

COME AND SAY *G'day*



BRAND GUIDELINES

TOURISM AUSTRALIA BRAND GUIDELINES

TOURISM AUSTRALIA





On behalf of Tourism Australia, we pay our respects to their Elders past, present and the leaders of the future.

We also acknowledge the Traditional Aboriginal and Torres Strait Islander Owners of the land, sea and waters of the Australian continent, and recognise their unceded custodianship of culture and Country for over sixty thousand years.

We are proud to advocate and champion the resilience and diversity of the oldest living cultures on earth and ensure their warmth, wisdom and generosity are central to how we share the Australian story with the world.

This document should be circulated to Tourism Australia employees, partners, government affiliate agencies, trade and industry and third parties to inform on the visual identity of the overarching Tourism Australia brand.

As a standard Tourism Australia rule, these assets must be used solely for the permitted purpose of 'promoting tourism to Australia' and follow the applicable usage limitations.

For further information please contact:

Samantha Heckendorf, Head of Brand
sheckendorf@tourism.australia.com

Thomas McManus, Global Brand and Major Events Manager
tmcmanus@tourism.australia.com

Please note that all content in this document is highly confidential.



1.0

BRAND INTRODUCTION



INTRODUCTION

It gets under your skin, this place. Anyone who comes here can tell you that. Something about the way it moves. How it kicks up red dirt and cools you off with its salty breeze. And the people? Well, you'll meet a character or two. Who'll be your mates in no time.

From your very first G'day, you're enriched by every connection you make. Whether it's hearing First Nations living histories and migrant stories or soaking in world-class natural beauty and world-famous wildlife; or devouring the food and wine that tastes so exactly of its place. Dig in.

You see, when you touch down Down Under, you'll connect with so much more than the land beneath your feet. Doesn't matter if you're here for a long time, a luxurious time or the business trip of a lifetime; experience our lifestyle then pull up a seat and let us spin you a yarn.

Because Australia's rich with stories waiting to be told. And us locals always love someone new to share them with. It's all part of the charm.

We're inviting the world to come and experience a genuine Australian connection.



3.0 TONE OF VOICE



The Voice of a Natural Storyteller

There's a particular way we tell stories in Australia.

From the get-go, you're made to feel welcome. Not with excessive fanfare, but with a pat on the back, a shared laugh, and a saved seat 'round the campfire.

It's our way of meeting you in the middle; connecting beyond hi's 'n' byes; of saying 'we're all mates here'.

And in order to give all the stories we've got to share justice, we need to be a conversationalist, a guide and a bit of a character.

G'day, we're Australia's Natural Storyteller.

If this place could talk, it'd sound just like us.

THE NATURAL STORYTELLER IS...

A CONVERSATIONALIST

We welcome you with open arms, in a way that's laid-back and makes you feel at home right away. We write like we'd speak as if you're right in front of us, and we treat everyone like equals.

HOW WE DO THAT

- Don't be afraid to use familiar Australianisms
- Write like you'd speak
- Talk to people one-on-one

A GUIDE

Like every great tour guide, we're there to pull out the most interesting details and use them to paint a picture. We want to help take our audience on a journey, and spark their imagination. And it's how we connect with visitors on a deeper level.

- Avoid cliché and generic descriptors
- Use specific details to show how we do things differently
- Connect the small details with the bigger picture

A CHARACTER

We say things with a wink, some wit and a bit of cheek every now and then; we're the modern-day larrikin. Our inclusive, good-hearted, distinctively Australian humour rolls off the tongue easy as day.

- Use a downplayed sense of humour
 - Try some cleverness
 - Find common ground with the audience
-

HOW WE WRITE

General rules and conventions.

As anyone who's visited Australia knows, we don't just say we're warm and inviting. We live it!

We're a place where visitors can both connect with friendly locals and dive into extraordinary experiences and adventures. As such, our brand voice needs to always reflect the superior quality of our place and product, while striking a balance with a down-to-earth, light-hearted side that speaks to our people and way of life. We are at our best when we extend the hand of friendship to prospective travellers in a tone that is warm and inviting because we are a warm and welcoming country. It's the combination of people and place that makes us unique.

So, in our communication, we speak and write in the way you'd talk to a mate. Headlines should feel like an invitation, encouraging readers to "come along", while the body copy should speak to the incredible experiences and unique locations. And by staying down-to-earth and light-hearted in our tone, the Aussie experience will be even more inviting.

CATEGORY	RULE	DO	DON'T
SPELLING	Some words have alternative spellings For consistency, please use the following:	- program - focused - budgeted - targeted	- programme - focussed - budgeted - targeted
	Generally speaking, use Australian spelling Unless writing exclusively for the US market. (If in doubt, consult the latest edition of The Macquarie Dictionary for common Australian usage, as recommended by the Australian Government Publishing Service. Use the first entry where several spelling alternatives are provided).	organise colour	organize color
	Always abbreviate 'for example' We always use a comma leading into it, like this:	, e.g.	eg.
NAMES AND TITLES	Tourism Australia should always be referred to in full It should not be abbreviated to TA in public communications.	Tourism Australia	TA
	Tourism Australia marketing campaigns should be named in italics	The Tourism Australia campaign <i>There's nothing like Australia</i>	
	Capital letters should be used minimally e.g. complimentary close	Yours sincerely, Yours faithfully, Kind regards,	Yours Sincerely Yours Faithfully Kind Regards
	Film and publication titles should be written in italics	The video <i>Aboriginal Australia: Welcome to our Country</i> was shown at ATE.	
	The names of newspapers, books, plays and art works are set in italics	<i>Sydney Morning Herald</i> <i>Blue Poles</i>	
LISTS	Lists should be introduced with a colon and separated with bullet points, which as shown here are an en dash	The most popular Australian animals are: - Kangaroo - Koala - Wombat	

4.0 BRAND TOOLS



BRAND TOOLS LOGO

OUR LOGOS AND THEIR USAGE

The Tourism Australia logo is available in two configurations (stacked and horizontal) as well as five variations to suit different communication and messaging hierarchy objectives.

All Tourism Australia logos are available in full colour, one colour, positive and reverse, in both stacked and horizontal configurations.

LOGO NAME & DESCRIPTION	USAGE	STACKED LOGO	HORIZONTAL LOGO
<p>Australia Primary logo for global consumer messages This logo should be used for international consumer communication material.</p>	<p>Consumer facing communications, programs, events and advertising with direct click-through to the australia.com website.</p>		
<p>Tourism Australia Primary logo for corporate, trade, industry and domestic consumer messages This logo should be used for all communications representing Tourism Australia as an organisation. This logo can also be used when communicating to the domestic market.</p>	<p>Corporate and Trade and Industry facing communications, programs and events, or domestic audiences.</p>		
<p>There's Nothing Like Australia Secondary logo for global consumer messages This logo should be used on consumer communication material whenever there is no other campaign call to action.</p>	<p>Consumer facing communications, programs, events and campaign advertising where dwell time is not limited.</p>		
<p>Government lockup Primary logo for Government messages This logo should be used for all Government and corporate communications in Australia, when the communication is not consumer facing.</p>	<p>Government and Trade and Industry facing communications, programs and events. Note: Guidelines are available on the appropriate use of the crest in Tourism Australia communications. Please contact Corporate Affairs in Sydney for details.</p>		

LOGOS VARIATIONS

We love our logo. We hate it being messed with. It looks best in full colour on a white or light-coloured background and we encourage you to use it that way.

The full colour positive logo consists of the kangaroo and sun symbol in full colour and the wordmark (Australia) in full colour.

Where the full colour versions won't work, we have the following approved variations:

Keyline

The full colour keyline version incorporates a white keyline around the kangaroo and sun logo, with the wordmark retaining its blue colour.

Keyline reverse

The keyline reverse logo consists of the kangaroo and sun symbol in full colour with the keyline. The wordmark switches to white.

Mono

The mono logo is used wherever reproduction methods are restricted to black and white. Make sure that there's sufficient contrast between the logo and background colour.

One colour

The one colour positive logo is used wherever reproduction methods are restricted to one or two colours in applications, such as screen printing and embroidery.

It should also be used if the reproduction size is small or the reproduction quality is doubtful. These logos may only be reproduced in the Brand Tourism Australia colours and black, with the exception of Sand.

FULL COLOUR	The full colour logo should be used against white [A] or light-coloured [B] backgrounds only. A keyline version has been created for use on an uncluttered coloured background.	A  AUSTRALIA	B  AUSTRALIA
KEYLINE	FULL COLOUR The full colour keyline logo should be used against the following backgrounds: [A] on a light colour or [B] on a light area of photography. Ensure that the photography details don't interfere with the logo in any way.	A  AUSTRALIA	B  AUSTRALIA
	REVERSE The keyline reverse logo should be used against the following backgrounds: [A] on a dark colour or [B] on a dark area of photography. Ensure that the photography details don't interfere with the logo in any way.	A  AUSTRALIA	B  AUSTRALIA
MONO	The mono version of the logo comes in two versions for each variation: [A] Mono (black) and [B] Mono reverse (white).	A  AUSTRALIA	B  AUSTRALIA
ONE COLOUR	POSITIVE One colour positive logo should be used wherever reproduction methods are restricted to one or two colours. For example: - Screen printing - Embroidery		

CLEAR SPACE & MINIMUM SIZE

Clear space

The height of the letter 'A' in 'AUSTRALIA' dictates the amount of clear space required.

This is strictly the minimum clear space allowed in any application and applies to all logo variations and sizes of reproduction.

Minimum size

Minimum size specifications ensure that the logo remains clearly legible in all applications and all methods of reproduction.

In cases when the logo must be reproduced at sizes less than these minimums or when the quality of the reproduction method is doubtful (e.g. silk-screening or embroidery), only the one colour positive or reverse logo variations should be used, as specified on the previous page.

CLEAR SPACE

ALL LOGOS

This formula also applies to stacked and horizontal variations of the australia.com, TNLA and Tourism Australia logos.

STACKED



HORIZONTAL



MINIMUM SIZE

FULL COLOUR LOGOS

These rules also apply to the australia.com, TNLA and Tourism Australia logos.

STACKED



HORIZONTAL



ONE COLOUR & REVERSE LOGOS

These rules also apply to the australia.com, TNLA and Tourism Australia logos.

STACKED



HORIZONTAL



INCORRECT USE

Incorrect use of the logos will weaken the integrity, impact and consistency of our brand presence.

Select the appropriate logo for your application and use only the provided logo artwork.

Do not rotate, stretch, recolour, alter type or outline the logo.

WHAT NOT TO DO

Do not flip



Do not place on an angle



Do not crop



Do not skew any elements



Do not alter the placement or size of any elements



Do not separate the sun, kangaroo and wordmark elements or use them in isolation



Do not add other elements



Do not alter the colour



Do not outline



Do not use a logo that has poor contrast to its background



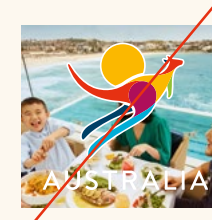
Do not use the logo without the white keyline on solid colours



Do not change the colour of the white keyline



Do not place the logo on a detailed image



Do not tamper with or change the typeface



BRAND TOOLS

CAMPAIGN LOCK UP

TAGLINE VARIATIONS

Our 'Come and say G'day' tagline is available in raster and vector formats. The gradient tagline is provided as a raster file, while the solid and mono versions are provided as vector artwork with two variations: stacked and horizontal.

Alternatively, our tagline can be typeset manually when it appears locked up below a typeset headline.

GRADIENT LOCKUP

Our hero lockup - this lockup should be used for all assets promoting Australia, with Ruby. Only in smaller, digital formats should we consider using the solid / mono lockups.



SOLID LOCKUPS

This version of the lockup is optimised for smaller size use compared to the textured lockup.



SOLID LOCKUPS

Mono lockups are intended for use on partner owned assets within the 'Schedule' and 'Book' phases of the campaign as a sign-off or as part of a co-branded partner logo lockup.



TAGLINE USAGE

'Come and say G'day' can feature on a coloured background or image as shown here.

It should not be used in isolation. It should always sit along with a narrative, i.e. a campaign headline or accompanying VO/ super script.

Print

The tagline may be used on all brand colours, with the exception of Deep Sand, Sand, Orange, Yellow, Light Green. and Light Blue.

Website

The tagline may only be used on the Deep Blue background colour and if used over imagery, it is preferred that it features a gradient drop shadow to aid in legibility.

The tagline may also be used on brand imagery. Ensure that the photography details don't interfere with the tagline in any way and that legibility is not compromised.

GRADIENT ON BLOCK COLOUR



SOLID ON BLOCK COLOUR



TAGLINE CLEAR SPACE & MINIMUM SIZE

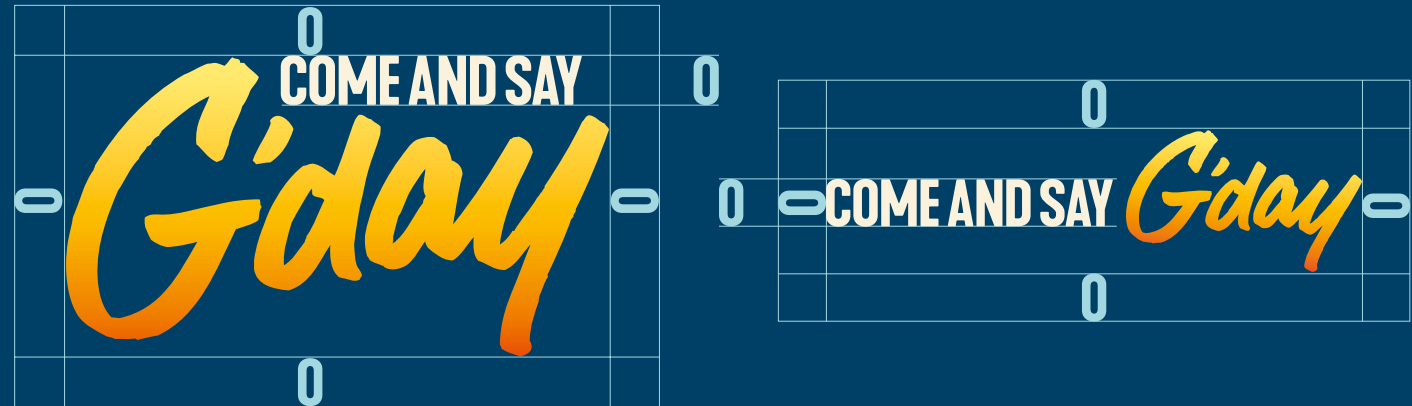
Clear space

The height of the letter 'O' in 'Come and say G'day' dictates the amount of clear space required. This is strictly the minimum clear space allowed in any application and applies to all logo variations and sizes of reproduction.

Minimum size

Minimum size specifications ensure that the tagline remains clearly legible in all applications and all methods of reproduction.

CLEAR SPACE



MINIMUM SIZE



TAGLINE & LOGO SIZE

Master templates dictate ideal logo size and placement. The Tourism Australia logo and 'Come and say G'day' are both given dedicated space within the lock-up. Logos are separated by a light weight key line stroke in the correct colour palette based on execution.

The aim is to achieve a 50/50 visual balance between both logos. Shown here are examples of how this can be achieved.

GRADIENT LOCKUPS



SOLID LOCKUPS



MONO LOCKUPS



INCORRECT USE

Incorrect use of the logos will weaken the integrity, impact and consistency of our brand presence.

Select the appropriate logo for your application and use only the provided logo artwork.

Do not rotate, stretch, recolour, alter type or outline the tagline.

WHAT NOT TO DO

Do not alter the colours of the tagline lockup.



Do not outline or apply effects to the tagline lockup.



Do not alter the placement or size of any elements.



Do not rotate the tagline lockup.



Do not skew the tagline lockup.



Do not stretch the tagline lockup.



Do not use the tagline lockup on a detailed background image.



Do not use the tagline lockup on a background colour with poor contrast.



Do not crop the tagline lockup.



BRAND TOOLS

COLOUR

OUR COLOURS

The Tourism Australia brand color palette draws inspiration from the awe-inspiring landscapes of Australia, capturing the dramatic interplay of light and shadow under Australia's brilliant sun. **Colour Tints:** It is advised to employ our brand colors at full intensity, without dilution. The lone exception is Sand, which may be utilised as tints for background holding tones.

<p>DEEP RED</p> <p>PANTONE 1955C PANTONE 207U CMYK 7,100,62,35 RGB 140,32,51 HEX 8C2033</p>	<p>DEEP ORANGE</p> <p>PANTONE 716C PANTONE 152U CMYK 0,61,100,0 RGB 232,127,0 HEX E87F00</p>	<p>DEEP GREEN</p> <p>PANTONE 349C PANTONE 356U CMYK 100,6,96,30 RGB 0,120,62 HEX 00783E</p>	<p>DEEP BLUE</p> <p>PANTONE 2955C PANTONE 302U CMYK 99,47,12,52 RGB 0,65,101 HEX 004165</p>	<p>DEEP TURQUOISE</p> <p>PANTONE 3165 CMYK 99,16,33,56 RGB 0,83,94 HEX 00535E</p>	<p>DEEP SAND</p> <p>PANTONE 453 CMYK 12,9,35,14 RGB 208,202,165 HEX D0CAA5</p>	
<p>DEEP PURPLE</p> <p>PANTONE 234C PANTONE 227U CMYK 6,97,18,28 RGB 166,42,94 HEX A62A5E</p>	<p>ORANGE</p> <p>PANTONE 143C PANTONE 740BU CMYK 0,45,99,0 RGB 251,56,7 HEX FB9C07</p>	<p>GREEN</p> <p>PANTONE 7482C PANTONE 354U CMYK 90,0,99,0 RGB 53,166,69 HEX 35A645</p>	<p>BLUE</p> <p>PANTONE 2995C PANTONE 306U CMYK 82,0,13,0 RGB 61,184,228 HEX 3DB8E4</p>	<p>TURQUOISE</p> <p>PANTONE 320C PANTONE 320U CMYK 95,0,35,0 RGB 0,160,175 HEX 009FAF</p>	<p>SAND</p> <p>PANTONE 7500C PANTONE 7500U CMYK 2,5,16,0 RGB 252,242,222 HEX FCF2DE</p>	
<p>RED</p> <p>PANTONE 179C PANTONE 179U CMYK 0,90,98,0 RGB 234,35,33 HEX EA2321</p>	<p>YELLOW</p> <p>PANTONE 116C PANTONE 7406U CMYK 0,45,99,0 RGB 251,200,52 HEX FBC834</p>	<p>LIGHT GREEN</p> <p>PANTONE 376C PANTONE 382U CMYK 51,0,93,0 RGB 160,193,69 HEX A0C145</p>	<p>LIGHT BLUE</p> <p>PANTONE 2975C PANTONE 290U CMYK 40,0,14,0 RGB 174,224,232 HEX AEE0E8</p>	<p>BLACK</p> <p>PANTONE PROCESS BLACK CMYK 20,0,0,100 HEX 009FAF</p>	<p>GREY</p> <p>CMYK 0,0,0,8 RGB 232,232,237 HEX E8E8ED</p>	<p>WHITE</p> <p>CMYK 0,0,0,0 RGB 255,255,255 HEX 000000</p>

BRAND TOOLS

TYPOGRAPHY

LATIN LANGUAGES

PRIMARY TYPEFACE

Our brand typefaces ensure a cohesive experience across all touchpoints.

The combination of our primary and secondary typefaces have been chosen for their balance of bold confidence and approachability.

Headline Typeface

'TA Philausophy Semibold' is our primary typeface for headlines, used for all above-the-line advertising and brand communications.

This typeface is highly legible with a tall x-height and the condensed format means longer headlines can also be typeset easily.

Headlines must be set in uppercase with end punctuation. Do not hyphenate when breaking over two lines.

Kerning: Optical (-20)
 Leading: 85% (for languages with no accents)
 Leading: 95% (for languages with accents)
 Case: All caps
 Alignment: Left-aligned.

TA Philausophy has full multilingual (Latin-based) language support. Please note that when typesetting languages that feature accents, you may need to adjust the leading percentage to accommodate.

For typesetting guidelines, see p.28

TA PHILAUSOPHY SEMIBOLD

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 0123456789

! ? @ # \$ % ^ & * ()
 _ + = . ' { } [] \ : ; " , < >

50PT

LOREM IPSUM DOLOR
 SIT AMET LIOREM.

32PT

LOREM IPSUM
 DOLOR SIT
 AMET LIOREM.

16PT

LOREM IPSUM DOLOR SIT
 AMET LIOREM, CONSECTETUR
 ADIPISCING ELIT. SEDUM
 POSUERE CONSECTETUR EST
 AT LOBORTIS. DONEC SED.

SECONDARY TYPEFACE

Supporting our primary typeface is TA Banjo, available in Regular, Italic, Bold and Bold Italic weights.

Use this typeface where extensive areas of body copy are required or you need the support of a secondary typeface.

TA Banjo has full multilingual (Latin-based) language support.

Kerning: Optical (0)
Leading: 120%

For typesetting guidelines, see p.40

TA Banjo Regular
TA Banjo Regular Italic
TA Banjo Bold Italic
TA Banjo Bold Italic

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789

! ? @ # \$ % ^ & * ()
_ + = . { } [] \ : ; " ' , < >

TA Banjo Regular is used as the preferred typeface for captions and body copy.

10PT
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed posuere consectetur est at lobortis. Donec sed odio dui. Duis mollis, est non commodo luctus lorem.

8PT
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed posuere consectetur est at lobortis. Donec sed odio dui. Duis mollis, est non commodo luctus lorem. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus.

16PT
Lorem ipsum dolor sit amet liorem, sectetur adipiscing elit. Sedum posuere consectetur est at lobortis. Donec sed.

12PT
Lorem ipsum dolor sit amet liorem, consectetur adipiscing elit. Sedum posuere consectetur est at lobortis. Donec sed odio dui. Duis mollis, est non commodo luctus nisi erate.

6PT
Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Vestibulum id ligula porta felis euismod semper. Curabitur blandit tempus porttitor. Donec ullamcorper nulla non metus auctor fringilla. Morbi leo risus, porta ac consectetur et, vestibulum at eros. Donec sed odio dui. Curabitur blandit tempus porttitor. Donec ullamcorper nulla non metus auctor.

TYPESETTING: ADVERTISING

Shown here are the basic rules for typesetting our Philausophy headlines in brand campaign advertising formats.

In all instances, the headlines and tagline must feature over imagery – never flat colour or brand patterns.

The headline and tagline must be typeset in Sand (100% tint), with the exception of the word Philausophy, which must always be in Yellow (100% tint).

See the Brand Toolkit for template layout mechanics showing specific sizing recommendations.

TA Philausophy has full multilingual (Latin-based) language support. Please note that when typesetting languages that feature accents, you may need to adjust the leading percentage to accommodate.

TYPESETTING PRINCIPLES




<p>HEADLINE TA Philausophy 'Semibold' Kerning: Optical Tracking: -20 Size: See layout mechanics. Leading: 85% (Point Size)</p>	<p>TAGLINE TA Philausophy 'Semibold' Kerning: Optical Tracking: -20 Size: 50% headline size. Leading: N/A</p>
---	--

PRINT TYPESETTING PRINCIPLES




<p>HEADLINE TA Philausophy 'Semibold' Kerning: Optical Tracking: -20 Size: See layout mechanics. Leading: 85% (Point Size)</p>	<p>BODY COPY TA Banjo 'Regular' Kerning: Optical Tracking: 0 Size: 25% headline size. Leading: 110% (Point size)</p>	<p>TAGLINE TA Philausophy 'Semibold' Kerning: Optical Tracking: -20 Size: 37.5% headline size. Leading: N/A</p>
---	---	--


OOH TYPESETTING PRINCIPLES



Typeface defaults to single right quotation mark. Ensure an apostrophe is being used. Either manually change, or update in your character styles.



If quotation marks are required in headlines, please use the stylistic alternate available in your OpenType features. This alternate is 125% of the size of the default quotation mark.



Regardless of alignment, always hang punctuation to ensure your typesetting is balanced. This amount should be equal to the headline point size.

TYPESSETTING: LONG FORM

When it comes to typography, the most important thing is to be clear, simple and legible. This can generally be achieved with a distinct visual hierarchy between different levels of information and a good use of space and colour.

This quick snapshot shows how varying the colour, size and weight of type can be used to create a hierarchy of information and maintain reader interest.

Use our primary typeface to create interesting and bold typographic compositions that can provide a visual break and alternative to photography.

EXAMPLE GRID & LAYOUT

FOLIOS
TA Banjo 'Regular'
ALL CAPS

HEADING
TA Philausophy 'Semibold'
UPPERCASE

INTRO COPY
TA Banjo 'Regular Italic'
Sentence case

SUBHEAD
TA Banjo 'Bold'
Title Case

SUB-SUBHEAD
TA Banjo 'Regular Italic'
Title Case

BODY COPY
TA Banjo 'Regular'
Sentence case

PAGE NO.
TA Banjo 'Regular'

HERO TYPOGRAPHIC COMPOSITIONS
TA Philausophy 'Semibold'
ALL CAPS

PATTERN DEVICE
Used where appropriate to delineate sections of copy.

TYPESETTING: COLOURWAYS

Typography and colour play a large role in the Tourism Australia graphic language. Colour creates contrast and tone-on-tone adds sophistication.

Use bold typography to create impact on display applications, e.g. a spread to break up copy-heavy pages in long-form content, posters, brochure covers, digital screens, eDMs and website headers.

When layering tonal colour palettes, it's important to maintain legibility. Use this guide to understand which colours can work together with clear contrast for readability in print and screen application.

Print

Use any combination as indicated by the solid dots.

Screen

Only use combinations indicated by the 'outline dots'. Additionally, type must be no smaller than 18pt when using these tonal combinations.

TYPE COLOUR	MONO	DEEP RED	RED	PURPLE	DEEP ORANGE	ORANGE	YELLOW	DEEP GREEN	GREEN	LIGHT GREEN	DEEP BLUE	BLUE	LIGHT BLUE	DEEP TURQUOISE	TURQUOISE	DEEP SAND	SAND
BACKGROUND COLOUR		●					●									○	○
			●				●									○	○
		●		●			●									○	○
							●									○	○
					●												○
							●		●	●						○	○
							●	●	●	●						○	○
							●	●	●	●						○	○
							●	●	●	●						○	○
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

USAGE & CAPITALISATION

A few basic rules apply when typesetting our primary and secondary fonts.

Primary typeface

'TA Philausophy Semibold' must always be set in uppercase. It should only ever be used for hero headlines.

Secondary typeface

'TA Banjo' should always be set in either sentence or title case and used for all other copy requirements. This font's comprehension and legibility is strongest when using a mix of uppercase and lowercase.

'TA Banjo' may also be used for headlines in long-form content, i.e. brand collateral, presentation decks, PowerPoint templates, etc.

ADVERTISING

HEADLINE.

→ TA PHILAU SOPHY 'SEMIBOLD' (ALL CAPS)

TAGLINE

→ TA PHILAU SOPHY 'SEMIBOLD' (ALL CAPS)

Location Name,
Location Area or State

→ TA BANJO 'REGULAR' (TITLE CASE)

Subheads or offer copy.

→ TA BANJO 'BOLD' (SENTENCE CASE)

*Terms and conditions.

→ TA BANJO 'REGULAR' (SENTENCE CASE)



→ TA PHILAU SOPHY 'SEMIBOLD' (ALL CAPS)

→ (ROLLOVER STATE)

LONG-FORM CONTENT

HERO HEADLINES IN ALL CAPS.

→ TA PHILAU SOPHY 'SEMIBOLD' (ALL CAPS)

Secondary headlines in sentence case.

→ TA BANJO 'REGULAR' (SENTENCE CASE)

Intro copy, pullout or feature copy should be set in sentence case.

→ TA BANJO 'REGULAR ITALIC' (SENTENCE CASE)

This style of copy should only feature in long-form copy comms.



Subheads in Title Case

Sub-subheads in sentence case

→ TA BANJO 'BOLD' (TITLE CASE)

→ TA BANJO 'REGULAR ITALIC' (SENTENCE CASE)

Body copy written in sentence case bibendum nulla sed consectetur. ALEMIS vestibulum id ligula porta felis euismod semper. Curab itur blandit tempus porttitor.

→ TA BANJO 'REGULAR' (SENTENCE CASE)

TERTIARY TYPEFACE

Our tertiary typeface TA Stay Dreaming is available for use as a supporting typeface to TA Philausophy and TA Banjo and never in isolation.

This typeface should be used when a personified or informal type style is required at large sizes.

It is preferable to only use this typeface for short names or titles. You should avoid using this typeface for copy longer than a couple of words.

Due to its' handwritten qualities, it is not recommend for use at small scale due to legibility concerns.

Typesetting

Kerning: Metrics (-10)

Case: Sentence

Language Support

English, French, German, Spanish, Italian, Portuguese, Czech, Danish, Dutch, Estonian, Finnish, Hungarian, Norwegian, Polish, Slovak, Slovenian, Swedish, & Turkish.

TA Stay Dreaming

70PT

40PT

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789

Australia Australia

32PT

16PT

! ? @ # \$ % & * ()
- + = { } [] \ ; : " ' . < >

Australia

Australia

TERTIARY TYPEFACE

TA Stay Dreaming includes a number of alternate characters and ligatures.

These glyphs are useful if you want to avoid repetitive letter forms. The alternates can be swapped in to enhance the personalised nature.

Additionally, the alternate characters can be useful for creating different word shapes, that may better suit your layout.

USING ALTERNATE CHARACTERS

STAY DREAMING	ALTERNATE	RESULT	EXPLANATION
Melbourne	e	Melbourne	Alternate lower case 'e' with a shorter tail is used at the end of words to create a more balanced appearance.
Western	s	Western	Alternate lower case 's' with a shorter lower beak is used to prevent the 's' from crashing into the tail of the 'e'.
Overnight	t	Overnight	Alternate lower case 't' with a shorter tail is used at the end of words to create a more balanced appearance.
City	it	City	Lower case 'it' ligature is used to prevent the tittle of the 'i' crashing into the crossbar of the 't' to aid legibility.
Hotel	el	Hotel	Lower case 'el' ligature is in which the tail of the 'e' flows more naturally into the stem of the 'l'.
Gallery	ll	Gallery	Lower case 'll' ligature is used to add a more cursive, hand drawn feel to words where appropriate.
Jetty	tt	Jetty	Lower case 'tt' ligature is used to add a more cursive, hand drawn feel to words where appropriate.

TERTIARY TYPEFACE APPLICATION

TA Stay Dreaming should be used as a supporting typeface to our primary and secondary brand fonts in situations where short amounts of copy require a personified (human) or informal aesthetic.

Suggested uses may be to personalise a message (i.e. talent name, or when someone/thing is directly being spoken too), as a sign-off or to add an informal quality to our otherwise structured brand typefaces.

It should only feature in primary messaging, never as body copy or at small sizes.

Typesetting with TA Philausophy

'Stay Dreaming' should ideally be used in support of our TA Philausophy primary typeface. When using the two fonts together, it's ideal to set them in a way that makes them overlap or interact, in order to negate very loose leading. Legibility can be ensured by setting TA Philausophy and TA Stay Dreaming in different brand colours.

TYPESETTING WITH TA PHILAU SOPHY

NEW SOUTH WALES
Australia

CENTRED: OPTION A

TA Philausophy headline with TA Stay Dreaming subhead.

NEW SOUTH WALES
Australia

LEFT ALIGN: OPTION A

TA Philausophy headline with TA Stay Dreaming subhead.

New South Wales
AUSTRALIA

CENTRED: OPTION B

Stay Dreaming headline with TA Philausophy subhead.

New South Wales
AUSTRALIA

LEFT ALIGN: OPTION B

Stay Dreaming headline with TA Philausophy subhead.

INTERACTION WITH TA PHILAU SOPHY

QUEENSLAND
Australia

CENTRED

TA Philausophy headline with TA Stay Dreaming subhead. This hierarchy can also be reversed as seen above.

QUEENSLAND
Australia

LEFT ALIGN

TA Philausophy headline with TA Stay Dreaming subhead. This hierarchy can also be reversed as seen above.

BRAND TOOLS

TYPOGRAPHY EASTERN LANGUAGES

NOTO SANS SIMPLIFIED CHINESE

For all advertising requiring Noto Sans Chinese Simplified, font family will be used.

The primary typeface has been chosen to mirror the bold confidence and approachability of TA Philaosophy Semibold.

Supporting our primary typeface is the lighter version of the Noto Sans Chinese Simplified font family.

This typeface will predominantly be used where extensive areas of body copy are required. It is specially designed for long-form text and is suitable for both print and screen reading.

Kerning: Optical (+15)
Vertical Scale: 100%
Horizontal Scale: 85%

All headlines and taglines on this page are for demonstrative purposes only.

[Download Assets](#)

NOTO SANS CHINESE SIMPLIFIED 50

“玩”成你的故事

OVERVIEW

一二三四五六七八九十
0123456789。、\::?
” — ()

NOTO SANS CHINESE SIMPLIFIED 20

在澳大利亚生活是很轻松自在的。我居住在悉尼。悉尼最美好的事情就是自在：阳光尽情照耀，港口来去自由，沙滩免费开放。我陶醉于这一切。

NOTO SANS CHINESE SIMPLIFIED 16

在澳大利亚生活是很轻松自在的。我居住在悉尼。悉尼最美好的事情就是自在：阳光尽情照耀，港口来去自由，沙滩免费开放。我陶醉于这一切。

NOTO SANS CHINESE SIMPLIFIED 12

在澳大利亚生活是很轻松自在的。我居住在悉尼。悉尼最美好的事情就是自在：阳光尽情照耀，港口来去自由，沙滩免费开放。我陶醉于这一切。

NOTO SANS CHINESE SIMPLIFIED 8

在澳大利亚生活是很轻松自在的。我居住在悉尼。悉尼最美好的事情就是自在：阳光尽情照耀，港口来去自由，沙滩免费开放。我陶醉于这一切。

NOTO SANS TRADITIONAL CHINESE

For all advertising requiring Noto Sans Simplified Chinese Traditional, font family will be used.

The primary typeface has been chosen to mirror the bold confidence and approachability of TA Philausophy Semibold.

Supporting our primary typeface is the lighter version of the Noto Sans Simplified Chinese Traditional font family.

This typeface will predominantly be used where extensive areas of body copy are required. It is specially designed for long-form text and is suitable for both print and screen reading.

Kerning: Optical (+15)
Vertical Scale: 100%
Horizontal Scale: 85%

All headlines and taglines on this page are for demonstrative purposes only.

[Download Assets](#)

NOTO SANS CHINESE TRADITIONAL 50

“玩”成你的故事

OVERVIEW

一二三四五六七八九十
0123456789，。！？
：……、「」『』

NOTO SANS CHINESE TRADITIONAL 20

在澳洲生活是很輕鬆自在的。我居住在悉尼，悉尼最美好的事情就是自在：陽光盡情照耀，港口來去自由，海灘免費盡放，我陶醉於這一切。

NOTO SANS CHINESE TRADITIONAL 16

在澳洲生活是很輕鬆自在的。我居住在悉尼，悉尼最美好的事情就是自在：陽光盡情照耀，港口來去自由，海灘免費盡放，我陶醉於這一切。

NOTO SANS CHINESE TRADITIONAL 12

在澳洲生活是很輕鬆自在的。我居住在悉尼，悉尼最美好的事情就是自在：陽光盡情照耀，港口來去自由，海灘免費盡放，我陶醉於這一切。

NOTO SANS CHINESE TRADITIONAL 8

在澳洲生活是很輕鬆自在的。我居住在悉尼，悉尼最美好的事情就是自在：陽光盡情照耀，港口來去自由，海灘免費盡放，我陶醉於這一切。

AXIS ROUNDED JAPANESE

For all advertising requiring Axis Rounded Japanese, font family will be used.

The primary typeface has been chosen to mirror the bold confidence and approachability of TA Philausophy Semibold.

This typeface will predominantly be used where extensive areas of body copy are required. It is specially designed for long-form text and is suitable for both print and screen reading.

Kerning: Optical (+15)
Vertical Scale: 100%
Horizontal Scale: 85%

All headlines and taglines on this page are for demonstrative purposes only.

AXIS ROUNDED JP BOLD

一度会ったら、
私たちはみんな友達です。

AXIS ROUNDED JP LIGHT

Axis Rounded JP Lightは主にボディコピーやWeb上の説明文などに使用されています。これはダミーコピーです。あなたがオーストラリアといえば、カンガルー、コアラ、サーフィン、ビーチなどが思い浮かびますが、実はまだあまり知られていない国です。

AXIS ROUNDED JP MEDIUM

これはダミーコピーです。あなたが考えた時
オーストラリアといえばカンガルーを思い浮かべますよね
ビーチもありますが、実際にはそれほど多くはありません
人々はそれについて知っています。
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789.,:;!?'-()*

AXIS ROUNDED JP BOLD

これはダミーコピーです。あなたが考えた時
オーストラリアといえばカンガルーを思い浮かべますよね
ビーチもありますが、実際にはそれほど多くはありません
人々はそれについて知っています。
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789.,:;!?'-()*

NOTO SANS KOREAN

For all advertising requiring Noto Sans Korean, font family will be used.

The primary typeface has been chosen to mirror the bold confidence and approachability of TA Philausophy Semibold.

Supporting our primary typeface is the lighter version of the Noto Sans Korean font family.

This typeface will predominantly be used where extensive areas of body copy are required. It is specially designed for long-form text and is suitable for both print and screen reading.

Kerning: Optical (+15)
Vertical Scale: 100%
Horizontal Scale: 85%

All headlines and taglines on this page are for demonstrative purposes only.

[Download Assets](#)

NOTO SANS KOREAN 50

호주는 여러 리서치에서

NOTO SANS KOREAN 20

호주에 살다 보면 웃을 일이 많습니다. 그 행복감을 여러분과 함께 나누고 싶습니다. 자, 뭘 기다리고 계세요? 호주가 최고의 여행지인 이유를 직접 와서 확인해 보세요.

NOTO SANS KOREAN 16

호주에 살다 보면 웃을 일이 많습니다. 그 행복감을 여러분과 함께 나누고 싶습니다. 자, 뭘 기다리고 계세요? 호주가 최고의 여행지인 이유를 직접 와서 확인해 보세요.

NOTO SANS KOREAN 12

호주에 살다 보면 웃을 일이 많습니다. 그 행복감을 여러분과 함께 나누고 싶습니다. 자, 뭘 기다리고 계세요? 호주가 최고의 여행지인 이유를 직접 와서 확인해 보세요.

NOTO SANS KOREAN 8

호주에 살다 보면 웃을 일이 많습니다. 그 행복감을 여러분과 함께 나누고 싶습니다. 자, 뭘 기다리고 계세요? 호주가 최고의 여행지인 이유를 직접 와서 확인해 보세요.

OVERVIEW

일이삼사오육칠팔구십
0123456789.,:;!()*^{*}

5.0 PATTERNS & SYMBOLS



PATTERNS OVERVIEW

The following patterns have been created and hand-crafted by Australian artist, Rachael Sarra. Their hand-painted, textural quality represents a contemporary approach to Aboriginal art.

Visually unique and unmistakably Australian, each pattern is informed by a Tourism Australia Brand Pillar; Culture, Natural Beauty, Food & Drink and Wildlife.

They are also representative of her Goreng Goreng heritage, so please respect the artwork and follow the terms of usage noted in these guidelines.

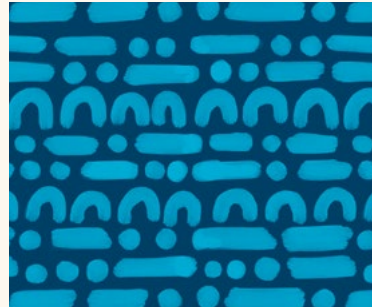
For further information relating to Rachael Sarra, please contact the brand team.

BRAND PILLAR

'CULTURE' PATTERN

"Acknowledging our First Nations people, their living continual culture, and the diverse communities that make up our Australian cultural narrative"

– Rachael Sarra



'CULTURE' IN BLUE COLOUR FAMILY

BRAND PILLAR

'NATURAL BEAUTY' PATTERN

"Inspired by the organic lines of natural landscapes, these patterns celebrate the harmony of our diversity and the bubbling energy of our First Nations people, their spirits rich in our soil and waters"

– Rachael Sarra



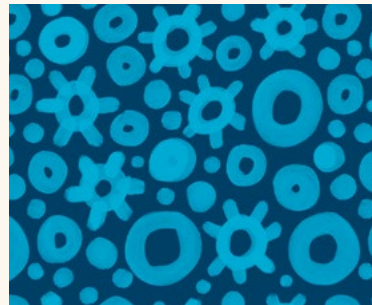
'NATURAL BEAUTY' IN BLUE COLOUR FAMILY

BRAND PILLAR

'FOOD & DRINK' PATTERN

"Inspired by the Australian way of coming together over food, celebrating everything from our fresh seafood to our traditional bush tucker."

– Rachael Sarra



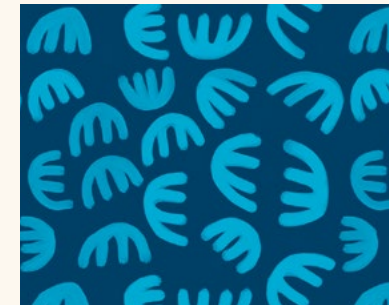
'FOOD & DRINK' IN BLUE COLOUR FAMILY

BRAND PILLAR

'WILDLIFE' PATTERN

"Inspired by the tracks and journeys of our wildlife, these patterns celebrate the journeys we have all travelled."

– Rachael Sarra



'WILDLIFE' IN BLUE COLOUR FAMILY

FULL & SIMPLIFIED VARIATIONS

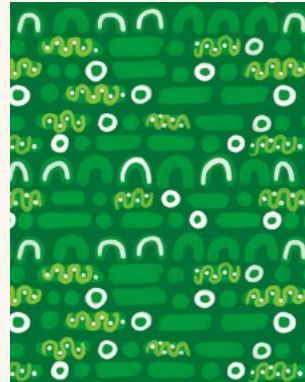
There are four master repeat patterns in our brand palette, available in both full and simplified forms.

Each pattern variation is available in six colourways, detailed on the next page. Shown here is an example from each pattern family showing full and simplified variations.

The full patterns are best used on branded collateral as hero graphics, supporting our brand imagery where appropriate.

The simplified patterns can be used as textural backgrounds and overlaid with bold type where appropriate.

FULL > SIMPLIFIED

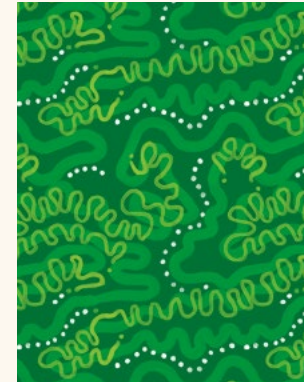


FULL PATTERN: CULTURE

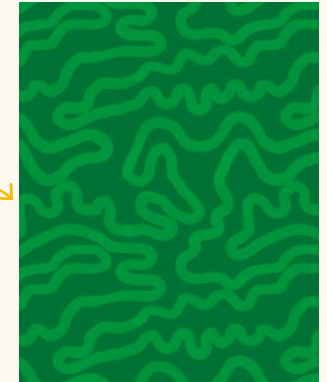


SIMPLIFIED PATTERN: CULTURE

FULL > SIMPLIFIED



FULL PATTERN: NATURAL BEAUTY



SIMPLIFIED PATTERN: NATURAL BEAUTY

FULL > SIMPLIFIED



FULL PATTERN: FOOD & DRINK

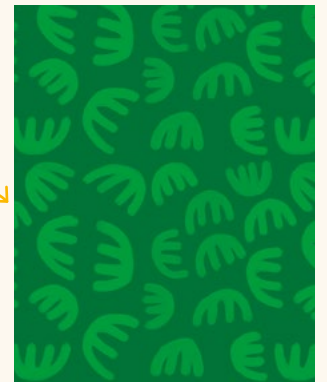


SIMPLIFIED PATTERN: FOOD & DRINK

FULL > SIMPLIFIED



FULL PATTERN: WILDLIFE



SIMPLIFIED PATTERN: WILDLIFE

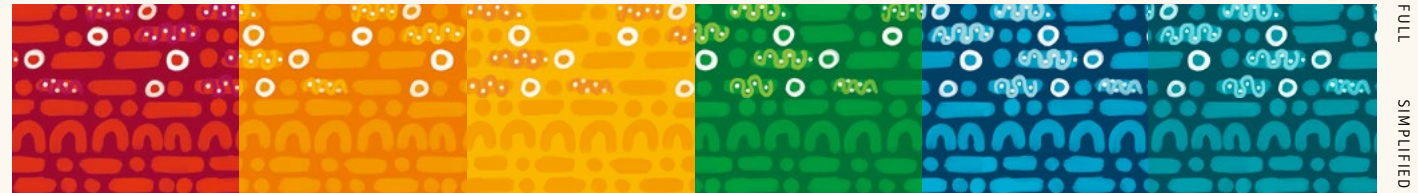
PATTERN COLOURWAYS

All patterns are available in six colour families outputted in either CMYK or RGB formats for use across print and digital applications.

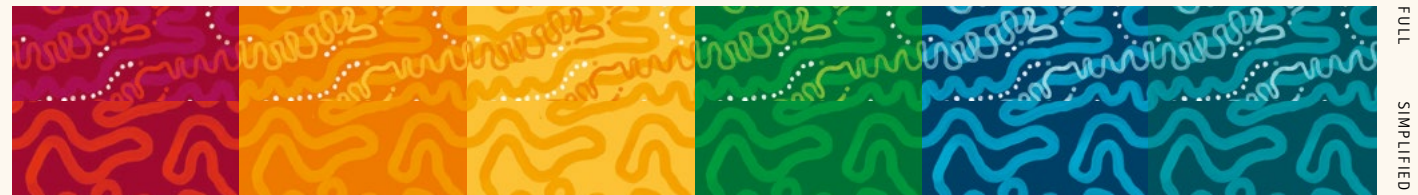
Colour families are not assigned specific roles. Instead, choose the colour family (and pattern variation) that best fits the tone and sentiment of the design or accompanying imagery.

Shown here is an overview of the available patterns and colourways.

CULTURE VARIANTS



NATURAL BEAUTY VARIANTS



FOOD & DRINK VARIANTS



WILDLIFE VARIANTS



SCALE, REPEAT & CROPPING

Scale

Be mindful of the size and scale at which the patterns are used. The scale should be appropriate to the final size of the piece on which it appears. The scale of a pattern applied to a matchbox, for example, would be different to the scale applied to a large gift box, or it would feel disproportionate.

Use your discretion when scaling, but keep in mind they are meant to appear bold, confident and full of energy. For this reason, we should avoid using them at very small sizes.

Size of repeat

All patterns are technically seam-free, repeating patterns. They are however, pixel-based and so the repeats are created manually. If you are working on an execution that requires a greater pattern repeat or canvas size than has been supplied, a bespoke size can be supplied on request.

Please contact the TA Design Studio: studio@tourism.australia.com for further details.

Cropping

When placing the patterns in a layout, be mindful of cropping. The scale should be adjusted to avoid partial elements in frame. Examples are given to the right.

SCALE

It's important to consider the size of the final piece when placing the pattern into the artwork. While there is no definitive rule guiding the scale at which patterns must be placed, take into account the patterns are bold, confident and proudly Australian. Make sure you give them the space and focus they deserve.



Pattern feels too small to overall size of piece. Lacks confidence and boldness and appears too busy.



Pattern feels appropriately sized to piece. Pattern detail is clear and overall design feels balanced.



Pattern feels too big compared to overall size of piece. Pattern detail and repeat is lost.

CROPPING

Example A: shows an ideal crop, with no small slivers of pattern distracting the eye along the execution boundary.

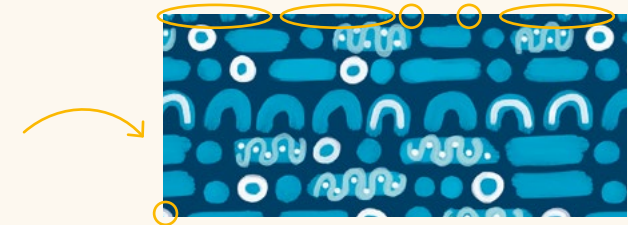
Example B: shows the exact same scale, with slightly different placement. This illustrates an unideal crop as there are several small slivers of pattern along the edges that distract the eye.

EXAMPLE A



Crop of pattern working well. No small slivers on boundary distracting eye.

EXAMPLE B



Crop of pattern not working well. Slivers of pattern on boundary distracting eye.

INCORRECT USE

Only use the patterns as they are supplied. Do not create your own versions, colourways or variations of these.

Do not stretch, squash, warp, flip or alter the artworks in any way.

Choosing pattern and colour family

The patterns can be used for both contextual and decorative purposes.

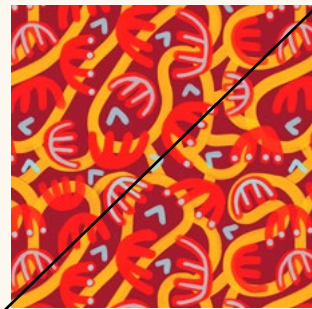
For example, if you have a brochure about Food & Drink related travel experiences, incorporating the Food & Drink pattern would contextually make sense.

However, if you were designing a range of Trade Event giveaways – tote bags, etc., then the use of any of the patterns would be appropriate, as they are representing the brand in a decorative purpose.

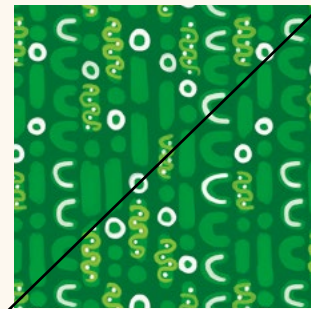
Use the pattern and colourway that best reflects the environment or context in which they appear.

WHAT NOT TO DO

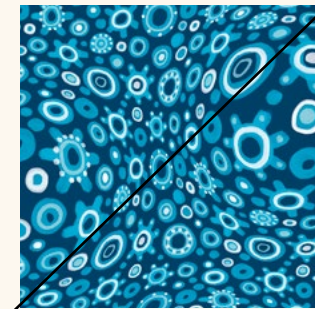
Do not create new colourways



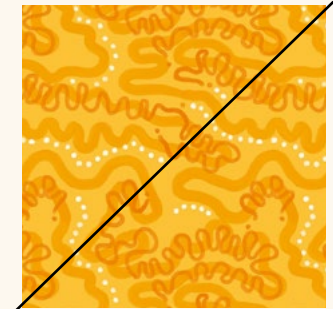
Do not rotate or place on an angle



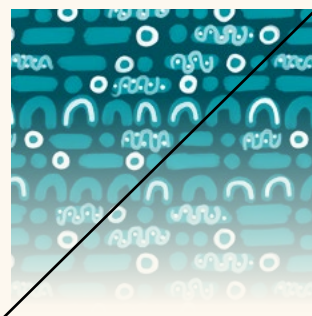
Do not stretch, skew or warp any elements



Do not flip



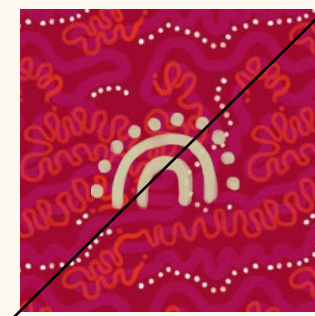
Do not apply effects to the patterns



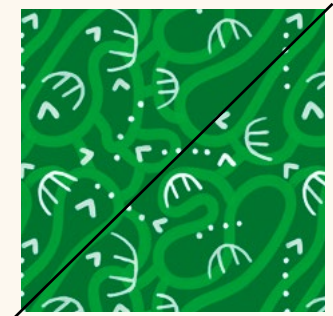
Do not layer type over full patterns



Do not layer symbols and patterns



Do not separate layers, remove or rearrange the elements



SYMBOLS OVERVIEW

For each of Tourism Australia's brand pillars – Natural Beauty, Culture, Food & Drink and Wildlife – a series of symbols has been created by Rachael Sarra, inspired by her Goreng Goreng heritage. Each pillar has three available symbols.

These symbols can be used subtly throughout brand collateral to add visual interest, create depth and draw the eye to particular areas.

Please respect the artwork and follow the terms of usage noted in these guidelines.

It's important to use the right symbols for the right context. Use the symbols' core brand pillar as a guide – for example, when talking about a cultural event, using one or more of the cultural symbols would be appropriate.

BRAND PILLAR

'CULTURE' SYMBOLS

"Acknowledging our First Nations people, their living continual culture, and the diverse communities that make up our Australian cultural narrative."
– Rachael Sarra



CULTURE 1



CULTURE 2



CULTURE 3

BRAND PILLAR

'NATURAL BEAUTY' SYMBOLS

"Inspired by the organic lines of natural landscapes, these symbols celebrate the harmony of our diversity and the bubbling energy of our First Nations people, their spirits rich in our soil and waters."
– Rachael Sarra



NATURAL BEAUTY 1



NATURAL BEAUTY 2



NATURAL BEAUTY 3

BRAND PILLAR

'FOOD & DRINK' SYMBOLS

"Inspired by the Australian way of coming together over food, celebrating everything from our fresh seafood to our traditional bush tucker."
– Rachael Sarra



FOOD & DRINK 1



FOOD & DRINK 2



FOOD & DRINK 3

BRAND PILLAR

'WILDLIFE' SYMBOLS

"Inspired by the tracks and journeys of our wildlife, these symbols celebrate the journeys we have all travelled."
– Rachael Sarra



WILDLIFE 1



WILDLIFE 2



WILDLIFE 3

SYMBOLS COLORWAYS

When layering symbols over flat colour backgrounds or using symbols to link imagery and full colour background frames, ensure the symbol and background colour are from the same colour family.

The exception to this rule is the use of the Sand colour family, which can be paired with any of the other colour families as a highlight or background colour.

Shown here are the approved background and symbol colour pairings. These rules apply for all symbol variants.

The mono symbols must only be used when reproduction methods are restricted to black and white.

TYPE COLOUR	MONO	DEEP RED	RED	PURPLE	DEEP ORANGE	ORANGE	YELLOW	DEEP GREEN	GREEN	LIGHT GREEN	DEEP BLUE	BLUE	LIGHT BLUE	DEEP TURQUOISE	TURQUOISE	DEEP SAND	SAND
BACKGROUND COLOUR			●				●									●	●
				●			●									●	●
			●				●									●	●
							●									●	●
					●												●
							●	●	●	●						●	○
							●	●	●	●						●	○
								●	●	●							○
							●					○	○			○	○
							●					○	○			○	○
												○	○	○	○	○	○
	○	○	●	●	●	●	●	●	●	●	○	●	○	○	○	○	○
	○	○	●	○	●	●	●	○	●	●	●	●	○	○	○	○	○
	○	○	●	○	●	●	●	○	●	●	○	●	○	○	○	○	○

SYMBOLS DO'S & DON'TS

Only use the symbols as they are supplied.

The symbols are not a stand-alone brand and should never be used in a function unrelated to the brand. They should never be used to create a logo for any initiatives or programs without consultation with the original artist to ensure that the artwork's meaning remains intact and licensing has not been breached.

Symbols should be used thoughtfully, as they are more effective when considered as part of the overall design. They should not be added as an afterthought or to fill space. If they don't add visual interest or depth to the design, they should not be used.

Note: Symbols are not to be used in any advertising material.

WHAT TO DO

Do rotate to fit space best



Do create simple groupings



Do group like-for-like symbols in the same colour



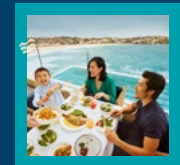
Do pair colour family of symbol and background



Do use 'Sand' as a highlight colour on alternative family backgrounds



Do use symbols to link imagery and framing*



WHAT NOT TO DO

Do not stretch, squash or warp in any way



Do not apply effects or add drop shadows



Do not mix or alter the supplied colours



Do not mix colour families



Do not separate elements or use in isolation



Do not crop, unless being used on edge of artwork



Do not overlap grouped symbols



Do not group more than five like symbols



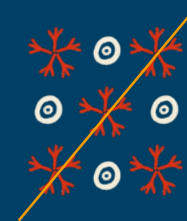
Do not mix symbols or colours within groupings



Do not create new symbols from existing elements



Do not create new patterns from symbols



Do not overlay symbols & patterns



6.0

PHOTOGRAPHY & VIDEOGRAPHY



Key Ingredients

Our content will come to life in the people, moments and landscapes we capture and share.

We're suggesting a combination of four key ingredients to ensure our content is engaging and unique to create a distinctive, ownable style.

INGREDIENT 1

ACTIVE LANDSCAPES

When we shoot landscapes we always want to embody the sense of freedom, openness and optimism that's at the heart of the way we experience our land. Content should be a celebration of what Australia has to offer and always show people being active in the landscape, not passive. It should feel like an invitation to come and experience it for yourself.

INGREDIENT 3

AUSSIE MAGIC

Our content needs to feel uniquely Australian. There is a touch of irreverence and optimism in them that makes you feel like you want to be there. The scenery is just as colourful and epic as the people. Australia's unique light lets us see the world more vividly. Our grade should reflect this, with striking light and vibrant colours.

INGREDIENT 2

OPEN ARMS

This is our open invitation to the world. Our content should showcase the warm and welcoming nature of Aussies while they're enjoying uniquely Australian experiences. Our people should feel like friendly locals.

INGREDIENT 4

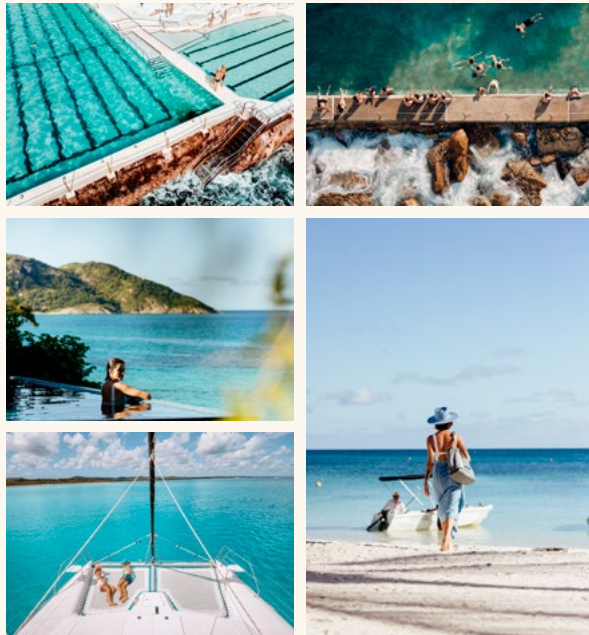
CONTEMPORARY EDGE

Consider looking outside the typical world of tourism and travel photography when creating new content. Our approach is an exciting fusion of styles, bringing together the best from tourism photography, lifestyle and reportage.

EXPERIENCE PILLAR:

AQUATIC & COASTAL

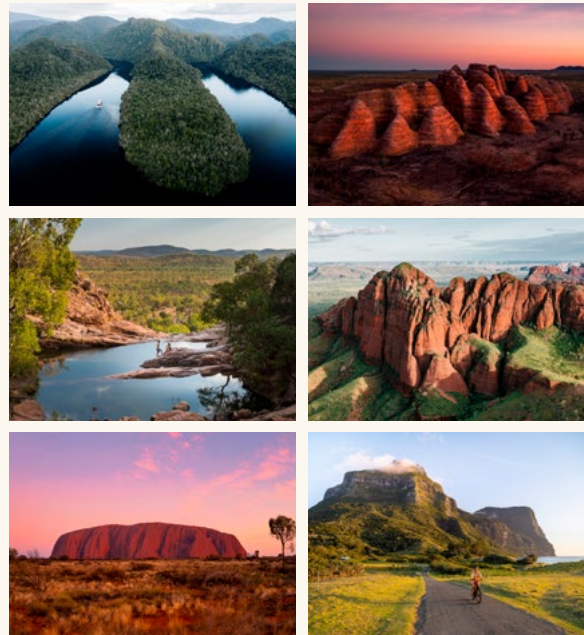
Australia is an aquatic playground, so let's be playful here. From poolside in lush hotels to epic waterfalls, beachside rock pools and deserted islands, these images can showcase the movement, joy and vibrancy that make water such an important part of the Australian way of life.



EXPERIENCE PILLAR:

NATURE & LANDSCAPES

A combination of sweeping landscapes, aerials and awe-inspiring vistas, both with and without talent. Our people are active in our landscapes, not passive. Talent can be used to create a sense of connection to place and showcase scale of these epic experiences in nature.



EXPERIENCE PILLAR:

UNIQUE WILDLIFE

People interacting (respectfully) with unique Australian wildlife that you can't find anywhere else in the world. Include angles as if shot from the perspective of a person who is hoping to stumble upon one of these amazing creatures in their natural habitat.



EXPERIENCE PILLAR:

ANCIENT & MODERN CULTURE

An ancient culture bursting with incredible stories. Photographic angles that bring the audience into the experience and creates a connection to people. A dynamic and colourful modern arts scene that pulses with originality and personality.



EXPERIENCE PILLAR:

FOOD & WINE

Fresh, vibrant, uniquely Australian produce, shot in stunning destinations. Ingredients and dishes you can only find in Australia. Outdoor dining with the best views in the world. Flat lays and interesting angles that show off our creative and thriving restaurant industry. Passionate people doing what they love (movement and craft – tasting, grilling, mixing, serving etc).



EXPERIENCE PILLAR:

FRIENDLY LOCALS

Warm, welcoming, inspired people, in their happy place. Shot in destination to establish context and the sense of place or experience. Think portraits that would accompany a lifestyle profile piece in a glossy magazine.



SUPERS: FOOTAGE

Supers over footage can be set centred, force-justified, ranged left, offset or typeset in a mix of primary (TA Philausophy) and secondary (TA Banjo) and tertiary (Stay Dreaming) typefaces. Typesetting should follow the principles as outlined on previous pages. When setting supers, ensure they are simple, bold and confident in size. Our preference is for hero supers to be set in TA Sand. Additional TA colours may be used to highlight specific words when force justifying type, or when combining TA Philausophy and Stay Dreaming fonts. Ensure the line breaks in justified type follow the natural flow of copy, and that the appropriate words are highlighted in size.

SUPERS: TA PHILAU SOPHY



EXAMPLE: FORCE-JUSTIFIED & OFFSET



EXAMPLE: CENTRED



EXAMPLE: LEFT-ALIGNED AND OFFSET



EXAMPLE: FORCE-JUSTIFIED & OFFSET

SUPERS: TA PHILAU SOPHY / STAY DREAMING



EXAMPLE: CENTRED PRIMARY & TERTIARY FONTS USING ALTERNATE BRAND COLOURS



EXAMPLE: CENTRED PRIMARY & TERTIARY FONTS USING ALTERNATE BRAND COLOURS



EXAMPLE: LEFT ALIGNED PRIMARY & TERTIARY FONTS USING ALTERNATE BRAND COLOURS



EXAMPLE: TERTIARY FONT USED AS SIGN-OFF

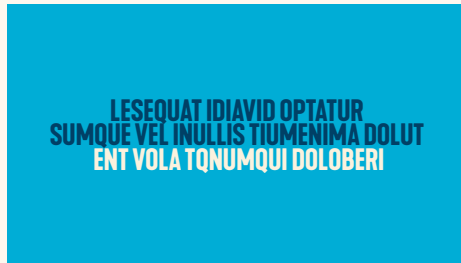
SUPERS: BLOCK COLOUR

Shown here are examples of how supers can be set over block colour. This provides a graphic break and can aid in enhancing clarity of messaging, particularly with longer copy, or offer led messaging. Supers can be set centred, force-justified or typeset in a mix of primary (TA Philausophy) and secondary (TA Banjo) typefaces. Typesetting should follow the principles as outlined in previous pages. When using block colours, it's important not to mix colour families. Each colour family contains three tonal colours, and TA Sand can be added to contrast.

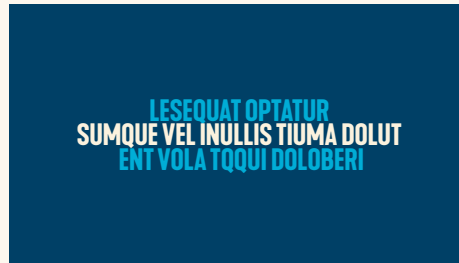
TA PHILAU SOPHY
TYPESETTING
Weight: 'Semibold'
Kerning: Optical
Tracking: -20
Leading: 85% Point Size

TA BANJO TYPESETTING
Weight: 'Regular' /or/
'Regular Italic', 'Bold', 'Bold Italic'
Kerning: Optical
Tracking: 0
Leading: 120% point size.

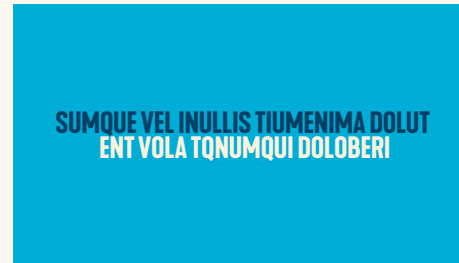
SUPERS: BLOCK COLOUR - CENTRED



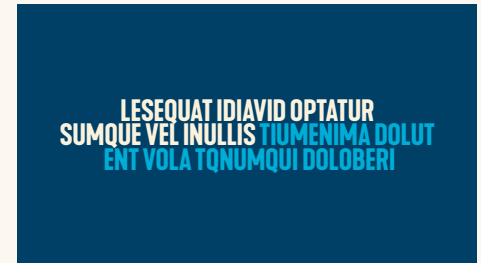
EXAMPLE 1



EXAMPLE 2

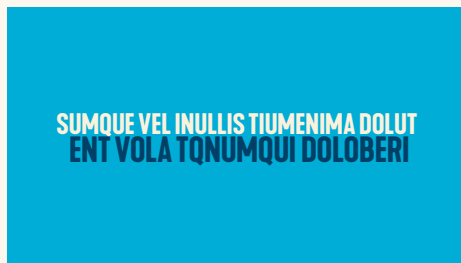


EXAMPLE 3

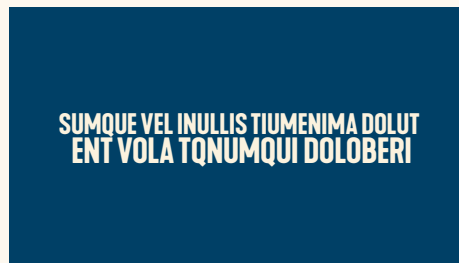


EXAMPLE 4

SUPERS: BLOCK COLOUR - FORCE-JUSTIFIED



EXAMPLE 1



EXAMPLE 2

SUPERS: BLOCK COLOUR - MIXED



EXAMPLE 1

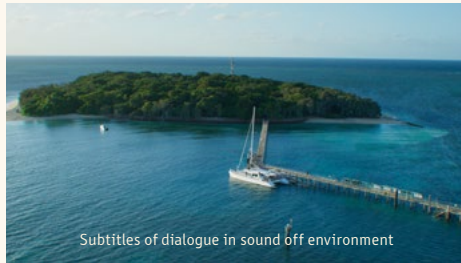


EXAMPLE 2

SUBTITLES

Subtitles should be designed with simplicity and clarity in mind. As their role is not decorative but functional, their design should not draw attention itself unless this is specifically part of the creative idea. If time and resource allow, it is always better to typeset the subtitles ourselves, crafting them to suit the piece as best as possible. However, the reality is that more urgent jobs will require maximum simplicity and function over style, and on these occasions, automated subtitles may be appropriate. Shown here are examples of how subtitles can be set. They can be set in a mix of our primary and secondary typefaces. Our tertiary font 'Stay Dreaming' should not be used at small scale on screen.

SOUND OFF SUBTITLES & SIMPLE LOCATION TAGS



EXAMPLE 1



EXAMPLE 2



EXAMPLE 3



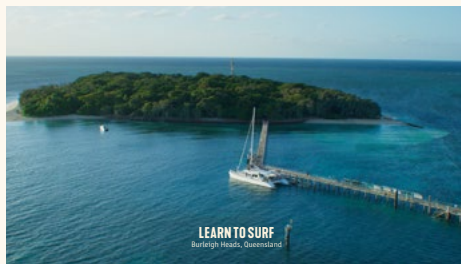
Subtitle size dependant upon channel. Subtitle may sit locked to top or bottom; left, centred or right hand side of frame – wherever legibility is best. We recommend inseting by a minimum of 3/4 'X' on both sides. X is calculated by dividing the shortest side by 10.

If title-safe areas are required, subtitles can be positioned inset, or centred along top or bottom of frame where needed.

TYPESETTING
TA Banjo 'Regular'
Kerning: Optical
Tracking: 0

Leading: 120% (Point Size)
Colour: aTA 'Sand' or 100% Black.

ALTERNATE SETTING OPTIONS



EXAMPLE 1



EXAMPLE 2



EXAMPLE 3



Subtitle size dependant upon channel. Subtitle may sit locked to top or bottom; left, centred or right hand side of frame – wherever legibility is best. We recommend inseting by a minimum of 3/4 'X' on both sides. X is calculated by dividing the shortest side by 10.

If title-safe areas are required, subtitles can be centred along top or bottom of frame where needed.

TYPESETTING
TA Philausophy 'Semibold'
Kerning: Optical
Tracking: -20
Colour: TA 'Sand' or 100% Black.

TYPESETTING
TA Banjo 'Regular'
Kerning: Optical
Tracking: 0
Colour: TA 'Sand' or 100% Black.

END FRAMES: CAMPAIGN LONG FORMAT 30”+

A basic hierarchy will simplify the order and weighting of how logos and end-lines appear. In long form films, the campaign line should come first, followed by the call to action (e.g. search/visit/find out more). Finally, the Australia logo should appear clean on its own frame wherever possible and time allows .

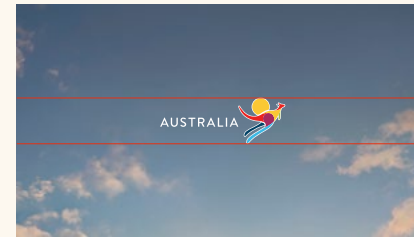
Line and Logo Transitions

Flexibility allows for various styles and timing of transitions, based on what feels right for the creative execution. The rule of thumb is to keep it simple, avoiding unnecessarily tricky or complex transitions unless the creative idea specifically demands it.

END FRAME: OVER FOOTAGE



END FRAME: PART 01 (A)
Tagline lock-up centered.



END FRAME: PART 02
Australia logo centered.

END FRAME: ON BLOCK COLOUR



END FRAME: PART 01 (A)
Tagline lock-up centered.



END FRAME: PART 02
Australia logo centered.



END FRAME: PART 02
Tagline lock-up and logo centered

END FRAMES: CAMPAIGN SHORT FORMAT 6"/15"/30"

Due to time pressure in short form films, logos and lines can be stacked if required in order to fit the shorter time frame.

Weighting should follow the same rules, with campaign line first, call to action second, and then the Australia logo with as much clear space at the bottom of the frame as possible.

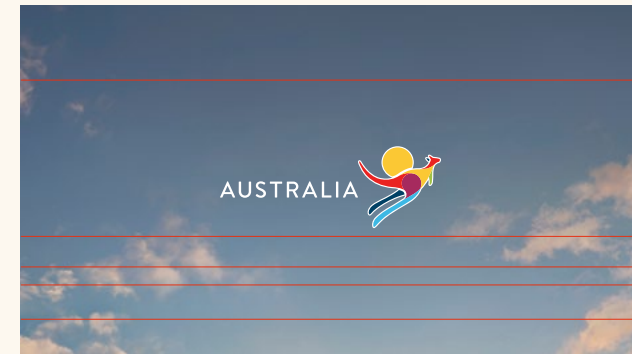
When using all three of these elements the horizontal tagline lockup is used to allow more vertical space between elements, ensuring the tagline is always positioned squarely in the centre of the frame.

Line and Logo Transitions
Flexibility allows for various styles and timing of transitions, based on what feels right for the creative execution. The rule of thumb is to keep it simple, avoiding unnecessarily tricky or complex transitions unless the creative idea specifically demands it.

END FRAME: OVER FOOTAGE



END FRAME (A)
Tagline lock-up centred.
Australia logo 10% of frame height from base of frame.



END FRAME (B)
Tagline lock-up centred with CTA.
Australia logo 10% of frame height from base of frame.

END FRAME: ON BLOCK COLOUR



END FRAME (A)
Tagline lock-up centred.
There's Nothing Like Australia logo 10% of frame height from base of frame.



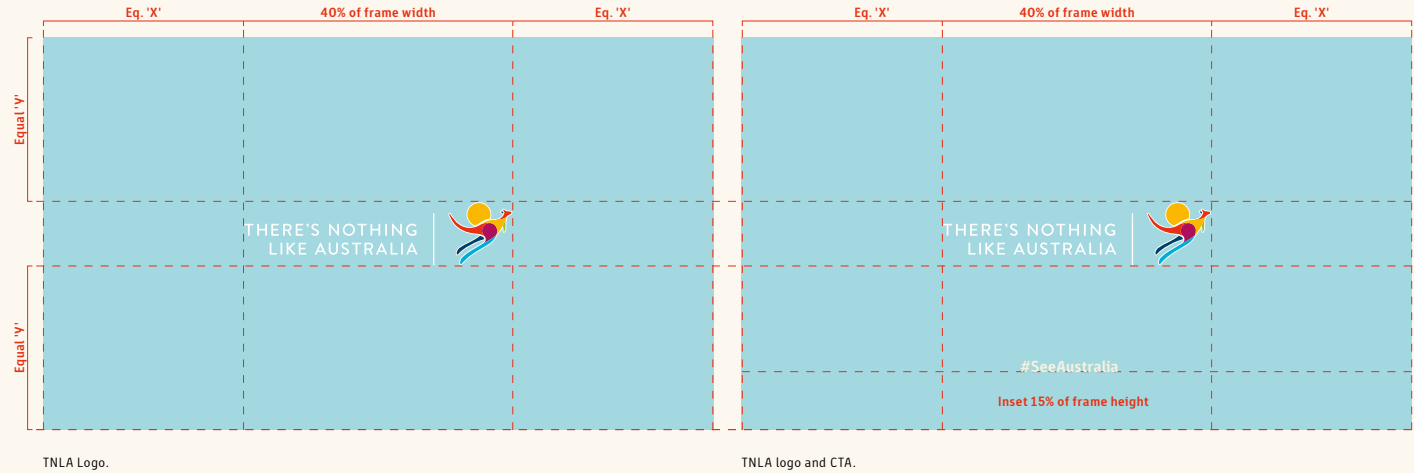
END FRAME (B)
Tagline lock-up centred with CTA.
There's Nothing Like Australia logo 10% of frame height from base of frame.

END FRAME: ALTERNATE

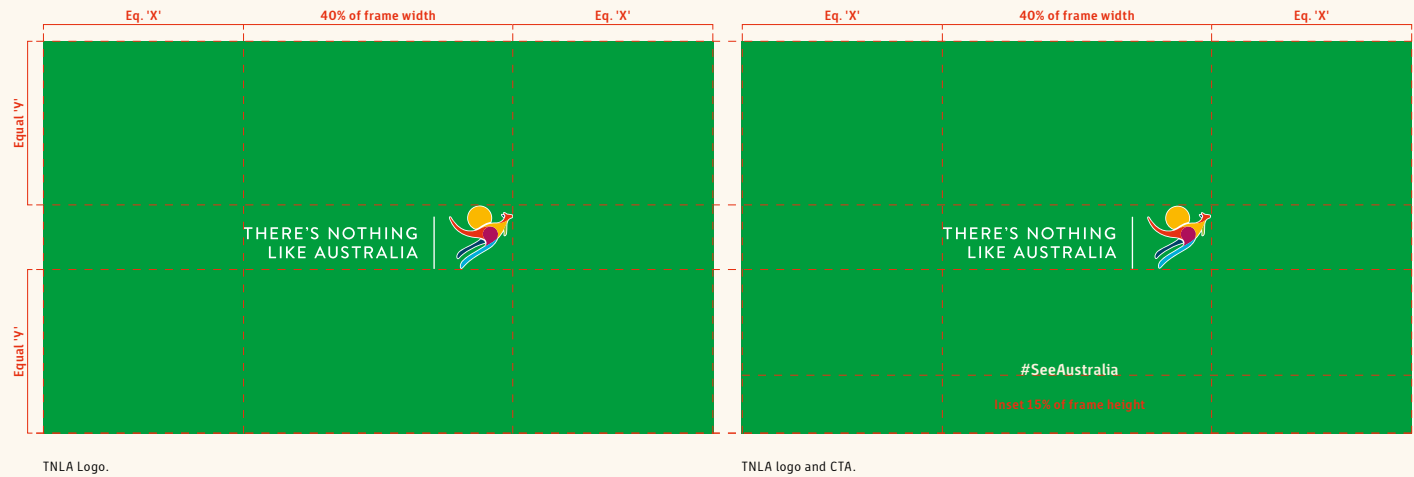
In the absence of edits including an overarching campaign idea or line, the 'There's nothing like Australia' (TNLA) logo may appear in place of the Australia logo.

TNLA should always appear by itself, or with a simple CTA and never in the context of a campaign line to avoid confusion.

END FRAME: OVER FOOTAGE (PREFERRED)



END FRAME: ON BLOCK COLOUR



END FRAME: PARTNERSHIP

A basic hierarchy will simplify the order and weighting of how logos should appear in partnership end-frames.

Weighting should follow the same rules, with campaign line first, call to action second, and then the Australia and partner logo with as much clear space at the bottom of the frame as possible.

When using all three of these elements the horizontal tagline lockup is used to allow more vertical space between elements, ensuring the tagline is always positioned squarely in the centre of the frame.

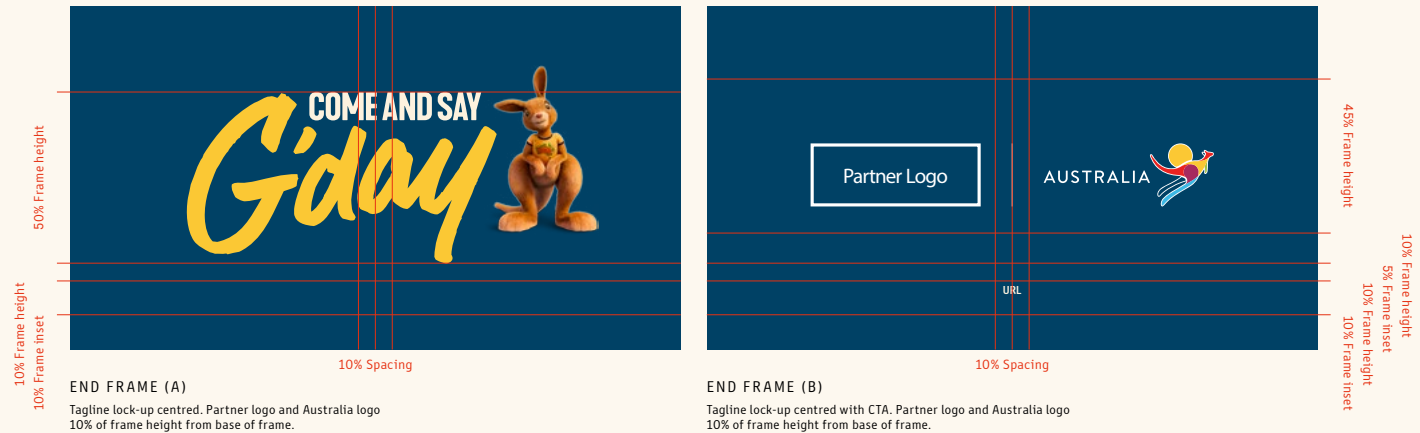
Logo Sizing

Partner brand logos should be equal to either the width or height of the Australia logo. The logos should be spaced with 10% of 'X' where 'X' is equal to the shortest side of the frame, horizontally between them with a dividing line placed in the centre of the frame.

Line and Logo Transitions

Flexibility allows for various styles and timing of transitions, based on what feels right for the creative execution. The rule of thumb is to keep it simple, avoiding unnecessarily tricky or complex transitions unless the creative idea specifically demands it.

END FRAME: ON BLOCK COLOUR



END FRAMES COLOURS

'Come and say G'day' lockup can feature on a coloured background or footage as shown here.

It should not be used in isolation. It should always sit along with a narrative, i.e. a campaign headline or accompanying VO/ super script.

Solid Lockup

The solid lockup may only be used on an approved TA coloured background. Any colour may be used with the exception of exception of Deep Sand, Sand, Red, Deep Orange, Orange, Yellow, Light Green Blue and Light Blue.

Gradient Lockup

The gradient lockup may only be used over footage. Ensure that the photography details don't interfere with the tagline in any way and that legibility is not compromised.

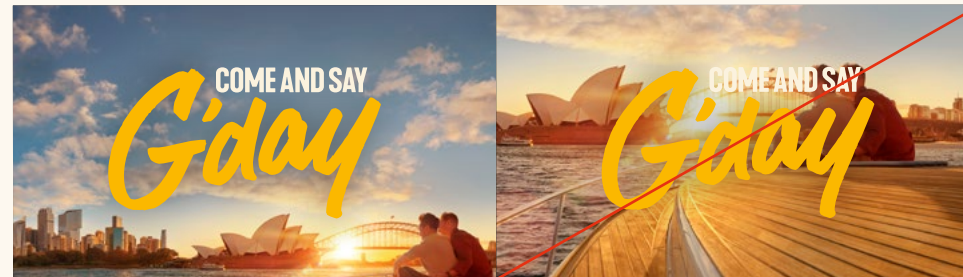
For details on colour see p. 33

ON BLOCK COLOUR



ONLY THE ABOVE COLOURS ARE APPROVED TO USE WITH COME AND SAY G'DAY LOCKUP

ON IMAGERY



7.0 THE RUBY PLAYBOOK



INTRODUCTION

Ruby is Tourism Australia's ambassador. It means we'll be seeing quite a bit of her within the brand. But overusing her, or using her in the wrong context, could end up causing confusion. That's why we've got this playbook – to make sure we're getting it right.

Inside is first a look at Ruby and what kind of character she is. There's creative and strategic guidance on how you should and shouldn't use Ruby. The pages that follow help explain this in terms of audience, task, and channel.

The playbook is here to answer how is the best way to help Ruby come to life. But if you've got a specific question that isn't answered, please reach out directly to the Tourism Australia brand team—just like Ruby, they're always happy to help.



SAY G'DAY TO RUBY

She's got the incredible job of inviting the world to come and say G'day to everything our country has to offer.

For many, she's the first face they'll see when learning about our home. And when people see her, they immediately and instinctively think 'Australia'. She helps bring a lot of personality to the brand. And of course, she's there to give that signature warm welcome.

While Ruby's not afraid of taking the spotlight, she's always there to share it—with the people and the destinations that make Australia so special. And she turns up right across the brand to encourage people to learn more.

She's one of the characters telling the story of Australia. And for Ruby, it comes naturally.



RUBY'S PERSONALITY

She's ready to strike up a yarn with just about anyone. It should always feel like she's having a conversation, and we're all a part of it. She interacts with people wherever she turns up, and makes sure people feel welcome and included.

She's the perfect guide. And even though she's a local expert, you can still feel her awe and excitement like she's seeing everything for the very first time. And she can't help but share what she's discovered; the most interesting facts, the locals you can meet along the way, and tips on how to make your Australian experience simply as good as it can be.

Ruby's also got a lot of character. She's laid back but not aloof. She can feel a little cheeky without being childish. And while she may look adorable, don't be fooled; Ruby's a charmer, and she's as sharp as Dundee's knife collection.

It all feels distinctly Australian, she's one of our most famous creatures after all.



SHE IS

- ✓ Enthusiastic and adventurous
- ✓ Knowledgeable and eager to share
- ✓ Friendly, warm, and approachable
- ✓ Witty, clever, and always there to bring a smile

SHE ISN'T

- ✗ An old-school larrakin
- ✗ A know-it-all, or elitist
- ✗ Childlike, cutesy, or naïve
- ✗ Laconic, droll, slapstick, or laughing at anyone's expense



THE RUBY PLAYBOOK:
EXECUTIONAL
GUIDELINES

HOW RUBY INTERACTS WITH PEOPLE

As long as she is still in her role as Tour Guide, Ruby can interact with other humans. But please note that, especially in video formats, this requires highly-skilled animation and production techniques in order to do this with authenticity and charm.

Likewise, Ruby can connect directly with the viewer, looking at camera and interacting with the viewer as she showcases Australia. We've used this technique in previous campaign billboards and OOH, as well as the FIFA World Cup campaign in TV, digital and social. This form of interaction can help amplify her role as a guide, engaging with the viewer and inviting them to come along and share our great country.

EXAMPLES OF RUBY INTERACTING



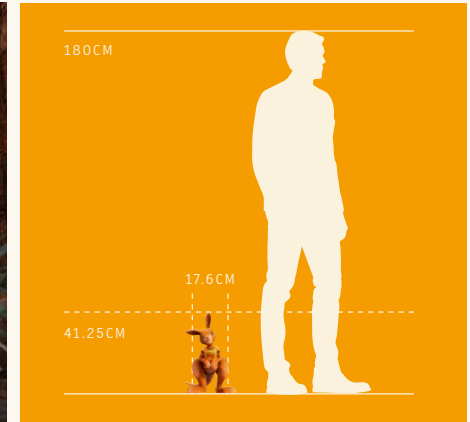
RUBY'S ROLE IN THE ENVIRONMENT

There are two fundamental ways Ruby appears in our comms.

The first way Ruby interacts with the environment is by being integrated into the scene itself. She is 'inside' the scenario, part of action, and interacting alongside the other characters. This will be the case in the majority of comms. It is important that Ruby maintains a consistent scale and feels visually integrated into the scene, seamlessly.

The second way Ruby interacts with the environment will be in situations where she stands 'outside' the scene, as a presenter drawing attention to the scene behind her. A good example of this is the 3D billboards that ran in China. Here, Ruby's scale will be dependent on perspective relative to the size and position of the media placement. In these instances, case-by-case judgement will be required.

RUBY INTEGRATED INTO THE ENVIRONMENT



RUBY STANDING OUTSIDE THE SCENE



RUBY AND PROPS

Ruby likes to get in on the action wherever she goes, so depending on the role Ruby's playing she might require the use of props. For example, in the FIFA Women's World Cup TVC campaign Ruby plays the role of a commentator, so she carries a microphone. In other digital placements, Ruby has a football she's kicking around. And in the G'Day Short film, she drinks from a coffee cup.

Simple props like this are fine but should only be used where it elevates the story and fits her character.

RUBY AND CLOTHES

Ruby's clothes have been designed to be simple and iconic, allowing unencumbered movement, uncluttered animation and a casual style that reflects the informal nature of Aussie culture.

To keep a consistent tone as our unique Australian ambassador, it's important that Ruby doesn't change clothes across global markets. She should not be dressed in the local style or she may be confused as tourist or local in that market.

RUBY'S SIMPLE AND ICONIC CLOTHES



RUBY WITH RUBY-SIZE PROPS



RUBY POSES

These are a selection of the available Ruby poses, more are continually being added to the inventory.



8.0

ADVERTISING TEMPLATES

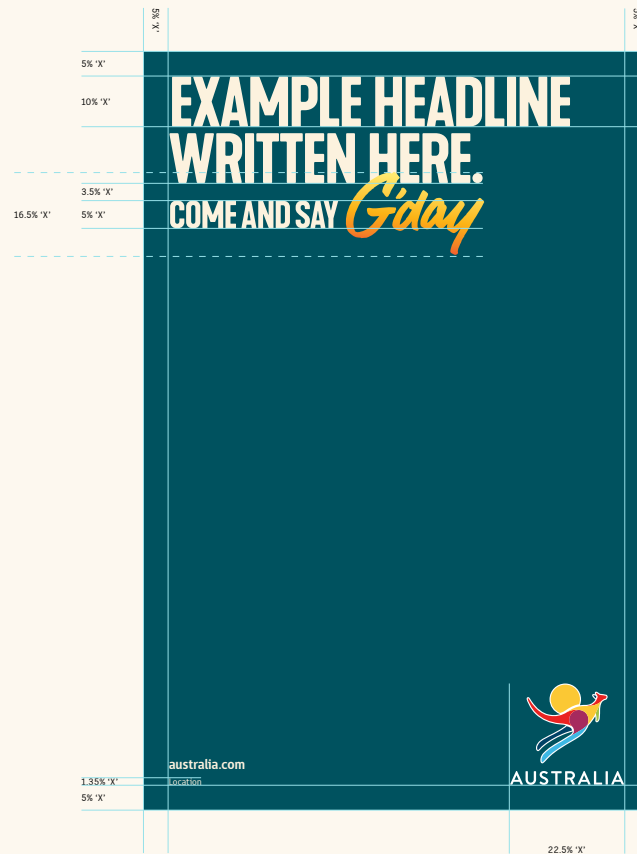


PORTRAIT TEMPLATE

The portrait template is built to a page size of 1080px x 1620px. The layout mechanic is based on the value of 'X'. 'X' is the shortest side of the artwork.

Where possible, layout 'A' is our default hero. In instances where comprehension or legibility is compromised, there are 3 alternate layout variations that can be explored; B, C & D.

PORTRAIT LAYOUT MECHANIC [BASED ON 1080PX (W) X 1620PX (H) PAGE SIZE]



PORTRAIT LAYOUT VARIATIONS



SQUARE TEMPLATE

The square template is built to a page size of 1080px x 1080px. The layout mechanic is based on the value of 'X'. 'X' is the shortest side of the artwork.

Where possible, layout 'A' is our default hero. In instances where comprehension or legibility is compromised, there are 3 alternate layout variations that can be explored; B, C & D.

SQUARE LAYOUT MECHANIC [BASED ON 1080PX (W) X 1080PX (H) PAGE SIZE]



SQUARE LAYOUT VARIATIONS



SELECTING THE RIGHT LANDSCAPE TEMPLATE

The balance between margin, logo and layout size is important to the effective and consistent design of a campaign layout. See below for the basic principles on how to set up your page, using the ratio of the layouts' sides to decide on which base template.

For reference, 'X' is equal to the shortest side of the artwork. In landscape layouts, that is the height.

Use the landscape template if the layout width is '300% X' or under

Logo Height = 25% X
Margin = 7.5% X

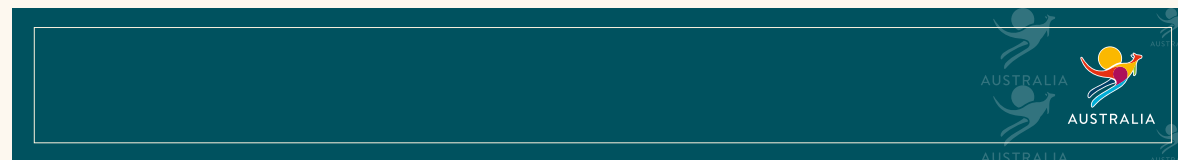
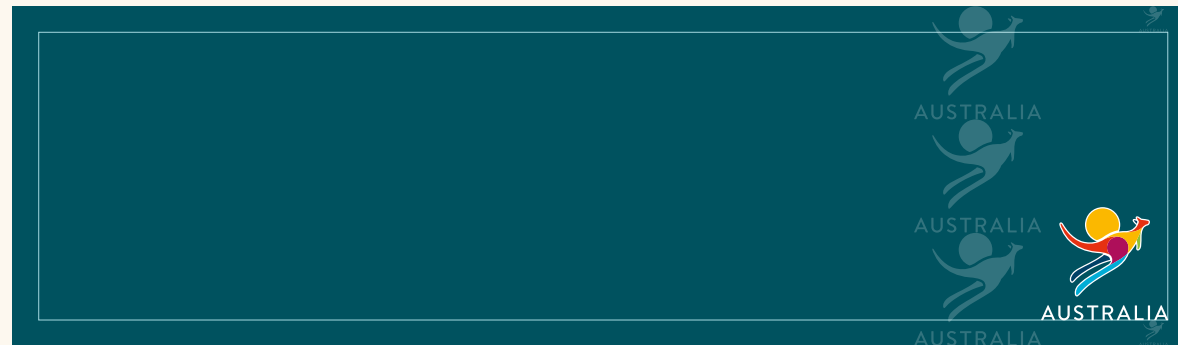
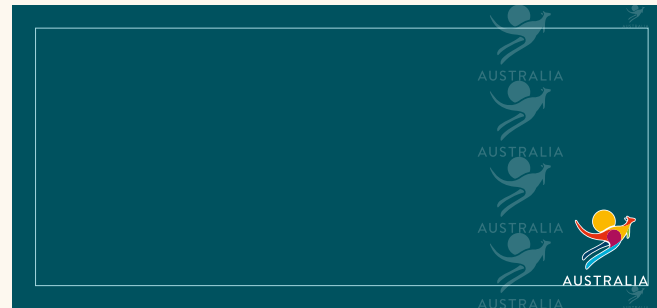
Use the wide landscape template if the layout width is '500% X' or under

Logo Height = 1/3 X
Margin = 10% X

Use the extreme landscape template if the layout width is over '50% X'

Logo Height = 50% X
Logo Vertically centred and inset 25% from RHS
Margin = 10% X

LANDSCAPE TEMPLATE - BASE OPTIONS DEPEND ON SIZE RATIOS



LANDSCAPE TEMPLATE

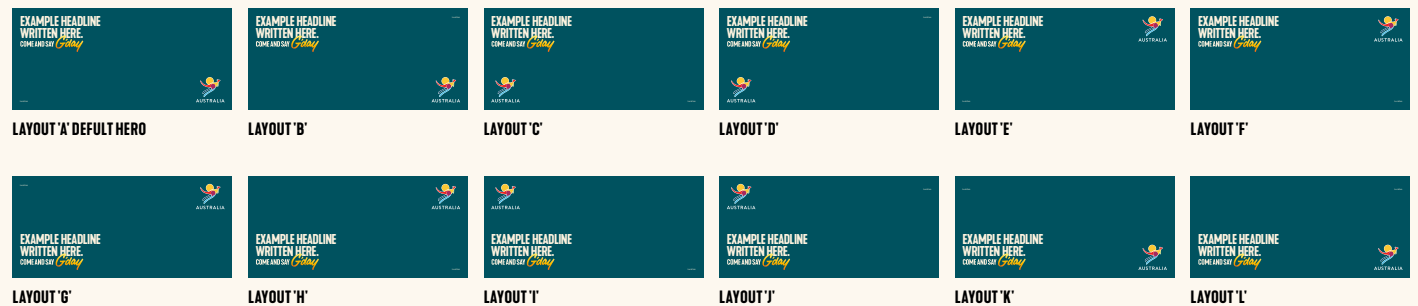
The landscape template is built to a page size of 2340px x 1080px. The layout mechanic is based on the value of 'X'. 'X' is the shortest side of the artwork.

Where possible, layout 'A' is our default hero. In instances where comprehension or legibility is compromised, there are 11 alternate layout variations that can be explored; B, C, D, E, F, G, H, I, J, K & L.

LANDSCAPE LAYOUT MECHANIC [BASED ON 2340PX (W) X 1080PX (H) PAGE SIZE]



LANDSCAPE LAYOUT VARIATIONS



WIDE LANDSCAPE TEMPLATE

The landscape template is built to a page size of 3750px x 1080px. The layout mechanic is based on the value of 'X'. 'X' is the shortest side of the artwork.

Where possible, layout 'A' is our default hero. In instances where comprehension or legibility is compromised, there are 7 alternate layout variations that can be explored; B, C, D, E, F, G & H.

WIDE LANDSCAPE LAYOUT MECHANIC [BASED ON 3750PX (W) X 1080PX (H) PAGE SIZE]



WIDE LANDSCAPE LAYOUT VARIATIONS



EXTREME LANDSCAPE TEMPLATE

The landscape template is built to a page size of 8255px x 1080px. The layout mechanic is based on the value of 'X'. 'X' is the shortest side of the artwork.

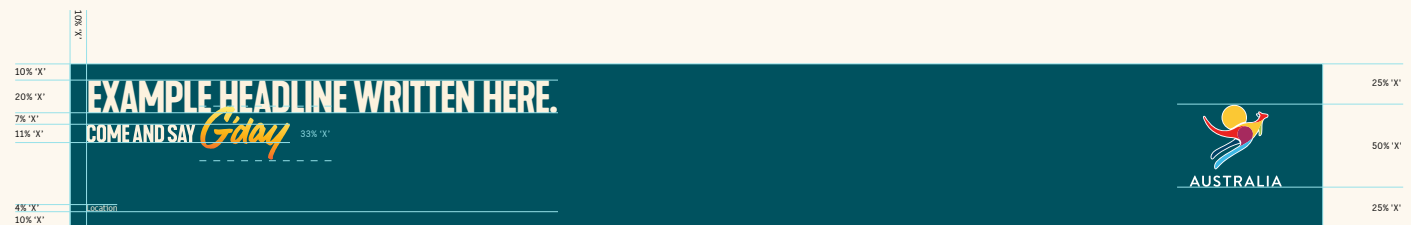
Due to the extreme parameters of this size, no other layout variations are in play.

For extreme ultra wide / in-stadia perimeter signage please contact the brand team:

Samantha Heckendorf
sheckendorf@tourism.australia.com

Thomas McManus
tmcmanus@tourism.australia.com

EXTREME LANDSCAPE LAYOUT MECHANIC [BASED ON 8255PX (W) X 1080PX (H) PAGE SIZE]



SINGLE PAGE PRINT

FULL PAGE [BASED ON 210mm (W) x 297mm (H) PAGE SIZE]

Throughout all of the print, the tone of voice is warm and inviting. It's written in the way you'd speak to a mate who just has to come and check out what awaits down under. The body copy speaks to the location, brings to life the experience and extends the invitation.

Print master templates are provided as packaged InDesign files, built to a page size of 210mm x 297mm.

Should you require an alternative FP size execution, the layout will need to be reworked according to the layout mechanic as outlined here.

The formula is based on the value of 'X'. 'X' is calculated by dividing the shortest side by 10.

Headline sizes may need to change depending on copy length. In this example, the cap-height of the headline is based on the size of 100% 'X'.

When adapting to your publication's size requirements, please ensure type safe zones are adhered to and layouts tweaked accordingly.



PRINT DOUBLE PAGE SPREAD

The role of this print is to showcase Australia as a wonderful destination, full of adventure. Here are some examples of how we use this space to showcase beautiful campaign imagery and tailored messaging to drive readers to our Tourism Australia site.

The full page press example layout is available as a packaged InDesign file, built to a page size of 210mm x 297mm (420mm x 297mm finished size).

This example is a concept and comes with the flexibility of using our hero campaign images and headlines.

DOUBLE PAGE SPREAD [BASED ON 210mm (W) x 297mm (H) PAGE SIZE]



CREATIVE CONSTRUCT

Hero Area

Within each image is a 'hero area' that will feature in both landscape and portrait formats. This area should demonstrate people immersed in a tourism experience as well as giving us a sense of Australia. This sense of Australia will either come from the location, or in the action itself.

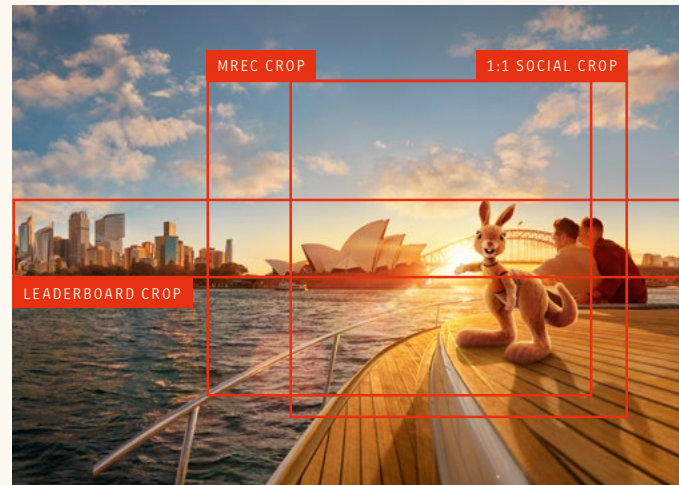
Type Area

The negative space around the action and hero area will be used to place the type.

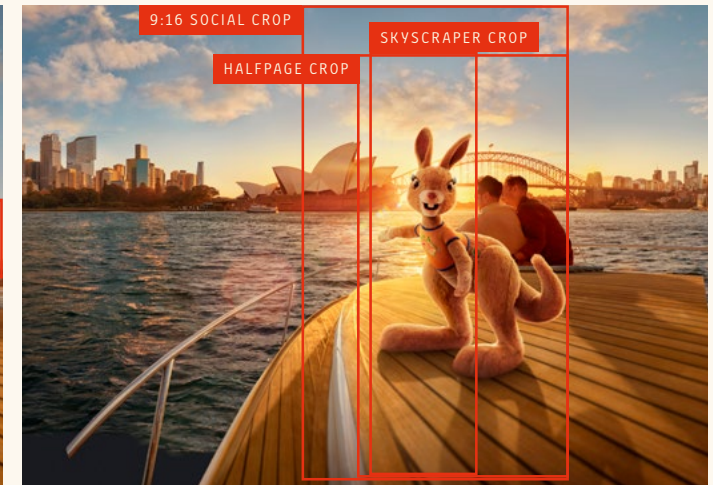
Landscape/Portrait Images

Each location will be supplied with a portrait and landscape version to suit a variety of formats. Use the crop that best suits your format as shown.

LANDSCAPE CROP



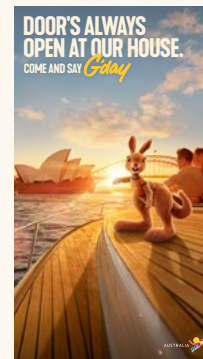
PORTRAIT CROP



DIGITAL DISPLAY EXECUTIONS



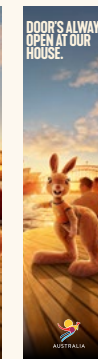
1080 (W) X 1080PX (H)



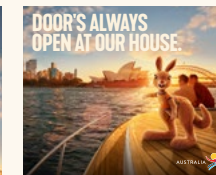
1080PX (W) X 1920PX (H)



300PX (W) X 600PX (H)



160PX (W) X 600PX (H)



300PX (W) X 250PX (H)



728PX (W) X 90PX (H)

VIDEO 9:16: TIKTOK, PINTEREST & META STORIES

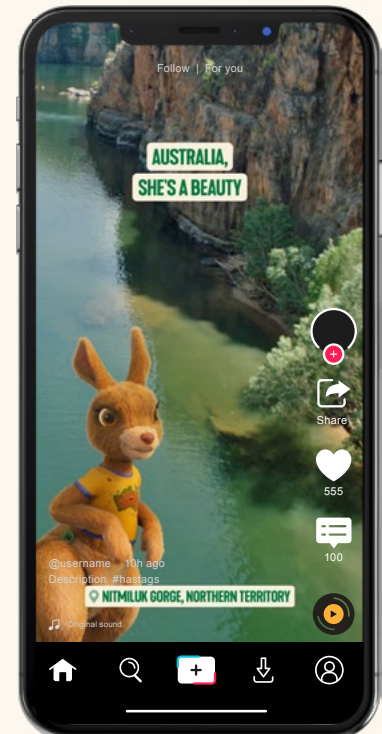
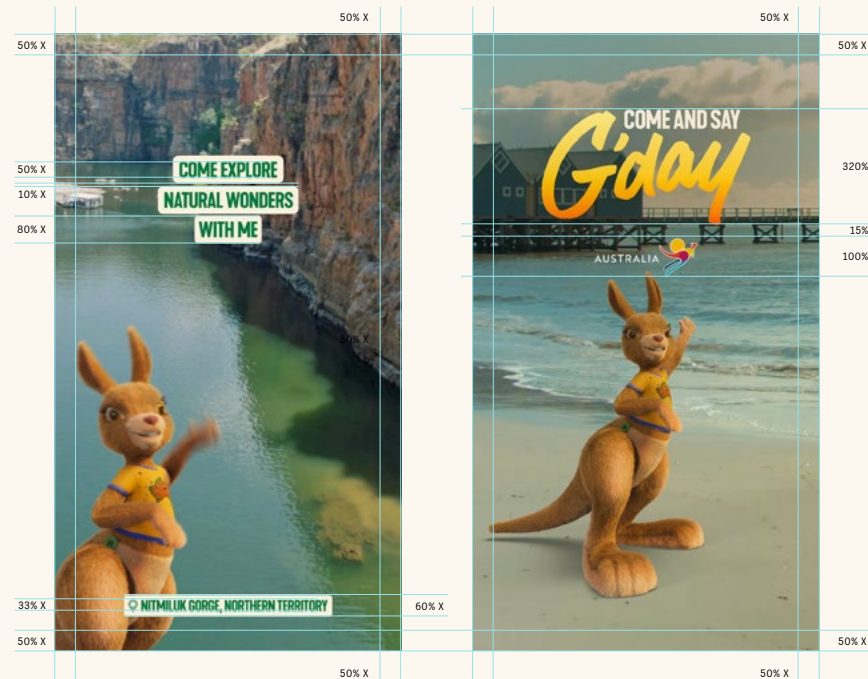
When creating Tiktok, Pinterest and Meta stories, utilise the typography styling, placement and story flow provided in the template.

The formula is based on the value of 'X'. 'X' is calculated by dividing the shortest side by 10.

Headline sizes may need to change depending on copy length. In this example, the cap-height of the headline is based on the size of 50% 'X'.

For information on ad templates outside of the provided suite, please contact the TA Studio.

1080X1920 (9:16 ASPECT RATIO)



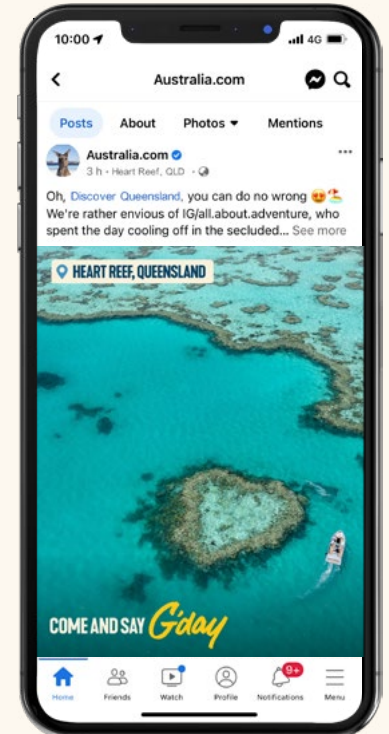
VIDEO 4:5: META STORIES

1080X1350 (4:5 ASPECT RATIO)

When creating Tiktok and Meta stories, utilise the typography styling, placement and story flow provided in the template.

The formula is based on the value of 'X'. 'X' is calculated by dividing the shortest side by 10.

For information on ad templates outside of the provided suite, please contact the TA Studio.



9.0

POLICIES & PROCEDURES



POLICIES & PROCEDURES

We need to ensure all mass public communications are consistent in terms of statistics, branding, corporate policy, messaging and our legal rights and obligations. As Tourism Australia doesn't always own the materials it uses (e.g. the patterns and symbols), we must ensure that we only ever use material in ways that are legally permitted. This includes where we allow partners to use our materials, or materials licensed to Tourism Australia.

To ensure the effectiveness of our communications, our business units need to keep each other informed of the frequency and style of communications being sent.

POLICIES & PROCEDURES

Approving content

These guidelines are to help ensure that all our communications are accurate and consistent with Tourism Australia guidelines.

The Corporate Affairs Unit is responsible for checking all external communications including mass printed communications, correspondence by letter or email, face-to-face presentations, brochures and our corporate website.

All communications need to be approved by the appropriate stakeholders before content is distributed.

Image Assets Librarian:

Video, editorial/documentaries/films

Corporate Communications and Media Corporate Affairs unit:

- Corporate media communication
- Industry communications including newsletters
- Marketing communications
- Corporate site content
- Internal communication including myTA and newsletters.

External approvals

If content is to be distributed to third parties, please ensure that the relevant approvals are obtained and a record kept of who has approved the content.

All content produced by Tourism Australia (including its contractors i.e. agencies) is considered Intellectual Property and should be managed accordingly.

This may include imposing restrictions on using or distributing material in certain ways on third parties. Please refer to the Intellectual Property Policy and contact the Tourism Australia Legal Team for more information.

Regional offices have the responsibility for quality assurance of all outgoing communications in the region.

Copyright

As well as key stakeholder approval, it is also important to obtain consent from the copyright owner for any quotes, images or statistics included in your content.

Distributing and publishing

Once content has been created and checked to ensure that it is engaging, motivating and consistent with Tourism Australia, the next step is to distribute it.

Here are some distribution options:

Consumer media

- Advertising
- Media (news and releases)
- Australia.com
- Social media
- Video
- Editorial/documentaries/films
- Marketing collateral, e.g. brochures
- Content syndication through partners, e.g. websites and operators' brochures, websites

Internal communications

- myTA
- Newsletters
- Email
- Meetings
- Trade and industry (corporate) media
- Corporate site: tourism.australia.com
- Business Development Managers
- Marketing communications, e.g. reports and brochures
- Newsletters, e.g. essentials
- Market briefings
- Electronic communication, e.g. email
- Speaking engagements.

Talent or Friends of Australia

In many instances, Tourism Australia uses talent or Friends of Australia in their campaigns. Any use or distribution of Talent or Friends of Australia images, or references to Talent or Friends of Australia, must be approved by the Advocacy team in Consumer Marketing.

Intellectual property

Tourism Australia logos, trade marks and other Intellectual Property depicted in these guidelines are the exclusive property of, or used under licence by, Tourism Australia and are protected under trade mark and copyright laws. All Tourism Australia material made available to you may only be used in a manner consistent with the guidelines and any other instructions specified by Tourism Australia, from time to time. Tourism Australia may withdraw your right to use any such material at any time (subject to any other agreement you may have entered into with Tourism Australia). Your use of Tourism Australia material does not constitute approval or endorsement by Tourism Australia of your material, products or services and Tourism Australia is not liable for any claims, actions, liability or loss relating to your material, goods or services. Images presented in these guidelines are not necessarily accessible to all parties due to variations in contractual rights and your use and possession of these guidelines does not give you any right, title or interest in any of the Intellectual Property depicted in these guidelines. Except where expressly permitted otherwise, you must not sublicense any rights to use Tourism Australia material without its prior written consent. Tourism Australia may alter or amend these guidelines at any time without notice, and to the extent permitted by law, Tourism Australia

will not be liable for any reliance you place upon these guidelines. To ensure integrity of all images, applications must be submitted for approval by Tourism Australia by following the steps set out in these guidelines or in accordance with any applicable contract you have with Tourism Australia. For any queries on these matters, please contact the Tourism Australia Legal Team.

Copyright and presentations

Tourism Australia should include the copyright (©) symbol on all PowerPoint presentations, speech notes, strategy documents and websites. This raises awareness of copyright.

Key contact details

For further information, please contact the Corporate Affairs unit.

**THANK
YOU**