



Polly Farmer Foundation

Brand Guidelines

December 2020

We acknowledge Traditional Owners of Country throughout Australia and recognise their continuing connection to lands, waters and communities. We pay our respect to Aboriginal and Torres Strait Islander cultures; and to Elders both past and present.

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Infinite Possibilities

Creative approach

A dynamic design system that demonstrates infinite possibilities

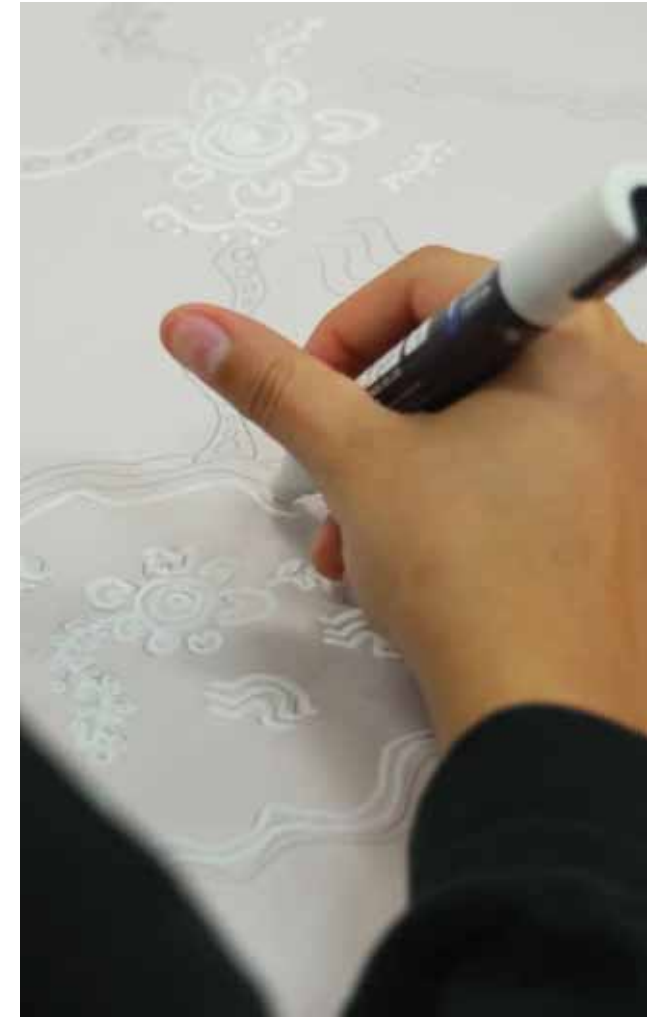
The overarching creative direction was also drawn from this process - a sense of 'infinite possibilities'. This is our offer and promise to our students and alumni - to help them explore different paths, tap their potential, overcome challenges, disrupt stereotypes and own their own stories, whatever they might be and wherever they may take them. It's also how we view our students - brimming with limitless potential.

This idea of 'infinite possibilities' was the guiding theme for the development of our brand identity - something that found expression in the graphic, written and content elements of our final brand. From the infinite patterning potential of the logo marks through to the multilinear treatment of content, the ideas of infinite possibilities and limitless potential is baked into the 'seeing' and 'speaking' of our brand at all levels - in this way the branding system is active and has a key part of our narrative baked into it; it's a brand identity that does rather than just represents.

A collaborative development process

Our brand identity was developed through an extensive consultation process with our multiple audiences (students, donors and supporters, WA Department of Education schools/ teachers, employees, the Foundation Board, families and community). Three different agencies - Kantar (research and audience insights), opr (communications and brand design) and ingeous studios (Indigenous design and creative) - collaborated on the project to ensure the right blend of expertise, community and cultural insight and specialist skills were available throughout the consultation and creative development process.

This collaborative approach and extensive consultation yielded a depth of understanding about the Foundation, what we represent to different audiences, our heritage and future direction, and multiple creative reference points and stimuli which were drawn on for the creative elements of the brand identity - including our palette, a number of visual motifs, and elements of our tone of voice and brand narrative.



Leigh Harris

Leigh Harris is a Cairns-based Aboriginal business owner and entrepreneur with traditional connections to the Kanolu people of Central Queensland and Gungarri people of South East Queensland who is also proud of his Italian and Welsh heritage. Leigh has been active in the design and digital creative space for over 25 years and runs Ingeous Studios, a multidisciplinary design studio.

Leigh works across Australia and internationally and in particular works with Far North Queensland and Cape York remote communities and organisations on innovative projects online and offline through creative and technology.

Trained as a Public Relations officer with Aboriginal Hostels Limited and ATSI in Canberra, in the late 1980s he moved to Cairns in 1993. In 1999 Leigh was awarded an Australia Council for the Arts Fellowship working with Noel Pearson at Cape York Land Council on digital media development.

In 2003 Leigh established Ingeous Studios and started working with local, national and international organisations in the creative and digital new media space. Leigh is an established Aboriginal designer and artist and has worked on major Indigenous design projects throughout his career.

In 2014 Leigh was selected as a finalist in the National Photographic Portrait Awards for his photograph 'Cousins'. Leigh has had his images used by CNN, BBC and National Geographic as descriptor for First Nations identity in Australia.

Although an artist himself Leigh works across the graphic and digital design space and describes design as his passion.



“There is a significant difference between art and design particularly with regards to Indigenous design. Art inherently talks about Country and Culture and invites the viewer to learn and listen to our ancient stories, whereas design describes something and asks the viewer to activate and become a part of something.”

- Leigh Harris, Ingeous Studios

Students and culture were at the centre of the design process

The consultation process also informed a number of creative elements of our final brand. It was critical that we centre the student voice in the development of our brand identity, as well as to ensure cultural significance and resonance amongst the many Aboriginal communities that we work with.

A graphic approach inspired by students, their cultures and experiences

From a number of creative workshops held with students, as well as an art workshop run by Peter and Miranda Farmer with Follow the Dream participants, a set of key motifs emerged which were incorporated into the final design. These included circles and representations of meeting places and connection, as well as the key motif of the snake/serpent which was referenced both as a symbol of momentum [in that it can only move forward] and of cultural and spiritual significance as a central figure in many Aboriginal creation stories in the form of the creator and protector.

A colour palette that suggests connection to Country

Our students also influenced the colour palette for our brand identity - with colours drawn from the artwork made in the workshop with Peter and Miranda Farmer, and also from suggestions submitted by students in creative workshops and research interviews. There was a strong sense of the palette needing to connect to land and Country, as well as some diversity in the symbolism of these colours for different groups - students in some locations saw reds and ochres and yellows as key colours of the Country, while those in other locations suggested blues and greens to reflect their landscape. The use of ochre for our master brand logo ties our brand identity to our previous logo, with fresh colours added in our brand family for each of our programs that combine colours that are traditionally part of both Aboriginal and Torres Strait Islander palettes - a feature that was noted as important by a number of interviewees in the consultation process.



Infinite possibilities
is central to our
brand identity, as
well as a key belief
upon which our
purpose is built

We're building a more equal world by
enabling young Aboriginal people to
unlock opportunities through education.

We believe in big horizons, bold ideas and pushing harder and going further than we thought possible when we started out.

Together with our students, their families and communities, and our partners, we're working towards an Australia where Aboriginal excellence is recognised and valued, and the contribution and leadership of Indigenous Australians at every level shapes our society for the better of all.

"We want freedom to be whatever a human mind can dream."

– The Imagination Declaration 



Brand manifesto

Every day holds millions of moments; moments to seize, make an impact, to change for good. Change my life.

Change the world.

Each moment is a chance to explore the infinite possibilities resting at my feet, grab hold of the opportunities at my fingertips. They stretch out before me.

I can strive for those just out of reach. Close the gap. Take the leap. Land, and keep moving forward.

I'm ready to step up.

To make a stand, kick some goals. I'll kick stereotypes, the system and self doubt to the curb. I'll discover what I can be.

I will be treated equally.

Taken seriously.

Claim my space.

I'll be heard. I will be met on my terms, valued for my contribution. I will shape my own destiny and be recognised for what I have to offer.

Watch me do it. I'll defy all expectations.

I will rise. Rise above the challenges, rise to the occasion. Expand my horizons.

I'll find my own path. And I'll start walking. Fast.

I'm ready to be a force for good. My actions have weight - and this weight helps even the scales.

I'm in it for the long term. Each step I take makes it easier for those who walk behind to discover their own paths; creates ripples felt for generations.

I'm humbled to walk alongside the tracks of those who went before me. We're restless for change, always moving. Pressing on. Discovering possibilities

Owning today. Shaping tomorrow.

Tapping our potential moves the whole world forward.

Moment by moment.

Step by step.

Tone of voice

The way we write and speak to our people, students, partners, supporters and other stakeholders, influences their perception of us.

That's why we have a brand voice - to give direction about how to use words and content in a way that best represents the Polly Farmer Foundation brand and all we stand for.

We speak as Driven Dreamer

Imagination, curiosity and inspiration take centre stage - but these are always backed by action, drive, determination and follow through

A sense of purpose in every message.

We speak from a mindset of optimism and possibility.

Active not passive.

Fearless, empowered, claiming space for the work we do and the voices and futures of our students.

Simple, direct and accessible.

We are inclusive and deeply respectful. Respect for and connections to culture, Country, language and community make us, our programs and our mission stronger.

Clear calls to action.



Personality and behaviour

Our Driven Dreamer personality comes through not just in what we have to say, but in how we say it.

A driven dream does

Behave like a champion and cheerleader for the potential of all young people and for the possibilities presented through education.

Talk peer-to-peer, addressing the audience as equals and co-champions.

Speak with optimism and energy – the future is always bright. And it's within reach.

Use punctuation to create a sense of rhythm, direction and action.

Have clear plans and the ability to explain them concisely and actively.

Talk with a sense of purpose and passion.

Ask questions, seek feedback and is a good listener.

Avoid cliché and jargon whenever possible.

Sound genuine, open, trustworthy and certain of who they are.

A driven dream doesn't

Talk down or patronise.

Use industry jargon except where it is readily understood or required (e.g program coordinator to Department of Education).

Bore people with neutral language.

Speak in the third person - we own what we have to say, and we involve the reader in our mission. I, me, you - we. Us. We're all in this together.

Sound bureaucratic – we are the student's ally. Think authoritative, never authoritarian.

Take up readers' time by using more words than necessary – without sounding terse. Direct and energetic = good. Terse or abrupt = bad.

Leave readers unclear as to what happens next.

Use the passive voice.

Brand voice check

Talk with purpose and passion

Are we championing young Aboriginal people and their limitless potential?

Are we cheerleading education, discovery and curiosity?

Are we optimistic - channeling inspiration and possibilities?

Are we showing our enthusiasm and intent to make a more equal world by enabling young Aboriginal people to unlock opportunities through education?

Do people clearly understand what is expected from the message?

Emphasise partnership and inclusivity

Are we on the same side as the audience?

Are we showing how we're partnering with students, communities, families, schools, supporters and other stakeholders to build a more equal world?

Do we encourage feedback and more contact?

Have we used appropriate local or traditional language names for people, places or titles?

Have we acknowledged the traditional owners and custodians of the land upon which this work was created or delivered?



How we write and speak

Avoid the third person - we are 'we'

We avoid talking about Polly Farmer Foundation in the third person.

We want people to feel we're an organisation driven by people, not a faceless bureaucratic entity.

Polly Farmer Foundation is US.

We lead with the human in every story, and address our audiences as fellow humans.

We model community and collaboration

We are people and relationship focused, and we recognise that every student we work with is part of a family and community.

We don't just talk about the work we're undertaking, we explain how our we're working with our students - and the families, schools and communities they are part of - for the benefit of all.

There is space for the voices of our students, partners and stakeholders in our communications, and we respect their languages, names, pronouns and other words and symbols of inclusion

We listen actively – we ask questions, we gather opinions and our voice shows empathy.

We speak conversationally

We speak like real people. We use everyday language and avoid business jargon whenever possible.

We use contractions such as 'can't' and 'won't'. If in doubt, try saying what you're writing - it should feel natural, like something you might say to a group of people in real life.

While we're less formal, we're not overly casual. We're plain-spoken in that all our written communications should use real world language, but we also like to add a big dose of inspiration and possibilities. The everyday, coupled with plenty of 'what if's, 'could we's and 'let's do this'es.

We bring the energy

We speak like real people. We use everyday language and avoid business jargon whenever possible.

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Multilinear storytelling

As well as the graphic, tone and tagline expressions, infinite possibilities also finds expression in the way our content is structured and combined.

One story, many possible pathways

When working on a long form piece of communication, such as a multi-page brochure, annual report, website or long article - it's possible to build the idea of 'infinite possibilities' into the structure of the units of copy. Rather than approaching the copy as one long, linear story, give thought to structuring the different segments of the piece in a non-linear way, creating multiple self-contained units of the story. This will give people different potential pathways through which they can navigate and interact with the content, opening up layers and possibilities of meaning. These can then be laid out in a design structure that encourages this non-linear reading style.

Layered storyblocks

Within each individual unit of copy (for example, a single paragraph, column of text or short page of web copy) we can add further layers of possibility by creating 'layered storyblocks'. This involves building upon each paragraph/article/section as a foundation to create an additional micro-story that sits on top the paragraph, created through the highlighting of keywords in that paragraph. In this way, every unit of communication comes with infinite layers of possible meaning, built in.



Example

Academic enrichment lies at the heart of the program, with each student offered literacy and numeracy support, specialist tutoring, personalised learning plans, one-on-one mentoring, and practical experience.

Throughout the academic year, students also engage in a range of **extra-curricular activities** that broaden their horizons, **build resilience**, develop confidence **and** promote cultural pride. The program introduces students to a wealth of experiences, opens their eyes to a huge range of post-school pathways, and encourages them to dream big. Students who are part of the 'Follow the Dream Family' gain **a sense of** identity, belonging, and **purpose**. Not only do they embark on a positive post-school pathway, but they emerge as strong role models for their peers, siblings and wider community.

We work in partnership with our students to harness their strengths, and to give them the confidence to **dream big** and the resilience to experiment, try new things and build on their successes **and** learnings along the way; to **push** beyond their comfort zones.

Each program is run in partnership with a school community, but operates **beyond** the confines of the day-to-day classroom. We encourage students to follow their curiosity and define their own goals, **whatever** their passions, strengths and horizons are.

We recognise the critical role that teachers, families, mentors and community members play in shaping each of our students' successes and pathways. We give careful **thought** and consideration not only to academic enrichment, but also to cultural connection and fostering a strong sense of pride in Aboriginal excellence as a core tenet of every program. This idea **was** fundamental to the original and ongoing mission of the Foundation, as conceived by Polly Farmer over two decades ago.

We're proud of the relationships we've built with our generous donors and supporters, without whom this work would not be **possible**. Your continued support means we can enable more young Aboriginal people to unlock opportunities through education, and build a more equal world in the process.

Brand tagline

As a master tagline, 'Dream Big' is a verbal expression of the infinite possibilities brand territory - it's active, inspiring and unlimited. It also harnesses some of the existing equity in our Follow the Dream program as well as connecting to our higher aspirations compared to other organisations in the category whose focus is on school attendance, rather than excellence, striving, achievement and potential.

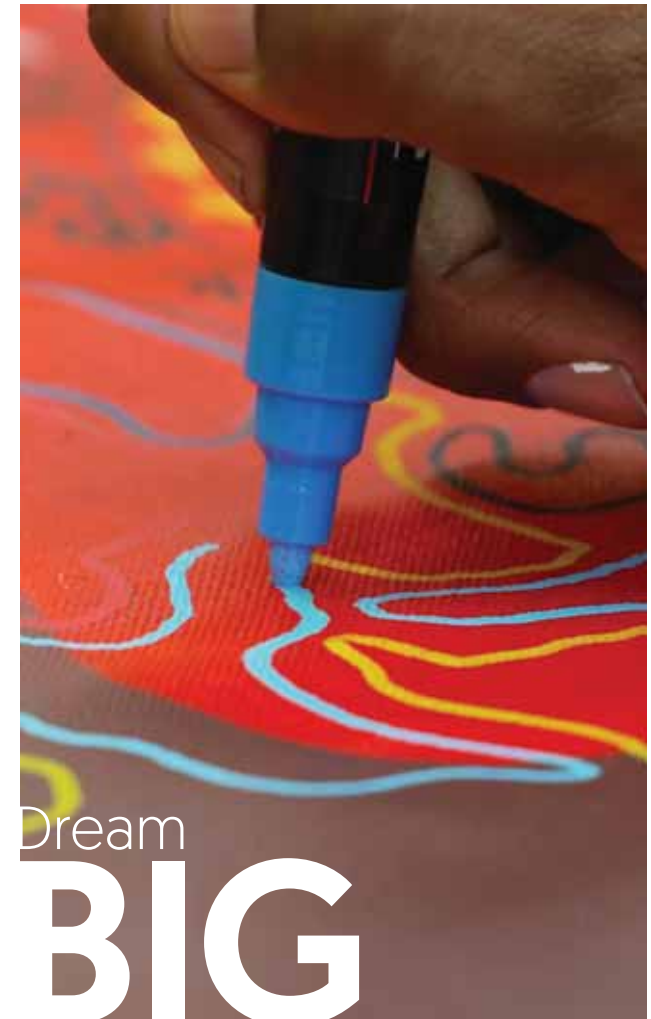
As a call to action, it also echoes some of the sentiment of the Imagination Declaration - that pushing boundaries, challenging stereotypes and remaking the system into a fairer, more equitable one starts with dreaming and imagining a better future. Dreams shape mindsets, mindsets shape actions and in this way dreaming big creates ripples of momentum felt by communities and generations. This theme is central to the 'infinite possibilities' creative direction and to the practice of STEM itself.

In the same way that we have explored a graphic expression of infinite possibilities, we think it's interesting to take this through to the tagline and copy. 'Dream Big' is our master tagline and promise to our students. However, we can also show that there are many different ways to dream big. We think this approach allows us to really find the right words and expressions for the different age groups.

PLEASE NOTE: More informations page 34.

Dream...

- BIG
- A BETTER TOMORROW
- FURTHER
- BETTER
- WHATEVER YOU WANT
- THE NEXT STEP



Logotype

Brandmark

Our logo mark has been designed so that it can create an infinite pattern.

At the centre of our logomark is a small AFL-shaped symbol - representing the man who started it all. The ripples and journeys push outward from this and overlap and inspire the next wave, the next generation.

Inside the snake there are 13 dots (12 dots for each of the school years + 1 for the Alumni).



Typemark

"Polly Farmer" is the dominant type in our typemark lockup and is larger than the secondary type "Foundation".



Colour variations

Primary Brand colours

There are three main colour variations to adhere to when using our logo; positive, negative and neutral. Our brandmark must always be a different colour to our wordmark. The only instance where our logo is all one colour is in a mono execution which is very rare.

Positive

For white or light backgrounds. Our typemark is always black, and our brandmark is filled with his associated brand colour.

Negative

For black or dark backgrounds. Our typemark is always all white, and our brandmark is filled with his associated brand colour.

Mono

When a mono logo is required, our logo will either be all white or all black.

PLEASE NOTE: See colour breakdowns in the Brand Colours section on pages 29 - 32.



Logo family

Secondary Brand colours



PLEASE NOTE: See colour breakdowns in the Brand Colours section on pages 29 - 32.

Learning Clubs

Waterways

Blue is the colour for our youngest students in Learning Clubs. It's the beginning of infinite possibilities. The start of the ripple. Bright and full of potential. Rivers, ocean, water, and the reflection of the sky on ocean.



Polly
Farmer
Learning Clubs

STEM

Environment

Green is the colour of our STEM program. It symbolises the environment and growth. It celebrates over 60,000 years of traditional knowledge and management of the land and looks forward to a bright future shaped by that knowledge together with new technologies, innovation and scientific discoveries.



Polly
Farmer
STEM

Follow the Dream

Sun

Yellow is the colour chosen for our Follow the Dream program. Yellow symbolises the sun - the biggest star on the horizon - and the daily achievements of each student as they move closer to their dreams.



Polly
Farmer
Follow the Dream

Alumni

Earth

Earth brown is the colour of our Alumni. It symbolises the continual connection of our Alumni with us as they move on to further study, careers and contributing to their community. Their impact will be felt by the whole community, and inspire the next generation - recalling the ground that supports us, and the beds of future waterways.














Polly
Farmer
Alumni

Exclusion zone

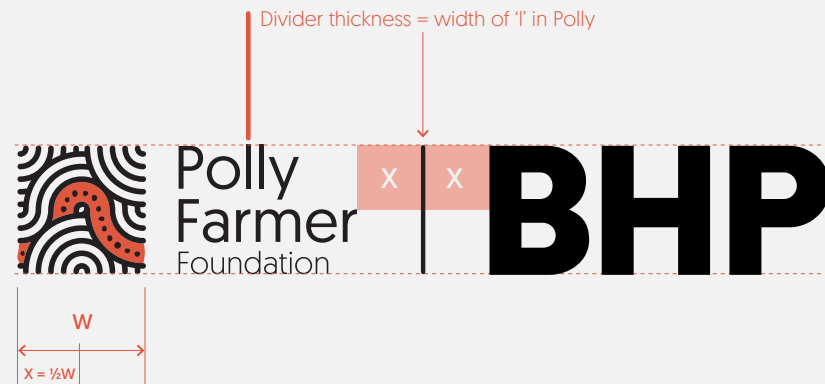
By defining an exclusion zone, we ensure our logo retains its impact and legibility when paired with supporting visual elements such as text, graphics and images. This zone is the minimum safe distance. Where possible, our logo should have even more space to breathe. The exclusion zone is calculated by the width of our landmark and marked as 'X' in the diagram.



Do and don't

		 no
		 no
		 no
		 yes

Co-branding
Polly Farmer Foundation
+ partner



Brand Colours

Brand colours

Our colour palette is based on the colours chosen for the mural from the student workshop with Peter and Miranda Farmer.

The Kantar research highlighted some interesting findings about potential colours for the rebrand. Students and other Foundation stakeholders stated an interest in earthy tones, as well as brighter blues and greens that the interviewees associated with both Aboriginal and Torres Strait Islander cultures.



Country

Ochre was chosen for the Primary Brand 'Polly Farmer Foundation' as a way to link back to our old identity.

It is also a significant colour found throughout Country and used in ceremony/culture - something raised by many students in the workshops, as well as in discussions with our SteerCo and throughout the creative development process with Ingeous Studios.

Waterways

Blue is the colour for our youngest students in Learning Clubs. It's the beginning of infinite possibilities. The start of the ripple. Bright and full of potential. Rivers, ocean, water, and the reflection of the sky on ocean.

Environment

Green is the colour of our STEM program. It symbolises the environment and growth. It celebrates over 60,000 years of traditional knowledge and management of the land, and looks forward to a bright future shaped by that knowledge together with new technologies, innovation and scientific discoveries.

Sun

Yellow is the colour chosen for our Follow the Dream program. Yellow symbolises the sun - the biggest star on the horizon - and the daily achievements of each student as they move closer to their dreams.

Earth

Earth brown is the colour of our Alumni. It symbolises the continual connection of our Alumni with us as they move on to further study, careers and contributing to their community. Their impact will be felt by the whole community, and inspire the next generation - recalling the ground that supports us, and the beds of future waterways.

Brand colours

Primary Brand Colours

OCHRE is our key colour with BLACK and WHITE used in that order.

See the scale chart to the right for a guide on colour usage.

Primary

Ochre

CMYK
10 80 80 0
RGB
222 87 64
HEX #DE5740

Black

CMYK
0 0 0 90
RGB
65 64 66
HEX #414042

White

CMYK
0 0 0 0
RGB
255 255 255
HEX #FFFFFF

Waterways

CMYK
65 15 5 0
RGB
81 176 222
HEX #51B0DE

Environment

CMYK
50 0 70 0
RGB
119 226 131
HEX #77E283

Sun

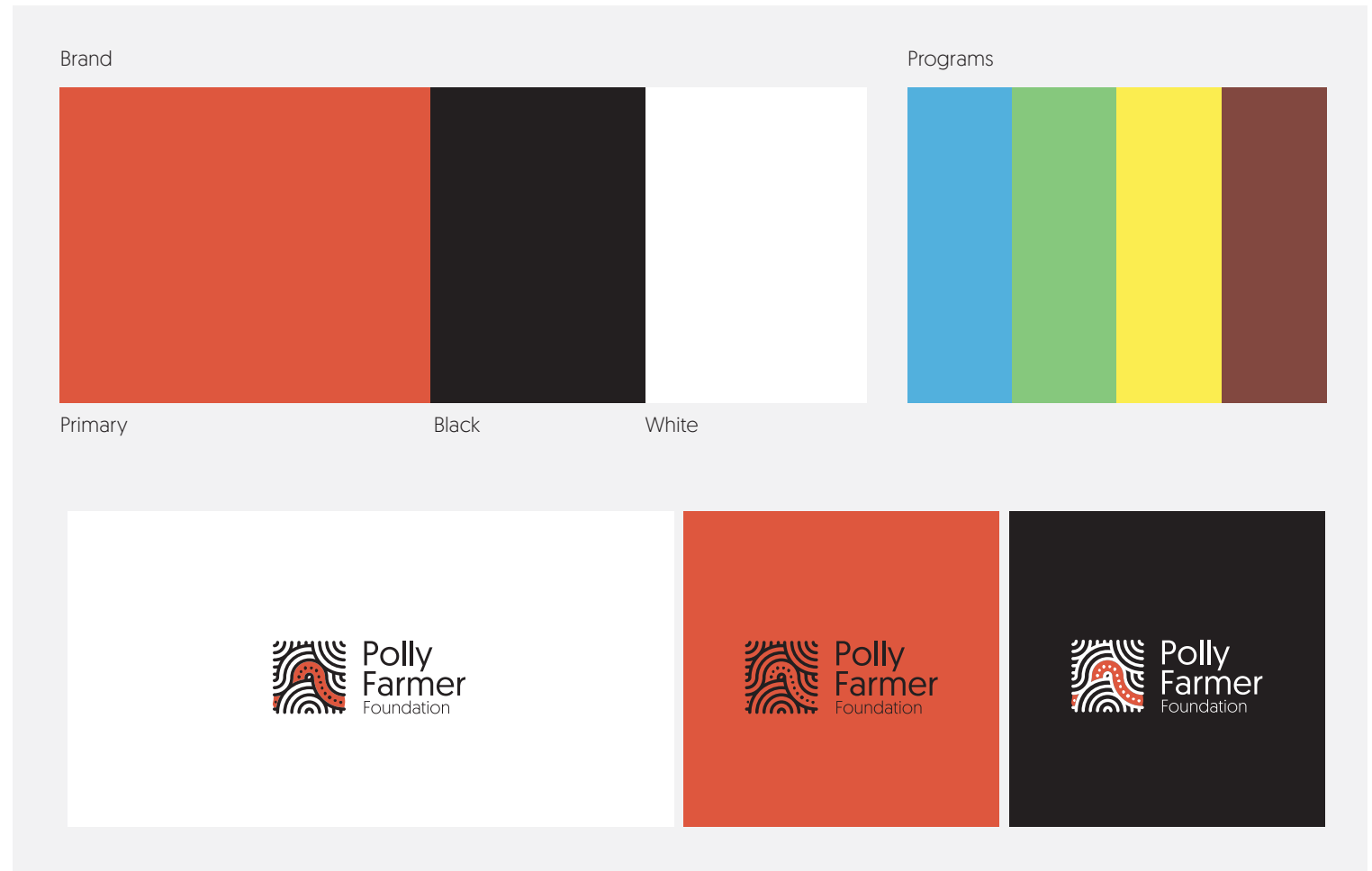
CMYK
5 0 80 0
RGB
252 236 78
HEX #FCEC4E

Earth

CMYK
40 75 70 30
RGB
129 71 64
HEX #814740

Program colours

Brand colours



Graphic Devices

Tagline

We've also applied the thinking behind 'infinite possibilities' to our brand tagline. Our default tagline is 'Dream Big', however, this can evolve to suit the program, audience or content that we are designing for. The tagline should always start with "Dream" but the ending is open for exploration. Ideally, we would only have one word to follow 'Dream' but we can use up to a maximum of three words. There is also flex in orientation of the tagline [it works in both vertical and horizontal formats].

Dream

BIG

A BETTER TOMORROW

FURTHER

BETTER

WHATEVER YOU WANT

THE NEXT STEP

PLEASE NOTE: See application from page 49 onwards.



Master Brand pattern

Our landmark has been designed so that it can be duplicated to create an infinite pattern. This example shows how our master landmark can create a pattern. The following page explains how we can also create patterns specific for our Family Brands.



Family Brand pattern

In addition to our Master Brand Pattern, each of our four family brandmarks can be used to create a pattern specific to the program.



Square pattern tile

Examples of how to apply this treatment can be found from page 49 onwards.



X4 [400%]



=



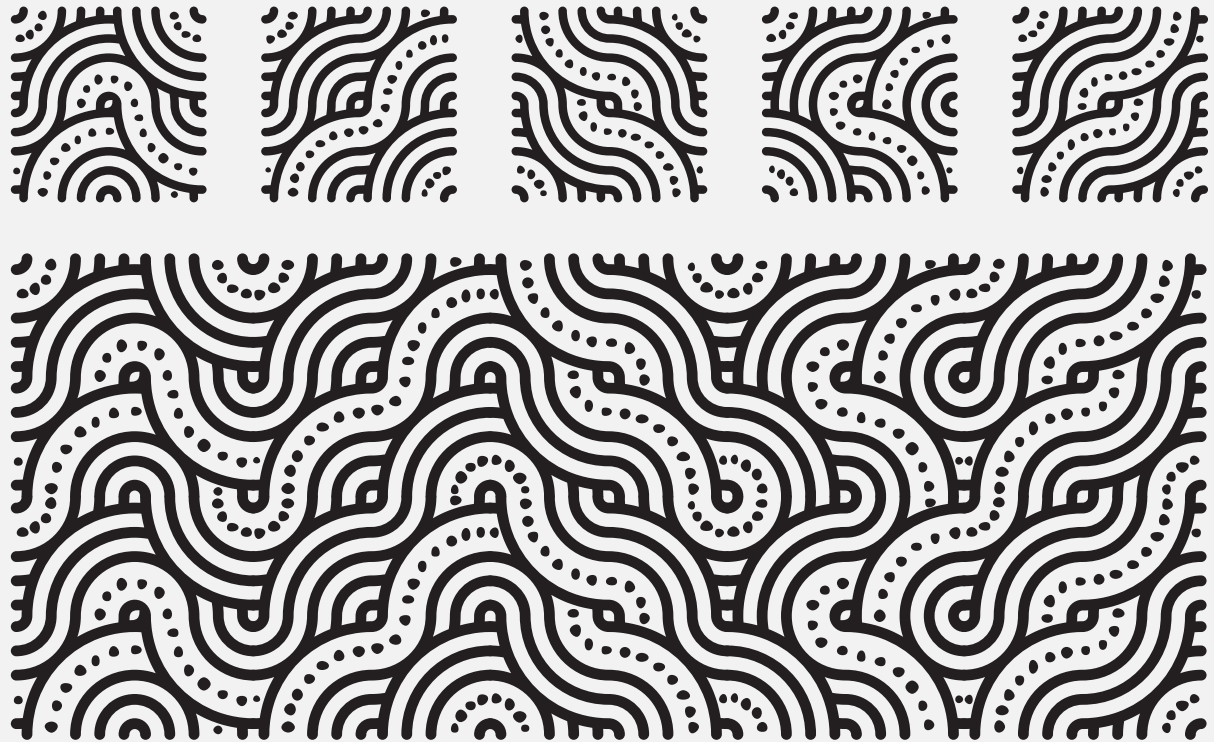
Corners must always be filled with colour.

The exposed corner is rounded and follows the shape of the snake.

Combined pattern [aka 'Rainbow Serpent Pattern']

We use all five landmarks to create a combined pattern that we are calling "Rainbow Serpent Pattern".

The Rainbow Serpent Pattern represents all of our programs coming together. It can be used on assets relating to any of our four programs or the Foundation as a whole.



Watermark

Our pattern watermark can be used to add visual interest to otherwise plain assets. Our watermark can only ever appear as 7% tint black. Our watermark must enter the bleed of the asset or the edge of a graphic container on at least two of its four sides.



7% black tint

Typography

Primary typeface

Geomanist is a beautiful geometric sans serif typeface created by Atipo Foundry. It's circular openings and proportional glyphs represent the open and human elements of our Foundation while alluding to its trustworthy and supportive nature.

Geomanist Bold is our preferred font for headlines and emphasis. Avoid all caps wherever possible as this violates the humanist feel of the typeface.

Geomanist Light is our preferred font for body copy and larger formats. At sizes where readability is an issue, consider using one of the alternate weights listed to the right.

If this font has not been supplied to you, you can purchase a licence and copy of the font from atipofoundry.com/fonts/geomanist

PLEASE NOTE: No other weights of Geomanist should be used

Primary weights

Geomanist Bold
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890

Geomanist Light

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdef1234567890

Alternate weights

Geomanist Regular
Geomanist Medium

Secondary typeface

Open Sans is our preferred font for channels where Geomanist is not available.

Open Sans Bold is our preferred font for headlines and emphasis.

Open Sans Light is our preferred system font for more elegant headlines and body copy.

Open Sans Bold

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890

Open Sans Light

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdef1234567890

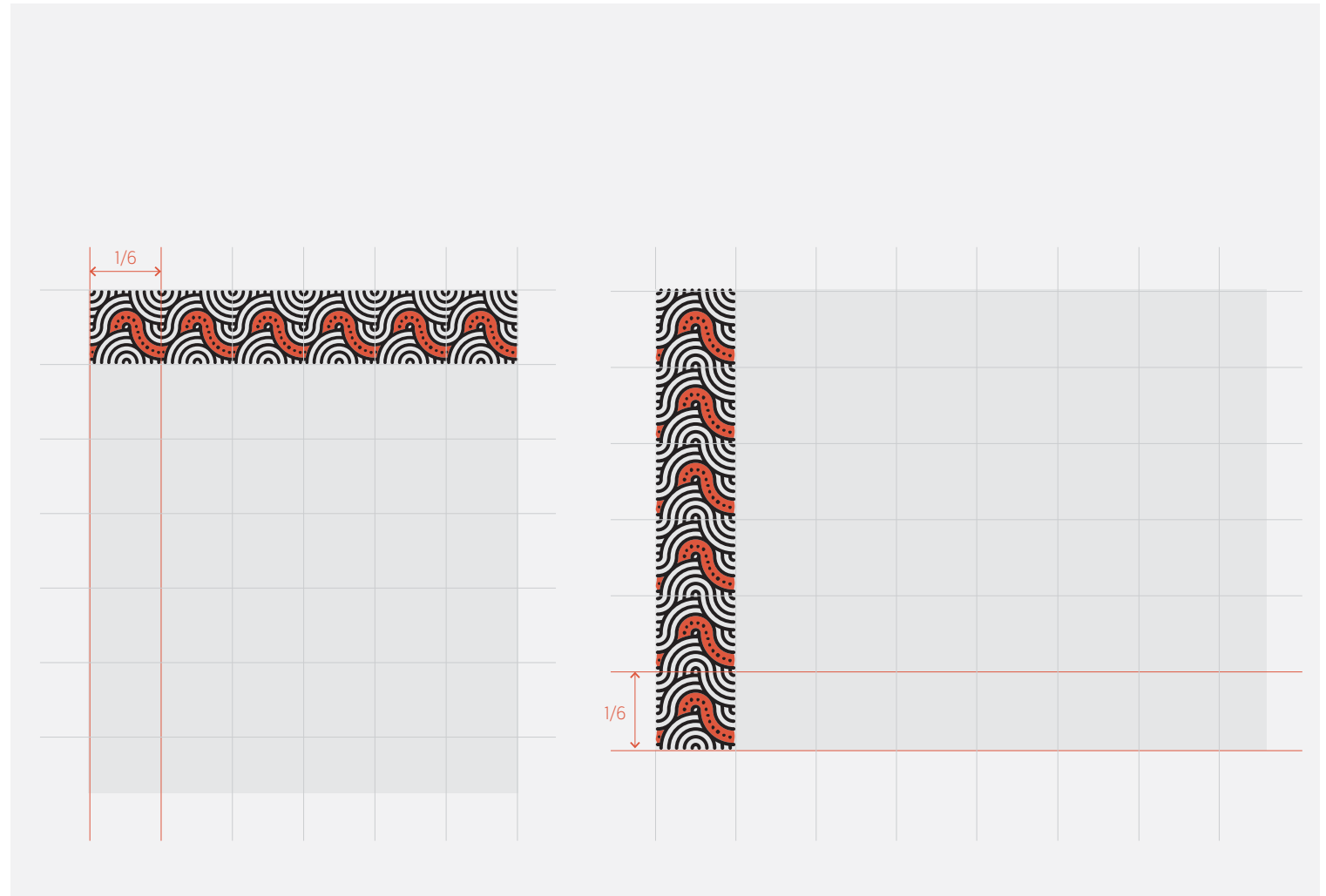
PLEASE NOTE: These fonts should ONLY be used where Geomanist is unusable i.e. on EDM templates.

Layout

Grid system [print]

Our grid system is set by the size of our pattern to accommodate any given application. The following pages outline the theory behind our grid system.

To determine the size of the grid pattern on print or large scale assets the shortest edge is divided by 6.



PLEASE NOTE: See application from page 49 onwards.

Grid system [digital]

Our grid system is set by the size of our pattern to accommodate any given application. The following pages outline the theory behind our grid system.

To determine the size of the pattern on digital assets, small-scale assets, or assets with extreme aspect ratios, simply use between 6 and 9 tiles to form a grid.



PLEASE NOTE: See application from page 49 onwards.

Photography

Human

We have a range of images that speak to the core individuals that are the heart of our Foundation.

Avoid using stock photography. There must be an authenticity to the images.

Expressions should feel real, spontaneous and of the individuals character.

All photography should be crisp, clean and vibrant. Do not use blurry, sepia or black and white images.

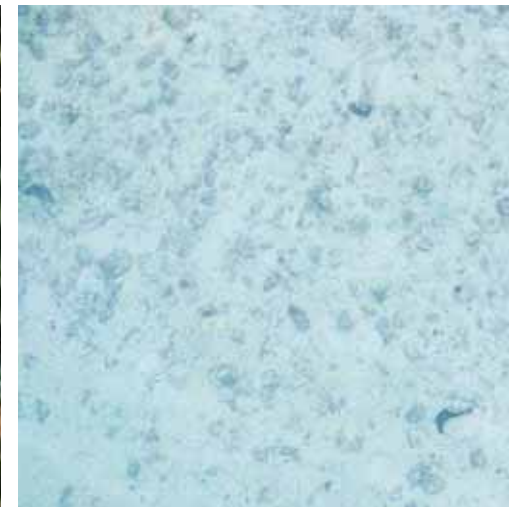


Texture

We are uniquely Australian. When not using human images, the photography should reflect the natural beauty of Australia.

Our Rainbow Serpent Pattern can be used to complement simple photography. These images should not be visually complex or compete with the pattern in any way. The pattern should never appear on top of a human face or animal head.

All photography should be crisp, clean and bright. Do not use blurry, sepia or black and white images.



PLEASE NOTE: Some of these images have not been licensed for third party usage. For beautiful free images visit unsplash.com

Execution & Application

Business cards

The business cards have been designed so that when the cards are placed next to each other the back of the card creates an infinite pattern.



Stationery

Letterhead



Banners



Banners

Localising Banners

We have designed pull up banners for each of the programs which can be adapted by local program coordinators.

We have designed the pull up banners to include the use of traditional and local language. There are three possibilities to include traditional and local language:

Option 1 (Left)

Traditional language place name as primary
English place name as secondary

Option 2 (Middle)

Traditional language place name as primary
Local program name as secondary

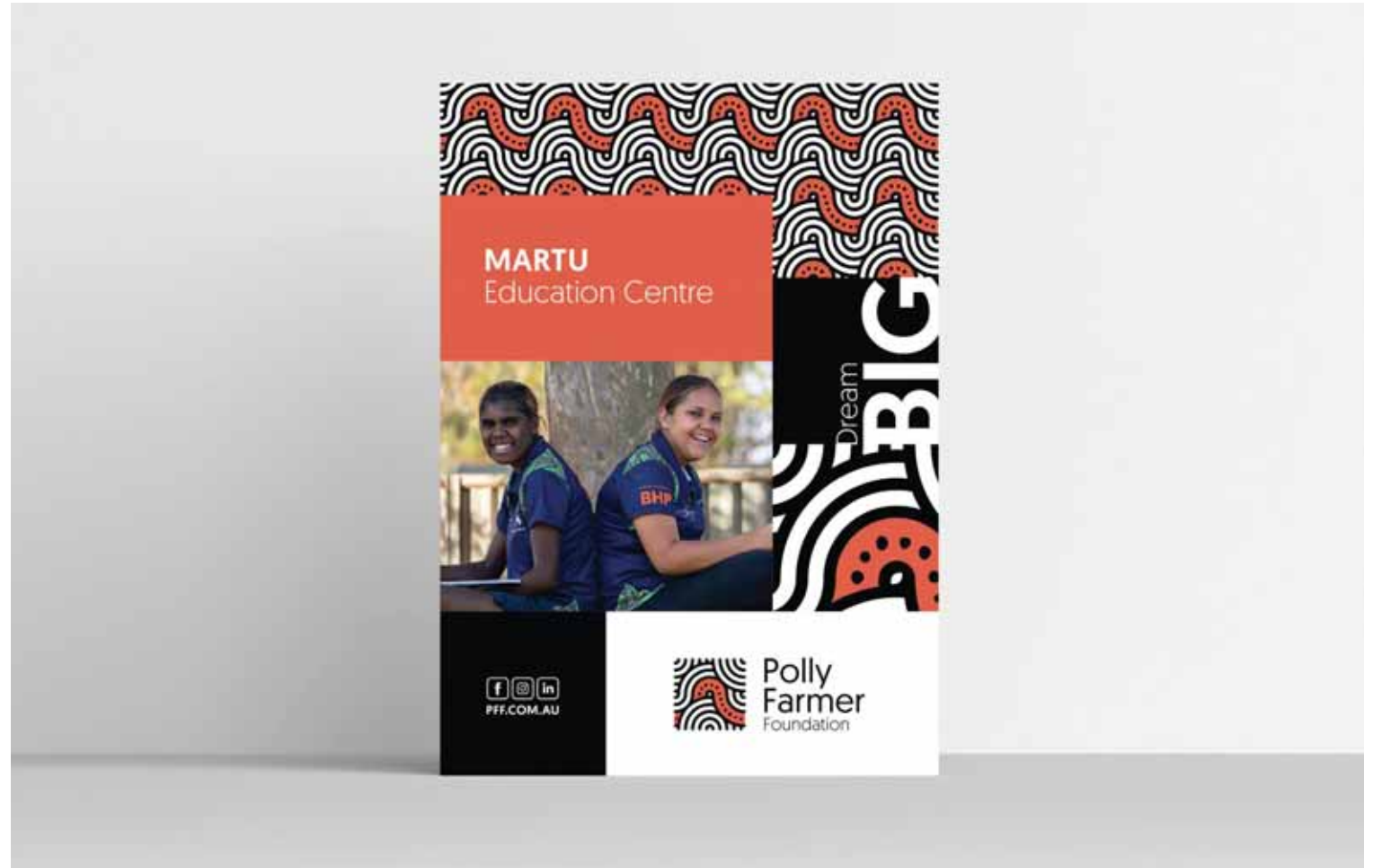
Option 3 (Right)

Local program name as primary
Traditional language place name as secondary

PLEASE NOT: Do not change or adapt language within the Follow The Dream logo. All assets must use the same logo (English only).



Posters



Annual report



DL brochure

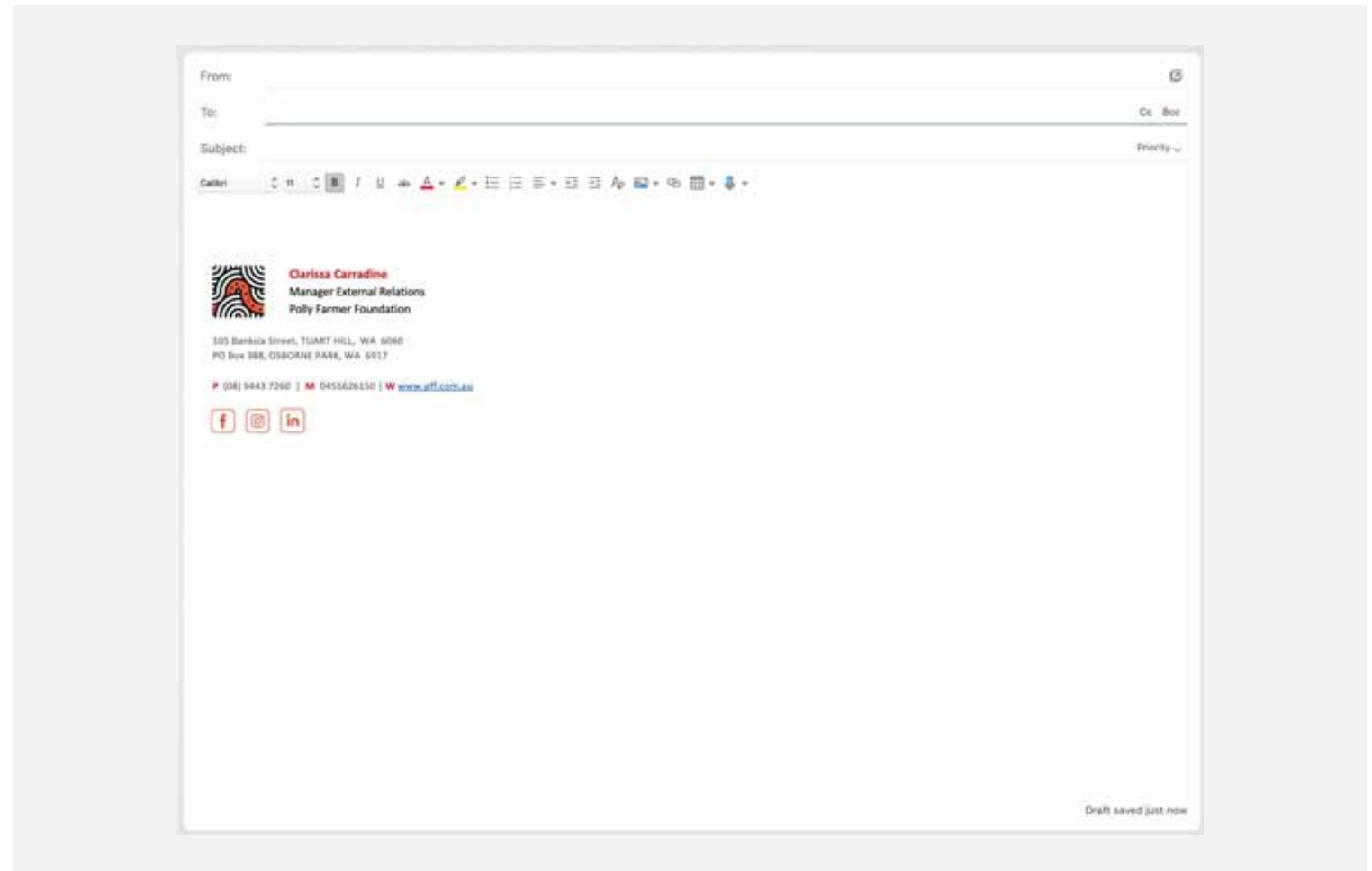


A-Frame



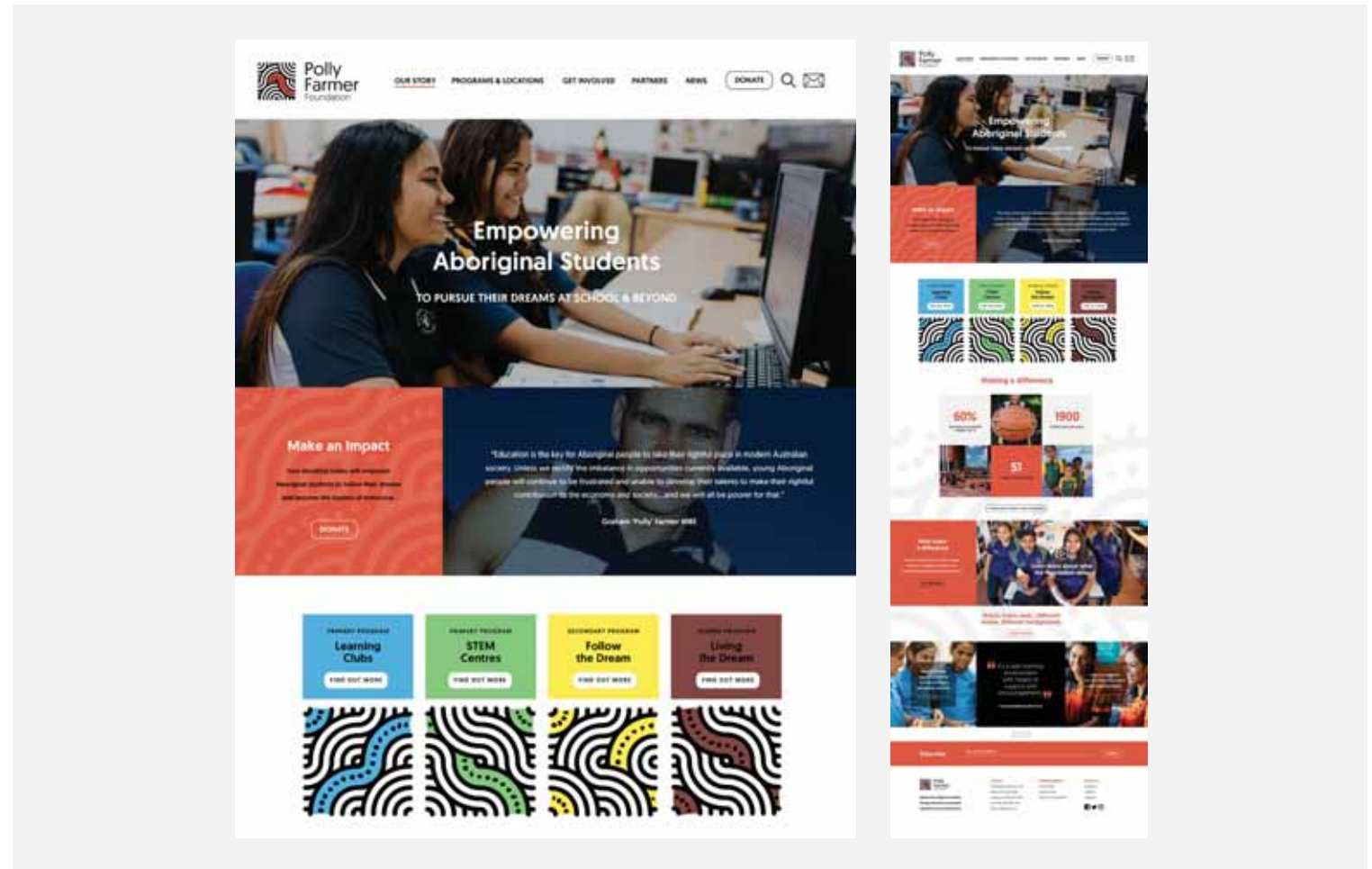
Email signature

Logo animation
provided as a GIF



Website

Logo animation provided as a GIF



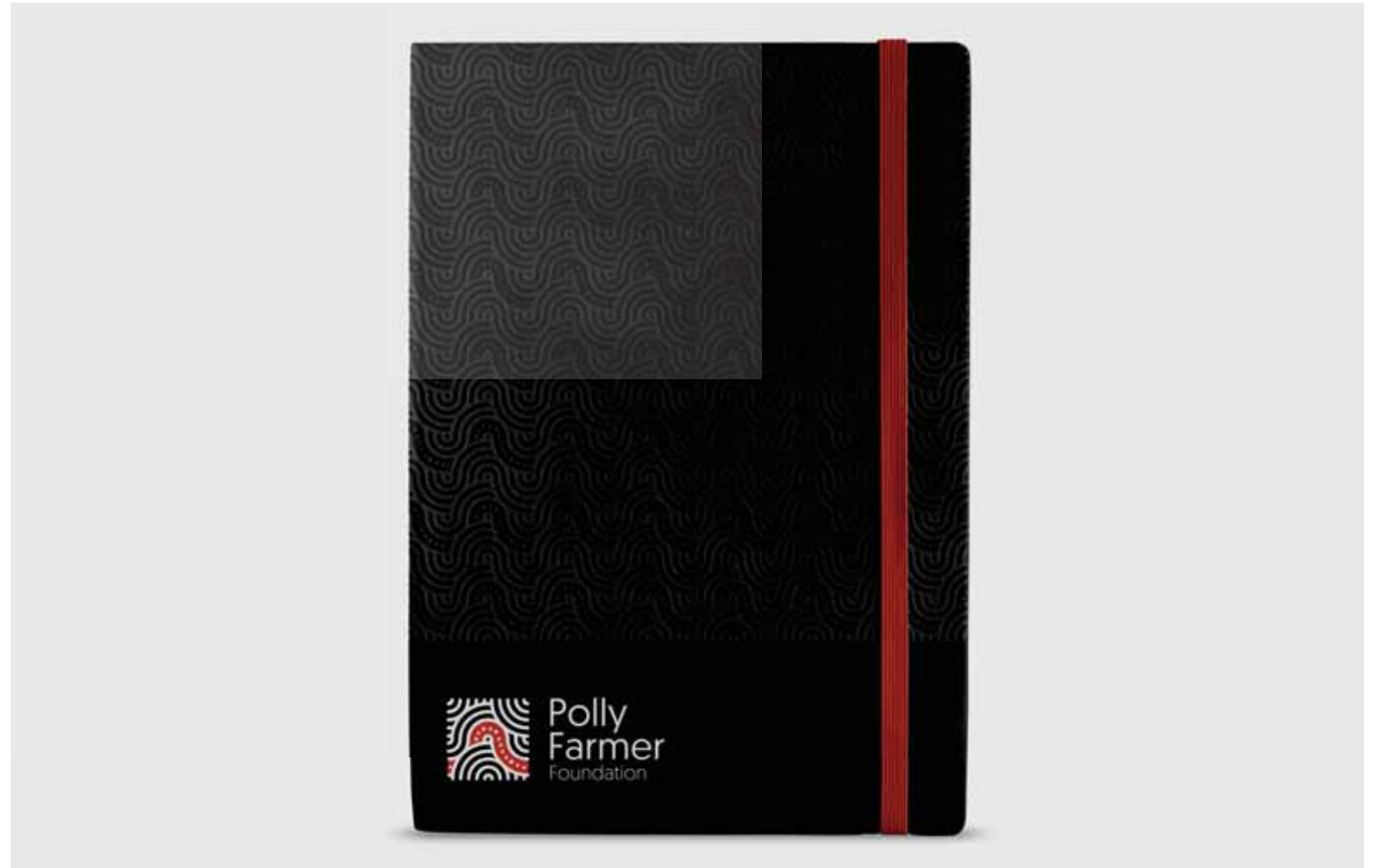
Facebook

Logo animation provided as a GIF



Branded items

Notebook



Branded items

Name tag



Branded items



Branded items

Uniform – Polo



Branded items

Uniform – Hoodie



Branded items

Face Mask



