

# Design Guide

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The background features a dark teal color with several overlapping, semi-transparent circles of varying shades of teal. A thin white horizontal line spans the width of the page near the bottom.

# Overview

# Introduction

Welcome.

The Commission's success depends on our ability to communicate our work effectively. Partly this comes from using the right language and structure. But it also comes from ensuring that our documents and products look authoritative, appealing and memorable.

In other words, our success hinges on ensuring our output, in all its forms, is compelling, easy to read, and subliminally aligns with and reinforces the Commission's authority and reliability. To do this well, we need a strong, consistent and professional visual style that allows readers to tell, almost at a glance, that what they are looking at is from the Commission.

We know that the Commission publishes high-quality information that is trusted by clinicians, governments, policy makers, healthcare organisations, consumers and carers. Our work will reach more people if it can be recognised immediately as having come from the Commission.

This Design Guide will prove an invaluable resource for Commission staff preparing documents, as well as external designers who are engaged to produce work on our behalf. It will allow us to work more efficiently, and will ensure that our work has more impact.

This, in turn, will help to make health care better and safer, benefiting patients, consumers and the entire Australian community.

I commend the guide to you.



Adjunct Professor Debora Picone AO

CEO

# About this guide

This guide has been produced by the Australian Commission on Safety and Quality in Health Care (the Commission) to detail the requirements for applying the Commission's overall branding, logo, corporate colours and design.

The guide articulates the Commission's visual style – our logo, colour palettes, typography, page layout and brand imagery – to help us achieve a professional level of consistency. The style is intended, subtly, to echo the Commission's core characteristics: we are authoritative, methodical, structured, collaborative and transparent. We have strong partnerships and empower our stakeholders. Echoes of this can be found in the designs.

Our use of language and our visuals come together to give us our unique identity. We have developed a toolkit for our identity that consists of:

- *Style Guide*
- *Design Guide*
- Word, InDesign and PowerPoint templates.

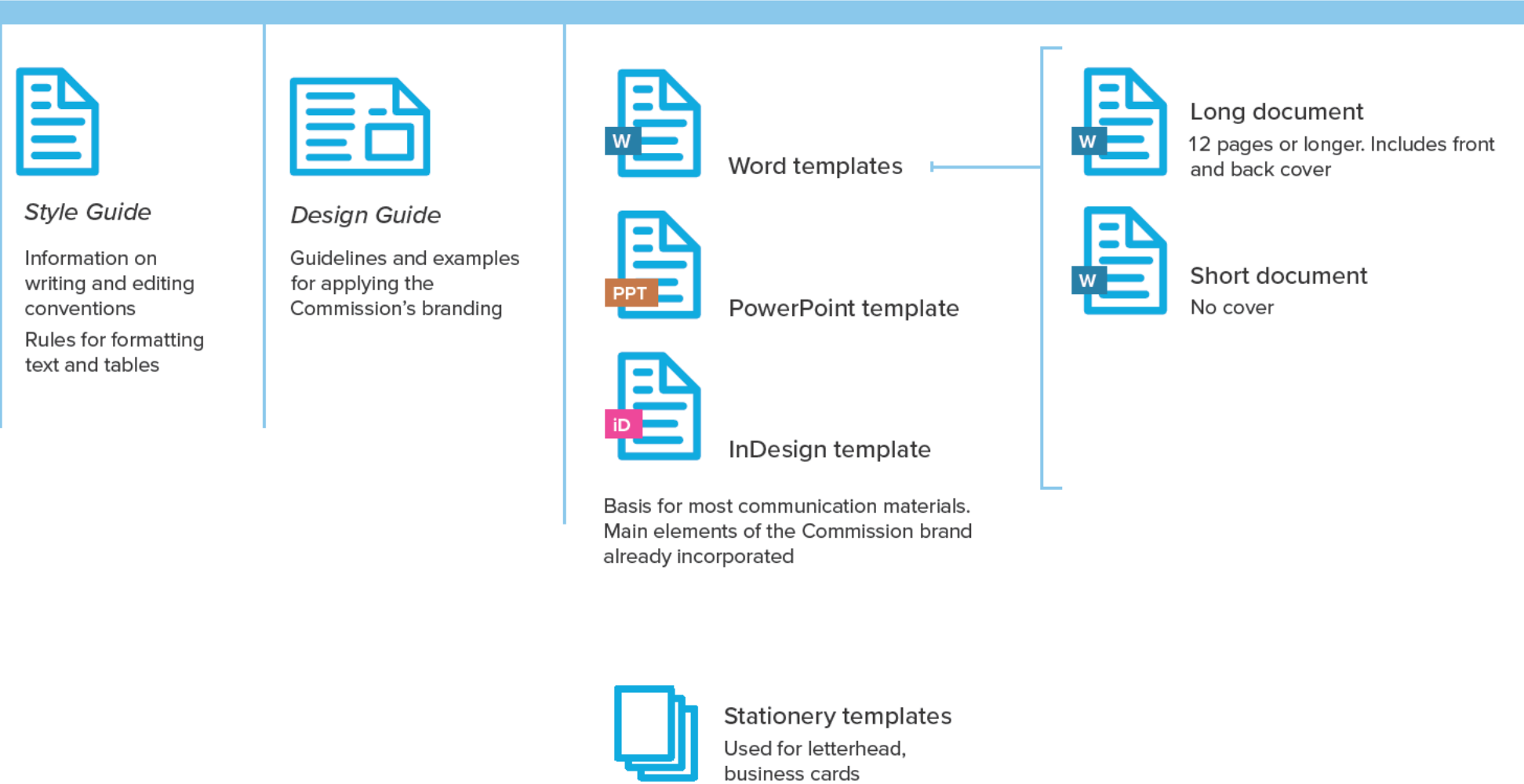
The *Style Guide* provides information on our writing and editing conventions. There is also information on formatting text and tables, which affects their final appearance.

The *Design Guide* details the elements of the Commission's branding, and provides guidelines and examples of how they can be applied.

The templates contain styles that make it easy to create a publication. They incorporate the main elements of the Commission brand.

The approach detailed in this guide should be applied to all Commission-branded materials, all materials produced for, or on behalf of, the Commission, and co-branded items.

# Our identity toolkit





# Our visual identity

Visual identity seeks to convey key characteristics of our organisation through non-verbal and symbolic means.

The characteristics our visual identity seeks to highlight are:

- Authoritative
- Evidence based
- Collaborative
- Transparent.

Our visual identity reinforces these by consistently applying several design principles. These are outlined here.

See the [Branding](#) section for how to create the visual identity described here.

## Authoritative

This characteristic is conveyed especially through:

- Consistency of output  
Templates give a good starting point for documents and help create consistent output. Where possible, choose a template that works for your type of communication and avoid altering it
- Illustration and icon style  
Illustrations and icons can help readers understand and navigate content. In most cases, we avoid lighthearted or cute illustrations such as cartoons.



Consistency through templates



Illustration and icon style

## Evidence based

The graphic elements developed for the Commission are not just pretty designs. They are intended to have a logical underpinning to our work. While this logical basis might be only partly apparent, if at all, to some users, the logic exists and it is useful to know what it is.

The central graphic design element for the Commission involves circles intersected by quadrants and other lines.

The Commission places strong emphasis on the rigour of its processes, which in turn underpin the authority of its publications. The structured approach that the Commission takes to its work is symbolised by the structured nature of the graphics.



Circles symbolise a unity, such as holistic health care



A quadrant emphasises the component parts of the whole, such as a piece of work or a health topic

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The circle suggests totality or an entire thing (world, thought, concept). It represents all that is currently known about a given topic or idea.

The quadrant, which segments the circles into smaller elements, echoes the structured approach and also the codependence of these elements.

## Collaborative

We develop constructive solutions to improve the national health system. This can only happen by collaborating and cooperating with a wide variety of stakeholders.

Our visual identity suggests this collaborative approach by:

- Using the quadrants, which combine to form a larger circle
- Frequently featuring elements that overlap in some way.

## Transparent

We approach our work in a spirit of transparency. This is echoed by including transparency in our graphic styles, particularly areas that overlap.

Where colours overlap, new colours and textures emerge, echoing both the interest and complexity of our work.

To be effective, the principles outlined in this *Design Guide* need to apply across all our outputs. This includes not only publications and printed matter, but also all visual communication on screen.

If you or an external provider (such as a graphic designer) are developing new material, use this guide and refer to the [best-practice examples](#) for suggestions on how to apply the brand principles. Discuss your concepts with Commission's Graphic Design Manager.



Quadrants collaborate to form circles



Elements overlap

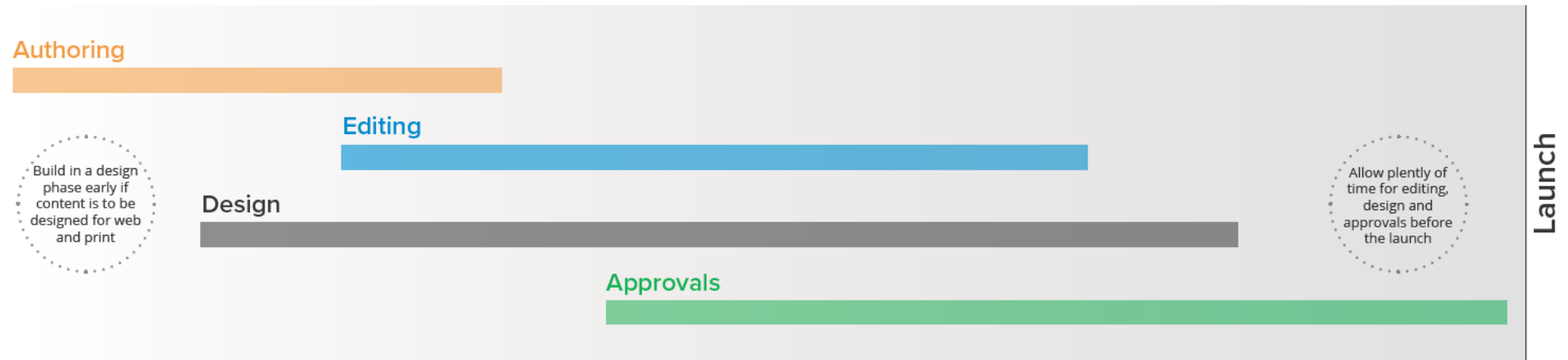


Transparency



Gradient transparency

# Our workflow



## Authoring

- Develop content structure
- Contact Communications to discuss:
  - type of document, such as Word, HTML or designed PDF
  - infographics and other visual displays
  - website content
  - if a Communications plan is required, media releases, social media
- **Develop first draft using the appropriate Word template**
- Create reference list or Endnote library
- Review first draft
- Write second draft
- Review second draft
- Incorporate peer review, expert and stakeholder comments
- Finalise figures and references

## Editing

- Arrange editing either internally or externally
- Refer to Communications checklist for finalising draft documents and criteria for determining need for external editing
- Substantive edit, if required, using the *Style Guide*
- **Copyedit using the *Style Guide***
- Manage queries and revisions
- Check styles in template are correctly applied, check references and cross-references
- Proofread in Word document
- Conduct final reviews and QA check
- Ensure edits are checked and proofread by at least two people
- Produce final Word file

## Design

- Arrange design either internally or externally
- Refer to Communications criteria for determining need for external design
- Conduct user research, develop information architecture, wireframes for web development if required
- Develop visual concepts using the *Design Guide*
- Develop infographics and illustrations, redraw figures
- **Lay out designed document using the InDesign template and *Design Guide***
- Proofread designed document after layout; incorporate amendments
- Produce final press PDF and web PDF files
- Convert to HTML, populate CMS, browser testing and validation check

## Approvals

- Finalise and approve copyediting, proofreading and design
- Finalise and approve website content
- Review previous decisions on supporting products such as media release, infographics and social media
- Follow Communications plan if established
- Complete COO/CEO brief (see D14-29546) and notify Communications team of:
  - document name
  - TRIM reference
  - nature and timing of communications activity once approved
- Allow at least one week for COO/CEO approvals for documents over 50 pages long, or at least two weeks for over 100 pages
- Place all returned approvals documentation into TRIM, or implement requested edits and changes if applicable

The background is a solid teal color. On the right side, there are several overlapping, semi-transparent circles of varying shades of teal, creating a layered effect. At the bottom, a thin white horizontal line spans across the width of the page.

**Branding**

# The Commission logo

The Commission logo is an essential part of our overall visual identity. It is important that the logo is displayed in consistent ways (including in a standardised position on different products), and that it interacts with other elements on the page or display in consistent ways. Some rules for this are detailed in this section.

## Use the approved logo files

Contact the Commission's Communications team to obtain master artwork files of the logo. Do not use logo images downloaded from a web browser.

Do not attempt to redraw or recreate the logo.

If the logo does not appear as it should, contact the Communications team for advice.

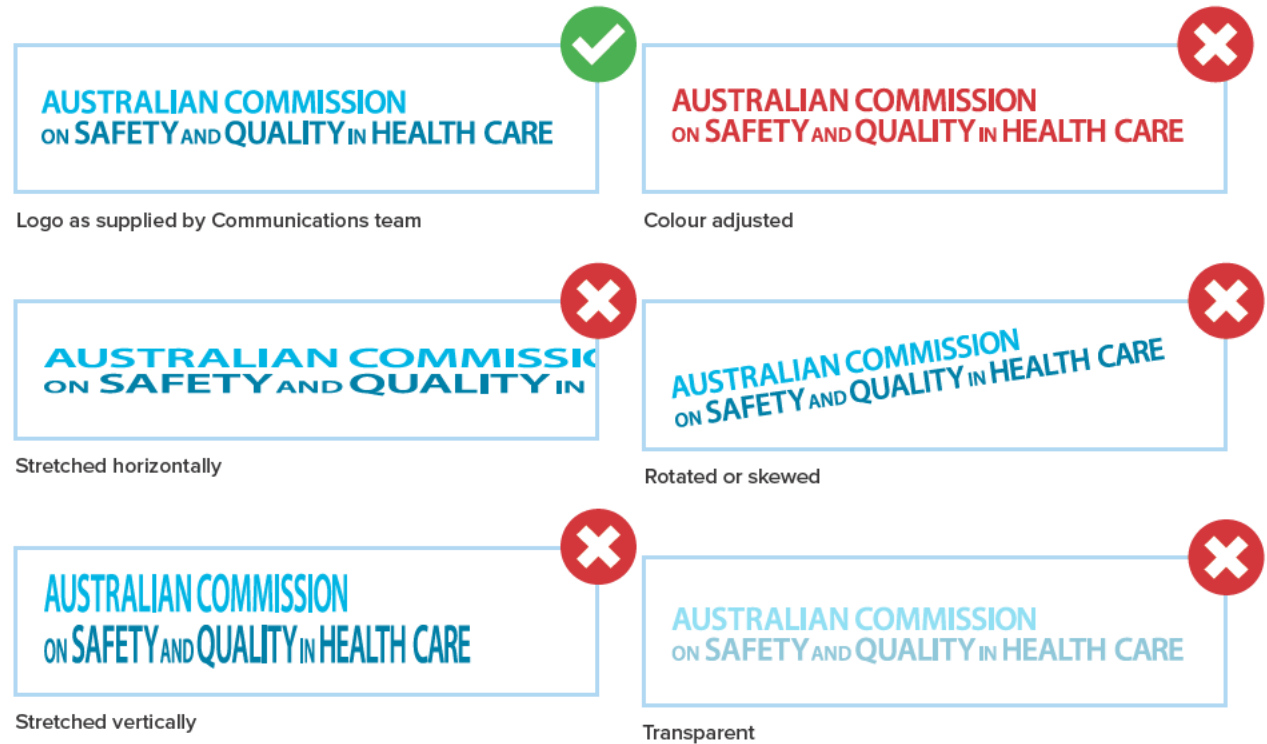
The logo is available in various formats. Requests from external bodies for copies of the logo should be directed to the Communications team.

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ON SAFETY AND QUALITY IN HEALTH CARE**

## Do not change the logo

Our logo is our main visual symbol and must not be changed in any way. No part of the logo can be used in isolation or in any other configuration.

Do not alter the logo. This includes changing the colours, converting to greyscale, adjusting opacity or tint, stretching, warping, rotating or tilting.



## Put the logo on a white background

Use the full-colour logo on a white background. Do not place it on a coloured, photographic or patterned background.



White background



Coloured background



Distracting background

## Logo size

Display the logo at an appropriate size to the communication material it is appearing on.

On printed documents, the minimum size is 10 mm high (this will make the logo 90.03 mm wide).

For on-screen display measured in pixels, the logo should be a minimum of 30 pixels high.

## Leave space around the logo

Include clear space around the logo to ensure that it is prominent and distinctive.



The minimum size for the horizontal logo is 10 mm high



The minimum clear space is the same as the height of the individual large letters in the logo



## The vertical logo

Our primary logo is the full-colour, horizontal version.

Only use the vertical logo if horizontal space is at a premium.

On printed documents, the minimum size is 30 mm high.

For on-screen display measured in pixels, the logo should be a minimum of 85 pixels high.



The minimum size for the vertical logo is 30 mm high

## Logo colours

The two colours featuring in the Commission's logo must be used consistently.

Breakdowns of the Pantone (PMS) colours into CMYK and RGB can differ, depending on the application used and system settings. To maintain consistency, use the values listed here.

Use the web-colour breakdowns when creating online material.

All commercially printed publications should use the four standard CMYK colours. PMS colours should only be used for specialist products such as vinyl lettering and large signage. RGB colours are intended for on-screen applications.



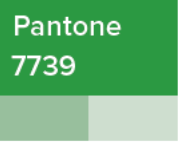



## Reversed logo

Reversed versions of the logo are also available, but you must consult the Communications team before using these versions.











# Colour




## Main palette

					
Pantone 307	Pantone 306	Pantone 7739	Pantone 138	Pantone 485	Pantone 7708
C86 M43 Y19 K4 R17 G120 B162 #1178a2	C74 M14 Y2 K0 R0 G169 B229 #00a8dc	C81 M15 Y100 K2 R44 G153 B66 #2C9942	C0 M95 Y100 K0 R224 G124 B0 #e07c00	C6 M98 Y100 K1 R225 G37 B27 #e1251b	C100 M59 Y40 K20 R0 G84 B112 #005470

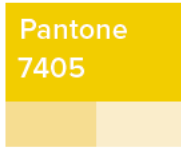
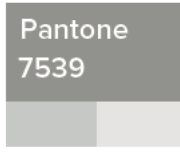
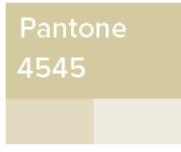

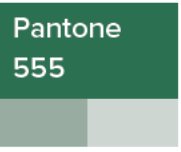
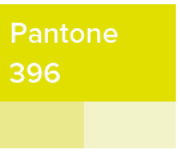
## NSQHS Standards palette

							
C100 M45 Y0 K18 R0 G101 B164 #0065a4	C73 M5 Y18 K0 R1 G180 B203 #00b5cc	C3 M36 Y100 K6 R228 G161 B27 #e4a11b	C47 M0 Y94 K0 R148 G201 B71 #93c847	C26 M100 Y0 K0 R187 G27 B141 #bb1b8d	C80 M0 Y59 K0 R0 G180 B143 #00b48f	C5 M100 Y50 K24 R180 G11 B71 #b40b47	C68 M100 Y0 K0 R115 G43 B144 #732b90

## Secondary NSQHS Standards

		
C75 M76 Y19 K4 R90 G82 B136 #5A5288	C0 M85 Y95 K10 R212 G68 B35 #D44423	C100 M0 Y25 K46 R0 G109 B125 #006D7D

## Complementary palette

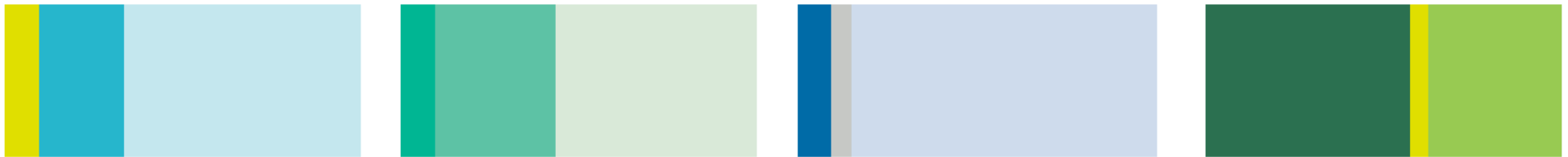
					
Pantone 7405	Pantone 7539	Pantone 4545	Pantone 361	Pantone 555	Pantone 396
C7 M16 Y100 K0 R242 G205 B0 f2cd00	C46 M38 Y42 K4 R142 G142 B137 #8e8e89	C18 M16 Y42 K0 R212 G202 B159 #d4ca9f	C76 M4 Y100 K0 R61 G174 B43 #3dae2b	C83 M33 Y77 K21 R42 G112 B80 #2a7050	C17 M1 Y100 K0 R224 G223 B0 #e0df00

# Example combinations

Main and complementary



With NSQHS Standards colours



# Use of colour

We use a range of colours for publications and visual materials. To ensure consistency and colour selection, these are divided into three 'palettes': the main palette, the NSQHS Standards palette and the complementary palette.

## Main palette

The main palette colours project a positive and vibrant tone. One or two colours from this palette should be sufficient for many applications. Avoid an overly complex and jarring appearance by limiting the number of colours in a design. Use red (485 C) sparingly because it is primarily used to indicate emergencies.



## NSQHS palette

Nine colours are used to represent the National Safety and Quality in Health Care Standards. These should not be chosen for decorative purposes or in instances where there is no link to the corresponding NSQHS Standard(s). If your document is related to particular Standards, you can feature the colours from the NSQHS palette that represent those relevant Standards. Ideally, these colours should be used in a limited area of the design (e.g. a line or circle) so that their 'badging' function is established.



## Complementary palette

This is an extended palette of colours that can be used to create colour schemes for publications. They have been chosen for adaptability and to complement other colours in the main and NSQHS palettes. They are largely intended for use by graphic designers. Their use in internal documents (built from the Word and PowerPoint templates) should be carefully considered to avoid an overly colourful appearance. One or two colours from the complementary palette should be enough in most applications.



## Use of other colours

Avoid using other colours. Introducing other colours or variant colour schemes that use some of the Commission colours but add others leads to an incoherent and compromised visual output. This would be less distinctive and thus less readily recognised as coming from the Commission.

## Using tints

It is acceptable to use a tint (a mixture of the base colour with white) of the colours from the palettes in restricted situations, for example:

- As a background colour for text boxes, to highlight certain information or stories
- In graphs and tables to differentiate sets of data (see [Graphs](#)).

## Altering colours for accessibility and readability

All Commission documents must meet government accessibility guidelines. Many of these guidelines relate to the readability of text. For colour, this means that text should not be placed on backgrounds that provide insufficient contrast.

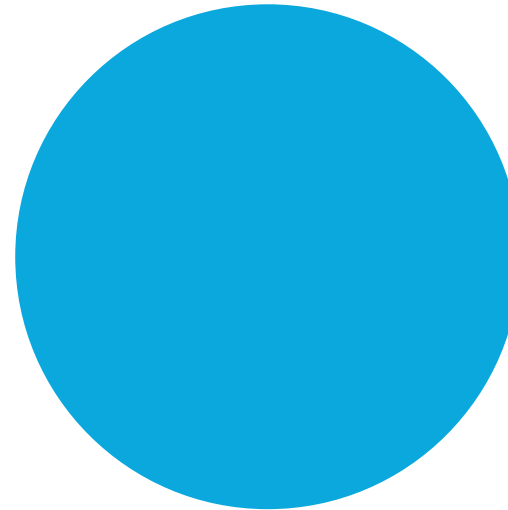
If you wish to place text on a coloured background, ensure that there is adequate contrast between the text colour and the background. Text size also influences readability in this case. Documents published online and intended for screen viewing must meet the WCAG 2.0 AA guidelines. Numerous online checkers can be used to verify if text on a particular background will meet these guidelines (see <https://contrastchecker.com> and <http://accessible-colors.com>)

If text must be placed on a colour that does not provide sufficient contrast to meet WCAG 2.0 AA guidelines, that colour can be darkened or lightened only for that purpose. This alteration does not constitute an additional colour being added to the usual palettes and should be used only if absolutely necessary. Consider whether the text needs to be on a background of that particular colour, and, in general, opt for a lighter tint with darker text, rather than white text on a darkened background.

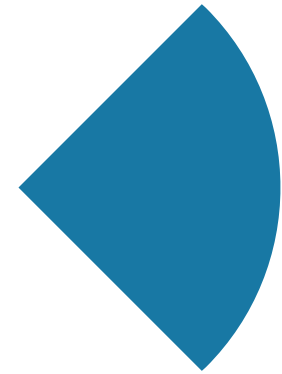
# Brand graphic elements

Abstract graphics have formed an important part of many Commission designs in the past, and they will continue to do so. By combining a few elements in similar ways, we can create graphics that are harmonious and recognisable as part of the Commission brand.

The two basic elements that feature in Commission graphics are the circle and the quadrant (quarter of a circle). These elements are used in a variety of ways.



Element 1: circle



Element 2: quadrant

## Working with the brand elements

The basic elements can be adjusted or altered to create a new graphic. Some examples are shown here:

- Coloured using colours from the palettes
- Overlapped using a transparency effect
- Outlined (using strokes)
- Filled with a gradient, texture or photograph.

The graphic elements are used for:

- Covers
- Internal page design
- Icons
- Backgrounds
- Patterns.

Examples of covers in the [Best-practice examples](#) section indicate how to use the brand elements.



Coloured using colours from the palettes



Overlapped using a transparency effect



Outlined (using strokes)



Filled with a gradient



Filled with a texture



Filled with a photograph



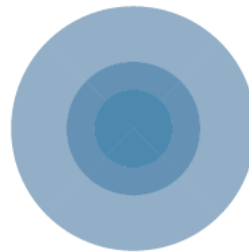
## Example: building the NSQHS Standards brand graphics

The graphics featured on the covers of the NSQHS Standards (second edition) are an example of use of the brand elements.

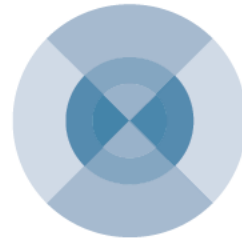
The NSQHS Standards graphics are made of three circles, all divided into quadrants, overlaid on top of each other.

The quadrants are coloured in different combinations. All eight colours from the NSQHS Standards palette were used in combination.

Finally, gradients and additional circles were layered over the top to add depth and a crystalline quality to the previously flat graphic.



3 overlapping circles with a transparency effect



Divided into quadrants



Coloured (NSQHS palette)

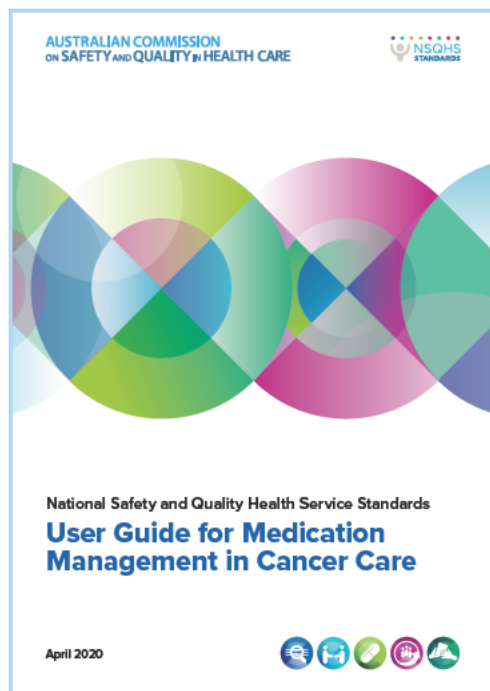


Gradients and other circles added

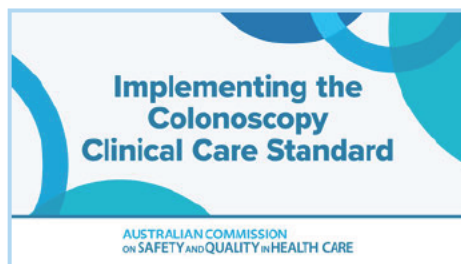
## Best-practice examples

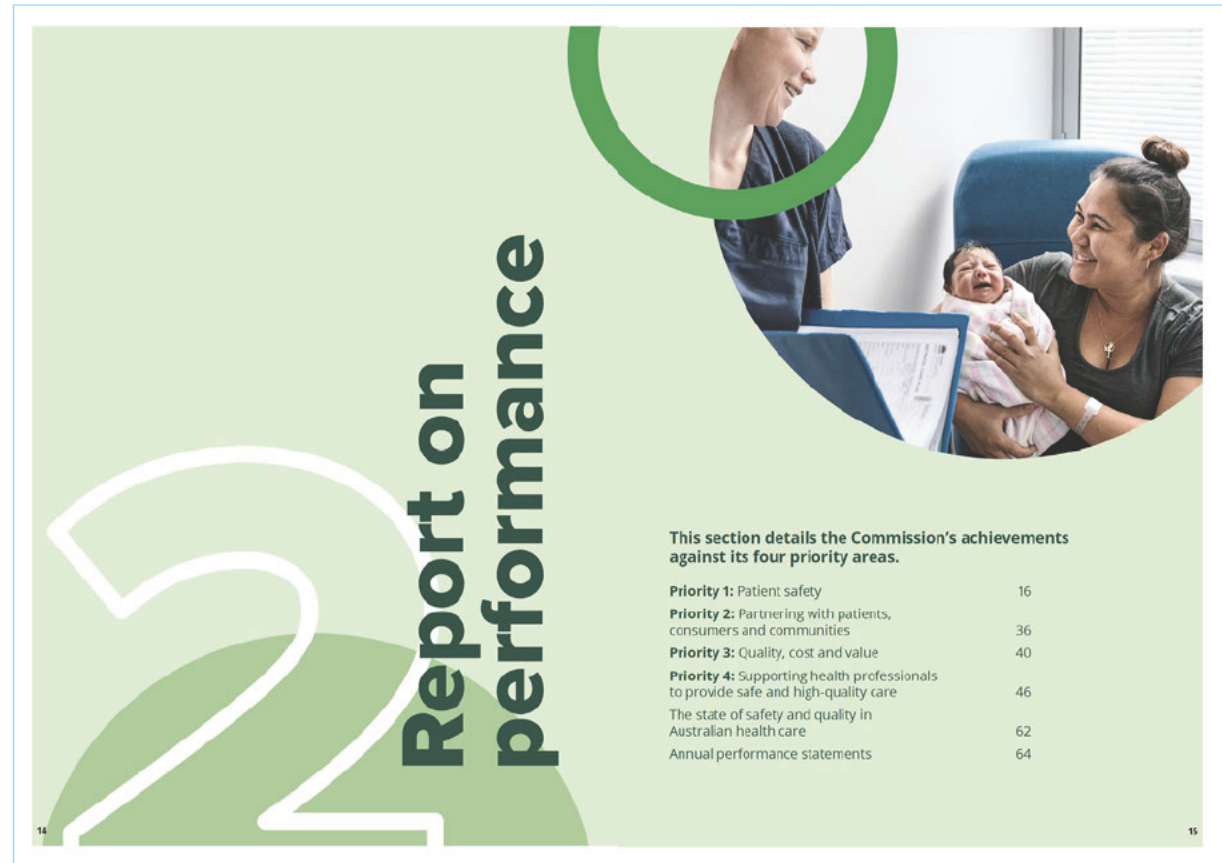
The circle and quadrant elements provide a strong framework for a robust and evolving Commission brand. Our visual output can accommodate change and variation while still remaining recognisable and distinctive.

Overarching consistency needs to be balanced by differentiation and freshness. Cover designs need to be recognisably part of a Commission style, while still allowing users to easily tell one document from another.



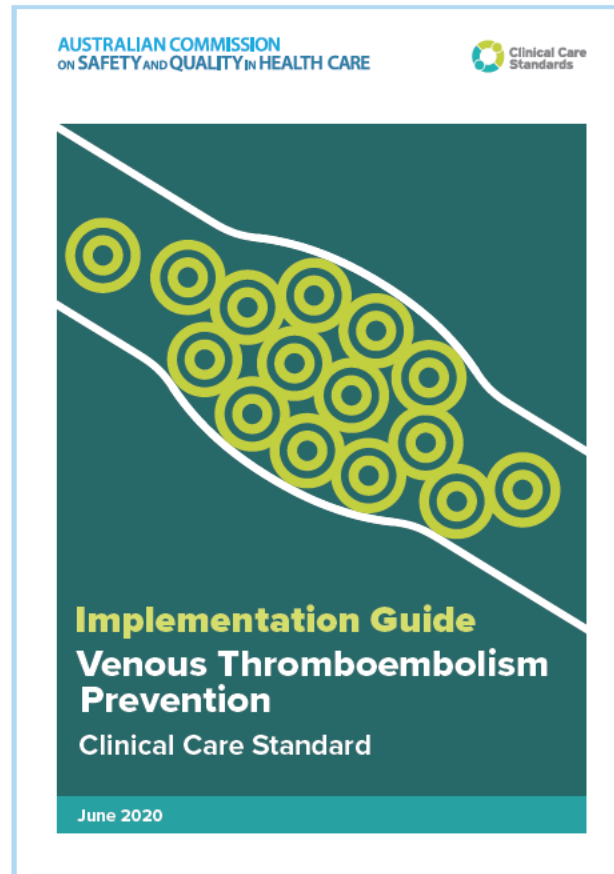
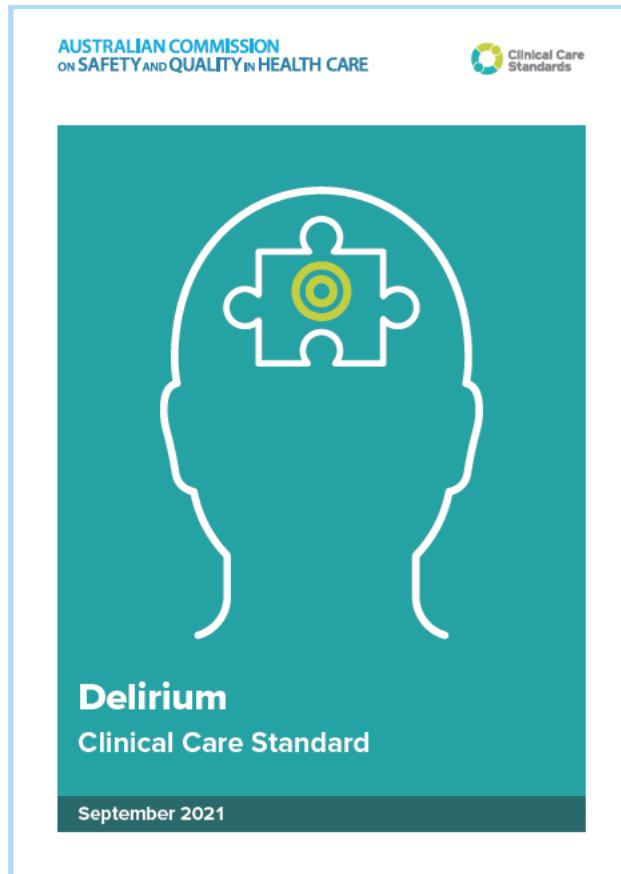
Examples of publications, and digital tiles below, featuring graphics built from the brand elements





Example of how the brand graphics are used on the annual report

Area for partnership logos



Examples of report covers featuring brand elements

# Program area branding and logos

In the past, different program areas of the Commission developed their own branding and logos. Most of these were developed with limited consideration of other Commission brands. The result has been a disparate group of brands that do not look like they belong together.

However, these brands have gained recognition with some target audiences. Rather than cause disruption by discontinuing these brands altogether, we will implement new measures to gradually reinforce the overall visual cohesion and recognition of Commission products.

The intention of these measures is to move the program area brands closer to each other and closer to the main Commission brand, so that Commission products are more united and consistent in the future.



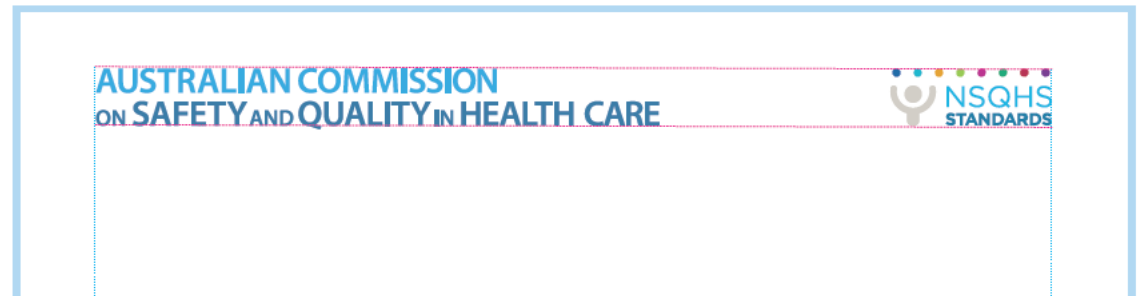
Commission program area logos



Commission accreditation logos

## Using program area logos

If program area brand logos are to be displayed on report covers, place them to the right of the Commission logo. Adjust brand logo position and size as required so it looks aligned visually with the Commission logo.



# Collaborative work

Our work is often collaborative, and we need to acknowledge external organisations, including government agencies.

Partnerships between the Commission and other organisations should include a written agreement that contains specific details of logo positioning (co-branding) for communications.

If project ownership or governance has been shared with another organisation, and/or another organisation has contributed more than one-third of the overall costs, but the Commission is the publisher of the document and copyright holder, our logo should appear in the top left-hand corner, and that of the partner organisation in the top-right corner.

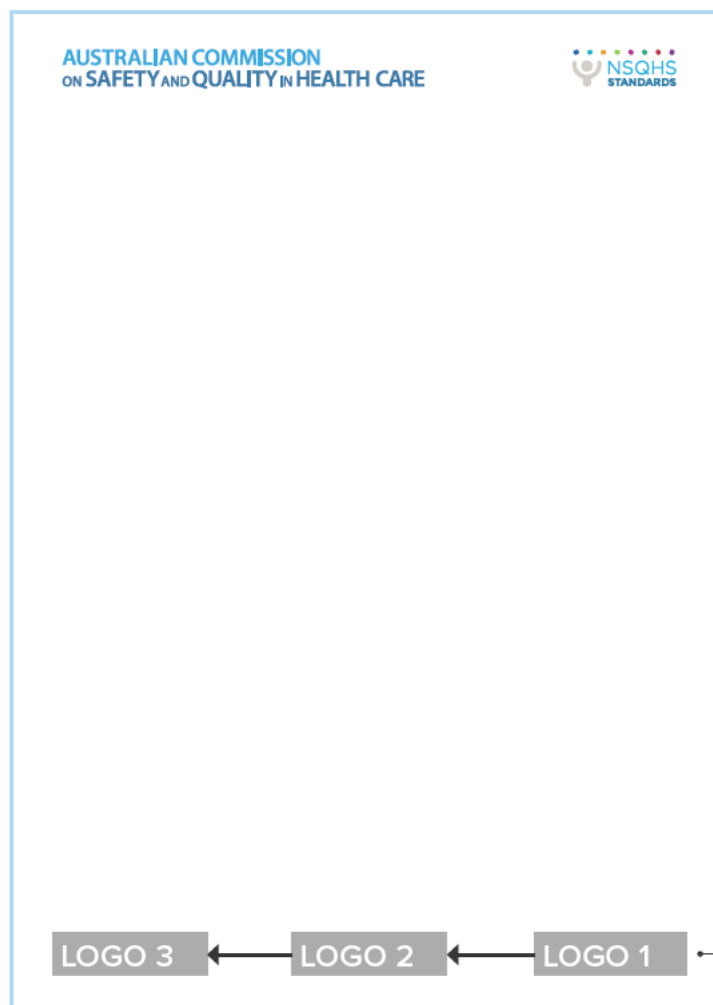
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Position partner organisation logo so it aligns visually with the Commission logo and has similar importance

In partnerships where the Commission is the lead organisation, the Commission logo remains at the top left, while logos from the other organisation(s) should be placed at the bottom right of the page, and be of equal visual impact and prominence. Typically, this will cover situations where the Commission has consulted with, or drawn on the expertise of, other organisations, but key decisions have been made by the Commission

Where possible, use single-colour, black-and-white or greyscale versions of the partner logos to avoid colour clutter in the design.



Example where the Commission is the lead organisation



# Typography and layout

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# Typography

For practical reasons, we use two sets of typefaces: a design set and an office set. The design set is used for materials that are professionally designed and produced, such as brochures, posters and typeset reports.

The office set is used in-house for day-to-day applications where the design set is not practical, such as Word documents and PowerPoint presentations.

## Design typefaces

The main font for body text is Open Sans.

The minimum size should be set at 9.5 pt and the maximum at 12.5 pt.

Use proportional lining for text and tabular lining for tables. Old style numerals should not be used. This can be formatted in Paragraph Style/Options > OpenType Features.

For text in figures, Open Sans Regular is the default, with Open Sans Bold available for subheadings or a bold effect.

### BODY TEXT: OPEN SANS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Proportional lining for numerals (for use in text)

1234567890

For headings, use Proxima Nova in either Extra bold, Bold or Semi-bold weights.

HEADING TEXT: PROXIMA NOVA EXTRA BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

HEADING TEXT: PROXIMA NOVA BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

HEADING TEXT: PROXIMA NOVA SEMI-BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

## MS Word

For corporate materials that are produced in-house, such as Word documents and PowerPoint presentations, Arial is the main font for body text.

Headings in these documents use Arial Bold.

For text in figures, use Arial Regular.

### BODY TEXT: ARIAL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

### HEADING TEXT: ARIAL BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

### FIGURE TEXT: ARIAL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

# Layout

The Commission uses a variety of page layouts, depending on the purpose and medium of communication.

Word documents should be laid out in a single column.

Audience research shows that single-column layouts are more suited to on-screen presentation increasingly used by the Commission. Double-column layouts often require readers to scroll vertically backwards and forwards on each page.

Layout aspects of the Word documents, such as margins, paragraph and character styles, and colour settings, should not be changed.

Designed documents can have variable margins and column numbers, widths and spacings as suits the design. The InDesign templates are a starting point for designed documents and contain recommended layouts.

**1.1.1 Numbered Heading 3**

Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Proin pharetra nonummy pede. Mauris et orci. Aenean nec lorem.

**Text formatting**

All paragraph styles have been set up to apply a specific amount of space before and after each type of paragraph so you should never need to include blank paragraphs as spacers or adjust the space settings for a paragraph or paragraph style. Also, use only a single space between sentences, ie full stop, single space, new sentence. To keep particular words together, eg numbers with their units or a person's name, use a non-breaking space. Avoid using manual line breaks to force text to wrap – later editing may cause awkward breaks in reflowed text.

**Character styles**

For italicised text, eg *species names* or *titles of books*, use character style *Emphasis*. Do not simply click the 'I' button on the ribbon or use a text shortcut as this will apply a manual override to the text. Use character style *StrongEmphasis* for italics plus bold if required.

Use character style **Strong** for bold text: do not simply click the 'B' button on the ribbon or use a text shortcut as this will apply a manual override to the text.

**More Strong text:** pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Proin pharetra nonummy pede. Mauris et orci. Aenean nec lorem.

**Lists**

For more information about editing and formatting lists, see the Commission Style Guide.

**Bullet lists**

NormalBeforeBullet has reduced space after to keep it closer to the following bullet:

- Bullet – use this for bullets other than the last in the list
  - Dash – use this for a secondary bullet list
  - Dash – another dash point.
- Notice the en dashes used here (not hyphens) – press Alt and dash to insert.
- Don't leave the first or last bullet stranded on its own at the top or bottom of a page – place your cursor into the bullet at the bottom of the page, go to the Format menu > Paragraph > Line and Page Breaks and tick 'Keep with next' to get it to stay with the following bullet.
- BulletLast – use this for last bullet in a list to restore normal spacing before the next paragraph.

**Numbered lists**

As for bullet lists, use NormalBeforeBullet before a numbered list:

1. NumberList is not automatically numbered.

---

Word Template Guide 4

Example of text laid out in a single column in the long Word template

**(Heading 1)**

**NormaFirstPara - Normal. Use if needed. Buscili aspilicis ssimpordit laut est, oditam ad estrum fuga. Nam num solo omnienti oditio dolo eatem remporum nimpos et opta etur ra volorem odisit, aceped quis moluptaqui occust optatio rpost, utem hiciume con reces doluptur aut dem nestrum labo. Min cuptinti ut.**

Pro teceaqueis que occupla rugitatis magnip orestio nsequi sus utasped quodid

Nam num qui aut excepra voluptatum vendeni hitatem eum quaiame voloro officatatae voluptatur?

**(Heading 5)**

Nam num qui aut excepra voluptatum vendeni hitatem eum quaiame vidunde

Once the kind and content of safety and quality information relevant and useful to consumers in making informed choices about their hospital care is decided upon, the question arises as to how to implement the necessary public reporting

**Option 1: Incorporate public reporting on quality and safety into the Commission accreditation standards**

**Option 2(i) For public hospitals: COAG agreement to implement a new safety and quality reporting arrangements**

Being accredited or in the process of being accredited is part of the standard process for declaring hospitals, both public and private, under the *Private Health*

Normal. Andunt adis excernatenda li met aut qui dolorios ea nistiscia volupta sstatur, od ut acerum volupid ut adi cum repro conet es aut qui vidiatem eum haro is eosti te porrupa imusciae pedigendae et ex eature quatur, inime nisi te, con es perum ut quod quate corrovi dignate nti

**(PULLOUT HEAD CLINICAL CARE)**

**(Pullout Body Clinical Care). Itam qui omni occusam uliquos voluptaspiet esseque quassin usaperum acepuipicant emosaepel endes mi, que stibusdae et moluptate vellut**

You can also contact the Comprehensive Care project team at: [mail@safetyandquality.gov.au](mailto:mail@safetyandquality.gov.au)

**(Heading 4)**

Ma dolor sitae. Itam qui omni occusam uliquos voluptaspiet esseque quassin usaperum acepuipicant emosaepel

• Footnote

---

Name of report 2019 | 5

Example of text and figures laid out in the InDesign template

The background is a solid teal color. It features several overlapping, semi-transparent circles of varying shades of teal, creating a layered, geometric effect. A thin white horizontal line is positioned near the bottom of the page, extending across most of the width.

**Templates**

# Introduction

Always use templates to produce new documents. There are different software templates:

- Word
- InDesign
- PowerPoint.

Make sure you are using the latest template. Templates are available in TRIM and Sharepoint or from the Communications team.

The Word and PowerPoint templates are mainly for the use of Commission staff. The InDesign template is for use by designers to lay out documents for print or online publication.

Copying text from any other source and pasting it into your template will import all of the formatting that was applied to the text in the source document. This will rapidly make a mess of your formatting and clutter the template styles.

To avoid this, paste as unformatted text.

## Visual consistency

Using the templates will reduce the tendency for program areas to deviate too much from the appearance of other Commission materials.

While variation is possible, deviating too far from the appearance of the generic Commission documents creates a disharmonious and visually incoherent output. This leads to confusion for our audience, and reduces the effect and presence of our communications.

When updating visual material produced earlier, consider whether it can be redrafted in a style that is visually consistent with the new templates.



Word templates



InDesign template



PowerPoint template

# Word templates

There are three Word templates. Each template is for a different type of document:

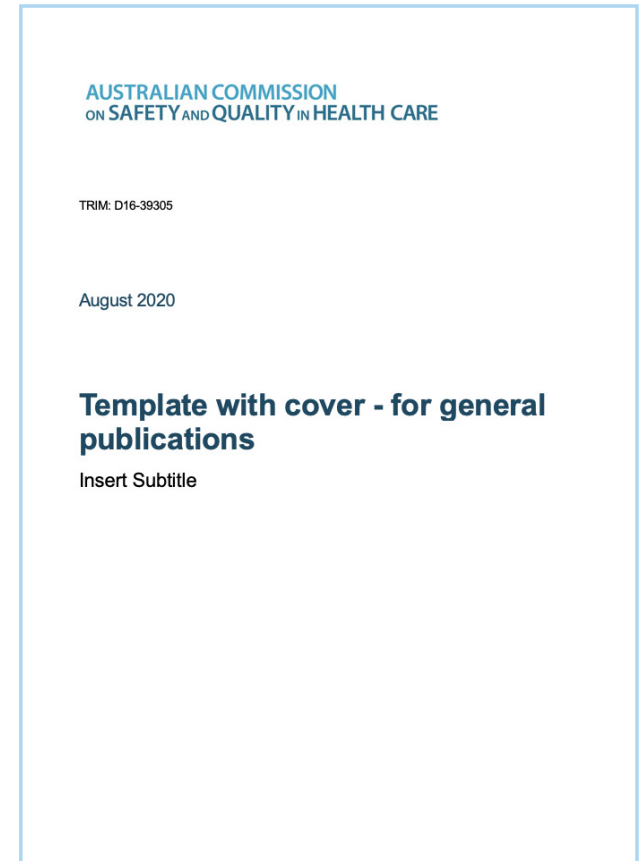
- Long documents  
These have a front and back cover, and a long imprint page.
- Short documents  
These are documents of 3–10 pages without a cover page.

New covers can be designed in-house as required by program areas

## External commissioned documents

We sometimes commission external bodies, such as universities and institutes, to produce reports, reviews and other publications. A guide is available to help these organisations format their publications and maintain authorship attribution. See D17-4815, *Stakeholder Guide: Writing for the Commission*.

It is important that publications submitted by external bodies meet the formatting specifications outlined in the stakeholder guide.



Example Word template front cover



# Using a Word template

## Creating your document from a Commission Word template

The Commission Word templates contain all the paragraph and character styles you need to create documents that conform with the *Style Guide* and the *Design Guide*.

Once your document is finished use the accessibility checker in Word to correct any issues.

## Getting started

To start your own document, open the blank template called

**D16-39305 - TEMPLATE with Cover - for general publications.dotx**,

**D17-4816 TEMPLATE no cover - for short documents.dotx**

Save your new document with an appropriate file name. Make sure you save it as a .docx file.

## Why is it important to use styles in Word documents?

Styles apply correct hierarchical structure to your content. This allows readers to easily navigate through your document from heading to heading, whether they are reading a printed hard copy or using a screen reading device to read the document online. This also helps you to structure your document logically as you write and edit, and jump quickly through the document to a desired location. Starting with a template significantly cuts down the work required later on for layout and accessibility, reducing time required to complete the work.

To see the structure of your document:

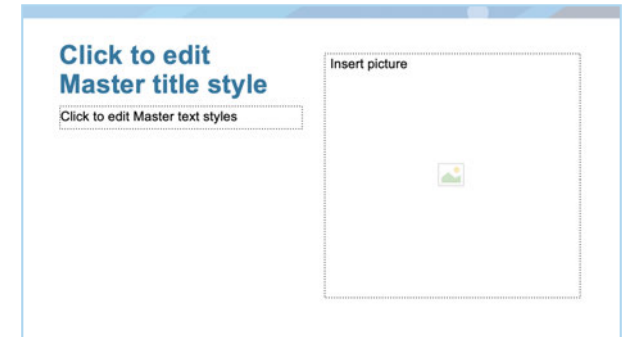
- on a Mac, go to the View menu > Sidebar > Navigation
- on a PC, go to the Document Map.

To locate paragraph and character styles in your document:

- on a Mac, click Styles Pane on the taskbar
- on a PC, go to Home > Styles.

# PowerPoint template

The PowerPoint template, like the InDesign template, contains master pages. New master pages or text placeholders should only be created if absolutely required, and should be based on those already included in the template.

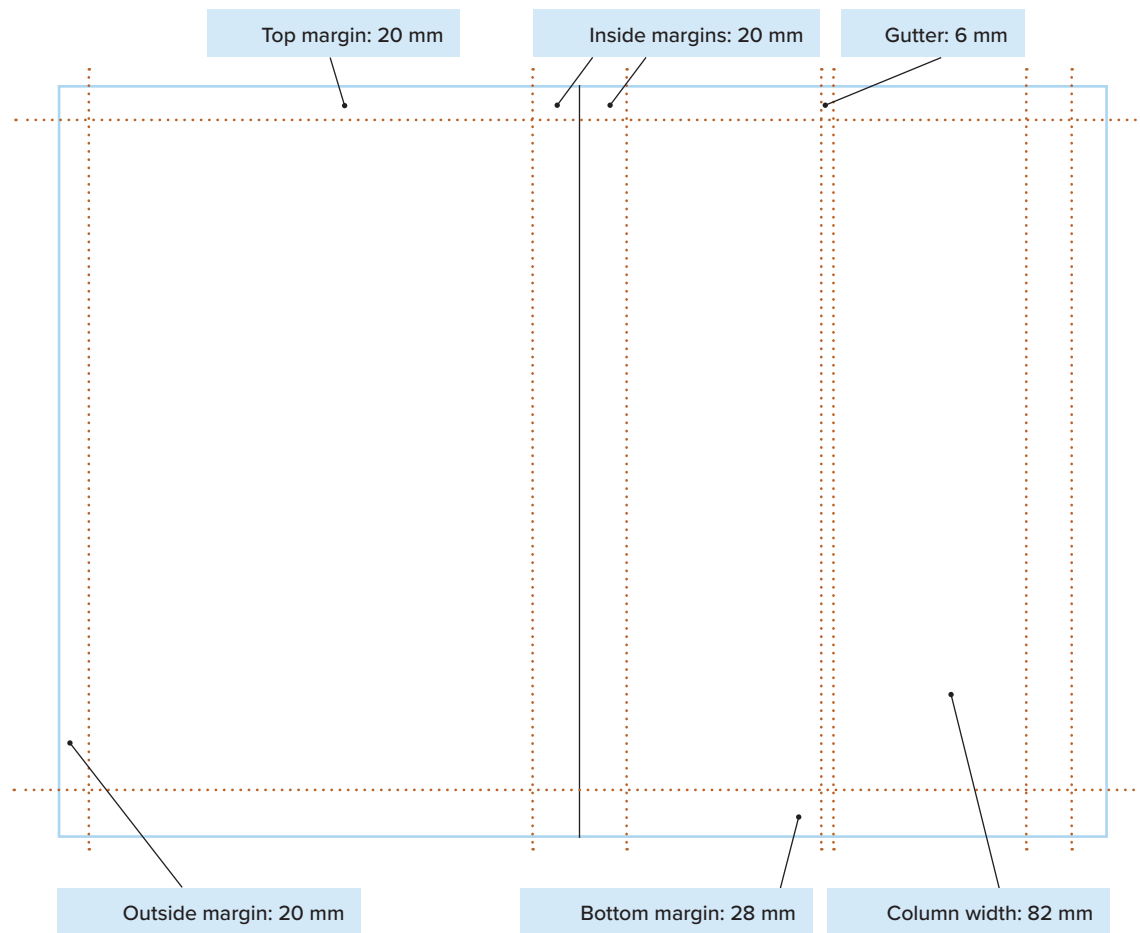


PowerPoint slides from the template

# InDesign template

The InDesign template provides a designer with a basic structure for setting up a layout within the Commission style.

The template is set up for a two-column layout with basic margins as shown in the example. These parameters might change depending on the requirements of a given document.

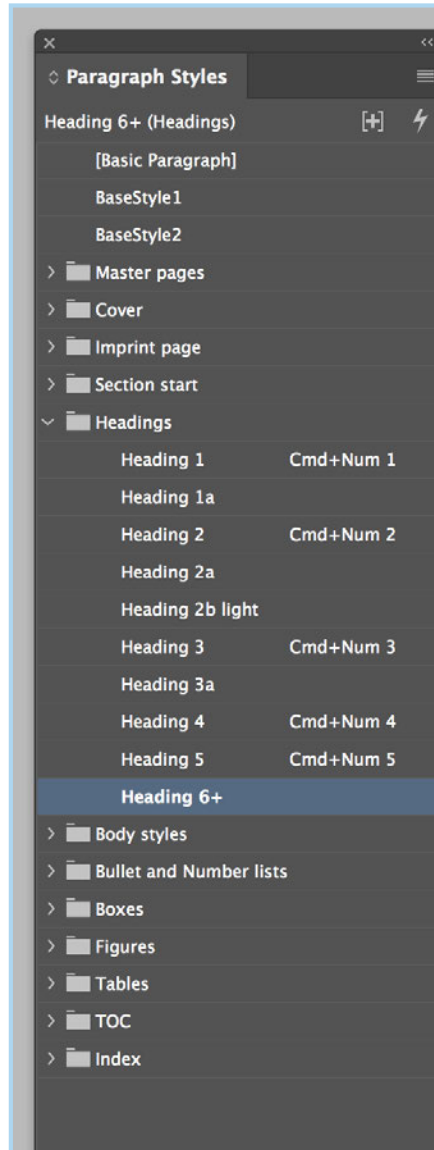


Margin and column settings in the InDesign template

# Styles in the InDesign template

The InDesign template includes a large number of styles for controlling the appearance of text and other elements. These styles correlate directly with styles in the Commission Word templates, to ensure maximum compatibility when importing Word text into InDesign.

Some of the parameters of the basic styles are shown in the example. Completed InDesign documents should have no text without styles applied and no overrides on the styles.



Paragraph and character styles list in the InDesign template

Introduction

**Heading 1**  
 Proxima Nova Bold 30/32 pt  
 12 mm space after

NormalFirstPara. Nempore, et del intur sum solorro ipsa non pellis dolesseni commo eaqui alibusae voluptur, ea quatum fugit, to berum non repudit rest rectias dus dolore, quuntiscipsa ipsandit quia voleniassit es quias placeat.

Open Sans Semi Bold 13/16 pt  
 4 mm space after

Note: Accum ni cullupta ant officii nullorepro dellit ut voluptia voluptaquiast as cus destius exped et earum que volorio remporrumet libus et quis autentenis quundist aspid maionseque nis dolorerciet eaque vel ipid quis ad que est, simo optis delibus. Vendam ut pra cumquasperit et volupta quaerferatur autetur? Vellorume nobisci vent es modpiet autatur? Taturerum.

Open Sans Regular 9.5/12.5 pt  
 2.5 mm space after

**Heading 2**  
 Proxima Nova Bold 20/24 pt  
 4mm space before and after

Accum ni cullupta ant officii nullorepro dellit ut voluptia voluptaquiast as cus destius exped et earum que volorio remporrumet libus et quis autentenis quundist aspid maionseque nis dolorerciet eaque vel ipid quis ad que est, simo optis delibus.

**Heading 3**  
 Proxima Nova Bold 14/16 pt  
 3 mm space before and after

Accum ni cullupta ant officii nullorepro dellit ut voluptia voluptaquiast as cus destius exped et earum que volorio remporrumet libus et quis autentenis quundist aspid maionseque nis dolorerciet eaque vel ipid quis ad que est, simo optis delibus.

**Heading 4**  
 Proxima Nova Bold 11/13 pt  
 2 mm space before and after

Nempore, et del intur sum solorro ipsa non pellis dolesseni commo eaqui alibusae voluptur, ea quatum fugit, to berum non repudit rest rectias dus.

**Heading 5**  
 Proxima Nova Semi Bold 11/13 pt  
 2 mm space before and after

Accum ni cullupta ant officii nullorepro dellit ut voluptia voluptaquiast as cus destius exped et earum que volorio remporrumet libus et quis autentenis

**Heading 6**  
 Proxima Nova Medium Italic 11/13 pt  
 2 mm space before and after

Nempore, et del intur sum solorro ipsa non pellis dolesseni commo eaqui alibusae voluptur, ea quatum fugit, to berum non repudit rest rectias dus dolore, quuntiscipsa ipsandit quia voleniassit es.

**BoxTitle**  
**BoxHeading**  
 BoxText. Vendam ut pra cumquasperit et volupta quaerferatur autetur? Vellorume nobisci vent es modpiet autatur:  
 ■ BoxBullet  
 - BoxDash  
 BoxNotes. Vendam ut pra cumquasperit et volupta quaerferatur autetur? Vellorume nobisci vent es modpiet autatur? Taturerum.

Box fill colour can vary depending on publication colour scheme

Accum ni cullupta ant officii nullorepro dellit ut voluptia voluptaquiast as cus destius exped et earum que volorio remporrumet libus et quis autentenis.

NormalBeforeBullet:  
 NormalBeforeBullet:  
 ■ Bullet  
 ■ Bullet  
 ■ BulletBeforeDash  
 - Dash (2nd level bullet)  
 ▶ Lvl 3 Bullet

Six paragraph styles control the appearance of unsorted (bullet) lists.

Accum ni cullupta ant officii nullorepro dellit ut voluptia voluptaquiast as cus destius exped et earum que volorio remporrumet libus et quis autentenis.

Lorum ipsum [The National Safety and Quality Health Service \(NSQHS\) Standards?](#)

4 | Australian Commission on Safety and Quality in Health Care

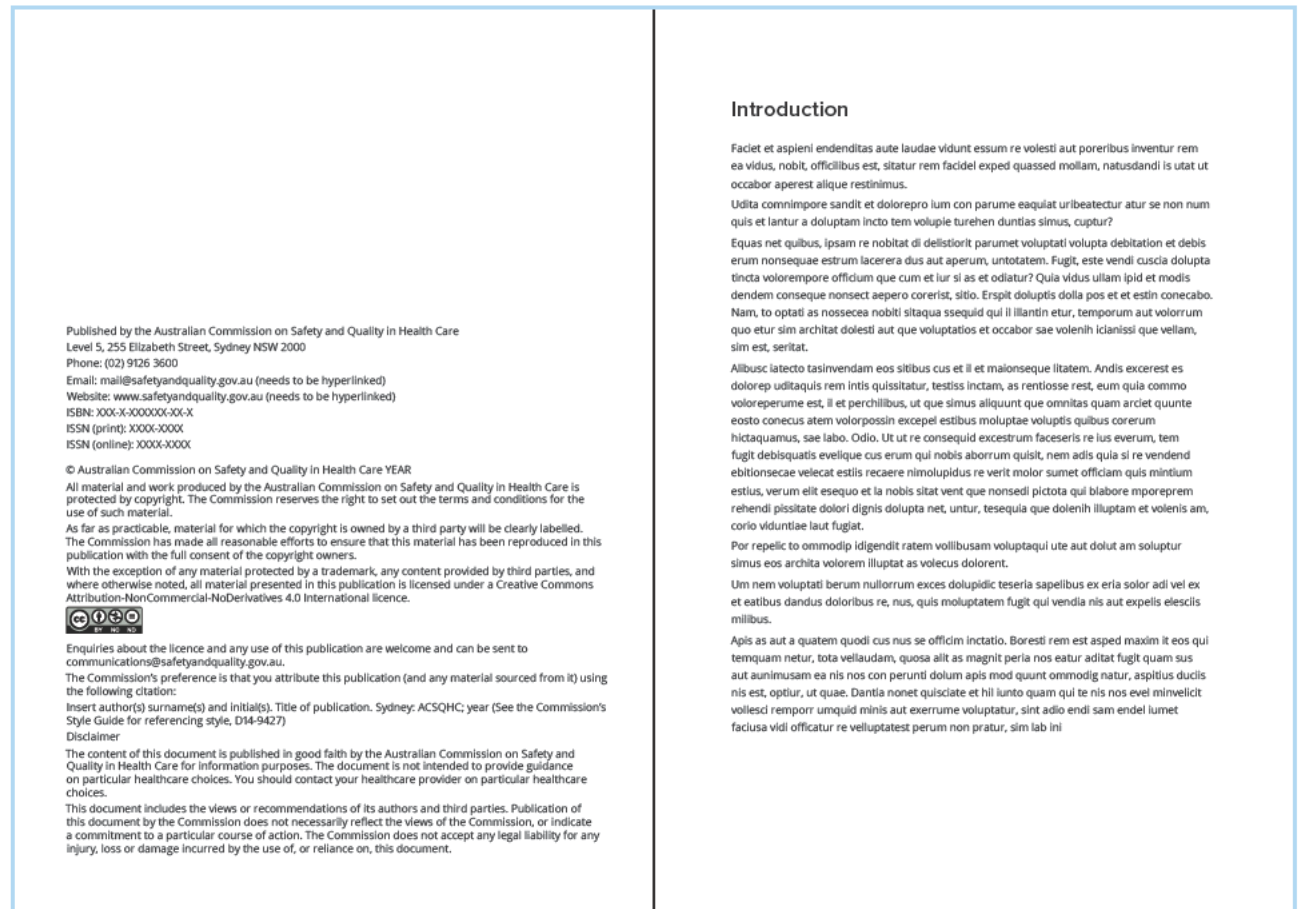
An example page showing heading hierarchy used for layout in Indesign

# Imprint page

The imprint page (sometimes referred to as the 'copyright page' or 'title verso page') contains important information about the publication, including copyright. We have two versions of the imprint page, one for long documents and one for short documents.

The imprint page text is included in the Word template. Details that change from document to document must be updated whenever a new document is produced from the template.

If you base your publication on the correct template, the imprint page text will already be included. Only a few details will need to be changed, such as the ISBN or ISSN, publication date, and citation.



Example of an imprint page showing the normal alignment of text at the bottom of the first left-hand page (inside front cover)

ISBN and ISSN details change from document to document and must be updated

Insert the year of publication at the end of this line

The citation information changes for each publication. See the *Style Guide* for referencing style, D14-9427.

Published by the Australian Commission on Safety and Quality in Health Care

Level 5, 255 Elizabeth Street, Sydney NSW 2000

Phone: (02) 9126 3600

Email: [mail@safetyandquality.gov.au](mailto:mail@safetyandquality.gov.au) (needs to be hyperlinked)

Website: [www.safetyandquality.gov.au](http://www.safetyandquality.gov.au) (needs to be hyperlinked)

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ISSN (print): XXXX-XXXX

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Insert author(s) surname(s) and initial(s). Title of publication. Sydney: ACSQHC; year

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# Conventions for visual displays

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# Introduction

The main types of visual displays we use are:

- Tables
- Graphs
- Diagrams
- Infographics
- Illustrations
- Icons
- Photographs.

The two most common visual elements are tables and figures. Graphs, diagrams and illustrations are collectively referred to as figures. Table and figures are usually numbered and referred to in the text.

Visual displays should be used to support the content. They should be purposeful, prominent and legible. General style principles include:

- Reducing visual clutter where possible
- Using colour meaningfully and consistently
- Keeping a standard style across similar elements (for example, appearance of legends, data elements, axes, typography, borders, colours and line styles).

# Tables

Tables provide a framework for organising, categorising and displaying information in the form of text (words and numbers), arranged into columns and rows. Tables are most effective for communicating individual values, especially when precise values need to be available.

However, data presented in a table are less rapidly absorbed than when presented in a relatively simple graph.

Use a table if:

- Readers need to be able to look up individual values
- Readers need to compare individual values
- You need to show the precision of the values
- You need to communicate quantitative information that involves more than one unit of measure.

Do not use a table to:

- Create a two-column layout on the page
- Group a list under two headings.

## Style conventions for tables

Tables should be standalone – that is, they should be able to be read and understood without having to read the surrounding text. For this reason, all abbreviations should be either written out in full in the table or defined immediately under the table, even if they have already been defined in the text.

Table title

Table 1: Characteristics of survey respondents for selected Australian capital cities

City	Comments on population	Sample size*	Average age (years)	Average weekly income (\$)
Adelaide	Population is older due to exodus of youth to larger east-coast cities	2,560	43	1,370.50
Brisbane	Population is growing rapidly due to: <ul style="list-style-type: none"><li>• Appeal of warm climate</li><li>• International investment</li></ul>	3,210	32	1,435.80
Melbourne	Relatively young population is due to youth relocating from regional areas to find employment	4,680	36	1,387.35
Perth	Population is older due to young people seeking employment in remote locations	1,930	41	1,653
Sydney	Population is growing due to: <ul style="list-style-type: none"><li>• International migration</li><li>• Temporary residents</li></ul>	5,420	39	1,463
<b>Total</b>		<b>17,800</b>	<b>38</b>	<b>1,462</b>

Header rows

Keyed note

Body rows

Data cells

Totals

Notes and sources

DDD = defined daily dose; PBS = Pharmaceutical Benefits Scheme; RPBS = Repatriation Pharmaceutical Benefits Scheme

\* Superscript notes. Insert a tab after the letter. The letter within the table needs to be superscript. Text running over multiple lines indent.

Notes:

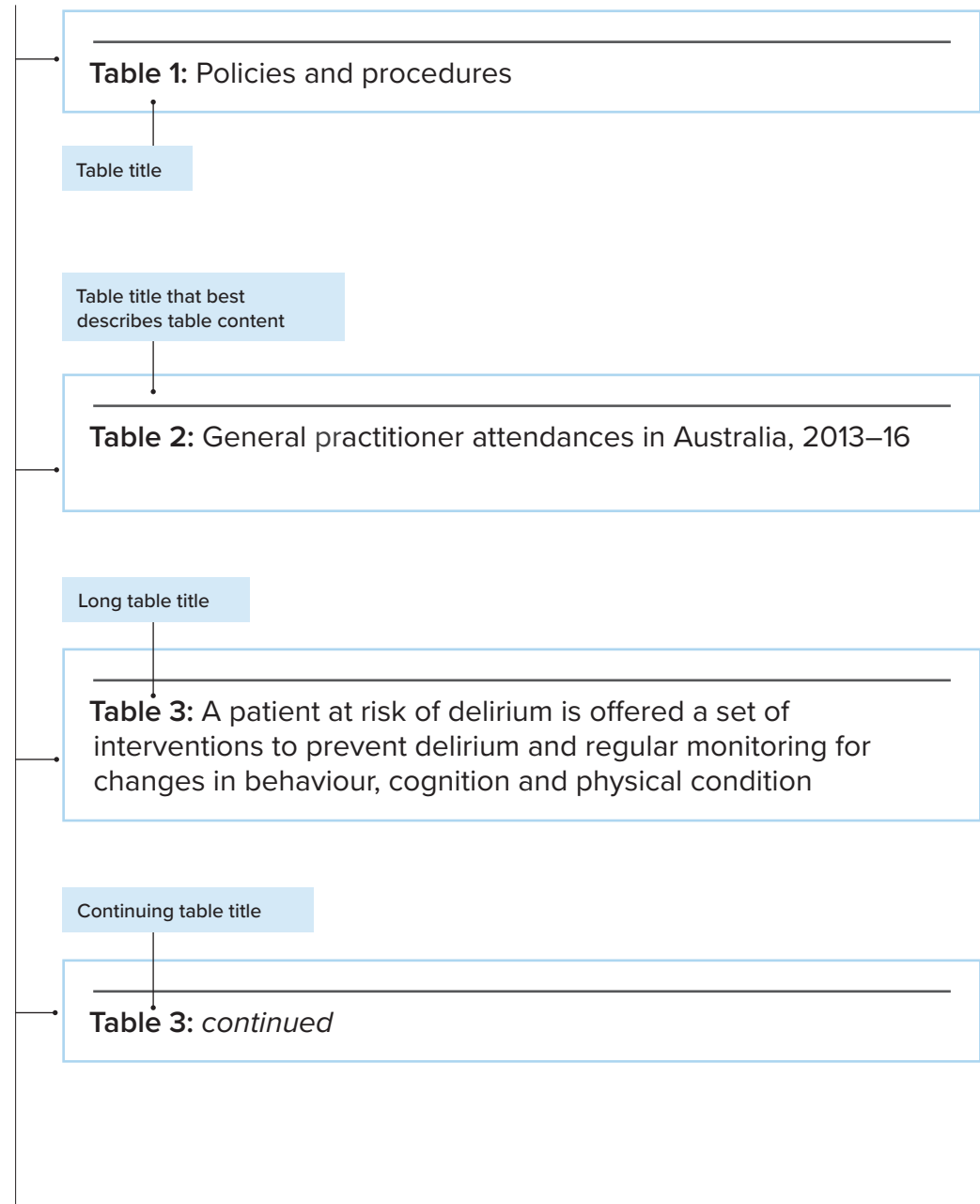
1. Numbered notes. Insert a tab after the number. Indent text running over multiple lines
2. Numbered note.

Source: Insert a space after "Source:" Text running over multiple lines is not indented.

Parts of a table

## Table title

- Place the title above the table (not as the first row of the table)
- Number tables consecutively within the document (for example, Table 1, Table 2, Table 3), or by section or chapter (for example, Table 2.1, Table 2.2, Table 4.1); numbering by section is useful because changes in one section will not affect numbering in other sections (this is especially important in long documents or those with many tables)
- Use a title that describes the table content, including where the data were collected and the period that the data cover, if appropriate; see the *Style Guide* for a advice on how to write titles
- Use sentence case (only capitalise the proper nouns and the first letter of the first word).
- Follow table numbers with a colon and set in bold, including the colon
- Use a space between the colon and the title (not a tab space), and do not place a full stop at the end
- Allow long titles to run on to the next line without a hanging indent
- For a table that continues beyond a single page, repeat the table number and either the descriptive part of the table name or *continued* (in italics) at the top of each subsequent page.



## Body of the table

- Ensure that each data category or subcategory has its own column or row.

### When formatting columns:

- Set column widths to comfortably accommodate the content
- Allow enough width for text cells to avoid long, narrow blocks of text
- Standardise the amount of space between columns
- Avoid stretching a table to fit the page width
- Keep column widths consistent for a series of similar tables
- Align all cell contents to the top of the cell, apart from column headings, which should be bottom aligned
- Left align the column heading and text in the left-hand column (the stub); centre align column headings for columns of numerical data, and left align headings for columns of text
- Left align columns of text.

### When formatting numbers:

- Align all numbers in a column on the decimal point (even if the decimal point is not actually present)
- Round all numbers to the same number of significant figures or decimal places
- Centre columns of numbers under the headings – that is, make sure that the column of figures has roughly equal amounts of space on the left and the right within the column

The diagram shows two tables with callouts explaining formatting rules. The top table is a numerical data table with four columns. The bottom table is a text-based table with two columns: 'City' and 'Population'.

Heading 1	Heading 2	Heading 3	Heading 4
Text	24	12.6	10,000
Text	24	0	10,000
Text	24	12.6	10,000

City	Population
Brisbane	Population is growing rapidly due to: <ul style="list-style-type: none"> <li>• Appeal of warm climate</li> <li>• International investment</li> </ul>

**Callouts for the top table:**

- Bottom align heading cells (points to the top row)
- Centre align content cells (points to the data rows)
- Left align the heading and text in the left column (points to the first column)
- Centre align numbers under the heading (points to the second column)
- Align all numbers in a column on the decimal point, even if the decimal is not present (points to the third column)
- Set column widths to comfortably accommodate the content (points to the fourth column)
- Keep the width consistent for a series of similar tables (points to the fourth column)

**Callout for the bottom table:**

- Allow width for text cells to avoid long, narrow blocks of text like this (points to the 'Population' cell)

- Use tabular lining (monospacing) for all numbers so that they are evenly spaced and align vertically
- Use the same style for spacing and punctuation within tables as in the rest of the document
- Use consistent punctuation; in a text table, it is often unnecessary to use a full stop at the end of each entry, even if the entry is a full sentence
- Make sure that every table cell has information in it; for example
  - use 'n/a' for 'not applicable' or 'not available' (define these in abbreviation notes under the table)
  - use '0' for a zero result only – do not use '0' for missing data
  - use en dashes (–) for missing values.

## Definitions, notes and sources

- Define any abbreviations or symbols under the table
- Indicate explanatory table notes using symbols within the table, in order from left to right and top to bottom (see next page for list of symbols)
- Do not put a space before the symbols within the table, but ensure that they are clearly visible.

Heading 1	Heading 2	Heading 3	Heading 4
Text	24	12.6	10,000
Text	n/a	12.6	10,000
Text	–	0	10,000

Abbreviate 'not applicable' and define in notes  
Use an en dash (–) for missing values

Use 0 for zero result only, not for missing data

Use the same style punctuation within tables that would be used for the rest of the document

Heading 1	Heading 2	Heading 3 <sup>*</sup>	Heading 4
Text	0.4	12.6	10,000
Text	0.4	0	10,000
Text	0.4	12.6	10,000

Superscript symbol

DDD = defined daily dose

\* Superscript symbol. Insert a tab after the symbol. Indent symbol text that runs over multiple lines.

Indicate explanatory table notes using the symbols shown in the table

Define abbreviations or symbols used under the table

## Definitions of acronyms used in the table or table title

The first line of table notes should define any acronyms or abbreviations used in the table, listed alphabetically. Use a spaced =, and a semicolon to separate multiple entries. There is no need for a full stop at the end.

### EXAMPLE:

CV = coefficient of variation; SD = standard deviation

## Explanation of something in the table or table title

The second line of table notes is explanations. These are indicated in the table by symbols. The following table shows the order in which symbols should be used (also see the *Style Guide*). Only insert a full stop at the end if the note is a full sentence.

Symbol	Description
*	Asterisk
†	Dagger
§	Section mark
#	Hash
**	Double asterisk
‡	Double dagger
§§	Double section mark
##	Double hash

## Superscript for symbols

Symbols should have a 'superscript' applied to them when they appear in the table itself (use the 'Superscript' character style in the template). The asterisk and double asterisk symbols are the exception to this rule because they appear superscripted by default, and applying superscript makes them too small.

Symbols are not superscripted in the table notes where the meaning of each symbol is explained.

### EXAMPLE:

\* Laboratory D did not report results corrected for recovery. Results corrected for recovery were calculated by the study coordinator.

† Preliminary results

## Other notes

The third line of table notes gives additional information about the whole table, given as a general note. Use the word 'Note:' with a colon. Notes should be full sentences, so start the note with a capital and end with a full stop. Do not put table notes in italics. For more than one note, use a numbered list, starting on the line underneath the word 'Notes:'

### EXAMPLE:

Note: Data for January to February 2017 have not been included.

OR

Notes:

1. Data for January to February 2017 have not been included.

2. Data for March 2017 were not available.

## Sources of information

The last line of table notes gives the source(s) of information. To refer to the source of specific data within the table, use a superscript symbol and a note, as described above. For the source of the whole table, use the word 'Source:' If the source includes a numbered citation, insert just the author name and a superscript reference number; do not include the date of the reference.

### EXAMPLE:

Source: Smith et al.<sup>23</sup>

Do not put a full stop at the end of the source. If multiple sources have been used for the table, use 'Sources:' and a comma between entries.

All references in table notes should be cited in full in the reference list at the end of the document. If the table is completely original, leave out the source.

# Graphs

Presenting graphs and data is an essential part of the Commission's role. Graphs are usually the most effective way to show trends, patterns and changes in data over time, and across groups or categories.

## Overall principles

### Simplicity and clarity

All graphs should make complicated information clearer and easier to understand. The data or message should be the focus of your graph. Background or contextual information should use paler tints or finer lines.

### Consistency

Recurring elements such as graph titles and legends should have a consistent style. Graphs that are to be compared with each other should use consistent size, axes and styling. Comparable data types or years should be the same colour.

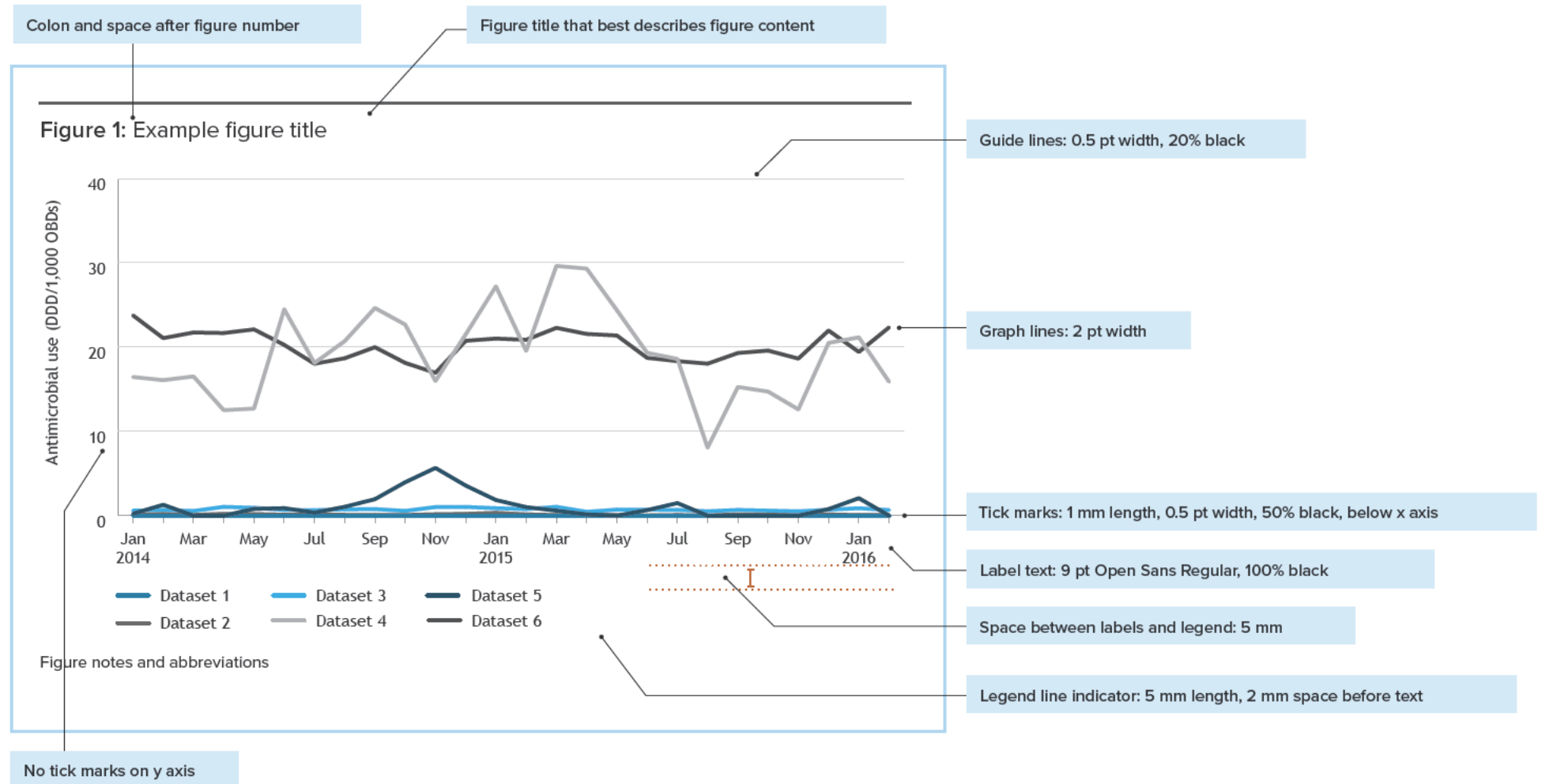
## Colours

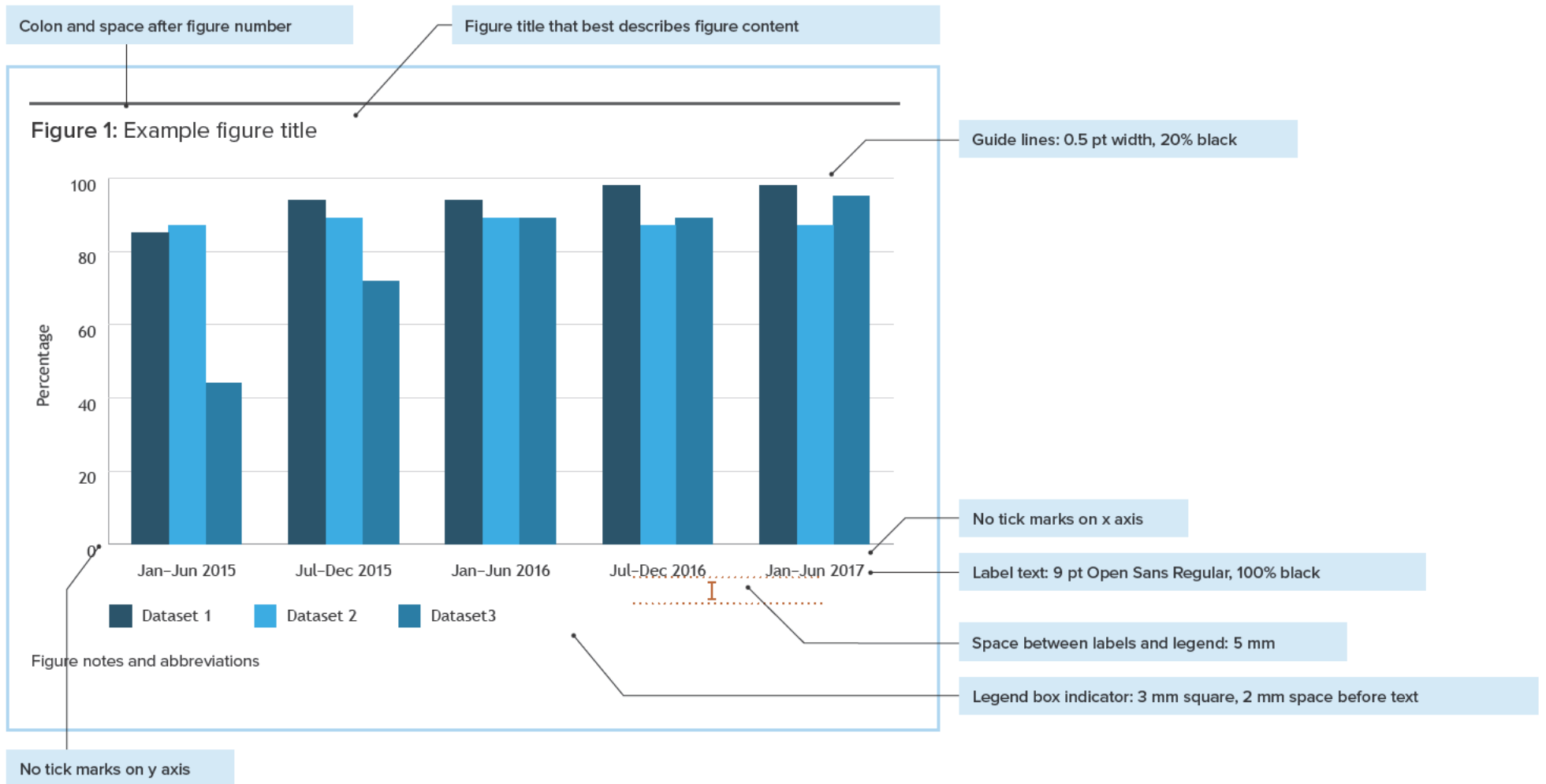
Use colour meaningfully and purposefully. For example, two shades of a single colour can indicate different years of data. For positive/negative colour combinations, use colours from the main palette. Avoid using green and red together, because colourblind users will not be able to distinguish between them.

It is more powerful to use a single strong colour to highlight the key point than to colour the whole figure.



# Best-practice examples





## Style conventions for graphs

Our graphs need to reflect our corporate branding where possible. However, design elements need to be minimised so that the content, not the design, is visually prominent. Graphs should always be referred to in the text of the document and presented with a title and a figure number.

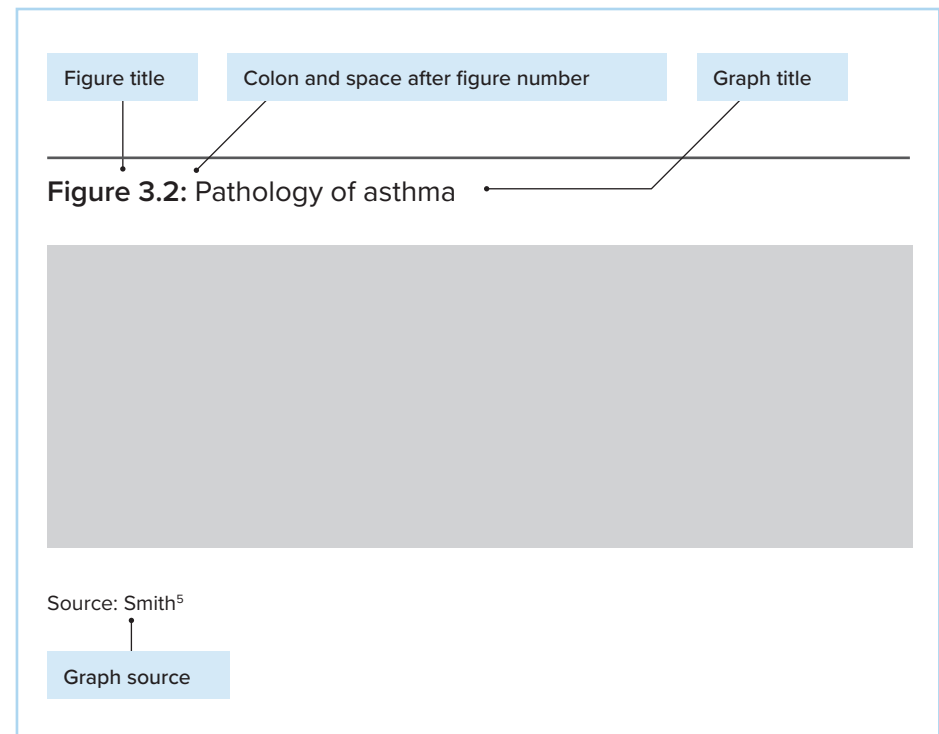
### Graph title

Use the following principles:

- Place the title above the graph, do not embed it in the graph
- Number figures consecutively within the document (for example, Figure 1, Figure 2, Figure 3), or by section or chapter (for example, Figure 2.1, Figure 2.2, Figure 4.1); numbering by section is useful because changes in one section will not affect numbering in another section (this is especially important in long documents or those that have many figures)
- Use a title that describes the content, including where the data were collected and the period that the data cover, if appropriate
- Use sentence case (only capitalise proper nouns and the first letter of the first word)
- Follow figure numbers with a colon and set in bold, including the colon
- Use a space before the title, and do not place a full stop at the end
- Allow long titles to run on to the next line without a hanging indent
- For a graph that continues beyond a single page, repeat the graph number and either the descriptive part of the graph name or *continued* (in italics) at the top of each subsequent page.

## Acknowledging the graph source

For copyright reasons, it is usually necessary to acknowledge the graph source. Place the source below the graph, in the form 'Source: [name of source]', as shown in the example below.



Graph included as a numbered figure

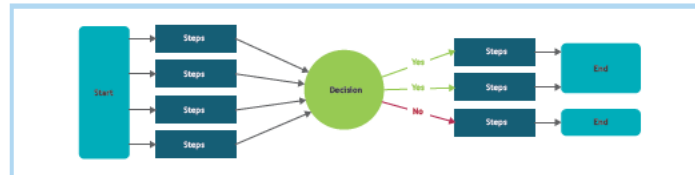
# Diagrams

## Overall principles

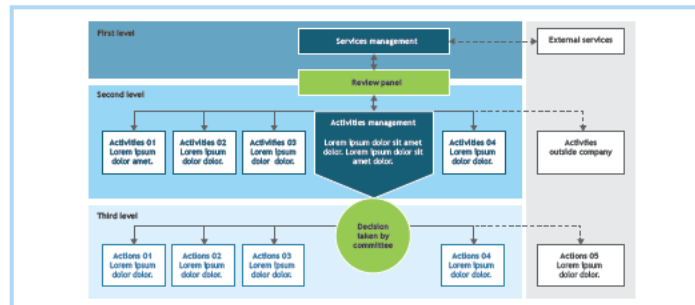
Diagrams are useful to convey complex information effectively. They can show the relationships between components of a system, process or structure.

Common types of diagrams include:

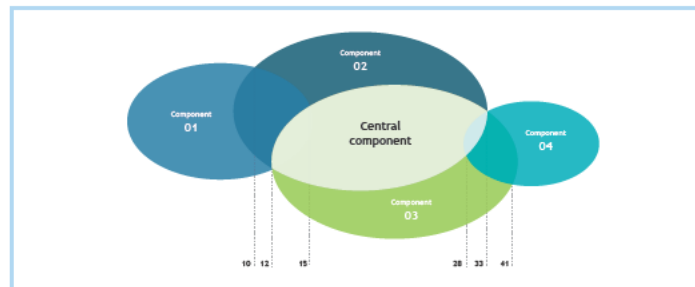
- Flowcharts
- Relation diagrams
- Venn diagrams
- Time lines.



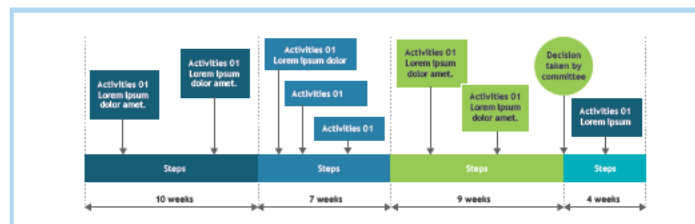
Flowchart



Relation diagram



Venn diagram



Time line

When developing diagrams:

- Use alignment and spacing to indicate sequence and hierarchy
- Use consistent styling for similar elements, and different styling for dissimilar elements
- Use colour in a meaningful way
- Use solid-colour fill boxes or shapes where possible
- Only include content or detail that is directly relevant.

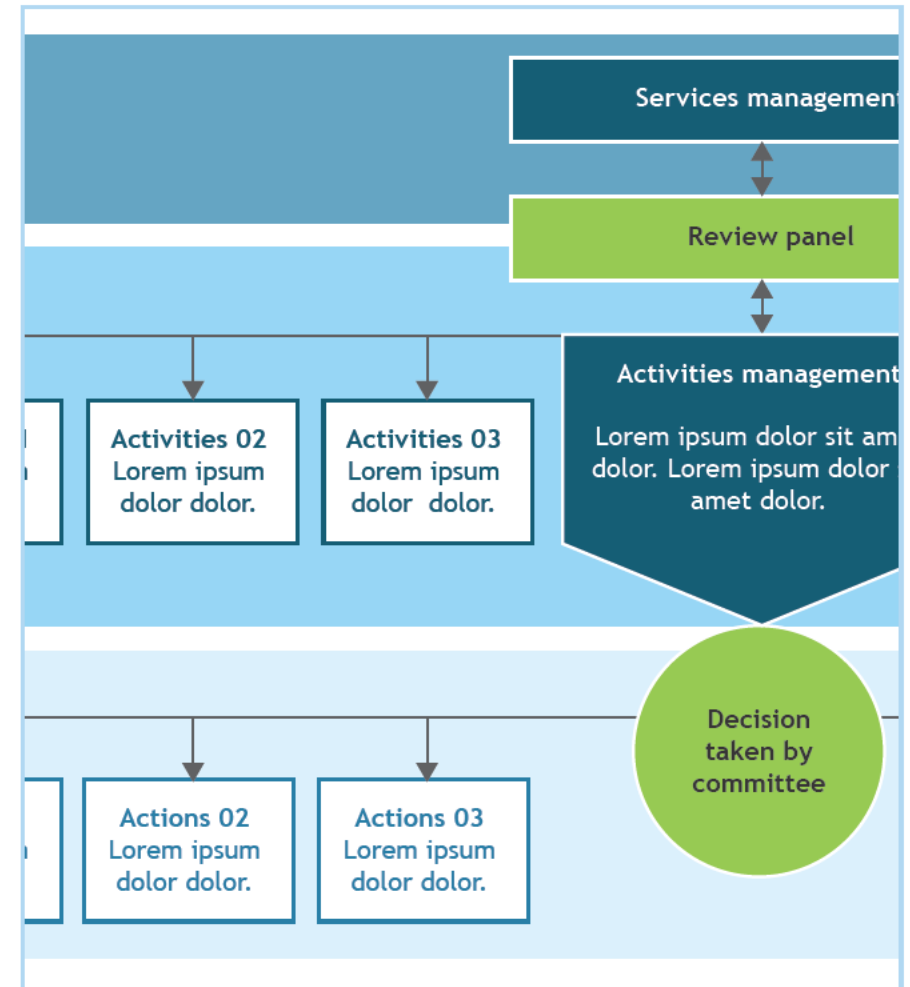
## Text

Most diagrams should use text in Open Sans, regular, 9 pt size. Bold can be used for emphasis. In more detailed diagrams, follow the text conventions discussed under [Typography](#) to establish a clear hierarchy of information for the reader.

## Colour

The primary brand colours of the Commission or subprogram should be the predominant colours in any diagram.

Active or neutral brand colours can be used selectively to highlight a key point or process. It is more powerful to use a single splash of a strong colour to highlight a key point than to colour the entire diagram.

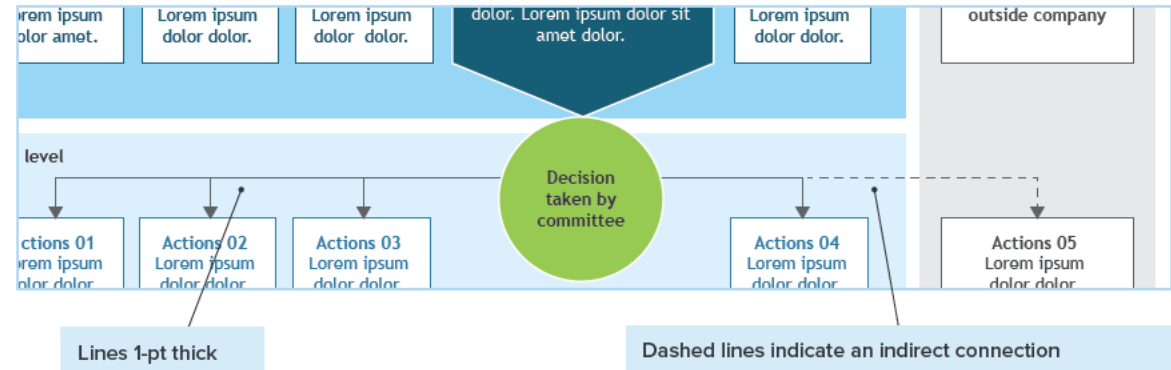


Best-practice use of colour in a diagram

## Lines and arrows

Lines should be 1 pt thickness. Arrows should have a geometric triangular head.

Straight lines or arrows indicate direct connections or labelling, dashed lines indicate indirect or weak connections, and elliptical lines or arrows are used to indicate cyclical processes.



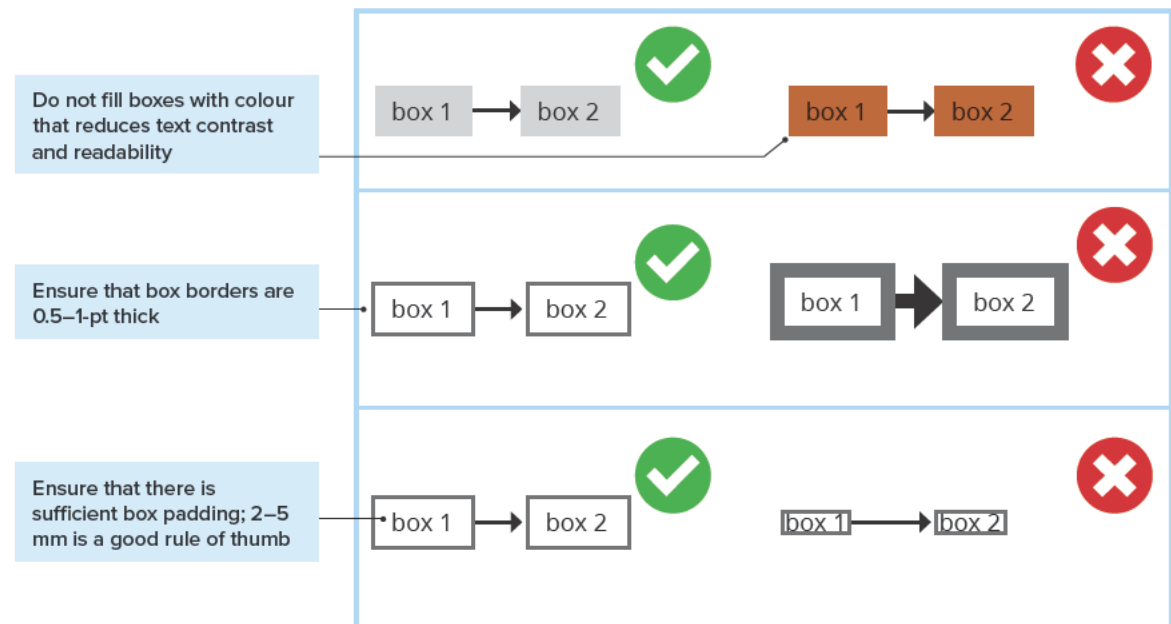
## Diagram box styles and borders

If boxes have a border, it should be between 0.5 and 1 pt thick.

If boxes are filled with a colour or tint, pay attention to the contrast of text in the box and its effect on readability. Use white text in boxes filled with a dark colour.

Use colour to convey meaning, not simply to add interest to the diagram. For example, different colours indicate different categories or distinguish between processes.

Ensure that there is sufficient space (padding) around the edges of a box to make it clear and legible, without intrusion from the box border.



## Style conventions for diagrams

Our diagrams need to reflect our corporate branding where possible. Design elements need to be minimised so that the content, not the design, is visually prominent.

If a diagram is incorporated as a figure within a document, it is presented in the same way as other types of figures. In some documents a diagram may not be referred to in the text and is not numbered.

### Title

Use the following principles:

- Place the title above the diagram
- Number figures consecutively within the document (for example, Figure 1, Figure 2, Figure 3), or by section or chapter (for example, Figure 2.1, Figure 2.2, Figure 4.1); numbering by section is useful because changes in one section will not affect numbering in another section (this is especially important in long documents or those that have many figures)
- Use a title that describes the content, including the date, if appropriate.
- Use sentence case (only capitalise proper nouns and the first letter of the first word)
- Follow figure numbers with a colon and set in bold, including the colon
- Use a space before the title and do not place a full stop at the end
- Allow long titles to run on to the next line without a hanging indent.

## Acknowledging the source

For copyright reasons, it is usually necessary to acknowledge the diagram source, if known. You should include the source or credit either with the diagram. When acknowledging a diagram source, place the source below the diagram, in the form “Source: [name of source]”, as shown in the example below. If you are creating an original diagram no source is required.

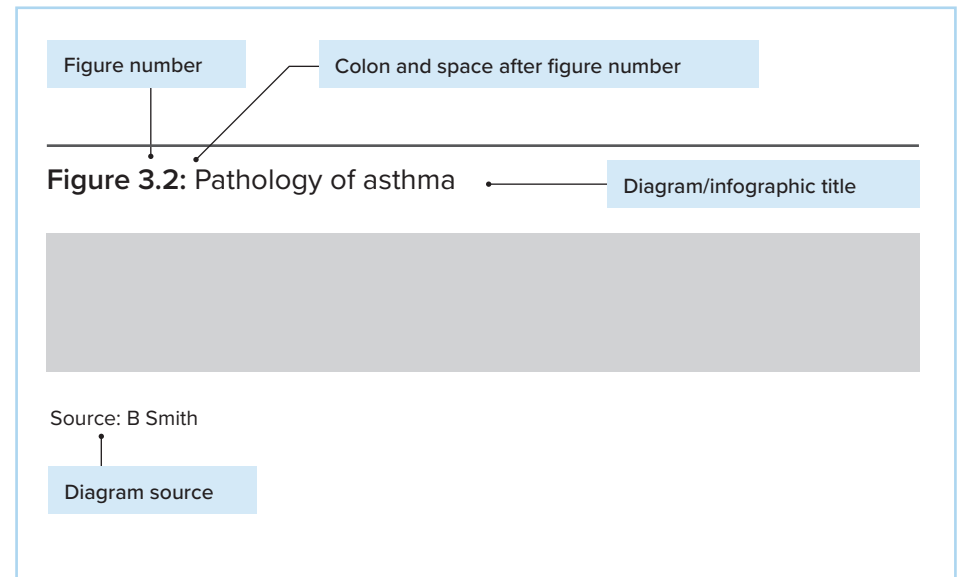


Diagram included as a numbered figure

# Infographics

Infographics typically combine multiple types of visualisations (for example, text, illustrations and graphs) in one graphic. Infographics are often used to visualise and emphasise data values and relationships, and aim to present the data in an accurate and unbiased way. This style of infographic places data at the focus of the story and uses other visual elements (for example, illustrations and diagrams) to help communicate that story. Data-driven infographics are often more suited to communicating results or issues to a consumer audience, or for promoting an issue on social media.

Good infographics use the same techniques as good diagrams, but, because they are often intended for a wider audience or as a standalone item, they are often more highly 'designed'. Branding elements should be incorporated, including colours, fonts, icons and illustrative styling. Standalone infographics should always include the Commission's logo in the standard top-left position.

For infographics to be most effective for publication, they should be drawn and designed by a trained graphic designer or illustrator with a health or science communication background. Drawings using clip art and stock can look unprofessional, and may detract from the meaning rather than help to convey it.

AUSTRALIAN COMMISSION  
ON SAFETY AND QUALITY IN HEALTH CARE

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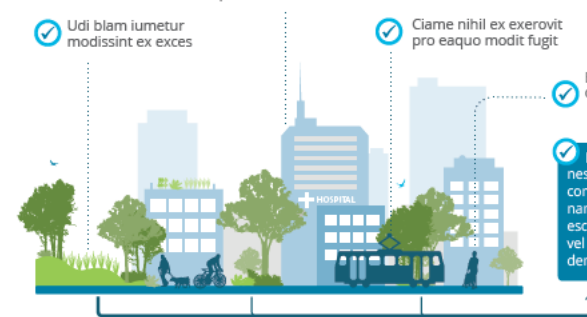
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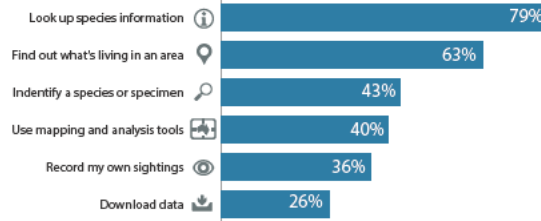




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### Community



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Community Group Coordinator

### Research



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University Researcher

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Researcher

### Industry



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Doctor

### Government



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Policy Maker

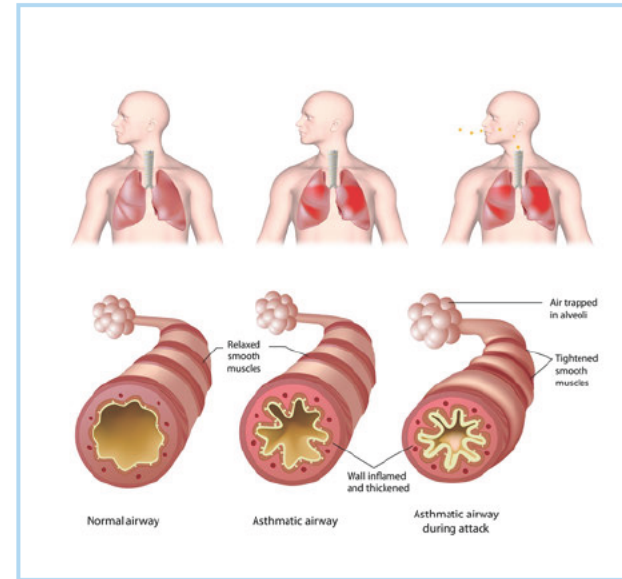
Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper.

Policy Maker

# Illustrations

Illustrations can be used for decorative or technical purposes. They can illuminate the unobservable, creating a unique visual experience for the viewer. They are also very useful for:

- Showing complex or essential attributes of a system
- Showing accurate observational representations of subject matter, particularly when photographs are difficult to obtain or do not clearly display the required detail
- Communicating shape, anatomy, details and concepts using strict scientific conventions
- Adding decorative elements to graphics and layouts
- Appealing to a general audience.



A technical illustration



A decorative illustration for consumer resources

## Style conventions for illustrations

Decorative illustrations can be useful in annual reports, on covers and as graphic elements in page spaces.

Scientific or technical illustrations used as figures within a publication should have titles as for other figures:

### Illustration title

- Place the title as its own paragraph above the illustration
- Number figures consecutively within the document (for example, Figure 1, Figure 2, Figure 3), or by section or chapter (for example, Figure 2.1, Figure 2.2, Figure 4.1); numbering by section is useful because changes in one section will not affect numbering in another section (this is especially important in long documents or those with many figures)
- Use a title that describes the content
- Use sentence case (only capitalise proper nouns and the first letter of the first word)
- Follow figure numbers with a colon and set in bold, including the colon
- Use a space before the title and do not place a full stop at the end
- Allow long titles to run on to the next line without a hanging indent.

## Acknowledging the source

For copyright reasons, it is usually necessary to acknowledge the illustrator or image source, if known. Include the source or credit either with the image or somewhere else in the publication, such as in the imprint text. Include details of cover images in the imprint text or as close to the inside cover as practical.

When acknowledging an image source, place the source below the illustration, or in parentheses after the caption, if there is one.

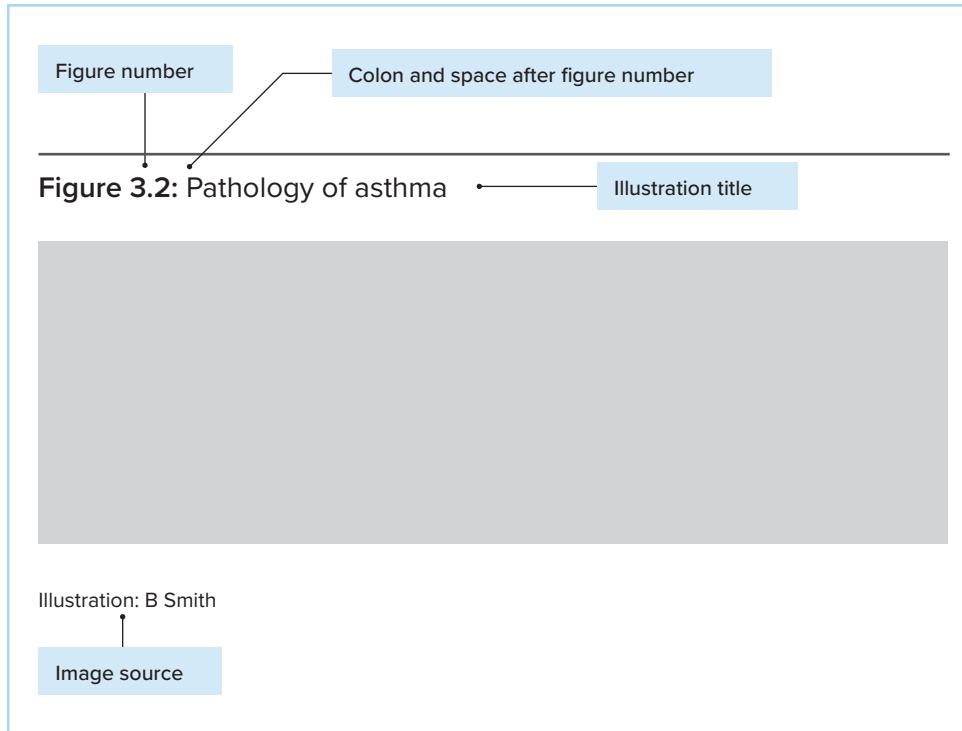


Illustration included as a numbered figure

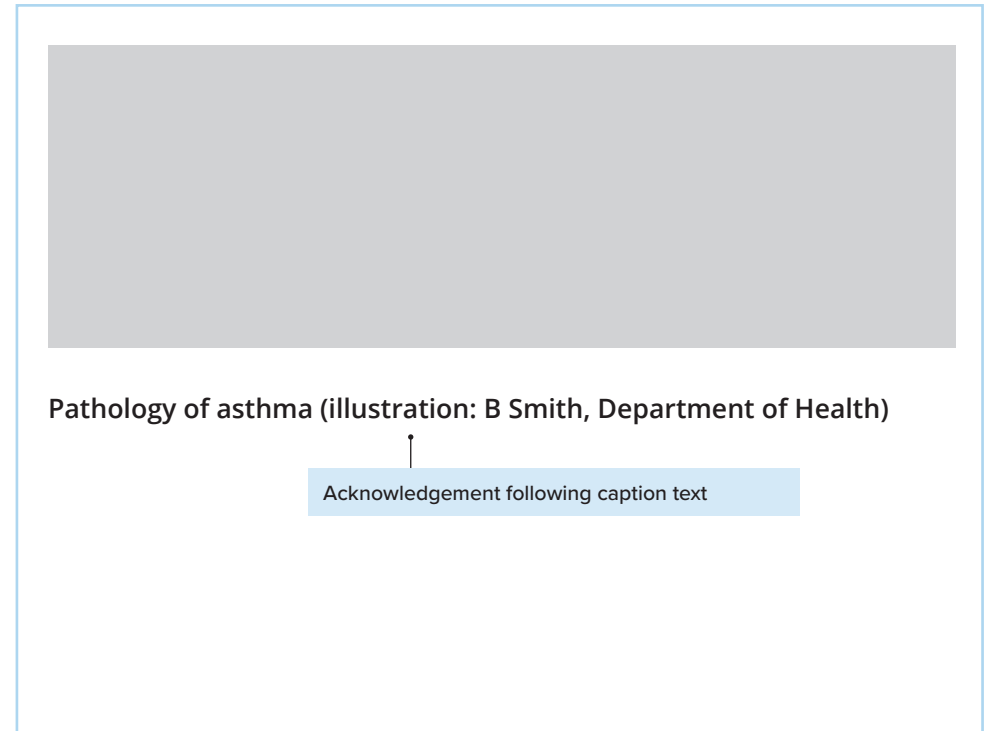


Illustration included without a figure number and with a caption

# Icons

## Overall principles

Icons are an important part of our branding. We use icons to:

- Create a visual summary for content
- Draw attention to a part of the content
- Help with navigation and readability
- Make content more interactive for websites.

For icons to be effective, they need to communicate meaning. They should also be easy to recognise and visually appealing to gain attention.

The Commission's most well-established and recognisable icons are the NSQHS Standards icons. These have recently been updated to reflect our new branding.

Our icon designs should be circular, where possible, to reflect our branding. The quadrant element or gradients can also be used in the design for backgrounds.

Contact the Communications team if you need a specialised icon to be developed for your project or program area.

## NSQHS Standards icons



Clinical Governance Standard



Partnering with Consumers Standard



Preventing and Controlling Healthcare-Associated Infection Standard



Medication Safety Standard



Comprehensive Care Standard



Communicating for Safety Standard



Blood Management Standard



Recognising and Responding to Acute Deterioration Standard

### Program specific icons



Digital Mental Health Standard



Age Care Standard



Primary and Community Healthcare Standard



Mental Health Model of Care Standard

# Photographs

## Overall principles

Choose photographs that are realistic and represent the diversity of our audiences and the health environments we work in. Avoid photographs that promote stereotypes or are highly staged. Ensure that photographs reflect appropriate clinical protocol – for example, hand hygiene practices.

## Style conventions

Photographs can be decorative, relevant to the content or used as figures.

Decorative photographs can be used in annual reports, on covers and to fill page spaces. These photographs need a source or credit – for example, on the imprint page. These images might be significantly cropped. For example, an image might be cropped and placed within a circle of the branding graphic elements.

Content-relevant photographs within the publication are not directly mentioned as figures in the text, but they are relevant to, and illuminate, adjacent text. These photographs need the following:

- A source or credit (unless owned by the Commission or drawn from the Commission's photo library)
- A descriptive caption, see the *Style Guide*
- Alternative text for accessibility.



A realistic-looking stock photograph



'Staged'-looking stock photograph



Photographs that are used as figures in a publication are numbered and have a title like other figures:

- Place the title above the photograph, not overlaid on the photograph
- Number figures consecutively (for example, Figure 1, Figure 2, Figure 3), or by section or chapter (for example, Figure 2.1, Figure 2.2, Figure 4.1); numbering by section is useful because changes in one section will not affect numbering in other sections
- Use a title that describes the content of the photograph
- Use sentence case (only capitalise proper nouns and the first letter of the first word)
- Follow figure numbers with a colon and set in bold, including the colon
- Use a space before the title and do not place a full stop at the end
- Allow long titles to run on to the next line without a hanging indent.

## Best-practice examples



## Acknowledging the image source

For copyright reasons, it is usually necessary to acknowledge the photographer or image source (below the photograph or in parentheses after the caption). Include the source or credit either with the image or somewhere else in the publication, such as on the imprint page. Include cover image details in the imprint text or as close to the inside cover as practical.

## Commissioning a photographer

Contact the Communications team if you can't find the photograph you need. They can help you to find and prepare a detailed brief for the photographer.

Suggested information to include in your brief or to discuss with the photographer before starting work includes:

- The Commission's style, core ideas and values
- The diversity of our audiences and the health environments we work in.

Specify:

- The purpose, setting and subject matter
- The visual messages that need to be portrayed
- That realistic and natural images are needed, not ones that are not obviously staged.

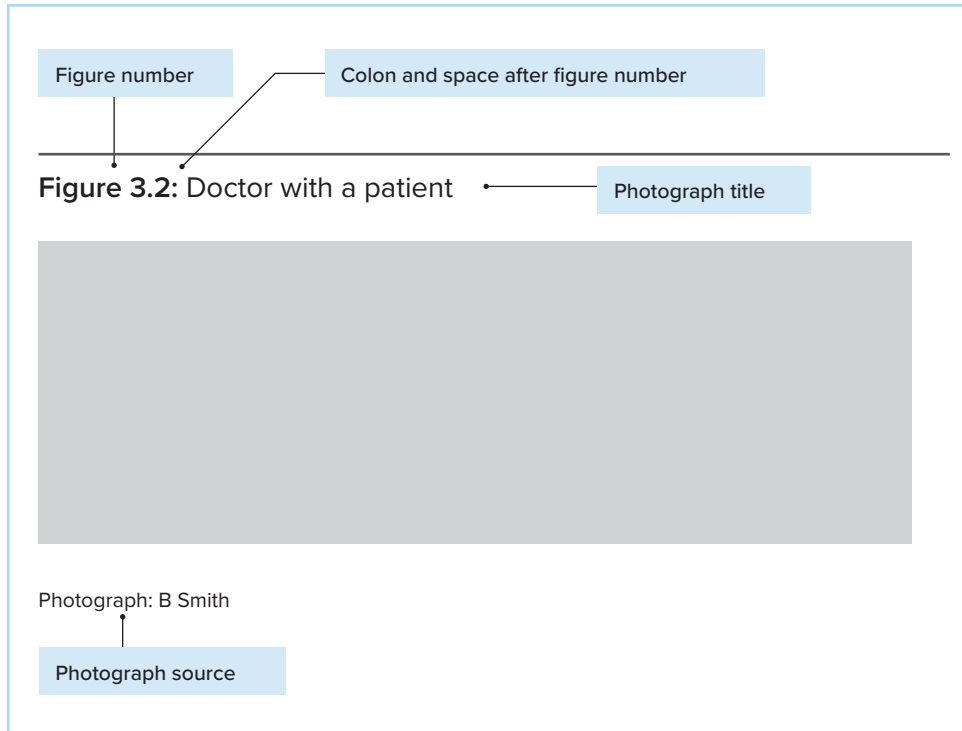
Also agree on:

- How many images will be delivered
- How the images will be used (for example, A4 printed book, A0 poster, website – this determines the size and resolution of the images required)
- Delivery or file format (for example, both high and low resolution jpf files, downloaded from an online link or flash drive)
- Licensing and copyright – the initial expectation would be that the Commission would either like to own the copyright, or, where the creator of the work does not wish to relinquish copyright, to have an irrevocable, royalty-free licence to republish the material in future publications, in print and online

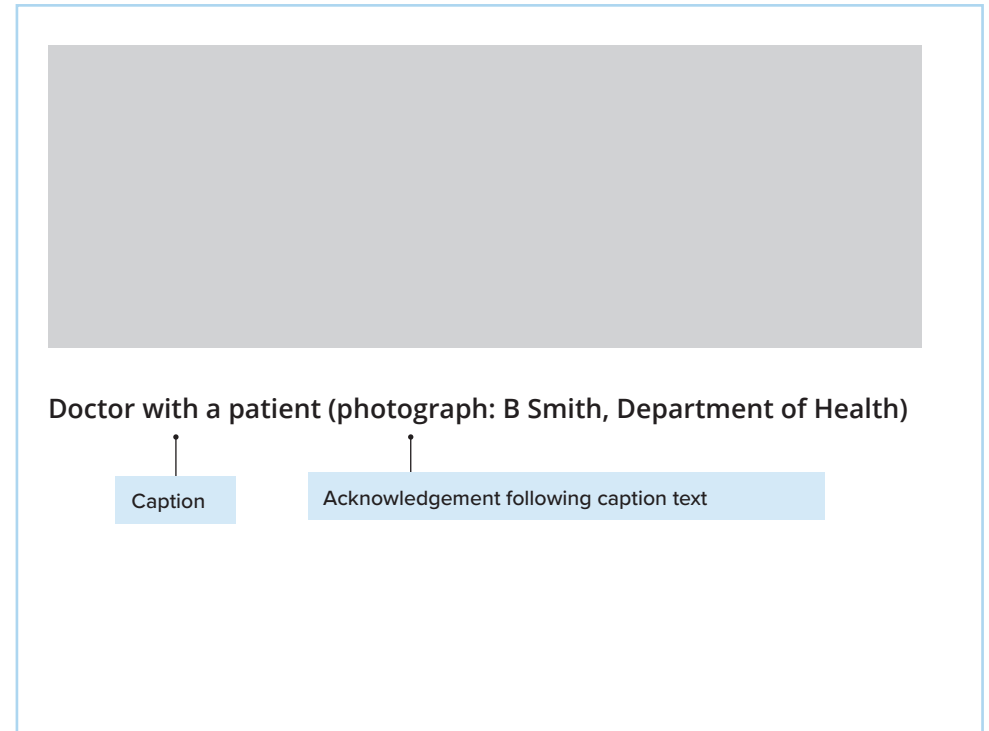
If members of the public are photographed then a Photography Consent Form must be completed. See the Communications department for more advice regarding this.

- Options (if any) to review the images and redirect the photographer if the images do not meet your stated needs.





Photograph included as a numbered figure



Photograph included without a figure number, and with a caption

The background is a solid teal color. It features several overlapping, semi-transparent circles of varying shades of teal, creating a layered, geometric effect. A thin white horizontal line spans the width of the page near the bottom.

**Stationery**

# Letterhead

All correspondence should use the Letterhead template and adhere to the margins and text styles in that template.

## AUSTRALIAN COMMISSION ON SAFETY AND QUALITY IN HEALTH CARE

[Name Surname]  
[Title]  
[Organisation]  
[Address, Address]  
[CITY] [STATE] [POSTCODE]

Dear / To [Name] (prefix and surname only)

### [Heading]

Thank you for your letter of 23 January 2018 concerning XYZ *or* I am writing to you in relation to XYZ. I regret the delay in responding (for delays of over two months).

All correspondence should contain an introduction clearly outlining the purpose. The body should address each point or issue and, where possible, reference policy or evidence. The conclusion should summarise the purpose and outline the resulting or necessary action, if any.

The text is left aligned, Cambria 11 point. In the address block, use three spaces between the city, state and postcode. If a post office box address is provided, it should be used in preference to a street address. When a correspondent has written via email, and their address is not known, the address block in the response should include the name and e-mail address only:

Use plain English and avoid jargon or overly technical language. Abbreviations and acronyms should be used sparingly and should be spelt out the first time they are used, e.g. The Royal Australian College of Surgeons (RACS). Always spell-out the Australian Commission on Safety and Quality in Health Care in the first instance, then abbreviate to 'the Commission'.

Use the word 'regret' rather than 'sorry' or 'apologise'. Use the active voice rather than the passive voice (i.e. 'I recommend' not 'it is recommended'). Don't use 'we', if expressing the Commission's views or policy, use 'the Commission'. Always use a considerate, understanding tone.

Use italics for the names of legislation and official publications (e.g. the *Public Service Act 1999* or the *Australian Commission on Safety and Quality in Health Care Annual Report 2016–17*). Abbreviated names used later in the document do not need to be italicised (e.g. the Public Service Act or the Annual Report).

Yours sincerely

[Sender's name]  
[Position]  
[XX Month 20XX]

GPO Box 5480 Sydney NSW 2001  
T: (02) 9126 3600 | W: [www.safetyandquality.gov.au](http://www.safetyandquality.gov.au) | E: [mail@safetyandquality.gov.au](mailto:mail@safetyandquality.gov.au)

# Signature block

All correspondence should use the signature block template and adhere to the styles in the template.

# Business cards

All business cards should use the business card template and adhere to the margins and text styles in the template.

# Other items

Where a template does not exist, a new template should be developed by a graphic designer following the principles and rules represented in this guide.

**Name** John Citizen  
**Position** Managing Director  
Australian Commission on Safety and Quality in Health Care  
GPO Box 5480 Sydney NSW 2001 | Level 5, 255 Elizabeth Street, Sydney NSW 2000  
T (02) 9126 3600 | [www.safetyandquality.gov.au](http://www.safetyandquality.gov.au)

Follow us on Twitter [@ACSQHC](https://twitter.com/ACSQHC)

**AUSTRALIAN COMMISSION  
ON SAFETY AND QUALITY IN HEALTH CARE**

 **NSQHS  
STANDARDS**  
A better way to care

DISCLAIMER: THIS MESSAGE, AND ANY ATTACHMENTS, IS INTENDED FOR THE ADDRESSEE(S) NAMED AND MAY CONTAIN CONFIDENTIAL OR PRIVILEGED INFORMATION. IF YOU ARE NOT THE INTENDED RECIPIENT PLEASE DELETE THIS EMAIL AND NOTIFY THE SENDER. THE VIEWS EXPRESSED IN THIS MESSAGE MAY BE THOSE OF THE INDIVIDUAL SENDER AND ARE NOT NECESSARILY THE VIEWS OF THE AUSTRALIAN COMMISSION ON SAFETY AND QUALITY IN HEALTH CARE (ACSQHC). THE ACSQHC ACCEPTS NO LIABILITY FOR LOSS OR DAMAGE ARISING FROM THE USE OF THIS EMAIL OR ANY ATTACHMENTS.

**AUSTRALIAN  
COMMISSION  
ON SAFETY AND  
QUALITY IN  
HEALTH CARE**

Level 5, 255 Elizabeth St  
Sydney NSW 2000

**T** 02 9126 3600  
**E** [mail@safetyandquality.gov.au](mailto:mail@safetyandquality.gov.au)

**AUSTRALIAN  
COMMISSION  
ON SAFETY AND  
QUALITY IN  
HEALTH CARE**

[safetyandquality.gov.au](http://safetyandquality.gov.au)



The background is a solid teal color. It features several overlapping, semi-transparent circles of varying shades of teal, creating a layered, geometric effect. A thin white horizontal line is positioned near the bottom of the page, extending across most of the width.

**Social media**

# Social media platforms

Social media platforms include LinkedIn, Facebook, Twitter and YouTube/Vimeo.

**Twitter** is a conversational platform with high-density 'communication traffic'. It is a great way for organisations to reach those they serve, as well as a wider circle with shared interests. It is a highly visible, public platform and an important avenue for industries. It is text friendly, although other multimedia will increase interaction.

**LinkedIn** is the choice platform for business-to-business marketing models. It can also be used as a professional content platform to discover and share insights. The parameters for LinkedIn are some of the simplest. It has little of the time and output pressure associated with platforms like Twitter, and the regular activities of a company tend to provide enough fuel for posts. It is text friendly, although images and video are always an asset.

**YouTube/Vimeo** video hosting platforms are a good way to showcase impact. The Commission account should include a short statement 'About us', as well as the logo.

## Social media voice

Most social media networks are highly visual. A social media voice is one of the top things that distinguishes the Commission from other organisations. The tone used should be consistent across all mediums. It should be reflective of how we are perceived.

Deploy a subtly different 'tone' and focus across different social media platforms. Posts should carry determined organisational 'voice' for Twitter and a more authoritative and direct voice for LinkedIn.

## Legal considerations

There may be some general legal considerations to keep in mind, such as copyright violations or reusing someone's image without permission. Keep all bases covered.



Examples of social media tiles

**AUSTRALIAN COMMISSION**  
**ON SAFETY AND QUALITY IN HEALTH CARE**

Level 5, 255 Elizabeth Street  
Sydney NSW 2000

GPO Box 5480  
Sydney NSW 2001

Telephone: (02) 9126 3600

[xxxxxxxxxxxxx@xxxxxxxxxxxxxxxxxxx.xx](mailto:xxxxxxxxxxxxx@xxxxxxxxxxxxxxxxxxx.xx)

[www.safetyandquality.gov.au](http://www.safetyandquality.gov.au)