

OFFICIAL



AUSTRALIAN PRUDENTIAL REGULATION AUTHORITY | APRA.GOV.AU

APRA Brand guidelines

21 May 2024 | Version 11.2

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Use of service providers

APRA engages external service providers from time to time for a range of services.

In our role as an independent statutory authority, accountable to the Australian Parliament, **we do not endorse** the services of companies or individuals upon completion of work they may have undertaken for APRA.

Service providers are requested not to refer to APRA as a client on their website or other public materials. **This means our logo is not to be used** on their website or other public materials, showing that we are or have been a client.

APRA does not give testimonials for completed services. Trades or discounts in exchange for testimonial or reference to APRA is strictly prohibited.

EXAMPLE ONLY

Section 47E(d)



✘ This is not allowed.

For further clarification,
contact Corporate Affairs.

Brand values



Integrity

Act with integrity

We act without bias, are balanced in the use of our powers, and deliver on our commitments.



Collaboration

Work collaboratively

We actively seek out and encourage diverse points of view, to produce well-founded decisions.



Accountability

Be accountable

We are open to challenge, and scrutiny and take responsibility for our actions.



Respect

Demonstrate respect

We are always respectful of others and their opinions and ideas.



Excellence

Practise excellence

We maintain high standards of quality and professionalism in all that we do.

Tone of voice

What we communicate and how we do it

APRA's tone of voice reflects how it wishes to be perceived by its stakeholders. Its tone of voice is a key element of its brand.

APRA is an independent statutory authority, accountable to the Australian community through the Australian parliament. As such, APRA's communication needs to reflect its values and be credible, clear, consistent, free from jargon, honest and accessible to all.

The writing and grammar reference tool to use is the Australian Government Style Manual: www.stylemanual.gov.au

Our purpose

APRA is Australia's prudential supervisor, responsible for ensuring that our financial system is stable, competitive and efficient.

Depending on the audience, for example when addressing employees, its tone may be less formal, and reflect the warm, inclusive, diverse and collegial culture of the organisation, but should be no less professional and free from jargon - especially in consideration of new starters.

When addressing external stakeholders, APRA may want to convey authority, trustworthiness, clarity and credibility, but retain accessibility as a guiding principle. This is because accessibility and keeping the language free from jargon and in plain English ensures that our messages and intent are to easy understand and thus easy to act upon where required.

For more information about accessibility, please contact Corporate Affairs.

Honest

Content written is researched well, is truthful in its detail, context and data. That content is honest, transparent and expresses all relevant facts.

Plain English

Content is written without jargon, minimising the use of acronyms and is straightforward in its point/s.

Accessibility and inclusivity

Regardless of audience, the language used must be easily understood by every Australian and in a format that can be accessed by every Australian. For more about file formats and accessibility, talk to Corporate Affairs.

Precise and concise

The language used must be precise and minimise the use of complicated sentences.

Consider your audience

Keep your audience context in mind and provide appropriate sources of additional information and supporting documentation where possible.

01

Brand mark

1.1

The APRA primary logo

The APRA logo and the Commonwealth Coat of Arms create APRA's primary 'lock-up' logo. There are strict rules about the use and application of the Coat of Arms.

The APRA 'lock-up' logo is critical and is the centrepiece of our visual brand identity.

It should be the first or the last thing that people see. The APRA logo must be rendered only in the colours stipulated in this guide.



The APRA logo is to be used only in its original state.

Contact Corporate Affairs for logo files and approvals.



1.2

Logo colour variations

To ensure legibility and accuracy in the representation of the APRA logo, these colour rules apply.

- The three colour variants of the APRA logo are full colour (APRA Blue), white and black.
- The logo should predominantly be used on white and APRA blue backgrounds.
- When full-colour is not available, the mono (black) or white (reversed) logo should be used.
- The blue logo should be used on all white/light backgrounds and the white reversed logo should be used on all black/dark backgrounds.
- The logo is available in different file formats that suit different applications: [S.47E\(d\)](#)
[Section 47E\(d\)](#)
- The full colour [S.47E](#) version should be used on all print applications.
- For all web, TV, projections or monitor applications the [Section 47E\(d\)](#) colour version of the logo is to be used.

FULL COLOUR (APRA BLUE)



REVERSED/WHITE (BLUE BACKGROUND)



BLACK AND WHITE



REVERSED/WHITE (BLACK BACKGROUND)



1.3

Size and spacing

CLEAR SPACE

The space and size relationship between the Commonwealth Coat of Arms and the APRA logo, which together form the APRA 'lock-up' logo, has been set.

An area of clear space must be kept around the APRA 'lock-up' logotype at all times. If minimal space is available, nothing should appear within the space surrounding the lock-up logo determined by the APRA circle graphic element (see opposite).

MINIMUM AND MAXIMUM SIZE

Each logo has its own size for a particular sized print page.

The APRA logo should never be reproduced smaller than its minimum width size of **S.47E(d)** **Section 47E(d)**

We recommend using our logo at these size widths for printed collateral.

Section 47E(d)



Section 47E(d)



1.4

APRA secondary logo and graphic device

There will be situations with minimal space available, for example in banners and icons on social and digital media. In these instances it may not be possible to fit a long horizontal logo or the logo may need to be sized too small to fit or be legible.

The Government has an exemption which allows APRA to use its corporate logo without the Australian Coat of Arms, meaning in certain instances, the APRA logo can be used on its own.

The APRA graphic device (circular emblem) from the APRA logo can be used independently in certain approved situations, such as promotional items. The colour variations are white on a black or APRA blue background and APRA blue on a white background. The minimum size is **S.47E(d)** width.

Use of the secondary logos and graphic device must be approved through the brand and design team. Contact the team for files and approvals.

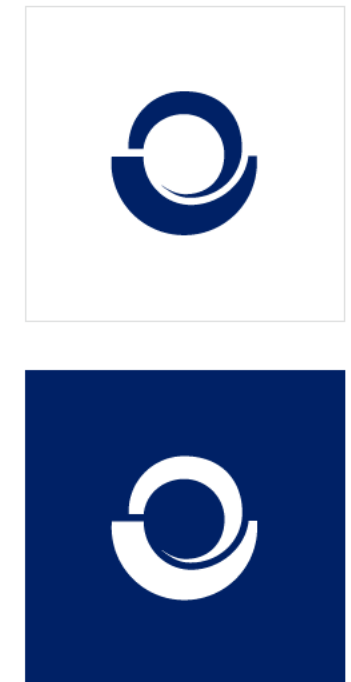
SECONDARY LOGO
FULL COLOUR (APRA BLUE)



SECONDARY LOGO
REVERSED/WHITE (BLUE BACKGROUND)



APRA GRAPHIC DEVICE



1.5

Logo usage

Incorrect usage of logo

The APRA logo should never be altered, distorted, redrawn, recoloured or manipulated in any way.

This includes, placed on top of a busy background pattern, photograph, artwork or design element, or embellished with outlines, shadows or embossing, textures etc.

Obstruction of logo

The APRA logo is not to overlap other elements on a page that impair its clarity. see Clear Space page.

Alignment

The APRA logo should be aligned horizontally and not angled or placed vertically in a design.


✘ Do not rotate the logo.

Section 47E(d)



✘ Do not put the colour logo on a photograph or illustration

Section 47E(d)



✘ Do not rearrange the elements of the APRA logo.

Section 47E(d)



✘ Do not distort the logo.

Section 47E(d)



✘ Do not add effects to the logo (e.g. drop shadows).

Section 47E(d)



✘ Do not reproduce the logo in any other colour combination.

Section 47E(d)



✘ Do not place the blue APRA logo on a coloured background that makes the logo difficult to read or reverse out of another colour other than APRA's corporate colours.

Section 47E(d)



✘ Do not delete elements of the logo. Always use the provided logo files to maintain the correct usage and dimensions.

Section 47E(d)



✘ Do not change the typeface.

Section 47E(d)



1.6 Co-branded documents

Multiple branding with Government agencies



APRA is a Australian Government agency (statutory body) and works with non-Government and Government agencies on joint projects where co-authoring or co-presenting is sometimes required. Common examples include co-branding with ASIC or the RBA. See example. The branding and styling is neutral to represent all brands equally.

The Commonwealth Coat of Arms should only be used once in government co-branded documents and positioned in the top left-hand corner of co-branded material.

EXAMPLE WITH TWO ENTITIES



All requests or proposals for co-branding should be sent to Corporate Affairs for review and approval prior to release.

02

Colour palette

2.1

Colour palette

PRIMARY

The main APRA colours can be found in the primary palette, with the hero colour being the APRA Cobalt Blue. This blue forms the base for all our external communications.

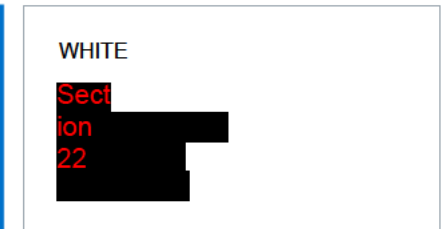
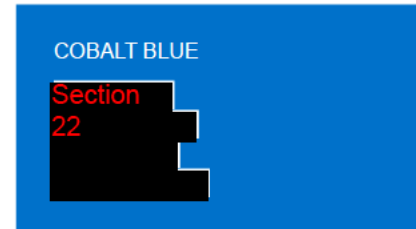
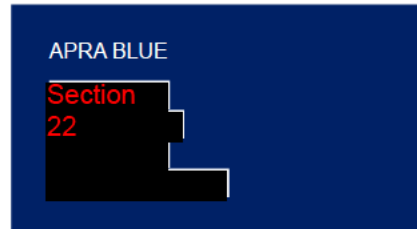
COMPLEMENTARY

The complementary palette is to be used in a supporting role to the primary palette, when additional colours are required to illustrate or highlight information. A tint of Emerald Green is the predominant colour used for internal communications however there is flexibility to use the full range of complimentary colour pairings.

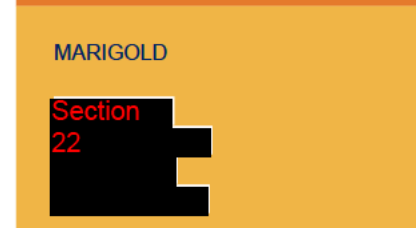
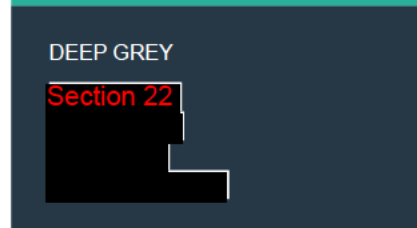
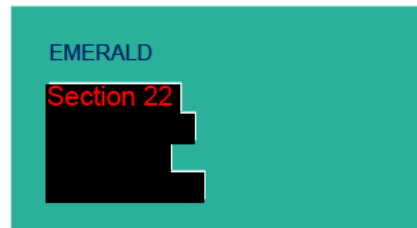
TINTS

Tints (colour intensity) can be applied to the primary and complementary colours to add visual emphasis alongside the use of the primary and secondary palettes. This can expand the colour selection for designing graphs, charts, infographics or backgrounds.

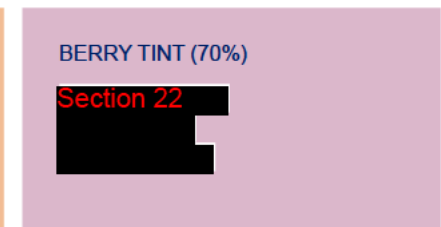
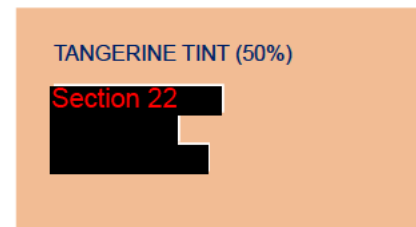
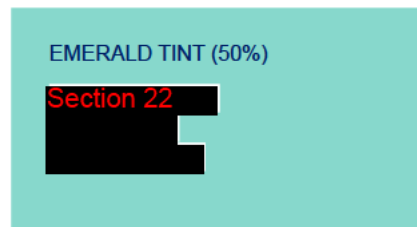
PRIMARY COLOURS



COMPLEMENTARY COLOUR PAIRINGS



TINTS



2.2

Rating colours

A standardised approach to the colours used to indicate ratings has been developed to ensure a consistent style across APRA. The colours are drawn from a highlight palette.

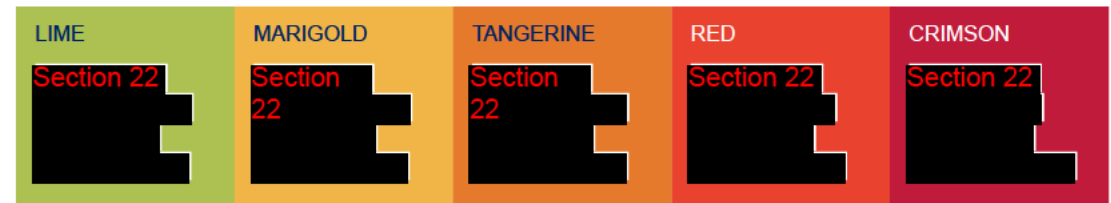
This will ensure that the same colours are always used to indicate the same ratings levels across APRA to make the ratings and colour-coding more readily identifiable.

See example opposite for an example.

	LOW	LOWER MEDIUM	UPPER MEDIUM	HIGH	EXTREME
EXTREME	Normal	Oversight	Oversight	Mandated improvement	Restructure
HIGH	Normal	Oversight	Oversight	Mandated improvement	Restructure
MEDIUM	Normal	Normal	Oversight	Mandated improvement	Restructure
LOW	Normal	Normal	Oversight	Mandated improvement	Restructure
	0	1	2	3	4

Normal
 Oversight
 Mandated improvement
 Restructure

HIGHLIGHT COLOURS



03

Brand toolkit

3.1

Fonts

Primary – Arial

Arial is the primary font used in the APRA brand. This font has been chosen for its balance of contemporary style, legibility and accessibility for print, email, intranet and the internet whether large or small in size.

Arial is a time-honoured sans serif font which remains current for the contemporary landscape and provides a sense of confidence in our brand. It is a standard loaded font on all computers. This helps retain readability and format due to its compatibility across all computers when sending and receiving written documents digitally.

Arial has a family of weights and italics including regular, regular italic, bold and bold italic. All weights may be used for collateral.

For accessibility of documents, font size should not appear smaller than 8pt (exception on certain charts and graphs).

Arial

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#\$%^&*()_+<>?

Arial Regular

Arial Regular Italic

Arial Bold

Arial Bold Italic

3.3

Headings hierarchy

The following heading examples illustrate the typical type sizes based on an A4 publication.

- The main font used for text is Arial and extra weighted fonts should be used for other headings and subheadings as set out on this page.
- Italics should be used sparingly and only for corporate printed material due to their incompatibility with digital accessible guidelines.
- The number of text weights and sizes should be reduced to a minimum.
- The text is there to convey the author's message and not to act as decoration.
- Function over form determines how text should be set and used.

Heading 1 Arial regular - S.47E(d)

1.1 Heading 2 Arial bold - S.47E(d)

1.1.1 Heading 3 Arial bold - S.47E(d)

Heading 5 Arial bold - S.47E(d)

Callout Heading Arial regular - S.47E(d)

Normal style for body copy S.47E(d) black - Proin a ante a justo aliquet ornare in vel justo. Ro doluptatur. Quis dolestio mi, cus. Hendelent deleseratum qui alitem que pa net venditi sequatur?

Callout Box Blue (Background colour = Hex: S.47E(d)) Proin a ante a justo aliquet ornare in vel justo. Ro doluptatur. Hendelent deleseratum qui alitem.

Callout Box Cobalt (Background colour = Hex: S.47E(d)) Proin a ante a justo aliquet ornare in vel justo. Ro doluptatur. Hendelent deleseratum qui alitem.

Body copy callout box (Background colour = Hex: S.47E(d)) Proin a ante a justo aliquet ornare in vel justo. Ro doluptatur. Hendelent deleseratum qui alitem.

3.4

Typography rules

- In paragraphs of text do not hyphenate or break: Dates, phone numbers, websites, person/s names.
- Watch out for orphans or widows (single word on their own at the end of paragraph or at the beginning of a column).
- En dash (–) with no spaces is used to denote span of years, page numbers, distance and associations. i.e. 1997–1998 or Commonwealth–State.
- Em dash(—) with no spaces is used to denote parenthetical statements (dialogue), amplifying or abrupt changes. i.e. 'I went to Rome to see churches, to Vienna to see opera—but I see I am boring you.'

USE OF CAPITALS

Capitals to only be used at the beginning of sentences, places, abbreviations, acronyms, days, months, holidays, countries, languages, religions, nationalities, peoples names, titles, trademarks, companies, organisations, monuments, books, poems, songs, films and names of well known modes of travel i.e.: Titanic, Orient Express and The Challenger II.

USE OF ITALICS

Italics should be used sparingly, and only in corporate printed material due to their incompatibility with digital accessibility guidelines.

✘ DON'T SET TYPE

- Don't have full stops in headings.
- With Summary Text That Use Capital Letters On The First Letter Of Every Word As Shown Here.
- In all lower case letters.
- Justified (left and then right justified together, as shown here).
- That has been altered or artificially condensed, or expanded in any way.
- That uses special effects, such as shadows or underlines (unless an underline denotes a hyperlink).
- With excessive i n t e r c h a r a c t e r space, or reduced i n t e r c h a r a c t e r space.
- To fill all the available white space on a page.
- In fonts other than the corporate fonts specified in these guidelines.

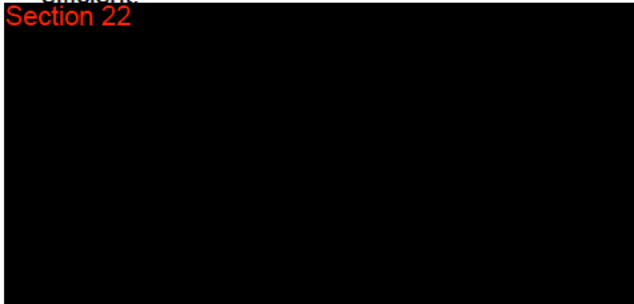
3.5

APRA circular design element

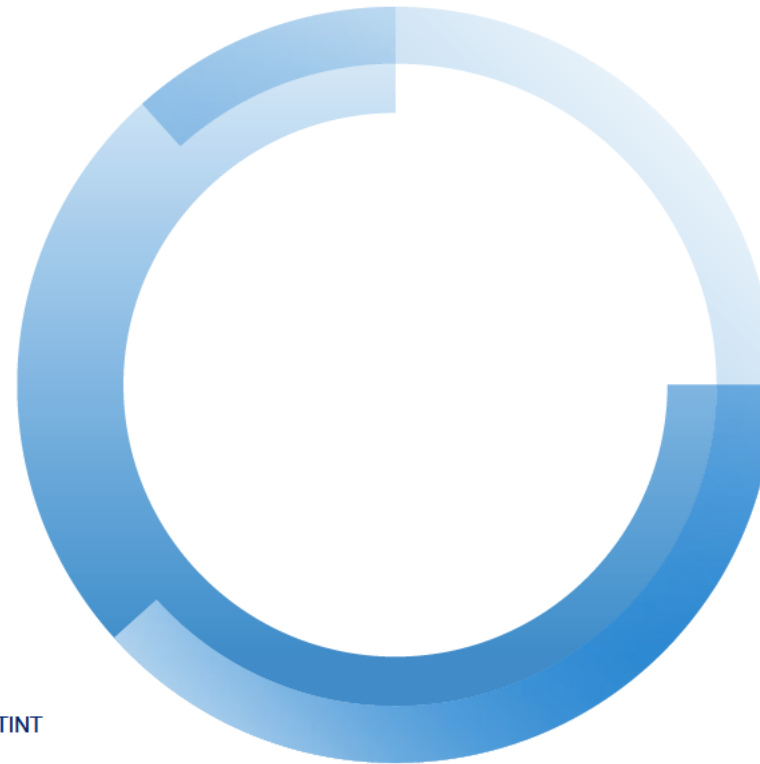
The circular design element is new to the APRA brand family. Introduced in 2024, it is a contemporary take on the APRA logo device.

We close the gaps between the halves, and create a sphere with people at the heart. With no definitive end point, circles encapsulate a sense of belonging and safety. This reflects the circle of the system and APRA's continuous commitment to ensure it remains stable, competitive and efficient.

Section 22



The circular design element also looks like a lens of a magnify glass. This speaks to APRA's lens-like focus on the supervision, regulation and protection of the Australian financial system.



COBALT BLUE TINT



APRA BLUE TINT



TANGERINE TINT



EMERALD TINT



BERRY TINT

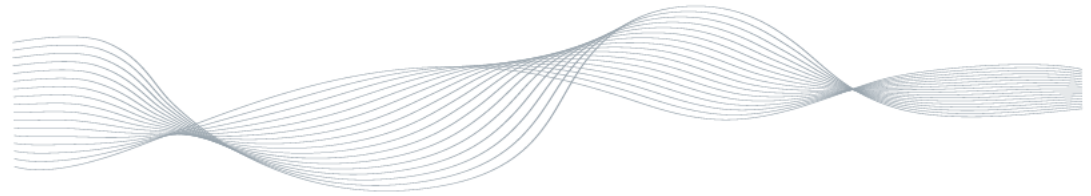
3.6

APRA webbing

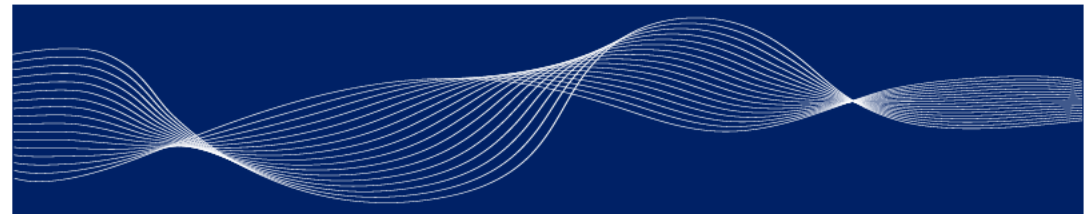
The APRA webbing is a design element of the APRA brand and mirrors the webbing use on Australian bank notes.

The webbing device is comprised of thin and intertwining strokes that can be applied subtly or as a watermark in a range of various applications across APRA communications. It is used sparingly as we progressively adopt the new circular design element, which reflects the APRA of today.

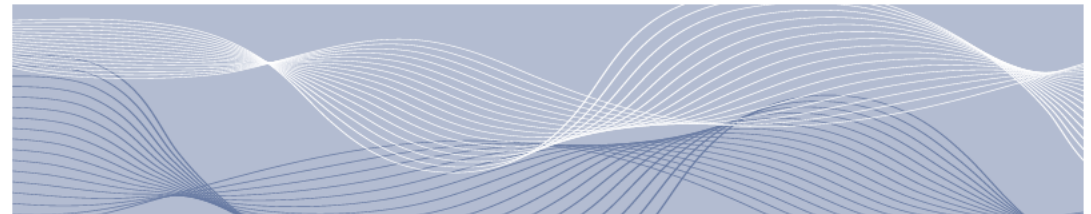
NORMAL



REVERSED



LAYERED

LAYERED OVER
IMAGERY

3.7

Photography

APRA's style of imagery and photography is natural. Where possible we use our own subjects, always represent diversity, and feature real people in real situations, avoiding clichés.

Locations should be Australian and wherever possible, real. Blurred or abstract professional images can be used in some instances to add visual interest.

Our imagery uses cool and neutral tones and should be visually consistent.

Avoid

Heavily filtered. Exaggerated contrast. Fake, unrealistic colour. Comic or 'clip art' generic stock images. Unnatural perspective. Subject and background both out of focus. Too dark or at night. Unnatural poses. Unhappy, moody person/s. Text and/or graphics on photographic imagery cannot be used. Stock imagery should be used sparingly.

The APRA image library is available via the Brand Hub on the APRAnet.

Key characteristics that we capture in our photography are:

1. APRA and finance based
2. Australian and diverse in culture
3. Light/bright without being artificial
4. With human element and nature
5. Authentic – not contrived, cliched or artificial.

Section 22



3.8 Iconography

The icons are solid coloured lines of the same weight with sections within the icon tinted in grey or sky blue. APRA icons are not to be altered or changed in any way.

Use the most appropriate icon for your content, presentation, graph, chart or infographic. In the first instance use the colour version of the icon. For dark backgrounds use the white (reverse) icon. Where colour is not available use the mono (black) icon. Icons can only be placed on a white, solid or tinted coloured background and not over an image.

If an icon does not exist for your purpose please speak to Corporate Affairs.

The complete APRA icon suite is available in the Brand Hub on the APRA net.

FULL COLOUR
VERSION



REVERSE
VERSION



3.9

Graphs and charts

Graphs and charts are an excellent way to condense large amounts of data and complex information into easy-to-understand visual formats that clearly highlight points, patterns, trends, comparisons, growth and time.

There are many different chart types available for presenting data. To increase usability and comprehension of data, using the right graph design, colour, marks and labelling can help you understand more about the data.

There are quality standards required for all data presented in both paper and digital records at APRA.

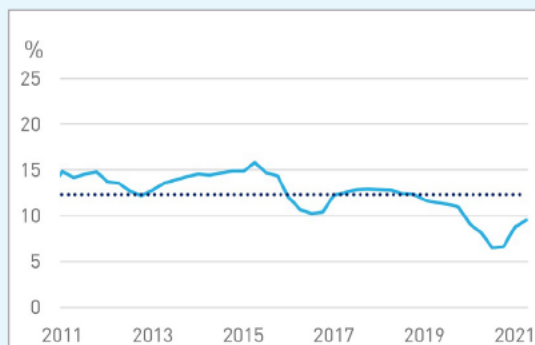
Talk to the [Section 22](#) for expert advice on choosing the most appropriate chart or graph for your data.

THE TWO MAIN CATEGORIES OF SHOWING DATA ARE:

Qualitative (explain)

These charts are typically used to explain one key insight.

Example – multiple series line chart

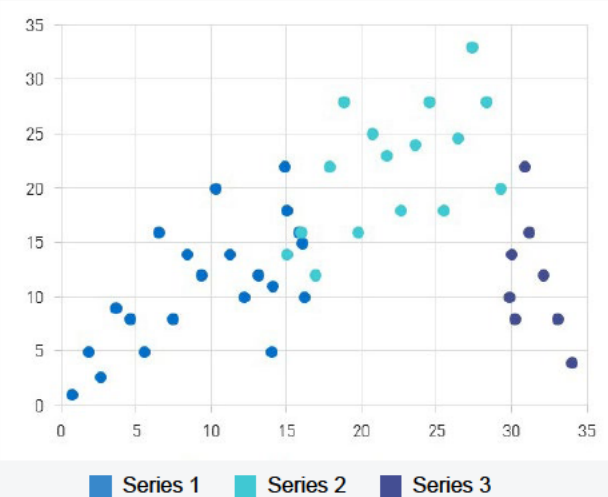


Section 22

Quantitative (explore)

These charts present data to provide complex insights and exploration of relationships.

Example – multiple series scatter chart

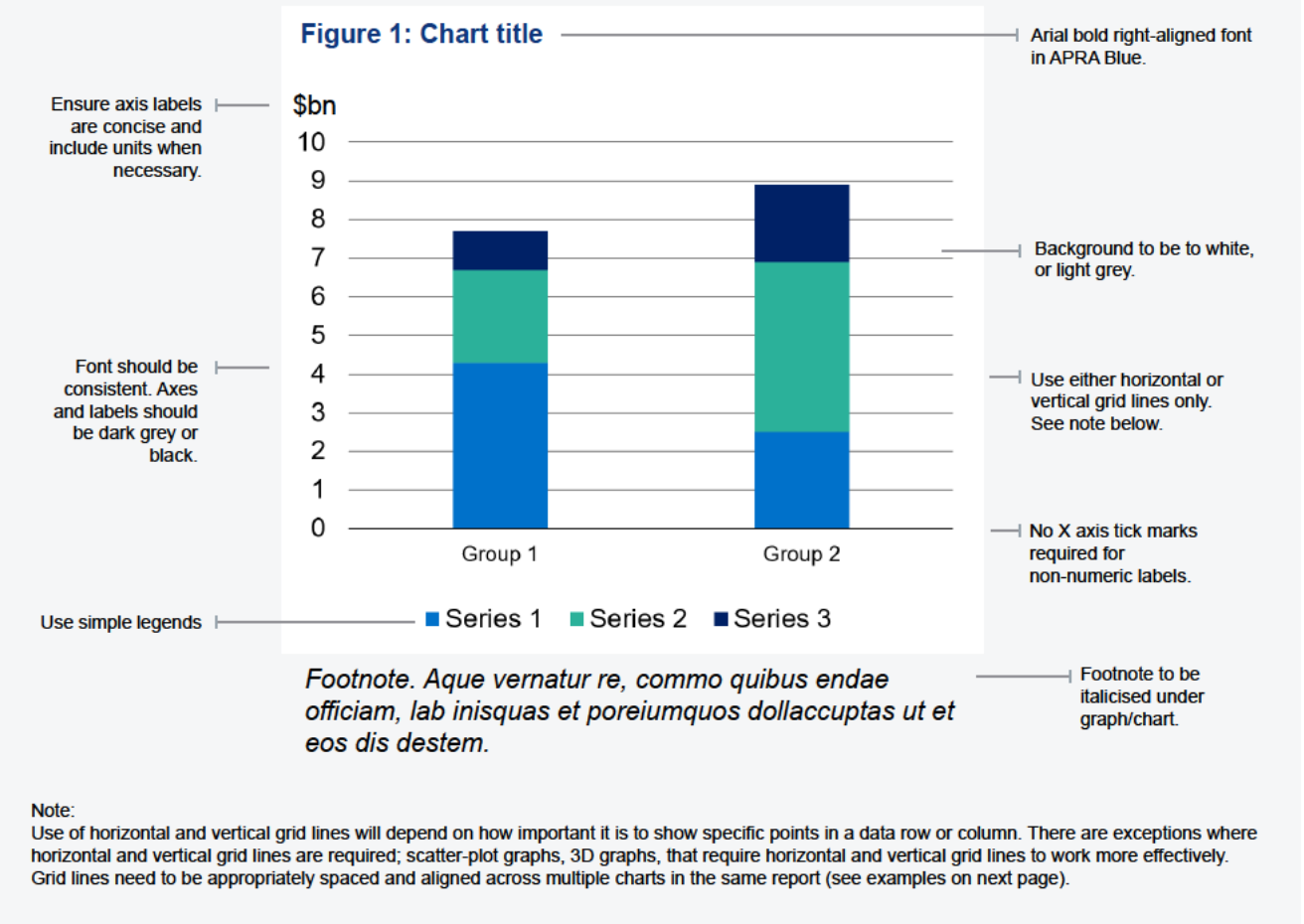


3.9 Graphs and charts *continued*

Recommendations for data visualisations

- Graphs and charts need to be intuitive and easily understood at a glance; 30 seconds or less, without additional information.
- Data is in a format that is consistent and compliant with or readily transformable to accepted standards.
- Limit colours and shapes in a graph to 7-10 items so you can see and understand patterns more easily.
- Change orientation of chart or graph when x-axis descriptions are long.
- Order data in ascending or descending order where possible. For example, bar charts showing the largest amounts to the least.
- Don't scale images or screen captures of data so text is stretched, elongated or pixelated.
- Wherever possible abbreviate axis labels and apply prefix/suffixes.
- Fixed axes: By default in Excel, the axis range automatically adjusts based on the data in your view. If that view is going to be filtered and changed (such as with quick filters or filter actions), your audience might not notice the resulting change in the axis range, and could therefore be misled. Changing axes also makes visual comparison very difficult. You can set the axis to a specific, fixed range to avoid any potential confusion.

RECOMMENDED CHART FORMATTING



3.9 Graphs and charts *continued*

- Chart text - Arial Regular 10pt, minimum 8pt
- Chart line weight = 2px
- Gridlines - try to keep between 5-6 per chart

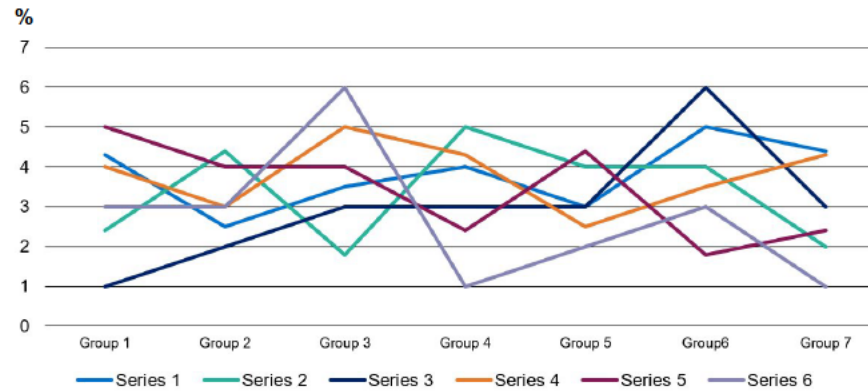
Colours

	R	G	B
Axes	0	0	0
Gridlines	0	0	0
Accent 1	0	114	206
Accent 2	0	179	152
Accent 3	1	33	105
Accent 4	232	119	34
Accent 5	137	12	88
Accent 6	175	180	217

Examples of charts

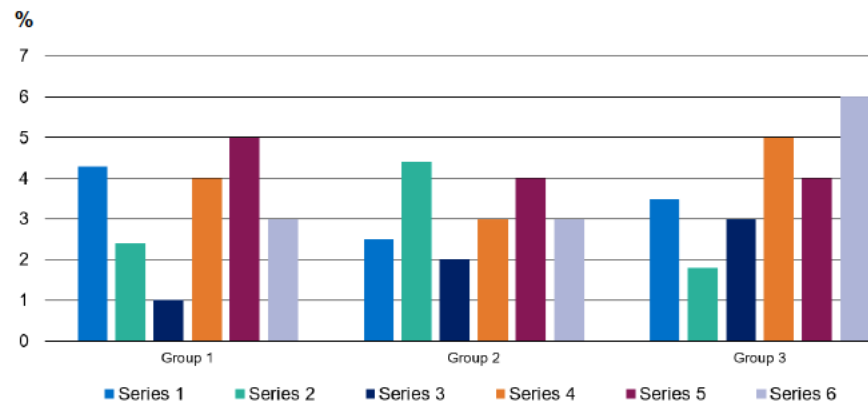
BAR CHART

Figure 2: Chart title



MULTIPLE SERIES LINE CHART

Figure 3: Chart title



3.10

Tables

Tables should be set out as clearly as possible. Titles and column headings should be brief, distinct and clear, and ideally kept to one line.

Information can be grouped vertically and horizontally. In a densely set table, insert horizontal lines at regular intervals or colour tint each alternate row. Primary or secondary colours can be used as solids or tints for the background within a column or row.

Contrast and differentiate specific columns such as totals, dates or row descriptions with bolder type or solid and tinted colours.

Numbers are to be right aligned with their headings. The numbers must also line up with their decimal point. Where there are text only columns they are to be left aligned.

Don't stretch or condense tables so that columns or rows of data are unnecessarily separated or cramped.

Use thin rules either vertically or horizontally only when the data is difficult to track with a readers eye. Do not use both vertical and horizontal rules together as this creates a "net effect" with numbers trapped in boxes.

Number of entities			
	30 Jun 15	30 Jun 16	% change
Sect			
ion			
22			

Cover / Product type	Claims finalised	Claims admitted	Claims declined	Claims withdrawn	Claims undetermined
	% of reported	% of finalised	% of finalised	% of reported	% of reported
Sect					
ion					
22					

3.11 Infographics

Infographics combine images, colours, movement together, naturally draw the audience's eye.

Infographics can help represent complex information in an easy-to-understand and engaging way. A combination of illustration and iconography may be utilised in the production of infographics.

Talk to Corporate Affairs about how an infographic may be able to help you communicate complex information in an engaging way.

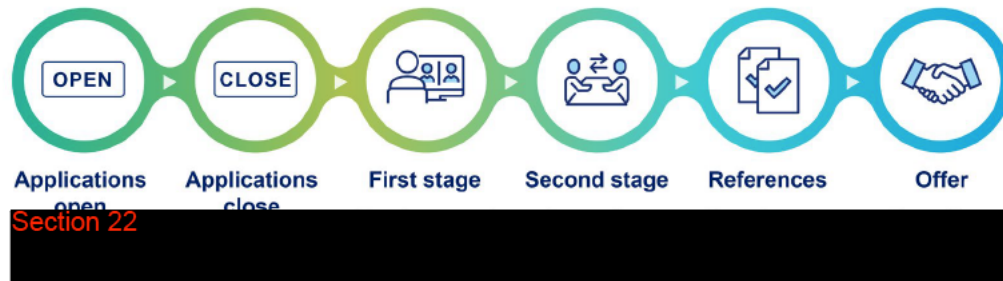
PLAN ON A PAGE



MICROSOFT TEMPLATES QUICK PARTS



TIMELINE

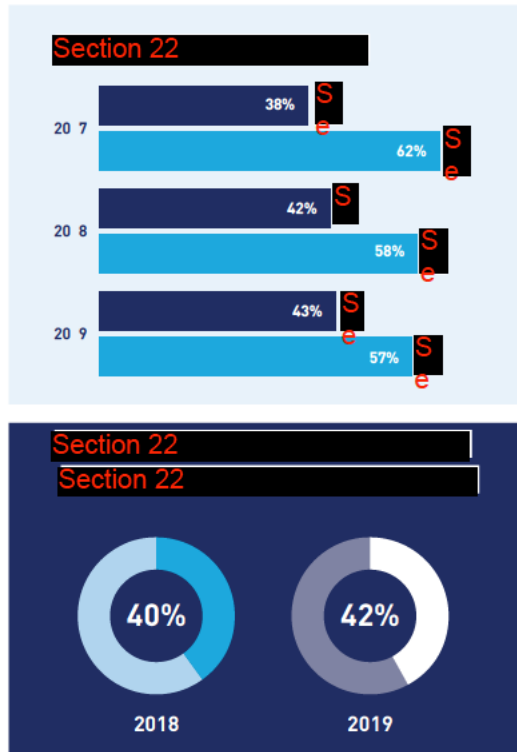


3.13

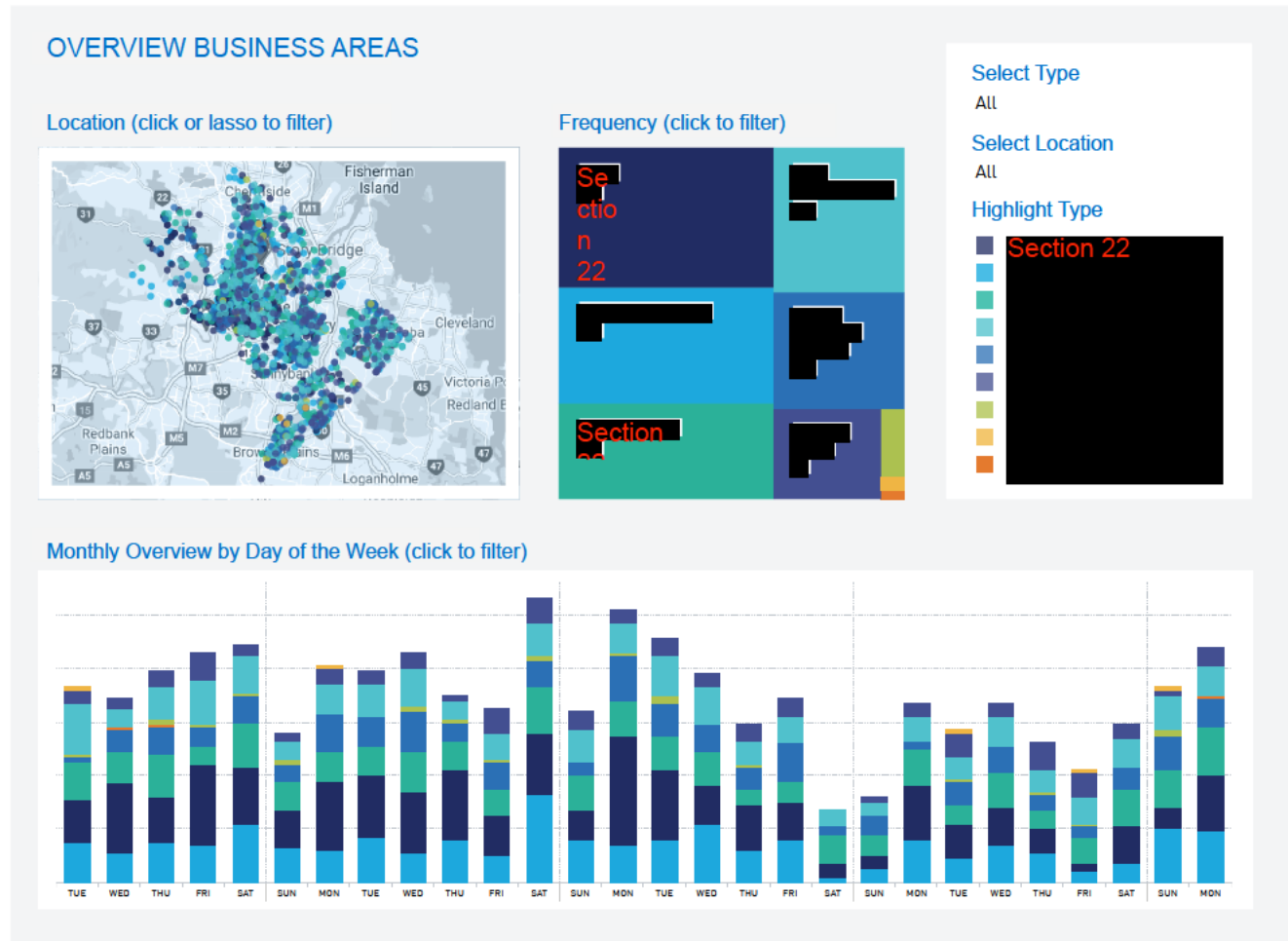
Data dashboards

A data dashboard is a good way to show a lot of data in a graphic summary (see examples on this page). This produces multiple views in a snapshot e.g. profit, loss, comparisons, trends over time and an immediate overall understanding and transparency of data over many overlapping areas. This overview can lead to a more focused strategy when viewing an overall picture.

EXAMPLE OF COMPONENTS OF A DATA DASHBOARD



EXAMPLE OF HOW TO SUMMARISE DATA VISUALLY USING A DATA DASHBOARD



04

Brand applications

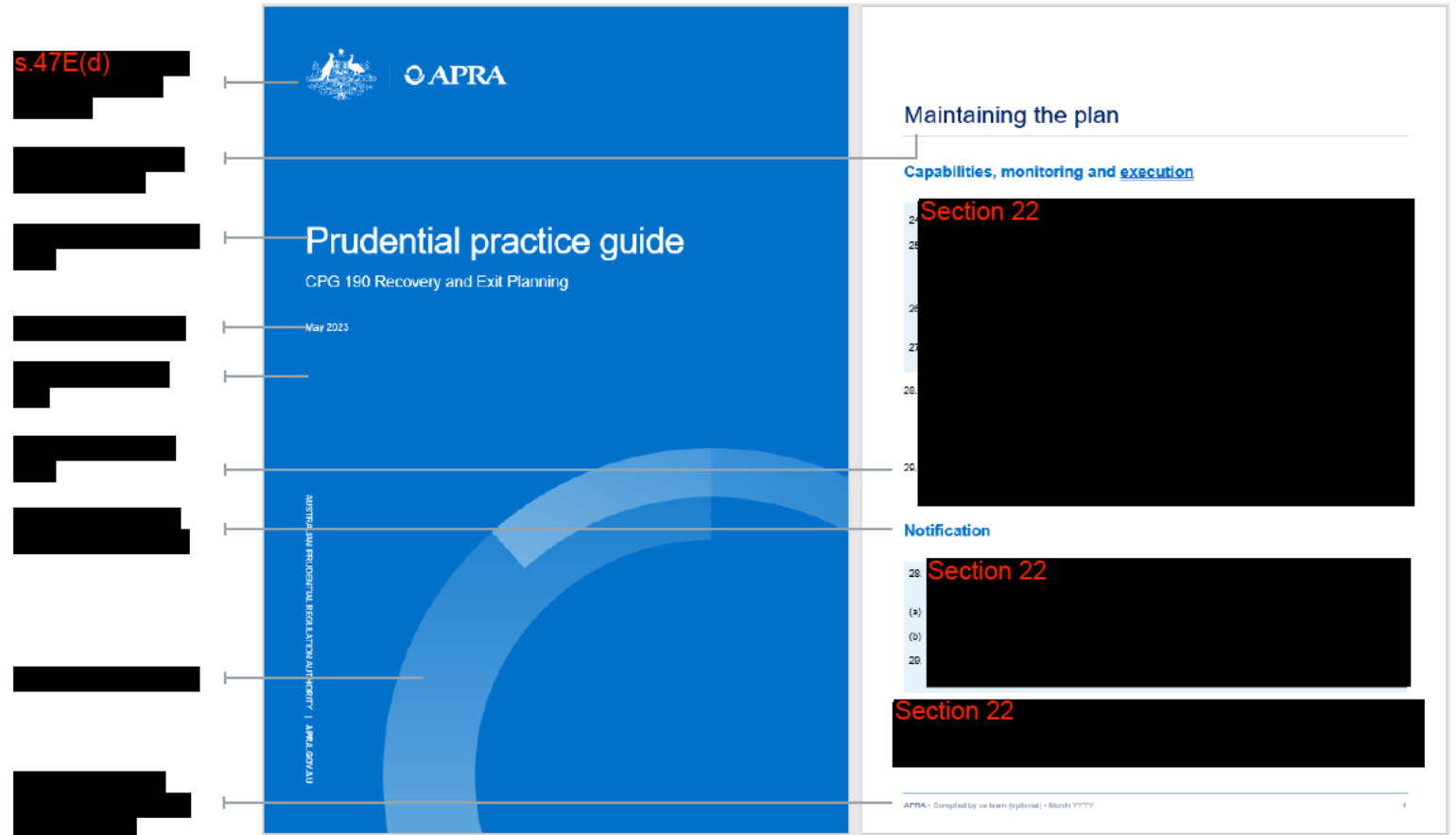
4.1

Word templates

We want to create a common look and feel across all APRA documents. Using the most up to date template will ensure we maintain consistency when using logos, fonts, colour and imagery.

You can access our core set of templates directly in Word via File > New > APRA Core Templates

All fonts and sizes are pre-set as 'Styles' in each template, so you can begin typing without spending extra time on formatting.



4.2 PowerPoint template

For consistency of the APRA brand a PowerPoint template has been created covering examples of elements commonly used throughout presentations.

It includes quick access to icons, charts, and table styles. You can select the slides and elements you need.

Here are some examples of the various types of slides in the APRA PowerPoint template.

You can access the template directly in PowerPoint via File > New > APRA Core Templates



EXTERNAL

Please strictly use **S.47E(d)** themed slides only for external audiences (i.e. entity meetings, webinars).

INTERNAL

Our new PowerPoint has a range of colour options.

We encourage flexible use of these schemes for presentations with an internal audience (APRA employees).

4.3

Video & motion graphics

Video can be a useful way to deliver short snippets of information in an engaging format.

Engaging video content can

- simplify highly-complex and technical information
- present a more realistic and relatable explanation to external stakeholders with no assumed knowledge of an agencies role and operations
- present information and data in a more engaging and memorable way
- inspire and motivate **Section 22**
- reinforce key messages produced in other APRA communication materials.

Internal business areas may consider developing video content to communicate key messages internally or externally. In the first instance, the Subject Matter Expert (SME) should contact Corporate Affairs to discuss their communication needs.

External examples



Internal examples

Section 22

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OFFICIAL



APRA

Thank you

For more information, please contact:

Corporate Affairs

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