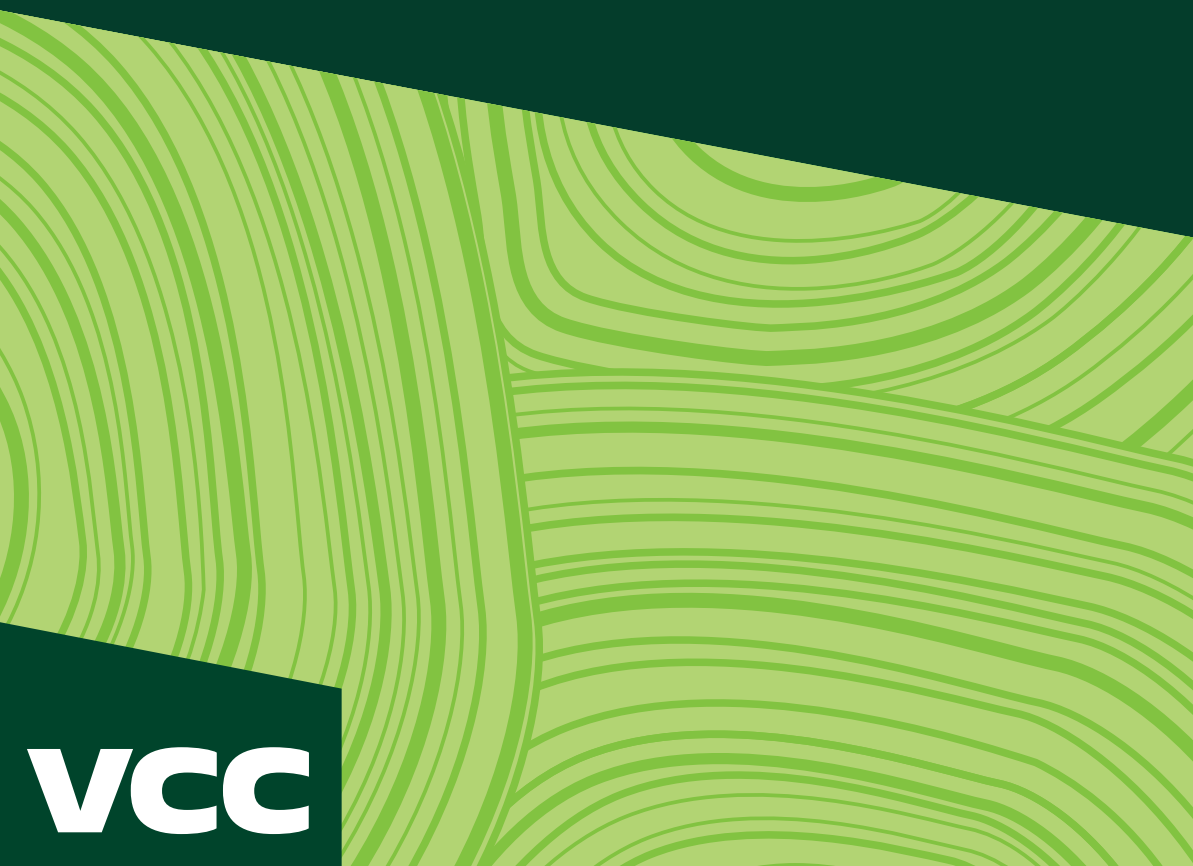


# Brand Guidelines

Version 1.3 February 2024



**VCC**

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We're excited to tell everyone what VCC is all about: VCC offers current and future students an educational experience where everyone is truly welcome and benefits from real hands-on education that makes a real difference in their lives and in the community.

The visual style, tone, and content of our communications build our brand and create connections with everyone. Included in this document are guidelines for using the elements of our brand identity across all future applications and touchpoints to create engaging and cohesive communications.

The success of our brand relies on our distinctive visual assets. When these are used coherently and consistently over time they will build effective recall and recognition for VCC.

These guidelines contain our assets, along with simple rules on how to use them and put them together to create effective communication pieces.

We have an exciting brand and a great message to tell. If we all work together and follow these guidelines our message will be heard and our reputation and recall will continuously grow.

Please contact [brand@vcc.ca](mailto:brand@vcc.ca) with any questions about this document.

# Who we are



**Welcome to  
real learning,  
for real change.**

VCC is hands-on, industry-connected, and practice-based. Students get as close to their real future work as possible in a safe space.

# Welcome to real learning, for real change.

This is the VCC feeling—people finding their place in education, which they often didn't think existed. A true community where they are free to be themselves.

VCC is about breaking the limiting expectations that hold us back. It's about achieving the change we dream of and making the life and the work we want a reality.

# **Welcome to real learning, for real change.**

Welcome to Vancouver Community College, a friendly, warm, welcoming, everyday place of real learning.

Welcome to access, the opening up of opportunity and change that education creates. The chance to find the belonging, support, respect, and connection that you've been looking for.

Real learning is hands-on, practice-based, and industry-connected.  
Real learning is affordable, flexible, supported, and relevant.

Real change is making a difference in people's lives and in our community. It's empowering the individual and collective progress we seek. It's equity in education and the breaking of expectations that hold us back.

Welcome to making the change you dream of real.  
Welcome to VCC.



---

## 1.0 Who we are

---

A stylized form of the Coast Salish Longhouse is at the heart of our brand identity.

Through consultation with our Indigenous community and advisory board, our brand intentionally incorporates First Nations visual and cultural themes from our three host nations: the xʷməθkʷəyəm (Musqueam), Sḵwxwú7mesh (Squamish), and səliłwətaɫ (Tseil-Waututh).

### **The significance of the Longhouse**

The shed roof is a distinctive architectural feature of the Coast Salish peoples' home that has been utilized for time immemorial. Its single-pitch design sets it apart from other Indigenous communities. The Longhouse serves as a welcoming hub for Coast Salish families, with each family sometimes occupying their own designated section within the shared dwelling. As the community grew, the structure was expanded over time to cater to the evolving needs of a growing community.

Just like a home is a universal symbol of a warm welcome, for VCC it also serves as a central gathering place where a diverse group of individuals come together to learn across multiple departments. And as the Longhouse expanded over time to accommodate the needs of the growing community, VCC continues to expand and evolve as a place of learning and opportunity for students from all walks of life.

## The Coast Salish Longhouse

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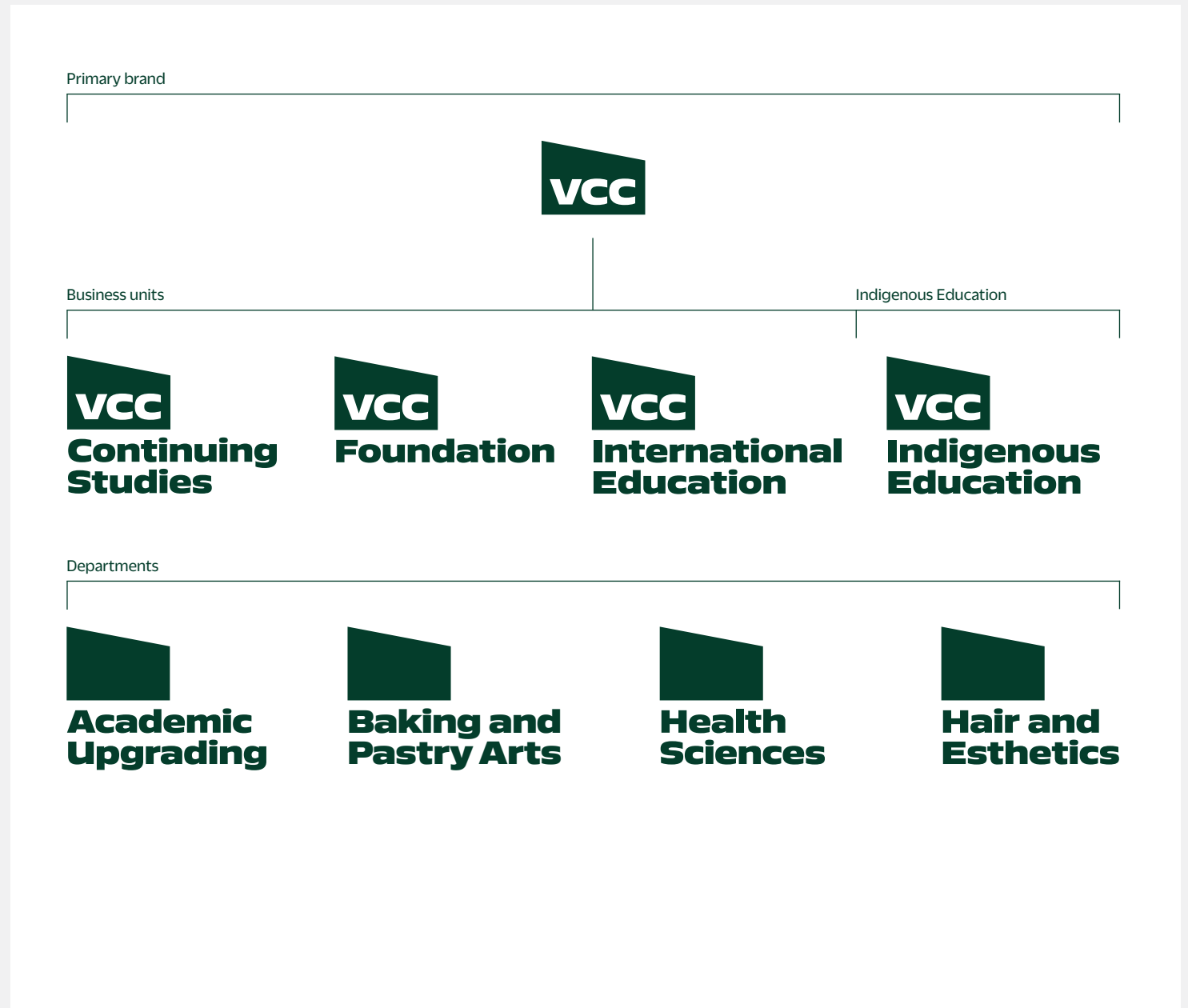


## 1.0 Who we are

## Our brand architecture

There are a select number of instances where we need to call out different areas of VCC. We use a monolithic brand architecture to represent our primary brand and its units and departments.

There is a different treatment for these entities, as shown opposite. These should only be used in specific situations. Additional entities or versions of these identities must not be created.



# Graphic elements

## 2.0 Graphic elements

## Overview

The VCC identity comprises a series of elements that, when used together, create a cohesive look, feel, and tone that embodies our brand idea, “Welcome to real learning, for real change.”

The following sections provide guidance on how to use each element of the system. When used properly, the identity system provides a foundation for clearly and creatively expressing the VCC identity.



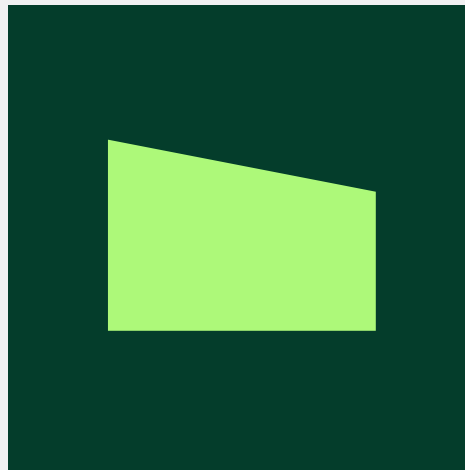
Logos and marks



Colours



Typefaces



Longhouse



Illustration



Photography

## 2.0 Graphic elements

Our logo, with its unique shape, captures who we are and is an integral element of our brand identity. There is a positive and reversed versions for use on different background colours.

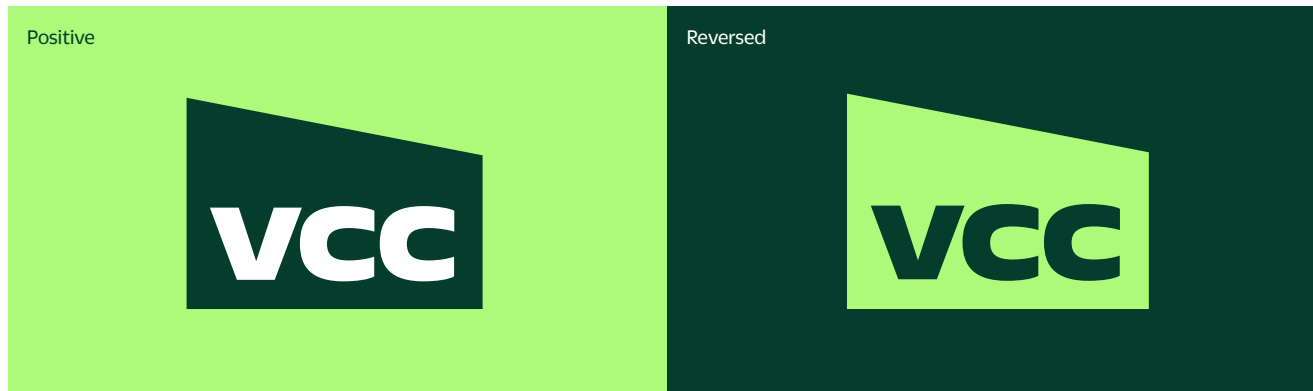
### Our name in copy

When writing VCC in copy, always use caps and never use the logo in text.

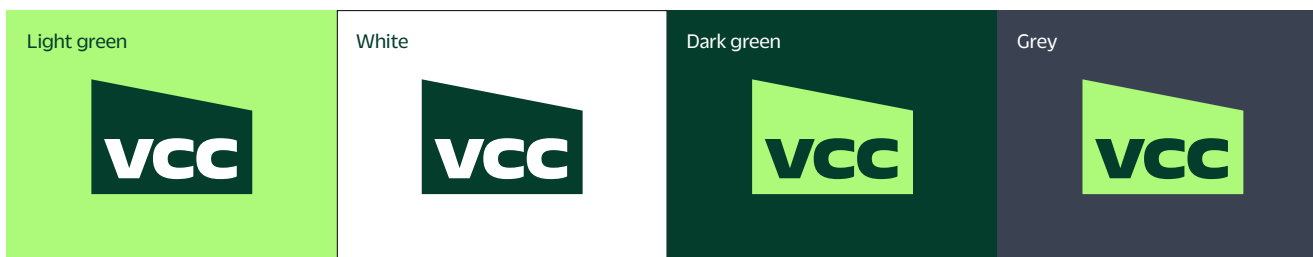
## 2.1 Logos & marks

### Primary logo

#### Primary logo versions



#### Background colours



The positive version is used on light green and white backgrounds.

The reversed version is used on dark green and grey backgrounds.

## 2.0 Graphic elements

Our formal logo is only to be used in external corporate communications and government documents.

See below for examples of where the formal logo should and shouldn't be used.

### Do:

- Government documents
- Government partnerships
- Instances where the acronym would not be familiar or understood
- Graduation documents and certificates
- Letterhead and mail
- Report
- AGM and board meeting communications
- Media releases

### Do not:

- External brand communications\*
- Recruitment\*
- Campus signage\*
- Environmental graphics\*
- Advertising\*
- Events
- Sponsorships

\*There will be a transitional phase as we adapt our campaign to solely 'VCC'.

## 2.1 Logos & marks

### Formal logo

#### Formal logo versions

Vertical



Horizontal



#### Colour versions and backgrounds

Vertical



The positive version colourway is used on light green and white backgrounds.

Horizontal



The positive version colourway is used on light green and white backgrounds.



The reversed version colourway is used on dark green and grey backgrounds.



The reversed version colourway is used on dark green and grey backgrounds.

## 2.0 Graphic elements

The colour versions of our logo should be used whenever colour reproduction is available, both printed and digital. There is a black and white version of our logos for use only when colour output is limited to black and white due to production requirements.

## 2.1 Logos & marks Black & white versions

### Black & white primary logo

Positive



Reversed



### Black & white formal logo

Vertical

Positive



Reversed



Horizontal

Positive



Reversed



## 2.0 Graphic elements

To ensure visibility and readability of our logo, follow these guidelines for clear space (the empty space around the logo) and minimum logo size.

## 2.1 Logos & marks Logo usage

### Clear space

Primary logo



The minimum clear space around the logo is equal to the height of the V.



The minimum clear space around the logo is equal to the height of the V and C combined.



The minimum clear space around the logo is equal to the height of the V and C combined.

### Minimum size



The minimum reproduction size for the logo in print is 10 mm high (scaled proportionally).  
The minimum height on screen is 30 pixels.



## 2.0 Graphic elements

There are four primary ways our logo can be placed within a layout: in the bottom left corner, bleeding off the left or bottom edge, inset, or centred.

Our flexible system is meant to give lots of options with logo placement to accommodate different layouts.

## 2.1 Logos & marks Logo placement

### Bottom left corner



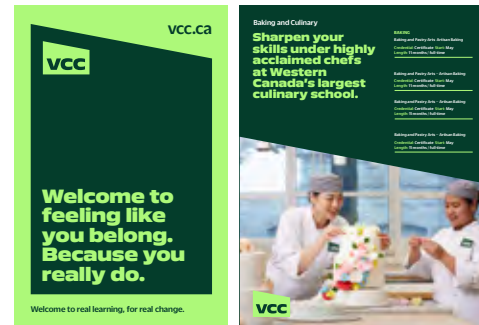
The logo can bleed off the bottom left corner completely or within an inset Longhouse keyline.

### Left or bottom bleed



The logo can bleed off the left or bottom edge.

### Inset



The logo can be inset anywhere except near the top right.

### Centred



The logo can be centred on an illustration or within a centred layout.

## 2.0 Graphic elements

This guide contains rules on how to use the brand identity elements, but it can also be helpful to see how they shouldn't be used.

Please take a moment to look at these examples and ensure we're always presenting our logo consistently.

## 2.1 Logos & marks Logo misuse



Do not change the longhouse colour.



Do not change the type colour.



Do not add a stroke.



Do not change the angle.



Do not distort or skew the longhouse.



Do not apply effects.



Do not isolate the text.



Do not rotate.



Do not change the font.



Do not print a web version to avoid pixellation.



Do not replace VCC text.



Do not use outdated logos.

## 2.0 Graphic elements

Please take a moment to look at these examples and ensure we're always applying our logo consistently to applications.

## 2.1 Logos & marks Logo application misuse



Do not use on a non-brand background colour.



Do not use on a colour with low contrast.



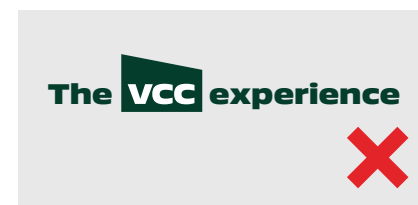
Do not put in a shape.



Do not place objects within the safe logo area.



Do not use in a sentence.



Do not add text.



Do not place over busy backgrounds.



Do not knock out the text.



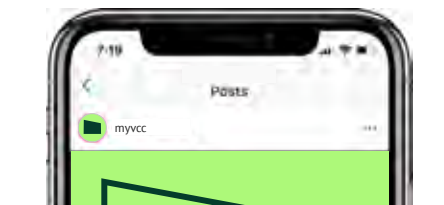
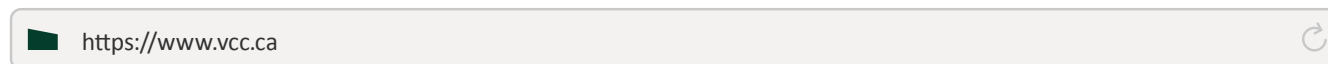
Do not change the transparency.

## 2.0 Graphic elements

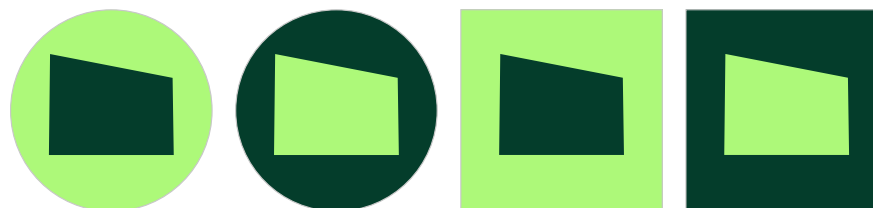
A simplified version of our logo with no text can be used in small scale digital applications.

## 2.1 Logos & marks Avatars and favicon

### Favicon



### Social avatars



### Department avatars



### Two line long versions



## 2.0 Graphic elements

Our tagline tells people who we are and what we stand for.

The tagline appears in either primary or secondary lockups. The primary lockups are preferred and should be used as a sign-off in layouts. The secondary versions should be used as a larger headline or graphic device.

The tagline does not lockup with the VCC logo.

## 2.1 Logos & marks Tagline

### Primary tagline versions

The primary tagline versions should be used in most instances as a sign-off.

The primary tagline versions are set in Duplicate Sans Medium with kerning set to metrics and tracking to 2. Leading is set to 110% of the type size.

#### Single line

Welcome to real learning, for real change.

#### Double line – left-aligned

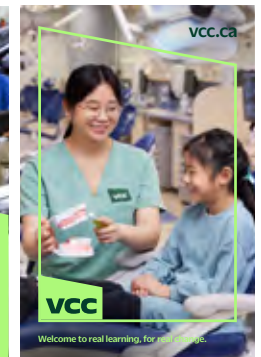
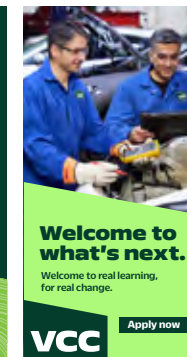
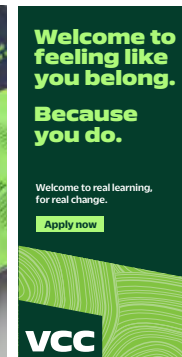
Welcome to real learning,  
for real change.

#### Double line – centered

Welcome to real learning,  
for real change.

The primary tagline can also be centered but this should only be done in a centered layout. Left alignment is preferred.

### Usage examples



### Secondary tagline versions

The secondary tagline versions should be used as a large headline or graphic device. The secondary tagline is locked up with a Longhouse icon above it.

The secondary tagline versions are set in Aero Heavy with kerning set to optical and tracking to 0. Leading is set to 110% of the type size.

#### Double line – centered

Welcome to real learning,  
for real change.

#### Triple line – centered

Welcome to  
real learning,  
for real change.

## 2.0 Graphic elements

There are fixed logo versions for our three business units in vertical and horizontal formats. These business units have been identified as requiring this visual treatment. Do not develop versions of this mark to represent other aspects or groups of the college.

## 2.1 Logos & marks Business units

### Vertical



### Horizontal



### Colour versions and backgrounds

#### Vertical



The positive version colourway is used on light green and white backgrounds.



The reversed version colourway is used on dark green and grey backgrounds.

#### Horizontal



The positive version colourway is used on light green and white backgrounds.



The reversed version colourway is used on dark green and grey backgrounds.

## 2.0 Graphic elements

There are fixed logo versions for Indigenous Education in vertical and horizontal formats. This program has been identified as requiring this visual treatment. Do not develop versions of this mark to represent other aspects or groups of the college.

## 2.1 Logos & marks Indigenous Education

### Logo versions

Vertical



Horizontal



### Colour versions and backgrounds

Vertical



The positive version colourway is used on light green and white backgrounds.

Horizontal



The positive version colourway is used on light green and white backgrounds.



The reversed version colourway is used on dark green and grey backgrounds.



The reversed version colourway is used on dark green and grey backgrounds.

## 2.0 Graphic elements

There are fixed logo versions for our program areas in vertical and horizontal formats. These program areas have been identified as requiring this visual treatment. Do not develop versions of this mark to represent other aspects or groups of the college.

Contact [brand@vcc.ca](mailto:brand@vcc.ca) for questions regarding school or department use.

## 2.1 Logos & marks Program areas overview

### Logo versions

Vertical



Horizontal



### Colour versions and backgrounds

Vertical



The positive version colourway is used on light green and white backgrounds.

Horizontal



The positive version colourway is used on light green and white backgrounds.



The reversed version colourway is used on dark green and grey backgrounds.



The reversed version colourway is used on dark green and grey backgrounds.



## 2.0 Graphic elements

Shown opposite are examples of approved program area and school name logos in vertical and horizontal format.

Contact [brand@vcc.ca](mailto:brand@vcc.ca) for assistance.

## 2.1 Logos & marks Program area logos

### Vertical versions



### Horizontal versions



---

## 2.0 Graphic elements

---

Our colour palette is fundamental in building awareness, recognition, and recall for our brand.

When looking holistically at all of our communications, VCC should look like a green brand. Our goal is to own green in the post-secondary category.

Our greens were chosen to contrast each other and can be used interchangeably in backgrounds or text.

The following pages and application examples show how our colour palette is used.

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## 2.2 Colour Primary palette

---

**VCC Dark Green**



**VCC Light Green**



---

## 2.0 Graphic elements

---

Our secondary palette contains our original VCC green, VCC grey and a set of grey tints.

VCC original green is used mainly within our illustrations and to create typographic hierarchy on a white background.

Our grey acts as a neutral colour that is used more sparingly to create additional layers of hierarchy.

Our grey tints are for instances where greater levels of hierarchy are needed, such as our website.

---

## 2.2 Colour Secondary palette

---



**VCC Original Green**



**VCC Grey**



**VCC Grey Tint 1**



**VCC Grey Tint 2**



**VCC Grey Tint 3**

## 2.0 Graphic elements

Shown opposite are colour values that are used to produce VCC-branded materials on a variety of substrates and mediums.

For coated and uncoated paper, use PMS colours whenever possible.

### Coated

For coated paper stocks, we use the coated Pantones and coated CMYK values listed here. Use coated stocks that have a smooth or matte finish and a neutral brightness to ensure accurate colour reproduction.

All physical materials and substrates that are NOT paper (for example: paint, plastics, vinyl, printed banners, fabrics, and merchandise) must be matched to a coated Pantone swatch. Even materials printed in CMYK on non-paper substrates (for example: inkjet vinyl banners) must be matched to a coated Pantone swatch.

### Uncoated

For uncoated paper stocks, we use the uncoated Pantones and uncoated CMYK values listed on this page. Use uncoated stocks that have a smooth finish and a neutral brightness to ensure accurate colour reproduction.

### Onscreen and digital assets

For non-UI digital assets (for example: social posts, banners), use the RGB or HEX values listed on this page.

## 2.2 Colour Colour values

	<b>VCC Dark Green</b>	<b>VCC Light Green</b>	<b>VCC Original Green</b>	<b>VCC Grey</b>
<b>Coated</b>	Pantone <b>3435 C</b>	Pantone <b>2283 C</b>	Pantone <b>376 C</b>	Pantone <b>432 C</b>
	CMYK <b>C 100 M 20 Y 80 K 66</b>	CMYK <b>C 35 M 0 Y 61 K 0</b>	CMYK <b>C 54 M 0 Y 100 K 0</b>	CMYK <b>C 41 M 28 Y 22 K 70</b>
<b>Uncoated</b>	Pantone <b>3435 U</b>	Pantone <b>2283 U</b>	Pantone <b>376 U</b>	Pantone <b>432 U</b>
	CMYK <b>C 91 M 20 Y 80 K 58</b>	CMYK <b>C 35 M 0 Y 61 K 0</b>	CMYK <b>C 54 M 0 Y 100 K 0</b>	CMYK <b>C 41 M 28 Y 22 K 65</b>
<b>On-screen/ digital assets</b>	RGB <b>4 r / 61 g / 43 b</b>	RGB <b>173 r / 249 g / 121 b</b>	RGB <b>132 r / 187 g / 0 b</b>	RGB <b>58 r / 65 g / 80 b</b>
	HEX/HTML <b>#043D2B</b>	HEX/HTML <b>#ADF979</b>	HEX/HTML <b>#84BD00</b>	HEX/HTML <b>#3A4150</b>

## 2.0 Graphic elements

Shown opposite are colour values that are used to produce VCC-branded materials on a variety of substrates and mediums.

For coated and uncoated paper, use PMS colours whenever possible.

### Coated

For coated paper stocks, we use the coated Pantones and coated CMYK values listed here. Use coated stocks that have a smooth or matte finish and a neutral brightness to ensure accurate colour reproduction.

All physical materials and substrates that are NOT paper (for example: paint, plastics, vinyl, printed banners, fabrics, and merchandise) must be matched to a coated Pantone swatch. Even materials printed in CMYK on non-paper substrates (for example: inkjet vinyl banners) must be matched to a coated Pantone swatch.

### Uncoated

For uncoated paper stocks, we use the uncoated Pantones and uncoated CMYK values listed on this page. Use uncoated stocks that have a smooth finish and a neutral brightness to ensure accurate colour reproduction.

### Onscreen and digital assets

For non-UI digital assets (for example: social posts, banners), use the RGB or HEX values listed on this page.

## 2.2 Colour Colour tint values

	Grey Tint 1	Grey Tint 2	Grey Tint 3
<b>Coated</b>	Pantone <b>TBD</b>	Pantone <b>TBD</b>	Pantone <b>TBD</b>
	CMYK <b>TBD</b>	CMYK <b>TBD</b>	CMYK <b>TBD</b>
<b>Uncoated</b>	Pantone <b>TBD</b>	Pantone <b>TBD</b>	Pantone <b>TBD</b>
	CMYK <b>TBD</b>	CMYK <b>TBD</b>	CMYK <b>TBD</b>
<b>On-screen/ digital assets</b>	RGB <b>84 r / 89 g / 99 b</b>	RGB <b>218 r / 218 g / 226 b</b>	RGB <b>240 r / 240 g / 240 b</b>
	HEX/HTML <b>#545963</b>	HEX/HTML <b>#DADA E2</b>	HEX/HTML <b>#FOFOFO</b>

## 2.0 Graphic elements

There are fixed ways that colour appears in our brand. Colour should always be used in these combinations to build consistency for VCC and to ensure legibility. Never add new colours to these combinations.

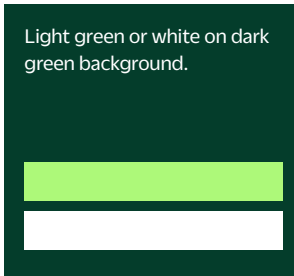
The colour combinations have been optimized for AAA WCAG compliance. Do not adjust the colour values. See bottom right for examples of colour misuse.

VCC original green is only for use in our illustrations and as a way to create typographic hierarchy on a white background. Never use VCC original green as a background or headline colour.

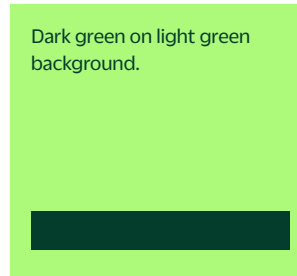
## 2.2 Colour Colour usage

### Colour combinations

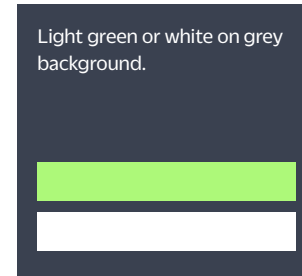
Light green or white on dark green background.



Dark green on light green background.



Light green or white on grey background.



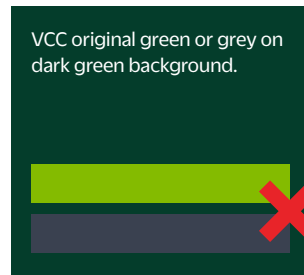
Dark green, grey, or VCC original green\* on white background.



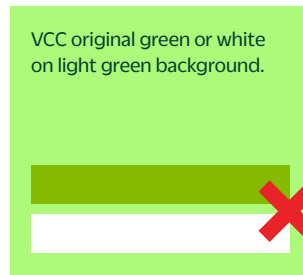
\* Never use original VCC green as a background colour or a Longhouse colour. Only use it on white backgrounds for typographic hierarchy.

### Colour misuse

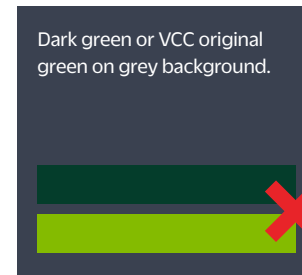
VCC original green or grey on dark green background.



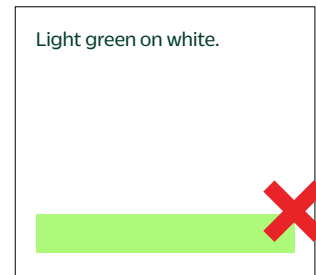
VCC original green or white on light green background.



Dark green or VCC original green on grey background.



Light green on white.



## 2.0 Graphic elements

Shown opposite are examples of when and where our primary and secondary colour palettes are used.

## 2.2 Colour Colour usage examples

### Primary large-scale external-facing applications



For primary brand applications only use our primary green colour palette.

### Print and digital



For detailed documents, long form communications, and digital, our primary green and secondary green/grey palettes can be mixed to create more levels of hierarchy and breathing room in long form documents and communications.

## 2.0 Graphic elements

Our typefaces are only used in the styles and weights described here.

Primary typeface: Aero Heavy  
Where to use it: Headlines

Secondary typeface: Duplicate Sans  
Where to use it: Subheads and body copy

Both typefaces are used in sentence case.

Aero and Duplicate Sans are used for all consumer-facing materials, and wherever possible on all other applications and communications.

If the fonts are not available, or you're using live text templates, use Aptos.

## 2.3 Typography Our typefaces

# Aero is our primary typeface

**Aero Heavy**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789 !@#\$%^&\*()+=<>?;:'/"**

# Duplicate Sans is our secondary typeface

**Duplicate Sans Black**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789 !@#\$%^&\*()+=<>?;:'/"**

**Duplicate Sans Bold**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789 !@#\$%^&\*()+=<>?;:'/"**

**Duplicate Sans Medium**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789 !@#\$%^&\*()+=<>?;:'/"**

**Duplicate Sans Regular**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789 !@#\$%^&\*()+=<>?;:'/"**

**Duplicate Sans Light**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789 !@#\$%^&\*()+=<>?;:'/"**

**Duplicate Sans Thin**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789 !@#\$%^&\*()+=<>?;:'/"**



## 2.0 Graphic elements

Most of our written communications should employ a conventional visual hierarchy. This makes it easier to read long copy; it's reinforced by the correct use of type weight in the right place, at the right time.

When setting text, always use these specific weights of our typefaces. As with all the brand identity elements, consistent use over time brings clarity and instant recognition to our brand.

Set headlines in sentence case with a leading capital letter.

Type should be left-aligned, except for select instances where using centre alignment fits the layout better.

### Our name in copy

When writing our name in copy, always use caps and never use the logo in text.

Avoid excessive use of underlining and italics. When creating hyperlinks, use the brand colours as the highlight if possible.

For Microsoft Suite applications like Word and PowerPoint use Aptos.

## 2.3 Typography

### Typography usage

# This is a great headline

## This is a subhead

Doluptaerum adis dolo volupta tiatur? Ant, santi veliquis elitasiit dolenim as quo offic tempore orectat ibusda dus restiorum ipsus utatiis cus ea aboreic imoloria. Non et fugia quatur, issendaes reratiam.

# This is a great headline

## This is a subhead

Doluptaerum adis dolo volupta tiatur? Ant, santi veliquis elitasiit dolenim as quo offic tempore orectat ibusda dus restiorum ipsus utatiis cus ea aboreic imoloria. Non et fugia quatur, issendaes reratiam.

Doluptaerum adis dolo volupta tiatur? Ant, santi veliquis elitasiit dolenim as quo offic tempore orectat ibusda dus restiorum ipsus utatiis cus ea aboreic imoloria. Non et fugia quatur, issendaes reratiam.

#### Introduction

▪ Land Acknowledgment	1
▪ Message from VCC President	2
▪ Message from Accessibility Committee	3
▪ About the Organization	4
▪ Our Accessibility Story	5
▪ Acknowledgment of Key Contributors	6
▪ Definitions	6

#### Headline: Aero Heavy

Never use any other weight for headlines and always set them in sentence case. Kerning is set to Optical and tracking is set to 0 points. Leading is set to 110% of the type size.

#### Subhead: Duplicate Sans Bold

Always set in sentence case. Kerning is set to Metrics and tracking is set to 2. Leading is set to 120% of the type size.

#### Body: Duplicate Sans Regular

Always set in sentence case. Kerning is set to Metrics and tracking is set to 2. Leading is set to 120% of the type size.

The example on the left shows multiple levels of hierarchy achieved with varied type sizes and use of our colour palette.

#### Headline: Aero Heavy

22/24 pt

#### Subhead: Duplicate Sans Bold

12/14.4 pt

#### Body: Duplicate Sans Regular

9/10.8 pt

#### Sidebar: Duplicate Sans Regular

6/7.2 pt

#### Bullets: Duplicate Sans Regular

6/8 pt, square bullets, 0.25 pt keyline

## 2.0 Graphic elements

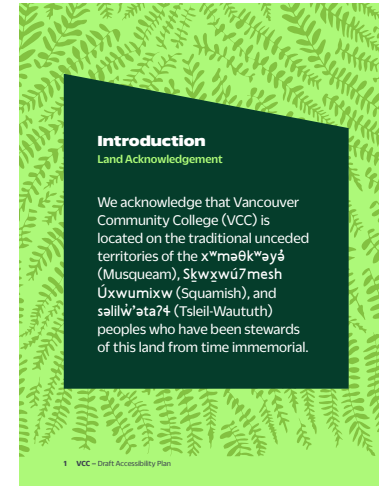
Shown opposite are examples of how the typographic principles shown on the previous page are applied

## 2.3 Typography Typography usage examples



**Title: Aero Heavy**

**Date: Duplicate Sans Regular**



**Heading: Aero Heavy**

**Subhead: Duplicate Sans Medium**

**Body: Duplicate Sans Regular**

**Footer: Duplicate Sans Bold/Regular**



**Headings: Duplicate Sans Medium**

**Subhead: Duplicate Sans Bold**

**Body: Duplicate Sans Regular**

**Footer: Duplicate Sans Bold/Regular**



**Contact info: Duplicate Sans Medium**

**Body: Duplicate Sans Regular**

\*In limited cases, information can be aligned right but only when it is filling the empty space to the top right of the Longhouse.

## 2.0 Graphic elements

A secondary set of web fonts are available for use on the VCC website and other web based applications.

Google font: Prompt

Where to use it: Headlines for website and other digital platforms

Google font: Noto/BC Sans

Where to use it: Subtitles and body copy for website and other digital platforms

Additionally, this should be applied to text written in the American Canadian Aboriginal syllabic scripts, which consists of a comprehensive set of 746 glyphs.

## 2.3 Typography

### Web fonts

#### Prompt – headlines

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz**

**0123456789 !@#\$%^&\*()+=<>?:;"/**

#### Noto/BC Sans – body copy & subtitles

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz**

**0123456789 !@#\$%^&\*()+=<>?:;"/**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !@#\$%^&\*()+=<>?:;"/

## 2.0 Graphic elements

Our system font should only be used in Microsoft Office applications when our brand typefaces are not accessible. All external facing communications should try to use our brand fonts.

The typeface includes the following weights: Bold (always used for headlines) and Regular. As with Aero and Duplicate Sans, always use Aptos in sentence case.

## 2.3 Typography System fonts

# Aptos is our system font

### Aptos Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz**

**0123456789 !@#\$%^&\*()+=<>?:;”/**

### Aptos Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !@#\$%^&\*()+=<>?:;”/

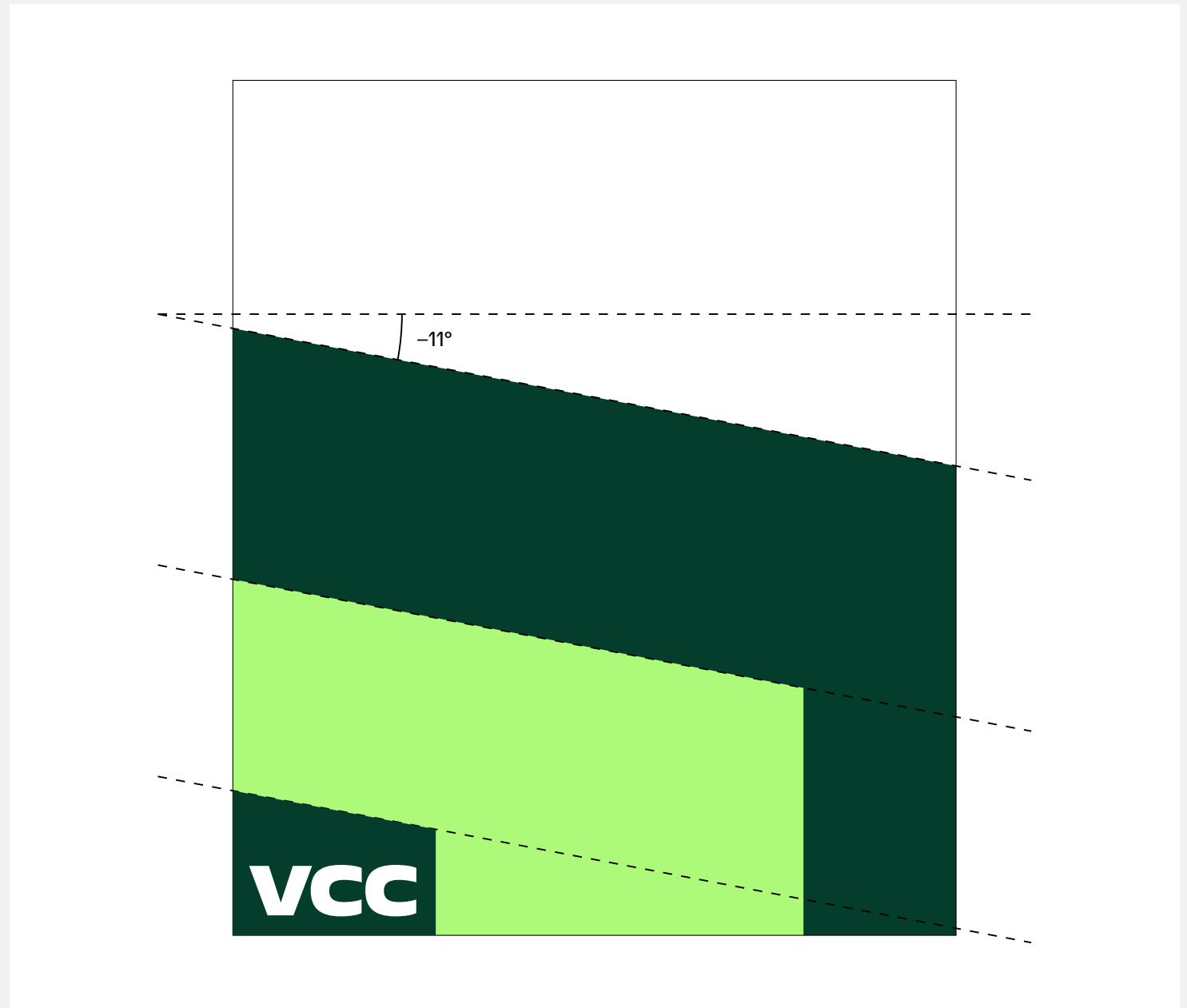
## 2.0 Graphic elements

Based on our logo, the Longhouse is at the heart of our brand identity. It is meant to be dynamic and flexible. It can change in width and height to tailor to different layouts.

The angle of the Longhouse is  $-11^\circ$ . Always scale proportionally to the desired width and select anchor points to adjust height.

The shape and angle of our Longhouse is the distinctive asset of our brand identity. It is imperative that the angle never changes.

## 2.4 Longhouse Construction



## 2.0 Graphic elements

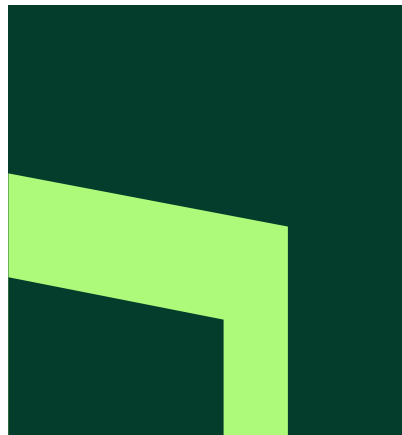
There are six primary ways in which the Longhouse gets used: nestled from the bottom left, full width, left side crop, bottom edge crop, inset solid, and inset keyline.

Do not nest more than three Longhouse shapes, including the logo.

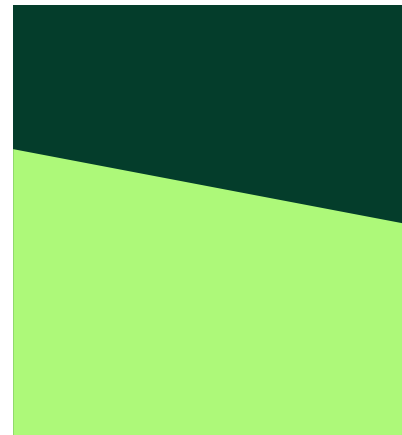
See the following pages for more details on how to use the Longhouse.

## 2.4 Longhouse Placement and scale

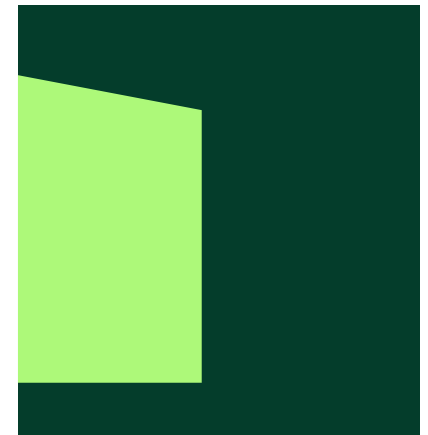
**Nestled from bottom left**



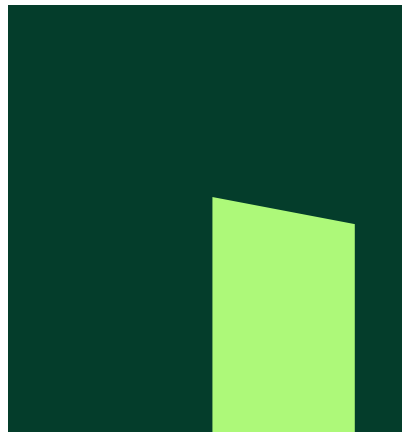
**Full width**



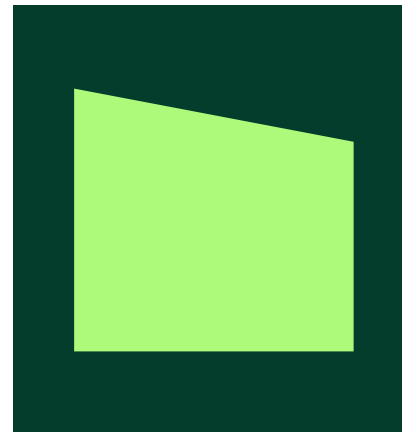
**Left side crop**



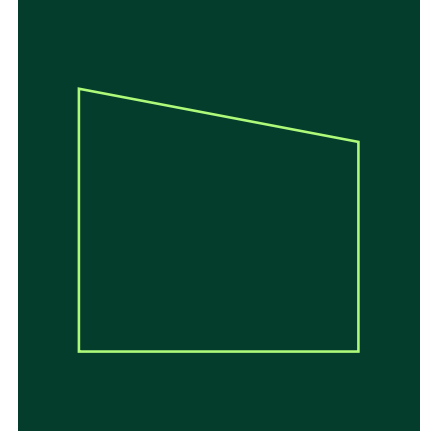
**Bottom edge crop**



**Inset solid**



**Inset keyline**



## 2.0 Graphic elements

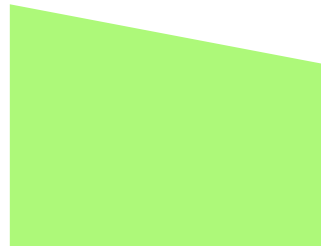
The use of the Longhouse is meant to be flexible and dynamic.

There are three primary ways in which the Longhouse gets used: in solid form containing text and the logo, as a keyline containing text and the logo, or our illustrations and photographs can be masked into it.

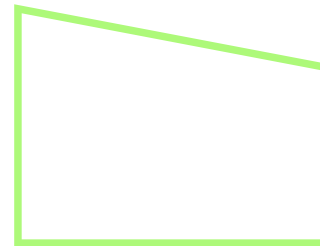
See the following pages for more details on how to use the Longhouse.

## 2.4 Longhouse Styles

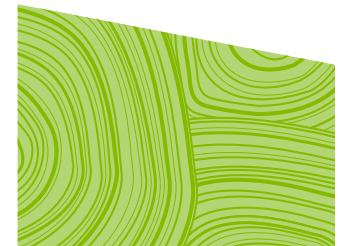
**Solid Longhouse**



**Keyline Longhouse**



**Masked Longhouse**



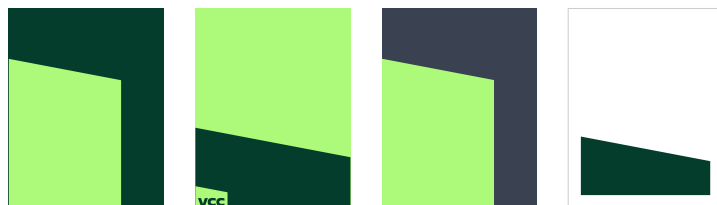
## 2.0 Graphic elements

The Longhouse is meant to shift and change to accommodate any application or layout. Longhouses can be nested within each other to create a layered effect or used singularly.

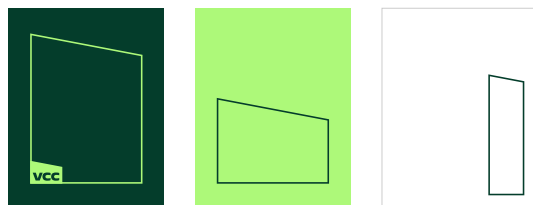
See right for some examples of the various ways the Longhouse can be used.

## 2.4 Longhouse Layering

### Solid colour



### Keyline + solid colour



### Keyline + photography



### Solid colour + photography



### Solid colour + illustration



### Solid colour + illustration and photography



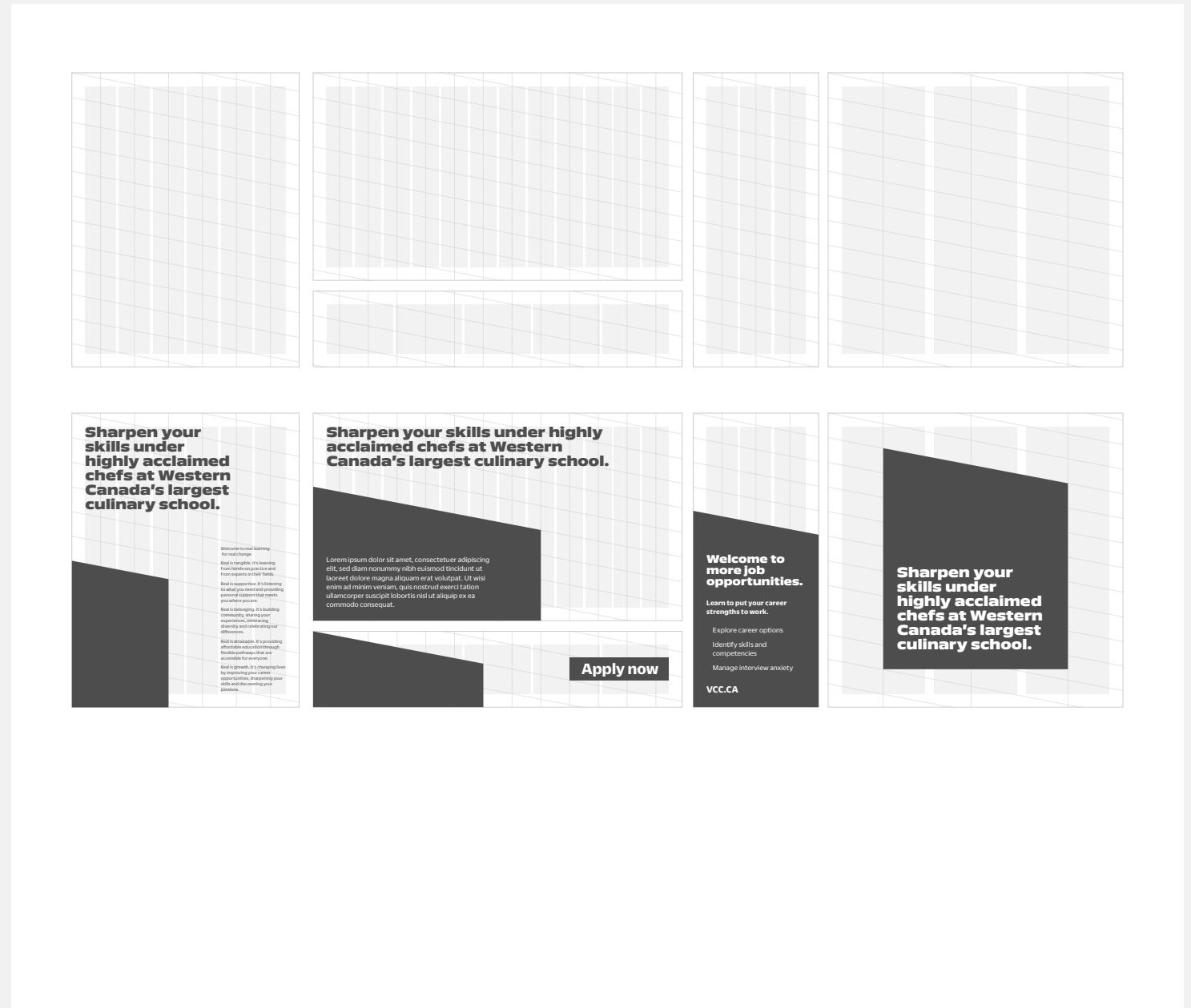


## 2.0 Graphic elements

The Longhouse angle (-11°) can be incorporated into grid systems to create a starting point for placing and scaling Longhouse shapes within a layout.

See right for examples of grid systems and placements of the Longhouse shape within them.

## 2.4 Longhouse Grid layouts



## 2.0 Graphic elements

The Longhouse system adds a rich variety to our brand identity and creates consistent recall with our primary logo by echoing its shape.

## 2.4 Longhouse Application examples



## 2.0 Graphic elements

Our illustrations are a key element of the VCC brand identity. There are two sets of three illustrations.

The first set comprises three artworks, each from an artist from our three host nations: the  $x^w m \theta k^w \acute{a} y \acute{o} m$  (Musqueam),  $S k w x w \acute{u} 7 m e s h$  (Squamish), and  $s \acute{a} l i l w \acute{e} t a \ddagger$  (Tseil-Waututh). Each artwork has a unique style and story to tell.

The second set are illustrations by local artists, showing unique interpretations of VCC.

The artworks and illustrations always appear in the same green on green colour combination and are used as backgrounds or masked into our Longhouse shape.

## 2.5 Illustration Overview

First Nations illustration 1



First Nations illustration 2



First Nations illustration 3

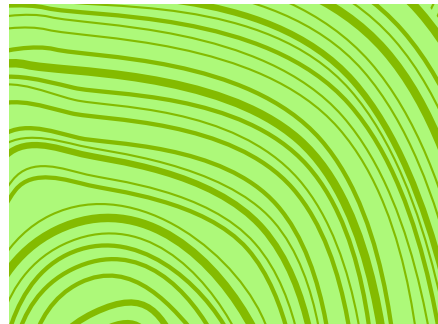


**First Nations illustration - under development. Summer 2024.**

These are placeholder artworks used with the permission of Susan Point.

**Do not use** these artworks in final applications.

Alternate style illustration 1



Alternate style illustration 2



Alternate style illustration 3



**Alternate style illustration**

Illustrations by other local artists or from stock images.

## 2.0 Graphic elements

Our illustrations come from different crops of commissioned First Nations artworks. Cropping allows us flexibility in application by giving us a variety of textures and graphics.

### Colour

Illustrations should use our light green as the background colour and VCC original green for the artwork colour. Do not use any other colour combinations in our illustrations.

Crops should be of a similar scale to each other, and making them too large or small should be avoided.

## 2.5 Illustration Colour and cropping

### Full original artwork



### Example crops



Crops must always go full bleed.

Different crops can be taken from the same illustration to create variety in applications.

\* All artworks are FPO: Kelly Cannell, Susan Point, Getty Images

## 2.0 Graphic elements

Shown opposite are examples of our illustration system in various applications.

The artwork and illustrations can be incorporated into layouts in a variety of ways. They can be masked into layered Longhouse shapes or fill an entire background.

The colour combination never changes and the scale of the artwork should remain relative to one another.

## 2.5 Illustration Usage



## 2.0 Graphic elements

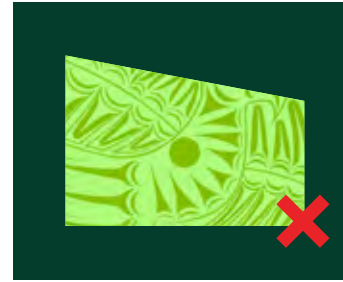
This guide contains rules on how to use the brand identity elements, but it can also be helpful to see how they shouldn't be used.

Please take a moment to look at these examples and ensure our illustrations always look consistent.

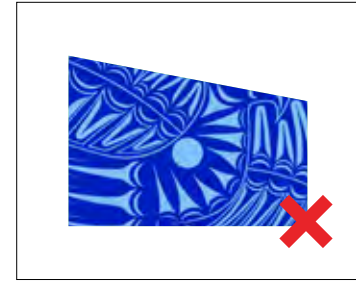
## 2.5 Illustration Misuse



Do not use other brand colours.



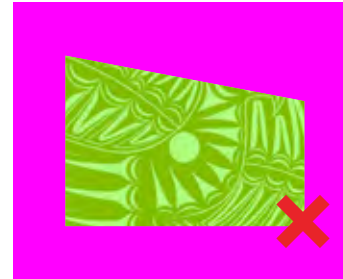
Do not invert the colours.



Do not change the colour.



Do not use on a light green background.



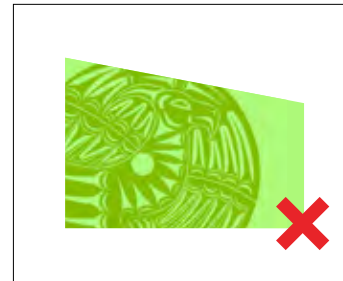
Do not use with non-brand colours.



Do not mask into other shapes.



Do not show the entire illustration.



Do not reveal the edge of the illustration.



Do not scale too large.

## 2.0 Graphic elements

Icons are used for functional purposes like wayfinding and practical points in print and digital design, where a quick easy read is required.

VCC uses a library of 26,000 downloadable icons from fontawesome.com.

VCC uses the Sharp Solid set to mimic the graphic angles of our Longhouse graphic. Do not use any other set or style from fontawesome.com.

## 2.6 Iconography Overview

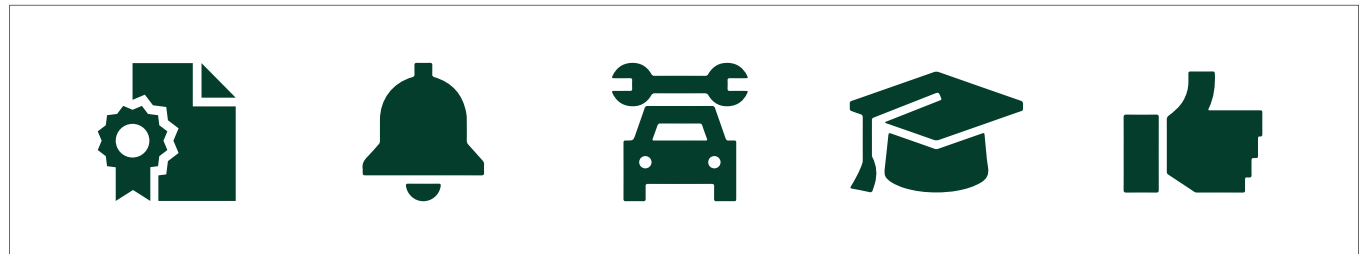
### Sharp Solid



### Light green on dark green



### Dark green on light green



### Dark green on white

## 2.0 Graphic elements

Our photography is an important element of our brand identity. It shows the wide range of things people can study and learn at VCC, and their future opportunities.

There are three key themes that are captured in our photography.

### Hands-on

This is what we do: hands-on education. We show people actually doing real stuff, always using their hands, getting involved and super engaged. Don't show the ta-da end result, show the process. Remember this is interesting work that gets people excited.

### Real

Our studies, teachers, and students are real, our photography should feel completely authentic too. The imagery should feel like a series of moments at VCC, it should feel like they are just observing what is happening there every day, not overly set-up and posed for the camera.

### Welcoming

Our images should feel naturally welcoming. This is achieved by the people in them being a true representation of the diversity at VCC, avoiding negative workplace hierarchies, and showing engaging and informative teacher-student interactions.

## 2.7 Photography Brand photography



### Style

- Natural warm tones.
- Natural lighting wherever possible.
- Let background and/or foreground go out of focus to bring the focus to the main subject(s).
- Use real people.
- Shoot in real study environments, not overly clean or tidy spaces. They shouldn't feel clinical; they should be worked-in spaces. Obviously medical environments can feel clinical!
- Same goes for people: they shouldn't be wearing clothes that seem brand new; they should feel worked in and real. A little bit of grease, flour, or earth on people's hands or clothes is fine too. That's what happens when you're really doing it!



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## 2.0 Graphic elements

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In the case where portraits are needed, use natural images of people either on a background with shallow depth of field or in a hands-on learning environment. Subjects should be framed waste up.

See the previous page for notes on style.

Portrait photography can be used in places such as press releases, awards, announcements, and student features. Do not use portrait photography in primary brand applications.

---

## 2.7 Photography Announcement and press portrait photography

---



## 2.0 Graphic elements

While there are clear principles for the creative direction of style and content of imagery, it's always useful to see examples of what should be avoided.

While not exhaustive, these images collectively provide additional guidance on what not to do when it comes to selecting or shooting images for our brand.

## 2.7 Photography Misuse



Avoid overly posed portraits.



Avoid images that show a result rather than the process.



Avoid excessive smiling.



Avoid studio photography.



Avoid images that imply a teacher/student hierarchy.



Over over-lit environments and fake lighting.

# Tone of voice

### Our tone of voice

Just like our graphics need to follow a consistent approach to create a strong and memorable brand, our writing does too. That's why it's important that we speak with one unified voice, using a consistent style that embodies our brand values across all our communications.

### Our tone of voice is

- Welcoming
- Positive and uplifting
- Clear
- Real

### Our tone of voice is not

- Formal
- Patronizing
- Complicated
- Jargon-heavy

### We are welcoming and inclusive

Being welcoming is at the heart of who we are. It's the first word in our brand idea:

## Welcome to real learning, for real change.

This spirit of welcoming should be infused in all our writing. How? By making it clear we're a community of people, not just an institution. That means we use first-person wherever possible: "we" and "our." Of course, sometimes we need to inject our name into our writing, to make sure people know who we are. But don't be afraid of first-person.

Similarly, when we address students or parents or others in our writing, we can use "you," like we're speaking to an audience of one. It's far more personal and welcoming than saying "students" all the time, which can make readers feel anonymous and insignificant.

Being welcoming means being inclusive. Our students are diverse, from all over the province and beyond, with different backgrounds, ages, identities and needs. That's why we need to consider and respect gender, ethnicity, ability, and Indigenous, LGBTQ2+, and other identities in our writing, as well as different lived experiences, including socioeconomic background.

Since welcoming is at the heart of who we are and what makes us different, we like to start headlines with "Welcome," in advertising and other audience-facing communications. When combined with the simple idea behind the headline it becomes a powerful and ownable mechanic. A few examples:

**Welcome to hands-on training.**

**Welcome to one-on-one support and services.**

**Welcome to teaching that feels like mentorship.**

**Welcome to life-changing opportunities.**

**Welcome to our downtown campus.**

### We provide positive change

Many of our students are looking for a positive change in their lives or their careers—often both. That's exactly what they can expect at VCC through our accessible hands-on learning.

Change can take many different forms, and be big or small, but it's central to what we provide. That's why we lean into the theme of change in our writing, especially headlines. It helps reinforce a positive, uplifting, optimistic tone that speaks to the outcomes of our real-world training and welcoming community. A few examples:

**Welcome to more job opportunities.**

**Welcome to what's next.**

**Welcome to building a new life.**

**We are clear and direct**

Being clear in writing means we aim to take a short route to get our message across, while still being engaging and interesting. Putting this into practice isn't always easy. It typically requires rereading and editing, and asking yourself, can I say this in a simpler way? If you can, do.

Keeping things simple and clear is important to make sure our writing is understood by all levels of readers, including those for whom English is an additional language. To start, avoid words and phrases that some see as professional and formal, but are really just confusing and unhelpful. Here are just a few examples.

Instead of	Say
A high percentage of VCC graduates attain employment in a narrow timeframe following graduation.	Many of our students get jobs soon after graduating. In fact, 92 percent of our grads are in the workforce.
Experiential	Hands-on
Utilize	Use
With the exception of	Except
In order to	To
In advance of	Before

**We are real**

Our writing is user-centric, meaning it's focused on the real everyday motivations and needs of our readers. Try to put yourself in the shoes of the audience. What do they need to know? What actions do we want them to take? Make it about them, not all about us.

Our students learn practical skills to help them walk into new careers with confidence. Our writing should also be rooted in the real world. We use everyday, people-friendly language and avoid jargon, buzzwords and acronyms. Real means we write how people talk. It means we don't talk down to people, but we always provide the right level of information to make sure our messages can't be misunderstood.

Of course, our programs and courses teach practical topics about the working world, which is full of industry-specific terms. But there's a difference between teaching the meaning of these terms and filling our communications with them, where readers don't have context to understand what we're saying. Instead of using jargon, explain what you mean.

## 3.0 Tone of voice

To create a consistent voice and an authentic, memorable brand, it's important that we follow a consistent approach to writing that emphasizes our welcoming, positive, clear, and real tone. Here are a few ways to do it.

## Writing style

### Canadian Press

We follow Canadian Press style. So if you have a writing question that isn't answered elsewhere, check with CP.

### Sentence case

Sentence case is where you capitalize the first letter of the first word and lowercase everything else. It has a welcoming, contemporary tone and tends to be easy to read. The other approach, title case, is often used for news headlines, Creating a More Formal and Urgent Tone. That's not what we're after.

Program and course names and other proper nouns use title case, but advertising headlines, website heads and subheads should use sentence case.

### Stay active

To keep our writing clear and concise, aim for active voice over passive voice. Active voice feels more direct and real and tends to convey action, while passive voice is a more roundabout way of writing. There's a place for both, but lean on active voice, especially in calls to action.

### Mix it up

Short sentences tend to be easier to read, so shoot for short and simple where possible. Of course, sometimes longer sentences are needed, to convey information and keep content interesting. That's fine, just be sure to break them up in smart ways, with commas, clear writing and em dashes.

The same guideline applies to paragraphs. Limit them to few sentences and a single topic. To trim longer paragraphs, look for repetition and unclear wording and cut them out.

### Acronyms

Try to avoid acronyms, initialisms and abbreviations. If they must be used, make sure you spell out what they mean in the first use. Acronyms can become part of our everyday language, but people outside our circles—including new students, parents and new employees—may not know what they mean. When in doubt, write it out.

### Bullets and lists

Got several points to get across? Bulleted and numbered lists are great for setting out specific details we need people to grasp or follow. They're short and easy to read, especially when you keep them brief.

### Contractions

Contractions are good, because they reflect how we sound when we talk. They give writing a relaxed tone. So we write haven't instead of have not. Using contractions isn't a rule, just another tool to keep our writing welcoming, clear and real.

### **Calls to action**

Ambiguity is never good in writing, and it's especially frustrating in calls to action. When we want someone to do something, be clear and direct. Say exactly what we want them to do in the simplest, shortest way. Examples:

**Sign up now**

**See the bursary document for  
step-by-step instructions**

**Apply through myVCC**

### **Writing for the web**

On the web we have the opportunity to provide additional information to make content accessible for people with disabilities. There are many considerations when it comes to web-accessible writing, but here are a few key points to key in mind:

**Provide informative, unique page titles**

**Use clear headings that convey meaning and  
create structure**

**Make link text meaningful and specific**

**Write meaningful text alternatives for images, for  
people with visual impairments**

**Create transcripts and captions for multimedia**

**Provide clear instructions and calls to action**

**Keep content concise**

For more, see the **W3C Web Accessibility Initiative's guidelines**.

# Applications



On the following pages you'll find lots of examples of the principles you've just read about in action.

Careful consideration should be given that all communication adhere to all accessibility guidelines such as WCAG AAA colour ratings.







**Baking and Culinary**

**Sharpen your skills under highly acclaimed chefs at Western Canada's largest culinary school.**

**BAKING**  
 Baking and Pastry Arts – Artisan Baking  
 Credential: Certificate Start: May  
 Length: 11 months / full-time

---

Baking and Pastry Arts – Artisan Baking  
 Credential: Certificate Start: May  
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---

Baking and Pastry Arts – Artisan Baking  
 Credential: Certificate Start: May  
 Length: 11 months / full-time

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Baking and Pastry Arts – Artisan Baking  
 Credential: Certificate Start: May  
 Length: 11 months / full-time



**The Gold Standard**  
 VCC baking students consistently earn top spots at Skills Canada. In 2022, our bakers won gold in both the provincial and national competitions.

**VCC**

**Baking and Culinary**

**Sharpen your skills under highly acclaimed chefs at Western Canada's largest culinary school.**



**BAKING**  
 Baking and Pastry Arts – Artisan Baking  
 Credential: Certificate Start: May  
 Length: 11 months / full-time

---

Baking and Pastry Arts – Artisan Baking  
 Credential: Certificate Start: May  
 Length: 11 months / full-time

---

Baking and Pastry Arts – Artisan Baking  
 Credential: Certificate Start: May  
 Length: 11 months / full-time

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Baking and Pastry Arts – Artisan Baking  
 Credential: Certificate Start: May  
 Length: 11 months / full-time

**The Gold Standard**  
 VCC baking students consistently earn top spots at Skills Canada. In 2022, our bakers won gold in both the provincial and national competitions.

**VCC**

[vcc.ca/baking-culinary](https://vcc.ca/baking-culinary)



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**Introduction**  
Land Acknowledgement

We acknowledge that Vancouver Community College (VCC) is located on the traditional unceded territories of the xʷməθkʷəy̓əʔ (Musqueam), Skwxwú7mesh Úxwumixw (Squamish), and səlliw'ətə74 (Tsleil-Waututh) peoples who have been stewards of this land from time immemorial.

**About the organization**

VCC – the first choice for innovative, experiential learning for life.

Located in the heart of the city, Vancouver Community College (VCC) offers academic, cultural, and social environments that require relevant real-world training. With over 13,700 students, including a growing number of Aboriginal and International learners, 1300 employees and an annual budget of \$105 million, VCC is a key player in the post-secondary landscape in BC.

VCC is committed to educational quality, student support, and college operations that are responsive, innovative, and relevant.

One of the college's core values is to create an accessible environment where students build the skills, develop the attributes, and gain the experience in the classroom, industry, and community needed for success now and in the future.

VCC is proud to inspire a new generation of students to discover their passions, gain essential skills, and learn what it takes to succeed in a competitive workforce.

**Our accessibility story**

For over 50 years, VCC has been committed to providing high-quality, experiential learning for all students who come to the college. Part of this commitment has included specific programming to support students with disabilities. The Deaf and Hard of Hearing (DHH) program provides educational upgrading, as well as communication and employment skills to the Deaf and hard of hearing communities. The Visually Impaired Program provides upgrading, computer skills and Braille training for blind and visually impaired adults. Additionally, the Community and Career Education program provides skills and practical experience to students with cognitive disabilities to access the job market.

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VCC also provides supports to students with disabilities to access all VCC programs, services, and events. Disability Services has expanded over the years to ensure all students with disabilities have full access to their learning. Interpreting Services is uniquely positioned to support Deaf students and employees as the only post-secondary institution with a department consisting of full-time Registered Sign Language Interpreters on staff.

**Acknowledgement of key contributors**

The College would like to acknowledge the indispensable contributors that have made the development of this plan possible. We would like to thank VCC Senior Team members Kate Dickerson and Clayton Murray, who have sponsored this work and have guided its development. Student and Enrollment Services representative Nigel Scott and People Services representative Rakiba Topiwala have taken on the work of forming and facilitating the Accessibility Committee, as well as being key developers of this document and accessibility plan. Lastly, the college would like to recognize the Accessibility Committee's members for their valuable insights and advice.

**Definitions**

**Barrier** Essentially anything that stops those with disabilities from being included. Specifically, anything that hinders the full and equal participation of a person with an impairment.

**Disability** An inability to participate fully and equally in society as a result of any permanent or temporary physical, mental, intellectual, or cognitive impairment which is permanent, temporary, or episodic.

**Existing Policies**

VCC has a Students with Disabilities Policy (2007) which states as its purpose: To ensure that academically qualified students with disabilities are afforded full, fair and equal access to all college services, programs and facilities. This purpose has informed work on this plan as its aspirational, overarching goal. The need for renewal of this policy is addressed in the action plan.

**Our Approach**

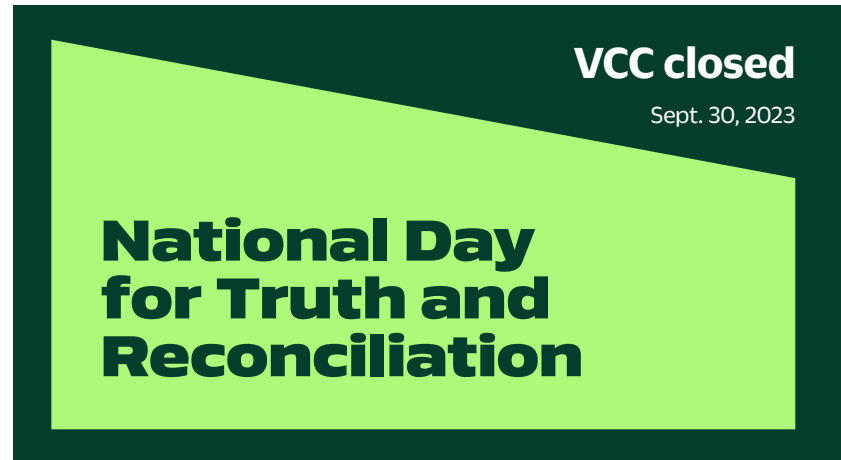
In developing the accessibility action plan, the college was intentional about leveraging our existing strengths and the good work already being done to remove barriers. Our approach was also informed by conversations with the VCC Equity, Diversity, and Inclusion (EDI) co-chairs to ensure that EDI principles were central to our work.

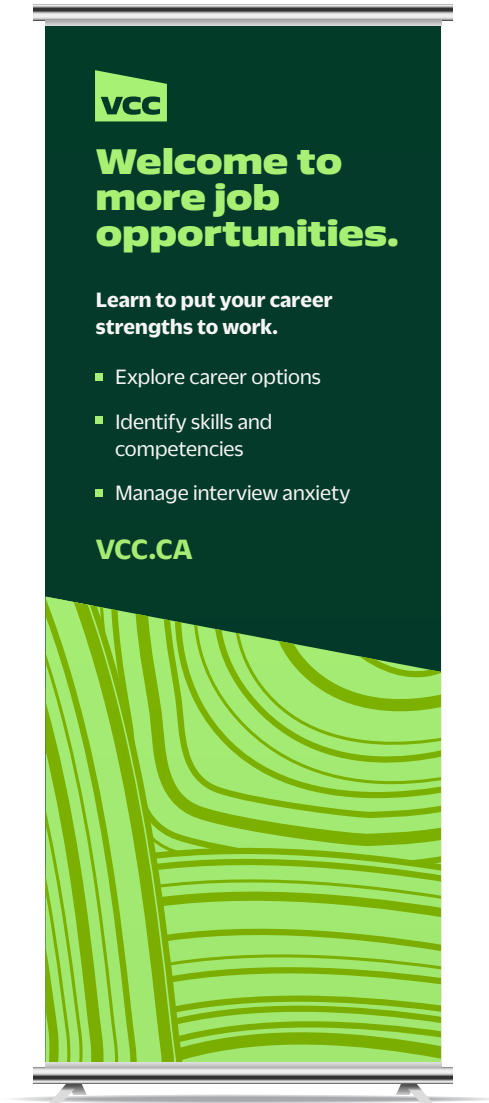
The first step the college took in developing this plan was to form the Accessibility Committee. This committee served as an advisory body. VCC also conducted a number of consultations to ensure that broader ideas and experiences from across the institution were considered.

Feedback on this draft plan can be sent to [accessibility@vcc.ca](mailto:accessibility@vcc.ca)

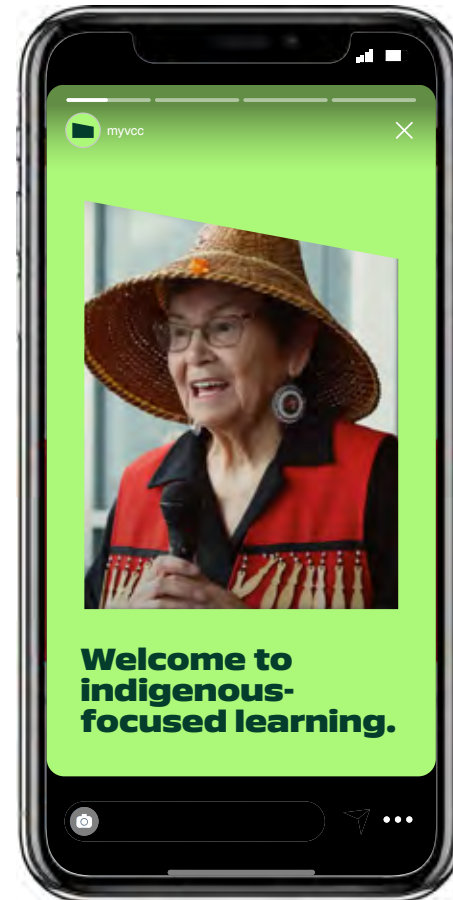
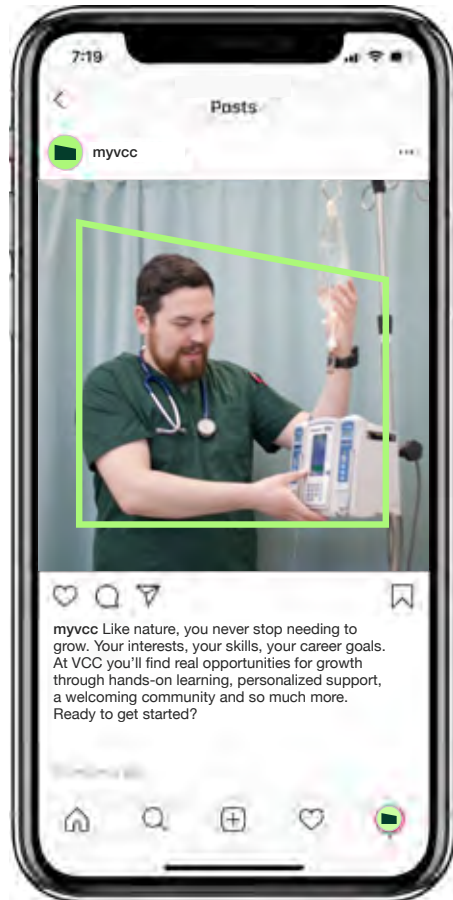
VCC is committed to building an accessible institution for people with disabilities and would like to thank those that have helped develop this Draft Accessibility Plan.

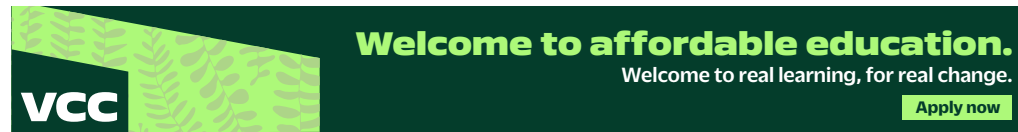
**VCC**







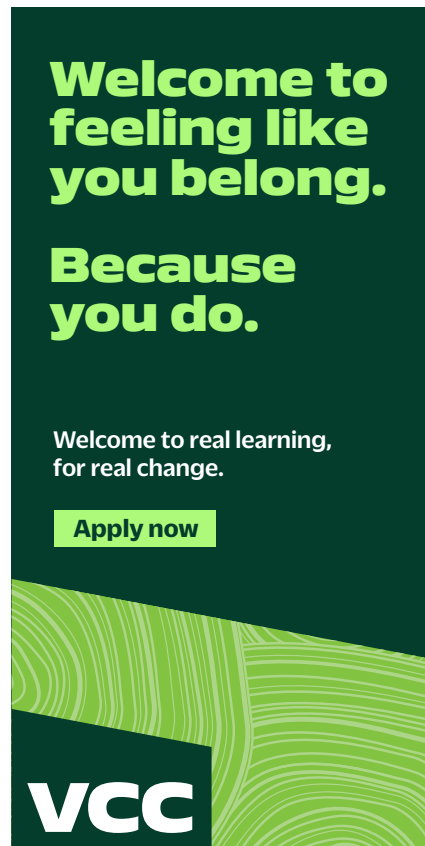




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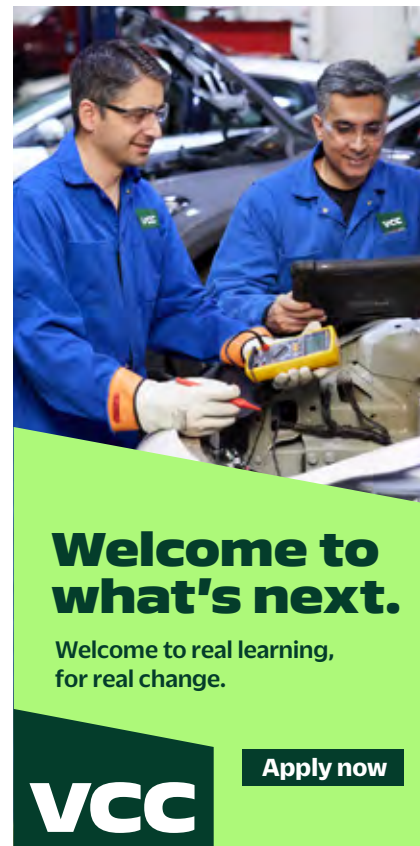
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**Because you do.**

Welcome to real learning, for real change.

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**VCC**



**Welcome to what's next.**

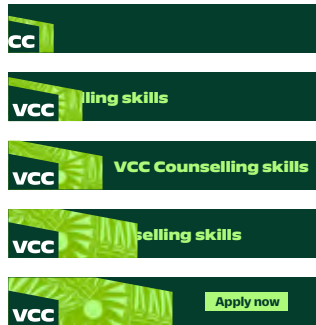
Welcome to real learning, for real change.

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**VCC**

## 4.0 Applications

### Animated ads



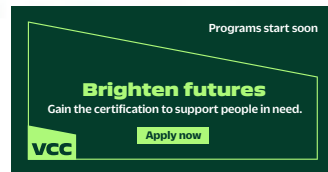
The logo, cropped illustration, headline, and Longhouse cascade in from the left edge.

After a pause, the text fades to reveal an Apply now button.



The logo and a solid Longhouse cascade from the bottom to reveal the headline.

After a pause, the solid Longhouse slides up to reveal more text. At the same time, an illustration cropped within a Longhouse form and the positive logo cascade up from the bottom.



A Longhouse containing a headline slides up from the bottom right over an image.

After a pause, the logo, a solid Longhouse, and a keyline Longhouse cascade from the bottom left corner. The headline, CTA, and button fade into the keyline Longhouse.



For more info about our look and feel, and how to best use it, please email [brand@vcc.ca](mailto:brand@vcc.ca)

