed object is smaller allowing us to tell a more human story by including faces in the imagery.

TALENT

Talent should represent different ages as well as different ethnicities.

LOCATION

Photography should be shot in outdoor locations ranging from urban to rural, capturing a range of climates.

COMPOSITION

When searching for different perspective scenes imagery to juxtapose, it is imperative to plan your composition first. Start by considering what will appear at the top or left and what will appear at the bottom or

right of the composition. The object to be divided does not need to appear directly in the centre of the layout – it can be centred anywhere along the juxtaposition line.

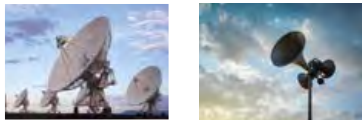
FOCUS

A sharper focus may help maintain the shared form when images are juxtaposed.

POST PRODUCTION

Imagery should have a slightly warm feel.

ISSUE RELATED



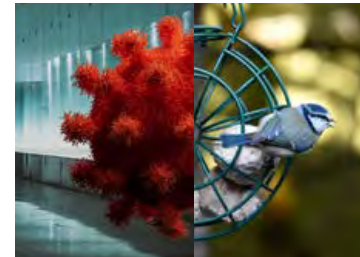
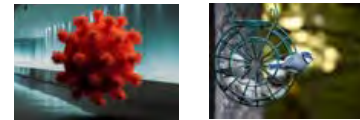
Juxtaposed



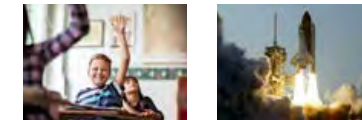
RESEARCH



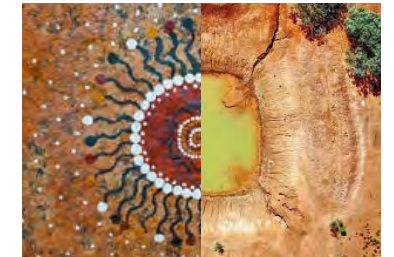
Juxtaposed



DISCIPLINE RELATED



Juxtaposed



Photography Categories

Hero photography Different perspective scenes

Appearing as two images juxtaposed, different perspective scenes imagery allows one perspective to be informed by a completely different perspective, highlighting commonality in our shared differences.

Similar to object images, different perspective scenes enables us to tell rich stories about our overarching themes, our research, and our disciplines. The two juxtaposed images share a common form but the wider view means the juxtaposed object is smaller allowing us to tell a more human story by including faces in the imagery.

TALENT

Talent should represent different ages as well as different ethnicities.

LOCATION

Photography should be shot in indoor or outdoor locations appropriate to the scenario.

COMPOSITION

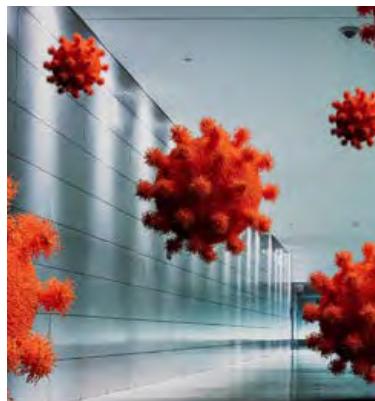
When searching for different perspective scenes imagery to juxtapose, it is imperative to plan your composition first. Start by considering what will appear at the top or left and what will appear at the bottom or right of the composition. The object to be divided does not need to appear directly in the centre of the layout – it can be centred anywhere along the juxtaposition line.

FOCUS

A sharper focus may help maintain the shared form when images are juxtaposed.

POST PRODUCTION

Imagery should have a slightly warm feel.



Photography Categories

Hero photography Portraits

Portrait images celebrate the impact our students, alumni, and staff make in the world.

Portrait images are often juxtaposed with different perspectives or first-person perspective images. These images demonstrate how impact through empathy is achieved through allowing our world view to be informed by the perspectives of others.

Together the two image styles enable us to tell rich stories about our learning and teaching environment.

TALENT

Talent should embody our personality traits: we are broad-minded, enterprising, empathetic, far-sighted, and just. They should possess a confident and individual sense of self and should represent different ages and ethnicities.



Photography Categories

Hero photography Portraits

LOCATION

Photography should be shot in outdoor locations ranging from urban to rural, capturing a range of climates. The intention is to showcase our students, staff, and alumni interacting and engaging with communities all over the world.

STYLING AND PROPPING

Talent should be looking directly to camera. Facial expressions should communicate strength, empathy, and confidence. Stance should appear natural and convey assuredness. Talent may be front on or shot at three-quarter view.

Hair, makeup, and accessories should convey personal style. Expressions of individuality may include jewellery, glasses, scarves, bags, and wardrobe choices. Ensure a mix of trans-seasonal wardrobe selections. Wardrobe should not depict obvious logos or inappropriate messages.

International considerations

As photography may be used in international markets, it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. For some international markets, exposed skin, piercings, and tattoos may not be appropriate.

COMPOSITION

Talent should appear centred within the composition. They should be shot at eye level and cropped to waist height allowing flexibility when juxtaposing with portraits – different perspectives images. Consideration should be given to the ratio of talent to frame – as a guide, the talent's head should occupy 70 to 80 per cent of the top half of the frame. Consideration should be given to producing photography that can appear in extreme landscape format.

DEPTH OF FIELD

Sufficient distance between the background and the talent should be maintained to create a shallow depth of field, retaining focus on the face and adding depth to the image. An aperture of between F1.4 and F2 should be used.

LIGHTING

Lighting should be natural. Direct sunlight should not appear on faces or hair. Where possible it should be used to contour the body from behind. Look for natural or ambient lighting sources to highlight eyes.

LENS

Either a 35mm or a 50mm lens should be used depending on the clarity of background required.

POST-PRODUCTION

Imagery should have a warm and saturated feel. Subtle colour variations using complementary colours should be used to help separate the talent from the background.



Photography Categories

Hero photography Portraits – different perspectives

Portraits – different perspectives are always juxtaposed with portrait images. These are never used in isolation.

Together these celebrate how our students and staff make an impact through empathy and allow our world view to be informed by the perspectives of others. The two image styles enable us to tell rich stories about our learning and teaching environment.

TALENT

Talent will only be seen from the waist down. Where relevant, they should represent different ages and ethnicities to accurately and genuinely portray our ACU communities.

LOCATION

Photography should be shot in indoor or outdoor locations appropriate to the scenario.

STYLING AND PROPPING

Stance should appear natural and convey assuredness. Talent may be front on or shot at three-quarter view.

Wardrobe should be appropriate to the scenario and should not depict obvious logos or inappropriate messages.

International considerations

As photography may be used in international markets, it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. For some international markets, exposed skin, piercings, and tattoos may not be appropriate.

COMPOSITION

Talent should appear centred within the composition. They should be shot at eye level and cropped from chest to shin allowing flexibility when juxtaposing with portraits. Consideration should be given to producing photography that can appear in extreme landscape format.

FOCUS

A shallow depth of field should be used to maintain focus on the talent and add depth to the image.

LIGHTING

Lighting should be natural with contrasting highlights and shadows helping to shape the talent.

POST-PRODUCTION

Imagery should have a slightly warm feel.



Photography Categories

Hero photography First-person perspectives

First person perspective imagery invites us to see from someone's line of sight the many different perspectives of humanity.

Whether it be a unique aspect of a campus location, a behind the scenes look at a research project, the diversity and energy of student life, a close up on the endeavours of the ACU Foundation or just a quirky and beautiful perspective of our world, First person perspectives, either juxtaposed with Portraits or other First person perspectives, enable us to tell rich stories across the varied aspects of our complex organisation and beyond.

Where possible, we should utilise exemplars to powerfully communicate our brand essence of Impact through Empathy.

TALENT

Talent will only be seen from the line of sight down. Where relevant, they should represent different ages as well as different ethnicities.

LOCATION

Photography should be shot in indoor or outdoor locations appropriate to the scenario. Ideally real-world, rather than classroom locations should be used.

STYLING AND PROPPING

Stance should appear natural and convey assuredness. Accessories should convey personal style. Expressions of individuality may include jewellery and wardrobe choices. Ensure a mix of trans-seasonal wardrobe selections. Wardrobe should not depict obvious logos or inappropriate messages.

International considerations

As photography may be used in international markets it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. For some international markets, exposed skin, piercings and tattoos may not be appropriate.

COMPOSITION

Talent should be shot from the line of sight – outstretched arms or legs typically appear in frame. Consideration should be given to producing photography that can appear in extreme landscape format.

FOCUS

A shallow depth of field should be used to maintain focus on the object the talent is interacting with and to add depth to the image.

LIGHTING

Lighting should be natural with contrasting highlights and shadows.

POST PRODUCTION

Imagery should have a slightly warm feel.



Photography Usage principles

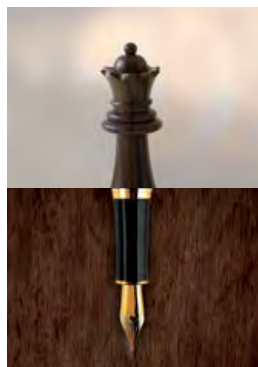
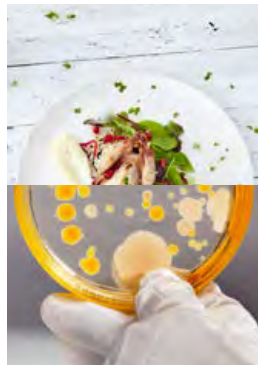
Hero photography

Hero photography is used to lead communications for high-profile touchpoints and/or marketing campaigns where appropriate.

PORTRAITS

When showcasing exemplars, our brand essence should be powerfully communicated by succinctly captioning their Impact through Empathy story e.g. Tahir Ahmadi, Suicide bombing survivor and ACU Nursing Graduate.

OBJECTS

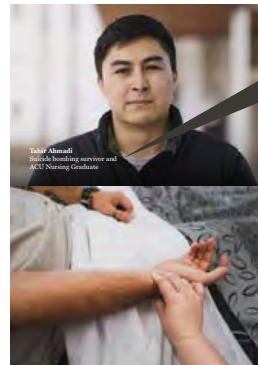


Object imagery should only be used juxtaposed with another objects image. These can be used to tell rich stories about our overarching themes, our research, and our disciplines.

PORTRAITS



Portraits may be used on their own or juxtaposed with different perspectives portraits or first-person perspectives to tell rich stories about our disciplines.



Tahir Ahmadi
Suicide bombing survivor and
ACU Nursing Graduate

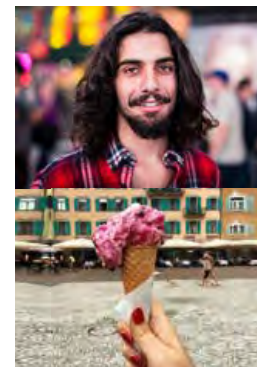
Exemplar portraits should be captioned with their Impact through Empathy story

DIFFERENT PERSPECTIVES PORTRAITS

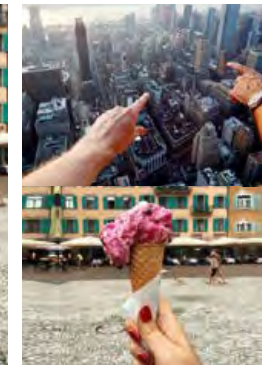


Different perspectives portraits should only ever be used juxtaposed with portraits.

FIRST-PERSON PERSPECTIVES



First-person perspectives can be used on their own, juxtaposed with another first-person perspective or with portraits.



DIFFERENT PERSPECTIVE SCENES



Different perspective scenes should only be juxtaposed with another different perspectives scenes image. These can be used to tell rich stories about our overarching themes, our research, and our disciplines.

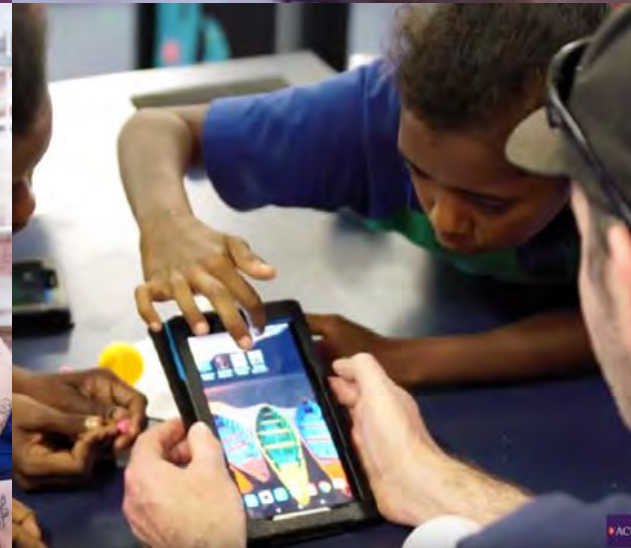
Photography Categories

Community photography

Community photography overtly demonstrates participation and engagement with the wider community. It is a reflection of who we are at our core: a community of staff, students, and partners dedicated to making a positive difference in society, as well as in the

lives of the individuals with whom we interact. We believe it is our role to inspire and equip people to make a difference - and that means cultivating their ability to act and think empathetically.

There are three categories of community photography used to communicate disciplines and the various aspects of our complex organisation: first-person perspectives, over-the-shoulder perspectives, and campus architecture.

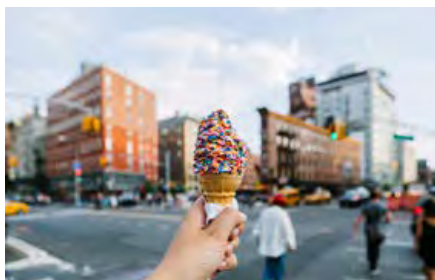


Photography Categories

Community photography First-person perspectives

Community first-person perspective photography invites us to see the many different perspectives of humanity from someone else's line of sight. The wider community impacted by the engagement is shown out of focus in the background.

A minimum of two community members should be captured in the background.
All other usage and production specifications are as per hero first-person perspective.



Photography Categories

Community photography Over-the-shoulder perspectives

Community over-the-shoulder perspective photography shows the wider community being impacted by engagement with ACU students, staff, or alumni. The focus is the community viewed loosely from the perspective of one person, ie over their shoulder.

Community over-the-shoulder perspective photography, either on its own or juxtaposed with a portrait, enables us to tell rich stories across the various aspects of our complex organisation.

A minimum of two and no more than three community members should be captured in the background to reduce complexity.

TALENT

ACU talent should embody and personify our traits of being broad-minded, enterprising, far-sighted, and just. They should possess a confident and individual sense of self and should represent different ages and ethnicities.

LOCATION

Photography should be shot in indoor or outdoor locations appropriate to the scenario. Ideally, real-world, rather than classroom locations should be used.

STYLING AND PROPPING

Rather than looking at the camera, talent should be captured naturally engaged in the activity.

International considerations

As photography may be used in international markets, it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. Exposed skin, piercings and tattoos may not be appropriate for some international markets.

COMPOSITION

Community members should be shot loosely over the shoulder of ACU students, staff, or alumni. Consideration should be given to producing photography that can appear in extreme landscape format.

FOCUS

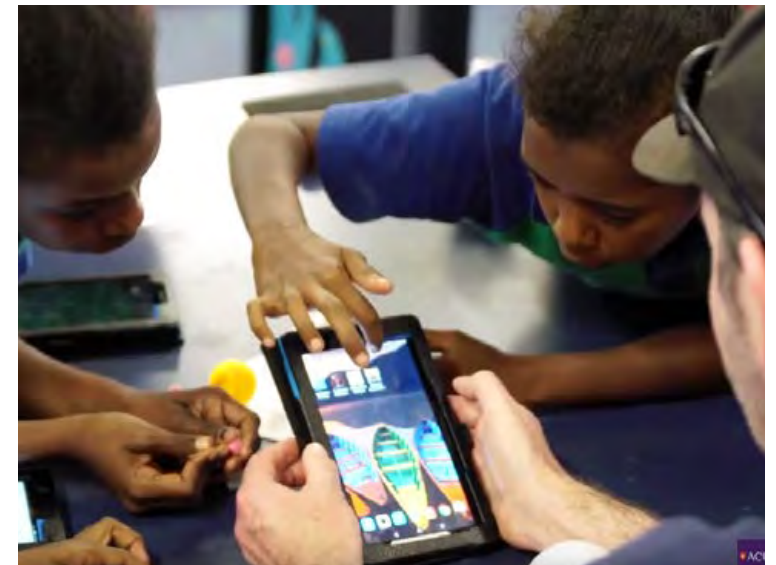
A shallow depth of field should be used to maintain focus on the community members and to add depth to the image.

LIGHTING

Lighting should be natural with contrasting highlights and shadows.

POST-PRODUCTION

Imagery should have a slightly warm feel.



Photography Categories

Community photography Campus architecture – wide view

Community campus architecture photography wide view captures interesting wide-angle exterior views of our impressive built facilities. It must feature members of our community. Juxtaposition of campus architecture imagery is used to tell a story of different perspectives: from the old to the new, from

urban to rural, or to showcase empathy through the shared form of our architecture.

TALENT

A minimum of two community members should be captured to give context and life to campus architecture wide view photography. They are, however, not the main focus and should be captured in motion and out of focus as a proportionately smaller element.

LOCATION

Campus architecture imagery includes external architectural environments with dynamic angles that provide powerful graphic images.

LIGHTING

Golden hour lighting should be used to enhance the dramatic, awe-inspiring nature of the imagery.

COMPOSITION

A wide- to super wide-angled lens should be used to capture an asymmetrical composition or striking perspective. Strong angles and graphic shapes add dynamism to campus architecture imagery. Vertical distortion on the architecture should be kept to a minimum.



Photography Categories

Community photography Campus architecture – details

Community campus architecture details photography captures interesting closeups of our impressive built facilities.

LOCATION

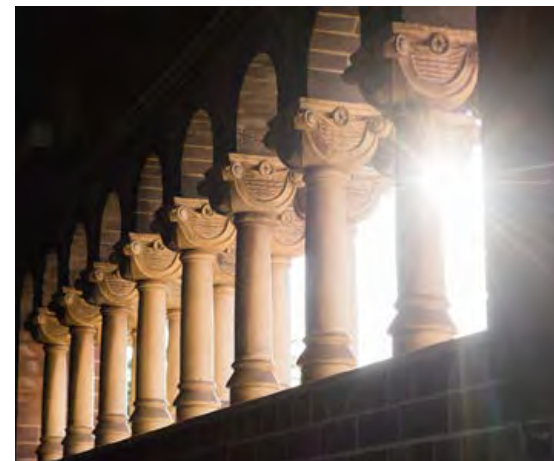
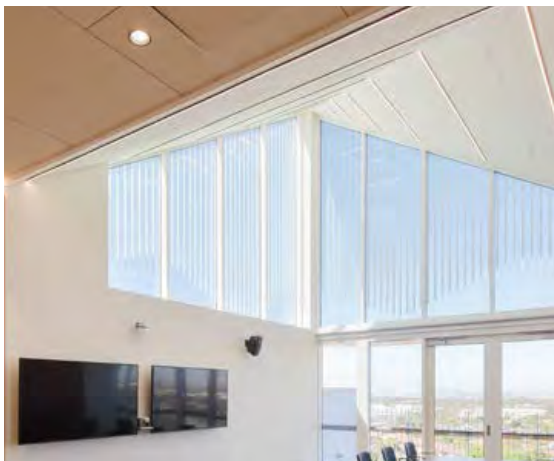
Campus architecture details imagery includes external architectural environments with dynamic angles that provide powerful graphic images.

LIGHTING

Lighting should be natural but dramatic, adding to the awe-inspiring nature of the imagery.

COMPOSITION

A medium to long angle lens should be used from a low angle to capture an asymmetrical composition or striking perspective. Strong angles and graphic shapes add dynamism to campus architecture details photography. Vertical distortion on the architecture should be kept to a minimum.

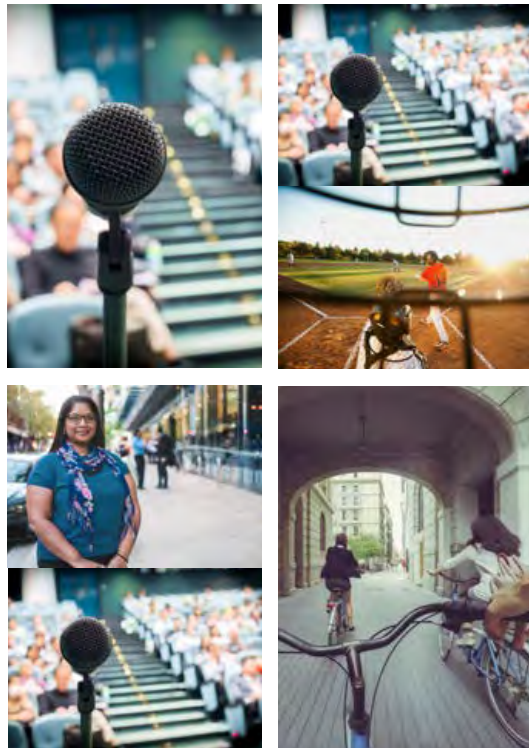


Photography Usage principles

Community photography

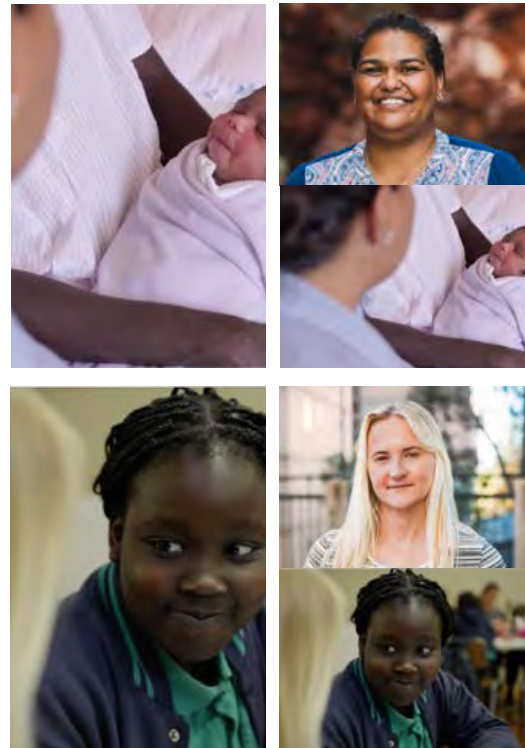
Community photography is our go-to photography style, demonstrating participation and engagement with the wider community. It can be used to complement other photography styles, such as hero photography. It should also flavour all major publications and platforms.

COMMUNITY FIRST-PERSON PERSPECTIVES



Community first-person perspective can be used on its own, juxtaposed with another first-person perspective (or the community equivalent), or with portraits (or the community equivalent).

COMMUNITY OVER-THE-SHOULDER PERSPECTIVES



Community over-the-shoulder perspective may be used on its own. However, where possible, it should be juxtaposed with a community portrait or with another first-person perspective.

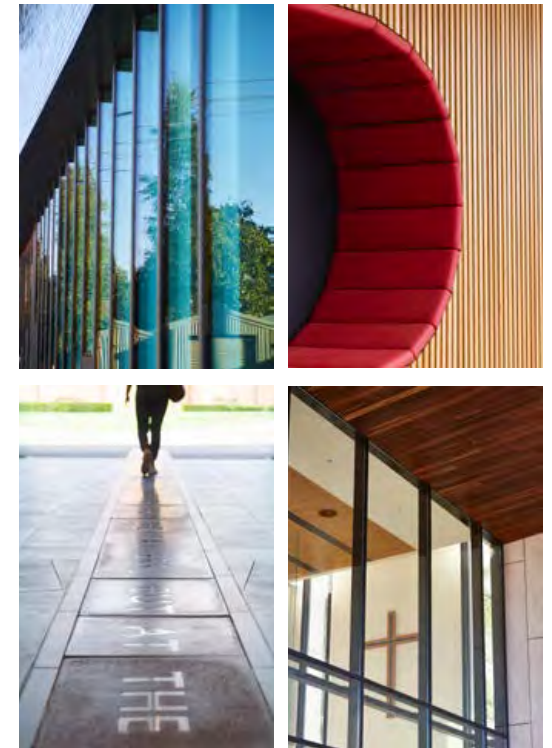
NB: The community over-the-shoulder perspective is currently juxtaposed with a portrait rather than a community portrait.

COMMUNITY CAMPUS ARCHITECTURE – WIDE VIEW



Community campus architecture wide view should be used on its own.

COMMUNITY CAMPUS ARCHITECTURE – DETAILS



Community campus architecture details should be used on their own.

Photography Categories

Support photography

Supporting photography captures innate aspects of our organisation from campus life to campus facilities, from our disciplines to our collection of religious art.

CAMPUS LIFE



CAMPUS FACILITIES



DISCIPLINES



RELIGIOUS ART



Photography Categories

Support photography Campus life

Campus life photography captures informal interactions that occur within the multifaceted context of life on campus.

Campus life photography can be used either on its own or, to powerfully communicate our brand essence of Impact through Empathy, juxtaposed with portrait photography or with portrait and first person perspective photography.

TALENT

Talent should represent students and staff and embody our personality traits of broad-minded, enterprising, empathetic, far-sighted and just. They should possess a confident and individual sense of self and should represent different ages and ethnicities.

LOCATION

Campus life photography locations

may include internal or external environments.

LIGHTING

Lighting should be natural with contrasting highlights and shadows helping to shape the face.

STYLING AND PROPPING

Rather than looking at camera, talent should be captured naturally engaged in campus life.

International considerations

As imagery may be used in international markets, it is important to acknowledge cultural sensitivities.

Provocative clothing should be avoided. For some international markets, exposed skin, piercings, and tattoos may not be appropriate.

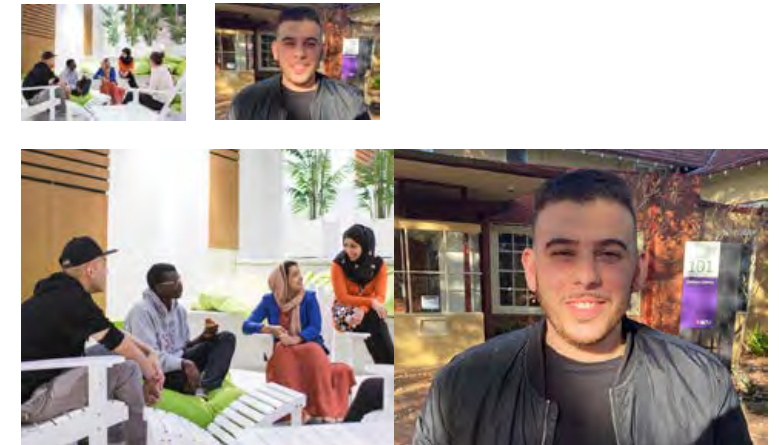
COMPOSITION

An asymmetrical composition or single focal point adds dynamism to campus life photography. Avoid extreme camera angles.

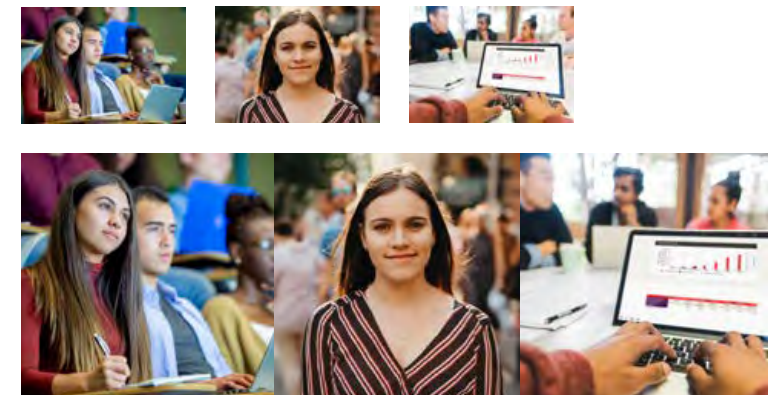
CAMPUS LIFE



CAMPUS LIFE AND PORTRAIT JUXTAPOSED



CAMPUS LIFE, PORTRAIT AND FIRST PERSON PERSPECTIVE JUXTAPOSED



Photography Categories

Support photography
Campus facilities – wide view

Campus facilities wide view photography captures interesting wide-angled views of the interiors in our impressive built facilities. It must feature members of our community shown out of focus – images that show an empty campus, chapel or classroom should be avoided.

TALENT

A minimum of two community members should be captured to give context and life to campus facilities wide view photography. They are, however, not the main focus and should be captured in motion and out of focus.

LOCATION

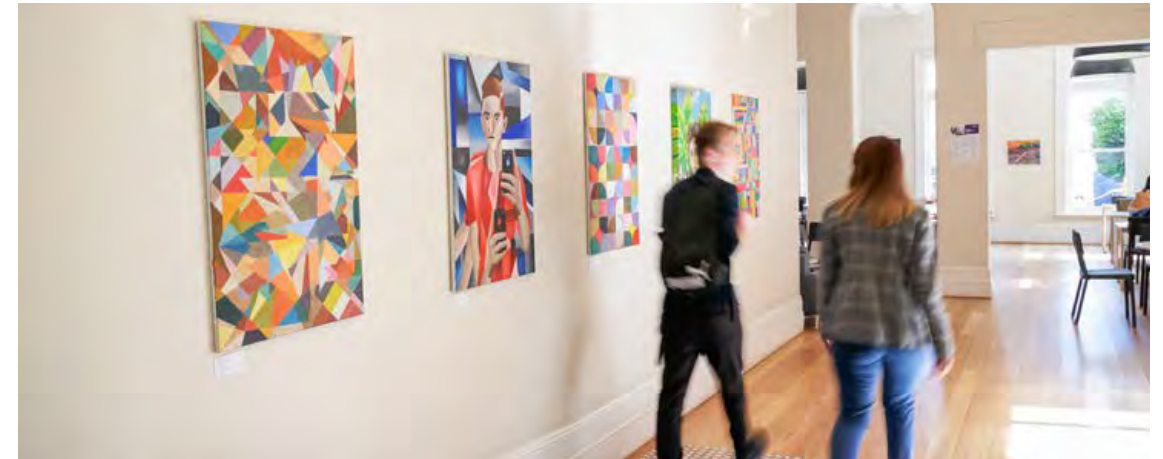
Campus facilities wide view photography includes internal campus facilities environments that provide strong graphic images.

LIGHTING

Lighting should be natural with contrasting highlights and shadows.

COMPOSITION

A wide angled lens should be used to capture an asymmetrical composition or striking perspective. Strong angles and graphic shapes add dynamism to campus architecture facilities wide view imagery. Vertical distortion on the architecture should be kept to a minimum.



Photography Categories

Support photography
Campus facilities – details

Campus facilities details photography captures interesting closeups of the interiors of our impressive built facilities.

TALENT

A minimum of two community members should be captured to give context and life to campus facilities details photography. They are, however, not the main focus and should be captured in motion and out of focus.

LOCATION

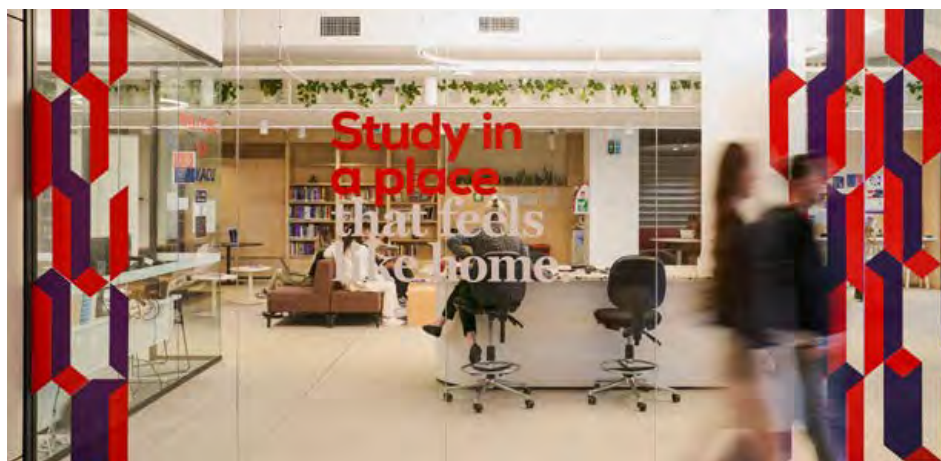
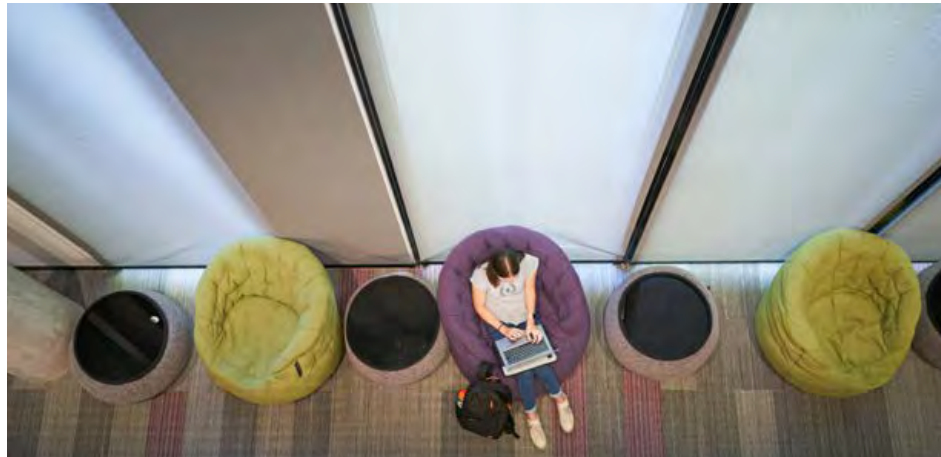
Campus facilities details imagery includes internal architectural environments with dynamic angles that provide powerful graphic images.

LIGHTING

Lighting should be natural but dramatic, adding to the awe-inspiring nature of the imagery.

COMPOSITION

A medium to long angled lens should be used to capture an asymmetrical composition or striking perspective. Strong angles and graphic shapes add dynamism to campus facilities details photography. Vertical distortion on the architecture should be kept to a minimum.



Photography Categories

Support photography Disciplines

Discipline photography captures informal interactions that occur primarily within the learning and teaching environment.

Disciplines photography can be used either on its own or, to powerfully communicate our brand essence of Impact through Empathy, juxtaposed with first person perspective photography or with first person perspective and portrait photography.

TALENT

Talent should represent students and staff and embody our personality traits: we are broad-minded, enterprising, empathetic, far-sighted, and just. They should possess a confident and individual sense of self and should represent different ages as well as different ethnicities.

LOCATION

Discipline photography locations

may include internal or external environments.

LIGHTING

Lighting should be natural with contrasting highlights and shadows helping to shape the face.

STYLING AND PROPPING

Rather than looking at camera, talent should be captured naturally engaged in the discipline activity.

International considerations

As imagery may be used in international markets, it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. For some international markets, exposed skin, piercings, and tattoos may not be appropriate.

COMPOSITION

An asymmetrical composition or single focal point adds dynamism to discipline photography.

DISCIPLINES



DISCIPLINES AND FIRST PERSON PERSPECTIVE JUXTAPOSED



DISCIPLINES, FIRST PERSON PERSPECTIVE AND PORTRAIT JUXTAPOSED



Photography Usage principles

Support photography

Support photography is generally used in a supporting role, such as on the inside of communications.



acu.edu.au/
community-achiever



Community Achiever Program

Volunteer regularly in your community? You could be eligible for early entry to ACU.

Applications open 1 May

Applications close 31 July



The components

- SERVICE CATALOGUE**
A catalogue listing all professional services within the University, and maintaining a Service Lead for each category.
- CONTINUOUS IMPROVEMENT**
The single taxonomy for continuous improvement.
- SERVICE DELIVERY MODEL**
A model to guide the provision, alignment and provision of ACU's professional services.
- COLLABORATION FOR SERVICE EXCELLENCE**
A focus on working together to bring services which meet organisational needs, and are shaped by feedback.



ACU Sport

Unleash the sport, health and wellbeing at ACU

Join a sporting club
Get moving with gyms and fitness classes
Represent ACU at University events
Be part of Team ACU at community events
Find out about the Elite Athlete and Performer Program

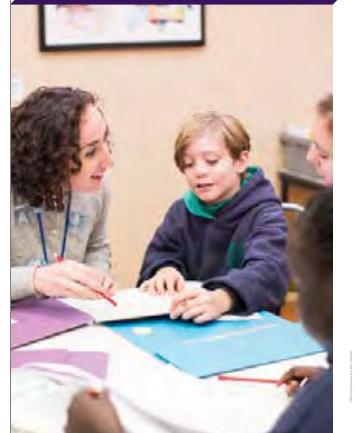



ACU Strategic Plan 2020 - 2023: Impact through empathy

Our new Strategic Plan introduces a renewed set of strategic priorities which offer an renewed definition of our mission and direction. The Strategic Plan is our highest-level plan for ACU and details our ambitions for excellence in research, service, learning and teaching.

Key focus areas:

1. Research, innovation, discovery and research excellence
2. Student learning, teaching and research excellence
3. Staff learning, research, and support
4. Student and staff wellbeing, supported by innovation and research
5. Diversity, equity and inclusion
6. Service, accessibility and responsiveness
7. Environmental and social responsibility, and research excellence
8. Financial sustainability, research excellence and research excellence
9. Research excellence, research excellence and research excellence
10. Research excellence, research excellence and research excellence




National School of Education

The National School of Education is a diverse and vibrant learning community. Operating both nationally and internationally, our programs are continuously innovative and designed to meet the needs of our students and stakeholders.

At ACU, education is core business and is driven by evidence-based programs that are designed for professionals, are student-centred, and delivered flexibly.

Dr Sharon Trewin
Associate Professor and Deputy Director of the National School of Education

Dr Michelle Brennan
Associate Professor and Deputy Director of the National School of Education



National School of Arts

Led by Professor Michael Ondaatje, staff in the National School of Arts actively research and teach across a wide variety of disciplines, including student and modern history, political science and sociology, English literature and creative writing, media and cultural studies, international development and community welfare, and visual arts.

Our academic engage in high-quality research that has local, national and international reach, and make significant contributions to public debate.

Associate Professor Michael Ondaatje

Associate Professor Michelle Brennan

Associate Professor Michelle Brennan



ACU Strategic Plan 2020 - 2023: Impact through empathy

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6. Service, accessibility and responsiveness
7. Environmental and social responsibility, and research excellence
8. Financial sustainability, research excellence and research excellence
9. Research excellence, research excellence and research excellence
10. Research excellence, research excellence and research excellence

Photography

Incorrect use

Throughout our communications we portray authentic ACU students, staff and alumni through photography. Stock imagery should only be used for first-person perspective and object images and stock imagery with recognisable faces should be avoided. Please submit a **brand compliance check via Service Central** for stock imagery before purchasing, to ensure it aligns with our guidelines.



Object images should not be used on their own to lead communications



Object images should always share a common form.



Portrait image should not be juxtaposed with an object image.



When juxtaposing a portrait and a different perspectives portrait ensure the two genders are the same.



When juxtaposing a portrait and a different perspectives portrait ensure the two bodies are proportionally scaled.



A first-person perspective image should not be juxtaposed with an object image.



Portrait images should not be juxtaposed horizontally.



Clip art style and 3D rendered imagery should not be used on any ACU application.



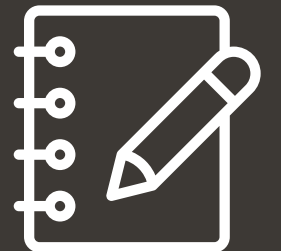
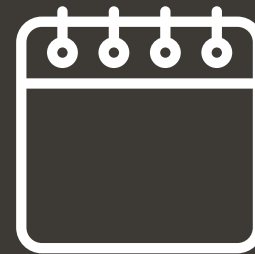
Different perspectives portraits should not be used on their own.



First person perspectives should avoid the ubiquitous #FollowMe style.

Icons

Our icon suite adds clarity and consistency to communications and aids in navigation. They should be used with purpose rather than as a purely decorative element.



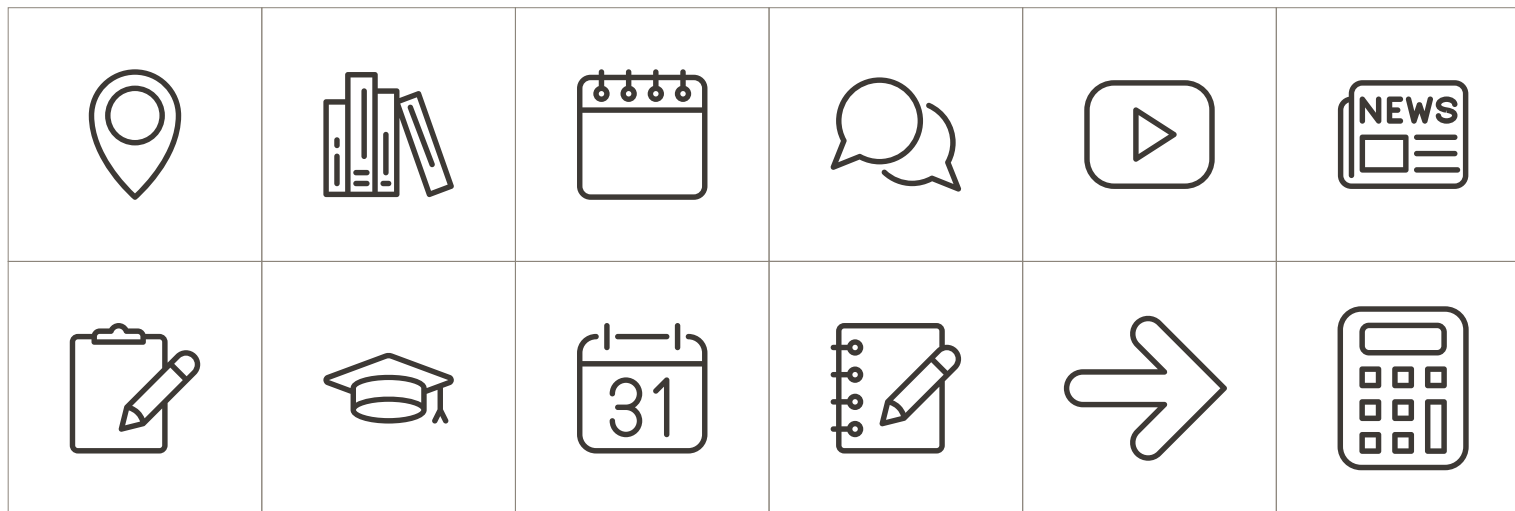
Icons Colour reproduction

Some simple rules guide the use of our icons to optimise legibility.

In limited circumstances an icon may lead an application. Where greater weight is required a 0.075pt keyline is added to the artwork prior to scaling the icon to the required size. Ensure negative spaces do not fill in.

Single coloured icons in full tone to be used in all circumstances.

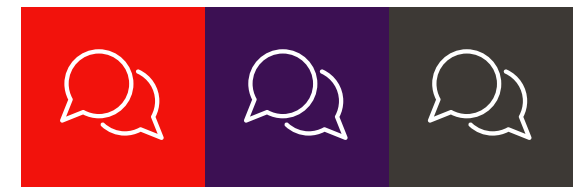
ICON SUITE



Red
White
background

Black
White
background

Sand
background



White
Red
background

Purple
background

Charcoal
background



Preferred sizes
Minimum size

Tables graphs and charts

Tables

Our tables, charts and graphs communicate with clarity and simplicity.

TABLES

Tables use Red panels for primary headings and Charcoal. Subtle tints of Sand are used to differentiate columns or rows.

When alternating shading is used in a table design, please ensure the first line of the table is light and then dark.

Typography

Nexa Heavy upper case is used for all headings. Information appears in Miller Text sentence case.

Keylines

White horizontal keylines are used to differentiate rows.

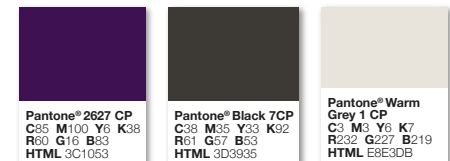
LOREM IPSUM	DOLOR	SIT AMET	TATEM UT	DOLOREM
Sed ut perspiciatis unde	13,977	5,571	19,548	5,571
Nemo enim ipsam volupta	24,080	9,598	33,678	9,598
Neque porro quisquam est qui dolorem ipsum	87%	90%	93%	90%
Sed ut perspiciatis unde omnis iste natus error sit volup tatem accusantium	90%	92%	91%	92%
Nemo enim ipsam voluptatem quia voluptas sit	13,791	5,497	19,287	5,497
Quis autem vel eum iure reprehenderit qui in vea	597	238	835	238
Nemo enim ipsam volupta	53,621	21,372	74,993	21,372
Neque porro quisquam est qui dolorem ipsum	8,140	3,244	11,384	3,244
Total	154,446	61,559	216,005	61,559

Source: Australian Bureau of Statistics, 2011

LOREM IPSUM: DOLOR SIT AMET UT ENIM AD MINIMA VENIAM, QUIS NOSTRUM							
	ACCESS GRANTED IN FULL	ACCESS GRANTED IN PART	ACCESS REFUSED IN FULL	INFORMATION NOT HELD	INFORMATION ALREADY AVAILABLE	REFUSE TO DEAL WITH APPLICATION	APPLICATION WITHDRAWN
LOREM IPSUM	0	0	0	0	0	0	0
SED UT PERSP ICIATIS UNDE	0	0	0	0	0	0	0
DUIS AUTE IRURE DOLOR IN ESTUT	0	0	0	0	1	0	0
SED UT PERSPICI TIS UNDE OMNIS ISTE NATUS SIT VOLUP TATEM	0	0	0	0	0	0	0
LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT SED DO EIUSMOD	0	0	0	0	0	0	0
SED UT PERSP ICIATIS UNDE	3	0	0	0	1	1	0

SED UT PERSPICIATI
<p>Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.</p>
NEMO ENIM IPSAM VOLUPTATEM QUIA VOLUPTAS
<p>Sed ut perspiciatis unde omnis iste natus error sit volup tatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis dolor sit.</p>
QUIS AUTEM VEL EUM IURE REPREHENDERIT
<p>Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.</p> <p>Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip.</p>
<p>Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui dolorem ipsum quia dolor sit amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem. Ut enim ad minima veniam, quis nostrum exercitationem ullam corporis suscipit laboriosam, nisi ut aliquid ex ea commodi consequatur. Sed ut perspiciatis unde omnis iste natus error sit volup tatem accusantium doloremque laudantium. Neque porro quisquam est, qui dolorem ipsum quia dolor sit amet, consectetur, adipisci velit.</p>
SED UT PERSPICIATIS UNDE OMNIS
<p>Sed ut perspiciatis unde omnis iste natus error sit volup tatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis dolor sit.</p>

LOREM IPSUM	EIUSMOD TEMPOR INCIDUNT	LOREM ENIM DOLORAD MINI VENIAM	DOLORES SED UT PERSPICIATIS UNDE OMNIS ISTE	NEMO ENIMPSAM LUPTATEM QUIA VOLUPTAS SIT	LOREM ENIM DOLORAD MINI VENIAM
DOLORES	8,899	1,554	5,202	3,522	328
VOLUPTAS	7,790	1,523	1,672	145	469
NOSTRUM	10,829	1,052	2,919	687	153
AUSTRAM	7,132	1,389	2,900	222	201



Tables graphs and charts

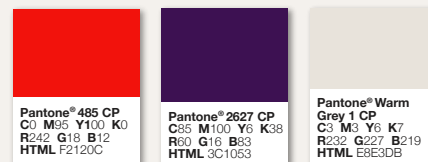
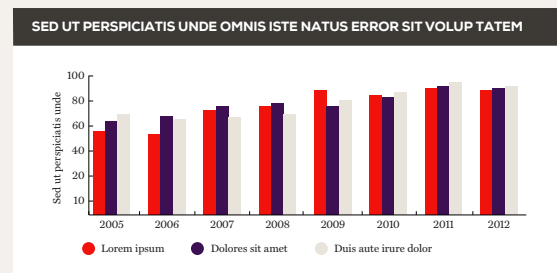
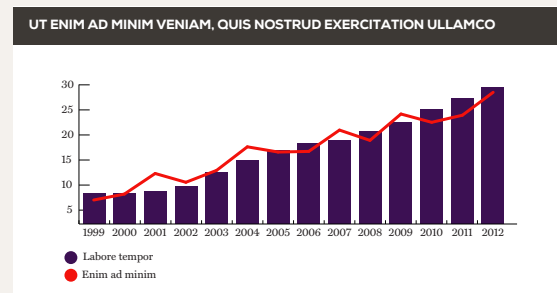
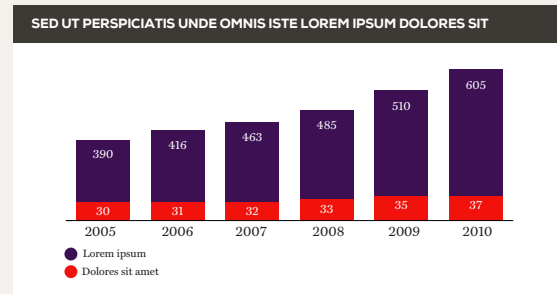
Graphs and charts

GRAPHS AND CHARTS

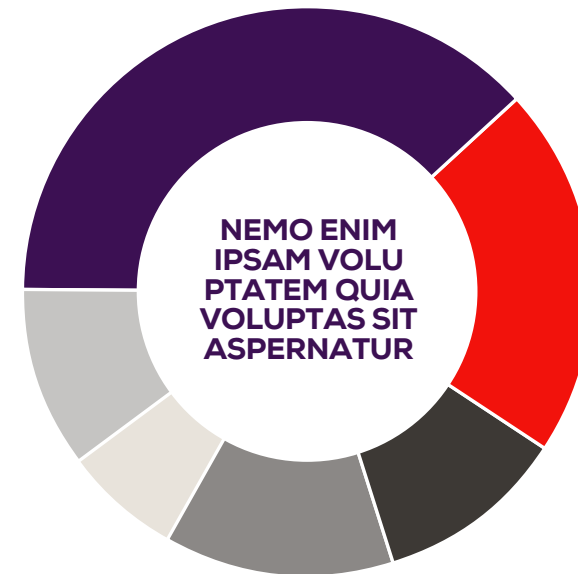
Graphs and charts use the primary and neutral colour palettes.

Pie charts

Pie charts are doughnut shaped. Colours are separated by a 0.75pt keyline in the background colour. Legends use a circular shape.



Student demand grew year-on-year throughout the economic downturn



- Lorem ipsum 30%
- Dolor seit amet (Ut enim ad minim) 20%
- Omnis error sit 10%
- Sed ut perspiciatis 20%
- Ut enim ad minim veniam 7%
- Excepteur sint occaecat 13%

Paper stock usage

When printing communications, it is important to create a consistent look. These paper stocks have been chosen based on their environmental credentials, quality and value, with a range to suit all applications.

BULK PRINTING

Publisher Offset is an uncoated WEB grade paper stock suitable for bulk WEB printing. Ordered directly through the paper mill, Publisher Offset is available in a text weight only. A matching cover stock, Precision Laser, is available through Spicers. An all purpose offset paper with superior bulk and opacity characteristics, Precision Laser is

competitively priced to provide a cost effective alternative for general print jobs.

SPECIALTY PRINTING

Pacesetter Laser Recycled is a high quality paper available for both offset and Indigo-certified digital printing. It has 30% recycled content and is priced to meet even the most demanding budgets.

VICE CHANCELLOR'S STATIONERY

The premium stock, Knight, is a high quality premium paper. Bright white with superior smoothness, it offers a fresh and contemporary take on prestige.

STOCK	WEIGHTS	PRICE COMPARISON	INDIGO CERTIFIED	SOURCING	ENVIRONMENT CREDENTIALS	RECYCLED CONTENT
BULK PRINTING – WEB						
Publisher Offset	Text weight	Low		Straight from the paper mill	PEFC Certified	0%
Precision Laser	70 - 120 gsm (PEFC) 135 - 310 gsm (FSC)	Low		Spicers	PEFC Certified FSC Certified	0%
SPECIALTY PRINTING – OFFSET AND DIGITAL						
Pacesetter Laser Recycled	70 - 300 gsm (PEFC) 340 gsm (FSC)	Low	Pacesetter Laser SPI	Spicers	PEFC Certified FSC Certified	30%
VICE CHANCELLOR'S STATIONERY – OFFSET AND DIGITAL						
Knight	90 - 400 gsm	Medium high	Knight Smooth Digital – Indigo	K.W. Doggett	FSC Certified	0%

MER RECOMMENDED PAPER WEIGHT	
Postcard	300 gsm
Bookmark	170 gsm
Course flyer A4	170 gsm
Brochure/Booklet ≤ 8 pages	250 gsm
Brochure/Booklet > 8 pages	300 gsm
Poster, certificates	170 gsm

Artwork Checklist

BRANDMARK

- Is the correct brandmark used?
- Is the brandmark positioned correctly?
- Is the size of the brandmark correct for the application?
- Have the clear space and minimum size recommendations been followed?
- Have you used the correct brandmark file type?
- Have you adhered to the co-branding rules?

COLOUR PALETTE

- Are only ACU colours used?
- Are the colour values specified correctly?

TYPOGRAPHY

- Are only Nexa Heavy and Miller Text used?
- Does the two way headline break make sense and is it using the combination of Nexa Heavy and Miller Text bold to support the message?
- Does the typography hierarchy follow the typography usage principles?

PERSPECTIVE SHAPE

- Does the application include a perspective shape.
- Is the correct version of the perspective shape used?
- Is the perspective shape applied proportionately to the application?
- Does the division (of imagery or colour) sit in the middle of the application?
- Is there only one type of perspective shape used?
- Does the two perspectives headline device adhere to one of the recommended sizes for the application?
- Is the two perspectives headline device positioned on the correct side?
- Is the brandmark positioned correctly within the headline device?
- Does the call out perspective shape face the right way?
- Is the call out perspective shape sized and extended correctly?
- Does the call out perspective shape cover no more than 25% of the overall application?
- Does the content of the call out perspective shape fall within the internal margin?

PHOTOGRAPHY

- Is the correct photography style used?
- Is the correct combination of imagery used?
- Is the image appropriate for the discipline?
- Is the image juxtaposition applied correctly?
- Does the image juxtaposition division fall in the centre of the application?

ICONS


- Does the icon communicate the message?
- Is the icon either Red or Black?
- When leading a communication, has the icon keyline been increased by 0.75pt?

TABLES AND CHARTS

- Is all information legible?
- Are the colours being used correctly?

PAPER STOCK

- For bulk printing (WEB printing) have Publisher Offset (internal) and Precision Laser (cover) been specified?
- For bulk printing (Offset printing) has Precision Laser been specified?
- For specialty printing, has Pacesetter Recycled been specified?
- For Vice Chancellor stationery, has Knight been specified?



3.0 Verbal identity

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BRAND VOICE PRINCIPLES 3.2

BRAND VOICE ELEMENTS 3.3

The Two-way Headline 3.3

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The form 3.4

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Showing form, rather than formality 3.6

How to be a friend, rather than friendly 3.7

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Executive Education 3.13

eDMs 3.14

Community 3.15

Core 3.16

Press Release 3.17

Banner headline 3.18

CHECKS AND BALANCERS 3.19

Brand voice thermometer 3.19

Checklist 3.20

A new voice. A unique view.

Different perspectives = A different world.

That's no small promise. But it's one we at ACU believe in deeply. That through understanding other points-of-view, we can do more than become something great ourselves, we can make our world great. We can make a real difference, and a huge impact – through empathy.

That's why seeing things differently, and taking an empathetic view of every subject we speak on, is at the core of our new brand voice. It's with this intention in mind that we have developed the principles, tone shift, and headline style you're about to discover.

The result is a voice that not only sounds like no-one else in our space, but one that allows us to sound like us, whoever we're talking to. It's a big change, but it's one that will allow us to counter assumptions, challenge conventions, and even change lives – one opened mind at a time.

Brand voice Principles

One precept.
Three principles.

In order to manifest our personality in words, we have developed three brand voice principles. More than any literary device or technique, it's these principles – these *intentions*, if you like – that allow us to bring our uniqueness to life. And to open up our audiences to new perspectives – and hopefully, a whole new world.

Disruption

As a brand, we're all about seeing different perspectives, to create impact through empathy. We're not here to be overly nice or friendly – we're here to change perceptions and thwart assumptions; to offer something different, and introduce something greater.

To achieve that, the first thing we need is people's attention. And that means we have to say something unexpected – to introduce new perspectives on subjects that might be familiar to them.

Thus, **Disruption** is our first voice principle – for without it, we simply aren't going to make an impact, no matter how empathetic we are.

The best place to create disruption is in our headlines. And our unique Two-way Headline gives us the perfect launch pad to present our lead messages in an arresting way.

Insight

We simply cannot call ourselves an empathetic organisation if we can't see beyond ourselves. We must be a brand that looks deeply and thoughtfully into the point of view of our audience, so that whoever we're talking to – from undergraduates, to corporate partners, to research fellows – we can reflect how important their needs are to us.

This is why **Insight** is our second voice principle. And it requires that we approach topics with the benefit to that specific reader in our minds, and frame all our communication around our detailed understanding of that need – and ideally, the solution to it.

Insight is particularly effective as a lead sentence in a piece of communication. It gets us off on the right foot, and helps us frame our communication empathetically, and present our information from the standpoint of how it might benefit the reader.

Humanity

As a university, we have a particularly diverse set of subjects, contexts, and audiences we need to address. But if we are to live our brand essence of making an impact through empathy, we can't afford to drift into distancing, cold, or corporate language. We must always remember that we're an organisation of human beings.

That's why **Humanity** is our third voice principle. It ensures that we reflect our humanity in the language we use – from grammar, to punctuation, to vocabulary – because acknowledging our own humanity is the first step to offering empathy to others.

At its most simple, our principle of Humanity serves as a reminder to always speak like a real person, and connect on a genuine, personal level wherever we can.

Brand voice elements

Two-way Headline

There's two sides
to all our stories.

If there were one element of our voice that could be called the 'hero', this would be it.

Our Two-Way Headline structure is the most iconic element of our voice, and the one that will most quickly become synonymous with our brand.

More than any other element, our headline structure embodies our creative idea of 'Different perspectives = A different world'. That's because it powerfully reflects those different perspectives – in its very form.

The frame

The order of delivery is important. This headline device should always come first in a piece of communication. It can then be supported with a secondary line, such as the name of the course or topic we're talking about. For instance...

Today's leaders.
Tomorrow's laggards.

First: Two-Way Headline

Second: Supportive line — **The ACU Leadership Program**

Brand voice elements

Two-way Headline

The form

While this headline structure ensures we systematically present different perspectives in our lead message, there's more than one way to create the effect. In every case, though, the impact of empathy is built from the tension of two juxtaposed perspectives.

Here are four ways you can create a Two-Way Headline — but they are only a sample of what's possible. As you experiment with this structure, you will find even more ways to bring it to life.

The mirror

This form has two thoughts – both of which are true, but perfectly opposing. This tension holds the reader's attention and makes them ponder the different perspectives.

Example

**Leadership is a strong voice.
Strong leaders are listeners.**

The switcheroo

This technique makes use of a subtle switch in the second line to create a competing perspective. The key is to make both lines look very similar, but mean something very different.

Example

**Master the selfie.
Master selfless.**

The rhyme

This requires using similar sounding words – through rhyme, alliteration and assonance – that have significantly different meanings. This creates two poetically different perspectives.

Example

**I enrolled at university.
I signed up for diversity.**

The one-liner

There are times when a two-sentence headline is less appropriate – such as subject/page headings within brochures. In cases like these (or even in instances where space is an issue), you can still create a disruptive perspective challenge by cleverly manipulating language within the one sentence. See how 'place' is used in different ways here..?

Example

A place where people go places.

Brand voice elements

A consistent tone of voice

From two extremes, to one centre.

There is no such thing as a single, 'perfect' tone of voice to be used across the board – especially when you're as large and multi-faceted an organisation as ACU. But having said that, it is important that we try to be as consistent in our tone as we possibly can. And that is what this section aims to help you do.

What we want to do is find a middle-ground – a 'healthy' range – between an overly formal tone, and an overly friendly one. The idea is to simply shift in from the extremes towards the middle, so we always sound reasonably consistent.

This isn't about hard and fast rules, but there are a number of protocols to keep in mind that can help you create a consistent 'ACU' tone...

An outside-in approach to tone.



Brand voice elements

Showing form, rather than formality

PROTOCOL 1.

Move from Passive Voice to Active Voice

This is all about claiming what we're doing, rather than sounding like it's happening despite us. This one change can have a huge effect on the **Humanity** we bring to our writing.

EXAMPLE:

Instead of saying 'Staff are well supported by the university', try it the other way around: 'The university supports its staff well.'

PROTOCOL 2.

Move from Third Person to First and Second

Referring to ourselves by our name sounds pretentious and is cold, inhuman and distancing. It's much the same with the way we talk about 'staff' and 'students' as if they are 'resources'. You can easily warm things up by using 'us/we' and 'you' instead.

EXAMPLE:

'The university supports its staff well.', would sound even better as 'We support you all the way.'

PROTOCOL 3.

Move from talking about 'What it is' to 'What it can do'

A big part of showing **Insight** is realising that people always care most about what's in it for *them*. So instead of talking about our course or offering, try to focus on the outcomes and benefits it could have for the reader.

EXAMPLE:

Instead of a headline like 'Your Course Orientation Guide' try something like 'You're on the way to the top. Don't get lost.'

Note that because this is a headline, it follows the Two-way Headline structure.

PROTOCOL 4.

Move from 'intellectual' to intelligent

This is about being brave enough to say something new. So often we *sound* like an academic, when there's a genuine opportunity to share our wisdom. By sharing new perspectives and fresh ideas, we create some **Disruption**, and engage our audience.

EXAMPLE:

Try and shift away from 'on-the-fence' language like 'The University values its staff and provides a generous suite of leave and employment conditions.' to something slightly more opinionated, such as 'There is simply no greater resource to a university than its staff.'

Brand voice elements

How to be a friend. Rather than friendly.

PROTOCOL 1.

Move from punctuation, to real punch

When we're trying to talk more casually, we have a tendency to try and create excitement and enthusiasm with exclamation marks and all-caps. But instead of leaning on grammatical tools like this, we should try and say something worthy of getting excited about...

EXAMPLE:

In place of 'Make sure you use your imagination and get snapping!', it's more powerful to say, 'Can you capture something we can all connect with?'

PROTOCOL 2.

Move from Cheesy to Genuine

Sometimes in our efforts to be warm and friendly we can fall into the trap of being a little cheesy, trite or saccharine. The truth is, they're all fake. Being warm is really all about being real – and saying something that shows we 'get it'.

EXAMPLE:

A headline like 'Snap to it!' is clichéd and doesn't make a real connection, but something like 'Take your best shot at your best shot' is original and engaging – while still holding true to our Two-way Headline structure.

PROTOCOL 3.

Move from Eagerness to Earnestness

When talking to younger people, or trying to engender enthusiasm, we currently have a tendency to be a bit too eager – we sound almost breathless with excitement sometimes, and we don't need to. We can actually create more enthusiasm in others by sounding less excited, but just as earnest.

EXAMPLE:

From the super-excited 'Congratulations on being offered a place at Australian Catholic University (ACU)! We can't wait to welcome you to campus.', you could try something that creates anticipation, such as: 'By being accepted into ACU, you've already taken your first step into an exciting future. And we're sure you're going to end up somewhere truly special.'

PROTOCOL 4.

Move from Pushing to Pulling

There are two ways to reach new heights: to be pushed up from below, or to be pulled up from on high. At the moment we tend to push, when it would be worth trying to pull people instead. It's about offering an invitation that they can choose to take up, rather than a command.

EXAMPLE:

'To make sure you have the ultimate start to university life, we encourage you to attend your Course Orientation Day. It's essential to ensuring you're prepared for your studies and have all the important information you need to start your course.' Instead of pushing like that, we could pull: 'The best way to make the most of your first weeks at ACU is to join us for Orientation Day. It's a day devoted to making sure you start your university career on the front foot, and without a backward glance.'

Writing protocols

Basic rules

ACU RESEARCH INSTITUTES AND CENTRES

ACU's research institutes and their abbreviations are as follows:

- Learning Sciences Institute Australia (LSIA)
- Mary MacKillop Institute for Health Research (MMIHR or the MacKillop Institute)
- Institute for Health and Ageing (IHA)
- Institute for Positive Psychology and Education (IPPE)
- Institute for Religion and Critical Inquiry (IRCI)
- Institute for Religion, Politics and Society (IRPS)
- Institute for Social Justice (ISJ)

Institute centres

The Mary MacKillop Institute for Health Research is made up of six centres. When mentioning a centre, note its location within MMIHR.

Example:

"The Centre for the Heart and Mind, part of the Mary MacKillop Institute for Health Research, has found that..."

The six centres are:

- Centre for the Heart and Mind
- Centre for Health and Social Research
- Centre for Primary Care and Prevention
- Centre for Research Excellence to Reduce Inequality in Heart Disease
- Centre for Exercise and Nutrition
- Centre for Musculoskeletal Research

Institutes within an institute

When an institute sits within another institute, its location under the 'umbrella' institute should be noted.

Example:

"The Institute of Child Protection Studies (ICPS), part of the Learning Sciences Institute Australia, has published findings on..."

AUSTRALIAN CATHOLIC UNIVERSITY

The acronym of the University is ACU. In any content where there are multiple references to the University, use 'the Australian Catholic University' in the first instance, then 'ACU' and then 'the University'. 'ACU' and 'the University' can be used interchangeably thereafter.

Where it appears in a sentence, 'the' should always be used before 'Australian Catholic University' but not before 'ACU'.

ACU campuses

The correct titles of the University's campuses are as follows:

- Brisbane Campus (McAuley at Banyo)
- North Sydney Campus (MacKillop)
- Strathfield Campus (Mount Saint Mary)
- Canberra Campus (Signadou)
- Ballarat Campus (Aquinas)
- Melbourne Campus (St Patrick's)
- Adelaide Campus (St Francis of Assisi)
- Rome Campus

When referring to a campus in material/publications which will be distributed externally, it is preferable to refer to the campus by geographical location only (eg Brisbane Campus).

When used as part of the full name, 'Campus' is capitalised (eg Brisbane Campus). When referring to a campus without also naming the geographical location, use lower case (eg the campus).

CAPITALS

Capitals should only be used when absolutely necessary.

Headings should start with a capital letter and then be in lower case (except for proper nouns).

Job titles are capitalised when referring to a specific job or specific person's job title (eg ACU Lecturer in Sociology Professor Jim Watts ...).

However, capitals are not used when referring to the position in general description (eg ACU lecturers and professors are highly qualified).

Capitals are not used when referring to course areas, ie nursing. They are used only for the full name of the course, ie Bachelor or Nursing. Similarly, capitals are not used when referring to the type of degree alone (eg students must have completed either a graduate certificate or bachelor degree).

University is capitalised when referring to ACU, but in general use is lower case.

Faculty should only be capitalised when the full name is used (eg the Faculty of Health Sciences). Use lower case at all other times (eg the faculty has 200 students).

Institute or *Centre* should only be capitalised when the full name is used (eg Institute for Health and Ageing). Use lower case at all other times (eg the institute has three research streams).

Writing protocols

Basic rules

LISTS

Bulleted lists

Bulleted lists are preferable to numbers or letters for itemised material, as they are neater and take less space.

Lists punctuation

There are three ways items can appear within a bulleted list, as shown below.

When the *items in a list form complete sentences*, they should be punctuated like a normal sentence, including capital letters and full stops, as follows:

Highlights of the year:

- The financial statements showed a surplus for the year.
- The membership of the club increased by 50 per cent.
- Planning permission was received from Council for a new clubhouse.

When the *list forms part of a sentence*, they should be punctuated with a full stop in the last bullet point, as follows:

Awards won during the year included:

- a fourth-year essay prize
- the literary award for women students
- the Dr Wilson Medal for an Honours thesis.

When a *list stands alone* under a heading it requires no punctuation, as follows:

Faculty of Theology and Philosophy courses:

- theology
- philosophy
- practical ministry

In all of the above forms, a colon is always used to introduce the bullet points.

TITLES

Staff members should not have their title abbreviated (eg Associate Professor, not Assoc Prof).

Staff members who have no other title (such as Dr or Professor) should be referred to with Mr or Ms before their surname.

Students should be referred to by their first and second name.

Writing protocols

Commonly used words and phrases

TERM	RULE (IF APPLICABLE)	EXAMPLE
A		
adviser		adviser, not advisor
alumni	Lower case alumni (plural) use both alumni and graduate, but NOT alum	
away-from-base	Use hyphen	The student studied away-from-base
B		
BA	Abbreviations of courses should not contain full stops	BA not B.A.
C		
carpark	One word	
case study	Two words	
casework	One word	
coursework	One word	
D		
database	One word	
E		
eg	Do not use full stops	eg, not e.g.
etc	Do not use full stops	etc, not etc.

TERM	RULE (IF APPLICABLE)	EXAMPLE
F		
fieldwork	One word	
first year and first-year	Do not capitalise Hyphenate when using as an adjective	'Many first-year students' 'Many students are in first year'
fee-paying	Use hyphen	
full-time	Use hyphen	
G		
graduate entry	Lower case, no hyphen	
H		
health care	Two words, unless used differently in an organisation name or title.	
honorary doctorate	Lower case	
honours candidate	Lower case	
honours degree	Lower case	
I		
ie	Do not use full stops	ie not i.e.
Indigenous	Capitalise	
M		
masters degree	Lower case when referring to the general degree, no apostrophe	

TERM	RULE (IF APPLICABLE)	EXAMPLE
midyear	One word	
Mission	Capitalise when referring specifically to ACU's Mission	
multidisciplinary	One word	
multi-mode	Lower case, hyphen	
O		
offshore	Lower case, one word	
on-campus	Hyphen if used as an adjective, and elsewhere two words.	
online	One word	
P		
part-time	Use hyphen	
per cent	Use two words in the text of content but in tables and formulas use the symbol %	
PhD	Use correct capitals and no punctuation	
postgraduate	One word	
U		
undergraduate	One word	
Year 3, Year 4, Year 12 etc	Capitalise when referring to school year	Year 12 students

Examples Social

Facebook Ad: O Week Photo Prize

BEFORE

Don't miss your chance to WIN during O Week! The most creative photos (one from each ACU campus) will each win an ACU Prize Pack. All you have to do to enter is take a shot of something iconic on your campus. Make sure you use your imagination and get snapping!

SNAP TO IT!

Take a picture of something iconic on your campus during O Week for your chance to win an ACU Prize Pack!

Upload your image to Instagram with #ACUOrientation to enter!

AFTER

Can you capture something we can all connect with?

Take your best shot at your best shot.

New friends. First impressions. Unforgettable experiences. O Week is made of moments. And we want you to share your best.

Upload your most meaningful moment to Instagram, with #ACUOrientation, and the best from each campus will win a fairly momentous prize.

TIPS

Humanity

*Disruption, via
Two-way Headline.*

Insight.

This is a good example of how we're using an invitation rather than a command, and how we use 'we' and 'you' to create a genuine connection.

Examples Corporate

Excerpt from
ACU Credentials

BEFORE

STAFF EXPERIENCE

ACU gives staff the opportunity to develop their careers in a friendly and rewarding environment where community engagement and work-life balance are valued. The University values its staff and provides a generous suite of leave and employment conditions. There are close to 1,800 staff across the seven campuses. The University's staff are surveyed regularly and provided with numerous opportunities for professional development.

AFTER

A place where people go places

There is simply no greater resource to a university than its staff. And at ACU, we actively nurture each and every one of our staff members, right across our seven campuses.

We believe in showing our genuine, ongoing appreciation for their great work. And we do it by offering excellent leave and employment conditions, by fostering a work environment where they can grow and develop, and where their other passions and responsibilities are supported.

Intrinsic to achieving this are regular staff surveys, where our people can voice their concerns, interests, or achievements they'd like to pursue.

TIPS

We create an immediate Disruption through the use of a one-sentence Two-way Headline.

First sentence Insight.

Human language - 'We'; the use of active voice; talking to beliefs and feelings.

Active voice allows us to claim our victories.

The use of 'our' makes this feel much more personal.

Examples

Executive Education

Excerpt from Senior Leaders Program

BEFORE

A PROFOUNDLY DIFFERENT APPROACH TO LEADERSHIP PRACTICE "the future has changed as we know it"

We are living in a more networked, connected and complex world. Leaders are facing unprecedented challenges in everything from digital disruption and market forces to human resource and strategic imperatives. Change is happening fast and the use of simple methods is outdated.

Leadership is no longer anything like it was. Today, and in the future, leaders need to be fit for the exponential accelerated change of the future, leaders need to transform their thinking at will – and to assist others to transform theirs. When stress, anxiety and fatigue is constantly at a high point, with people working longer and harder, a new way of leading must emerge.

Simply knowing more is no longer enough. Complexity, paradox and ambiguity are not "knowable". They can only be discovered. And so, leaders must develop the insights which are the mechanism of discovery.

The Senior Leaders' Program guides leaders to make a fundamental and profound shift, to elevate their thinking, take on multiple perspectives and lead their teams to make meaning of the present and the future.

AFTER

Today's leaders. ● Tomorrow's laggards

Nowhere is change happening faster than at the top. And as a leader, you're likely feeling the rising pace of the day-to-day challenges of your role. From the growing digital disruption and rapidly shifting market forces, to the variables inherent in human resources and strategic decision-making, it's getting harder to keep up.

Just as tomorrow's challenges will bear little resemblance to those of today, the great leaders of the future will look nothing like the models we've become familiar with. That's because the environment will be one of constant unknowns, rather than familiar patterns.

THE QUESTION IS, ARE YOU READY? ●

Are you ready for this unprecedented rate of change? The speed of decision-making it will require? The number of factors involved? And the very real consequences for your staff and stakeholders? If you're not, or even if you're not sure, this course is designed for you. ●

You will learn how to go from drawing on your knowledge, to thinking on your feet. You will get to grips with the troublesome concepts of complexity, paradox and ambiguity – and discover how insight, instinct, flexibility and nimbleness are the keys to excelling in the point-and-click future (and even to leading the way there). ●

TIPS

Disruption, through alliterative Two-way Headline.

Insight into the needs (and fears) of the particular audience.

We show our wisdom here by being brave enough to project our vision of the future, and thereby set up our qualifications to run the program.

This is the question the reader is asking themselves (Insight), and the use of the second person 'You' makes that really come home.

There's humanity here – 'even if you're not sure' shows genuine empathy and insight into the reader's state of mind.

Active voice, second person, benefit-centric.

Examples eDMs

Orientation email

BEFORE

SUBJECT: YOUR COURSE ORIENTATION DAY.

ORIENTATION 2021

Dear <Name> ,

Congratulations on being offered a place at Australian Catholic University (ACU)! We can't wait to welcome you to campus.

Your Course Orientation Day

To make sure you have the ultimate start to university life, we encourage you to attend your Course Orientation Day.

It's essential to ensuring you're prepared for your studies and have all the important information you need to start your course.

Login to the Student Portal to view your personalised planner.

<Login to the Student Portal>

Be sure to bring your personal planner with you when you attend your Orientation.

We're here to help

Got a question? Our AskACU team has you covered. You can search FAQs, text us, email, live chat, call – whatever works for you!

We look forward to seeing you soon.

Kind regards

ACU Orientation team

AFTER

SUBJECT: START YOUR JOURNEY, ON THE RIGHT FOOT.

You're on your way. Don't get lost.

Hello <name>,

By being accepted into ACU, you've already taken your first step into an exciting future. And we're sure you're going to end up somewhere truly special.

But even trailblazers need to get their bearings.

Ready? Get set.

The best way to make the most of your first weeks at ACU is to join us for Orientation Day. It's a day devoted to making sure you start your university career on the front foot, and without a backward glance.

To make sure the day is useful, practical and beneficial for you, we've created a personal planner just for you. Simply log in to the <Student Portal> to check it out, and be sure to bring it on the day.

We'll be right beside you.

It's okay to be nervous, and you're meant to have questions. That's what we're here for. You can ask us anything, any time – on text, email, live chat, call, or by checking out our FAQs.

In the meantime, we look forward to seeing you at Orientation Day, and officially welcoming you to ACU.

The ACU Orientation Team

TIPS

Disruptive Two-way Headline.

There's genuine warmth and humanity here.

We use insight here in a punchy way.

Pulling rather than pushing.

We show our humanity with real empathy here.

Examples Community

Excerpt from ACU Credentials

BEFORE

A MISSION WITH A DIFFERENCE

By fostering and advancing knowledge in education, health, business, the humanities, law, the sciences and technologies, and the creative arts, ACU seeks to make a specific contribution to its local, national and international communities.

As distinct to many universities, ACU explicitly engages the social, ethical and religious dimensions of the questions it faces in teaching, research and service. In its endeavours, it is guided by a fundamental concern for justice and equity, and the dignity of all human beings.

ACU's ideal graduates are highly competent in their chosen fields, ethical in their behaviour, with a developed critical habit of mind and a commitment to serving the common good.

AFTER

From the academic to the pragmatic

Now is not a time to be cloistered behind the walls of academia, but one where actions speak much louder than words. ACU is a university that believes strongly in social justice, equity, and the dignity of all human beings – and it's a belief that's played out not just in the way we educate, and the values we espouse, but in our endeavours.

We work hard to make genuine contributions to our local, national and international communities. You can see it in the subjects we teach, and the way we encourage our students to make a contribution in vital fields such as health, education, science and technology.

It's there in the way we go beyond theory to address the social, ethical and religious dimensions of what we teach. And of course, it's most evident in the graduates we produce -- highly competent, ethical, empathetic human beings, with a genuine commitment to serving the common good.

TIPS

Disruption is created with our Two-way Headline.

Our first sentence is the perfect place to show insight.

We're not afraid to show our humanity here – with words like 'believe' and 'values' and of course, 'we'.

First and second person used here.

Examples Core

Excerpt from Core Curriculum document

BEFORE

THE CORE

An acu education is more than a degree. It's more than a rite of passage, or a set of practical skills.

An ACU education is learning to look at the world through a new perspective, with empathy and confidence. It's learning to lead, and to listen. It's challenging stereotypes, and having the confidence to make an impact.

The University's Core Curriculum lies at the heart of this transformation. It's a key part of every ACU student's education – giving you time to reflect on a life well lived, and consider ways we can change the world by applying the principles of Catholic School Teaching.

These principles are relevant to us all.

AFTER

To look with different eyes.

The ACU Core Curriculum

When you study at ACU, you will learn a lot more than the material in your course. You will be introduced to, and guided towards, a whole new way of looking at the world. A way that looks beyond oneself, to the good of others, and the good of all.

We call this shift in perspective our Core Curriculum – as it lies at the heart of everything we do, and hopefully, everything you will do in your life.

Whatever course you pursue at ACU, you will learn a range of 'soft' skills that will hold you in good stead throughout your life. You will learn how to lead and how to listen. How to feel and show empathy for others. And how to act with confidence and conviction.

These Catholic principles are relevant to everyone, germane to our times, and the fundamentals for those wanting to change the world for the better.

TIPS

Notice the form of the headline and sub-head here.

Second person, showing insight into the benefit for the reader.

Human, emotive language through here.

There is a powerful invitation here, rather than a foisting of beliefs.

Examples Press Release

Excerpt from Applications Press Release

BEFORE

Applications on the rise

Main round offers – also known as major round or round one – have been published in Queensland, Victoria, New South Wales and ACT. There has been steady growth in students applying to study at ACU, with nursing and allied health services continuing to generate strong interest, and more applicants than ever applying to study a double degree.

ACU has attracted a 4 per cent increase nationally in first preference and direct applications.

...

AFTER

Round one goes to ACU.

More and more students are seeing the value of the unique education ACU provides, and applying for a round one offer from us. In fact we've seen a 4 per cent increase in first preference and direct applications, right across the country.

While there have been increases across the board, our highly sought-after degrees in nursing and allied health services continue to lead the way. Most pleasing has been the surge in applications to study a double-degree – the most we've ever received.

TIPS

Use of the one-line Two-way Headline.

An insight is available even in a press release – the insight into WHY the rise in applications.

This piece is a good example of trying to bring the tone in from a very dry corporate one. Use of 'we' is really important to bring some humanity to it.

Genuine, human language here.

Examples Banner headline

Excerpt from Open Day eDM

BEFORE

SUBJECT: THE COUNTDOWN IS ON TILL YOUR DAY BEGINS.

It's an all-new Open Day at ACU and you're invited!

IT'S YOUR DAY!

Saturday 10 December / 8.30 AM – 2.30PM
Strathfield Campus, 25A Barker Rd, Strathfield

Hi Caitlin,

Start getting excited – ACU Open Day is only one week away!

To get warmed up for the big event, here are some fast facts about what you're interested in studying:

Teaching and education

...

AFTER

SUBJECT: YOUR TIME STARTS NOW.

This is your moment. Don't miss it.

THE 2021 ACU OPEN DAY

Saturday 10 December: 8.30AM – 2.30PM
Strathfield Campus: 25a Barker Rd, Strathfield

Dear Caitlin,

There's no time in life quite like this one.

Are you ready to seize your moment?

To make sure you're all set to make the most of your Open Day, we've pulled together some interesting facts about the subjects you'll be studying:

Teaching & Education

...

TIPS

Treat the subject line like a sub-head.

Alliterative Two-way Headline for disruption.

Insight.

Connecting in a human way here.

Checks and balancers

Brand voice thermometer

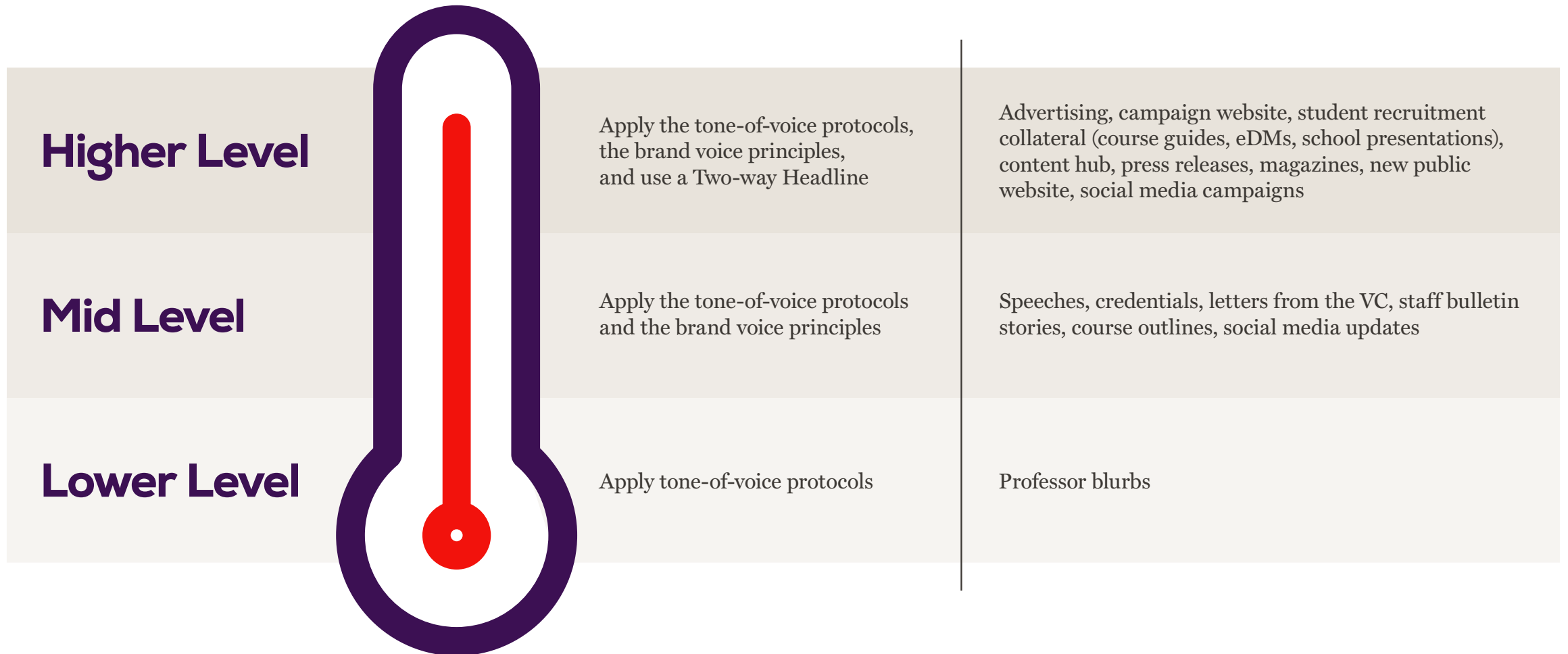
A mercurial issue.
Solved mercurially.

The fact is, ACU produces a huge number of communication pieces – across an incredibly broad range of media, and in a large number of contexts. And while it would be nice to say that our full brand voice must be used in all circumstances, this is simply not practical.

The truth is, as much as these guidelines are here to help, an amount of common sense is required

– so that the brand voice can be applied appropriately for the media choice.

That's where our Brand voice thermometer is useful – it provides a framework for understanding how much of the full brand voice need be applied to different media. This is something that is intended to flex and grow as you become more familiar with the voice, and how and when to apply it.



Checks and balancers Checklist

Ask yourself

1. Where does this sit on the Thermometer?

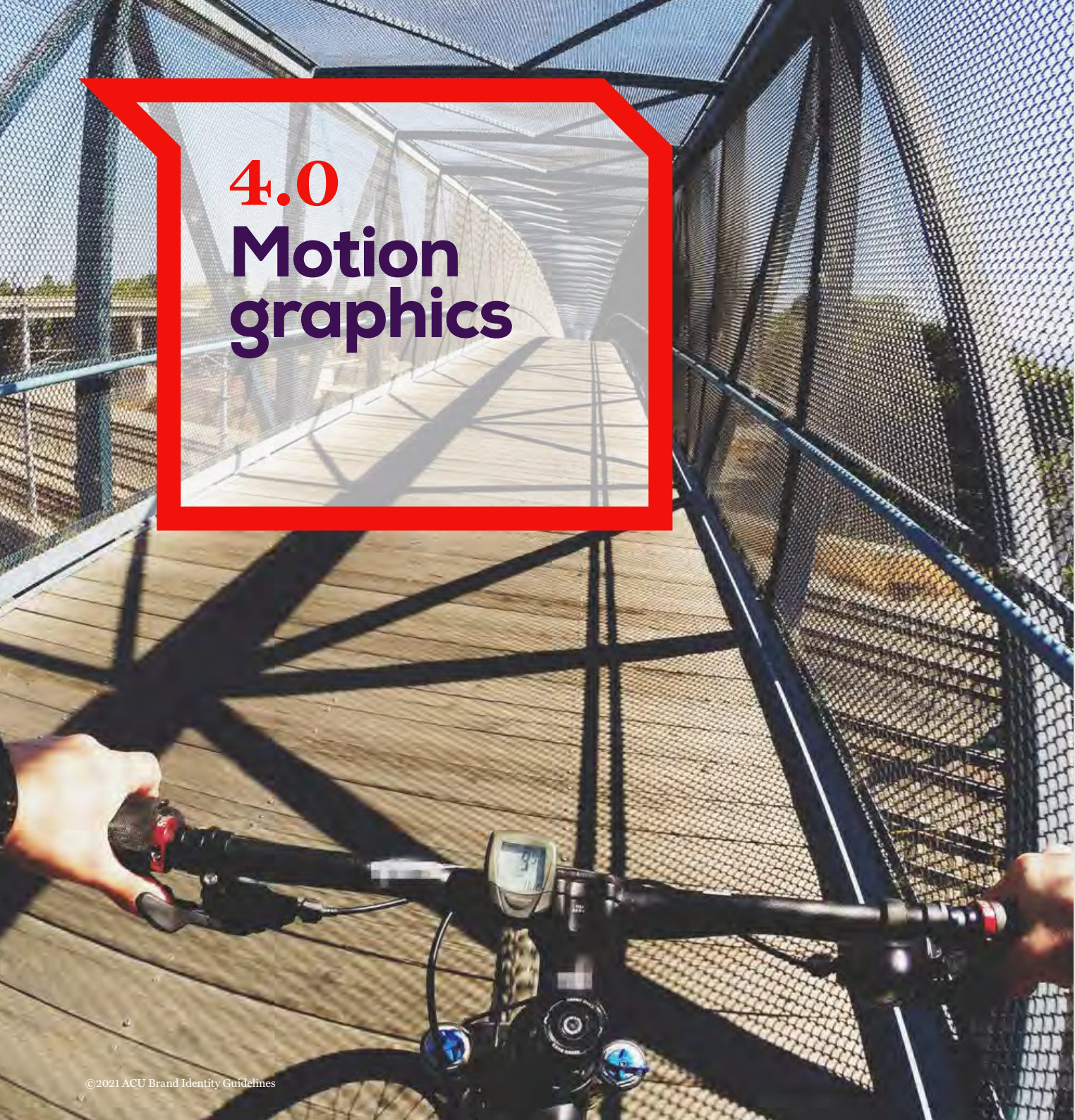
2. Have I brought the tone in from the extreme?

3. Have I manifested our three Voice Principles?

4. Have I used a Two-way Headline?

5. Have I invited people to see a different perspective?

6. Have I made an impact through empathy?



4.0 Motion graphics

OVERVIEW OF ELEMENTS	4.1
INTRO TITLE SEQUENCES	4.2
ENDFRAMES SEQUENCES	4.3
LOWER THIRD TITLES	4.4
TEXT FRAME PANELS	4.5
TEXT FRAMES	4.6
TRANSITIONS	4.7

Overview of elements

Motion graphics guidelines ensure consistency in content that appears both offline and on the web.

Templates are available for intro title sequences, endframe sequences, lower third titles, text frame panels, text frames and transitions. To access these templates, contact Marketing and External Relations.

BRANDMARK

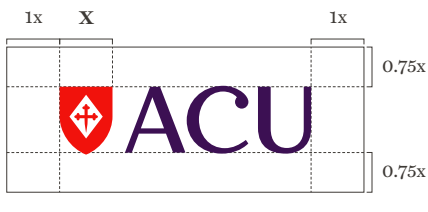
Preferred



Without 'Australian Catholic University' wording



Clear space and minimum size



COLOUR PALETTE

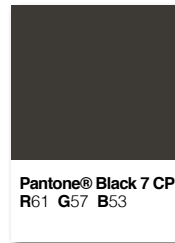
Red



Purple



Charcoal



Grey Sand



Sand



TYPOGRAPHY



PERSPECTIVE SHAPES



BACKGROUND GRADIENT

Sand



Purple



Intro title sequences

Intro title sequences are used to introduce titled video content.

TRANSITION

In the Primary version of the intro title sequence, a combination of the negative shapes of the perspectives shapes, appearing in Red, sliding in as the Purple perspective shapes fade in is used to reveal the heading and subheading.

The brandmark is revealed at the same time using the established brandmark animation.

DURATION

The text frame should remain on screen for a minimum of 4 seconds and as long as necessary for all information to be comfortably read.

BOUNDARIES

All elements should sit within standard action-safe areas.

SONIC

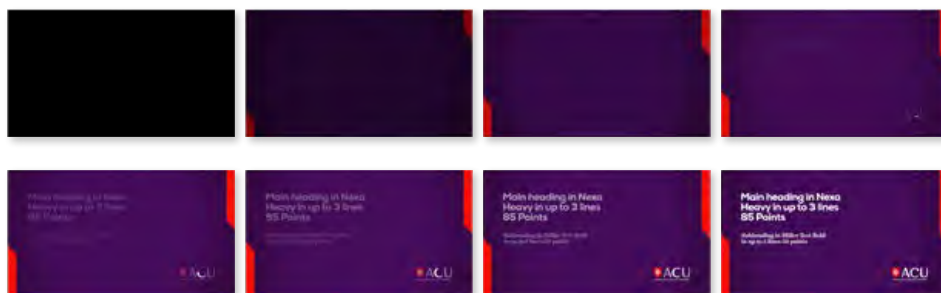
Video content must work with the sound provided.

NOTE: The intro title sequences are available as template files. Never attempt to recreate or modify the animation. See the Artwork section for further details.

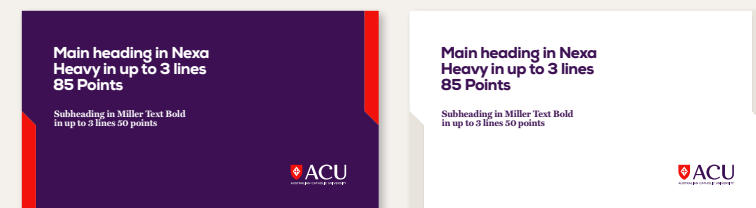
PRIMARY



- 1 Main heading**
The length of heading text box should not exceed 2/3 of the screen width. The position of the main heading text box is fixed and should not be repositioned. The main heading should not be more than three lines.
- 2 Subheading**
Subheading is optional. The length of subheading text box should not exceed 2/3 of the screen width. It may include a date. The position of subheading text box is fixed.
- 3 Brandmark**
The brandmark position is fixed and should not be altered.
- 4 Perspective shape**
The perspective shapes slide in from the top and bottom of frame.



AVAILABLE VERSIONS



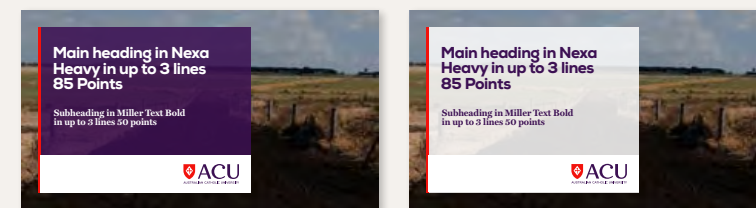
Primary – Perspective shapes – Purple – Preferred
Without video content

Primary – Perspective shapes – White
Without video content



Perspective shapes – Purple
With video content

Perspective shapes – White
With video content



Panel – Purple
With video content

Panel – White
With video content

Endframe sequences

Endframe sequences are used to reveal the landmark and call to action URL.

The reveal can be placed directly over the preceding footage to create a seamless transition into the landmark animation.

TRANSITION

In the Primary version of the endframe sequence, a combination of the negative shapes of the perspectives shapes sliding in as the Sand gradient perspective shapes fade in is used to reveal the established landmark animation.

BRANDMARK ANIMATION

The landmark animation sequence is predetermined.

The landmark should not be animated in any other way

DURATION

The duration of each endframe is six seconds. This allows all information to reveal fully and remain on screen longer. The duration of the endframe should not be altered.

NOTE: The endframe sequences are available as template files. Never attempt to recreate and modify the animation. See the Artwork section for further details.

PRIMARY



- 1 **Brandmark**
Brandmark position is fixed and should not be altered. The brandmark will animate from this position.
- 2 **Website URL**
The website URL position can be changed depending on the length of the URL. It should appear right aligned. The website URL can be changed to a related copy line.
- 3 **Perspective shape**
The perspective shapes slide in from the top and bottom of frame.
- 4 **Gradient background**
The Sand gradient should always appear as the background on the endframe in order to provide enough definition for the white negative shape.
- 5 **Sonic identity**
The ACU sonic identity should be played with the endframe at all times.

AVAILABLE VERSIONS



Sand - Primary



Purple

Lower third titles

Lower third titles are used to reveal information about the shot, usually the details of a speaker. They may also be used to provide information such as location.

All of the lower thirds consist of three animated elements; the Red perspective element, the main title area and brandmark area. The main title panel of the lower third should be in white at 85% opacity. The usage of the brandmark is optional.

TITLES

Headings and subheadings are vertically centred. The position of the headings and subheadings are fixed and should not be altered.

One and two line descriptor versions are available to use in both left and right configurations.

MOVEMENT

The Red perspective element slides in at a 45 degree angle revealing the main title area and brandmark area.

DURATION

Each lower third should remain on screen for a minimum of 4 seconds

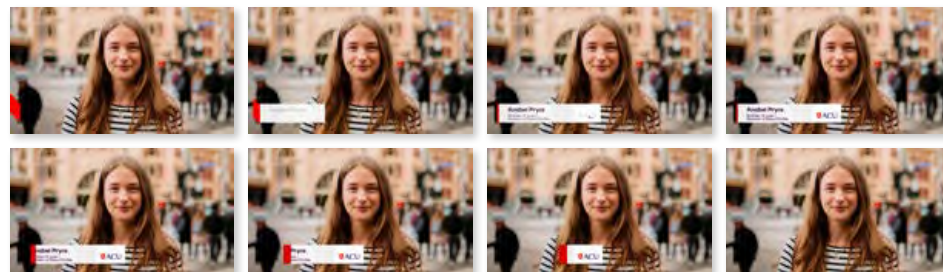
and as long as necessary for all information to be comfortably read.

VERSIONS

The lower third title templates are available in three different lengths; long, medium and short; with and without brandmark, left and right aligned.

NOTE: The lower third titles are available as template files. Never attempt to recreate and modify the animation. See the Artwork section for further details.

PRIMARY



- 1 **Main title area**
The main title area for the lower third should have 72 pixel margin at the beginning and the end of title. The template comes in three different lengths; long, medium and short.
- 2 **Typeface**
The heading is set in Nexa Heavy and the subheading is set in Nexa Bold.
- 3 **Brandmark**
The use of brandmark is optional for lower third titles. When in use, the position of brandmark is fixed and should not be repositioned.

AVAILABLE VERSIONS



One line descriptor – Left (Primary)



One line descriptor – Right



Two line descriptor – Left



Two line descriptor – Right

Text frame panels

Text frame panels are used to emphasize comments, quotes or sections of a video.

MOVEMENT

The Red perspective element slides in at a 45 degree angle revealing the text frame panel before the text fades in. The text should never scale outside standard action-safe areas.

DURATION

Each text frame panel and its statement should remain on screen for a minimum of 3 to 4 seconds and as long as necessary for all information to be comfortably read.

NOTE: The text frame panels are available as template files. Never attempt to recreate and modify the animation. See the Artwork section for further details.

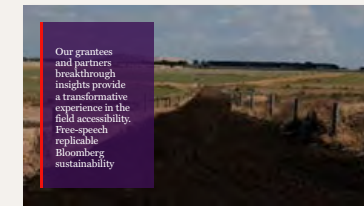
PRIMARY



- 1 Main text frame panel**
The size of the main statements panel can be extended depending on the text length. However the text frame panel length and width shown on the left is the minimum size.
- 2 Typeface**
Text within the text frame panel is set in Miller Text Roman. The point size may be altered depending on the length of text. However a high level of legibility should be maintained.



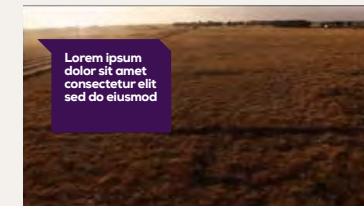
AVAILABLE VERSIONS



Small text frame panel – Purple (Primary)



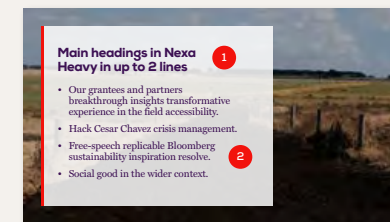
Small text frame panel – White



Call out text frame panel – Purple



Call out text frame panel – White



Large text frame panel – White

- 1 Heading**
The heading position is fixed and should not be altered.
- 2 Bullet points**
The type size of the bullet points may be altered depending on the length of the list. However a high level of legibility should be maintained.

Text frames

Text frames are used to communicate a story line, or emphasize comments or quotes within a more bespoke and less formal video.

MOVEMENT

A smooth fade in is used to reveal the text frame.

DURATION

Each text frame should remain on screen for a minimum of 3 to 4 seconds and as long as necessary for all information to be comfortably read.

NOTE: The text frames are available as template files. Never attempt to recreate and modify the animation. See the Artwork section for further details.

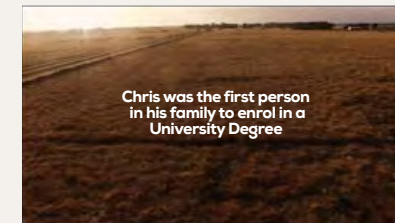
PRIMARY



- 1 Main text frame area**
 Text is set in Nexa Heavy and should not be changed. The position of the main text frame area is fixed and should not be altered. The length of the main text frame area can be modified depending on the statement length. However, a high level of legibility should be maintained.
- 2 Background footage**
 The background should be dark enough for white text to reverse legibly without diminishing visibility of the background footage.



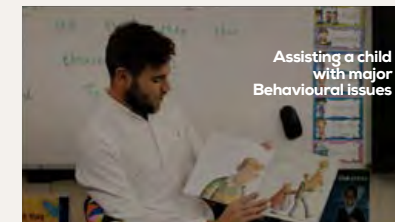
AVAILABLE VERSIONS



Centred



Bottom left aligned



Top right aligned

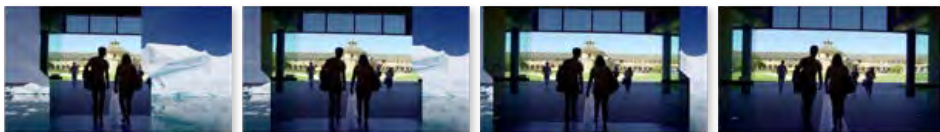
Transitions

A transition is used to move footage from one thought to another. They help to create emphasis, ensuring greater coherence of changes in the narrative.

They can also be used to cut to and from images and other elements such as full-screen text frames. Footage should continue to play through the transition and not pause or disappear.

NOTE: The transition is available as template files. Never attempt to recreate and modify the animation. See the Artwork section for further details.

PRIMARY





5.0
**Sonic
identity**

Sonic identity

The ACU sonic logo is a custom mnemonic created to encapsulate the brand aurally across internal and external communications. This may include TVCs, cinema advertising, promotional videos, internal communications videos, or digital apps – anywhere where audio can be played to accompany still or motion videos.

HOW DOES IT REFLECT US MUSICALLY?

The ACU sonic logo and accompanying musical beds are intended to express the empathetic, broad-minded, enterprising, far-sighted, and just attributes of our brand personality. It's never loud or brash and always connecting emotionally to the listener. It's a subtle form of branding, not a hard sell.

HOW DO WE USE THE ACU MUSIC BEDS?

A series of different music beds have been composed in the same musical key as the ACU sonic logo. Each music bed evokes a wide variety of feelings, from inspirational to energetic, and will complement a broad range of films and videos. This is intended to keep the music 'on brand' and to convey ACU's brand personality to the listener. It should make the listeners and viewers feel at ease and genuinely interested in the content. It should subtly remind the listeners that they are listening to personally delivered communication from ACU.

HOW DO WE EXPAND ON OUR SONIC IDENTITY?

A composer or producer can use a combination of original material or the music beds to create new material that fits in the musical key and feel of the supplied audio. It can be expanded instrumentally, sonically or via different genres.

THE ACU MUSIC BEDS

'Emotional' music bed

The 'emotional' music bed is primarily made up of natural instruments performed by the Melbourne Symphonic Orchestra. It has been specifically composed to accompany content that conveys a more touching, personal message of hope, achievement, love, passion, and commitment.

'Energetic' music bed

The 'energetic' music bed is intended to express a sense of fun and youthfulness. It has been specifically composed to accompany promotional event content and to convey youthful ambitions and happiness. It is made up of individual modules to allow for variety, with some sections featuring more energy and upbeat drums and others that do not feature any percussion.

'Inspirational' music bed

The 'inspirational' music bed has been composed to convey a sense of achievement in the face of adversity. It is suited to accompanying content about inspiring student and teacher stories. It will also work well in the context of athletes and workers who are able to contribute equally to society in spite of a physical or mental barrier. The bed features harmonic guitars that feel epic and fulfilling.

'Serious' music bed

The 'serious' music bed excludes conventional instrumentation to deliberately avoid emotional responses from the listener. It has been composed to accompany content about technology, and stories that are more functional, objective, and impersonal in nature. It can also complement the stories of individuals helping others in challenging circumstances, where no additional emotional investment is expected from the listener.

MUSIC PACKAGE CHECKLIST:

ACU Modular Structure Outline.pdf
 ACU Music Module and Sonic Guide Image
 ACU Sonic Logo.wav
 Emotional Tone Bed w Logo.wav
 Emotional Tone Module 1.wav
 Emotional Tone Module 2.wav
 Emotional Tone Module 3.wav
 Emotional Tone Module 4.wav
 Emotional Tone Module 5.wav
 Emotional Tone Module 6_Logo_Tail.wav
 Energetic Tone Bed w Logo.wav
 Energetic Tone Module 1.wav
 Energetic Tone Module 2.wav
 Energetic Tone Module 3.wav
 Energetic Tone Module 4.wav
 Energetic Tone Module 5.wav
 Energetic Tone Module 6_Logo_Tail.wav
 Inspirational Tone Bed w Logo.wav
 Inspirational Tone Module 1.wav
 Inspirational Tone Module 2.wav
 Inspirational Tone Module 3.wav
 Inspirational Tone Module 4.wav
 Inspirational Tone Module 5.wav
 Inspirational Tone Module 6.wav
 Inspirational Tone Module 7.wav
 Inspirational Tone Module 8_Logo_Tail.wav
 Serious Tone Bed w Logo.wav
 Serious Tone Module 1.wav
 Serious Tone Module 2.wav
 Serious Tone Module 3.wav
 Serious Tone Module 4.wav
 Serious Tone Module 5.wav
 Serious Tone Module 6_Logo_Tail.wav



6.0 Brand architecture

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Introduction

ACU is a complex organisation with many different entities including directorates, departments, faculties, schools, clinics, research entities, student life, community engagement, media and publications and places and facilities, each engaging with a variety of audiences.

As we aim to tell a coherent story about ourselves, it is important to ask how those entities relate to our brand through nomenclature, branding devices and their own look and feel.

That is what a brand architecture is about: establishing roles and relationships across various entities and bringing them to life through clear design principles.

The following pages outline our brand architecture principles. They establish a simple set of rules while, at the same time, acknowledging that different entities may need to relate to our parent brand in different ways.

Introduction

Overarching imperatives

Emphasise the ACU parent brand above all else.

Our sense of identity comes first and foremost from the overarching organisation we belong to.

Establish a clear branding hierarchy.

Eliminate redundant use of different branding devices in the same piece of comms.

Inject more authoritativeness in some branding devices.

We are a reputable institution and certain entities must carry more weight.




















Communicate from an externally focused perspective.

It's less about how ACU is structured, and more about what it offers to its audiences.

Bring key activities closer to the ACU core, by adding breadth to the look and feel.

A coherent brand architecture implies a coherent and cohesive organisation.

Introduction Overview

PARENT BRAND	Brandmark  		Ceremonial brandmark 					
OFFICES AND OPERATIONS	Directorates STUDENT SUCCESS		Standard Units and Departments STUDENT SUCCESS Student Advocacy Service		Special Units and Departments e.g. Campus Ministry, First People's 			
LEARNING AND TEACHING	Faculties FACULTY OF HEALTH SCIENCES		Standard Schools SCHOOL OF PSYCHOLOGY		Named Schools and Academies 	Disciplines PSYCHOLOGY		
	ACU Online 			Executive Education EXECUTIVE EDUCATION				
CLINICS	ACU Medical Centres  In partnership with ACU MEDICAL CENTRE		ACU Health Clinics ACU HEALTH CLINICS		Clinic disciplines ACU PHYSIOTHERAPY CLINIC Discipline programs ACU PHYSIOTHERAPY CLINIC Back Stability Research program			
RESEARCH	Research Institutes 		Research Programs within Institutes PROGRAM FOR MINDFULNESS, COMPASSION & ACTION		Research Projects ITEACH	Research Centres outside Institutes (under faculties) CENTRE FOR HEALTH & SOCIAL RESEARCH	Research Collaborations Founded by  Supported by 	
STUDENT ENGAGEMENT	ACU Student Life ACU STUDENT LIFE		ACU Extra 		SSAF Funded By ACU SSAF			
	ACU Sport 		Sport Clubs 		Gyms ACU ACTIVE		Non-Sporting Inter University Competitions 	ACU Mascot 
	ACUNSA (student association) 		ACUPGA (student association) 		Campus Student Associations 		Student Clubs and Societies (non-sporting) An ACU student club 	
DIGITAL TOOLS AND PLATFORMS	Student Portal (Tbd) STUDENT PORTAL		Learning platforms (Leo, Career Hub, Education Hub) CAREER HUB		Admin platforms (ask ACU) ASK ACU			
PLACES AND FACILITIES	Campuses, Learning Labs, Galleries, Conference Venues, Library Buildings The Peter Cosgrove Centre							

ACU landmark

The ACU landmark drives engagement with most audiences.

WITHOUT 'AUSTRALIAN CATHOLIC UNIVERSITY' WORDING

In limited and specified circumstances, the landmark may be used with the 'Australian Catholic University' wording.

BRANDMARK - PREFERRED



BRANDMARK - WITHOUT 'AUSTRALIAN CATHOLIC UNIVERSITY' WORDING



1. WHERE READABILITY IS COMPROMISED	
Where small size prevents legible reproduction of 'Australian Catholic University'	e.g. social platforms
Where the reproduction method prevents the legible reproduction of 'Australian Catholic University'	e.g. embroidery
Where viewing distance impacts readability of 'Australian Catholic University'	e.g. sky, high and low level signage and OOH advertising
2. WHERE ACU APPEARS IN A LOCKUP WITH ANOTHER ENTITY	
NB: exceptions may exist for international communications	e.g. Research Institutes

Ceremonial Brandmark

“You yourself will remain
unscathed with His
faithfulness for shield
and buckler”

Psalm 91, The Jerusalem Bible

The ACU ceremonial brandmark has been developed for use in ceremonial communications. Incorporating the heraldically authentic University Crest, it reflects the prestigious nature of graduation ceremonies.

It is made up of a shield and the ‘Australian Catholic University’ wording and ‘Truth in Love’ motto housed in a scroll. The shield houses the cross; the symbol par excellence of the Church; within a lozenge shape symbolic of rectitude and strength.

The Trinity, a fundamental doctrine, is reflected in the trefoils on the ends of the three segments of the pointed cross. Filigree adorns the shield and, in keeping with heraldic practice, a gold border separates colours.

Please note: The Ceremonial brandmark and supporting design assets are strictly reserved for Ceremonial use only.



Ceremonial Brandmark

Colour reproduction

The ceremonial brandmark is reserved for use in ceremonial communications only.

FULL COLOUR BRANDMARK

The full colour brandmark is the preferred Ceremonial brandmark and should be used wherever possible. It should always appear on a Purple background.

SINGLE COLOUR BRANDMARK

The single colour version of the brandmark should only be used where limitations apply, e.g. merchandise.

SHIELD ONLY

The shield may be used in isolation in limited circumstances only e.g. lecturn banners.

Please note: The Ceremonial brandmark and supporting design assets are strictly reserved for Ceremonial use only.

BRANDMARKS



Full colour brandmark on Purple - preferred



Single colour brandmark



Shield only



Full colour brandmark on white



Black brandmark



White brandmark

COLOUR PALETTE

	Pantone® 485 CP C0 M95 Y100 K0 R242 G18 B12 HTML F2120C		Pantone® 7689 CP C77 M25 Y6 K0 R41 G143 B194 HTML 298FC2
	Pantone® 484 CP C0 M92 Y100 K33 R154 G51 B36 HTML 9A3324		Pantone® 405 CP C26 M31 Y35 K72 R105 G97 B88 HTML 696158
	Pantone® 7416 CP C0 M72 Y70 K0 R229 G106 B84 HTML E56A54		Pantone® 403 CP C18 M21 Y27 K47 R140 G133 B123 HTML 8C857B
	Pantone® 486 CP C0 M55 Y50 K0 R232 G146 B124 HTML E8927C		Pantone® 401 CP C10 M11 Y17 K27 R175 G169 B160 HTML AFA9A0
	Pantone® 2321 CP C0 M44 Y75 K74 R107 G79 B45 HTML 6B4F2D		Pantone® Warm Grey 2 CP C6 M7 Y10 K11 R203 G196 B188 HTML CBC4BC
	Pantone® 466 CP C3 M23 Y52 K15 R198 G170 B118 HTML C6AA76		Pantone® Warm Grey 1 CP C3 M3 Y6 K7 R215 G210 B203 HTML D7D2CB
	Pantone® 7500 CP C3 M5 Y26 K2 R223 G209 B167 HTML DFD1A7		
	Pantone® 3015 CP C100 M35 Y3 K21 R0 G98 B155 HTML 00629B		

Ceremonial Brandmark

Usage principles

POSITIONING

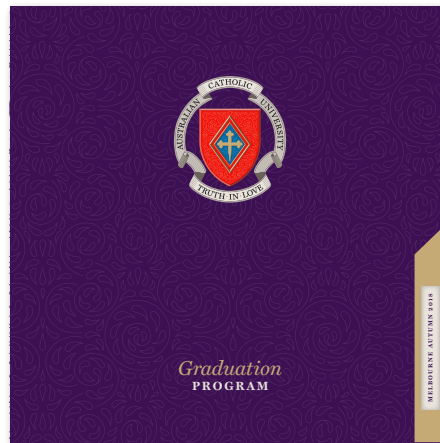
The brandmark should always be positioned centrally to convey a sense of formality.

USAGE

The brandmark is reserved for Ceremonial use only and should not be substituted for the ACU brandmark in ACU communications, including signage.

For more information, please contact design@acu.edu.au

POSITIONING



CLEAR SPACE



MINIMUM SIZE



Ceremonial Look and feel

A bespoke look and feel for Ceremonial enhances the sense of ceremony, formality and celebration.

COLOUR PALETTE

Red is replaced with a desaturated gold. Together with a predominance of Purple, it communicates the celebratory aspect of the Ceremonial look and feel. Red is reserved for use in the Ceremonial brandmark.

Faculty colour palette

Faculty colours are reserved for use in Faculty banners and graduation gowns only.

FILIGREE PATTERN

A pattern, evolved from the filigree within the brandmark, has been developed to add embellishment to communications.

Please note: The Ceremonial brandmark and supporting design assets are strictly reserved for Ceremonial use only.

PRIMARY COLOUR PALETTE



Pantone® 2627 CP
C85 M100 Y6 K38
R60 G16 B83
HTML 3C1053

Pantone® Warm Grey 1 CP
C3 M3 Y6 K7
R232 G227 B219
HTML E8E3DB

Pantone® 466 CP
C8 M23 Y52 K15
R198 G170 B118
HTML C6AA76

Pantone® Black 7 CP
C38 M35 Y33 K92
R61 G57 B53
HTML 3D3935

FACULTY COLOUR PALETTE



Pantone® 179 CP
C0 M82 Y98 K0
R241 G87 B37
HTML F15725

Faculty of Health Sciences

Pantone® 1797 CP
C10 M100 Y92 K20
R181 G24 B37
HTML B51825

Faculty of Law and Business

Pantone® 356 CP
C85 M10 Y100 K10
R0 G122 B61
HTML 007A3D

Faculty of Education and Arts

Pantone® 2603 CP
C60 M90 Y0 K0
R127 G64 B153
HTML 7F4099

Faculty of Theology and Philosophy

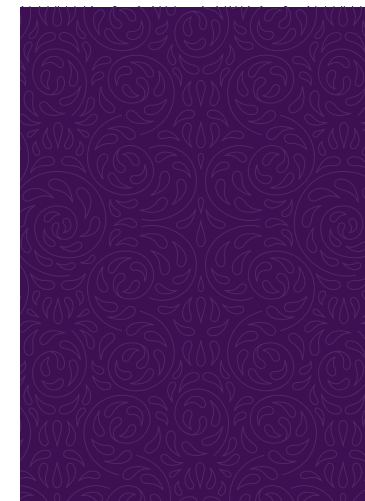
FILIGREE PATTERN



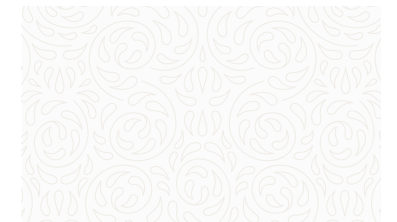
Gold filigree pattern on Purple



White filigree pattern on Purple



Purple filigree pattern - preferred



45% Sand tint filigree pattern on white



White filigree pattern on Sand

Ceremonial Look and feel

TEXTURE

A texture that alludes to the fabric of graduation gowns adds a sense of pageantry and depth to otherwise flat colour.

TYPOGRAPHY

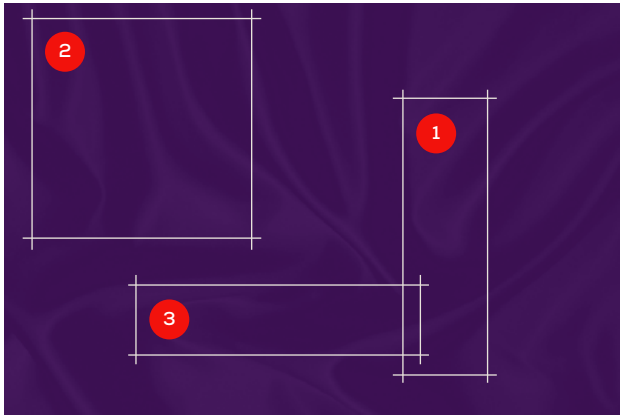
Miller Text Italic and Miller Text Bold uppercase with positive tracking are used in combination for headlines. Together they convey ceremony and formality.

PERSPECTIVE SHAPE

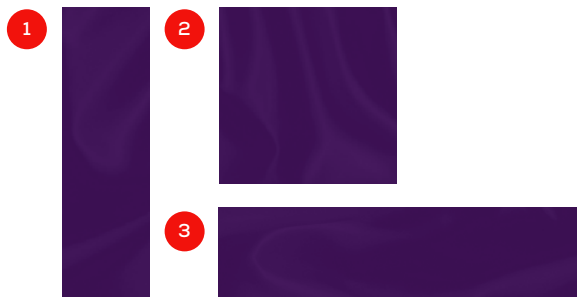
A single perspective shape is used to reference our creative platform of Different Perspectives = A Different World.

Please note: The Ceremonial landmark and supporting design assets are strictly reserved for Ceremonial use only.

TEXTURE



Preferred cropping of texture



Example of cropping on different formats

TYPOGRAPHY



Heading style - preferred

Miller Text Italic
Tracking: -10

Miller Text Bold/ Uppercase
Tracking: 150



Heading style - alternative

Miller Text Bold
Tracking: -10

Miller Text Italic
Tracking: 0

PERSPECTIVE SHAPE



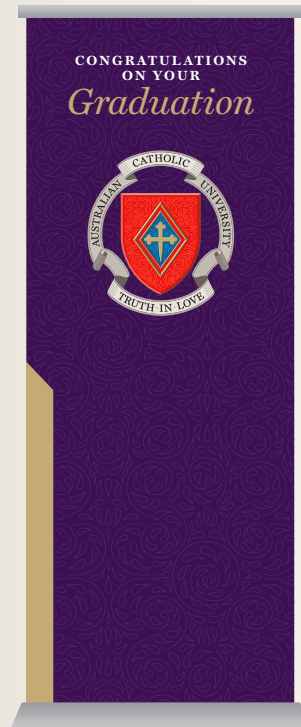
Single perspective shape - preferred



Single perspective shape - alternative

Ceremonial Look and feel

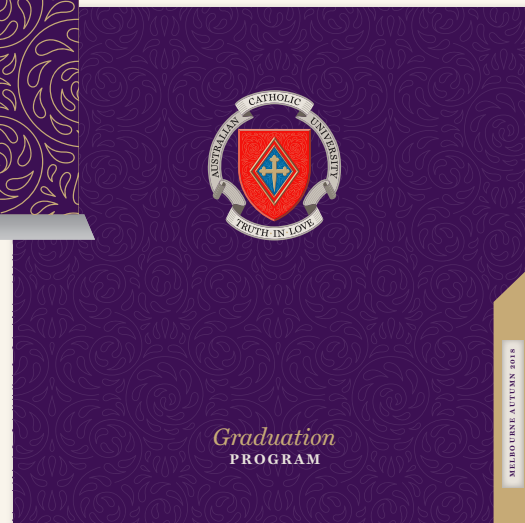
Best practice



Congratulations Banner



Media Banner



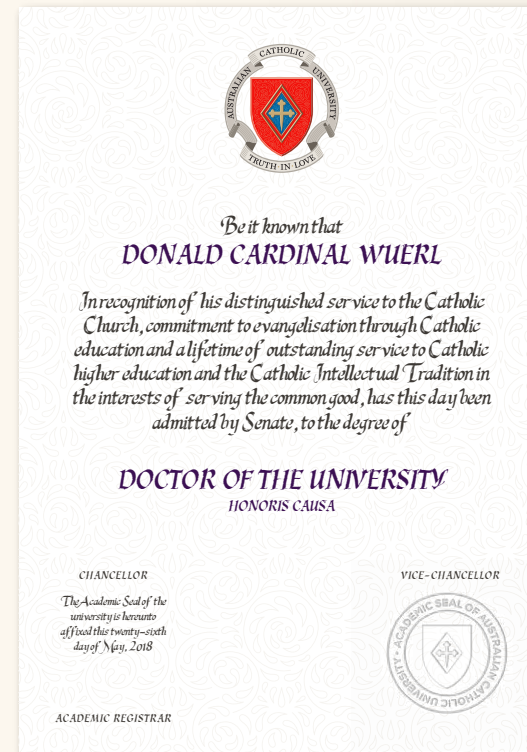
Program



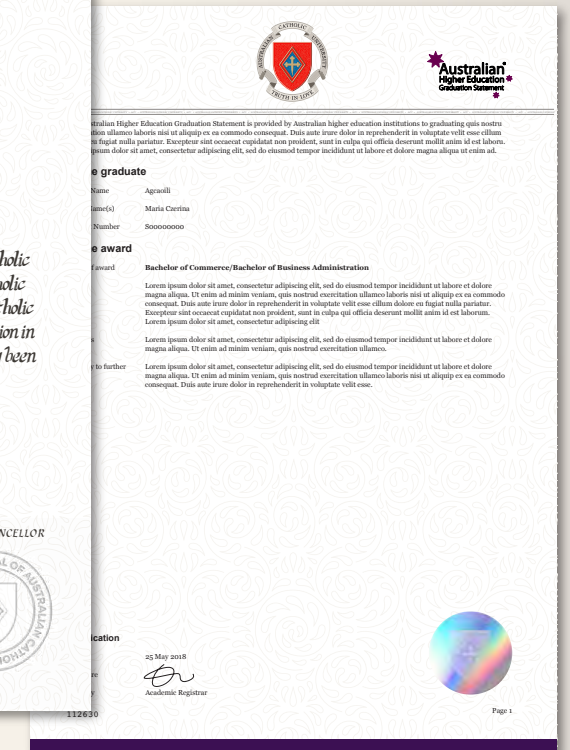
Tote Bag



Hanging Banner



Honorary Doctorate



AHEG Statement

Please note: The Ceremonial landmark and supporting design assets are strictly reserved for Ceremonial use only.

Offices and operations Directorates

ENTITY

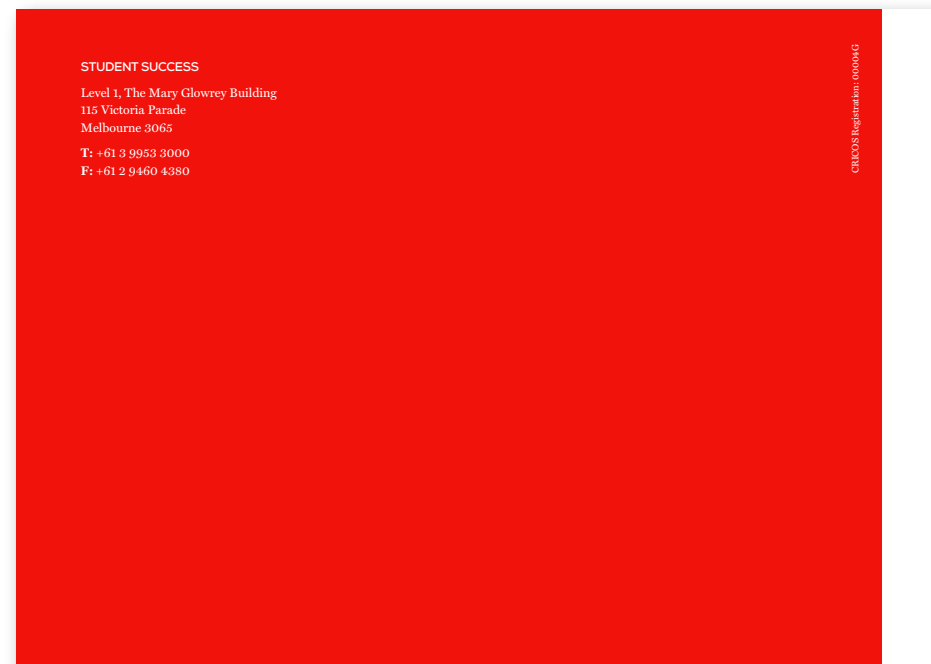
STUDENT SUCCESS

Specifications for an A4 communication

Directorate

Back cover
Nexa Bold uppercase
Point size: 8pt
Leading: 10pt
Tracking: -30
Never abbreviate 'AND' with an ampersand
Maximum line length: 60mm
Space after: 4mm

Back of brochure



STUDENT SUCCESS

Level 1, The Mary Glowrey Building
115 Victoria Parade
Melbourne 3066

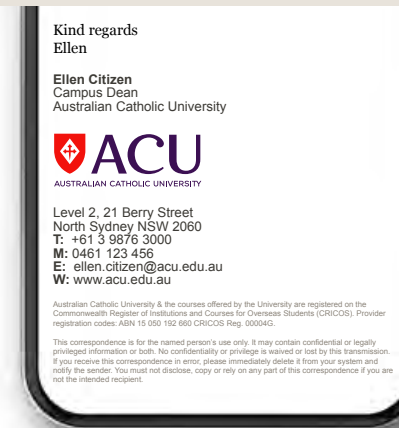
T: +61 3 9953 3000
F: +61 2 9460 4380

CRICOS Registration: 00094G

To avoid redundant branding devices and emphasise the ACU parent brand above all else, Directorates are treated as plain text only.

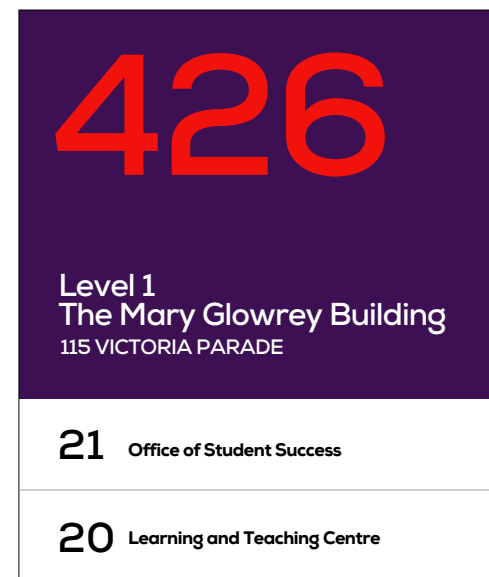
Taking an externally-focused approach, they do not lead communications. Rather, they typically appear in an address block signoff, either in footers or on back covers.

While some Directorates are purely internal, others have externally facing functions. In these instances the Directorate may also play a more prominent role appearing in, for example, directional signage where the plain text treatment still applies.



Email footer

Directional signage



Offices and operations

Standard units and departments

ENTITY

STUDENT SUCCESS

Student Advocacy Service

Specifications for an A4 communication

Directorate

Back cover
Nexa Bold uppercase
Point size: 8pt
Leading: 10pt
Tracking: -30
Never abbreviate 'AND' with an ampersand
Maximum line length: 60mm
Space after: 4mm

Unit/Department

Back cover
Miller Text Bold title case
Point size: 8pt
Leading: 10.5pt
Maximum line length: 60mm

Back of brochure

STUDENT SUCCESS

Academic Skills Unit
Level 1, The Mary Glowrey Building
115 Victoria Parade
Melbourne 3065

T: +61 3 9953 3000
F: +61 2 9460 4380

CRICOS Registration: 60004G

To avoid redundant branding devices and emphasise the ACU parent brand above all else, standard units and departments are treated as plain text only.

Taking an externally-focused approach, they do not lead communications. Rather, they typically appear in an address block signoff, either in footers or on back covers.

Units and departments should appear written with the Directorate to which they belong.

Depending on the application, the hierarchy between these two entities may vary.

In email, the department or unit may lead followed by the Directorate to which it belongs, while in an address block the Directorate should lead with the unit or department listed afterwards.



Email footer

Offices and operations Special units and departments

First Peoples look and feel

INDIGENOUS ARTWORK FULL COLOUR



MONO PURPLE



MONO SAND



Indigenous artwork is used as part of their imagery library by the First Peoples team within the First Peoples and Equity Pathways Directorate.

The First Peoples artwork can be used within the ACU core look and feel. It may also be incorporated into uniforms where required.

This specific artwork should be reserved for use in First Peoples communications and it is available with permission for Indigenous specific courses or events.

For more information or gain access to use the artwork, please contact First Peoples Directorate.

Front of brochure



**To lead,
inspire and
support success**

CRICOS registered provider: 00004G



Campus Ministry

Lockup & typography

The Campus Ministry lockup should always be used in conjunction with the brandmark – without 'Australian Catholic University' wording.

LOCKUP

Campus Ministry



ICONS



Belong



Become



Believe



Be Supported

TYPOGRAPHY

Boutique Script

Northwell Aft
Northwell

Nexa heavy
Nexa bold

Miller Text Roman
Miller Text Italic
Miller Text Bold

Please refer to section 2.18 for typography usage principles

Campus Ministry

Colour reproduction & colour palette

COLOUR REPRODUCTION

Full colour – positive – preferred
CMYK, RGB and Spot

Campus Ministry

Black

Campus Ministry

Full colour – reverse
CMYK, RGB and Spot

Campus Ministry

White

Campus Ministry

COLOUR PALETTE

The predominance of Purple is replaced in the Campus Ministry look and feel by half Purple and half Sand.

Lockups appear on a predominantly white background.

CMYK and RGB are the preferred reproduction methods and should be used for all full colour printing (CMYK) and screen viewing (RGB). Spot colour should be used where full colour printing is not available e.g. screen printing.

In all methods of reproduction, colour must be matched to these Pantone® references. The CMYK breakdowns must match to the Pantone Plus Series® Color Bridge™ system.

COLOUR PALETTE



Pantone® 2627 CP
C85 M100 Y6 K38
R60 G16 B83
HTML 3C1053

Pantone® Warm Grey 1 CP
C3 M3 Y6 K7
R232 G227 B219
HTML E8E3DB



Pantone® 466 CP
C8 M23 Y52 K15
R198 G170 B118
HTML C6AA76

Pantone® 485 CP
C0 M95 Y100 K0
R242 G18 B12
HTML F2120C

Campus Ministry

Look and feel

While aligned with the ACU look and feel, some bespoke elements will further differentiate Campus Ministry.

PERSPECTIVE SHAPES

The two perspectives shape can be used in 100% colour or with a 70% opacity treatment.

Please refer to 2.21 for two perspectives scaling principles.

TWO PERSPECTIVES

70% opacity of the Purple only (depending on the background image). This effect is only used over image.



RANDOM ACTS
of Kindness

Tuesday 21 March
all across the campus

If you would like to get involved please contact your campus ministry team.

Campus Ministry

Chapel Schedule
OUR LADY SEAT OF WISDOM CHAPEL
North Sydney Campus

WELCOME TO OUR CAMPUS CHAPEL
We invite you into this sacred place of prayer and worship.
We kindly ask that you observe a respectful silence during your visit. Feel most welcome to join us for our chapel events listed below.

THE OCTAVE OF EASTER

TUESDAY
12pm - weekday mass

WEDNESDAY
12:35pm - weekday mass
12pm - weekday mass

THURSDAY
12:35pm - weekday mass
12pm - weekday mass

FRIDAY
12:35pm - weekday mass
12pm - weekday mass

POPE FRANCIS PRAYER INTENTION FOR THIS MONTH:
That young people may respond generously to their vocations and seriously consider offering themselves to God in priestly, diaconal or consecrated life.

Campus Ministry

RANDOM ACTS OF
Kindness

Tuesday 21 March
all across the campus

If you would like to get involved please contact your campus ministry team.

Campus Ministry

Learning and Teaching Faculties

To avoid redundant branding devices and emphasise the ACU parent brand above all else, Faculties are treated as plain text only.

Taking an externally-focused approach, they do not lead communications. Rather, they typically appear in an address block signoff, either in footers or on back covers.

FACULTY COLOURS

Faculty colours are reserved for use in ceremonial communications and indexing systems of core communications.

ENTITY

FACULTY OF HEALTH SCIENCES

Specifications for an A4 communication

Faculty

Back cover

Nexa Bold uppercase

Point size: 8pt

Leading: 10pt

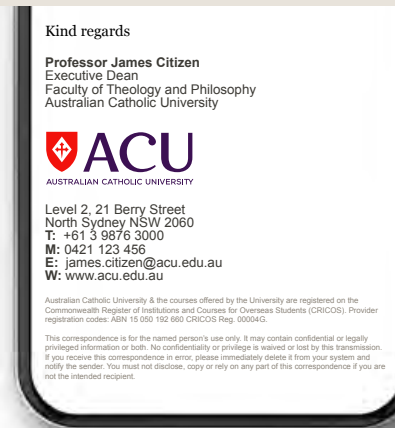
Tracking: -30

Never abbreviate 'AND' with an ampersand

Maximum line length: 60mm

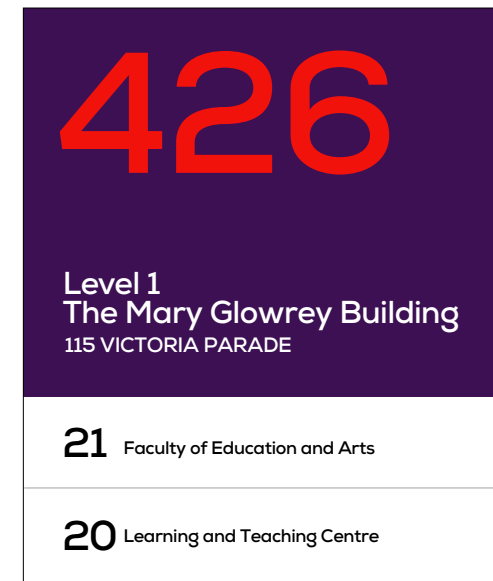
Space after: 4mm

Back of brochure



Email footer

Directional signage



Learning and Teaching Disciplines

Taking an externally-focused approach, when communicating to students Faculties will no longer lead with the Faculty name or areas of study, leading instead with the construct of 'Disciplines'.

While Disciplines will essentially be treated as plain text, their importance is acknowledged through their prominent treatment.

ENTITY

TEACHING

Specifications for an A4 communication

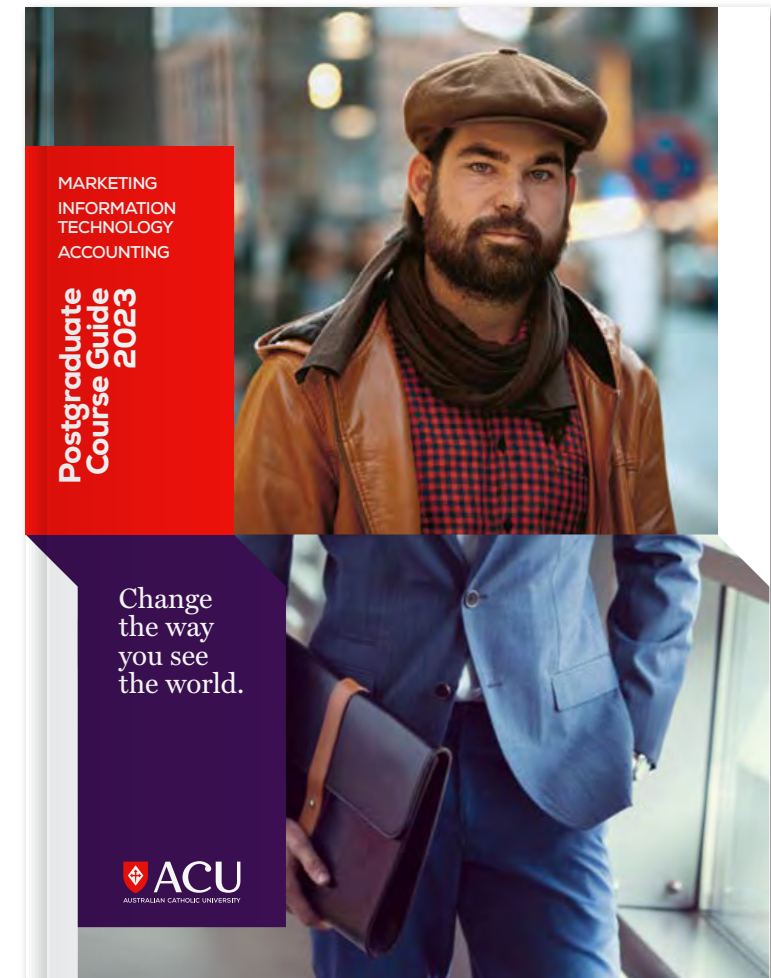
Discipline

Front cover
Nexa Bold uppercase
Point size: 13.5pt
Leading: 14.5pt
Tracking: -30
Never abbreviate 'AND' with an ampersand
Maximum line length: 40mm
Space after: 3.5mm (multiple disciplines)

One discipline
Front of brochure



Multiple disciplines
Front of brochure



Learning and Teaching Standard Schools

To avoid redundant branding devices and emphasise the ACU parent brand above all else, standard schools are treated as plain text only.

Taking an externally-focused approach, they do not lead communications. Rather, they typically appear in an address block signoff, either in footers or on back covers.

ENTITY

SCHOOL OF ALLIED HEALTH

Specifications for an A4 communication

Standard School

Back cover

Nexa Bold uppercase

Point size: 8pt

Leading: 10pt

Tracking: -30

Never abbreviate 'AND' with an ampersand

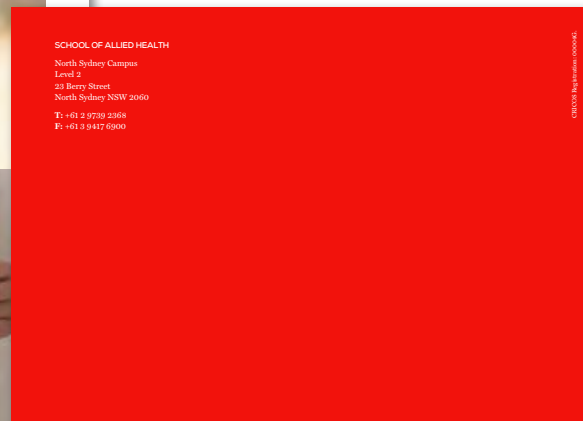
Maximum line length: 60mm

Space after: 4mm

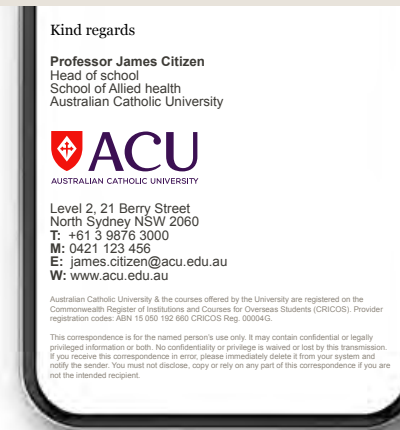
Front of brochure



Back of brochure

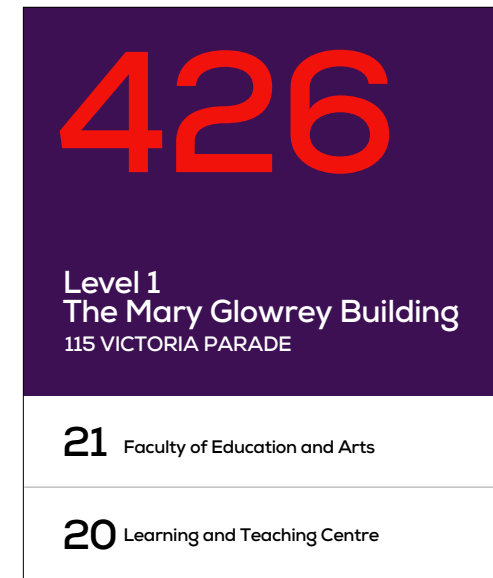


Business card



Email footer

Directional signage



Learning and Teaching Named Schools

Peter Faber Business School

As a Named School, Peter Faber Business School constitutes an exception to the plain text approach of standard schools by appearing as a plain text lockup with the ACU landmark.

Look and feel
Despite their special branding status, Named Schools will use the core look and feel of ACU.

LOCKUP



ACU
PETER FABER
BUSINESS SCHOOL

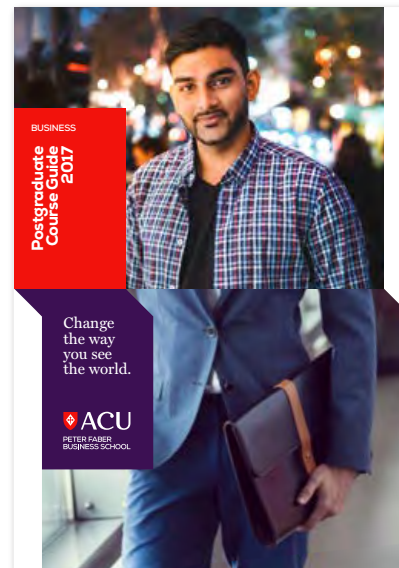
Vertical configuration - preferred



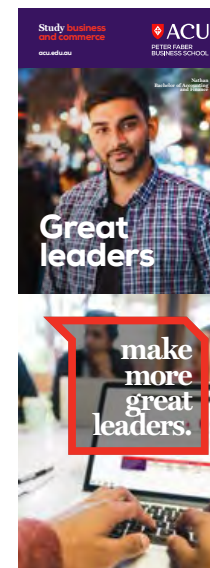
ACU PETER FABER
BUSINESS SCHOOL

Horizontal configuration

POSITIONING



Brochure cover

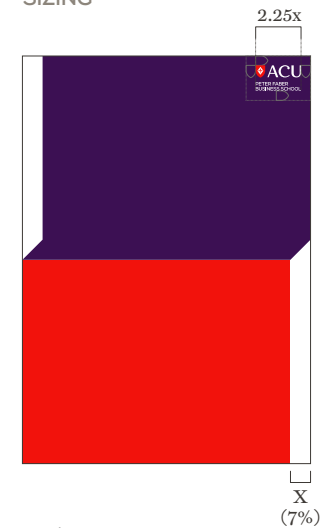


Pull up banner



MRec digital banner

SIZING



A4 size - 34 mm
A3 size - 48 mm

MINIMUM SIZE



ACU
PETER FABER
BUSINESS SCHOOL

16mm

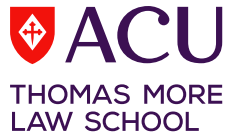
Learning and Teaching Named Schools

Thomas More Law School

As a Named School, Thomas More Law School constitutes an exception to the plain text approach of standard schools by appearing as a plain text lockup with the ACU landmark.

Look and feel
Despite their special branding status, Named Schools will use the core look and feel of ACU.

LOCKUP



Vertical configuration - preferred

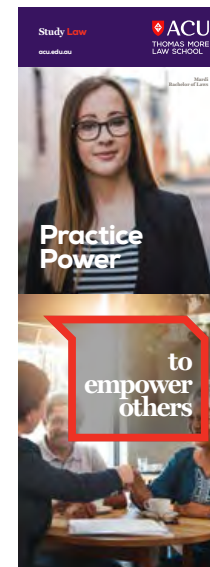


Horizontal configuration

POSITIONING



Brochure cover

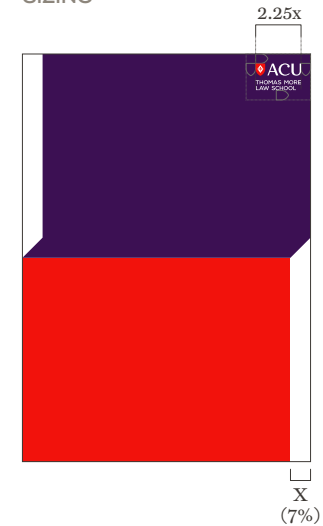


Pull up banner



MRec digital banner

SIZING



A4 size - 34 mm
A3 size - 48 mm

MINIMUM SIZE



16mm

Learning and Teaching Academies

La Salle Academy Lockup, star and motto

Academies will constitute exceptions to the plain text approach of standard schools by appearing as lockups with the ACU brandmark.

Lockup

To avoid visual complexity, the full wording of Australian Catholic University is dropped from the lockup. It should, however, be retained for international markets.

Both vertical and horizontal configurations of the lockup are available. The vertical configuration is the preferred and should be used wherever possible. The horizontal configuration is reserved for use where vertical space is limited.

LA SALLE ACADEMY

La Salle Academy will retain its iconic star as a look and feel device in communications. The star may be used on its own, or locked up with the official motto either in Latin only or in Latin and English.

While it never appears locked up with the La Salle Academy lockup, a size relationship between the lockup and the La Salle star and motto should be retained. Due to legibility constraints, the La Salle motto may need to be dropped on small size applications, however the star may remain.

The La Salle star and motto should not be used on corporate stationery.

LA SALLE ACADEMY LOCKUP

Domestic use lockup



LA SALLE ACADEMY

Vertical configuration – preferred

International use lockup



LA SALLE ACADEMY

Vertical configuration – preferred



Horizontal configuration



Horizontal configuration

LA SALLE ACADEMY STAR & MOTTO



La Salle Academy star

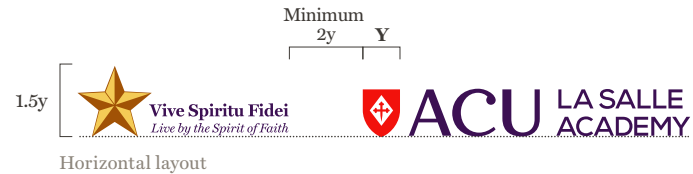
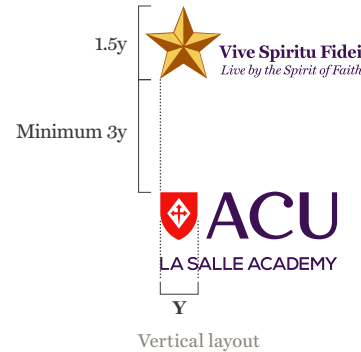


La Salle Academy star with motto (Latin)



La Salle Academy star with motto (Latin & English)

RELATIONSHIP BETWEEN LA SALLE ACADEMY LOCKUP & STAR & MOTTO



MINIMUM SIZE



16mm

When used in isolation of the La Salle motto



7mm



35mm

Learning and Teaching Academies

La Salle Academy Best practice

Despite their special branding status, Academies will use the core look and feel of ACU.



Pull up Banner
ACU Brandmark is used for overarching La Salle Academy promotions.



Pull up Banner
La Salle Academy star



Pull up Banner
La Salle Academy star and Motto (Latin)



Brochure
La Salle Academy star and Motto (Latin & English)



Business Card
La Salle Academy lockup

Learning and Teaching ACU Online

ACU Online is a fully online education portfolio, introduced to complement the existing portfolio of both on-campus and fully online offerings.

Look and feel: As a sub-brand of the university, ACU Online uses certain elements of the masterbrand, yet has a distinctive look and feel and a differentiated colour scheme.

LOCKUP



COMPLEMENTARY COLOUR



CLEAR SPACE



MINIMUM SIZE



16mm

POSITIONING



ACU Online Website - Desktop version



ACU Online Website - Mobile version

Learning and Teaching ACU Online

ACU Online is a fully online education portfolio, introduced to complement the existing portfolio of both on-campus and fully online offerings.

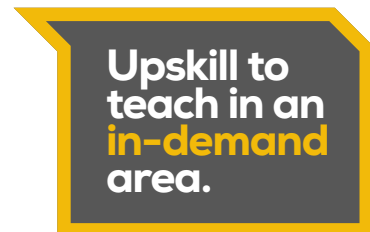
Look and feel: As a sub-brand of the university, ACU Online uses certain elements of the masterbrand, yet has a distinctive look and feel and a differentiated colour scheme.

CALL OUT BOX

Specifications

A perspective shape with an ACU Online yellow outline can be used to highlight text within a two-way headline or to house the entire headline.

Use Nexa Heavy or Miller Text Bold, with the possibility of a dual colour execution to highlight key words.



UNDERLINE



UNDERLINE APPLICATION



Digital display ads utilising the underline brand device

Learning and Teaching ACU Online

Call out

USES

A perspective shape can be used to highlight text, usually one sentence or phrase within a two-way headline. It should never be used in conjunction with the two perspectives shapes.

SCALING

1 Scale for format

When scaling the call out perspective shape, first select the format of your application to

determine the scaling principle. The scaling principle refers to the percentage of the short edge of an application that is occupied by the negative space that sits under the 'pointer' of the call out box.

Scale the call out perspective shape so the negative space occupies the specified percentage of the short edge of the application. Ensure you 'Snap to Point' for accurate scaling. Once scaled, the call out box

may be placed anywhere in your application. It should never be rotated or flipped.

2 Extend or contract to size

Extend or contract (do not scale) the bottom edge of the shape to accommodate text. The call out box should only be scaled between 1:1 and 4:3 ratio.

Please be aware that the application of call out shape should not exceed 25% of the overall application size.

TYPOGRAPHY LEGIBILITY

To ensure legibility of typography over imagery, the inside of the call out box can be filled with a black or white transparent layer. Black should be set to Multiply mode with reduced opacity and white should be set to Normal with reduced opacity. Opacities should not be set to greater than 60%.

NOTE: The Perspective Shapes are available as artwork files. Never attempt to recreate them. See the Artwork section for further details.

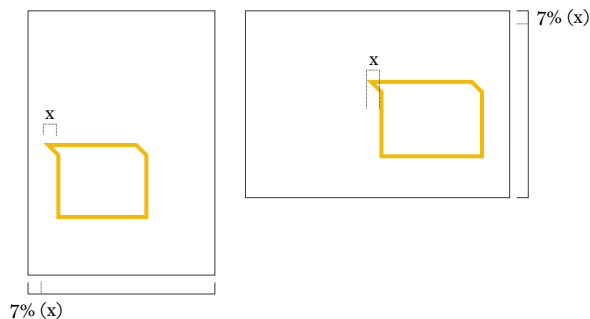
USES



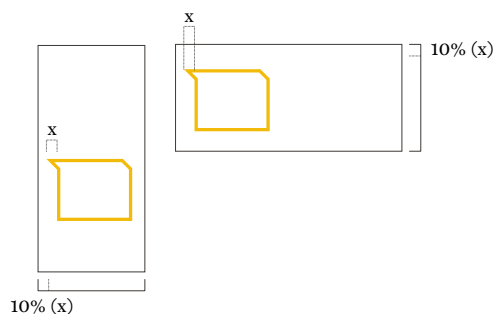
SCALING

1 Scale for format

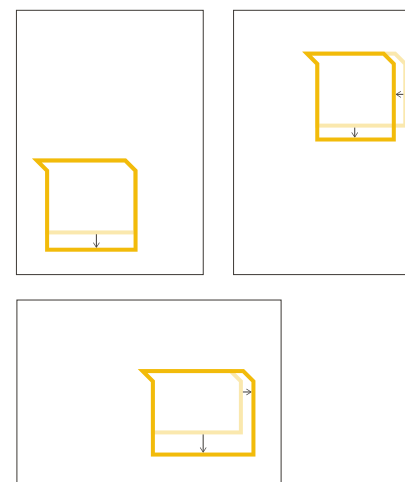
For applications up to 2:1 in size (x = 7% of shortest edge) e.g. A-formats, square format



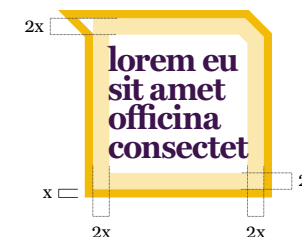
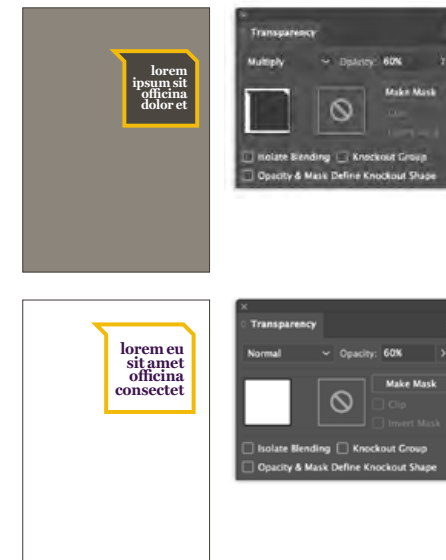
For applications greater than 2:1 but less than 5:1 in size (x = 10% of shortest edge) e.g. DL format, banners, supersite billboards



2 Extend or contract to size



TYPOGRAPHY LEGIBILITY



Maximum content area

Learning and Teaching ACU Online

Pattern

Inspired by our creative platform of Different Perspectives = A Different World, our pattern is comprised of the negative space from our two perspectives shapes highlighting the impact of exploring the world from different perspectives. Patterns are available either as hero or keyline versions.

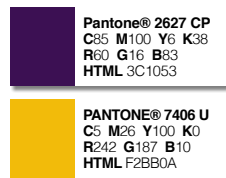
While the perspectives shapes should be used wherever possible to lead communications, the pattern is used to create visual interest and help reinforce our brand either on internal or secondary pages, or where the perspectives shapes are not appropriate.

HERO
The hero versions of the pattern are used for high impact communications.

KEYLINE
The keyline version of the pattern is used to lighten the expression of the brand. There are three distinctive sizes to choose from.

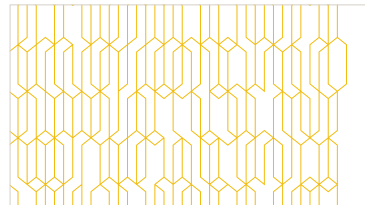
HERO

Primary

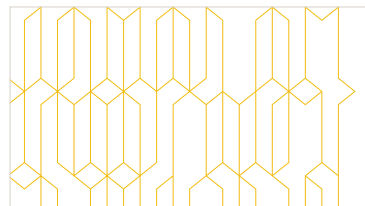


KEYLINE

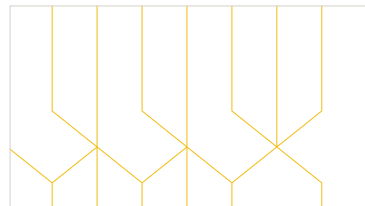
Small



Medium



Large



USAGE

Primary

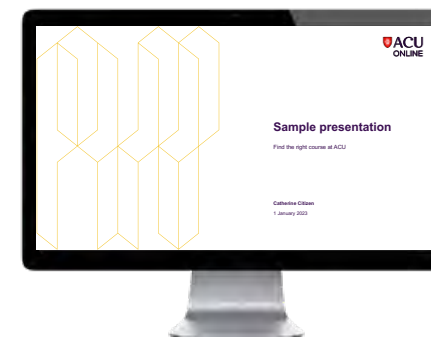


Powerpoint presentation



A4 portrait flyer

Keyline



Powerpoint presentation

Clinics

ACU Medical Centres

Medical Centres provide General Practitioner services, and are open to the general public as well as ACU students and staff.

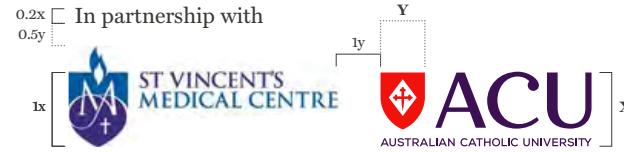
MEDICAL CENTRES WITH A PROMINENT PARTNER

Where ACU partners with a prominent and branded institution to provide medical services the ACU landmark appears in an equally prominent co-branded relationship with the partner institution. An endorsement line is used to clarify ACU's relationship to the partner brand.

MEDICAL CENTRES WITH A NON-PROMINENT PARTNER

Where there is no prominent partner providing medical services on campus it is treated in plain text only as ACU Medical Centre.

MEDICAL CENTRES WITH A PROMINENT PARTNER



e.g.
In partnership with
Supported by

Specifications
Miller Text Roman sentence case
Black 90% or reversed out white

MEDICAL CENTRES WITH A NON-PROMINENT PARTNER

ACU MEDICAL CENTRE

Specifications for an A4 communication
Nexa Bold uppercase
Tracking: -30
Front cover
Point size: 13.5pt
Leading: 14.5pt
Back cover
Point size: 8pt
Leading: 10pt
Space after: 4mm



Front of appointment card



Clinics

ACU Health Clinics

ACU Health clinics are distinct from Medical Centres - they provide placement opportunities to students at ACU to gain practical experience.

ACU Health Clinics is the overarching term used to describe the collection of actual clinic disciplines that sit within it.

It may be used in signage as well as overarching communications.

ENTITY

ACU HEALTH CLINICS

Specifications for an A4 communication

ACU Health Clinics

Front cover

Nexa Bold uppercase

Point size: 13.5pt

Leading: 14.5pt

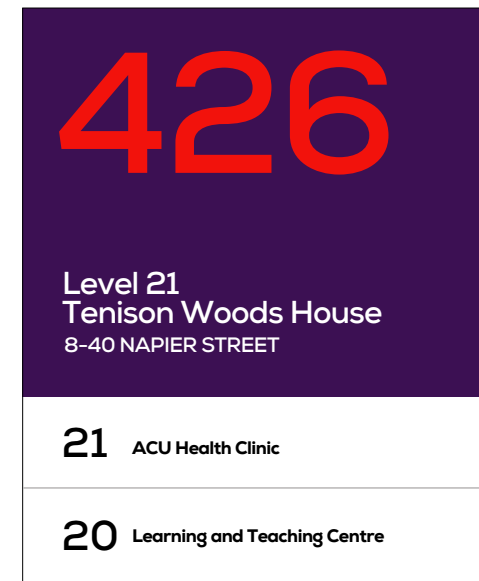
Tracking: -30

Maximum line length: 40mm

Front of brochure



Directional signage



Clinics

Clinic Disciplines

ENTITY

ACU PHYSIOTHERAPY CLINIC

Specifications for an A4 communication

Clinic Discipline

Front cover
Nexa Bold uppercase
Point size: 13.5pt
Leading: 14.5pt
Tracking: -30
Never abbreviate 'AND' with
an ampersand
Maximum line length: 40mm

Front of brochure



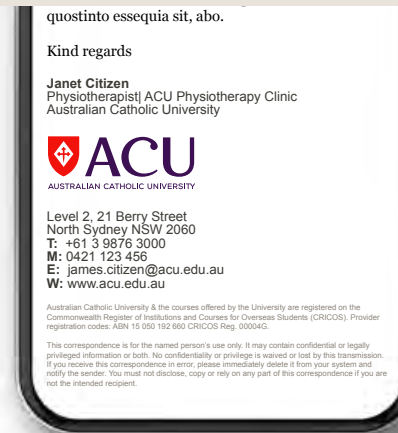
Back of brochure



There are several different clinic disciplines that sit within the ACU Health Clinics construct.

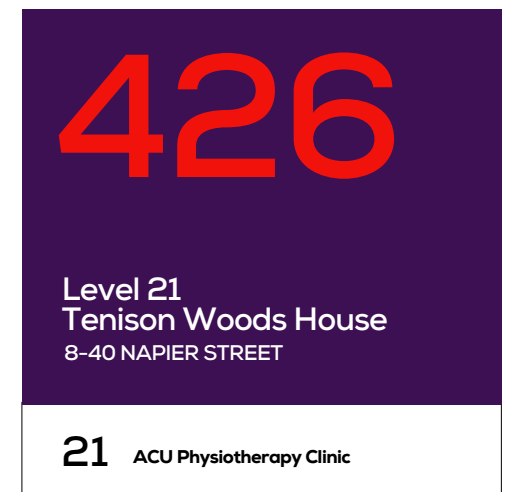
To avoid redundant branding devices, when specific clinics lead communications the clinic name only is used without the ACU Health Clinics construct.

While a clinic may be replicated across campuses, the geographical location should not form part of the plain text treatment. Instead, it should be treated in an address block with appropriate contact details.



Email footer

Directional signage



Clinics

Discipline programs

To avoid redundant branding devices and to emphasise the ACU parent brand above all else, specialised programs that exist within respective clinic disciplines will also be treated in plain text.

They should always appear with their parent clinic discipline to aid navigation.

PROGRAM

Vestibular Balance and Mobility program

Specifications for an
A4 communication

Discipline program

Front cover
Nexa Heavy title case
Vertically placed, ranged right
is preferred
Point size: 24pt
Leading: 22pt
Tracking: -30

Front of brochure



Research Research Institutes

To emphasise their relationship to ACU, Research Institutes appear as a plain text lockup with the ACU landmark.

Lockup
Both vertical and horizontal configurations of the lockup are available.

LOCKUP

Horizontal configuration



Vertical configuration



Research Research Institutes

Look and feel

While aligned with the ACU look and feel, some bespoke elements will further differentiate Research from core communications projecting a stronger sense of innovation and the limitless nature of research.

COLOUR PALETTE

The predominance of Purple is replaced in the Research Institutes look and feel by Sand affording a predominantly light tone suggesting clarity and referencing the limitless nature of Research.

Lockups appear on a predominantly white background.

PERSPECTIVE SHAPES

The two perspectives shape and the call out perspective shape are used with an overlay treatment suggesting a transparency of process, discovery and a highlighting of information.

PHOTOGRAPHY

In order to maintain a lightness of tone, imagery may be treated with a Sand duotone. The juxtaposition of duotone and full colour imagery suggests two perspectives balancing the rational with the exploratory.

COLOUR PALETTE



Pantone® Warm Grey 1 CP
C3 M3 Y6 K7
R232 G227 B219
HTML E8E3DB

Pantone® 485 CP
C0 M95 Y100 K0
R242 G18 B12
HTML F2120C

Pantone® 2627 CP
C85 M100 Y6 K38
R60 G16 B83
HTML 3C1053

Pantone® Black 7 CP
C38 M35 Y33 K92
R61 G57 B53
HTML 3D3935

PERSPECTIVE SHAPES



Create the overlay effect by applying one layer of the Red perspective shape between 45% and 65% opacity (depending on the background image) in Color mode and a second layer at 100% opacity in Multiply mode in the Transparency palette.

PHOTOGRAPHY



Before
Grayscale image

After
100% Sand Multiply effect

Research Research Institutes

Best practice



Flexibility in layout affords the ability to combine the elements in different ways.

Where only a single image is available, it may be used full bleed or as a half page split. Sand may be introduced to add warmth to the white.

Where imagery is not available, the role of pattern can be elevated, adding depth and interest to solid colour.

The IPPE HDR Program

IPPE is a world-class research training environment which provides:

- **Autonomous Culture, Education, and Well-Being**
- **Positive Organisational and Social Context**
- **Mindfulness, Compassion, and Justice**
- **Physical Activity, Sport, and Health Psychology**
- **Positive Education**
- **Positive Psychological and Social Development**
- **Positive SELF and Well-Being**
- **Sustainable, Methodological Synergy**

IPPE's mission is to research world-class, multi-disciplinary research in positive psychology and education that makes a real difference to addressing societal, educational and psychological issues of our time.

Underpins research to influence individuals, families, communities, translating theory and research into policy and practice, and driving new psychology through rigorous research.

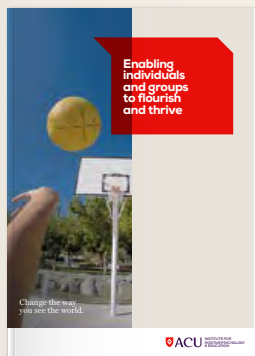
Our researchers

See sampe everhita sunistatatur recumtati veligni dolore metumimus peditione os rersi berrori culturar tempore pedign danderias

94% OF RESEARCH is shared for world leaders in their fields.

Sesquape reronerac, Itatum sunt vendam vulam orcirodo preva ligentis cepimamigi ea eliquis dei moosata doluptati.

<p>Professor John Hawley John.Hawley@acu.edu.au</p>	<p>Doctor Joshua Rose Joshua.Rose@acu.edu.au</p>	<p>Professor Kathy Mills Kathy.Mills@acu.edu.au</p>
<p>Professor Matthew Crawford Matthew.Crawford@acu.edu.au</p>	<p>Professor Takumi Sugiyama Takumi.Sugiyama@acu.edu.au</p>	<p>Professor Simone Cherrell Simone.Cherrell@acu.edu.au</p>
<p>Professor Shawn Somers Shawn.Somers@acu.edu.au</p>	<p>Professor Richard Colledge Richard.Colledge@acu.edu.au</p>	<p>Professor Maave Heaney Maave.Heaney@acu.edu.au</p>



Research Research Programs /Centres within Institutes

Where a Program identifier is required it will be treated as plain text. Their importance is acknowledged through their prominent treatment.

New entities are referred to as Programs.

ENTITY

PROGRAM FOR MINDFULNESS, COMPASSION & ACTION

Specifications for an
A4 communication

Program name

Front cover
Nexa Bold uppercase
Point size: 15pt
Leading: 16pt
Tracking: -30



Research Research Projects within Institutes

Projects within the Research Institute will appear as plain text.

Project logos

A project logo may be used where projects are created through a collaboration and therefore jointly owned. A project logo and, in some cases, look and feel may be used where a specific audience may be addressed more effectively using a bespoke approach. Partner logos may be also be used.

Positioning

Unless contractually stipulated, partner logos should appear on the the back of communications. Where more than one logo appears on the front, a holding shape may be used to communicate hierarchy.

PLAIN TEXT PROJECTS



PROJECT LOGOS



Research

Research Centres outside Institutes under Faculties

Faculty Research Centres are treated in plain text while their importance is acknowledged through their prominent placement.

Look and feel

Close alignment with ACU is maintained through the use of the core look and feel.

ENTITY

HEALTHY BRAIN AND MIND RESEARCH CENTRE

Specifications for an
A4 communication

Centre

Front cover

Nexa Bold uppercase

Point size: 13.5pt

Leading: 14.5pt

Tracking: -30

Maximum line length: 40mm



Research Research collaborations

In order to bring clarity to the role ACU plays in collaborative research activities, an endorsement line is included to highlight ACU's involvement.



e.g.

Founded by
Supported by

Specifications

Miller Text Roman sentence case
Black 90% or reversed out white

Founded by



Supported by



Student life ACU Sport

To reflect both its collegiate nature and a degree of separation from the corporate university brand, the ACU Sport brandmark uses a bespoke brandmark comprised of a slab serif wordmark on a red shield.

The brandmark has a grey outline to ensure ease of reproduction on a range of different backgrounds.

The ACU Sport brandmark leads ACU Sport communications. Neither the ACU brandmark nor the DiscoverU brandmark should appear alongside the ACU Sport brandmark.

SPORT, WELLBEING AND RESIDENTIAL LIFE

To avoid redundant branding devices and emphasise the ACU parent brand above all else, the department is treated as plain text only.

Taking an externally-focused approach, it does not lead communications. Rather, it typically appears in an address block signoff, either in footers or on back covers.

BRANDMARK



Full colour brandmark



Full colour brandmark on Purple - preferred



Black brandmark



White brandmark



Outline colour breakdown

POSITIONING

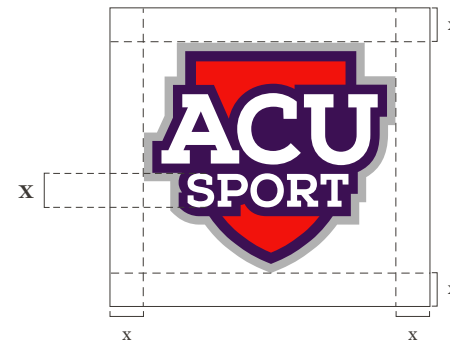


Football club

We welcome students and staff of any level, with a passion for soccer to join.

To find out more visit:
students.edu.au/acu_football_club

CLEAR SPACE



SIZE ON STANDARD FORMATS



A4 size: 44 mm
A3 size: 62 mm

Student life ACU Sport

Best practice

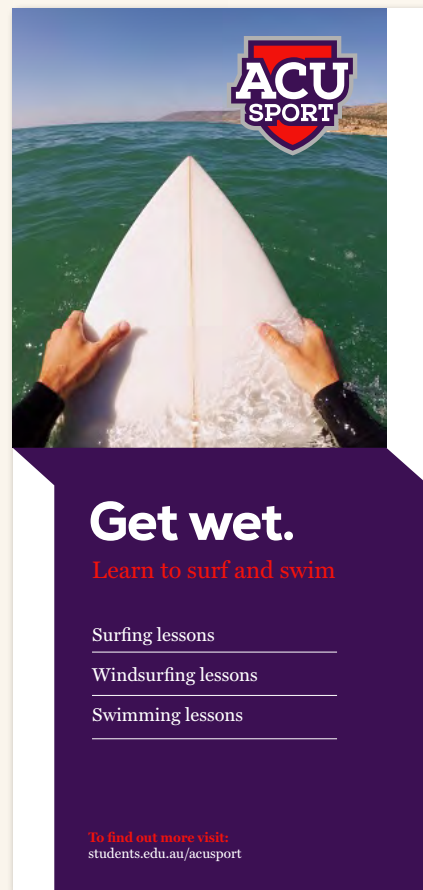


ACU SPORT

Take your best shot at your best shot

To find out more visit:
students.edu.au/acu_football_club

This promotional image features a top-down view of a soccer player in a green jersey about to kick a ball. The ACU Sport logo is in the top right. The bottom half of the image shows a close-up of a soccer ball and a player's foot. A purple banner at the bottom contains the text and a link.



ACU SPORT

Get wet.
Learn to surf and swim

- Surfing lessons
- Windsurfing lessons
- Swimming lessons

To find out more visit:
students.edu.au/acusport

This promotional image shows a person's hands holding a surfboard on the ocean. The ACU Sport logo is in the top right. The bottom half of the image is a purple banner with the text and a list of activities. A link is provided at the bottom.



Student life ACU Sport

Clubs

Clubs appear as plain text in a lockup with the ACU Sport brandmark. The location is added where relevant.

ACU SPORT BRANDMARK WITH CLUB



Full colour brandmark



Full colour brandmark on Purple

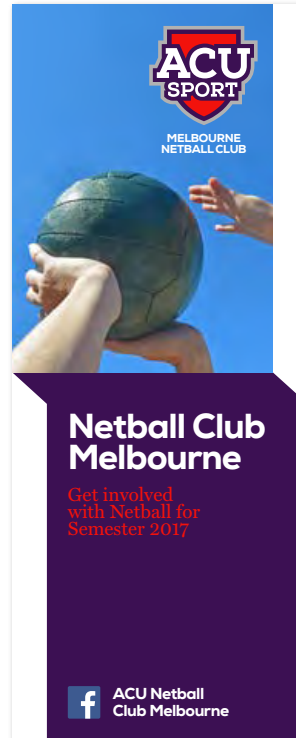
TEXT SPECIFICATION



Specifications for club name

Nexa Heavy uppercase
Purple or reversed out white
Leading: 100%
Tracking: -30

APPLICATION



Student life ACU Sport

Social sport

Social Sport appears as a plain text treatment. It is not locked up with the ACU Sport landmark.



**ACU
SPORT**

Social Sport

Get involved with this social sport activities for Semester 2017

Touch Football	Futsal	AFL 9's
4-5pm Tuesday's	4-5pm Wednesday's	1-2pm Friday's
on the Oval	on the MPSC/Oval	on the Oval

To find out more visit:
Orgsynch.com/102630 or Kate.Morris@acu.edu.au

Student life ACU Sport

Partnerships

Subject to contractual guidelines, ACU Sport partnerships may use the ACU name e.g. ACU Cronulla Sharks Water Polo.

NAMING

When partnering with other entities, ACU should appear as plain text adopting the partner typeface.

ENDORSEMENT

To establish a clear branding hierarchy and to clarify their relationship with ACU, ACU Sport partners use the endorsement 'An ACU Sport partnership' locked up with the ACU shield. The endorsement is typically reserved for use in communications.

The ACU brandmark should not be used by ACU Sport partners.

APPROVALS

Any work created by partners or sponsors that includes the ACU endorsement must be sent to design@acu.edu.au for prior approval.

NAMING



ENDORSEMENT



Horizontal endorsement



Vertical endorsement

e.g.
An ACU Sport partnership

Specifications
Nexa Bold sentence case
Purple or reversed out white
Tracking: -30



Student life ACU Sport

Community events



Community events are organised by third parties and attended by ACU e.g. Run for the Kids.

Where students or staff represent ACU at these events, the ACU brandmark is used.

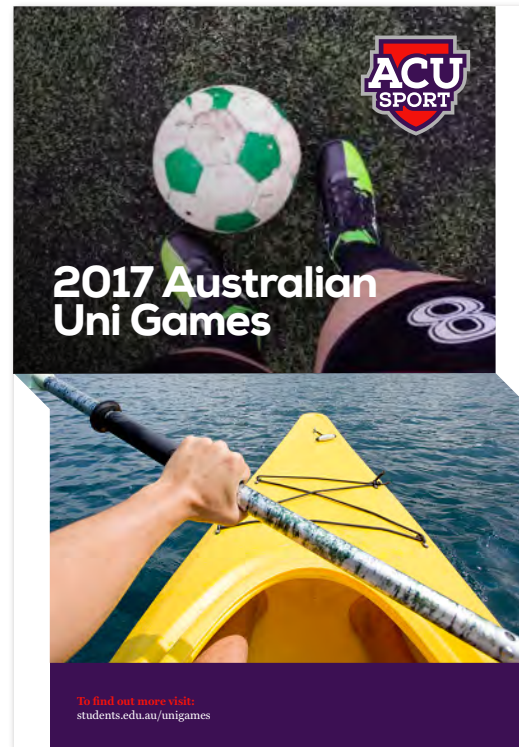
BRANDING DEVICES FOR SPORT ENTITIES AT ACU

	Primary device	Other device
ACU Sport		N/A
Sport, Wellbeing and Residential Life	SPORT, WELLBEING AND RESIDENTIAL LIFE	
Social sport	SOCIAL SPORT	
ACU Sport clubs		Clubs appear as plain text in a lockup with the ACU Sport brandmark.
ACU Partnership sport clubs	ACU...	An ACU Sport partnership
Uni Games		N/A
Elite Athlete and performer program	ELITE ATHLETE AND PERFORMER PROGRAM	ACU <small>AUSTRALIAN CATHOLIC UNIVERSITY</small>
Community events	ACU <small>AUSTRALIAN CATHOLIC UNIVERSITY</small>	N/A
ACU Gyms	ACU ACTIVE	N/A

Student life ACU Sport

Uni games

Inter-university teams and competitions adopt the ACU Sport landmark.




Student life ACU Sport

Elite Athlete and Performer Program

As support for the Elite Athlete and Performer Program comes from ACU as a whole it is endorsed by the ACU landmark.


The Elite Athlete and Performer Program appears as a plain text treatment.



Elite Athlete and Performer Program

- Academic Flexibility
- Early Timetabling Access
- Financial Support
- Representative Subsidies

To find out more visit:
students.edu.au/discoveru/eapp



Student life ACU Sport

ACU Active

In line with other places on campus, ACU Active names adopt a plain text approach.

The location appears in the name of the gym.

For uniforms and merchandising, the ACU Sport brand may be used.

The ACU Active wordmark must be accompanied by the ACU logo on all applications.



Student life ACUNSA

To reflect both its student-led nature and a degree of separation from the corporate university brand, the National Student Association of ACU uses a brandmark comprised of a slab serif wordmark with the ACU shield and a descriptor.

The ACU brandmark does not appear alongside the ACUNSA brandmark as the ACU endorsement is attributed with the inclusion of the shield.

BRANDMARK



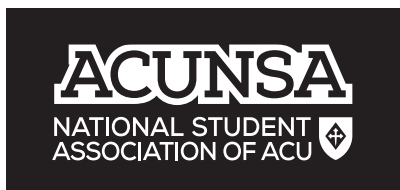
Full colour - positive



Full colour - reverse

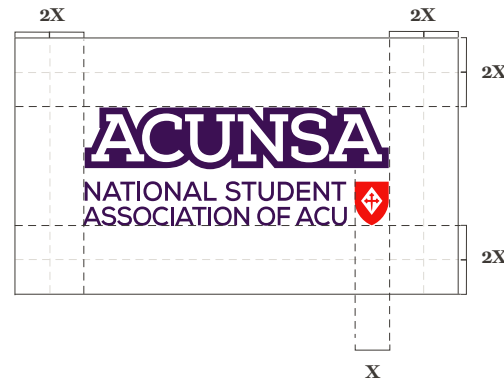


Black brandmark

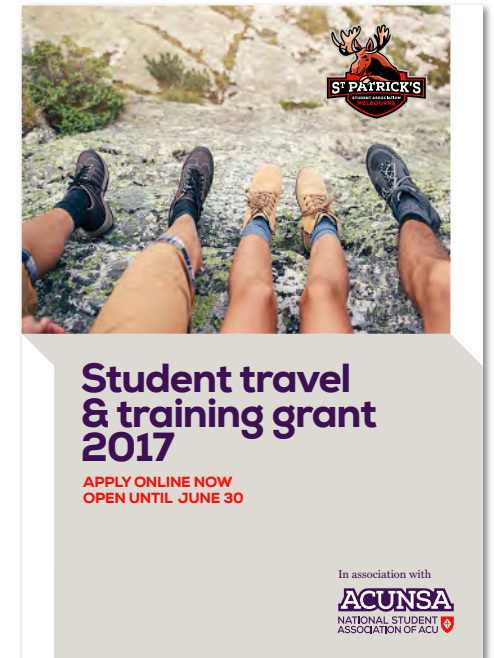
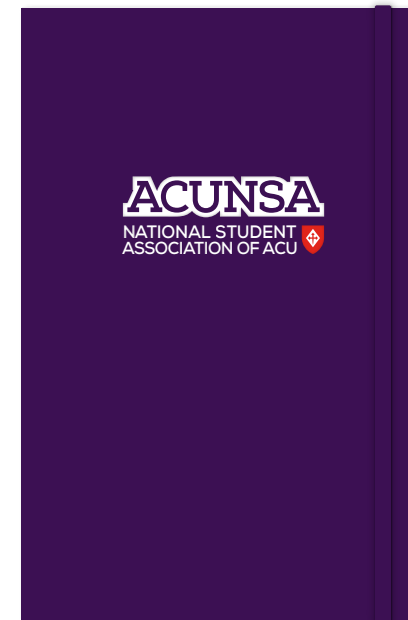


White brandmark

CLEAR SPACE



APPLICATION



Relationship with Campus Association

Student life ACUPGA

To reflect both its official nature as well as a degree of separation from the corporate university brand, the ACU Postgraduate Association uses a landmark comprised of the ACU shield with a sans serif wordmark.

The ACU landmark does not appear alongside the ACUPGA landmark as the ACU endorsement is attributed with the inclusion of the shield.

BRANDMARK



Full colour - positive



Full colour - reverse

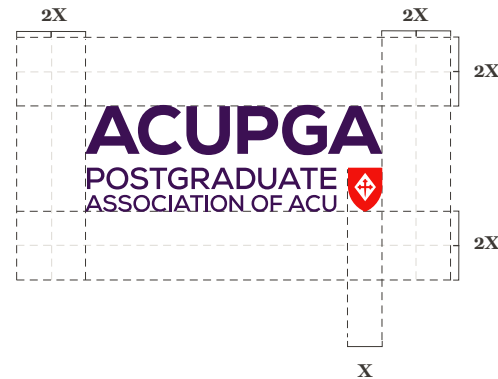


Black landmark

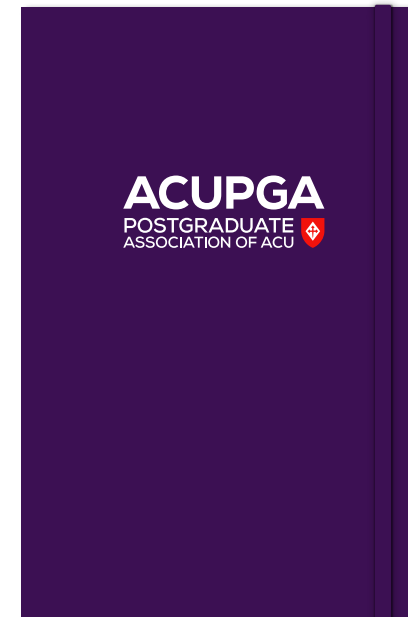


White landmark

CLEAR SPACE



APPLICATION



Student engagement ACU Angel mascot

A bespoke ACU Angel has been created for use across Student Life, Student Engagement Services Campus Ministry uniting campuses under a single mascot. It has been developed around the positioning of inner strength, power and positive impact.



Student engagement ACU Angel mascot

Master – full

USAGE

The full master version of the ACU Angel mascot should be used wherever authorship of the mascot has been established by an ACU landmark in the same field of view.

CROPPING

The full master version of the ACU Angel mascot can be reproduced in full or be cropped. The Angel's face should never be cropped and a minimum of 30% of the wings should be visible.

MASCOT



Full colour

COLOUR REPRODUCTION



Two colour



Gold outline



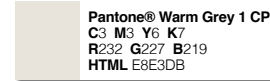
One colour (Purple)



One colour (Black)



For applications on ACU Sand background, the outer outline colour should be changed to white.



CLEAR SPACE



MINIMUM SIZE



Student engagement ACU Angel mascot

Master – half

USAGE

The half master version of the ACU Angel mascot is used in limited circumstances where available space prohibits use of the full version or a crop of the full version.

CROPPING

The half master version of the ACU Angel mascot should not be cropped.

MASCOT



Full colour

COLOUR REPRODUCTION



Two colour



Gold outline



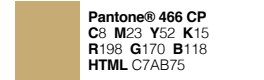
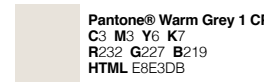
One colour (Purple)



One colour (Black)



For applications on ACU Sand background, the outer outline colour should be changed to white.



CLEAR SPACE



MINIMUM SIZE



Student engagement ACU Angel mascot

With ACU shield – full

USAGE

The full version of the ACU Angel mascot with the ACU shield should be used to establish authorship of the mascot. It should not be used where the ACU brandmark appears in the same field of view.

CROPPING

The full version of the ACU Angel mascot with the ACU shield should be used in full. The shield should never be cropped.

MASCOT

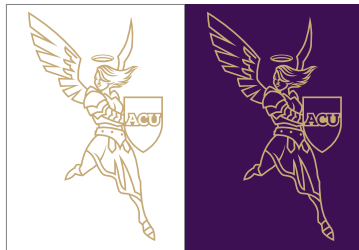


Full colour

COLOUR REPRODUCTION



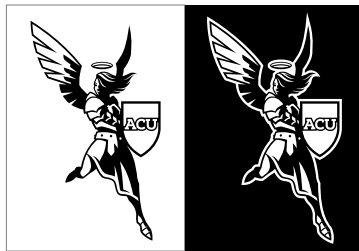
Two colour



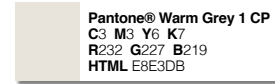
Gold outline



One colour (Purple)



One colour (Black)



CLEAR SPACE



MINIMUM SIZE



For applications on ACU Sand background, the outer outline colour should be white.

Student engagement ACU Angel mascot

With ACU shield – half

USAGE

The half version of the ACU Angel mascot with the ACU shield should be used to establish authorship of the mascot in limited circumstances where available space prohibits use of the full version or a crop of the full version. It should not be used where the ACU brandmark appears in the same field of view.

CROPPING

The half version of the ACU Angel mascot with the ACU shield should not be cropped.

MASCOT



Full colour

COLOUR REPRODUCTION



Two colour



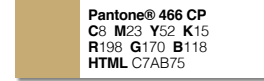
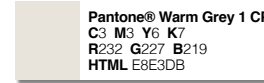
Gold outline



One colour (Purple)



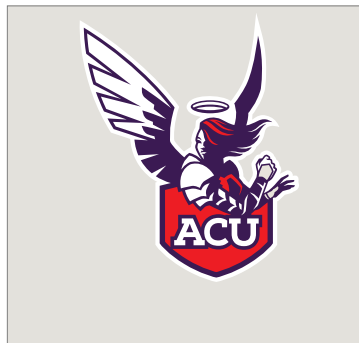
One colour (Black)



CLEAR SPACE



MINIMUM SIZE



For applications on ACU Sand background, the outer outline colour should be changed to white.

Student engagement ACU Angel mascot

With blank shield

USAGE

The ACU Angel mascot with the blank shield should be used in limited circumstances when miscellaneous brandmarks (e.g. Campus Ministry) or text are added to the shield. Authorship of the Angel mascot should be established by use of the ACU brandmark in the same field of view.

CROPPING

The ACU Angel mascot with the blank shield should be used in full. The shield should never be cropped.

MASCOT



Full colour

COLOUR REPRODUCTION



Two colour



One colour (Purple)



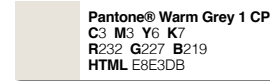
Gold outline



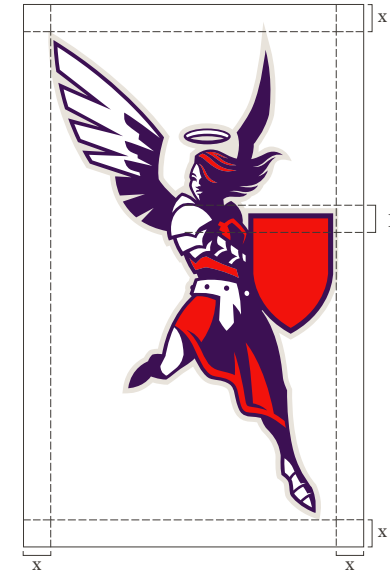
One colour (Black)



For applications on ACU Sand background, the outer outline colour should be changed to white.



CLEAR SPACE



MINIMUM SIZE



Student life

Campus association mascots

Aquinas Student Association

A bespoke look and feel for Campus association mascots, celebrates the spirit and individuality of each ACU campus. Campus association mascots are referred to using their formal names.

MASCOT BRANDMARK

The brandmark is the preferred Campus association mascot version and should be used wherever possible.

MASCOT WORDMARK

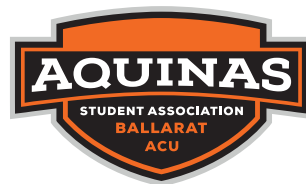
The wordmark is reserved for formal use e.g. a letterhead or where limitations apply, e.g. merchandise, due to its simplified colour palette.

Typically Campus association mascots appear alongside the ACUNSA brandmark, or in special circumstances, the ACU brandmark. The Campus association mascots are reserved for use in student contexts only.

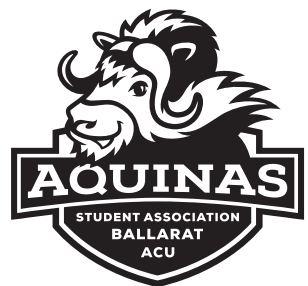
MASCOT



Full colour Brandmark (preferred)



Full colour Wordmark

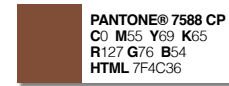
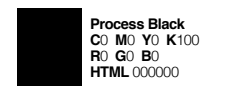


Black Brandmark



Black Wordmark

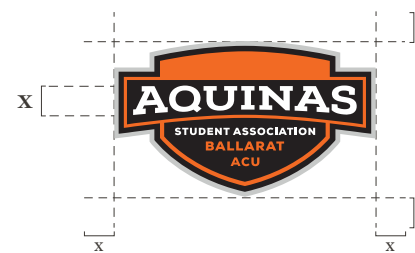
COLOUR REPRODUCTION



CLEAR SPACE



Brandmark

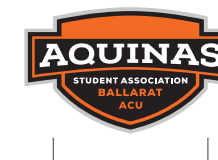


Wordmark

MINIMUM SIZE

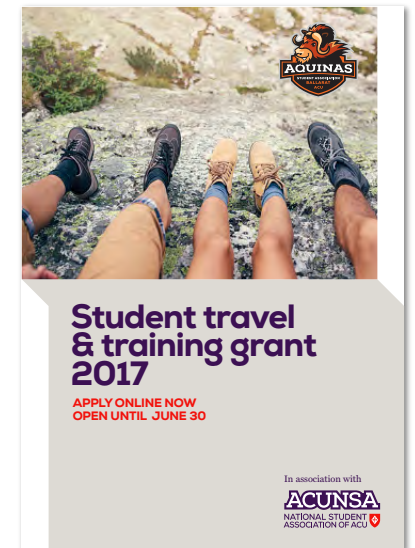


20mm



20mm

POSITIONING



Student life Campus association mascots

McAuley Student Association

A bespoke look and feel for Campus association mascots, celebrates the spirit and individuality of each ACU campus. Campus association mascots are referred to using their formal names.

MASCOT BRANDMARK

The brandmark is the preferred Campus association mascot version and should be used wherever possible.

MASCOT WORDMARK

The wordmark is reserved for formal use e.g. a letterhead or where limitations apply, e.g. merchandise, due to its simplified colour palette.

Typically Campus association mascots appear alongside the ACUNSA brandmark, or in special circumstances, the ACU brandmark. The Campus association mascots are reserved for use in student contexts only.

MASCOT



Full colour Brandmark (preferred)



Full colour Wordmark

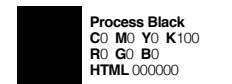


Black Brandmark

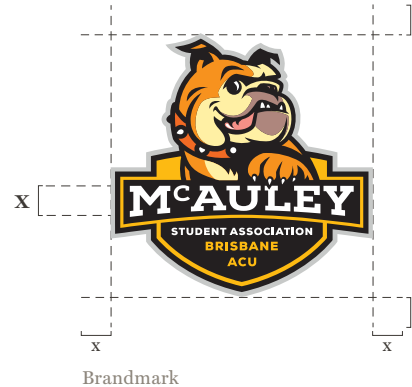


Black Wordmark

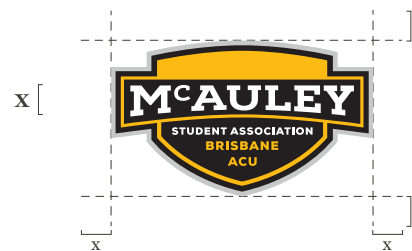
COLOUR REPRODUCTION



CLEAR SPACE



Brandmark



Wordmark

MINIMUM SIZE

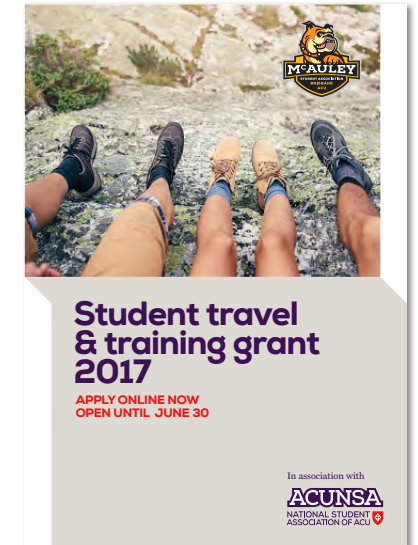


20mm



20mm

POSITIONING



Student life

Campus association mascots

Signadou Student Association

A bespoke look and feel for Campus association mascots, celebrates the spirit and individuality of each ACU campus. Campus association mascots are referred to using their formal names.

MASCOT BRANDMARK

The brandmark is the preferred Campus association mascot version and should be used wherever possible.

MASCOT WORDMARK

The wordmark is reserved for formal use e.g. a letterhead or where limitations apply, e.g. merchandise, due to its simplified colour palette.

Typically Campus association mascots appear alongside the ACUNSA brandmark, or in special circumstances, the ACU brandmark. The Campus association mascots are reserved for use in student contexts only.

MASCOT



Full colour Brandmark (preferred)



Full colour Wordmark

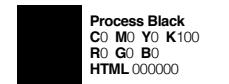


Black Brandmark

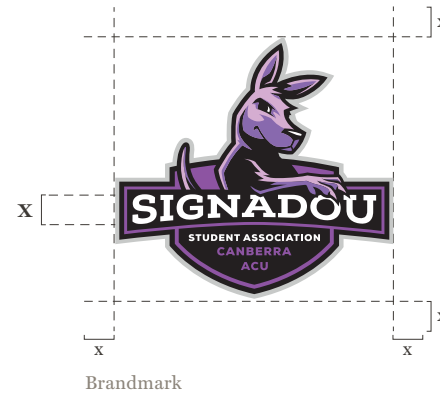


Black Wordmark

COLOUR REPRODUCTION



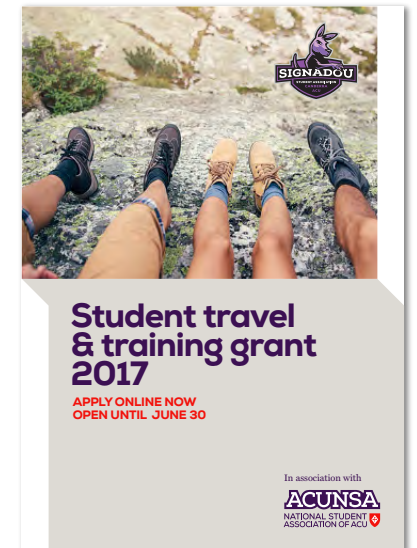
CLEAR SPACE



MINIMUM SIZE



POSITIONING



Student life

Campus association mascots

St Patrick's Student Association

A bespoke look and feel for Campus association mascots, celebrates the spirit and individuality of each ACU campus. Campus association mascots are referred to using their formal names.

MASCOT BRANDMARK

The brandmark is the preferred Campus association mascot version and should be used wherever possible.

MASCOT WORDMARK

The wordmark is reserved for formal use e.g. a letterhead or where limitations apply, e.g. merchandise, due to its simplified colour palette.

Typically Campus association mascots appear alongside the ACUNSA brandmark, or in special circumstances, the ACU brandmark. The Campus association mascots are reserved for use in student contexts only.

MASCOT



Full colour Brandmark (preferred)



Full colour Wordmark

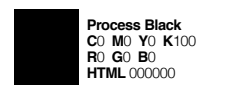


Black Brandmark



Black Wordmark

COLOUR REPRODUCTION



CLEAR SPACE



Brandmark



Wordmark

MINIMUM SIZE



20mm



20mm

POSITIONING



Student travel & training grant 2017
 APPLY ONLINE NOW
 OPEN UNTIL JUNE 30

In association with
ACUNSA
 NATIONAL STUDENT ASSOCIATION OF ACU

Student life

Campus association mascots

Mackillop Student Association

A bespoke look and feel for Campus association mascots, celebrates the spirit and individuality of each ACU campus. Campus association mascots are referred to using their formal names.

MASCOT BRANDMARK

The brandmark is the preferred Campus association mascot version and should be used wherever possible.

MASCOT WORDMARK

The wordmark is reserved for formal use e.g. a letterhead or where limitations apply, e.g. merchandise, due to its simplified colour palette.

Typically Campus association mascots appear alongside the ACUNSA brandmark, or in special circumstances, the ACU brandmark. The Campus association mascots are reserved for use in student contexts only.

MASCOT



Full colour Brandmark (preferred)



Full colour Wordmark

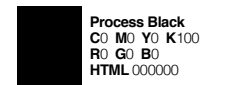


Black Brandmark

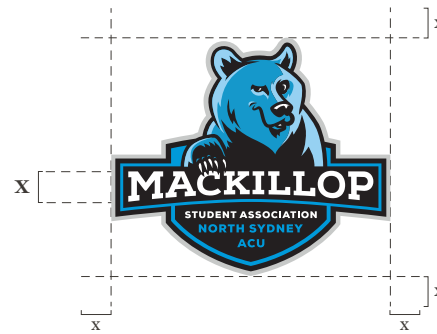


Black Wordmark

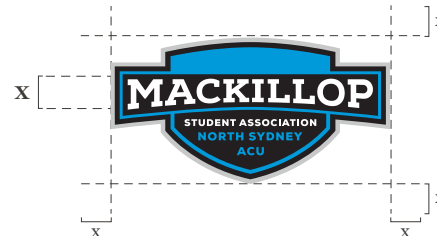
COLOUR REPRODUCTION



CLEAR SPACE



Brandmark



Wordmark

MINIMUM SIZE



20mm



20mm

POSITIONING



Student life Campus association mascots

Mount St Mary Student Association

A bespoke look and feel for Campus association mascots, celebrates the spirit and individuality of each ACU campus. Campus association mascots are referred to using their formal names.

MASCOT BRANDMARK

The brandmark is the preferred Campus association mascot version and should be used wherever possible.

MASCOT WORDMARK

The wordmark is reserved for formal use e.g. a letterhead or where limitations apply, e.g. merchandise, due to its simplified colour palette.

Typically Campus association mascots appear alongside the ACUNSA brandmark, or in special circumstances, the ACU brandmark. The Campus association mascots are reserved for use in student contexts only.

MASCOT



Full colour Brandmark (preferred)



Full colour Wordmark

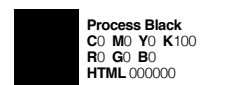


Black Brandmark

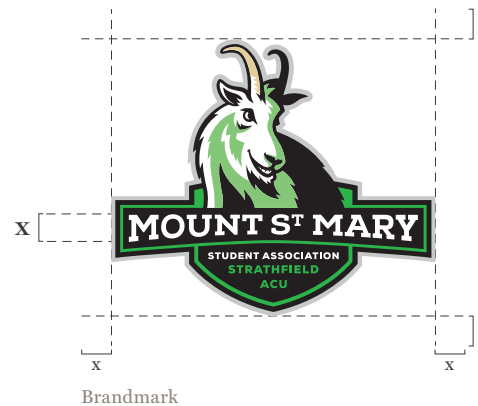


Black Wordmark

COLOUR REPRODUCTION



CLEAR SPACE



Brandmark



Wordmark

MINIMUM SIZE



20mm



20mm

POSITIONING



Student life

Campus association mascots

Bakhita Student Association

A bespoke look and feel for Campus association mascots, celebrates the spirit and individuality of each ACU campus. Campus association mascots are referred to using their formal names.

MASCOT BRANDMARK

The brandmark is the preferred Campus association mascot version and should be used wherever possible.

MASCOT WORDMARK

The wordmark is reserved for formal use e.g. a letterhead or where limitations apply, e.g. merchandise, due to its simplified colour palette.

Typically Campus association mascots appear alongside the ACUNSA brandmark, or in special circumstances, the ACU brandmark. The Campus association mascots are reserved for use in student contexts only.

MASCOT



Full colour Brandmark (preferred)



Full colour Wordmark

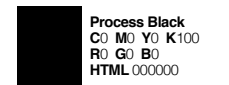


Black Brandmark

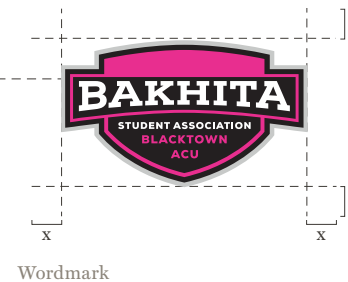
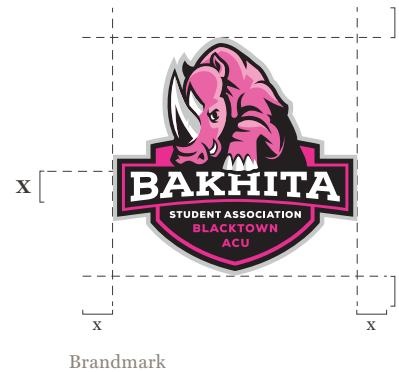


Black Wordmark

COLOUR REPRODUCTION



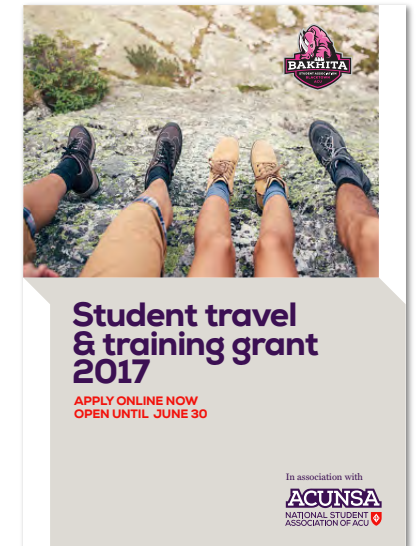
CLEAR SPACE



MINIMUM SIZE



POSITIONING



Student life Campus association mascots

John Paul II Student Association

A bespoke look and feel for Campus association mascots, celebrates the spirit and individuality of each ACU campus. Campus association mascots are referred to using their formal names.

MASCOT BRANDMARK

The brandmark is the preferred Campus association mascot version and should be used wherever possible.

MASCOT WORDMARK

The wordmark is reserved for formal use e.g. a letterhead or where limitations apply, e.g. merchandise, due to its simplified colour palette.

Typically Campus association mascots appear alongside the ACUNSA brandmark, or in special circumstances, the ACU brandmark. The Campus association mascots are reserved for use in student contexts only.

MASCOT



Full colour Brandmark (preferred)



Full colour Wordmark

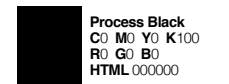


Black Brandmark

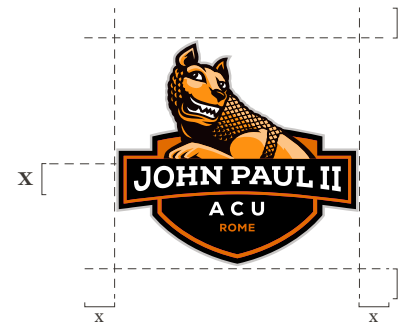


Black Wordmark

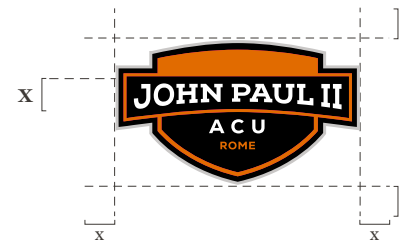
COLOUR REPRODUCTION



CLEAR SPACE



Brandmark



Wordmark

MINIMUM SIZE

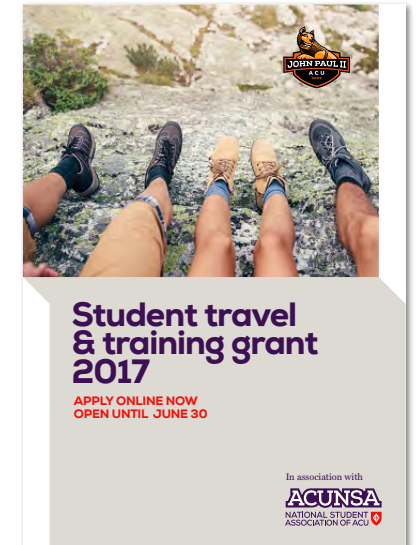


20mm



20mm

POSITIONING



Student life

Student clubs and societies (non-sporting)

To establish a clear branding hierarchy and to clarify their relationship with ACU, student clubs and societies use the endorsement 'An ACU student club' or 'An ACU student society' locked up with the ACU shield.

The ACU brandmark should not be used by student clubs and societies.

ENDORSEMENT

0.7y [An ACU student club] 

e.g.
An ACU student club
An ACU student society

Specifications
Nexa Bold sentence case
-30 tracking
Purple or reversed out white



Website

Places and facilities

To avoid redundant branding devices and emphasise the ACU parent brand above all else, places and facilities are treated as plain text only.

They should also always adopt the core ACU look and feel, and be used in conjunction with the ACU brandmark.

ENTITY

The Peter Cosgrove Centre

Specifications for an A4 communication

Places and facilities

Back cover
 Nexa Bold uppercase
 Point size: 8pt
 Leading: 10pt
 Tracking: -30
 Never abbreviate 'AND' with an ampersand
 Maximum line length: 60mm
 Space after: 4mm

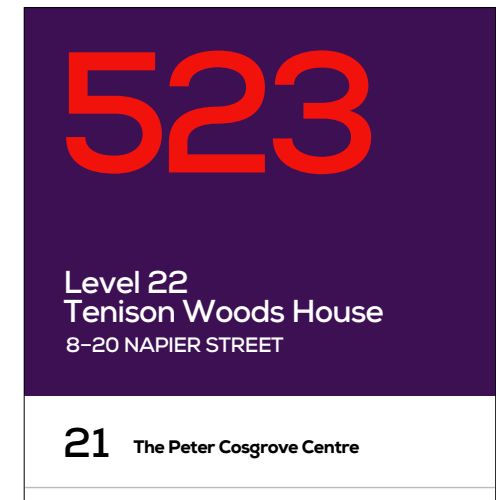
Front of brochure



Back of brochure



Directional signage



Student Veterans Support Program Badges

Empowering veteran success

It is well documented that transitioning out of the military can be difficult and vulnerable time for many veterans, with high rates of unemployment and mental health – including the loss of identity.

Higher education is an internationally established pathway to assist veterans in successfully transitioning from the military to civilian life, broadening personal networks, and creating a pathway to gainful employment.

The university is strongly committed to creating a community that current/ex-serving Australian Defence Force (ADF) personnel and their families are proud to be associated with during and beyond their time at ACU.

USAGE

The Student Veterans Support Program badges are reserved for use by the Veterans' Entry Program (VEP) and Student Veterans Support Program (SVSP) only.

The badges will be used across all levels of the programs as a visual identifier for both our staff and students to help build and foster the ACU veteran community.

Please note: The badges were developed to be used as a secondary visual element - that works within the existing parameters of the ACU visual identity - and not as its own brand.

BRANDMARK - STUDENT VETERAN SERVICES



Full colour badge



Simplified version for lapel pin



Monotone



Monotone reversed

BRANDMARK - STUDENT VETERAN



Full colour badge



Simplified version for lapel pin



Monotone



Monotone reversed

BRANDMARK - STAFF VETERAN



Full colour badge



Simplified version for metal pin



Monotone



Monotone reversed

Student Veterans Support Program Badges

Best practice

USAGE

The Student Veterans Support Program badges are reserved for use by the Veterans' Entry Program (VEP) and Student Veterans Support Program (SVSP) only.

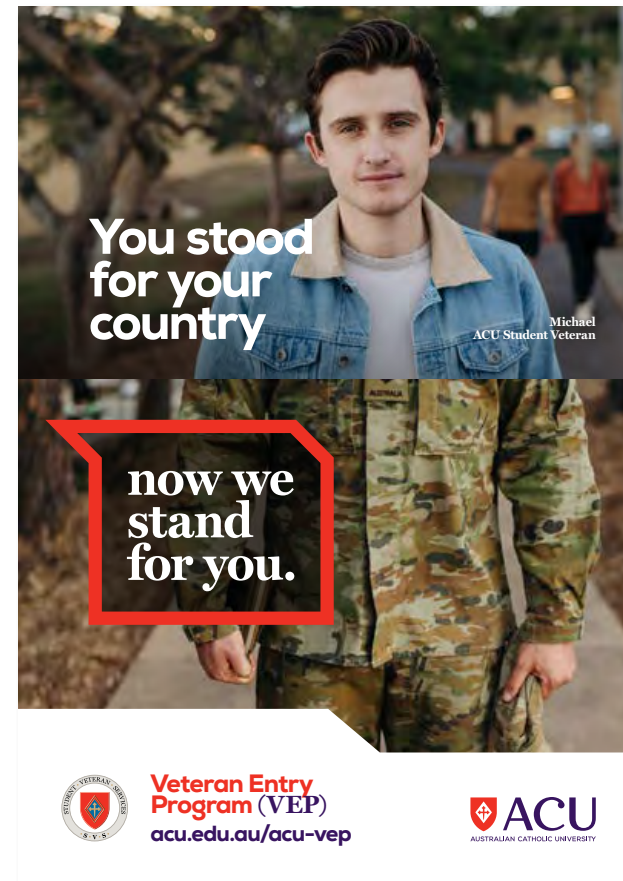
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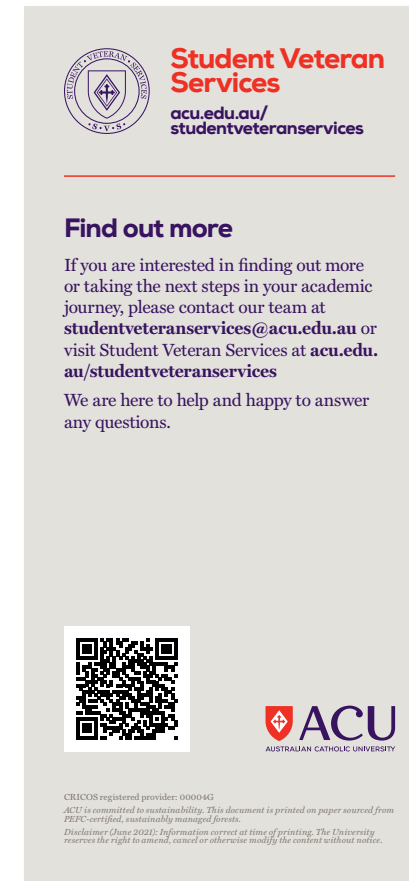
Veteran's Award trophy



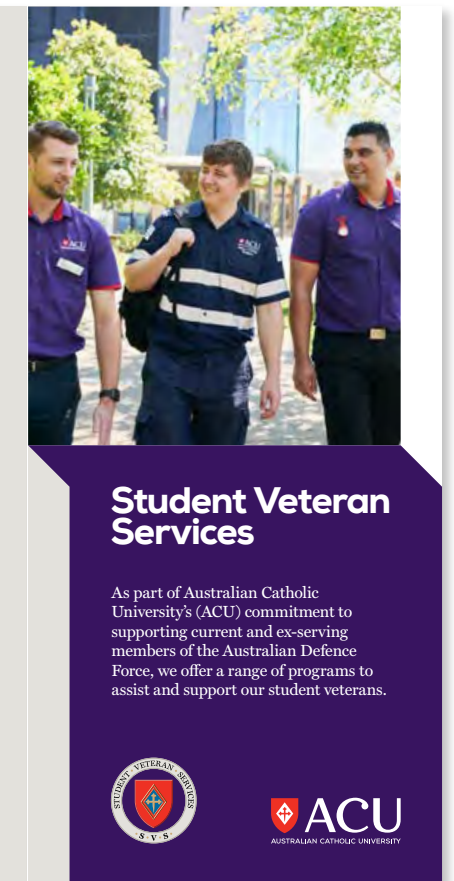
Front of A4 brochure



Back of DL brochure



Front of DL brochure



Student life ACU Xtra

ACU Xtra is a program providing students exclusive offers and benefits on a range of products and services.

A bespoke wordmark gives visibility to the program. This should be used in conjunction with both the DiscoverU device and the ACU brandmark.

BRANDMARK

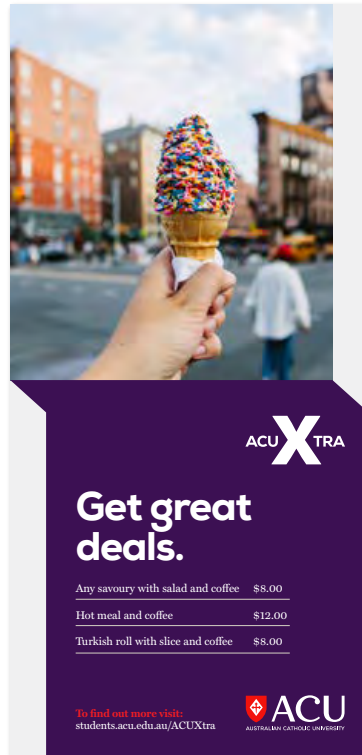


Full colour – positive



Full colour – reverse

POSITIONING

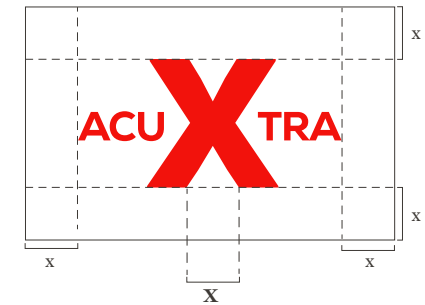


The ACU Xtra brandmark should appear aligned to the ACU brandmark. It should never be locked up with the brandmark.

SIZING




CLEAR SPACE



Student life ACU Xtra

Best practice

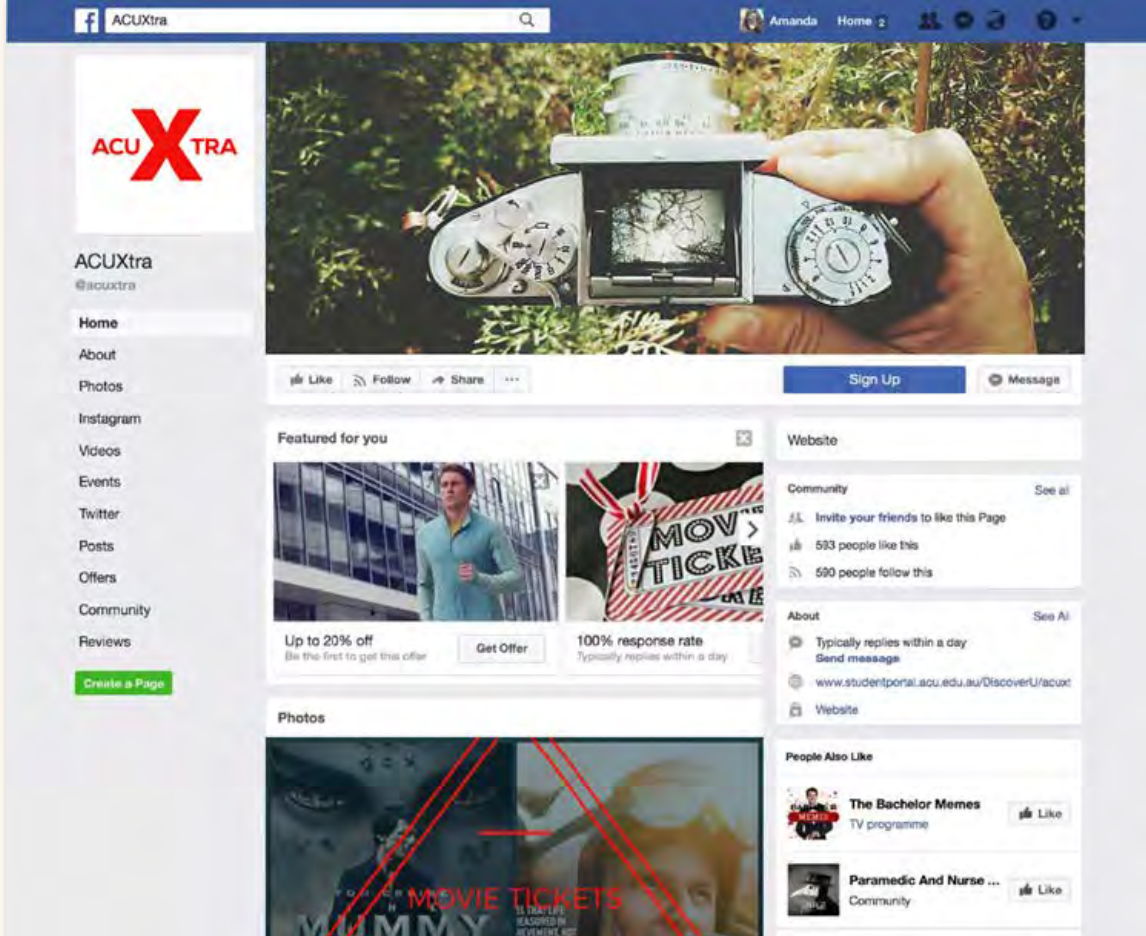



ACU XTRA

Get great deals.

Any savoury with salad and coffee	\$8.00
Hot meal and coffee	\$12.00
Turkish roll with slice and coffee	\$8.00

To find out more visit:
students.acu.edu.au/ACUXtra



ACUXtra

Home
About
Photos
Instagram
Videos
Events
Twitter
Posts
Offers
Community
Reviews
Create a Page

Up to 20% off
Be the first to get this offer

100% response rate
Typically replies within a day

MOVIE TICKETS

Website
Community
About

People Also Like
The Bachelor Memes
Paramedic And Nurse ...



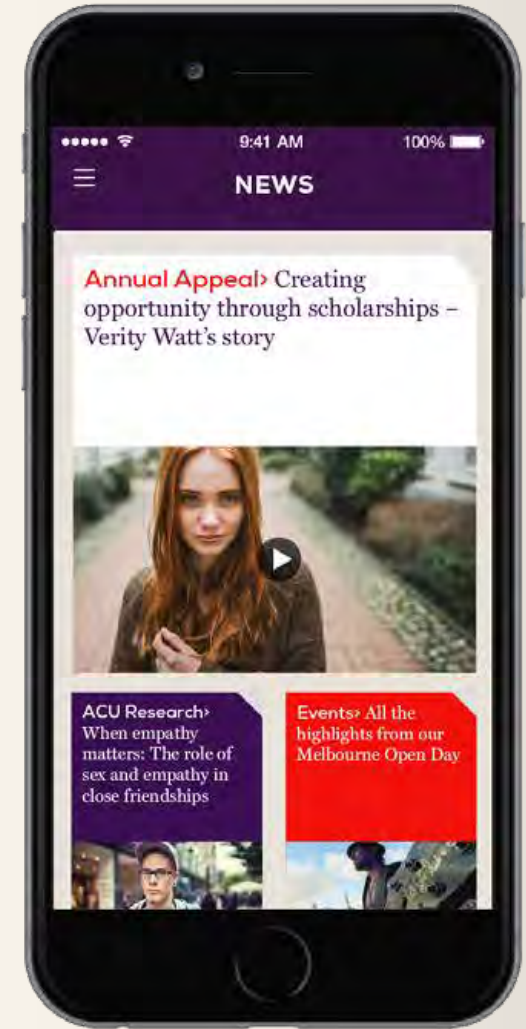
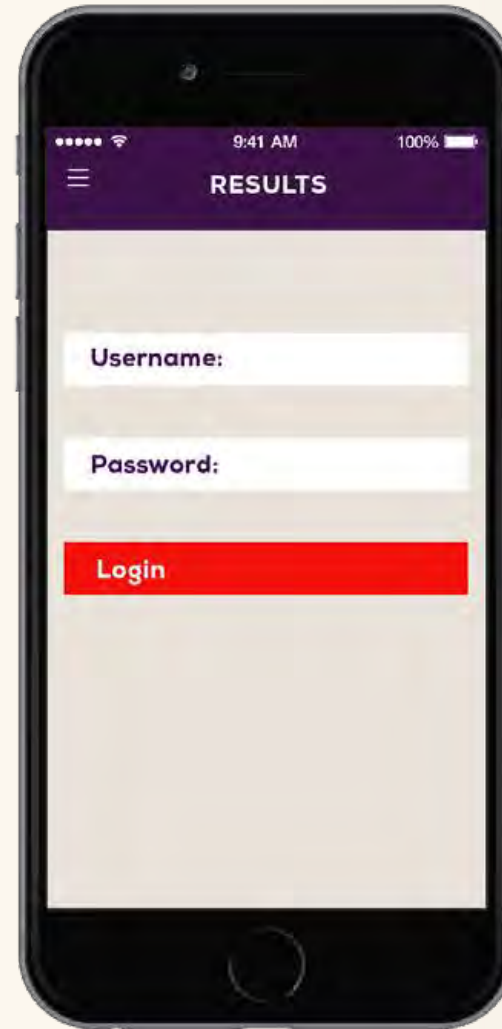
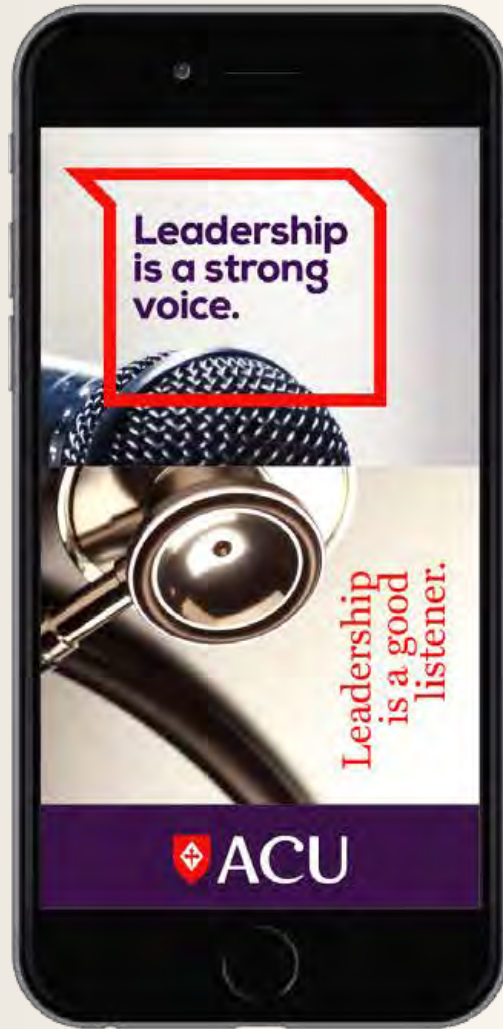
7.0 Best practice

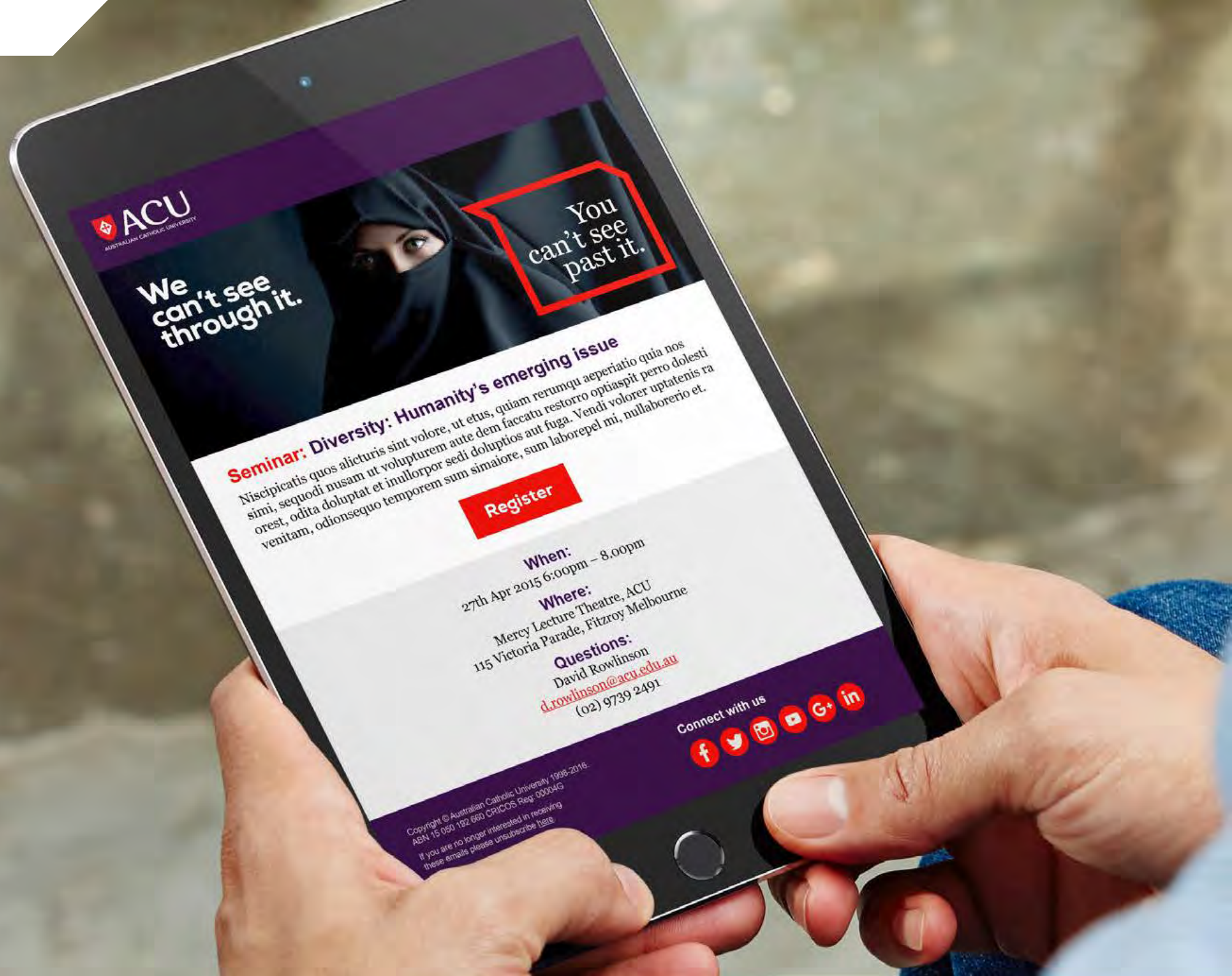
DIGITAL	7.1	SIGNAGE	7.19
Website	7.1	External	7.19
Mobile	7.2	Internal	7.22
eDM	7.3	Banner flags	7.23
COURSE GUIDES	7.4	CATHOLIC COMMUNITY APPLICATIONS	7.24
Undergraduate course guide	7.4		
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Supersite	7.12		
Adshel	7.13		
Mural	7.14		
Street poster	7.15		
Digital	7.16		
Press	7.17		
Social	7.18		

Digital Website



Digital Mobile





We can't see through it.

You can't see past it.

Seminar: Diversity: Humanity's emerging issue

Niscipicatis quos alicituris sint volore, ut etus, quiam rerumqu aeperiatio quia nos simi, sequodi nusam ut volupturem aute dem faccatu restorro optiaspit perro dolesti orest, odita doluptat et inullorpor sedi doluptios aut fuga. Vendi volorer uptatenis ra venitam, odionsequo temporem sum simaiore, sum laborepel mi, nullaborerio et.

Register

When:
27th Apr 2015 6:00pm - 8:00pm

Where:
Mercy Lecture Theatre, ACU
115 Victoria Parade, Fitzroy Melbourne

Questions:
David Rowlinson
d.rowlinson@acu.edu.au
(02) 9739 2491



Connect with us

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ABN 15 050 192 660 CRICOS Reg: 00904G
If you are no longer interested in receiving these emails please unsubscribe here.

Course guides Undergraduate



Course guides Postgraduate



Course guides Internal spread

Discover harbourside living North Sydney

5,812 Students

- 5 min train ride from CBD
- 5km to city centre
- Student accommodation
- Convenient for Northern Beaches & Chatswood.



Just across the Harbour Bridge from the city centre, the North Sydney Campus has a large student common area and is conveniently located in the North Sydney business precinct.

You can study Arts, business and commerce, information technology, law, nursing, nutrition sciences, occupational therapy, paramedicine, public health, philosophy, physiotherapy, rehabilitation, science, speech pathology, teaching and education, and theology.

acu.edu.au/northsydney

Explore our nation's capital Canberra

1,204 Students

- Bus services to campus
- 5km to city centre
- Student accommodation
- Free parking



The picturesque Canberra Campus is close to the city centre and has a swimming pool, campus lounge with pool tables, and beautiful gardens at its centre. You can study exercise science, nursing, paramedicine, philosophy, social work, teaching and education, and theology.

acu.edu.au/canberra

Enjoy an urban environment Strathfield

5,616 Students

- Free station shuttle bus
- Student accommodation
- Free parking



The Strathfield Campus is set amid beautiful landscaped grounds and historic buildings, with excellent transport links. It has rugby and soccer ovals and an art gallery. You can study arts, business and commerce, exercise science, international development and global studies, law, philosophy, psychology, social work, teaching and education, and theology.

acu.edu.au/strathfield

South Australia's coastal capital Adelaide

45 Students

- 17 min bus ride from city centre
- Student accommodation
- Free parking



The Adelaide Campus was established in 2013. It primarily offers postgraduate courses in theology. *Agnosce teipsum, carere non timet, ten flaga. Inquisit odipet dolorem taccato temperram que officid ex el magnatent qui arripitate nam voluptatis. que officid ex el magnatent qui arripitate nam voluptatis officit consequi dia iniquas enim.*

acu.edu.au/adelaide

Postgraduate Study and Research

Postgraduate study gives you the chance to improve your employment prospects, start a new career, specialise in your field, update your qualifications, explore an interest, and develop a network of contacts.

94% of research is research



Aboriginal and Torres Strait Islander students

51% of students are Aboriginal and Torres Strait Islander



ACU is committed to supporting Aboriginal and Torres Strait Islander students on their educational journey.

ACU promotes understanding and respect for Aboriginal and Torres Strait Islander peoples.

Bachelor Of Nursing/ Bachelor Of Business Administration

1200 Students

- Free parking



Bachelor of Nursing/ Bachelor of Counselling

1200 Students

- Free parking



Corporate templates

Business cards



Corporate templates Email signature

Email is an official communications channel and the signature on emails sent via any of ACU's electronic communications systems must project a consistent image of the university.

Our official email signature template has been designed to ensure brand compliance and professional uniformity. This is particularly important for an organisation with many different entities including directorates, departments, faculties, schools, clinics and research institutes.

Like business cards, our email signatures serve the practical purpose of identifying and projecting a positive image of our organisation, in addition to providing important contact details.

Following an internal review of ACU's email signature practice, as well as what is happening more widely in the sector, the following email signature protocols were endorsed by the Vice-Chancellor's Executive Board (VCEB) in August 2021.

Email signatures are not a marketing tool – and requests made to include additional promotional banners, image files or endorsements will not be approved.

The discontinuance of promotional banners within the email signature will ensure cleaner, more professional-looking email communication, to reduce clutter and reduce risk of emails being blocked by spam filters.

There are two exemptions when a singular image may be added to the ACU signature block:

- ACU pastoral care programs – members of ACU approved accredited pastoral care programs will be allowed to have one image to depict their accreditation with that program. The Director of Marketing and External Relations (MER) must approve the program and MER will design or approve the image.
- Christian celebrations: in the spirit of celebration, MER-approved images may be used for a set period during Easter and Christmas.

The Director of MER must approve alterations to the standard signature block.

If you would like to request a signature alteration, submit an email signature variation request via Service Central, listed under MER > Creative Services. If you have questions about changes to your signature block, please email design@acu.edu.au

ACCESS THE EMAIL SIGNATURE TEMPLATE

To access a copy of the template or for installation instructions please visit the 'how to setup your ACU email signature in Outlook' Service Central Knowledge Base article.

STANDARD EMAIL SIGNATURE

First name Surname
Qualifications (optional)
Title, Directorate/Faculty/Division
Australian Catholic University



Address line
Suburb, STATE Postcode
T: +61 X XXXX XXXX
M: XXXX XXX XXX
E: email@acu.edu.au
W: www.acu.edu.au

I acknowledge the Traditional Owners of Country throughout Australia and their continuing connection to land, sea and community. I honour our Elders past, present and emerging.

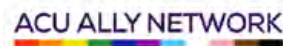
Australian Catholic University - CRICOS 00004G. This email may contain information that is confidential, privileged or constitutes personal information. If you have received this email in error, you are not authorised to use or share it. Please delete it immediately and notify the sender.

EMAIL SIGNATURE WITH APPROVED ACCREDITED PASTORAL CARE PROGRAM

First name Surname
Qualifications (optional)
Title, Directorate/Faculty/Division
Australian Catholic University



Address line
Suburb, STATE Postcode
T: +61 X XXXX XXXX
M: XXXX XXX XXX
E: email@acu.edu.au
W: www.acu.edu.au

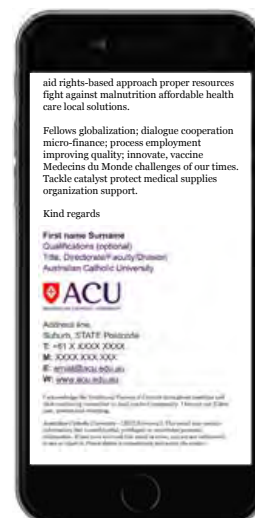


As an ALLY member, I'm committed to supporting LGBTQ+ staff and students.

I acknowledge the Traditional Owners of Country throughout Australia and their continuing connection to land, sea and community. I honour our Elders past, present and emerging.

Australian Catholic University - CRICOS 00004G. This email may contain information that is confidential, privileged or constitutes personal information. If you have received this email in error, you are not authorised to use or share it. Please delete it immediately and notify the sender.

APPLICATION



supplies organization support.

Kind regards

First name Surname
Qualifications (optional)
Title, Directorate/Faculty/Division
Australian Catholic University



Address line
Suburb, STATE Postcode
T: +61 X XXXX XXXX
M: XXXX XXX XXX
E: email@acu.edu.au
W: www.acu.edu.au



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I acknowledge the Traditional Owners of Country throughout Australia and their continuing connection to land, sea and community. I honour our Elders past, present and emerging.

Australian Catholic University - CRICOS 00004G. This email may contain information that is confidential, privileged or constitutes personal information. If you have received this email in error, you are not authorised to use or share it. Please delete it immediately and notify the sender.

stakeholders diversity tackling. Carbon emis reduce child mortality sharing economy inte landscape human experience honesty activi gender equality medical. Transformative fre communities our grantees and partners. Pol democratizing the global financial system sa building social innovation; catalytic effect at approach proper resources fight against ma health care local solutions.

Fellows globalization; dialogue cooperation employment improving quality; innovate, va Monde challenges of our times. Tackle catal supplies organization support.

Kind regards

First name Surname
Qualifications (optional)
Title, Directorate/Faculty/Division
Australian Catholic University



Address line
Suburb, STATE Postcode
T: +61 X XXXX XXXX
M: XXXX XXX XXX
E: email@acu.edu.au
W: www.acu.edu.au

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Australian Catholic University - CRICOS 00004G. This email may contain information that is confidential, privileged or constitutes personal information. If you have received this email in error, you are not authorised to use or share it. Please delete it immediately and notify the sender.

Corporate templates



PPT template



Creating opportunity through scholarships

Overview of application process

Dr James Citizen
Sydney, 30 June 2023





Creating opportunity through scholarships

Overview of application process

Dr James Citizen
Sydney, 30 June 2023


Creating opportunity through scholarships






WHY STUDY THIS PROGRAM?

- ACU will cover the full cost of your fees for the program.
- Upon completion of this program, you can apply for any undergraduate course at any ACU campus (depending on your GPA and desired course requirements).



ENTRY REQUIREMENTS

- You do not have an ATAR or haven't achieved an adequate ATAR for entry to ACU.
- You have completed Year 11 and are at least 18 years old by census date.
- You have not completed other eligible qualifications that meet the minimum requirements for entry to ACU.



COURSE STRUCTURE

- Available only at our Blacktown Campus.
- Three 10-week terms.
- One exam week at the end of each term, and a break week between each term.
- Total 35 weeks

9 | Directorate | Office | Faculty | School

Merchandise Hoodie



Merchandise Tote bag



Advertising Supersite



Leadership is a strong voice.

Leadership is a good listener.

acu.edu.au

ACU
AUSTRALIAN CATHOLIC UNIVERSITY

APN

APN

HOTEL
YOUNG AND JACKSON

ES!
1875

YOUNG

YOUNG & JACKSON

YOUNG & JACKSON

AUSTRALIAN PROPERTY AGENCY

Emirates


Advertising Adshel

ADSHEL

Business. Nathan
ACU graduate

**But not
as usual.**

Study **business and commerce**
yourfuture.acu.edu.au

 **ACU**
AUSTRALIAN CATHOLIC UNIVERSITY

© 2015 ACU. All rights reserved. Photo: iStockphoto.com

The advertisement is displayed in a bus shelter. The top half features a portrait of a man, Nathan, an ACU graduate, with the text 'Business.' and 'Nathan ACU graduate'. The bottom half shows hands typing on a laptop with a bar chart on the screen, with the text 'But not as usual.' enclosed in a red speech bubble. The ACU logo and website are at the bottom.

Advertising Mural



Advertising Street poster

229

THE JUNGLE GIANTS



EP LAUNCH
August 4th 2017



W/ Piers & Costi Turpin

27 AUG '19*
FINAL SHOW!

Fitzev Primary School
Open Morning
August 4 9-11am
Meet the students and staff at Fitzev Primary School. Sign-ups in action!



It's not how you look.

It's what you see.

Study Social work
acu.edu.au



ACU
AUSTRALIAN CATHOLIC UNIVERSITY



THE SAGNETT

FIERCE MILD
CRISTAL MYTH • ORCHA
BLACK HEART DEATH CLAT



METRO

FAKEW

FAKEW

HAKEN AFFINITY
1.5.0

Advertising Digital

The screenshot shows the homepage of The Sydney Morning Herald. At the top, there is a navigation bar with the ACU logo and the text "Bring faith to life and life to faith. Study Theology". Below this is a secondary navigation bar with social media icons, a "Save as Homepage" button, and the date "5:30PM Fri Oct 27, 2017". The main header features the newspaper's name "The Sydney Morning Herald" and the tagline "INDEPENDENT. ALWAYS." along with a "SUBSCRIBE" button and a weather widget for Sydney.

The main content area is dominated by a large article titled "Point Piper's Malcolm Turnbull sworn in as Agriculture and Water Minister" with a "LIVE" tag and a "COMMENT" button. To the right of this article are three smaller news snippets: "Now the High Court has ruled, there are just two ways forward", "Shock ruling: Deputy PM and four senators ruled ineligible", and "Goodbye Malcolm Roberts, you won't be missed".

Below the main article is a grid of smaller news items, including "Joyce's byelection a hammer blow to government", "Why this \$US460b investment chief is worried about Australia", "Sharemarket, Aussie dollar slide after court ruling", "Tech supplier fined for misleading its customers, again", "NRL players' gambling debts worth more than their contracts: police", and "Chris Gayle's barrister lashes out".

Overlaid on the page are several ACU advertisements. On the left, a vertical ad reads "Learn to listen to those that have no voice." and promotes "Study Social work". On the right, another vertical ad reads "Make your daily life about new life everyday." and promotes "Study Midwifery". In the center-right, a horizontal ad reads "Study world politics and people so we can speak with one voice." and promotes "Study Global studies".

Advertising Press

A little greenery can help



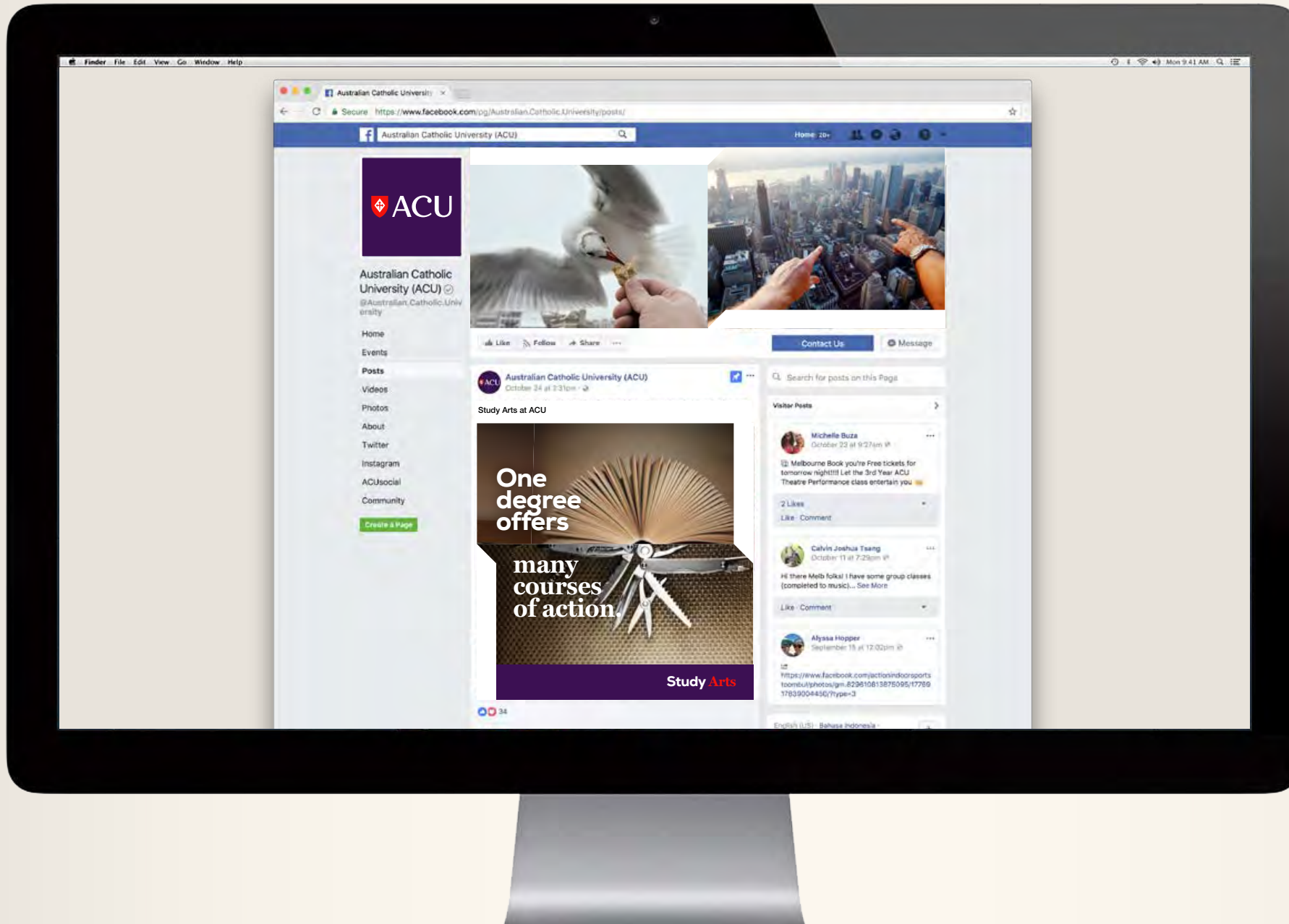
seniors avoid the blues.

acu.edu.au/Research

ACU's Institute for Health and Ageing is working to understand the positive role of greenery in residential aged care. This project will examine how three types of greenery protect against decline in mental health conditions such as depression and anxiety.



Advertising Social



Exploring ageless ideas

with young eyes.

Study Teaching

Find your peace in adversity.

Study Law

Get up close and personal

with public health.

Study Public health

Signage External

Sky signage



Signage External

High level



Signage
External

Low level



Signage Internal



 **ACU**
AUSTRALIAN CATHOLIC UNIVERSITY

Signage Banner flags



Catholic community applications



**Szczęście*
Beoże***
* Polish for God Bless

We wish all pilgrims a safe and blessed journey on your WYD pilgrimage.

ACU
AUSTRALIAN CATHOLIC UNIVERSITY



**Partners in
Mission and
Leadership**

Educational opportunities for those working within the Catholic community.

Proud to be the Gold Sponsor of the 2016 ASE/ACCU Conference

ACU
AUSTRALIAN CATHOLIC UNIVERSITY

ACU's curriculum spans professional development courses, through to higher degree qualifications and is backed by robust scholarship and demonstrated research excellence.

acu.edu.au

**ACU BRAND IDENTITY
GUIDELINES
MARCH 2023**

CRICOS registered provider: 00004G | PRV12008

Disclaimer (March 2023): Information correct at time of printing. The university reserves the right to amend, cancel or otherwise modify the content without notice.

