

Welcome to the RAC brand standards

Parks and Resorts

Version 1.0



For the better

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Hi everyone,

Welcome to the RAC Brand Standards - your introduction to RAC's identity.

From our humble beginnings to the diverse organisation we are today, there is one thing that has not changed, and that's our drive to make WA a better place. As a member based organisation and mutual, we reinvest our profits back into our state for the better of our members, the community and WA.

As a result of this ongoing commitment, today we are recognised as an iconic and prominent West Australian organisation with market leading brand equity and trust earned from servicing the needs of members and the WA community since 1905.

The strength and value of our brand that we have developed over 100 years needs to be protected. We're more than just a logo. Our brand strength is ultimately measured by how people think and feel about us - a product of a thousand small gestures.

Brand Standards are a vital tool in building and protecting our brand equity with a set of design rules that align our visual and verbal identity. They define our key brand elements, such as our logo, fonts and colours, to ensure we have a unique look and feel in market that is consistently applied to build recognition and recall with our members and non-members.

Take some time to read through the Brand Standards to learn more about what we stand for and how our distinctive visual elements help to create the RAC brand.

Our brand vision

We're for the better.

We're passionate about protecting and enhancing the lives of our members for the better. Our members are at the heart of everything we do. We're about making a positive difference; like providing service they value above

others, and creating safer roads, better transport options, fewer emissions and cleaner skies.

We're about involving and working with our members, so they know that by being part of the RAC, they're also helping to make WA better.

Our goals are also about the things people think and say about us – creating the type of relationship where members want to talk about us (in a good way!) to their family and friends.

Our brand vision is to be the 'most valued' organisation as rated by Western Australians in 2020.

RAC member, RAC survey 2016

**"RAC is reliable,
been around
a long time
and someone
I would trust"**

RAC member, RAC survey 2013

**"Excellent friendly
service 24/7
which also gives
so much back to
the community"**

RAC member, RAC survey 2016

**"I've had no
hassles. They
get all the ticks
as far as I'm
concerned!"**

**People say
nice things
about us**

What we stand for

Our brand idea is our rallying cry that guides what we strive to stand for and how we want people to see us.

It's important to note that The Driving Force is an internal expression of why we exist and we would never use these exact words on an external communication. "For the better" is a short statement that clearly and simply explains what we stand for to our members and it's this essence that should be represented externally.

And our staff, products and services do represent this brand idea every

day across the state, even if we don't realise it. Our products and services are designed to satisfy the needs of our members, and our profits are reinvested for the better of our members and their communities.

For example, we make our member's day better through providing services such as Roadside Assistance. We make their lifestyles better, through providing them travel, finance and insurance products and services. And we also give back to the community and WA through our advocacy and community

initiatives, such as the RAC Rescue Helicopters, lobbying the government for safer roads, community education, and bstreetsmart.

To ensure that we align our communications, it's important that the brand idea of 'The Driving Force' and the communications expression of 'for the better' are consistently applied whenever we write or speak on behalf of the RAC.

Brand idea » The Driving Force

Harnessing the power of our members to create a better WA

Communications expression » For the better

Brand values »

Lead the charge

We fight for our vision to make a positive difference.

Advocacy has always lived at the heart of our convictions. Since the start, we've worked tirelessly to put members first.

Now more than ever, we need to step up. Focus and unite.

Always moving

We move with the times.

It means we flex and adapt. Always shaping ourselves and our products and services around our members. Always moving forward to anticipate and meet their needs and exploring the future of mobility.

Empower people

We exist for our members. Let's put them first, at the heart of everything we do. By listening, involving and engaging them.

Only then can we truly commit to changing WA for their benefit. Because it's these people - together with our own - who will ultimately be the driving force behind our future.

Our story »

Since we started the RAC over a century ago, we've known what we stood for.

We fought for our members' rights on the roads of WA. We lobbied government, demanded change, and we even got out on the roads and got our hands dirty. And we did it because if we didn't, nobody else would.

Since then, our lifestyles have changed at an incredible rate.

So too have the challenges we all face.

Once again, we're the only ones there who can help, by protecting and enhancing our members' mobility and lifestyles. From Albany to the Kimberley, we're the driving force behind this. But we can't do it alone.

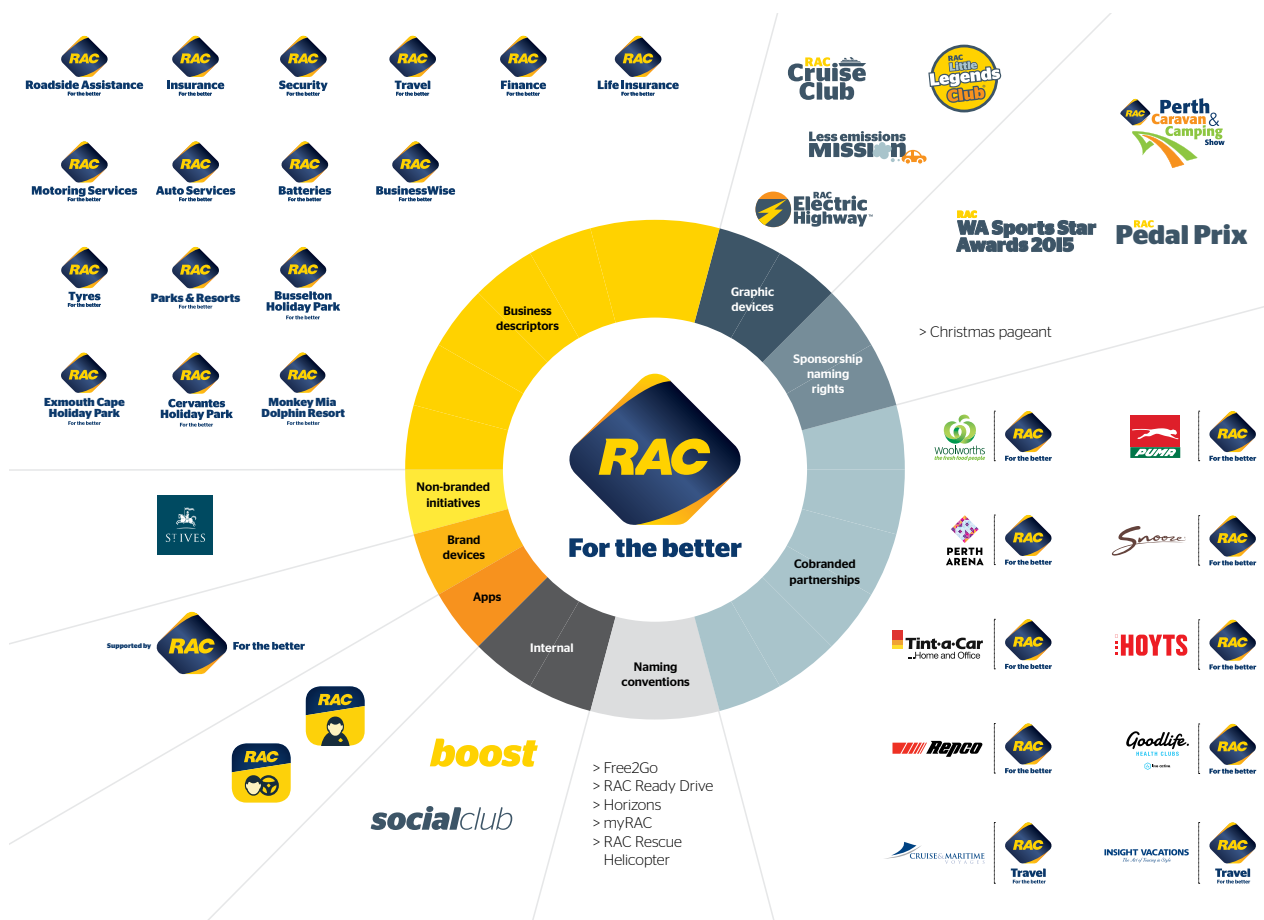
We can only do it by harnessing the power of our members, one and all, for a better WA.

RAC brand architecture

The RAC brand architecture follows the principles of a branded house, where products and services are

visibly connected to the master RAC brand identity. This ensures maximum transfer of brand equity from the

parent brand to operating business units through clear brand linkage in all communications.



Welcome to the RAC visual and verbal brand standards

These comprehensive RAC brand standards are designed to provide detailed and helpful guidance on how to apply the RAC brand both visually and verbally.

The **RAC Digital Standards** should be referred to when designing creative for the digital realm. However, this document contains the overarching principles to be applied in any circumstance if in doubt.

Master templates have also been provided for frequent business as usual activities to ensure consistency.

These should not be recreated, altered or distorted.

The following groups are artwork custodians:

- 1 RAC Creative Services**
creative.services@rac.com.au
- 2 RAC Brand Team**

Design files have been created for each major piece of artwork. Specific file names are referenced within this document.

It should be noted however, there will be times where exceptions to these standards are required, particularly in instances where our advertising agency or design services team need to apply creative license to maximise message impact. These instances will be evaluated and approved on a **case by case basis** and must be approved by the brand team.

All high profile external marketing communication materials, without exception, need to go through a formal brand approval process.

01.0

Our logo is a very valuable asset and we must treat it nicely

Consistency. It's a powerful idea and one that can't be overstated. Especially when it comes to our RAC logo. In this section we introduce you to our logo, and all of the RAC Parks & Resorts logo's.

As you read through each section of this book you will learn how the logo comes together with all of the other RAC visual elements to create the RAC brand.

Introducing the RAC logo

Retaining the distinctive solid badge shape, and the traditional RAC colours of yellow and blue, the logo maintains its link to its rich heritage as a symbol of trust and protection.

Its modern, simplified form, dynamic yellow edges and shimmering colours align it firmly with the RAC of the future.

The logo embodies RAC's three brand values:

- > Lead the charge
- > Always moving
- > Empower people

A logo has also been created for each RAC Park & Resorts.



For the better

For the better. Our tagline summarises everything the RAC brand stands for. Wherever possible the RAC logo should appear with the tagline. This is the master brand logo, which overarches all RAC business units.

Two master brand logos have been created – portrait and horizontal – however the preferred version is the portrait version.

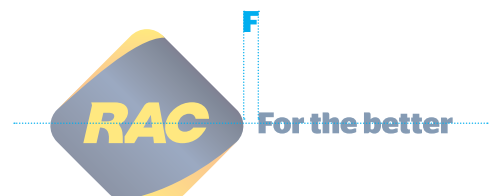
Our logo and tagline should never change or be recreated for any reason.

⚠ When there are severe space limitations, or if using the tagline could be considered potentially antagonistic, the tagline can be omitted. Please obtain permission from the RAC Brand Team first.

RAC Corporate – portrait logo



RAC Corporate – landscape logo



RAC Parks & Resorts

RAC Parks & Resorts is a brand descriptor that represents the RAC Parks & Resorts portfolio.

Each RAC park or resort has an individual logo available for use in both portrait and landscape format.

RAC Parks & Resorts - portrait



RAC Parks & Resorts - landscape



RAC Exmouth Cape Holiday Park - portrait



RAC Exmouth Cape Holiday Park - landscape



RAC Monkey Mia Dolphin Resort - portrait



RAC Monkey Mia Dolphin Resort - landscape



RAC Busselton Holiday Park - portrait



RAC Busselton Holiday Park - landscape



RAC Cervantes Holiday Park - portrait



RAC Cervantes Holiday Park - landscape



Ningaloo Reef Resort Logo



Logo variations (restricted use)

CMYK versions should be used

whenever possible. However, there are situations where for production reasons it is not possible to use these so alternative versions have been created.

! Approval is required by the RAC Brand Team if any logo variation is desired.

For use on yellow background only

The **preferred background colour for the RAC logo is white**; however the logo will sometimes be required to sit on a yellow background.

A version of the logo has been created with saturated yellow edges to be **used on a yellow background only**.

Do not use a keyline or border around the logo under any circumstance (except for uniforms or other textile-based applications – see below).



2-colour logo

For two-colour Pantone® reproduction only
The two spot colours are:

Pantone® 2955C and Pantone® 116C

Pantone® 2955U and Pantone® 109U (envelopes only)



Greyscale

For use when colour reproduction is not possible including some internal RAC communications or mono press.



Mono 100% Black and/or Mono Reversed

For limited use in circumstances where standard reproduction is not possible, security strips on plate glass windows and doors.



Embroidery logo 2-colour and/or Mono 100% Black

A version of the logo has been created with a thick keyline **for uniforms or other textile-based applications only**.



Exclusion zone and minimum size

The **exclusion zone**, or 'clear space', is the minimum amount of space around the outer perimeter of the logo that must be kept clear of all other graphic elements. It is also the minimum space it must sit from the edge of the page.

The **minimum size** is the smallest size at which we recommend you use the logo. Any smaller and legibility of the tagline will be compromised.

If for any reason you're unable to apply the logo exclusion zone or minimum size (15mm wide), approval must be obtained from the RAC Brand Team.

RAC logo exclusion zone



RAC logo minimum size



Preferred background colours

Ideally our RAC logos should always be used on a **white background**. After white, yellow is the preferred background colour. **Print:** A specific version of the logo has been created for when it sits on a yellow background.

Screen (TV, Powerpoint): A version of the logo has been created with a soft yellow light radiating from it. This logo must be used for TV and within any digital collateral produced when the logo appears on a Yellow background ie, Powerpoint.

In cases where the background colour is beyond our control - for example when our partners create their own advertisements which feature our logo - we can request they use white if possible or, if not, a colour on which the logo is legible, this is particularly relevant for our sponsorship and show your card and save partners.



Logo on white



Logo on yellow (print)



Logo on yellow (TV, Powerpoint, Video)

Examples where the logo is not legible and should not be used under any circumstances



! When legibility of the tagline on background colours or photography is an issue, the preferred tagline colour is RAC yellow then white. No other colour should be used.

So remember

- 01** Wherever possible the RAC logo should appear with the tagline
- 02** The portrait version is the preferred version
- 03** The logo should never be changed or recreated for any reason
- 04** White is the preferred background colour for the logo
- 05** The RAC logo has a specific exclusion zone and minimum size
- 06** The logo is generally placed in position to the intersecting beams
- 07** If intersecting beams are not present the ideal position for our logo is bottom right

02.0

Our tone of voice reflects who we are

Words are powerful. They say so much about who we are and what we stand for. They can inform and inspire. They can bring people together, and they can set us apart.

There's strength in our convictions and this comes through in everything we say. From billboards and product brochures, to letters we send to our members, and how we sound when

we're speaking to them on the phone. Our goal? To boldly sound like no other brand.

Our tone of voice reflects who we are

It is vital to use a consistent tone of voice to build trust with both our members and non-members. Talking in a single voice conveys a sense of expertise and continuity, and builds confidence. Customers know they can trust what you say, because it's all coming from a single, authoritative source.

Member Service Centres or Call Centres interact with their members in a 'member-first' way. When a

member calls or goes in-store, RAC representatives are genuinely interested in the member, asking questions about their life and engaging with them in a manner that builds a relationship and trust. RAC representatives focus on solving the member's issue or query, and also look to see if there are other areas where RAC can assist.

The interaction is positive, friendly, genuine and helpful, but not overly 'salesy'. If the member acquires further

products or services, it is because the product or service solves a problem.

Members speak in 'everyday' speak. They do not understand or use industry terms or jargon. They are seeking simple, easy to understand information that solves a problem – their problem – in a friendly way. Our voice needs to reflect this communication style.

What is our tone of voice?

Our tone of voice is friendly and helpful. We know what we're talking about and how that might help you. We never talk down to you, especially if you are new to the topic. Instead, we provide the

information in a way that's helpful, not patronising, and simple to understand.

We are honest and focused on solutions – we like to get things done, for you. We

won't waste your time but if you've got time to chat, so have we. We find people interesting. We genuinely believe in the product and services we provide for our members and our WA community.

Our tone of voice principles

We have three principles that help us sound like us at all times no matter whom we're writing to or what we're writing about.

We've also included some practical tips, which will help us apply these principles. These should be used in conjunction with the RAC Verbal and Written

Standards – a document which provides helpful tips and guidance on commonly used terms, language, spelling and punctuation.

01 A positive force

Strong. Active. Gets things done.

We have a point of view on WA, and we express it clearly. Our messages always focus on the positive. And when we need to deliver bad news, we back it up with a solution. It's our positive attitude that balances provocative statements. It's not about shouting. It's about being understood.

Practical tips

- > Shorter sentences get us there faster. And when we mix in some longer ones, our writing starts to read more like a conversation than a text book.
- > Make sure there's only one idea per sentence.
- > No 'ifs' or 'buts.'
- > We get straight to the point.
- > Important information goes first.
- > We use an active voice: "We'll do this" not "it will be done."

02 Our WA(Y)

Inclusive. Credible. Uniting.

We see the world through the eyes of our members. Because we are members. So it makes sense that we sound like them too. We give credit where credit's due. Because it's not about what we're doing. It's about what we're doing with the help of our members.

Practical tips

- > It's ok to use words like 'rego' instead of registration. Or 'speedo' instead of speedometer.
- > We write in the first person and use words like "us" and "ours", rather than "RAC's".
- > When we can, we talk about specific suburbs, members and employees.
- > It reinforces our down-to-earth nature and helps our language sound more approachable.
- > Read it out loud. Is it interesting? Does it sound like it's coming from someone you'd like?

03 From the heart

Passionate. Interesting. True.

We're all about moving people. Literally and emotionally. We can surprise people with the things we say. And sometimes we can make them think. But we always tell them what they need to know. And most importantly, everything we say comes from the heart.

Practical tips

- > We consider the people we're talking to, and make sure our words are appropriate for our different audiences.
- > It's ok to get creative, as long as the facts are straight.
- > We don't just say what we do, we show it. So instead of saying things like "We're committed to helping", we say things like "Thanks to you, we've helped thousands of families clean up after storms".
- > If it feels wrong, don't write it down.

In a nutshell, we are

- > Friendly, but not unprofessional
- > Expert, but not self-absorbed
- > Passionate, but not pretentious
- > Inclusive, but not overbearing
- > Direct, but not dry
- > Helpful, but not earnest

In a person:

- > Docker Matthew Pavlich
- > Chef Anna Gare

In a drink:

- > A Margaret River wine: a type to suit everyone, easy to drink, a local champion, interesting

In a phrase:

- > "We've had a great time taking the latest e-bikes out for a spin around Perth. We believe e-bikes will play a role in making cycling easier for many Western Australians on their daily commute."

How do we create this tone of voice?

- > Use the present tense wherever possible
- > Avoid passive voice; keep it direct and simple
- > Keep it conversational — write as you would speak, but to the point. If this means splitting an infinitive or ending a sentence with a preposition, so be it
- > Use 'we' to keep it inclusive
- > Use contractions e.g. 'don't', not 'do not'
- > Use colloquialisms, but make sure that they'll still be relevant in a year or so
- > Use short words, e.g. 'start', not 'commence'
- > Create short, strong headlines
- > Use tighter, concise paragraphs and keep it simple — use one or two simple sentences than a long, complicated one. Delete the superfluous
- > Place important information at the top of the article
- > Include easy and clear links to further information
- > Most importantly — keep cognitive fluency in mind. If it's easy for the audience to read and understand the topic, they will be open to the information. Don't make them read a sentence twice to understand it

Sentence case

To reflect our tone of voice principles we always write our headlines in sentence case - where only the first letter is capitalised.

The only other time capitals are used at the beginning of a word is if the word is a proper noun (a name or title). We do not use full stops at the end of headings or sub headings.

! More detailed information is available within the RAC verbal and written standards on page 26.

Listen and win

Correct!

Listen and Win

 Incorrect

Listen and Win.

 Incorrect

Welcome to the RAC brand standards

Correct!

Welcome To The RAC Brand Standards.

 Incorrect

Headlines, whether they're in press ads, digital display or outdoor, should be

short enough to work without commas, dashes or full stops.

! Permission can be sought from the Brand Team if an exception is required.

Headlines should appear in 'sentence case' with no full stop.



Headlines should be kept short and sharp, however a question mark is permitted if the headline is a question. If the headline is split into two sentences, and the first sentence ends in a question mark, a full stop is permitted on the second headline.



If a headline must have two sentences for dramatic effect or efficiency of communication, you can differentiate the two sentences with colour (in place of full stops). Text colours should adhere to existing RAC Brand Standards.



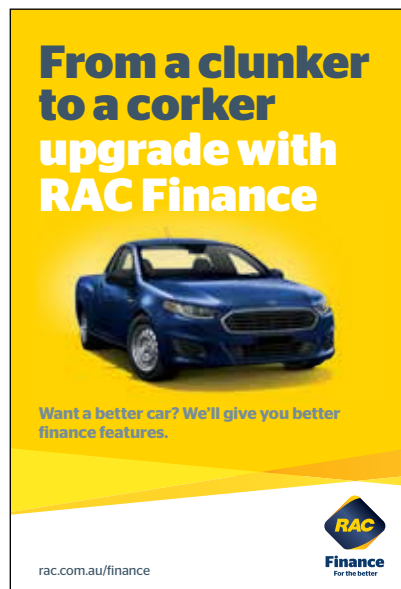
Punctuation in sub-headlines

Sub-headlines should be short enough to work without work without commas, dashes or full stops.

If the sub-headline is short enough to go without a comma, then it should not have a full stop either.



If the sub-headline is longer and requires commas, question marks or full stops to separate sentences, full stops and punctuation is permitted.



Tone of voice examples

Talking to a member/about a member

Do this:

As a RAC member, show your membership card at more than 100 retailers in WA to save money on everything from travel to fuel.

Do this:

Over 5000 RAC members joined the safer WA roads campaign.

Why it works:

Short, inclusive, positive and active, clear appeal up front – what they get out of it/what happened.

Avoid this:

RAC invests our profits back into its members, so we can give members more great discounts.

Why it doesn't work:

Impersonal, passive, not clear or to the point. About RAC, not about members (you, us) or inclusive (we, our).

Do this:

The electrical revolution in cars rolls closer. Electric car drivers can now cruise WA's South West, powered up and hassle free.

The RAC Electric Highway® provides a network of charge-up stations for electric vehicles between Perth and the South West – it's an Australian first. Find out more about how you can power up.

Find out more about how you can power up.

Why it works:

Fluency, important information up-front, friendly, inclusive, easy-to-follow links to further info.

Avoid this:

The RAC Electric Highway®, the first of its kind in Australia, is a network of publicly accessible electric vehicle fast-charging DC stations located between Perth and South West. The RAC Electric Highway® builds on an idea by a WA community-based committee and will become a reality in 2015.

Why it doesn't work:

Formal, stilted language, unnecessary jargon (DC stations), too 'RAC', no use of 'us' and 'our', long sentences – not mobile friendly.

Do this:

Buy insurance with RAC and you automatically become an RAC member. From movie tickets to driving courses and travel discounts, RAC membership gives you more.

Why it works:

Positive and active, direct and clear, member-focused (what you get out of it), easy-to-follow links to find out more.

Avoid this:

If you're not yet an RAC member, you'll automatically become one when you buy insurance. Then you can make the most of the great benefits of being a member.

Why it doesn't work:

Passive feel, lacks a sense of passion, not clear and to the point.

Verbal and written standards

This section explains our brand language in relation to standards for style, spelling, punctuation and how to represent certain ideas.

Note: RAC's brand language uses Australian English at all times. Most computer spell check programs use American English as a default and can

automatically change Australian words into American spelling. To avoid this, change your computer settings so your default language is English (Australian).

| Verbal and written guidelines | |
|---|---|
| Addresses - general | <p>In signatures, stationery and collateral, streets, roads, avenues etc should be written in full (instead of St, Rd etc). In most cases, capitalise just the first letter of each word in the suburb's name:</p> <ul style="list-style-type: none"> ✓ 832 Wellington Street, West Perth, WA 6005 ✗ 832 Wellington St, WEST PERTH, WA 6005 |
| Addresses - mailing | <p>In mailing databases, mailing labels or envelopes, the suburb should appear in capital letters, as this is the Australia Post preferred way:</p> <ul style="list-style-type: none"> ✓ 832 Wellington Street WEST PERTH WA 6005 |
| Names | Use full names for the first reference and surnames after that. |
| Email | <ul style="list-style-type: none"> ✓ email ✓ Email (if beginning a sentence or in heading) ✗ e-mail ✗ E-mail |
| Voicemail box greetings | <p>All voicemail greetings should be as follows, spoken in a warm and friendly tone.</p> <p>"You have reached the voicemail of _____ at RAC. I am currently unable to take your call, but please leave a message, including your contact details and I will return your call as soon as I can"</p> |
| Members | <ul style="list-style-type: none"> ✓ members ✓ Members (if beginning a sentence or in a heading) ✗ customers, policy holders |
| Customers (RAC Travel, RAC Auto Services, etc) | <ul style="list-style-type: none"> ✓ customer ✓ Customer (if beginning a sentence or in a heading) |
| Online | <ul style="list-style-type: none"> ✓ online ✓ Online (if beginning a sentence or in heading) ✗ on-line; On-Line; On-line |
| Websites | <ul style="list-style-type: none"> ✓ website ✓ Website (if beginning a sentence or in heading). ✗ web site; web-site; Web site |
| Website references | <p>Website references should appear as follows:</p> <ul style="list-style-type: none"> ✓ company.com.au ✗ www.company.com.au ✗ http://www.company.com.au |

| | |
|-----------------------------------|---|
| Telephone numbers | <p>Australian telephone and fax numbers should be displayed as follows:</p> <ul style="list-style-type: none"> ✓ 08 9436 4444 ✗ (08) 9436 4444 ✓ 13 17 03 ✗ 131 703 <p>Telephone numbers for an international audience (eg contact numbers for travel insurance) or on rac.com.au should be displayed as follows:</p> <ul style="list-style-type: none"> ✓ +61 8 9436 4444 ✗ +61 (0) 8 9436 444 <p>The + sign indicates the prefix that needs to be dialled for international calls. This prefix will change depending on which country the caller is in. The zero is not needed in the Australian area code for international calls.</p> <p>Mobile telephone numbers should be displayed as follows:</p> <ul style="list-style-type: none"> ✓ 0434 182 877 <p>The numbers should be grouped as four digits, space, three digits, space and then the final three digits.</p> |
| Job titles | <p>When referring to a specific person or position, capitalise the first letter of each word of the title:</p> <ul style="list-style-type: none"> ✓ Chief Executive Officer, David Smith. ✓ Jenny Smith has been an RAC Marketing Manager for two years. <p>When referring to a job title in a general way, there is no need to capitalise:</p> <ul style="list-style-type: none"> ✓ The chief executive will call a meeting. ✓ The team leaders will advise the best course of action. |
| Abbreviations and acronyms | <ul style="list-style-type: none"> > Do not use full points in abbreviations, or spaces between initials > Use all capitals if an abbreviation is pronounced as the individual letters (an initialism): CEO, US, GST. If it's an acronym (pronounced as a word), spell out with an initial capital, e.g. Nasa, Nato, Unicef, unless it is considered to have entered the language as an everyday word, such as laser, pin number, sim card. |
| Referring to RAC | <ul style="list-style-type: none"> > Refer to RAC in the first person ('we'), rather than the third person ('RAC'). > If you are referring to RAC, we are 'RAC' not 'the RAC'. For example: 'Welcome to RAC' not 'Welcome to the RAC' > Using 'the RAC' is acceptable only when you're referring to an object 'Welcome to the RAC brand standards' or 'This is the RAC logo' |
| RAC categories | <p>In headings and signatures, references to RAC departmental categories should be capitalised:</p> <ul style="list-style-type: none"> ✓ RAC Corporate Communications ✓ RAC Claims ✓ RAC Roadside Assistance <p>When referring to an RAC team in body copy, be specific and name it appropriately:</p> <ul style="list-style-type: none"> ✓ Call RAC Corporate Communications to find out more. ✗ Call Corporate Communications to find out more. <p>When stating the name of a discipline rather than a department, there is no need for a capital letter:</p> <ul style="list-style-type: none"> ✓ Find out all you need to know about roadside assistance. ✗ Call our Claims Department to make a claim. ✗ Discover more about our Motoring Services. |

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| Headings - general | <ul style="list-style-type: none"> > Only the first word of a heading should begin with a capital letter. > Use sentence case always. Fewer capital letters are easier to read, less formal and promote trust / friendly atmosphere. > Only use capitals when beginning a sentence, referring to a proper noun or if required for legal reasons (e.g; Product Disclosure Statements). > An RAC product name is a proper noun and should be capitalised. There are some product exceptions to this rule i.e; free2go and bstreetsmart. <ul style="list-style-type: none"> ✓ RAC Insurance ✓ Why choose RAC Building Insurance? ✓ RAC Travel Loans ✓ Home security ✓ Why get insurance with RAC? ✓ Home insurance duty of disclosure ✓ Travel loans ✓ Roadside assistance ✓ RAC Roadside Assistance ✓ Travel insurance ✓ Motor insurance ✓ RAC Auto Service Centres <ul style="list-style-type: none"> ✗ Home Security ✗ How To Apply For A Loan ✗ Smooth Sailing ✗ HOW TO APPLY FOR A LOAN ✗ Contact Us ✗ Auto Service centres <p>Headings do not end with full stops, even when the heading is a complete sentence (ie contains a verb).</p> <p>Headings do require a question mark if the heading is a question:</p> <ul style="list-style-type: none"> > Why RAC Home Security? |
| Headings - capitalisation for RAC product | <p>In headings and in text, an RAC product should be distinguished by the inclusion of RAC in the product name. This promotes reader knowledge / recognition of the product name and the RAC brand.</p> <ul style="list-style-type: none"> ✓ RAC Insurance ✓ RAC Roadside Assistance ✓ RAC Finance ✓ RAC Auto Services ✓ RAC Boat Insurance ✓ RAC Classic Roadside Assistance ✓ RAC Standard Roadside Assistance ✓ RAC Parks and Resorts ✓ RAC Busselton Holiday Park <ul style="list-style-type: none"> ✗ Home Insurance ✗ Travel Loans ✗ Roadside Assistance ✗ Classic Roadside Assistance ✗ Classic Roadside Assistance is your recommended level of cover ✗ Parks and Resorts ✗ Busselton Holiday Park |

Dates, times and other numbers

Numbers

Spell out numbers zero to nine. Numbers 10 and over should be written numerically when they appear in sentences:

- ✓ There are two prizes of \$10,000 to be won!
- ✗ There are 2 prizes of ten thousand dollars to be won!

In headings, lists and when referring to page numbers, one to nine can be expressed in number form:

- ✓ 5 reasons to renew your home insurance.
- ✓ Top 3 travel tips.
- ✓ See page 4 for full details.

Anniversaries and numbered items between one and nine (inclusive) should be written as words when they appear in sentences:

- ✓ The company's first anniversary was celebrated on...
- ✗ The company's 1st anniversary was celebrated on...
- ✓ Second prize was awarded to...

Anniversaries and numbered items between one and nine can be abbreviated for use in headings or in lists:

- ✓ 1st prize
- ✓ 2nd prize
- ✓ 3rd prize

Numbers 10 and over should be written numerically in sentences, headings and lists:

- ✓ After your 17th birthday...
- ✓ 14th place was awarded to...

Numbers greater than 10 that begin a sentence should be written in full. The sentence should be rearranged if the number is large:

- ✓ Twenty years ago, RAC introduced...
- ✗ 20 years ago, RAC introduced...
- ✓ The campaign was a success, with 4300 members signing up.
- ✗ 4,300 members signed up as a result of the success of the campaign.

For four digits and under, do not use a comma

- ✓ The campaign was a success, with 4300 members signing up.

Use a comma for five digits and over

- ✓ RAC has over 300,000 members.

Figures in the millions and billions should be written as follows:

- ✓ Australia is populated by more than 12 million people.

Time

Drop zeros when not necessary and use lower case letters for am and pm:

- ✓ 10am, 9.30am
- ✗ 10:00am
- ✗ 10AM
- ✓ 7pm, 6.15pm
- ✗ 7:00pm
- ✗ 19:00, 1900hrs*
- ✗ 7PM

When referring to 12am or 12pm, write **midnight** or **midday** to avoid confusion:

- ✓ 12 midday
- ✓ 12 midnight

*Unless 24-hour time is required for a particular purpose – for example a travel document or police report.

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| Dates | <p>Dates should be written as day, date, month year:</p> <ul style="list-style-type: none"> ✓ 2 July 2007 ✓ Monday 2 July 2007 ✗ 2nd July ✗ July 2 ✗ 02/07/07 ✗ 02 July 2007 <p>Dates in tables or where space is limited can be shortened to dd/mm/yyyy:</p> <ul style="list-style-type: none"> ✓ 02/07/2007 <p>When referring to a specific day of a month:</p> <ul style="list-style-type: none"> ✓ Payment is made on the 1st of every month... <p>When writing a date range in body copy, write the dates in full:</p> <ul style="list-style-type: none"> ✓ Between 2 July and 10 July 2009, RAC members can... ✗ From 2 – 10 July, RAC members can... <p>Date ranges in headings/tables can be shortened:</p> <ul style="list-style-type: none"> ✓ 2-10 July 2007 <p>The year can be left out if it is clear from the context of the copy (e.g. the year has been mentioned previously in the copy):</p> <ul style="list-style-type: none"> ✓ On 12 July 2005, the annual conference was held. Feedback was emailed to the relevant departments on 15 July. |
| Money | <p>In invoices, receipts and documents directly involving payment, use two full decimal points and no commas:</p> <ul style="list-style-type: none"> ✓ \$20.00 ✗ \$20 ✓ \$2400.00 ✗ \$2400.00 <p>When writing monetary figures in posters, letters and body copy, drop zeros when not necessary:</p> <ul style="list-style-type: none"> ✓ For just \$20, you can upgrade... ✗ For just \$20.00, you can... <p>Where cent values appear within a sentence, the full word cents is to be used:</p> <ul style="list-style-type: none"> ✓ 25 cents ✗ \$0.25 <p>Where cent values appear within a table, the 'c' character will represent the currency symbol, without a space between the number and character:</p> <ul style="list-style-type: none"> ✓ 25c <p>Figures in the thousands should be written without a comma:</p> <ul style="list-style-type: none"> ✓ \$2000 <p>Monetary figures in the millions and above should be written:</p> <ul style="list-style-type: none"> ✓ \$3 million, \$6 billion etc. |
| Percentages | <p>The % sign is easier to read and identify than the words per cent:</p> <ul style="list-style-type: none"> ✓ The survey showed that 50% of RAC members... ✗ The survey showed that 50 per cent of RAC members... |

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| Ranges | <p>When writing a range of numbers in sentence form, write the range and unit of measurement out in full:</p> <ul style="list-style-type: none"> ✓ With average temperatures between 20°C and 22°C... ✓ Between 2 July and 10 July 2009, RAC members... ✓ From 1999 to 2004... <p>In headings and lists, it is acceptable to use a dash to abbreviate the range:</p> <ul style="list-style-type: none"> ✓ 20 – 22°C ✓ Special offer: 2 – 10 July 2009 ✓ 1999 – 2004 |
| Star-rating | <p>Spell the number and add 'hyphen star' (-star):</p> <ul style="list-style-type: none"> ✓ Enjoy five-star accommodation. <p>If a half is involved, the rating should be written numerically:</p> <ul style="list-style-type: none"> ✓ The car was awarded a 3½ -star rating. <p>If full and half star-ratings appear in the same sentence or paragraph, the numerical versions should be used.</p> <ul style="list-style-type: none"> ✓ Choose from a 5-star hotel or 2½ -star camping ground... |

Spelling and grammar

Some mistakes can go undetected by computer spelling and grammar checks. Take the time to check for yourself, particularly when you have prepared something in a hurry. If in doubt, ask a colleague to read something that you have written. It is often helpful to get a set of **fresh eyes** to look over your work.

In all communications, always triple-check numbers, headings, the first and last paragraphs and (if applicable) the recipient's name.

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| State | <p>State should begin with a lower case 's'. When referring a specific state (defined geographic area) or when referring to State Government, the 's' should be capitalised.</p> <ul style="list-style-type: none"> ✓ The State Government has committed \$4 billion to improving... ✓ Western Australia is the best place to live. Our State has fantastic weather and a booming economy. ✓ The Western Australian State Government. ✓ The state of the current economic climate is having an adverse effect on the budget for State road improvements. |
| Western Australia | <p>The first reference in an article should refer to Western Australia in full. In later sentences it can be abbreviated to WA.</p> <ul style="list-style-type: none"> ✓ Western Australia is a beautiful place to live. In a recent survey, WA people said that they felt that the State was one of the most beautiful in Australia. <p>People should be referred to as Western Australians, not West Australians.</p> <ul style="list-style-type: none"> ✓ Many Western Australians believe The West Australian newspaper is biased in its coverage of State politics. |

| Punctuation and formatting | |
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| Ampersand (&) | <p>The ampersand can be used in headings and as part of a formal product or company name:</p> <ul style="list-style-type: none"> ✓ Show Your Card & Save <p>In sentences, including sentences used in advertising copy, the ampersand should not be used in place of the word and.</p> <ul style="list-style-type: none"> ✓ Phone RAC for all your roadside assistance and car insurance needs. ✗ Phone RAC for all your roadside assistance & car insurance needs. |
| Apostrophe | <p>Apostrophes are used to denote missing letters in contractions:</p> <ul style="list-style-type: none"> ✓ Don't, won't, you're, they're <p>Apostrophes are also used to denote possession:</p> <ul style="list-style-type: none"> ✓ Horizons is RAC's member magazine. ✓ Last year's membership statistics... <p>The exception to this rule is its, where its is the possessive form without an apostrophe, as it's is the contracted version of it is.</p> <ul style="list-style-type: none"> ✓ It's great to see the dog got its bone. <p>An apostrophe should occur after a word, or after the plural form of a word:</p> <ul style="list-style-type: none"> ✓ The child's toy (the toy belongs to the child). ✓ Our members' policies (the policies belong to more than one member). <p>Plurals of acronyms and numerals should end in a lower case 's' and without an apostrophe:</p> <ul style="list-style-type: none"> ✓ VIPs, ATMs, 1960s ✗ VIP's, ATM's, 1960's <p>If the plural of an acronym looks awkward, or if the acronym ends in 's', try to find another way of writing the plural in words:</p> <ul style="list-style-type: none"> ✗ PDS's, PDSs ✓ PDS documents ✓ View the PDS |
| Brackets | <p>Use brackets to add information to a sentence.</p> <ul style="list-style-type: none"> > In theory, bracket content should be a sentence that makes sense. > If a sentence ends in brackets, the full stop should go after the closed bracket (eg this sentence). <ul style="list-style-type: none"> ✓ This month, all RAC members will receive a 20% discount (see page 77 for details). <p>Brackets should be used when identifying the meaning of acronyms.</p> <ul style="list-style-type: none"> > The first time an acronym is used in an article / content, it should be written in full and the acronym for the phrase / term / etc should follow in brackets. > After it has initially been written in full in the text, the acronym can be used. <ul style="list-style-type: none"> ✓ Liquefied Petroleum Gas (LPG) is a type of fuel. When using LPG, it is important to... |
| Capital letters | <p>Capital letters are used at the start of sentences, proper nouns and at the beginning of bullet points.</p> <p>For example, South West should be capitalised when referring to the South West region of Western Australia.</p> <ul style="list-style-type: none"> ✓ Tingle trees can be found in the south-west corner of Western Australia. ✓ The South West wine region of Western Australia produces some of the best wine in the world. ✓ Perth is situated on the Swan River. ✓ The local community enjoy a range of sports near the river. |

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| Capitalisation | <p>> Brands and trademarks: Capitalise all legally protected brand names and trademarks.</p> <p>> Government departments and agencies: Capitalise full names, e.g. Department of Foreign Affairs and Trade; lower case when abbreviated or paraphrased, e.g. defence department.</p> <p>> Jobs: Use lower case for all jobs, e.g. prime minister, head brewer, bar manager.</p> <p>> Titles: Capitalise all titles, but not job descriptions, e.g. Premier Colin Barnett (but the premier, Colin Barnett).</p> <p>> Terms in a sentence: Use upper case if word starts a sentence, e.g. Members, Online, but lower case when the word is used in a sentence, e.g. Benefits for members, Find it online.</p> |
| Colons | <p>Colons are most commonly used to introduce a list or example:</p> <ul style="list-style-type: none"> ✓ Your membership benefits include: <ul style="list-style-type: none"> > Discounts on a range of RAC products and services. > Discounts with RAC retail partners. <p>Colons can also be used before a word or phrase to emphasise its meaning.</p> <ul style="list-style-type: none"> ✓ One thing is really important to RAC: our members. |
| Semi-colons | <p>Like full stops and commas, semi-colons indicate a pause that links the parts of a sentence that could stand alone, but are closely connected in meaning:</p> <ul style="list-style-type: none"> ✓ Don't bury your rubbish at the campsite; take it with you. <p>Semi-colons can also be used after a colon if commas are needed for other purposes other than separating a list.</p> <ul style="list-style-type: none"> ✓ Some activities which are often mistaken for tax deductible repairs include: insulating a property; replacement of a unit of the property, such as a stove or cupboards; and repainting a house. |
| Ellipsis (...) | <p>An ellipsis is three full stops used to indicate when additional information has been left out.</p> <ul style="list-style-type: none"> ✓ We have an internal process to assist you if you feel you...have been treated unfairly by us [missing information: 'or anyone claiming against you']. <p>An ellipsis can also be used to indicate a pause. The first word of the next sentence must be capitalised:</p> <ul style="list-style-type: none"> ✓ Relax... We have your insurance needs covered. ✗ Relax... we have your insurance needs covered. |
| Commas | <p>The main role of a comma is to help the flow and structure of a sentence.</p> <p>Use a comma to separate the elements in a list or series:</p> <ul style="list-style-type: none"> ✓ If your personal property is lost, damaged or stolen... <p>Use a comma to separate additional information in a sentence. A sentence should still make sense if the information inside the commas is removed:</p> <ul style="list-style-type: none"> ✓ RAC, founded in 1905, is based in Perth. ✓ (RAC is based in Perth makes sense without the information within the commas) <p>Use a comma before conjunctions (and, but, for, nor, yet, or, so) to connect two separate parts of a sentence:</p> <ul style="list-style-type: none"> ✓ It's important that your home has the correct level of insurance, so please check out our website to find the best cover for your home. <p>You can also use a comma to establish introductory elements in sentence, where you might pause if you were reading the sentence out loud:</p> <ul style="list-style-type: none"> ✓ Once we have processed your payment, we will issue a receipt. |
| Exclamation marks | <p>Exclamation marks can express surprise, shock, excitement and a range of emotions. Use them sparingly!</p> <ul style="list-style-type: none"> > Only ever use one exclamation mark at a time (never like this!!!) and only when an exclamation mark will increase the impact of your sentence. > Over-using exclamation marks can make your writing sound insincere and unprofessional. |

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| Question marks | <p>Any sentence that starts with the words who, what, where, why, when and how, should end in a question mark. This includes headings:</p> <ul style="list-style-type: none"> ✓ Why choose RAC Insurance? <p>The only time a question mark does not appear as the last punctuation mark in a sentence is when the question is a quote:</p> <ul style="list-style-type: none"> ✓ "I'm happy," said the member. "Wouldn't you be?" |
| Numbering and bullet points | <p>Introduce items in a list with numbers only when there is a set number of items, or when the order of the points matter.</p> <ul style="list-style-type: none"> > Always begin bullet points with a capital letter. > Lists that use bullet points do not need semi-colons (;). > If each bullet point is a complete sentence, you need to put a full stop at the end of each point. > If the bullet point is just a fragment of a sentence that forms a whole sentence when read with the introductory sentence, a full stop is also needed. > If each bullet point represents a separate item in a 'shopping list' and is not supposed to be read as one whole sentence, a full stop is not required. > Try to avoid ending a document, or section of a document with a list. When possible, add a line that clarifies the list, or tells readers where they can find more information. |
| Bold | <p>Bold should be used to make certain parts of your writing stand out. We highlight certain terms by using bold fonts (Stag Sans Medium).</p> |
| Italics | <p>Italics are only used when referring to specific publications or documents such as <i>The West Australian</i>, <i>The Sunday Times</i>, and <i>Horizons</i> magazine.</p> |
| Quotations | <p>Double quotation marks should be used for any direct quotes, such as:</p> <ul style="list-style-type: none"> ✓ "I'm glad I'm with RAC," said a member. <p>If there is more than one quoted sentence the first will be:</p> <ul style="list-style-type: none"> ✓ "The quote," said the member. "Next part of quote." "Final section of quote." <p>The comma or full stop goes inside the quotation mark and quotes should not be rolled into the same paragraph as other text.</p> <p>Single quotation marks should only be used inside a direct quote:</p> <ul style="list-style-type: none"> ✓ "When he proposed, I said 'yes' immediately," said a member. |
| Hyphens | <p>Where two or more words are connected to describe a noun, a hyphen should be inserted between them:</p> <ul style="list-style-type: none"> ✓ Mediterranean-style, five-star, 24-hour, state-of-the-art |
| em-dash | <p>An em-dash (named because the dash represents the width of the letter 'M') should be used for all dashes within sentences. M-dashes can be used to add emphasis or introduce an explanation:</p> <ul style="list-style-type: none"> ✓ RAC's on-brand language is defined by results—it is easy to read, understand, and use. <p>M-dashes can also be used to include additional information in a sentence, in the same way as brackets:</p> <ul style="list-style-type: none"> ✓ Reading online copy—including the RAC website and RACnet—is harder for readers. <p>Note: in Microsoft Word, an M-dash is automatically produced when two hyphens are entered between words ('word1-word2' becomes 'word1—word2').</p> |
| en-dash | <p>An en-dash (the width of an 'N') should be used for all numerical ranges:</p> <ul style="list-style-type: none"> ✓ 20 – 22°C ✓ Special offer: 2 – 10 July 2009 ✓ 1999 – 2004 <p>Note: in Microsoft Word, an N-dash is automatically produced when a hyphen is typed with a space on each side ('word1 - word2' becomes 'word1 – word2').</p> |

03.0

Our colours

define the way

we are seen in

the world

Yellow is our colour and it's great!

It's a colour that has always meant one thing in Western Australia – RAC – and we mean to keep it that way.

Yellow must always remain the dominant colour on any piece of collateral produced.

The RAC yellow also has an important secondary colour palette to support it, introduce flexibility and keep it fresh. But this must be used with restraint!

The examples within these guidelines give a clear indication of how and when to use these secondary colours.

The following pages give all the info you need to reproduce our colours consistently.

The RAC colour palette

RAC has always been, and will continue to be, primarily identified by the colour yellow – specifically PANTONE® 116.

Use only the colour breakdowns listed below, and not the breakdowns given by the PANTONE® swatch books or by Adobe software.

Please read the following standards carefully and use the colour palette with restraint. If you have any questions regarding the use of the colour palette please refer to the RAC Brand Team.

The primary RAC colour is Yellow

RAC Yellow

cmyk c0 m16 y100 k0 (coated)
c0 m10 y100 k0 (for newsprint)
spot Pantone 116C (coated)
Pantone 109U (envelopes only)

RAC Yellow is the primary brand colour, which means it should be the dominant colour on any piece of material.

RAC Blue

cmyk c100 m80 y20 k30
spot Pantone 2955C

RAC Blue is used for logos only. It should never be used as a background, graphic or font colour.

Secondary colours A – commonly used

Deep Diesel

cmyk c58 m32 y18 k54
spot Pantone 7545C

Deep Diesel is the most used of the secondary colours. It should be used for type such as headings and subheadings.

Mid Diesel

cmyk c35 m14 y11 k34
spot Pantone 7544C

Mid Diesel is secondary to Deep Diesel. It can also be used for headings and subheadings, but mainly within brochures and magazines or specific “formal” documents.

Light Diesel

cmyk c24 m4 y8 k13
spot Pantone 7542C

Light Diesel is the least used of the three secondary colours. It is mainly used on more complex communications such as brochures, magazines and graphics. Light diesel can also be used as a headline on white.

The colours on this page are the **least** used of the secondary colours and their use is restricted.

See the following page for more info on how to use the RAC colours.
Section 04 Our Typeface – goes into further detail about which colours to use for headlines, sub-headings and body copy.

Secondary colours B – rarely used

Deep Orange

cmyk c0 m51 y100 k0
spot Pantone 144C

Deep Orange should be used rarely. If absolutely necessary such as for tables and graphs which need extra colour or for retail call out graphics for travel advertising.

Mid Orange

cmyk c0 m32 y100 k0
spot Pantone 130C

Mid Orange should be used only occasionally. It can be used in magazines, for details in more complex illustrations, or for tables and graphs which need extra colour.

Light Yellow

cmyk c0 m4 y87 k0
spot Pantone 114C

Light Yellow should be used only occasionally. It is used minimally for more complex illustrations, for tables and graphs which need extra colour.

Secondary colours C – specified usage

10% Black

cmyk c0 m0 y0 k10

10% Black is used for the following:

- > Digital/online
- > Tables or breakouts within large documents
- > The Contact Us section on the back of DL brochures

15% Black

cmyk c0 m0 y0 k15

15% Black is used for the following:

- > Digital/online
- > Tables or breakouts within large documents

80% Black

cmyk c0 m0 y0 k80

80% Black is used for the following:

- > Body copy (where appropriate for reproduction purposes)

Greyscale equivalents (for mono press)

RAC Yellow



35% Black

Deep Diesel



100% Black

Using the colour palette

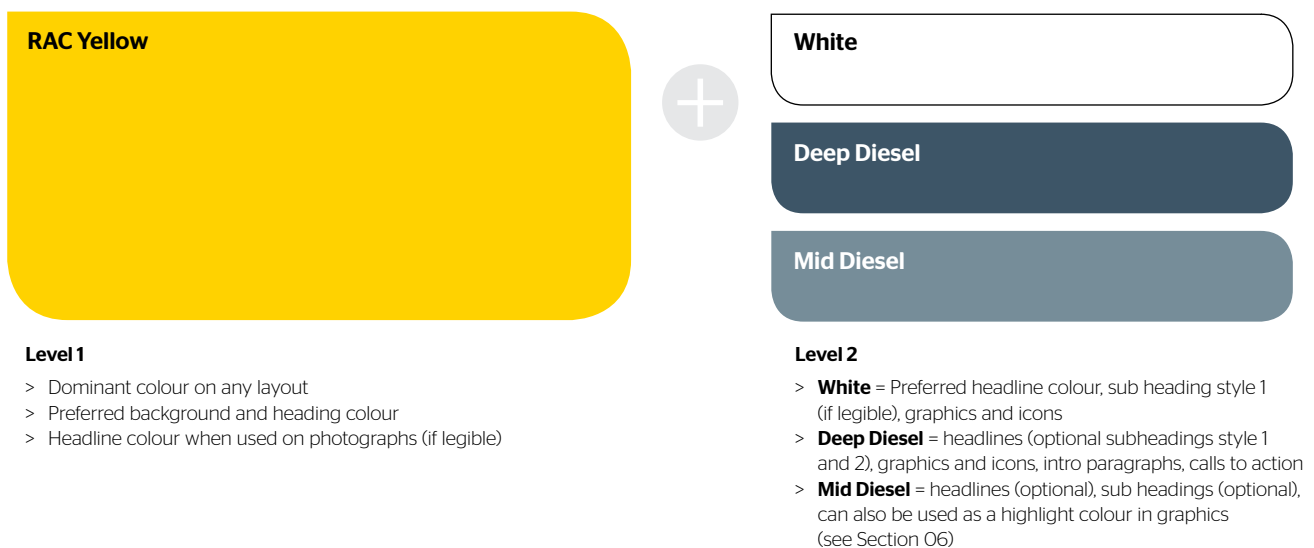
When choosing colours, follow the tables below as these indicate the prominence a colour should have within any artwork (i.e. the hierarchical

structure applies). Use the supporting palette with restraint at all times.

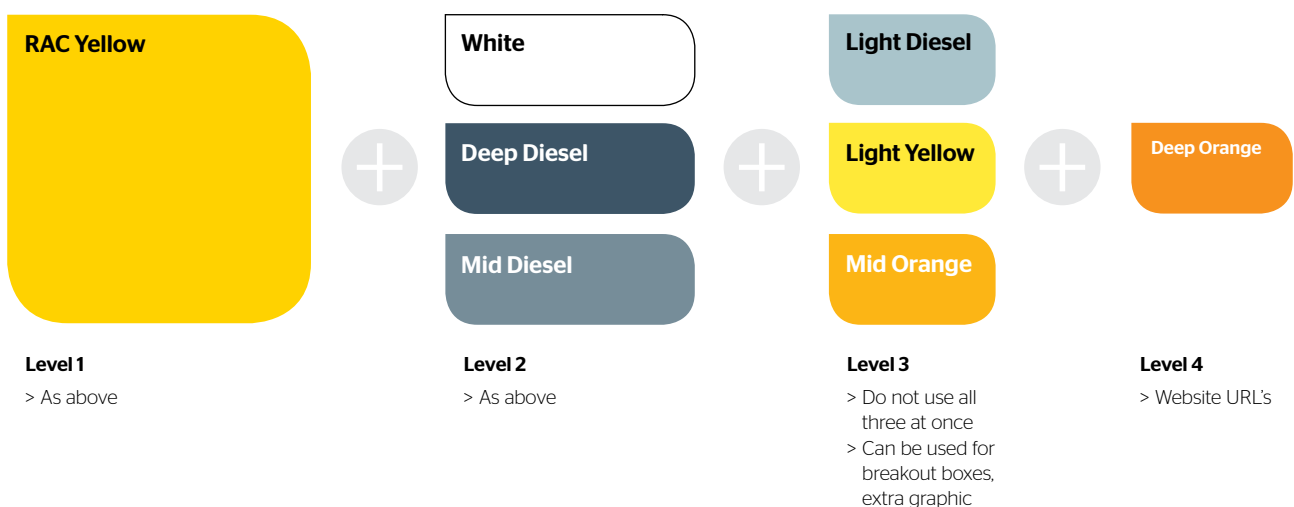
Remember, just because you **can** use a colour, doesn't mean you should.

Ensure colour isn't over-used, resulting in a visually confusing and ineffective piece of communication.

Simple publications (such as posters/press ads/flyers/DL brochures)



More complex items (such as complex brochures/annual reports/magazines)



Parks and Resorts colour palette

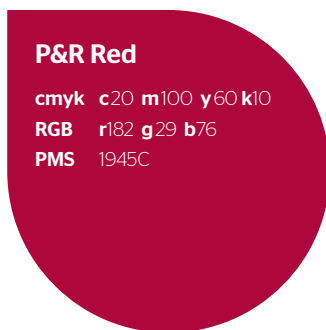
When choosing colours, follow the tables below as these indicate the prominence a colour should have within any artwork (i.e. the hierarchical

structure applies). Use the supporting palette with restraint at all times. Remember, just because you **can** use a colour, doesn't mean you should.

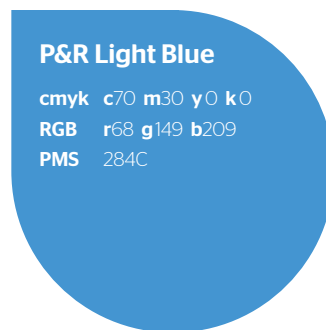
Ensure colour isn't over-used, resulting in a visually confusing and ineffective piece of communication.

! Limited use for sections and section icons

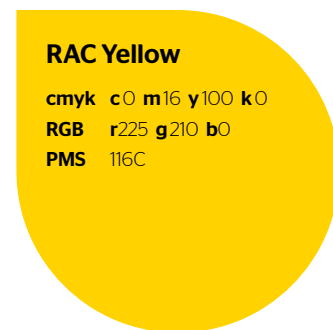
Parks and Resorts (DL brochures sections only)



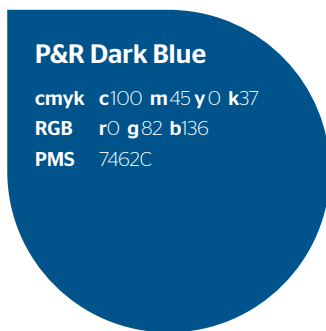
Used for **'Things to do'** section



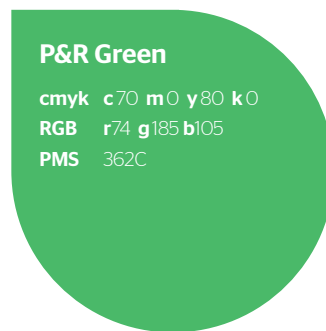
Used for **'Attractions'** section



Used for **'Accommodation'** section



Used for **'Facilities'** section



Used for **'Functions'** section

Parks and Resorts (Colour is applied to the below icons only)



Used for
'Things to do'
section



Used for
'Attractions'
section



Used for
'Accommodation'
section



Used for
'Facilities'
section



Used for
'Functions'
section

04.0

Our visual device sets us apart from the crowd

Inspiration. The sweeping edges and angles of the logo have directly inspired our extended visual language. A dynamic intersection of shapes, forming a unique visual element, has been created to unify RAC collateral.

This intersection alludes to roads, beams of light, forward movement, modernity and the WA landscape.

White space and the new shades of yellow and orange freshen the RAC yellow, making it more contemporary, bringing it depth and life.

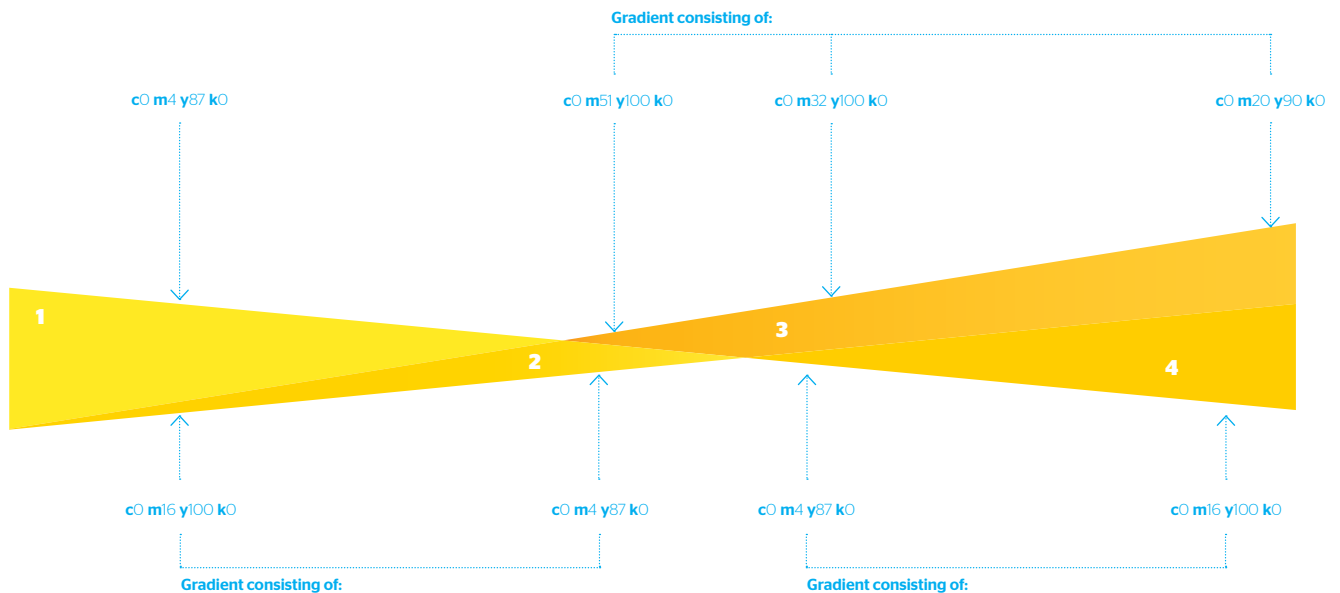
Our intersecting beams

The intersecting beams are a key part of our visual language. It is a unique feature that helps set us apart from the crowd.

All four sections of the beams must be visible when used in layouts. It is a CMYK file and the colour breakdowns are indicated below.

The beams, whether for print, outdoor or digital, should never have copy, image or graphics placed over them. They should be displayed clearly and proudly.

Standard



! Please do not recreate the intersecting beams.

Using the intersecting beams

Where appropriate the beams should be incorporated into all forms of communications to ensure branded elements of the visual identity are well represented.

There will be times, due to space or other creative limitations, (e.g. outdoor media) that the use of beams is inappropriate. It is recommended that the designer and marketing manager make a judgment whether to use based on the level of visual branding

already present within an individual communications item.

When using the beams, ensure they are placed at the bottom of the template with a white area below where the logo sits.

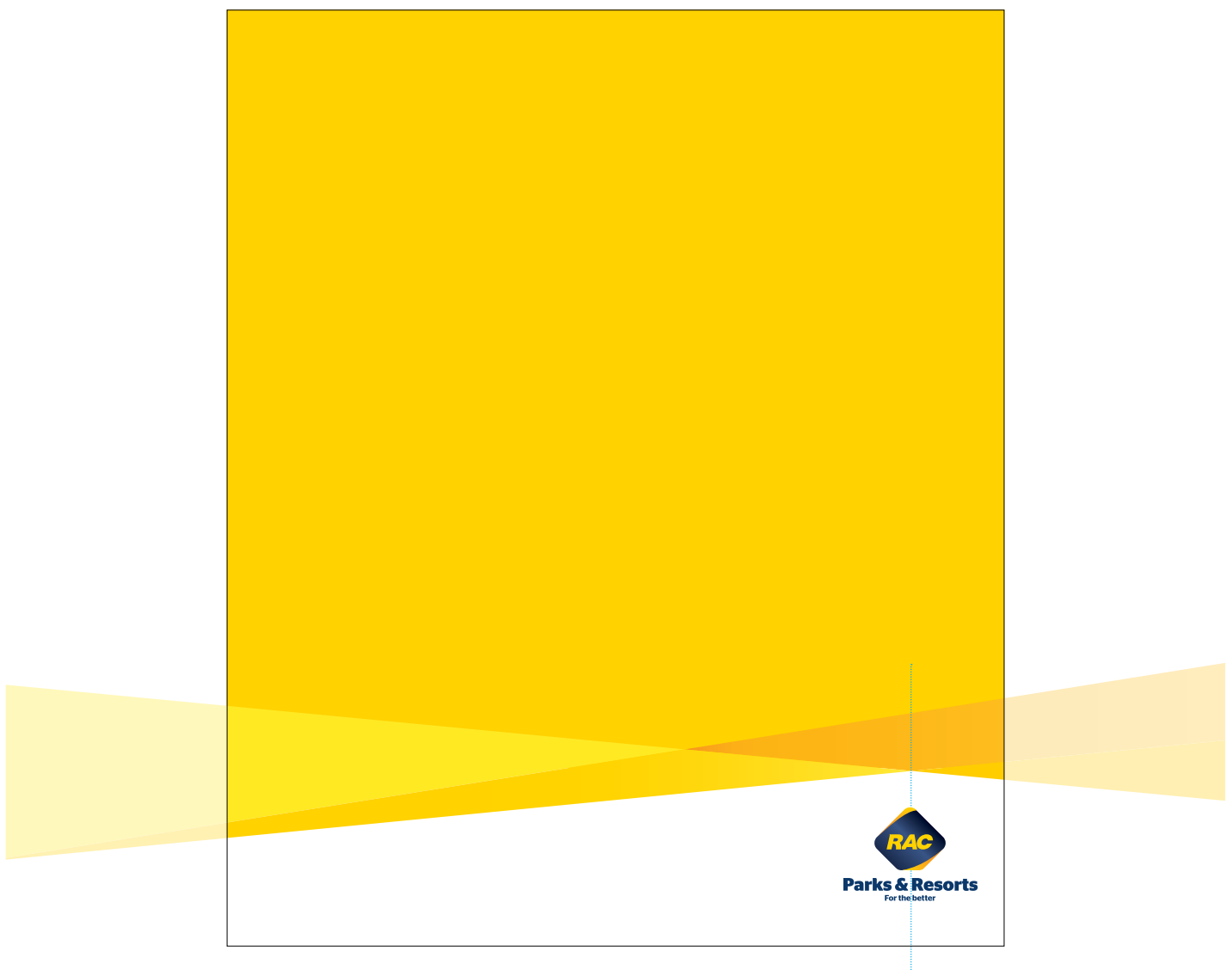
- > Always use the portrait version of the logo where possible.
- > The logo is positioned bottom right.
- > The point of the logo aligns with the highest point of the white space.

> The intersecting beams can slide left or right depending on the position of the logo (business unit logos vary in width).

> The intersecting beams are designed to run off the page.

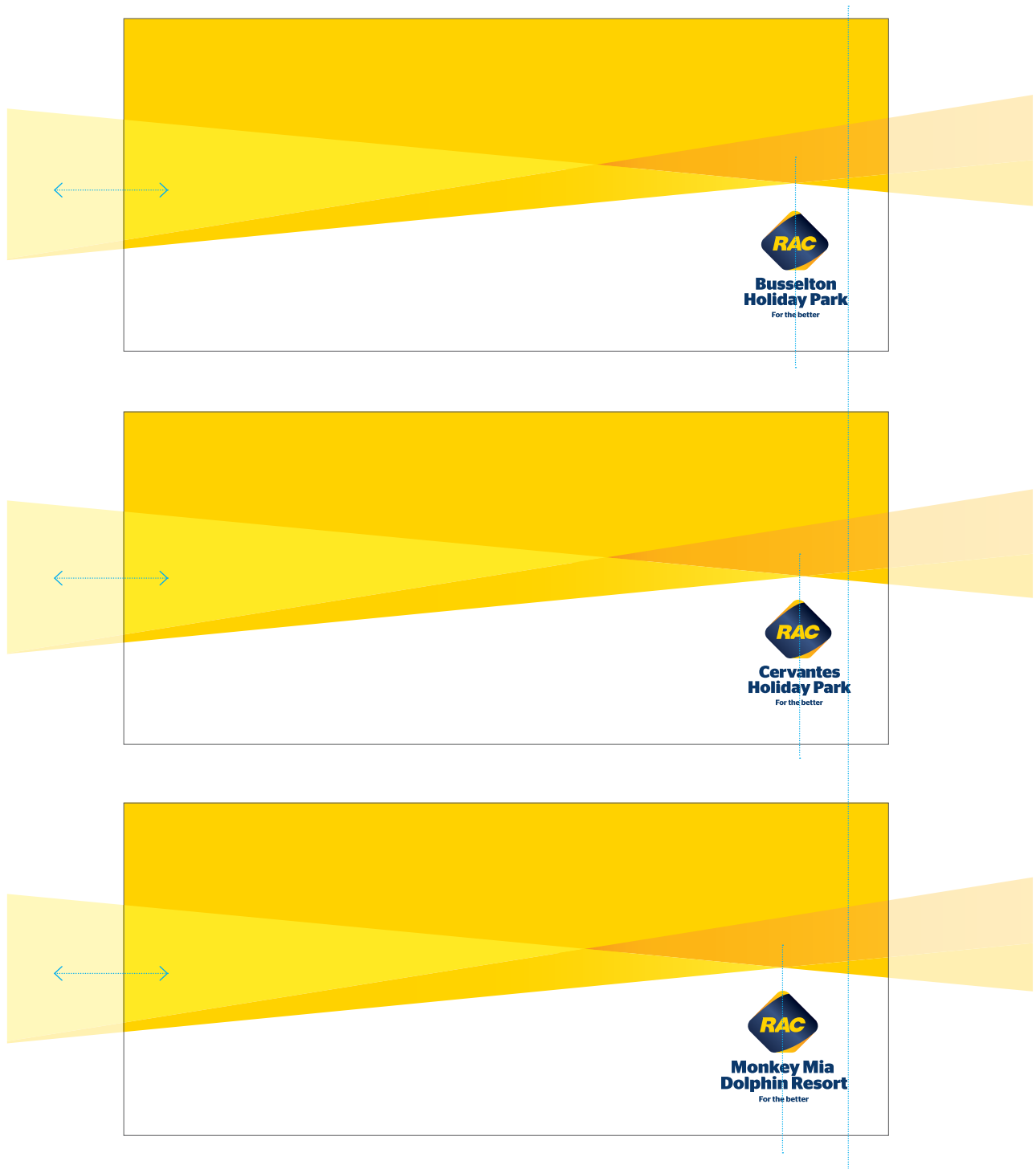
> The beams must not be rotated or changed in any way other than the approved versions.

> The beams should never have copy, images or graphics placed over them.



Using the intersecting beams continued

Examples of how the intersecting beams can move side to side depending on the logo being used.



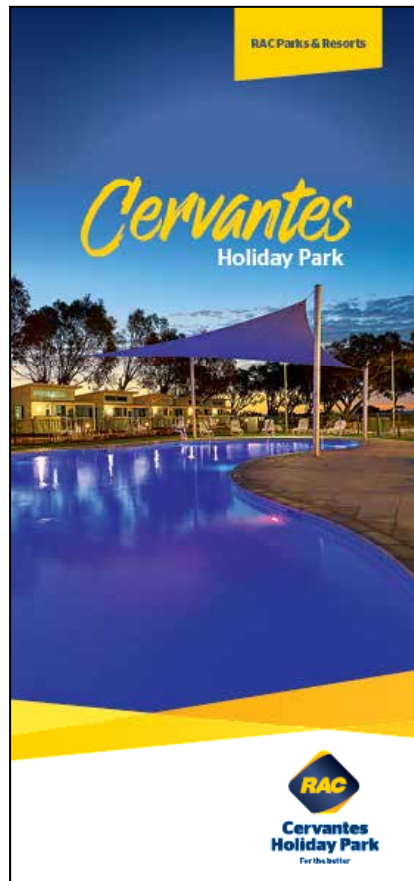
Examples of the intersecting beams at work

Below are examples of the beams being used in typical layouts.

The intersecting beams should be used on all items wherever possible, however

there will be situations where it doesn't work (for example a small size press ad with limited space), so don't force it. Use a plain yellow background instead to

amp up RAC brand cues and consult your RAC Brand Team if you wish to discuss further.



DL brochure covers

Versions of the intersecting beams

Versions have been created in the following formats:

- > CMYK
- > 1 colour Pantone® 109 (envelopes only)
- > Newspaper press
- > Mono
- > Banner ad horizontal
- > Banner ad vertical

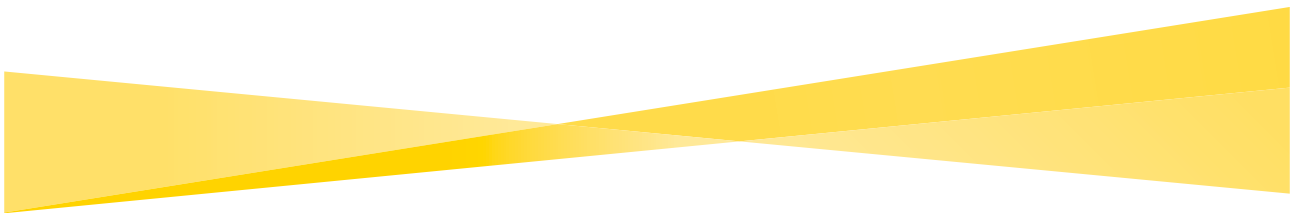
Standard



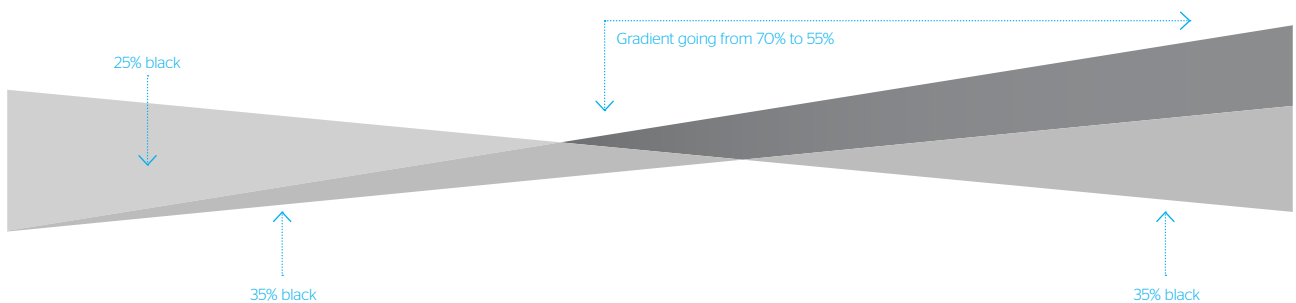
Press



1 colour (envelopes only)



Greyscale



Unacceptable usage

Do not manipulate or alter the supplied intersecting beams master artwork in any way.

We have created variations of the intersecting beams for those situations where use of the standard beams is not possible.

Details of these are on the following pages.



Do not flip or reverse it



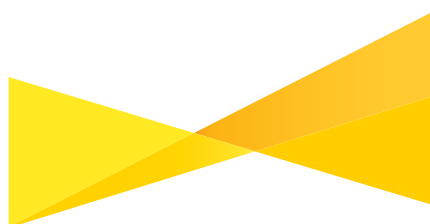
Do not change the angles



Do not stretch it



Do not stretch and/or rotate it



Do not squash it horizontally or vertically

Acceptable variations

There will sometimes be unusual formats where the standard intersecting beams do not fit.

We have provided customised beams for these situations. These are the only

authorised variations to the beams.

There are some additional variations approved only for specific use for eDMs, the RAC website and Horizons magazine.

! Do not rotate or distort the intersecting beams yourself, in any way.

Thin



Narrow



RAC staff name tag

Additional devices location strip

RAC Parks & Resorts graphic device is used as a branded element for recognition across brochureware.

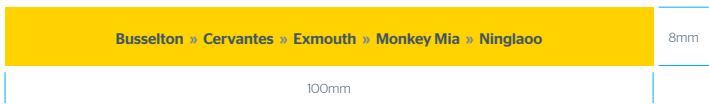
The location strip is to be used in lieu of intersecting beams as shown within the following pages and provided templates.

The length is adjustable to suite the width of the medium.

Elements within yellow strip should always be centred horizontally.

Current locations

DL Brochure width minimum size: short version



A4 Poster width minimum size: long version



Future locations



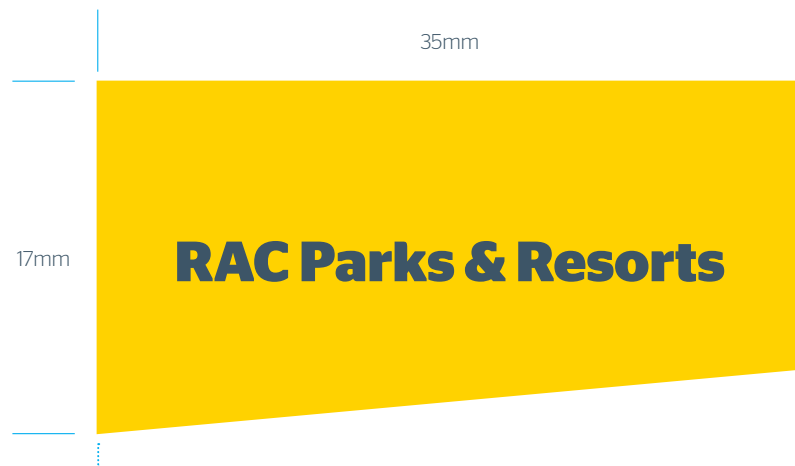
Additional devices tag

RAC Parks & Resorts graphic device is used as a branded element for recognition across brochureware. The angle reflects the intersecting beams and aligns to the beams' original brand intention.

The location strip is to be used in lieu of intersecting beams as shown within the following pages and provided templates. The length is adjustable to suite the width of the medium.

Elements within yellow strip should always be centred horizontally.

DL Brochure width minimum size across brochureware



05.0

Our typeface

gives us

personality,

impact and

flexibility

Personality. Not only is it what we say, it's how we say it. If it's doing its job properly, a typeface should represent your tone of voice.

The RAC typeface is the large and versatile Stag Sans family (with a dash of Stag thrown in for flavour).

The following pages outline which weights to use, when to use them and which colours work best.

Hello, my name is Stag Sans

I'm friendly and sensible

| | | |
|-----------------------|------------|------------|
| Stag Sans Bold | ABC | 123 |
|-----------------------|------------|------------|

| | | |
|----------------------------|------------|------------|
| Stag Sans Semi Bold | ABC | 123 |
|----------------------------|------------|------------|

| | | |
|-------------------------|------------|------------|
| Stag Sans Medium | ABC | 123 |
|-------------------------|------------|------------|

| | | |
|-----------------------|------------|------------|
| Stag Sans Book | ABC | 123 |
|-----------------------|------------|------------|

| | | |
|------------------------|------------|------------|
| Stag Sans Light | ABC | 123 |
|------------------------|------------|------------|

And I'm Stag

I introduce visual texture and variety into the typographic style. I can be used for introductory paragraphs and quotes. For above-the-line campaigns which need a little bit 'extra', our creative teams can use me at its discretion.

However, all other users of these guidelines must follow the rules listed for each piece of collateral in order to maintain consistency across all standard RAC communications.

| | | |
|--------------------|------------|------------|
| Stag Medium | ABC | 123 |
| Stag Book | ABC | 123 |
| Stag Light | ABC | 123 |

And last but not least, I'm Calibri.

I'm used at 100% Black for all non-marketing communications such as letters and emails. I can also be used for internal documents and presentations.

Overarching typography principles

Below are some overarching typography rules which are applicable to most RAC applications on a **yellow background**.

| | | |
|--|--------------------|---|
| Headline in Stag Sans Bold | White | > Only use these colours on a RAC yellow background. |
| Headline in Stag Sans Bold | Deep Diesel | > Never use more than two colours at any one time. |
| Headline in Stag Sans Bold | Mid Diesel | > Set tracking at 5 or 10 if the spacing looks crowded. > Leading should be tight. |
| Subheading style 1 in Stag Sans Semi Bold | White | > Choose one of these colours for your sub heading. |
| Subheading style 1 in Stag Sans Semi Bold | Deep Diesel | > Colour should differ from headline colour. |
| Subheading style 1 in Stag Sans Semi Bold | Mid Diesel | > A sub heading should never feature above a heading. |
| Subheading style 2 can be in Stag Sans Light with highlighted text in Stag Sans Semi Bold | Deep Diesel | > This can be used as an alternative to the subheading style above. Do not use both. A sub heading should never feature above a heading. |
| Introductory copy and quotes in Stag Light | Deep Diesel | > Choose one of these colours for your introductory copy or quotes. |
| Introductory copy and quotes in Stag Light | Mid Diesel | |
| Body copy is Stag Sans Light and its ideal size is 9pt with 12pt leading. Please stick to that size wherever possible (although we understand there will be occasions when you can't). | | > Always use Stag Sans Light, for body copy. |
| Body copy is the only time you can use black! (Bold body copy should use Stag Sans Medium but not be used for whole paragraphs). | | > Stag Sans Medium can be used to highlight particular words only. |
| Paragraphs should be left aligned with no indents, and a 2mm paragraph space. | | > Copy should always be left aligned. Do not justify copy (with exceptions to fine print such and T&Cs). |
| For bullets points use: | | > Ideal size is 9pt, but use your discretion to make it bigger if necessary (e.g. on posters). |
| > if it's in an extensive amount of body copy (for example a magazine article) | | > Ensure typeface glyphs are used for double arrow bullets and not greater/less than symbols. |
| » (Glyph GID119 Stag Sans Bold) if it's for shorter amounts of body copy where a decorative graphic element is needed to lift the design | Black | |
| | | > Always use Stag Sans Book for the call to action. |
| The call to action sits under the RAC intersecting beams on a white background, and is always in Stag Sans Book | Deep Diesel | > The call to action should be short and sharp with one action only. > If a URL is listed, ensure it is short and easy for the consumer to read. If its long, obtain a vanity URL. |
| Terms and conditions, and other forms of 'small print' should be in Stag Sans Light 6pt on 7pt leading. | Black | > Always use Stag Sans Light for disclaimers. > Justify alignment. |

Overarching typography principles continued

Below are some overarching typography rules which are applicable to most RAC applications on a **white background**.

| | | |
|--|---------------------|--|
| Headline in Stag Sans Bold | RAC Yellow | > RAC yellow can be used on contrasting backgrounds. |
| Headline in Stag Sans Bold | Deep Diesel | > Never use more than two colours at any one time. |
| Headline in Stag Sans Bold | Mid Diesel | > Set tracking at 5 or 10 if the spacing looks crowded. |
| Headline in Stag Sans Bold | Light Diesel | > Leading should be tight. |
| Subheading style 1 in Stag Sans Semi Bold | RAC Yellow | > Choose one of these colours for your sub heading. |
| Subheading style 1 in Stag Sans Semi Bold | Deep Diesel | > Colour should differ from headline colour. |
| Subheading style 1 in Stag Sans Semi Bold | Mid Diesel | > A sub heading should never feature above a heading. |
| Subheading style 2 can be in Stag Sans Light with highlighted text in Stag Sans Semi Bold | Deep Diesel | > This can be used as an alternative to the subheading style above. Do not use both. A sub heading should never feature above a heading. |
| Introductory copy and quotes in Stag Light | Deep Diesel | > Choose one of these colours for your introductory copy or quotes. |
| Introductory copy and quotes in Stag Light | Mid Diesel | |
| <p>Body copy is Stag Sans Light and its ideal size is 9pt with 12pt leading. Please stick to that size wherever possible (although we understand there will be occasions when you can't).</p> <p>Body copy is the only time you can use black! (Bold body copy should use Stag Sans Medium but not be used for whole paragraphs).</p> <p>Paragraphs should be left aligned with no indents, and a 2mm paragraph space.</p> <p>For bullets points use:</p> <ul style="list-style-type: none"> > if it's in an extensive amount of body copy (for example a magazine article) » (Glyph GID119 Stag Sans Bold) if it's for shorter amounts of body copy where a decorative graphic element is needed to lift the design | Black | <ul style="list-style-type: none"> > Always use Stag Sans Light, for body copy. > Stag Sans Medium can be used to highlight particular words only. > Copy should always be left aligned. Do not justify copy (with exceptions to fine print such and T&Cs). > Ideal size is 9pt, but use your discretion to make it bigger if necessary (e.g. on posters). > Ensure typeface glyphs are used for double arrow bullets and not greater/less than symbols. |
| The call to action sits under the RAC intersecting beams on a white background, and is always in Stag Sans Book | Deep Diesel | <ul style="list-style-type: none"> > Always use Stag Sans Book for the call to action. > The call to action should be short and sharp with one action only. > If a URL is listed, ensure it is short and easy for the consumer to read. If its long, obtain a vanity URL. |
| Terms and conditions, and other forms of 'small print' should be in Stag Sans Light 6pt on 7pt leading. | Black | <ul style="list-style-type: none"> > Always use Stag Sans Light for disclaimers. > Justify alignment. |

Type legibility

Below is a general guide as to which colour combinations are the most legible.

Type on the RAC yellow background

Stag Sans Bold
can be used
in these colours



Deep Diesel



Mid Diesel



White

Stag Sans Semi Bold
can be used in these colours
but never black

Stag Sans Light subheadings can be used in this colour

Stag Light, **Book and Medium**
can be used in these colours

Body copy looks best in Stag Sans Light and its ideal size in most cases is 9pt with 12pt leading. Please stick to that size wherever possible (although we understand there will be occasions when you can't).

Body copy is the only time you can use black! (Bold body copy should use **Stag Sans Medium** but not be used for whole paragraphs).

We know there will be occasions when you have to compromise but we prefer left-aligned paragraphs with no indents and a 2mm paragraph space.

We have allowed a limited selection of colours to choose from, for headlines, sub headings and break-out copy.

This means different tones of voice can be achieved – from light and breezy through to serious.

! Never use black for anything other than body copy.

! Never use RAC Blue – it is for logo use only.

Terms and conditions, and other forms of 'small print' should be in Stag Sans Light 6pt on 7pt leading.

Type legibility continued

Below is a general guide as to which colour combinations are the most legible.

Type on white background

Stag Sans Bold
can be used
in these colours
but never black



Stag Sans Semi Bold
can be used in these colours
but never black

Stag Sans Light subheadings can be used in this colour

Stag Light, **Book and Medium**
can be used in these colours.

Body copy looks best in Stag Sans Light and its ideal size in most cases is 9pt with 12pt leading. Please stick to that size wherever possible (although we understand there will be occasions when you can't).

Body copy is the only time you can use black! (Bold body copy should use **Stag Sans Medium** but not be used for whole paragraphs).

We know there will be situations when you have to compromise but we prefer left-aligned paragraphs with no indents and a 2mm paragraph space.

Terms and conditions, and other forms of 'small print' should be in Stag Sans Light 6pt on 7pt leading.

When text appears over a photograph preference is RAC yellow then white, and if neither of these work choose a colour from the palette on this page which is the most legible.

Never use black for anything other than body copy.

Never use RAC Blue - it is for logo use only.

Not recommended

Below are the colour combinations which should be avoided for legibility reasons.

Both RAC Yellow and Light Diesel should only be used when the type is big and/or bold.

Avoid using these two colours for smaller, lighter fonts.



- ⊘ Avoid using RAC Yellow for Stag Light on white.
- ⊘ Avoid using Light Diesel for Stag Light on white.
- ⊘ Avoid using RAC Yellow for Stag Sans Light on white.
- ⊘ Avoid using Light Diesel for Stag Sans Light on white.



Not recommended

⊘ **Light Diesel**

⊘ **RAC Yellow**

Parks and Resorts

A secondary typeface 'Enjoy the Ride' used predominantly for all P&R assets as a point of difference ie. a key word within headlines. Secondary font may only be applied to the first or last word within the headline.

Typeface 'Enjoy the Ride'

Enjoy the Ride

Examples of headlines - see examples contained within this document.

Busselton

Stag Sans Semi Bold
Stag Sans Light

Discover

continuation of headline
Additional supporting information

Stag Sans Bold

Cervantes

Start of Headline

Backpackers

Enjoy the Ride Swashes - used to accentuate headlines - only as required/suitable. See examples contained within this document.



! Please note: The 'Enjoy the Ride' typeface may need some kerning treatment to represent correctly.

06.0

Our graphic elements add variety and character

Photography isn't the only way to create successful layouts. In fact, sometimes you don't need to use photography at all.

We have developed an RAC graphic language which ranges from icons to illustrations. By graphic language we mean a specific style and approach to the way graphics are created for the RAC brand.

The following pages introduce you to the RAC graphic elements and define their style. We will probably need to create more graphic elements in the future so please read on and ensure you stick to our style as closely as possible.

Park and resorts icons

The suite aligns to our overarching principles of icon design and should be used before creating any new icons.

| | | | | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| ICON001 | ICON002 | ICON003 | ICON004 | ICON005 | ICON006 | ICON007 | ICON008 | ICON009 | ICON010 |
| ICON011 | ICON012 | ICON013 | ICON014 | ICON015 | ICON016 | ICON017 | ICON018 | ICON019 | ICON020 |
| ICON021 | ICON022 | ICON023 | ICON024 | ICON025 | ICON026 | ICON027 | ICON028 | ICON029 | ICON030 |
| ICON031 | ICON032 | ICON033 | ICON034 | ICON035 | ICON036 | ICON037 | ICON038 | ICON039 | ICON040 |
| ICON041 | ICON042 | ICON043 | ICON044 | ICON045 | ICON046 | ICON047 | ICON048 | ICON049 | ICON050 |

Icon use: for page of DL Flyers only



Fly



Drive



Coach



Location



Online



Email

Power of Membership

The power of membership device should be used by businesses units when promoting a non-membership product. Wherever possible all business units

should align to the power of membership either through visual device or through a line of copy. There will be exceptions where power of membership alignment

doesn't work e.g. tactical retail offers with no link to membership, or media channels that don't allow space to do so.



! For use on all backgrounds except for RAC yellow.



! For use on RAC yellow backgrounds.



! Limited use only - for when offer is in the headline



! Transparent versions for use on photography only



! Transparent versions for use on photography only

! Rules for application:

- > Animation line: Diesel or yellow depending on the background
- > Transparent version: For use on photography
- > The power of membership only version: For use when the offer is in the headline
- > In some instances if the offer is too long and space doesn't allow for it 'The power of membership' can be dropped from the device (this would be at the discretion of the brand team)

07.0

Tables and charts that are clear and easy to follow

The following pages introduce you to the RAC table and chart styles. The combination of RAC's unique colour palette, fonts and graphics principles, ensures they feel distinctly RAC.

Table styles

For our table styles to be on brand they need to be informed by two of our key principles.

Our table styles should always convey the following principles: **simplicity and modernity.**

The following examples have been included to show both basic and complex table styles.

Basic table style A – mono flat version

| | FY15 | FY19 |
|--------------------------|-------|-------|
| Net Promoter Score (NPS) | | |
| > Contact Centre | 56 | 61 |
| > Member Service Centre | 68 | 71 |
| > Digital | 48 | 56 |
| Cost to Income Ratio | 25.6% | 20.1% |

Basic table style B – colour flat version

| 2006 | | | |
|-------|--------|--------|---------|
| | Male | Female | Persons |
| 0-64 | 5,900 | 2,900 | 8,800 |
| 65-74 | 13,900 | 12,600 | 26,500 |
| 75-84 | 30,500 | 50,300 | 80,700 |
| 85+ | 18,300 | 55,300 | 73,500 |

Basic table style C – colour rounded edge version

| Environment | Definition | Frequency |
|----------------|---|----------------|
| Mild | 10km from coastal/rural or suburban areas | Every 6 months |
| Moderate | 5km from coastal/high traffic areas | Every 3 months |
| Severe/Coastal | 1km from coastal/marine/heavy industrial | Every 2 weeks |

Complex table style A – colour flat version

| Action | Responsibility | Timeline | Deliverables |
|---|---|----------------|---|
| Investigate cultural development | Chief Operating Officer | Dec 2014 | Establish baseline understanding of cultural awareness (CA). |
| | RAC Executive | March 2015 | Assess the need for Cultural Awareness education in each business area. Identify potential CA education opportunities for implementation in FY16 Business plans. |
| Celebrate NAIDOC Week | Executive General Manger – Advocacy and Member Benefits | 6-13 July 2014 | RAP Team to attend external events with the view to participate and learn. |
| | RAC Executive | July 2015 | Provide opportunity for all RAC employees to engage and participate in NAIDOC Week events. |
| Raise internal understanding of protocols | General Manager People Strategy | September 2014 | Plan, develop RAC protocols and guidelines on Acknowledgement of Country and Welcome to Country ceremonies. |
| | Senior Manager People Services | October 2014 | Communicate and implement protocols as a formal practice within the RAC. |

Complex table style B – colour round edge version

| Action | Responsibility | Timeline | Deliverables |
|---|---|----------------|---|
| Investigate cultural development | Chief Operating Officer | Dec 2014 | Establish baseline understanding of cultural awareness (CA). |
| | RAC Executive | March 2015 | Assess the need for Cultural Awareness education in each business area. Identify potential CA education opportunities for implementation in FY16 Business plans. |
| Celebrate NAIDOC Week | Executive General Manger – Advocacy and Member Benefits | 6-13 July 2014 | RAP Team to attend external events with the view to participate and learn. |
| | RAC Executive | July 2015 | Provide opportunity for all RAC employees to engage and participate in NAIDOC Week events. |
| Raise internal understanding of protocols | General Manager People Strategy | September 2014 | Plan, develop RAC protocols and guidelines on Acknowledgement of Country and Welcome to Country ceremonies. |
| | Senior Manager People Services | October 2014 | Communicate and implement protocols as a formal practice within the RAC. |

! Any new table styles that are developed should be first approved by the Brand Team.

Chart styles

From policy documents to social media, we will need to find different ways of conveying information and charts are a simple way of doing this.

Our charts should always convey the following principles: **simplicity and modernity.**

Ensure the key brand cues are utilised, so even if the chart is used on its own it still aligns with our visual identity.

The fundamentals of the brand standards apply to the creation of charts, such as the use of our fonts, colours and graphics.

Most charts will be developed from scratch to address a specific need. Whether they are basic charts through to more complicated ones, the same overarching brand principles apply to ensure they feel distinctly RAC.

Chart typography

The same typography principles apply to charts for headings, sub headings, body copy and body copy call outs.

Here are some guiding principles for requirements specific to charts:

| | |
|------------------|-------------------------------|
| Stag Sans Bold | > Chart numbers |
| Stag Sans Medium | > Chart copy call outs |
| Stag Sans Light | > Chart copy > Legend copy |

Please be aware typography hierarchy needs to be used in context to the page.

Chart examples

These examples have been developed for the same overarching brand principles apply to ensure they feel distinctly RAC.

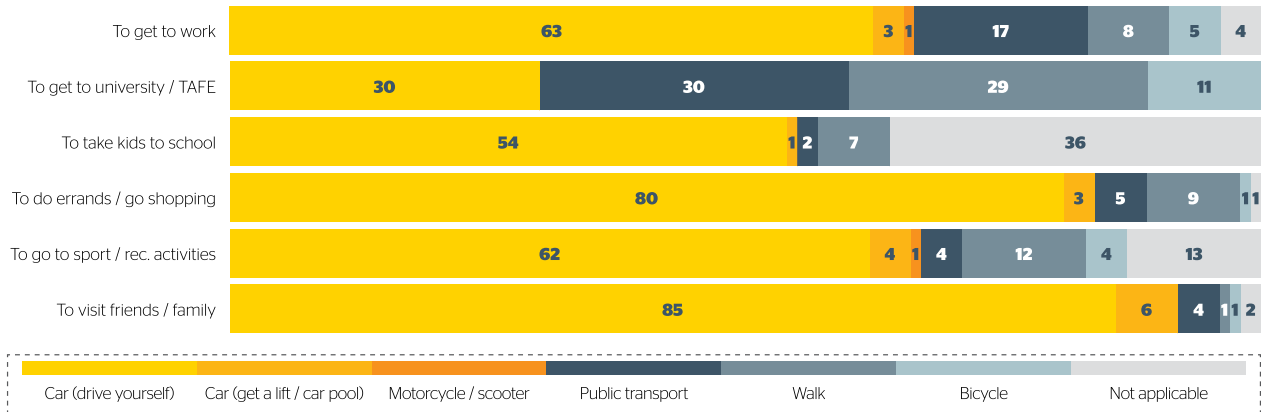
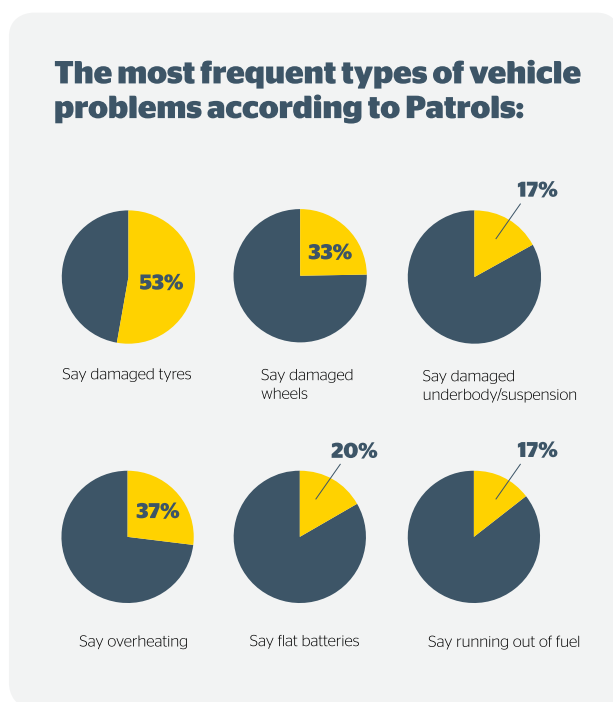
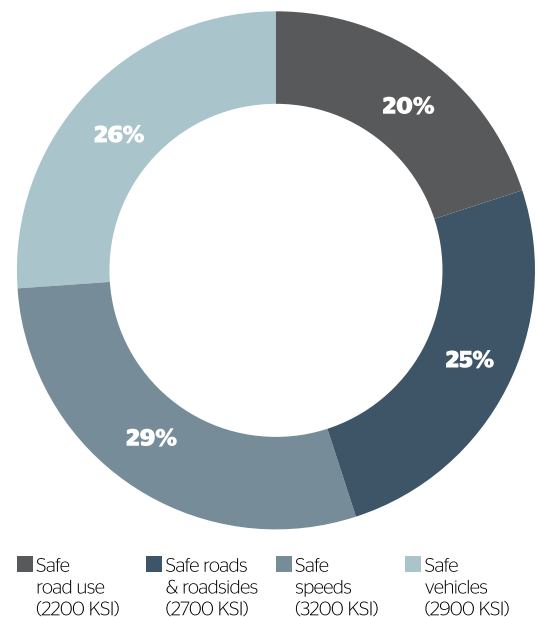


Figure 1: Current mode split (typical mode of travel) by journey purpose (percentage)

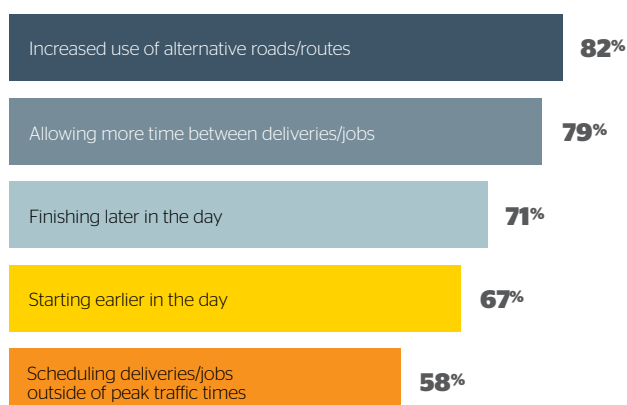


Projected cumulative savings in number of people killed and seriously injured 2008-2020



Data courtesy of: Office of Road Safety

Changes in business due to congestion



08.0

Our photography is bold, bright and confident

We have created a library of bold and vital images which can be used across a wide range of collateral.

The library contains both 'brand photography' and 'tactical photography'. Brand photography is about attitude, emotion and inspiration – and encapsulates the positive benefits of being an RAC member. Tactical photography is more literal and features RAC staff.

Both the brand and tactical photography are:

- > authentic
- > natural
- > fresh
- > contemporary
- > surprising
- > bold and bright

On the following pages is a complete description on our photography principles. This is the framework against which all photography, created or sourced internally, will be measured, and it should be referred to at all times.

Important note » The guidance in this section applies to the majority of communications produced by and for RAC business units. When special projects and campaigns require photography that contradicts these brand standards, our creative teams can exercise its discretion in consultation with the RAC Brand Team.

Our photography principles

When choosing photography – whether from a stock library, or if you are having a shoot – it needs to be informed by the RAC photography principles below.

Imagery should always convey both **bold optimism** and **bold colours** as well as **at least one** of our three support principles.

Always aim for authenticity, natural and believable scenarios. Avoid those which are posed, dated and/or clichéd. Where possible, we should always use RAC staff and our members in photography.

Always have both of these



Bold optimism

We are excited about the future of WA. So our photographic style must always feel bright, energetic and optimistic. This means we always steer away from dull or corporate imagery with negative connotations. We are always a positive driving force for WA.

and



Bold colours

The abundance of sun is uniquely Western Australian, and this creates vibrant and bright bold colours, especially yellow. Our images should be vivid, striking and warmly sunlit whenever possible. Our indoor photography should ideally be flooded with bright natural light.

And at least one of these



Bold places

When photographing our wonderful state – think big! From the big city to sunbaked beaches and of course, the outback. Capture the colour and the epic landscapes of our cities and bush.

.....
or
.....



Bold compositions

Our imagery should never be passive, always active. Images are most dynamic when the subject is moving towards the camera. Cropping techniques such as close-ups can also be used to create dynamism.

.....
or
.....



Bold personalities

Our brand has the power to touch every person in WA. Therefore we always show a cross-section of cultures. When we feature people, they should be positive, animated and radiant. Our images should never feel staged or static.

A selection from our brand library

Below is a taste of the RAC photo library – shot entirely in Western Australia.

These images are available for use by all RAC business units, so you will need to check usage by other business units,

as well as approved usage rights with the artwork custodians.



How to assess brand and tactical photography

How do we translate our photography principles

Not everyone's idea of natural, contemporary or bold will be exactly the same, so take a look at this simple guide to interpreting RAC photography characteristics.

Authentic

When we talk about 'authentic', we're talking about capturing reality. Why? Because we want our audience to believe the story behind our images, and the RAC messages they support.

- > Believable looking people
- > Believable scenarios
- > Believable clothes/outfits
- > Believable settings
- > Believable colours

A simple rule of thumb is that if you can't imagine seeing it in the real world, we shouldn't see it in RAC photography.

Natural

We don't want to be represented by images that are artificial, exaggerated or contrived. So we're never arty for the sake of being arty and we're certainly never pretentious. Another way we can interpret 'natural' is 'earthy' or 'connected to the natural world'.

- > Natural people, with natural hair and make-up

- > Natural environments
- > Natural behaviour
- > Wholesome and healthy

That doesn't mean we can't feature cities, or people wearing suits. In fact, it's natural to wear a suit in the city. It's all about context.

Fresh

Fresh doesn't have to mean fruit and veg, or water droplets on a blade of grass. Fresh is vibrant, colourful, bright and clean. Fresh can be new and challenging. Fresh feels alive.

- > Images that are bursting with life
- > Youthful - but not necessarily young
- > Crisp, clean images

Contemporary

Our photography reflects the lives people live and the places people live - today. But don't get confused with modern. Modern is a style choice. Contemporary is simply what is happening now. So our photography features:

- > The kind of people who live here today
- > The kind of clothes and styling we see today
- > The kind of lives we live today
- > The kind of attitudes we experience today

Surprising

Surprising is about doing something different. Not being predictable. Capturing a moment, a mood, or a situation that we might not have seen before. But there's a difference between showing the audience something they haven't seen before, and showing them something they won't believe; truly surprising is also believable. Surprising photographs feature:

- > Unexpected scenarios
- > Unexpected moments
- > Unexpected locations
- > Unexpected framing of the shot/off-centre/extreme close-ups
- > Unexpected people

Bold and bright

Bold and bright can apply to everything from to the composition of a shot to the attitude of the people in that shot. It's about creating or choosing images with energy and an attitude. It's about choosing your subject matter and committing to it in a strong way.

- > Don't be afraid of emotion
 - as long as it's real
- > Frame the subject of your photograph 'front and centre'
- > If you want to feature something, don't be shy, feature it
- > Strong central images
 - not wishy-washy wallpaper!

Quick reference guide

Please use the below checklist to evaluate suitable photography. The overarching principle **must** be present in all images and contain at least two of the supporting criteria.

| Principle | Photograph type | | | |
|-----------------------------|------------------------------------|---|------------------------------------|--|
| Bold Optimism and colour | Location eg. epic WA landscapes | Composition eg. dynamic, active, focused | People eg. positive personality | |
| Criteria | | | | |
| 1 Authentic/natural | Yes / No | Yes / No | Yes / No | |
| 2 Fresh/contemporary | Yes / No | Yes / No | Yes / No | |
| 3 Surprising/challenging | Yes / No | Yes / No | Yes / No | |

Examples from our brand library

Authentic



Contemporary



Natural



Examples from our brand library continued

Bold & bright



Fresh



Surprising



Campaign photography

In certain instances we will need to commission campaign photography for a special project or a specific campaign.

To communicate marketing messages in an effective way, sometimes we need to be unexpected. The element of surprise, and the human need to comprehend something that surprises us, is a powerful tool. Like the first sentence of a great book, or the opening scene of a thrilling movie, the choice of image in campaign communication should grab your attention and pull you in for more. It doesn't tell the whole story; it's a hook.

In certain circumstances unexpected or surprising photography is good at challenging what you thought you knew about a brand, product or area

of interest. An image that doesn't conform; doesn't look like 'an RAC image'; can be the ideal way to start a conversation about something you didn't know, or expect.

Campaign creative often needs to take the audience on a journey to communicate whatever the message is. We might need to set up an idea with the photograph and complete the thought with the headline, the copy, or the specific media placement.

Photography is one part of the equation in a campaign. The words, the pictures and the media selection all add up to communicate the final message.

So we propose that we assess campaign photography, in context, rather than just a photograph or

an image in isolation. Instead we should look at the overall message and ensuring the message of the photograph contributes to being bold and optimistic. Does the work position us as the driving positive force? Are we demonstrating 'our way' and 'from the heart'.

People respond to different situations with different solutions. A confident brand with depth and well-defined principles can do the same without appearing to have an identity crisis.

The team (agency and RAC) can develop photography that deviate from these standards, if there is a specific creative rationale to do so, and only after consultation with the RAC Brand Team.

Unacceptable photography

Here are some examples as to **what not to do** when choosing, and using, RAC photography.

When in doubt always refer to the RAC photography principles on pages 86 and 87.



⊘ Black and white



⊘ Duotone



⊘ Unnatural and/or over-exposed colour



⊘ Duotone/moody



⊘ Sepia/dark/moody



⊘ Unnatural colour/contrived scenarios



⊘ Contrived/posed

09.0

Our master templates are designed to make your life easier

Getting it together. Our templates are where we see all of the elements of our visual identity working together.

Templates have been created for frequently used items to make your life easier and to maintain consistency across the entire brand.

The Adobe InDesign templates have the basic graphic elements already in place, and type styles are waiting for you in the Paragraph Styles window.

09.1

Our brochures are friendly, fresh and flexible

Small but mighty. The DL is the most widely used brochure and flyer format by RAC and all of its business units.

Templates have been created not only for DL, but for A4 and A5 brochures as well.

RAC brochures and flyers have been categorised into two types of communication. Specific styles have been designed to differentiate them.

Style A

These DLs promote a specific RAC product, anything from Home Insurance to Roadside Assistance. These brochures need to create interest and encourage the consumer to find out more.

Usually a maximum of 6 pages (a folded A4).

Style B

This is where we deliver the serious stuff. For example, legal information and Terms and Conditions specific to the product the member has just purchased. In other words, the fine print.

These brochures aren't selling – they are informing and guiding. Therefore, they're more like a booklet. We want our members to keep these booklets in a safe place and refer back to them when they need to.

A note about printing

> We have selected certain types of printing stock for use in production of printed elements.

> Coated stock such as brochures and flyers should be printed on Monza Satin.

> Uncoated stock such as letterheads should be printed on Pacesetter Laser Pro.

Front cover template

A fixed yellow panel sits at the top of the cover template. Its angle reflects the top angle of the directional beams at the bottom of the page.

Page size 100x210mm

Headlines

- > Always centered horizontally
- > Always put the headline and sub heading up top - brochures are often put into display systems which block the lower half of the brochure
- > Never use black! See the Typography chapter for advice on headline colours

Image area

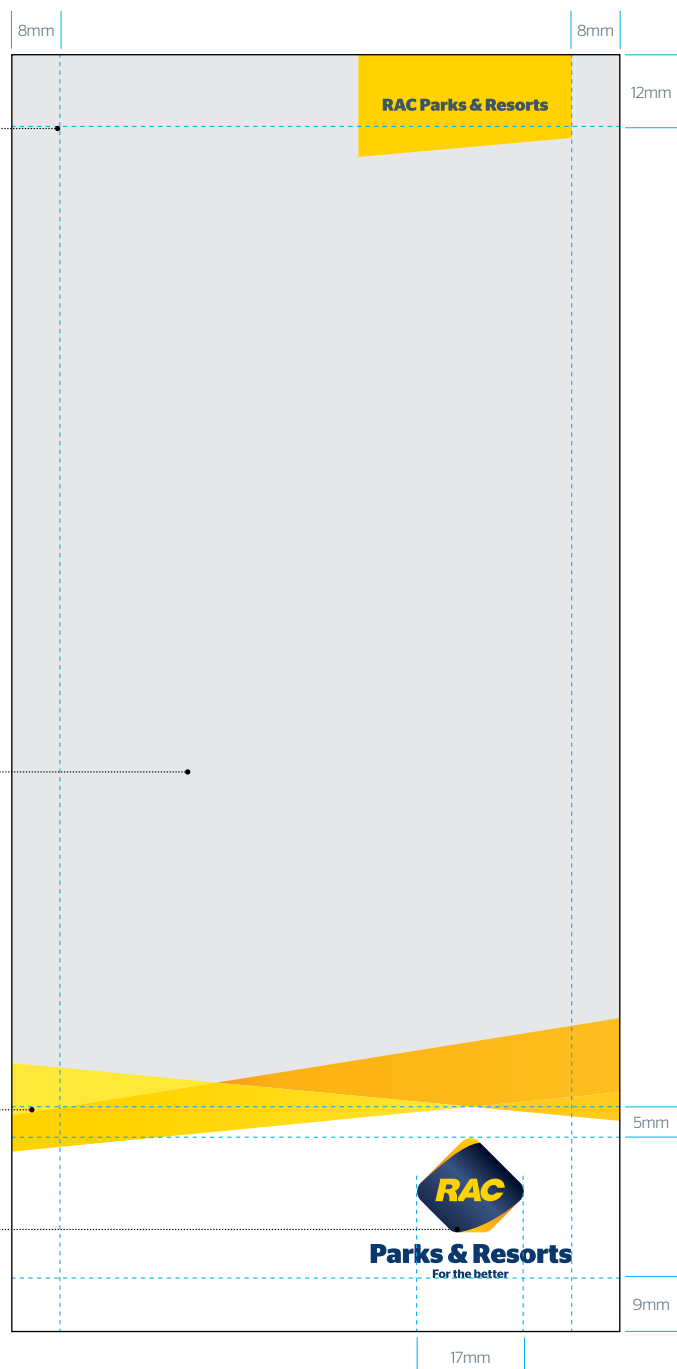
- > Usage of this area described on the following pages

Intersecting beams

- > Intersecting Beams used at 70%
- > See Section 05 for more information

Logo

- > Use portrait logos only
- > Centre-aligned with highest point in white space. Used at 35%



DL brochure back cover template

All of RAC's DL brochures share the same back cover template, pictured below.

The contact information in the white section is variable, depending on the subject of the brochure.

Page size 100x210mm

Mud map section

Contains:

- > overall view of site
- > main roads
- > refers to master asset for required style

Variable contacts section

- > Content varies depending on the subject of the brochure
- > Sub headings (on the back cover only) are Stag Sans Medium Deep Diesel

Environmental printing statement

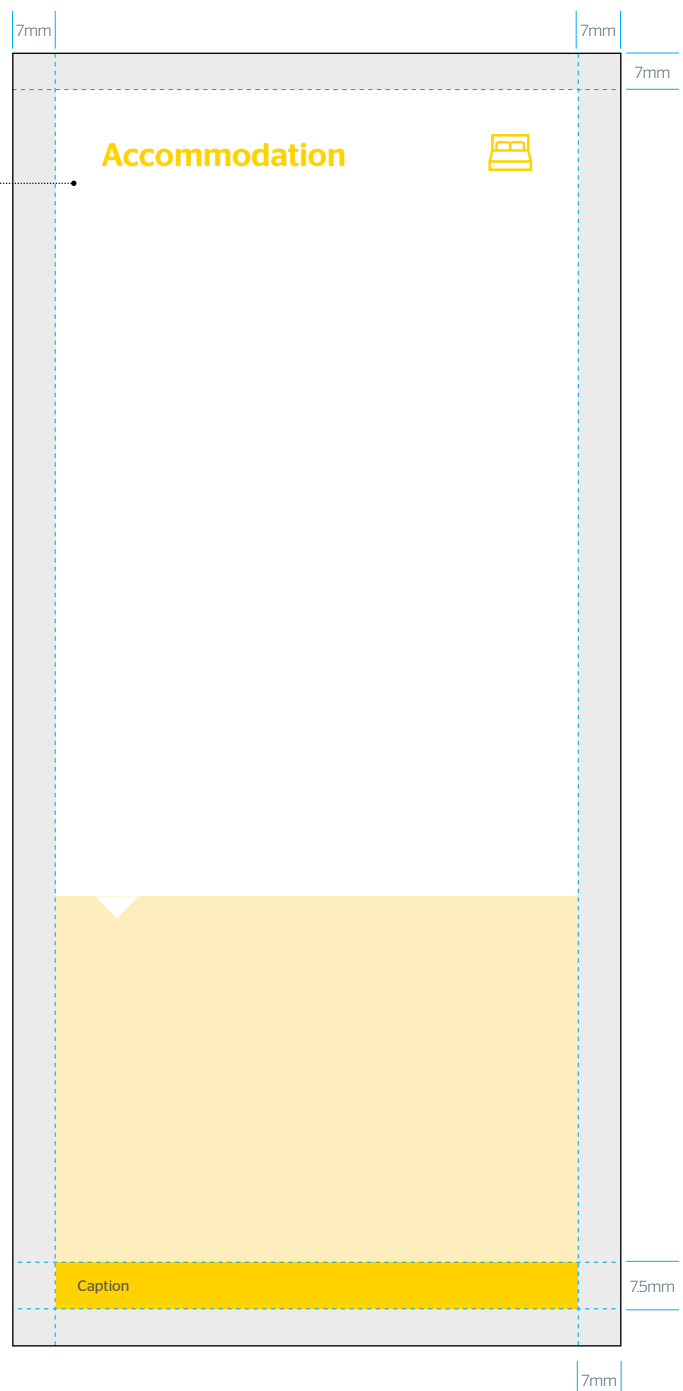
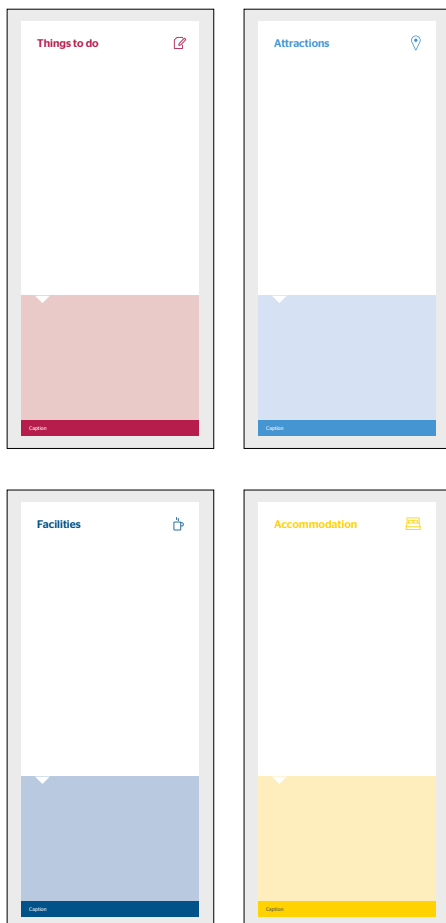
- > Only to be used when printed on Monza Satin



Internal page template

Colour association

See colour guide on page 47 for more information



Multi-panel templates

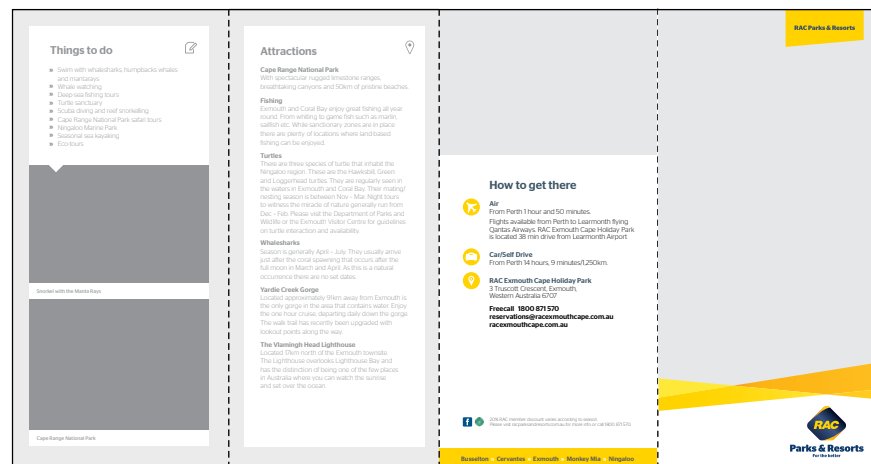
All of RAC's DL brochures share the same back cover template.

Additional panels may be added as required and should follow existing margins of front and back panel templates.

Please note internal page margins from Adobe InDesign templates provided.

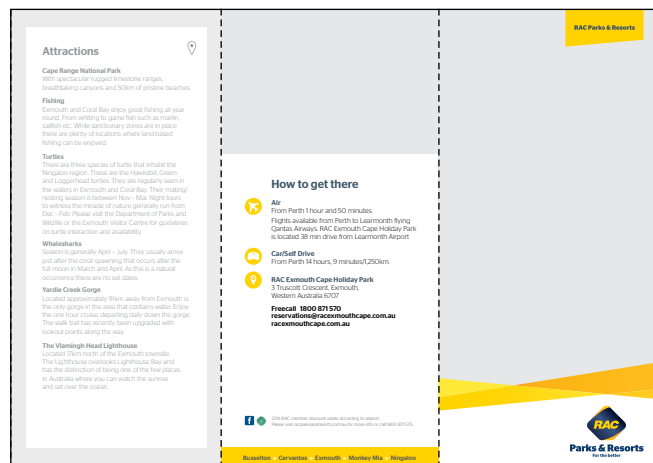
8+ Panel template

Page size 396x210mm



6-Panel template

Page size 297x210mm



4-Panel template

Page size 200x210mm

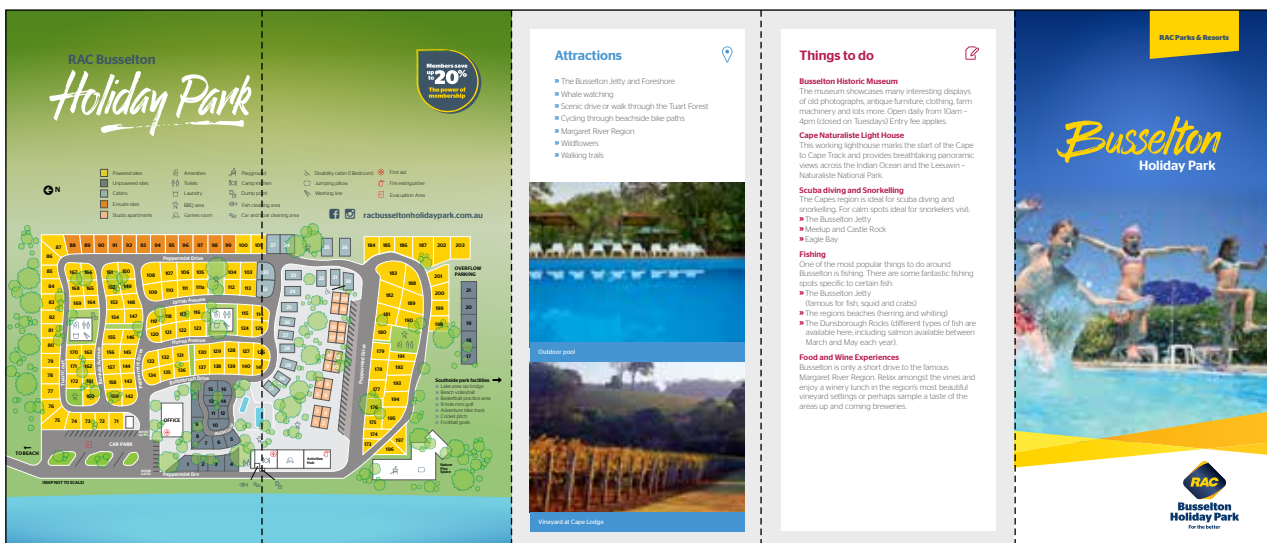


Important note

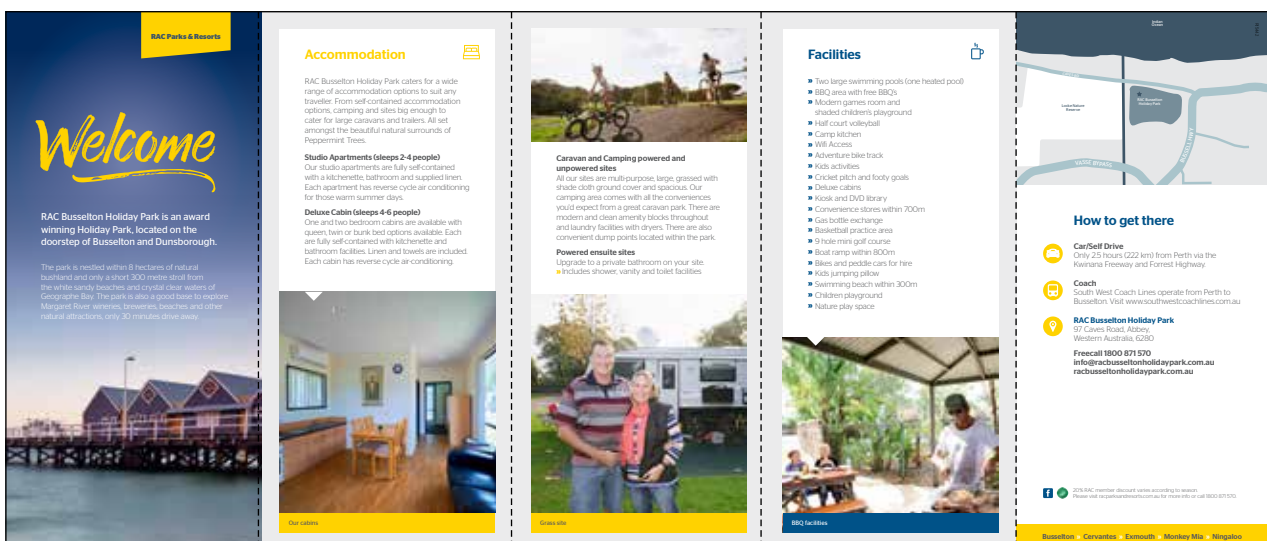
Please ensure all brochureware follows same templated style including internal page style such as grey borders, icons, colours and layout.

Brochure examples

Outside spread



Inside spread



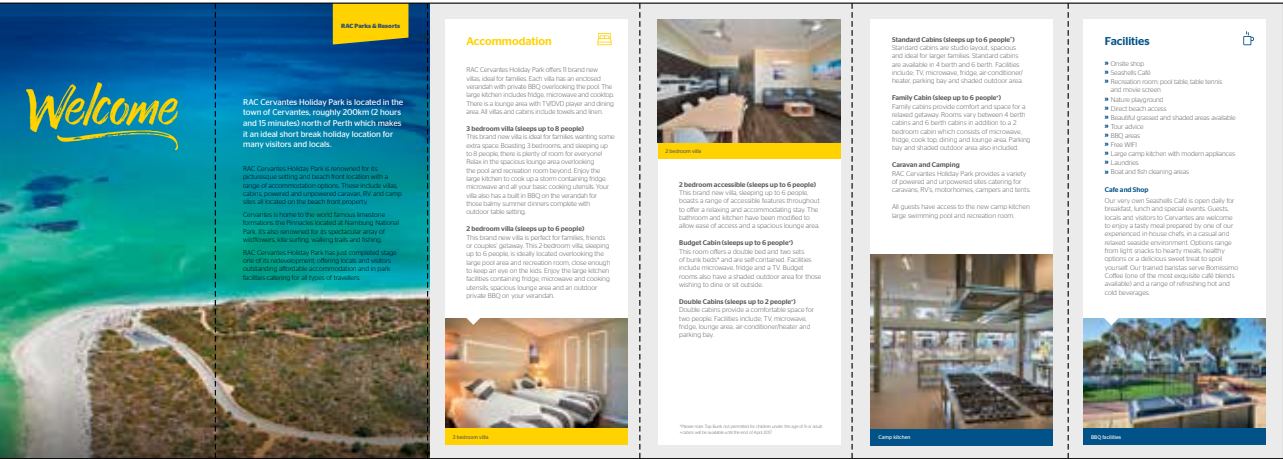
Note: brochures are typically concertina folded

Brochure examples

Outside spread



Inside spread



Note: brochures are typically concertina folded

Compendium A4 booklet cover template

There is often the need to produce multipage brochures other than DL.

These have their own slightly different set of rules to posters and/or flyers, which we have set out below.

Brand elements and margins are slightly different to posters to allow for page creep during print finishing.

Page size 210x297mm

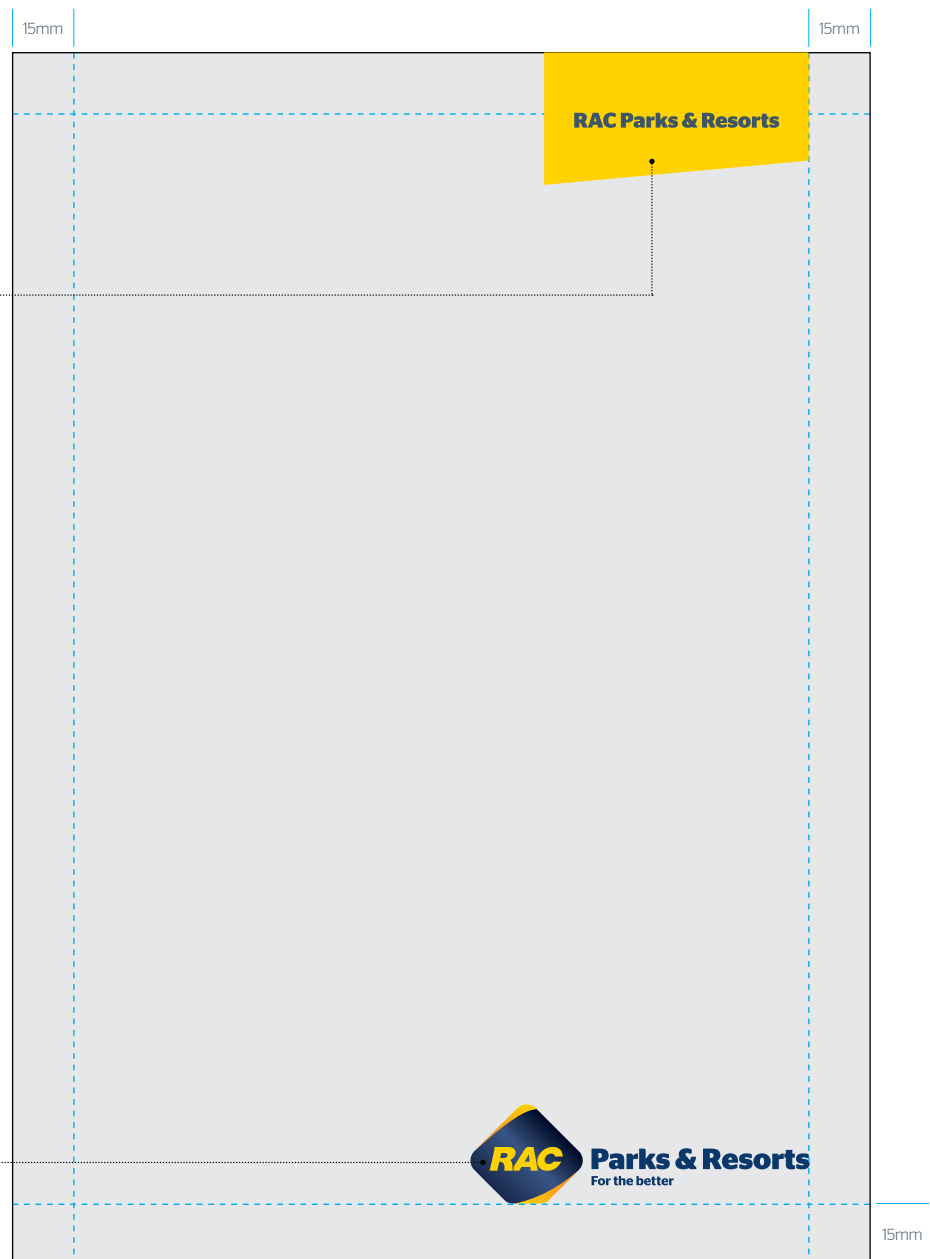
Logo and banner placement, type sizes and weights follow the same guidelines

Device

> Size 180%

Logo

- > Use Landscape logos only
- > Logo at 55%



09.2

Our posters and flyers really brighten up the place

We have created a A4 master template. This template is proportionate to each a number of enlargements and reductions.

For example, A4 posters can be scaled up to an A1, or scaled down to an A5. We have included examples giving guidance as to the different ways the poster templates can be used.

Style A Poster and single sided flyers A4

Important: Note the placement of the beams and logo is different for posters using the master brand logo or specific business unit logo. Ensure the alignment of the required logo with the beams is correct.

Page size 210x297mm

Typography

- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

Glyphs

- > Stag Sans Semi Bold
- > Colour standards apply

Logo

- > Use Landscape logos only
- > Centre-aligned with highest point in white space. Used at 50%

Base locations / dags

- > Centre horizontally and vertically aligned



Style B Poster and single sided flyers A4

Important: Note the placement of the beams and logo is different for posters using the master brand logo or specific business unit logo. Ensure the alignment of the required logo with the beams is correct.

Page size 210x297mm

Typography

- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

Glyphs

- > Stag Sans Semi Bold
- > Colour standards apply

Logo

- > Use Landscape logos only
- > Centre-aligned with highest point in white space. Used at 50%

Base locations / dags

- > Centre horizontally and vertically aligned

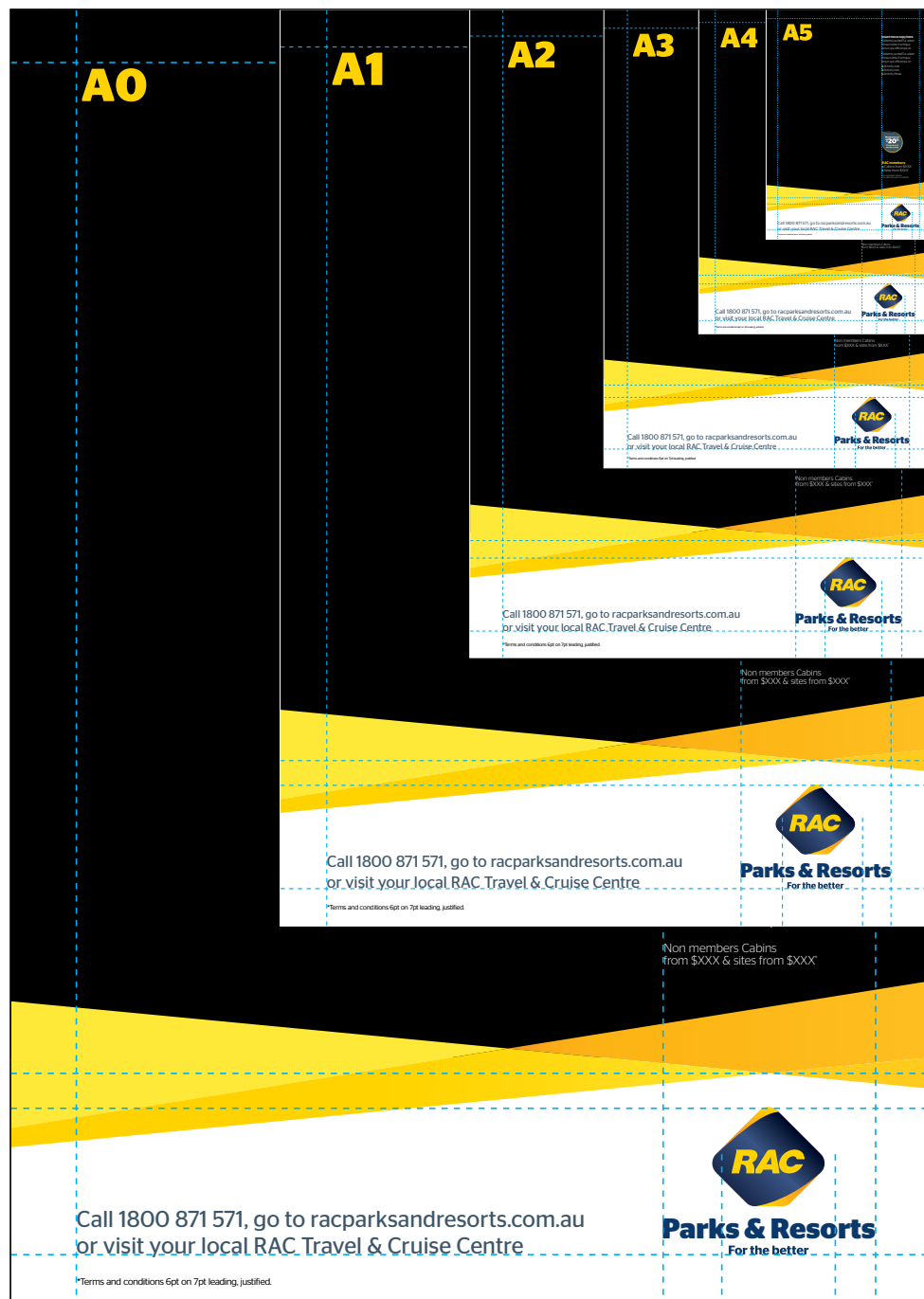


Style A Poster and single sided flyer Proportional sizes

Important: A4 poster artwork may be scaled proportionally to the below sizes.
All elements including margins are a direct enlargement or reduction from the A4 template.

Page sizes

- A5 148x210mm
- A4 210x297mm
- A3 297x420mm
- A2 420x594mm
- A1 594x841mm
- A0 841x1189mm

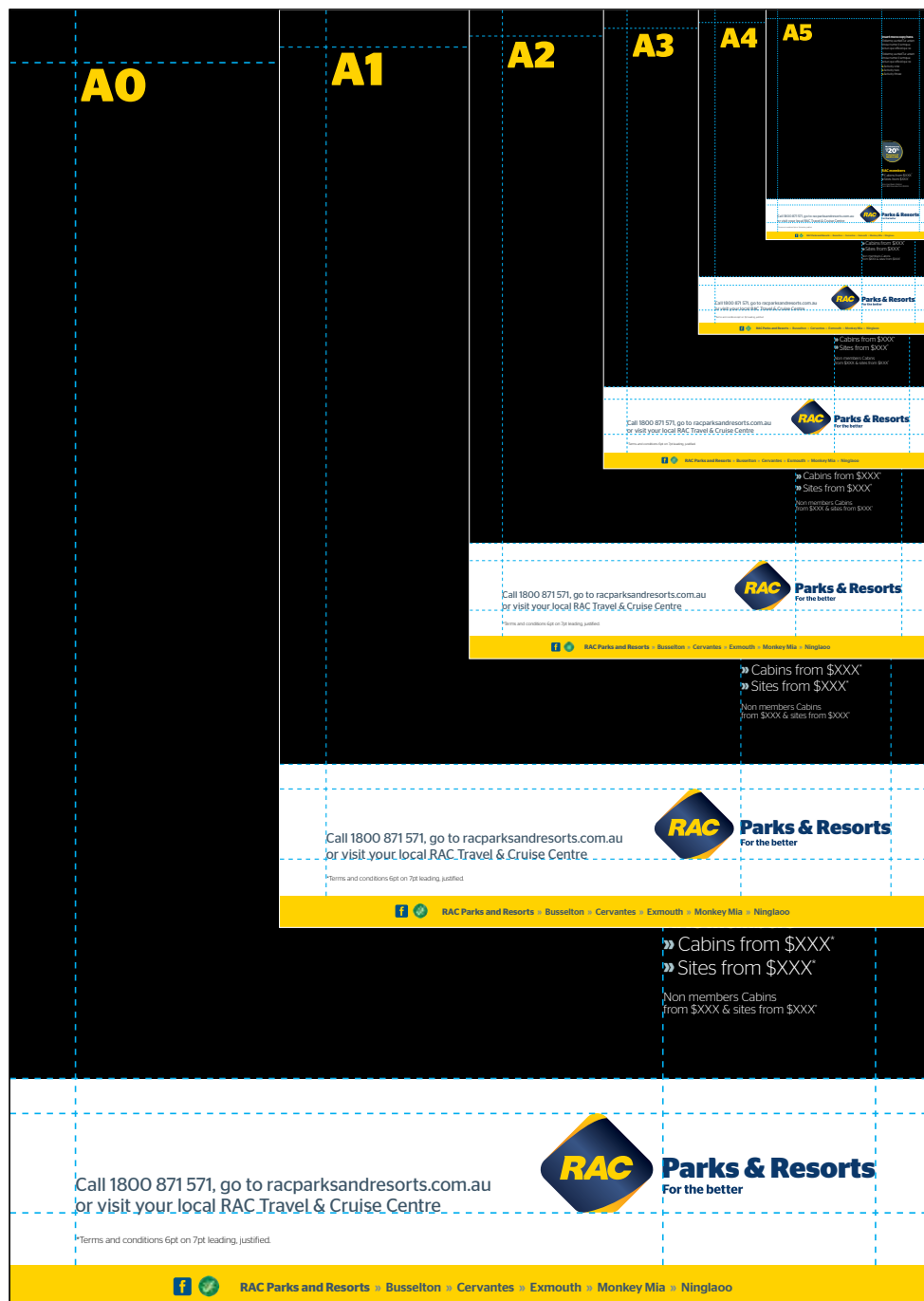


Style B Poster and single sided flyer Proportional sizes

Important: A4 poster artwork may be scaled proportionally to the below sizes.
All elements including margins are a direct enlargement or reduction from the A4 template.

Page sizes

A5 148x210mm
A4 210x297mm
A3 297x420mm
A2 420x594mm
A1 594x841mm
A0 841x1189mm



i Please adjust Call to Action font sizes for each size as show here

Style B Poster and single sided flyer Examples



Relaxing
Cervantes

- Explore the Pinnacles
- Villas, caravanning and camping
- Recreation room - pool table, table tennis and movie screen
- Modern camp kitchen
- Direct beach access
- Pet friendly park*

Members save up to **20%**
The power of membership

Call 1800 871 571, go to racparksandresorts.com.au or visit your local RAC Travel & Cruise Centre

RAC **Cervantes Holiday Park**
For the better

*Terms and conditions apply. Percentage discount varies during peak and shoulder periods. Subject to availability.
*RAC Parks & Resorts is dog friendly. Conditions apply. Please visit racparksandresorts.com.au for more information.

[Facebook](#) [Instagram](#) RAC Parks and Resorts • Bundaberg • Cervantes • Exmouth • Monkey Mia • Ningaloo



Explore
Cervantes

Members save up to **20%**
The power of membership

- Modern camp kitchen
- Villas, caravanning and camping
- Recreation room - pool table, table tennis and movie screen
- Huge pool
- Direct beach access
- Pet friendly park*

Call 1800 871 571, go to racparksandresorts.com.au or visit your local RAC Travel & Cruise Centre

RAC **Cervantes Holiday Park**
For the better

*Terms and conditions apply. Percentage discount varies during peak and shoulder periods. Subject to availability.
*RAC Parks & Resorts is dog friendly. Conditions apply. Please visit racparksandresorts.com.au for more information.

[Facebook](#) [Instagram](#) RAC Parks and Resorts • Bundaberg • Cervantes • Exmouth • Monkey Mia • Ningaloo

Double sided DL flyers Template (front)

There is often the need to produce double sided DL flyers. Space is obviously restricted so they have

their own slightly different set of rules, which we have set out below. The main difference is that the standard 'Contact

us' section has been removed and replaced with the CTA style which is used on the inside of brochures.

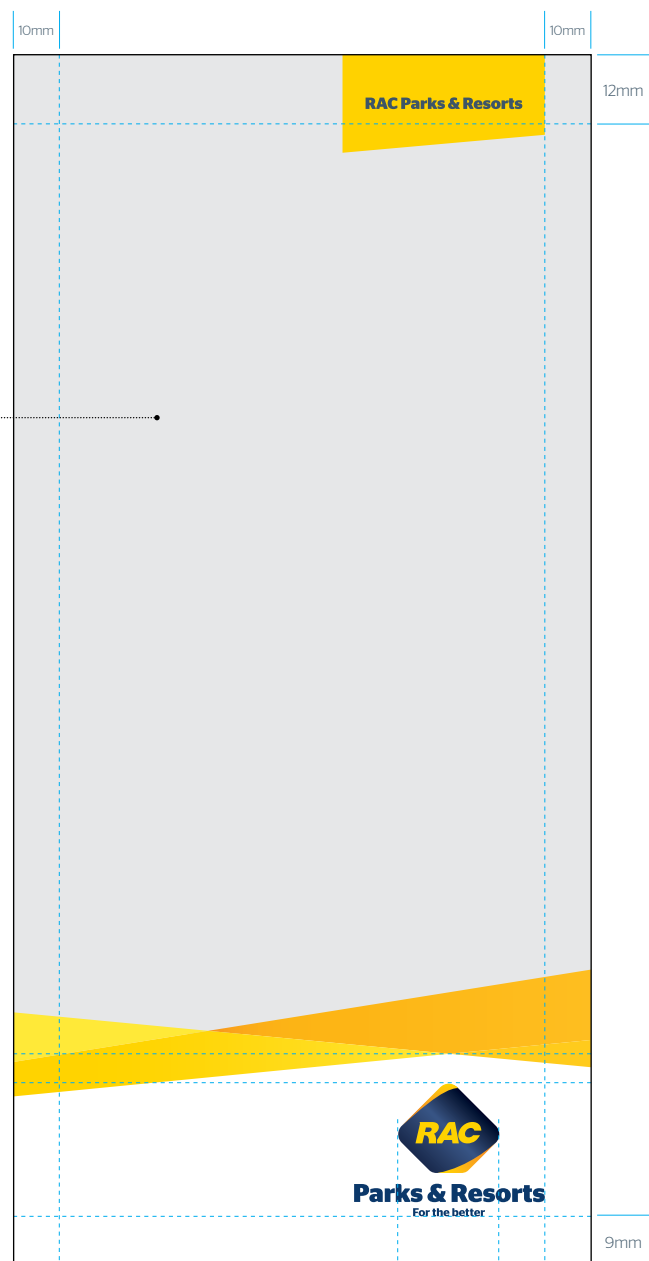
Page size 100x210mm

! Front design should use the Style A or Style B brochure cover templates.

Logo and banner placement, type sizes and weights follow the same guidelines as for a DL cover.

Typography

- > See Section 04 for more information



Double sided DL flyers Template (back)

There is often the need to produce double sided DL flyers. Space is obviously restricted so they have

their own slightly different set of rules, which we have set out below. The main difference is that the standard 'Contact

us' section has been removed and replaced with the CTA style which is used on the inside of brochures.

Page size 100x210mm

! Front design should use the Style A or Style B brochure cover templates.

Logo and banner placement, type sizes and weights follow the same guidelines as for a DL cover.

Typography

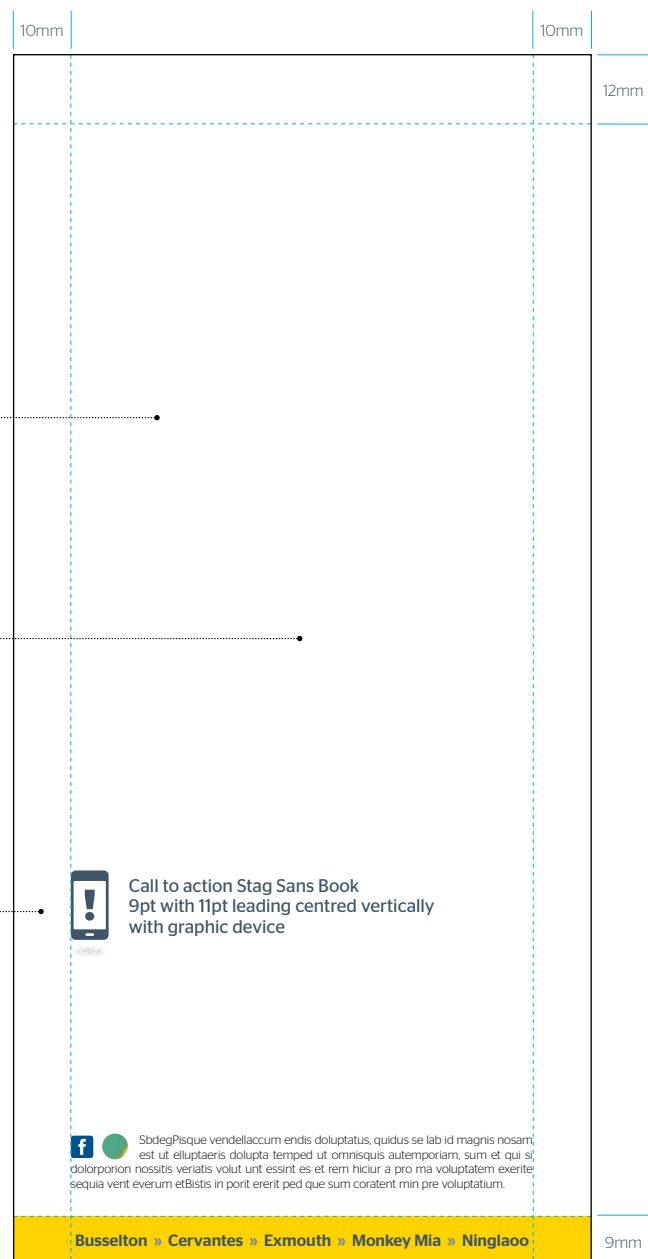
- > See Section 04 for more information

Information area

- > Usage of this area described on the following pages

Contact details on back cover

- > For call to action graphic devices use Stag Sans Book
- > If required then Stag Sans Medium can be used for call outs to highlight main contact details



09.3

Our press ads inform and motivate

Style A Press ads Full page

The dimensions for full page ads will vary depending on the publication it is being printed in. We have the used 270x402mm as a guide only.

You can scale the template below to fit your specifications. In this instance the beams are only allowed to be used when Parks and Resorts

communications need supports with support of RAC's brand cues

Page size 270x402mm

Typography

- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

! Please note : Beams can only be used with the Parks & Resorts landmark

Intersecting beams

- > Intersecting Beams used at 128%
- > See Section 05 for more information

Logo

- > Use portrait logos only
- > Centre-aligned with highest point in white space. Used at 67%



Style B Press ads Full page

The dimensions for full page ads will vary depending on the publication it is being printed in.

We have the used 270x402mm as a guide only. You can scale the template below to fit your specifications.

Page size 270x402mm

Typography

- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

Logo

- > Use landscape logos only
- > Centre-aligned with highest point in white space. Used at 67%

19mm

16mm

12mm

Headline
continuation of headline
Additional supporting information

Insert more copy here.
Ebitemq uuntetTur anieh
tincia nume Il iumqua
ecturi qui officid qui re.
Ebitemq uuntetTur anieh
tincia nume Il iumqua
ecturi qui officid qui re.
» Activity one
» Activity two
» Activity three

Members save up to **20%**
The power of membership

RAC members
» Cabins from \$XXX*
» Sites from \$XXX*
Non members Cabins from \$XXX & sites from \$XXX*

10mm

10mm

Call 1800 871 571, go to racparksandresorts.com.au or visit your local RAC Travel & Cruise Centre

*Terms and conditions opt on 7yr leading justified

RAC

Busselton Holiday Park
For the better

RAC Parks & Resorts » Busselton » Cervantes » Exmouth » Monkey Mia » Ninglaao

Style A Press ads Half page

The dimensions for half page ads will vary depending on the publication it is being printed in.

We have used 270x200mm as a guide only.

You can scale the template below to fit your specifications.

Page size 270x200mm

Typography

- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

Intersecting beams

- > Intersecting Beams used at 100%
- > See Section 05 for more information

Logo

- > Use landscape logos only
- > Centre-aligned with highest point in white space. Used at 56%



Style B Press ads Half page

The dimensions for half page ads will vary depending on the publication it is being printed in.

We have the used 270x200mm as a guide only.

You can scale the template below to fit your specifications.

Page size 270x200mm

Typography

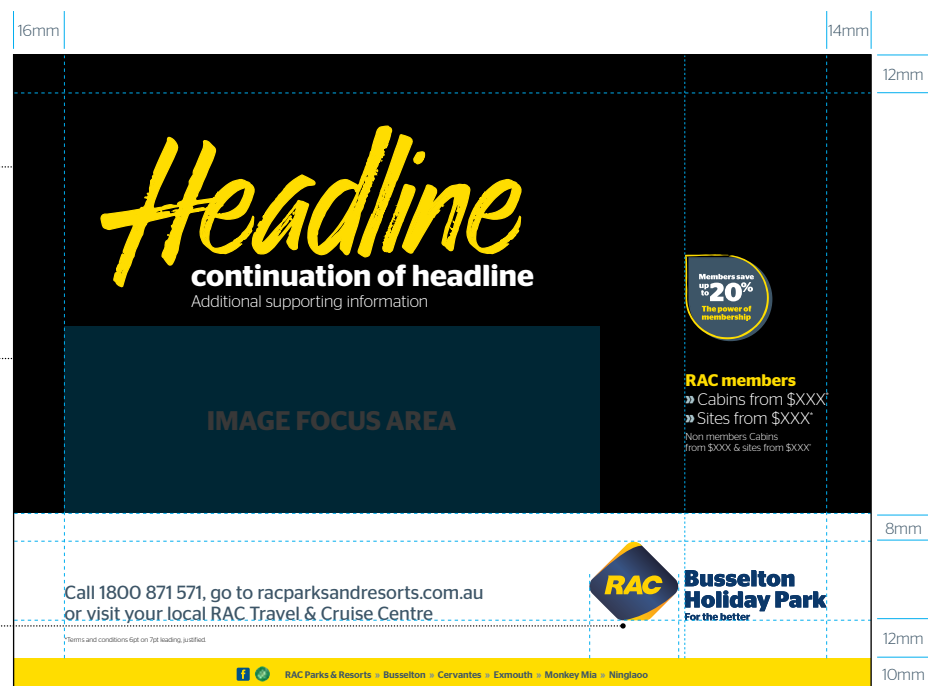
- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

Logo

- > Use landscape logos only
- > Centre-aligned with highest point in white space. Used at 56%



Style A Horizons full page

Advertising material is to be supplied to the correct publication page size.

Taking special care to include bleed, trim and registration marks.

Minimum bleed size is 5mm.
Trim and marks must be offset 5mm outside of the trim.

Page size 202x270mm

Typography

- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

Intersecting beams

- > Intersecting Beams used at 95%
- > See Section 05 for more information

Logo

- > Use portrait logos only
- > Centre-aligned with highest point in white space. Used at 50%



*Terms and conditions 6pt on 7pt leading justified.

Style B Horizons full page

Advertising material is to be supplied to the correct publication page size.

Taking special care to include bleed, trim and registration marks.

Minimum bleed size is 5mm.
Trim and marks must be offset 5mm outside of the trim.

Page size 202x270mm

Typography

- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

Logo

- > Use Landscape logos only
- > Centre-aligned with highest point in white space. Used at 50%

12mm

12mm

12mm

8mm

Headline
continuation of headline
Additional supporting information

Insert more copy here. Ebitemq uuntetTur anien tincia nume il iumqua lecturi qui officid qui re. Ebitemq uuntetTur anien tincia nume il iumqua ecturi qui officid qui re.
» Activity one
» Activity two
» Activity three

Members save up to 20%
The power of membership

RAC members
» Cabins from \$XXX*
» Sites from \$XXX*
Non members Cabins from \$XXX & sites from \$XXX

RAC

Call 1800 871 571, go to racparksandresorts.com.au or visit your local RAC Travel & Cruise Centre

Busselton Holiday Park
For the better

*Terms and conditions 6pt on 7pt leading, justified.

RAC Parks & Resorts • Busselton • Cervantes • Exmouth • Monkey Mia • Ninglaoo

Style A Horizons half page examples



Where will you be *blooming?*
Stay with us during wildflower season and save!

Members save up to **20%**
The power of membership

Call 1800 871 571, go to racparksandresorts.com.au
or visit your local RAC Travel & Cruise Centre

*RAC member discount varies between low/high season.

RAC Parks & Resorts
For the better



Where will you be *blooming?*
Stay with us during wildflower season and save!

Members save up to **20%**
The power of membership

Call 1800 871 571, go to racparksandresorts.com.au
or visit your local RAC Travel & Cruise Centre

*RAC member discount varies between low/high season.

RAC Parks & Resorts
For the better

10.0

Our advertising campaigns sometimes need flexibility

Special projects and campaigns

conceived by our creatives will in some cases need more flexibility from our brand standards in order for the idea to be effectively communicated.

The exact nature of this flexibility is up to the discretion of the creatives and the RAC Brand Team, however there are some fundamental rules which must always be followed.

The following chapter outlines which brand elements are mandatory for advertising campaigns.

Templates for Adshels and superlites are also included in Section 101.

Overview

Attention advertising people. The standard RAC template (with intersecting beams) should be your first port of call for all campaigns and brand executions. It is important we build a strong brand in the mind of the consumer through a consistent application of the brand.

There are, however, contingency measures should the standard template prove to be not appropriate, or detrimental to your concept.

Mandatory brand elements

Always try to include the beams as part of your layout.

If this is not possible, then please ensure that you retain the following brand elements.

The following elements are not negotiable.

The logo



Refer to Section 01 for more information

- > Use portrait version of logo wherever possible
- > Position bottom, right hand side

The colour palette



Refer to Section 03 for more information

- > Follow the rules regarding colour hierarchy
- > RAC yellow is always the dominant colour

The font

Enjoy the ride

Refer to Section 04 for more information

- > Follow the 'Overarching Typography Principles'

11.0

Our vehicles represent us on the road

Mandatory elements

Listed below are the elements which are mandatory across all RAC vehicles. Please refer to the vehicle designs on

the following pages for examples of how these mandatory elements can be used.

! For designs for vehicles being used as part of marketing campaign, please ensure you submit your design concepts to the Brand Team for approval.

The RAC logo

- > The portrait logo is to be used at all times unless the shape of the car makes it impossible
- > Try to be consistent with the type of logo you use on one vehicle, for example, if you have to use the landscape logo (see Auto Services tarago), then all logos on that vehicle should be the landscape logo



Colours

- > Use only white, silver or RAC yellow for the body of the vehicle
- > Use RAC blue for the contact details and any other messaging

White

Silver

RAC yellow

Vehicles currently on the road

Toyota workmate double cab ute



Ford Falcon single cab



Golf buggy



12.0

Our signage

Mandatory elements

Listed below are the elements which are mandatory across all RAC Park locations.

Please ensure you submit your design concepts to the Brand Team for approval.

The RAC Parks and Resorts logo



Door decals



Wayfinding



Materials



Galvanized

> Feature and structural steel to be double dipped galvanised.



Timber

> Spotted Gum



Aluminium

> Milled finish aluminium



Screen printing

> CMYK screen printing with UV cured inks

Main entrance signage

Signage at the entry of all RAC Parks & Resorts should be consistent, prominent and welcoming.

Variable coloured panels can be used to highlight unique features of each site.

Badge

- > See Section 04 for more information

Logo

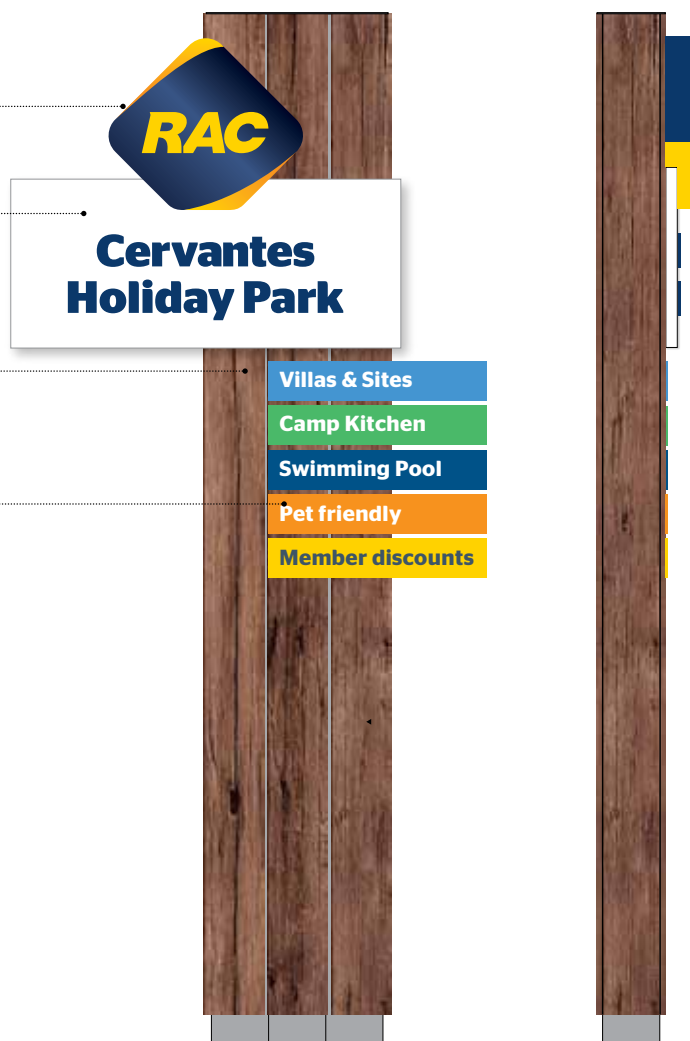
- > See Section 04 for more information

Colour

- > See page 161 for more information

Material

- > 25mm Spotted Gum hardwood timber cladding fixed flush to internal structural columns with a 20mm negative detail between panels



! Drawings are showing the design intent only.

Welcome and exit signage

Welcome and exit signage should be consistent, friendly and located

appropriately to capture the attention of visitors on arrival and departure.

Typography

- > See Section 04 for more information

Typography

- > See Section 04 for more information

Material

- > 25mm Spotted Gum hardwood timber cladding fixed flush to internal structural columns with a 20mm negative detail between panels



! Drawings are showing the design intent only.

Map signage

Info icon

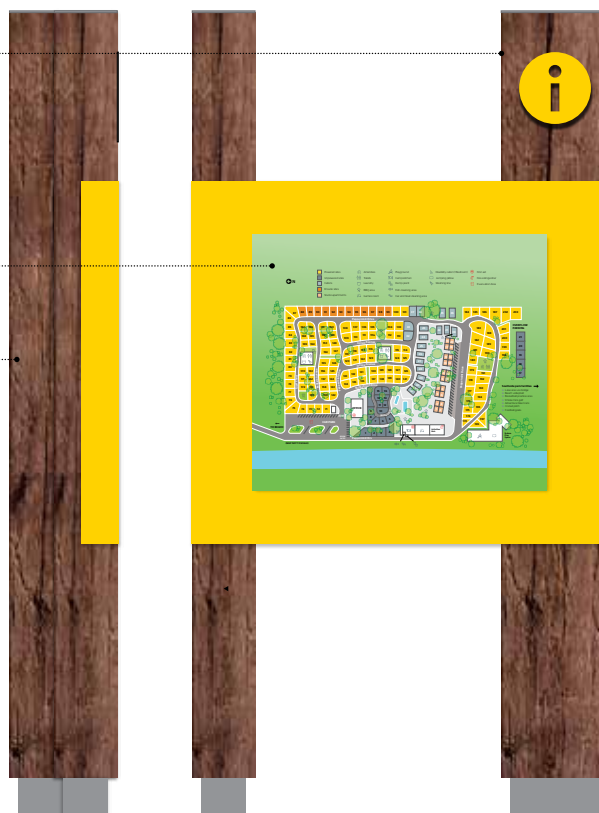
- > See Section 04 for more information

Map

- > Maps supplied as assets

Material

- > 25mm Spotted Gum hardwood timber cladding fixed flush to internal structural columns with a 20mm negative detail between panels

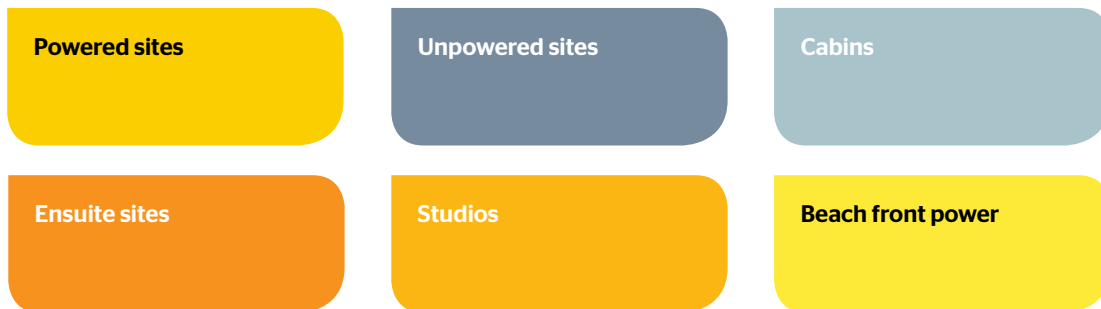


! Drawings are showing the design intent only. Dimensions to be verified



Map colour guide

Map colour



+Additional colour naming convention

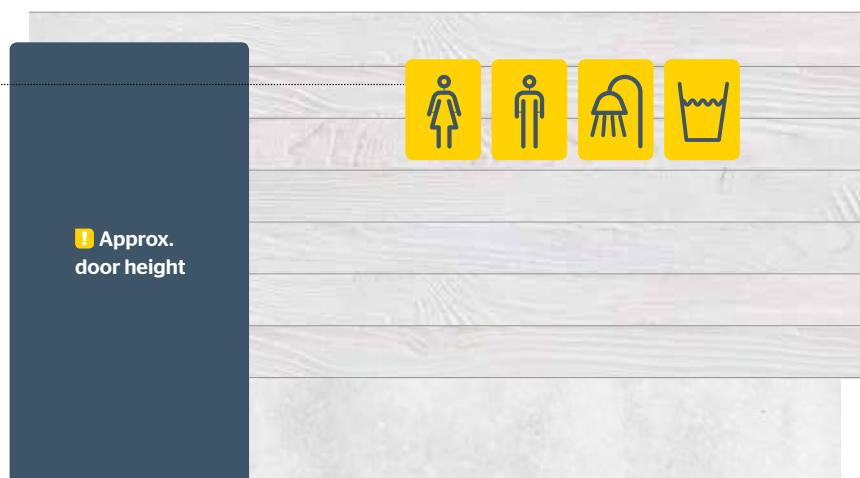


Note: see Adobe Colour Palette provided

Restroom signage

Info icon

> Icons affixed to sub straight



Two weather
board height

! Drawings are showing the design intent only.

Street signage

Typography

- > Stag sans Medium
- > Stag sans Semi bold bay number

Iconography

- > See icon section

Material

- > 25mm Spotted Gum hardwood timber cladding fixed flush to internal structural columns with a 20mm negative detail between panels



! Drawings are showing the design intent only. Dimensions to be verified

Type A facilities

Facilities signage must use yellow icon representing the facility.

Page size 210x297mm
scaled proportionately

Iconography

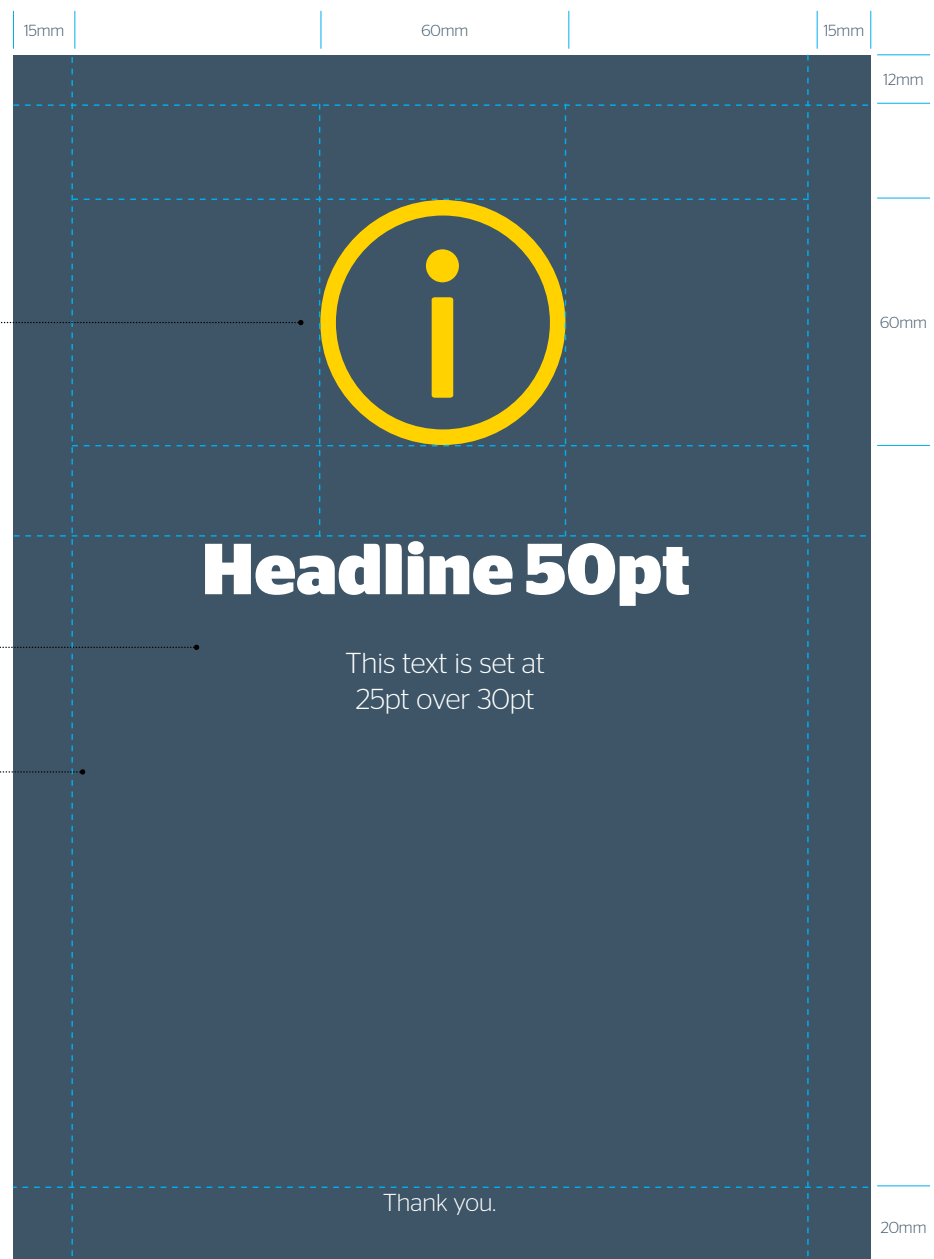
> See icon section

Sub-heading

Text

> Usage for this area described on the following pages

Note: signage text should be centred in the first instance.



Type B information

Information sign must included the (i) icon. No other icons are to be used for these signs.

Page size 210x297mm
scaled proportionately

Iconography

> See icon section

Sub-heading

Text

> Usage for this area described
on the following pages

**Note: signage text
should be centred in
the first instance.**



Type C RAC promotion

For RAC promotion and/or message
see tone of voice section for more
information.

Page size 210x297mm
scaled proportionately

Iconography

> See icon section

Text

> Usage for this area described
on the following pages

**! Note: signage text
should be centred in
the first instance.**



13.0

Our pull-up banners

Style A Pull up banners continued

Pullup Banner Size 850x2100mm

Typography

- > See Section 04 for more information

Image area

- > Usage of this area described on the following pages

Contact details on back cover

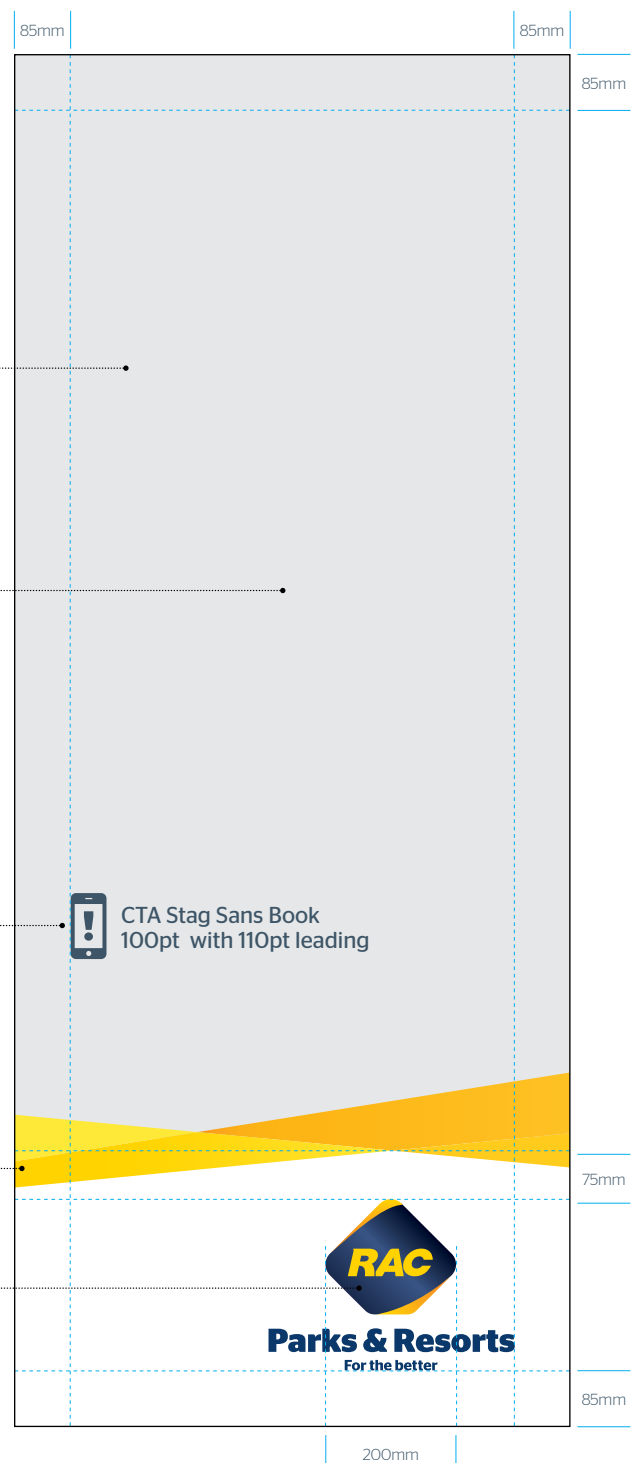
- > For call to action graphic devices use Stag Sans Book
- > If required then Stag Sans Medium can be used for call outs to highlight main contact details

Intersecting beams

- > Intersecting Beams used at 500%
- > See Section 05 for more information

Logo

- > Use portrait logos only
- > Centre-aligned with highest point in white space. Used at 400%



Style B Pull up banners continued

Pullup Banner Size 850x2100mm

Logo

- > Use portrait logos only
- > Centre-aligned with highest point in white space.
Used at 660%

Typography

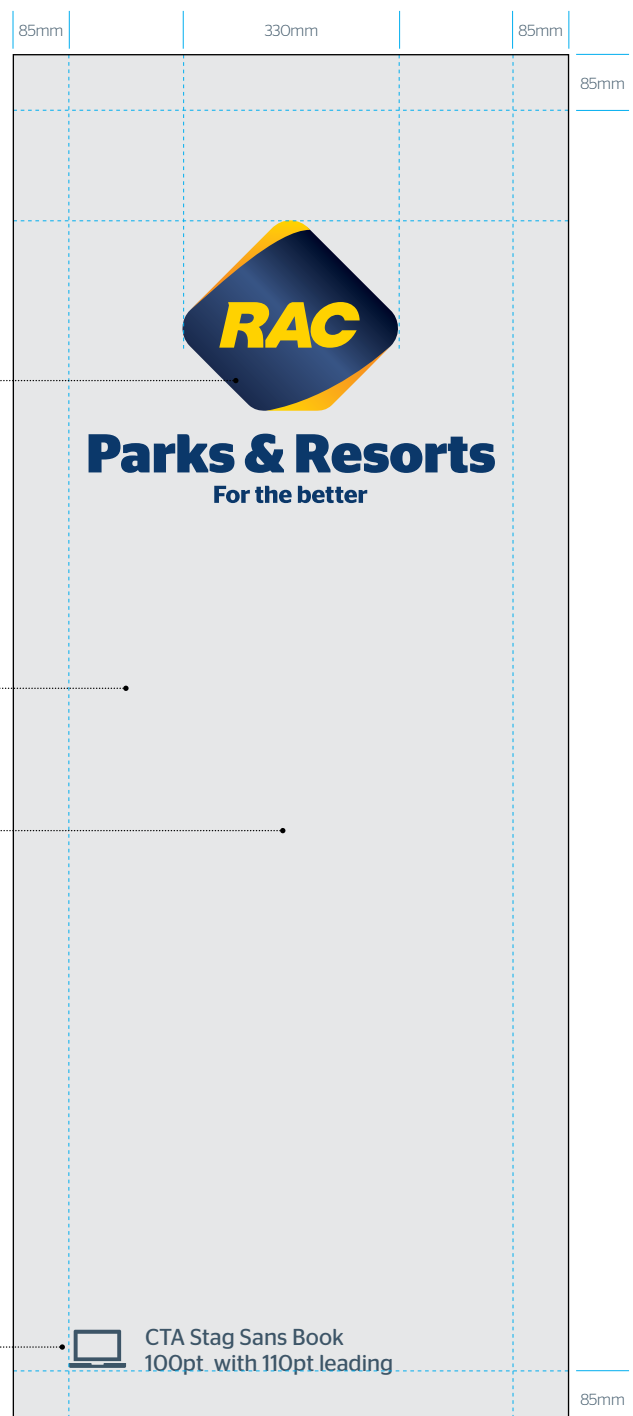
- > See Section 04
for more information

Image area

- > Usage of this area described
on the following pages

Contact details on back cover

- > For call to action graphic devices use
Stag Sans Book
- > If required then Stag Sans Medium can
be used for call outs to highlight main
contact details



14.0

Our promotional merchandise

Clothing

Below are some examples of different merchandise items and the appropriate RAC logo usage and placement.

Please ensure all designs are submitted to the RAC Brand Team for approval.

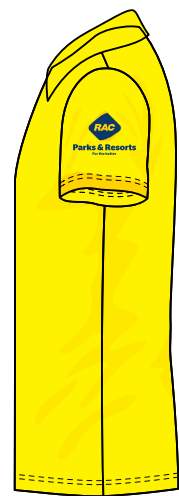
! Polo shirts - embroidered

The preferred colour for promotional clothing is RAC yellow. If yellow is not available, then use the RAC diesel colour or white shirt.

*Not exact product - for illustration purposes only



Logo approx 60mm wide



Logo approx 40mm wide

! Polo shirts - screen printed

*Not exact product - for illustration purposes only



Logo approx 180mm wide

! Uniform type guide

Reception:

- > white polo or shirt
- > yellow polo

Outdoors/maintenance:

- > navy blue work wear shirts/pants

Housekeeping:

- > yellow polos
- > blue pants/shorts

Hats

- > wide brim navy blue hat

Food & Beverage:

- > black shirt
- > black trousers
- > black apron

Clothing continued

Below are some examples of different merchandise items and the appropriate RAC logo usage and placement.

Please ensure all designs are submitted to the RAC Brand Team for approval.

! Polo shirts - embroidered

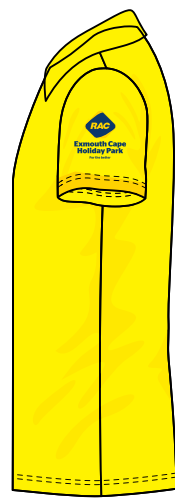
The preferred colour for promotional clothing is RAC yellow. If yellow is not available, then use the RAC diesel colour or white shirt.



*Not exact product - for illustration purposes only



Logo approx 60mm wide



Logo approx 40mm wide

! Polo shirts - screen printed

*Not exact product - for illustration purposes only



Logo approx 180mm wide

! Uniform type guide

Reception:

- > white polo or shirt
- > yellow polo

Outdoors/maintenance:

- > navy blue work wear shirts/pants

Housekeeping:

- > yellow polos
- > blue pants/shorts

Hats

- > wide brim navy blue hat

Food & Beverage:

- > black shirt
- > black trousers
- > black apron

Clothing continued

Below are some examples of different merchandise items and the appropriate RAC logo usage and placement.

Please ensure all designs are submitted to the RAC Brand Team for approval.

! Logos - embroidered (backgrounds)



Dark backgrounds **front office**



Light backgrounds for **ground staff**

! Caps - embroidered

*Not exact product - for illustration purposes only



45mm



Logo approx 45mm wide

! RAC PMS colours for embroidery reference



PMS2955C



PMS116C

Miscellaneous merchandise

When developing merchandise such as hats and pens, the portrait RAC logo should be used as first preference. The logo needs to be clear and legible.

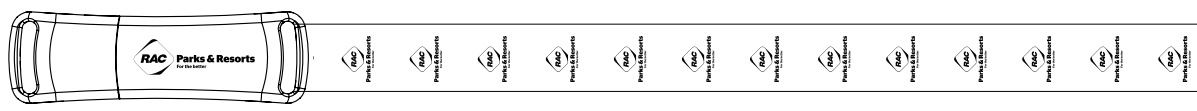
Please refer to the logo information in Section O1. If the size of the logo is illegible due to space restrictions, then the RAC Parks & Resorts brandmark.

'For the better' may be removed but only with approval from the RAC Brand team.

! Pen



! USB and lanyard



! Paper coffee cups



! Water bottle labels (example only)



15.0

Our corporate stationery

Business cards, letterheads and with comps

This is one of the only instances when the beams are used at the top of the page.

Letterhead 210(w)x297(h)mm



Key tags

Key tag 66(w)x26(h)mm



Envelopes

DLX envelope 235(w)x120(h)mm



16.0

Our digital standards ensure our brand stands out online

Consistency. Strength. It's important that whether a member is in an RAC Member Service Centre, reading an Insurance ad in the newspaper or clicking on a Roadside ad online that we look and feel like one brand.

Our Digital Standards complement our Brand Standards and provide useful advice on how to apply the RAC brand within a digital environment.

On the following pages it provides a quick summary of what elements remain the same in the digital space, but also highlights what parts of the brand standards have been amended to ensure our visual identity works in the digital space.

Our digital standards

The same brand standards apply across all mediums, from TV commercials to digital banners, however some aspects need to be slightly amended to suit the digital space.

Here's a quick summary of the elements of the visual identity that are mandatory and must be applied regardless of the medium.

To see the full digital standards check it out here: rac.com.au/digitalstandards

These fundamentals of the Brand Standards always apply:



For the better



Logo

- > Preferred format is portrait including the tagline where appropriate.
- > Exclusions zones and legibility must be maintained and applied at all times.
- > Where possible, avoid putting the RAC logo on a yellow background on any digital artwork.

Exclusion zone

- > This is the minimum amount of white space required around the logo shown as the height of the RAC "R".
- > Within a digital application the top and bottom can be half an "R" (as shown above) although a full "R" is preferred if possible.



Colour palette

- > Yellow is our colour! RAC Yellow should be the main colour on any material.

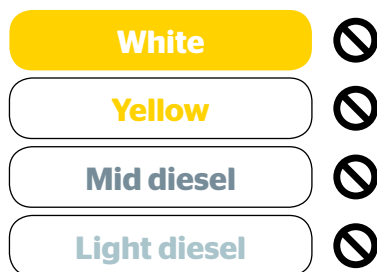
Enjoy the ride

Font

- > The RAC typeface is the Enjoy the ride family for headlines. Standard Stag Sans for additional copy
- > Font should be left aligned unless specified.

Our digital standards continued

What's different in the Brand Standards vs the Digital Standards?



Colour palette

- > For accessibility reasons, we don't use certain colour combinations in digital. For example, we don't use white on yellow or vice versa, or mid or light diesel on white.
- > For usability reasons, some new colours have been introduced and are only to be used in the digital space: Deeper Diesel and Deepest Diesel.
- > We don't use Black in digital! Deepest Diesel has been created to replace this colour in digital only.



Icons and graphics

- > The same principles as the Brand Standards apply for the use of icons and graphics in digital. However there are some specific icons that are used only in digital and have a universal understanding to users, such as the home icon and the share icon.



Photography

- > Often photography is conducted with a specific campaign and need in mind, however not always will the imagery work in a digital environment. When briefing in photoshoots, consider all the different digital platforms. For example, wide shots are preferred, with the point of focus on the right

17.0

TV, video and radio standards

TV, video and radio standards

These guidelines are for use by anyone who needs to create audio visual communication for RAC. They create a 'family' feel for TV, radio and video communications from RAC - especially non static/ broadcast executions.

RAC has a complex portfolio of products and services - these guidelines are to be utilised across all 'For the better' campaigns: Masterbrand and Business Units from here on in and are in addition to RAC Brand Standards.

These guidelines apply for any audio visual material created for internal and external RAC target audiences.

All RAC marketing communication items need to go through a formal brand approval process to ensure material aligns to brand standards and high quality is maintained.

Content

1. Visual cues
2. Audio cues
3. Archetype
4. Tone of voice
5. Brand cues checklist

Campaign alignment

Better alignment between brand and business unit campaigns will be achieved through messaging integration and the introduction of consistent brand cues in TV, video and radio.

To ensure alignment all business unit content should clearly communicate how RAC delivers 'For the better' for our members and WA.

Messaging integration

- > All BU campaign messages need to more clearly show a customer proposition 'For the better'
- > 'Giving back' and 'Giving' is how we deliver 'For the better', for members and the WA community
- > Business unit campaign reasons to believe should be presented as 'Giving back' or 'Giving'

Examples

- > 'RAC will make it better. We'll give you a hand with a local claims team ready to put things right'
- > 'Luckily RAC patrols rescue someone every minute, that's better. We'll give you WA's largest roadside assistance network from \$2 a week'
- > 'Giving back for a better environment'
- > 'We're giving Australia its first Electric Highway'
- > 'Giving members better benefits like exclusive Perth Arena offers'

Visual cues

One of the first things you notice about a family is an unmistakable, yet subtle sense of connectedness. RAC's existing brand guidelines already create a strong visual cue with the use of a common:

- > Yellow
- > Grade
- > Graphics
- > Typeface
- > Endrame treatment
- > Icons and Illustrations

Below are some examples of correct visual cue usage.

Yellow

- > Our printed materials are dominated by yellow, so we can afford to be more reserved and 'real' on TV.
- > Yellow things appear where appropriate, such as including 'RAC-yellow' objects in the footage we are capturing. It might be a yellow coffee cup, a yellow teddy bear, or a yellow sunset.
- > This should definitely be treated as a 'spot effect' as opposed to a yellow-wash.
- > The world should still feel real - we don't exist in an alternate yellow universe. We should aim for subliminal rather than gratuitous.



Visual cues continued

Below are some examples of correct visual cue usage.

The grade

- > The grade should enhance any naturally occurring yellow in our scenes, but not to the point where our locations stop looking like WA.
- > Natural, fresh, bold and bright colours are encouraged – unless the message or story dictates otherwise.
- > These guidelines give us a spectrum of grade possibilities as opposed to a uniform grade across all TVCs/ film. Grade helps create mood, and we do not want a uniform mood across all our work.



Casting

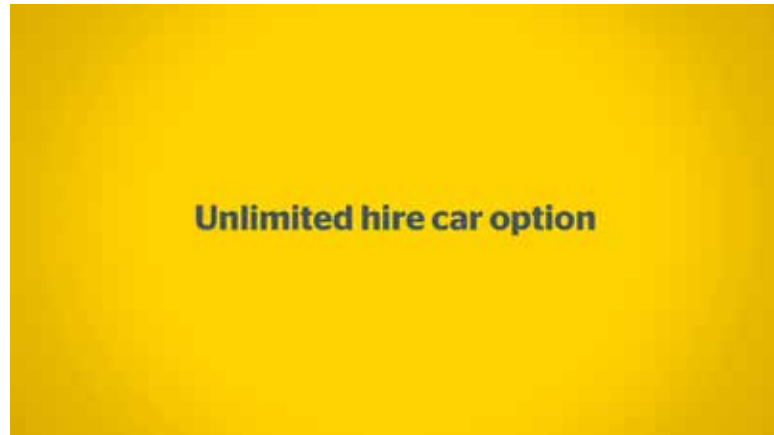
- > For all RAC television commercials and photographic advertising campaigns, where RAC members are being depicted real RAC members should be cast as first preference.
- > For non-member feature talent roles and where acting or a specific character should be achieved, non-RAC members can be selected.
- > When casting for RAC Television commercials first preference should be given to West Australian talent.
- > If Western Australian talent are deemed un-suitable for the brief, casting can be conducted outside WA.
- > By definition and for the purpose of this guideline, an RAC member is a person who has continuously held any product relationship with RAC for more than three months.



Visual cues continued

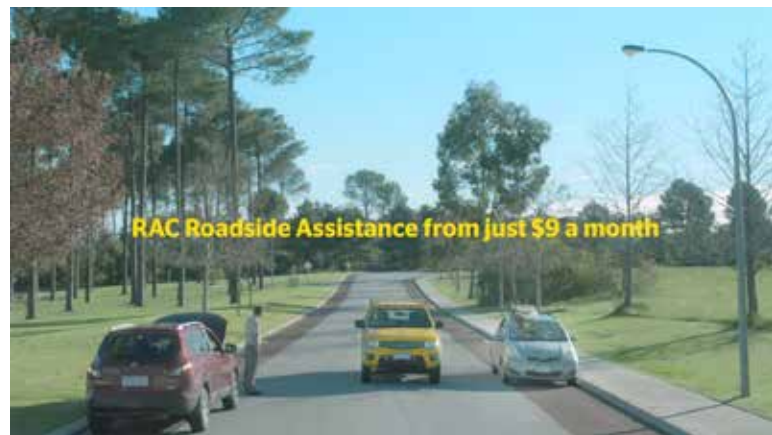
Yellow graphic screens

Where appropriate, use yellow graphic screens for type, as well as the already established brand font Stag Sans Semi-bold , 87pt size, centered in Deep Diesel for type.



Text across image

Where appropriate, use the already established brand font Stag Sans Semi-bold at 63pt size, to appear centered in RAC yellow within our TVC frame.



RAC bubble

If a more direct response is required, the RAC bubble can be used and its CTA, price points and phone numbers, although use it sparingly.

Yellow RAC bubble

CTA font uses Stag Sans Bold, Deep Diesel.

Diesel RAC bubble

CTA font uses Stag Sans Bold, white.



Visual cues continued

Uniform endframe treatment

Every RAC TVC should feature the same endframe or video sequence. This sequence is designed to hero our RAC brand cues:

- > **Yellow** – The last scene in the TVC will always fade to yellow.
- > **Logo** – The relevant RAC business unit logo will fade up shortly after the transition to yellow.
- > **For the better** – Once the business unit name has had time to register, it rotates on a perpendicular axis, transitioning to 'For the better'.
- > **URL** – rac.com.au appears a beat after 'For the better'.

Example of BU endframe treatment ! Note: brand standards logos are to be used at actual dimensions.



Last shot of TVC.



Fade to yellow.



Business unit logo appears. This is accompanied by the RAC 'sonic-mnemonic'.



Business unit logo spins around...



We use the rotation to transition to reveal 'For the better'.



RAC URL appears in Stag Sans Semibold, 37pt size, in Deep Diesel.

Visual cues continued

Generic endframe treatment

There are times when we'll produce TVCs, video content and corporate videos for RAC business units or

initiatives that don't have their own logo or descriptor.

On these occasions, use the following 3-second endframe sequence.

Dual call to action endframes



Last shot of TVC.



Fade to yellow.



Business unit logo appears. This is accompanied by the RAC 'sonic-mnemonic'.



Business unit logo spins around...



We use the rotation to transition to reveal 'For the better'.



RAC phone number appears to the left and RAC url appears to the right in in Stag Sans Semibold in deep diesel at 37pt size separated by a dotted line.

Visual cues continued

Internal & member video treatment

Any internal or member videos should follow the same guidelines for applying brand cues as other RAC brand campaigns. However, these videos tend to need more supers, illustrations and graphs.

Note: For special projects requiring a unique approach please engage the brand team early for guidance.

Supers

Use yellow type over images or yellow or diesel graphic screen when appropriate.

Text over an image

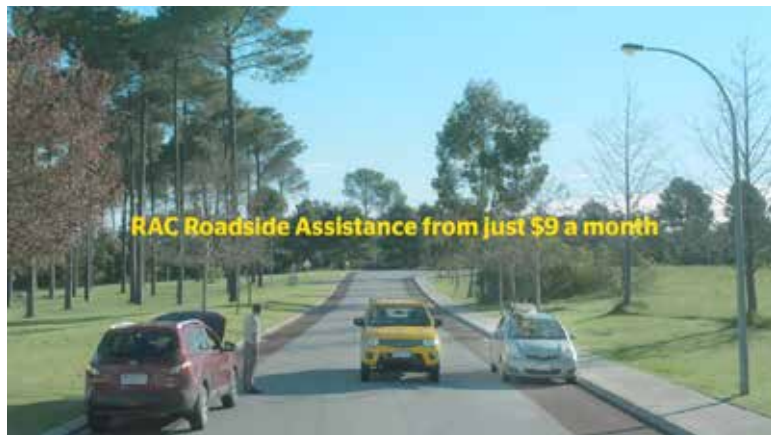
- > RAC Yellow text
- > Stag sans semi bold
- > 63 pt size
- > Centered horizontally and vertically

Yellow graphic screen

- > Deep diesel text
- > Stag sans semi bold
- > 87 pt size
- > Centered horizontally and vertically

Diesel graphic screen

- > RAC Yellow text
- > Stag sans semi bold
- > 87 pt size
- > Centered horizontally and vertically



Visual cues continued

Internal & member video treatment

Captions/final thirds

Use yellow or diesel type over images

Text over an image

- > RAC Deep Diesel or RAC Yellow text
- > Stag sans semi bold (Name/title)
- > 63 pt size
- > Stag sans semi bold (Descriptor)
- > 36 pt size



Visual cues continued

Graphics and supers for online films

Online films will be viewed on smaller screens than TV commercials or cinema ads. So for the sake of legibility, we use different font sizes in supers, graphics and call-to-action screens.

Supers

Copy that sits over footage (supers) should be centred when possible. Otherwise positioned for best legibility.

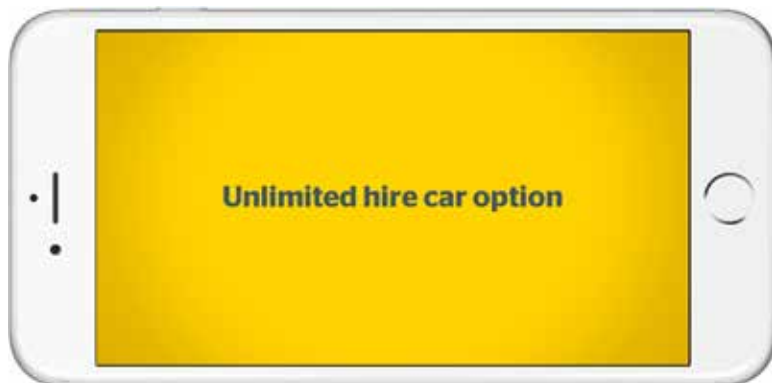
- > RAC Yellow
- > Stag sans semi bold
- > 12 pt size
- > Centered horizontally and vertically, when possible



Graphic screens

Copy that sits on an RAC Yellow background (graphic screens) should be centred.

- > Deep Diesel
- > Stag sans semi bold
- > 16 pt size
- > Centered horizontally and vertically



Call-to-action copy (phone number or URL)

In the case of online videos, the URL or phone number can be the same size as (but no bigger than) the 'For the better' text beneath the RAC logo.

- > Deep Diesel
- > Stag sans semi bold
- > 10.5 pt size
- > Positioned below logo, as per TV standards



Visual cues continued

Disclaimers

The disclaimer point size should be 25 pt. However, the size of this will need to be flexible to adhere to the CAD guidelines. (The full guidelines can be viewed here: http://www.freetv.com.au/media/CAD/Info_Sheets/Disclaimers_&_Other_Text.pdf). The colour should be white when used on dark background, and diesel when used on a light background. A transparency filter can be applied to the disclaimer as needed.

Disclaimer in white

- > Size: 25 pt
- > Font: Stag Sans Medium

Disclaimer in white with a transparency filter

- > Size: 25 pt
- > Font: Stag Sans Medium

Disclaimer in diesel

- > Size: 25 pt
- > Font: Stag Sans Medium



Audio cues For the better sting

Audio cues are a very powerful subliminal ‘glue’ for brands. We have a musical sting – a sonic-mnemonic – for use in TV and radio. These audio assets can be supplied for internal and external brand videos and are available from JWT Perth and JWT Sydney Broadcast departments and RAC Design Services.

- > The catchy melody comes directly from our brand TVC score, providing memorable, feel-good connection to the brand campaign.
- > The sting is a combination of voice and piano. Voice is used as a demonstration of RAC’s warmth and humanity and underscored by piano to add optimism and finish our ads on a high note.
- > The sting evokes the brand in 4 seconds and sits over the end frame sequence.

Usage

When stitching the sting on to an ad, make sure the volume remains the same throughout (i.e. don’t fade out or dip the sting at the tail). For TVC, consider slightly ramping up the volume, right through to the end of the sting.

Audio cues

We end all of our radio ads with our sting and a hero archetype voiceover.

The voiceover will differ slightly depending on whether it’s a brand, business unit or generic spot. When recording your VO, remember to phrase ‘For the better’ after the last piano note is struck.

The VO read of ‘For the better’ should be in line with RAC’s tone of voice – confident, strong, down to Earth, respectful and positive.

Our hero archetype is male, warm, Australian, late 30’s, approachable yet commanding and self-confident.

- > **Brand audio** Brand audio or radio spots need to end with the VO ‘RAC. Giving back to WA. For the better’

- > **Business unit audio** To identify the Business Unit for audio or on radio, the VO needs to say ‘RAC <business unit>. For the better’
- > **Generic audio** There are times when we will produce audio or radio ads for the RAC business units that don’t have their own descriptor. In this case, the VO needs to say ‘RAC. For the better’.

Corporate video

A longer (2.45” minute) version of the track is for corporate and internal video use. Various sections and stems are available to suit your video style and length; however the sting needs to be played intact at the end.

! Audio cues must be applied to our uniform end frame sequences

Brand archetype

One of the most useful ways to define a brand identity is through brand archetypes.

Archetypes are a concept conceived by famous psychologist Carl Jung and provides brands with a way to give themselves deep meaning by aligning with iconic identities.

Assigning an archetype makes it easier for brands with multiple parties developing activity to ensure that the brand acts from one clear identity. A clear archetype that represents the RAC, is The Hero.

The Hero

Focused primarily on making a positive difference (and sometimes literally 'saving the day'). To do this they often have to overcome adversity and are an inspiration to others.

- > Motto: Where there's a will, there's a way
- > Core desire: to prove one's worth through courageous acts
- > Goal: expert mastery in a way that improves the world
- > Strategy: to be as strong and competent as possible
- > Weakness: arrogance, always needing another battle to fight
- > Talent: competence and courage
- > The Hero is also known as: The warrior, crusader, rescuer, superhero, the soldier, dragon slayer, the winner and the team player.

Tone of voice

Tone of voice

- > Generally, tone of voice should be defined by what you need to say. We wouldn't employ the same tone of voice to talk about free RSA for teenagers, as we would to discuss road tolls in the Wheatbelt.
- > However you can have a persona, or a set of characteristics that define how you respond to certain situations.

Tonal cues

Building on the hero archetype, here is a guide to our tone-of-voice:

- > **Of the people/down to earth** We use language people are at home with. We don't talk like lawyers or management consultants. That doesn't mean we try and talk like bushrangers or teenagers. Too much in the way of colloquial language will make us look like try-hards.
- > **Respectful, kind and fair handed** We credit our audience

with intelligence. We don't judge lifestyles, or occupations.

- > **Empathetic** Only by understanding and empathising can we change things 'For the better'.

This empathy is part of our persona and can often be heard in our tone of voice.

- > **Confident/strong** As the Hero, RAC can be proud of our achievements – as long as we do it with humility. Conversely, we don't need to shout or behave in a desperate, bargain-basement-retail way.

- > **Intelligent** We use smart logic, irrefutable arguments and insightful observation. We don't use salesy copy, hyperbole or emotional manipulation (Language that tells the audience they are being worked-on).

- > **Interested/curious** We are interested in you and your world. We observe and we understand so we can act. Interested is interesting.

Equally important is to define, what we are not:

- > **Oily** We don't suck up to our members in a way that could be interpreted as gushing or insincere.
- > **Verbose** We don't use big words when a little one will do.
- > **Arty for the sake of artiness** We are led by substance, not style. That's not to say we're not contemporary. We reflect the world we live in, today. However we're not slaves to trends or stylistic fads.
- > **Arrogant** We give a lot back to WA and we are good at what we do, but we are not smug or superior.

Brand cues checklist

Remember: these guidelines are an important framework that gives RAC communications a family feel.

Visual cues

- > Yellow spot effect
- > Yellow graphic screens
- > Grade - natural yellow
- > Uniform end frame treatment
- > Animation of 'For the better'
- > Local talent, real RAC members and produced locally

Endframe sequence checklist

- > The last scene in the TVC fades to yellow.
- > The RAC master brand or business unit logo fades up shortly after the transition to yellow.
- > Once the logo or business unit name has had time to register, it rotates on a perpendicular axis, transitioning to 'For the better'.
- > rac.com.au appears a beat after 'For the better'.
- > Apply relevant audio cues

Audio cues

- > Brand musical sting
- > Voice overs

Audio cues checklist

- > The volume remains the same throughout (i.e. don't fade out or dip the sting at the tail).
- > Our hero archetype is male, warm, Australian, late 30's approachable yet commanding and self confident.
- > When recording your VO, remember to phrase 'For the Better' after the last piano note is struck.
- > The VO read of 'For the better' should be in line with RAC's tone of voice - confident, strong, down to Earth, respectful and positive.
- > **Brand Audio** Brand radio spots need to end with the VO: 'RAC. Giving back to WA. For the better.'
- > **Business Unit Audio** To identify the Business Unit on radio, the VO needs to say: 'RAC <business unit>. For the better.'
- > **Generic Audio** There are times when we'll produce radio ads for RAC business units that don't have their own descriptor. In this case, the VO needs to say: 'RAC. For the better.'

Internal & member video treatment

- > Any internal and member videos should follow the same guidelines as our RAC brand assets. However, these videos tend to need more supers, illustrations and graphs.

Supers

- > Use yellow type over images or yellow graphic screen when appropriate.

For the better

- > All BU campaign messages need to more clearly show a customer proposition 'for the better'
- > 'Giving back and 'Giving' is how we deliver 'for the better', for members and the WA community
- > Business unit campaign reasons to believe should be presented as 'giving back' or 'giving'

18.0

Our brand is a valuable asset and we need to protect it

There are many tools that we rely on to ensure the management of the RAC brand. Make sure you check out these additional resources:

- > Brand approval process
- > Digital standards
- > Brandmark development policy
- > Social media standards
- > Brand governance policy

If you have any questions about these standards please contact the RAC Brand Team via **brandapproval@rac.com.au**