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**Our purpose is to inspire  
all Australians to explore,  
respect and celebrate  
our diverse world.**

And in doing so contribute to a cohesive society.

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## OUR BRAND STATEMENT

We, the people of SBS, believe in the power of difference. That difference doesn't just mean belief and background. That multicultural, multicoloured and multilingual are better than monolithic, monochrome and monotone.

We believe that true entertainment isn't only about reflecting the audience back at themselves – it's a fantastic journey to somewhere different.

We believe that by seeing beyond borders, breaking down barriers and celebrating diversity, we'll create a more united future for Australia, at a time when the world is becoming more and more divided.

That's why we are committed to ensuring the diversity of our organisation reflects the make-up of Australia. Because bringing different people together doesn't just make a better society – it makes better entertainment.

And we believe that our differences don't just make a difference, they make *a world of difference*.



# 01. Logos

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## Primary Brand Mark

Our primary brand mark, includes our positioning line – a world of difference.

The use of 'a world of difference' should be considered carefully. It is not a requirement of the brand that the tagline appears everywhere.

As a general rule you should only be using the primary brand mark when speaking on behalf of the entire organisation, such as internal/legal documents, board papers, government reports, industry PR, and media releases.

On-air and digital (audience facing) assets generally do not need to include the tagline unless requested for reputational campaigns.

A digital **small space version** of the logo is available for small formats to improve legibility.



## Primary Channel Mark

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The SBS logo is made up of the letters SBS and the mercator map icon; a graphic representation of the historic world map projection that sits at an angle relative to the letters and equal to the tilt of the earth.

## Mercator

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Our small space mercator map icon, has been developed to ensure we represent our brand clearly, where space is severely limited. This is especially relevant when applied to mobile formats.



## Brand Mark Gallery

Available family of SBS brand marks. Versions shown bottom right of each frame are for use in small space executions.





## Multichannel Mark Gallery

Hero / Off Channel

On Channel

Small Format

 **SBS WORLD MOVIES**

 **WORLD MOVIES**

 **WORLD MOVIES**

 **SBS WORLDWATCH**

 **WORLDWATCH**

 **WORLD WATCH**

 **SBS ONDEMAND**

 **ONDEMAND**

 **ON**

 **SBS FOOD**

 **SBS FOOD**

 **FOOD**

 **VICELAND**

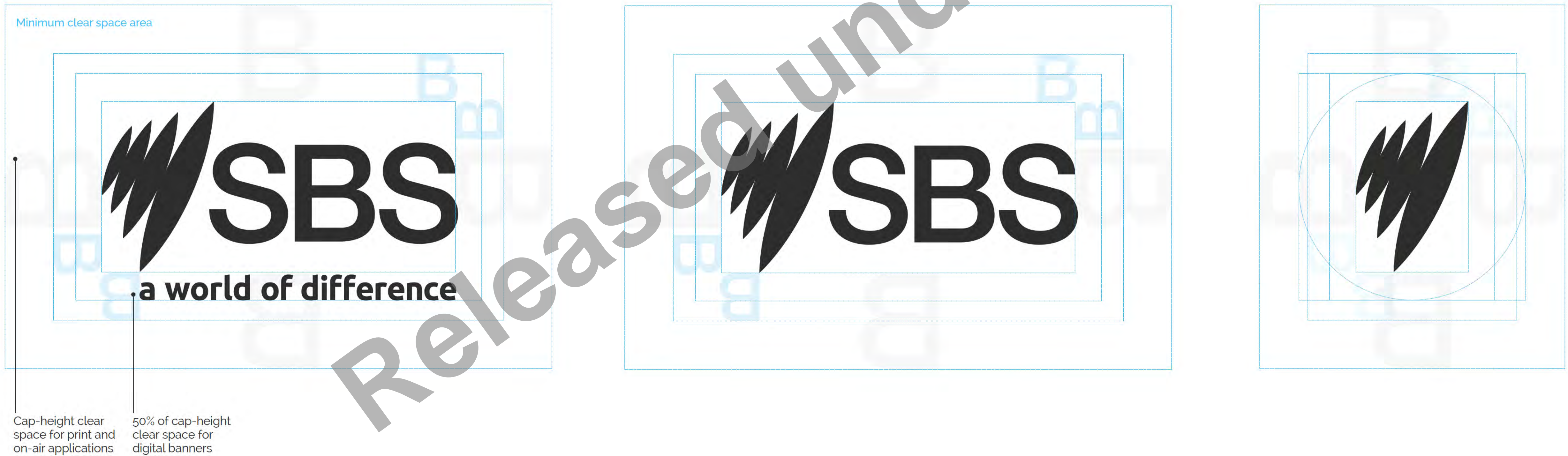
 **VICELAND**

 **V I C E  
L A N D**

## Clear Space

The clear space measurements are a square unit, based on the cap-height of the logo type. This area around the SBS logo should remain clear, with the exception of the tagline (a world of difference), included within the safe area.

The cap-height is the minimum clear space for print and on-air applications. Apart from the key elements shown below nothing else should be placed inside the safe area.



## Co-Branded and Bespoke Variations

### A Bespoke

Bespoke variations are the exception to the rule. They should only be created where there is a strong philosophical alignment between SBS and the organisation in question. SBS and Mardi Gras being a good case in point.

### B Co-Branded

Where content is promoted jointly, use the ancestry reference opposite to create your new co-branded lock-up.

As a rule, we should always seek to ensure equitable weighting between both.

**All bespoke and co-branded variations must be discussed, reviewed and approved by Brand before release.** s47E(d)

### C Sponsored by

Sponsor logos exist independently to our SBS brand marks. There must always be a clear separation between the sponsor's logo and ours.

Sponsor logos should appear in mono. The preferred placement is bottom left.



Applies to external facing logo types only. All internally facing logo types must follow the approved format, illustrated on the previous page.



## Social Icons

The logo icon you use on social media platforms is important in establishing brand identity.

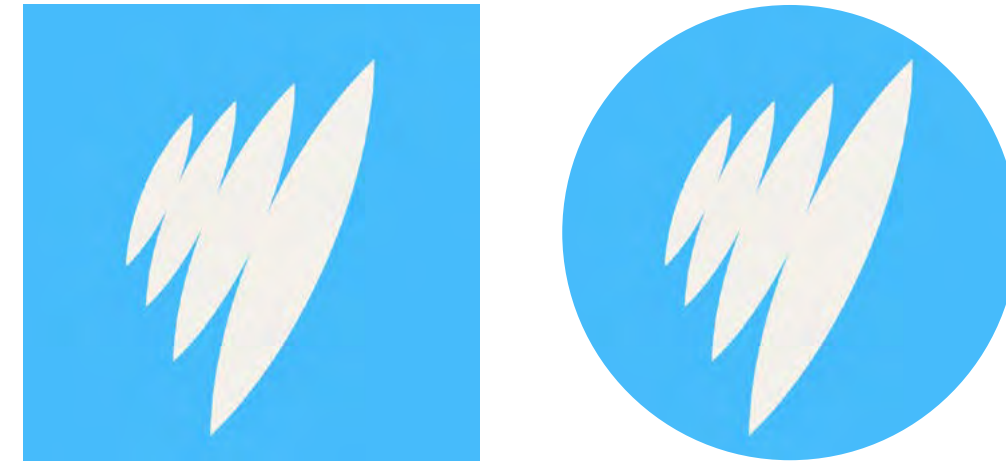
### Consistency Counts

One of the best ways to build brand recognition is with consistency.

This is especially true for our social channels, as we use the same Meractor symbol across a variety of channels with different colour palettes to distinguish between our brands.

To maintain the consistency of brand recognition and familiarity for our audience, this should not be updated regularly and we **do not recommend** customising our social icons in line with calendar events or social causes.

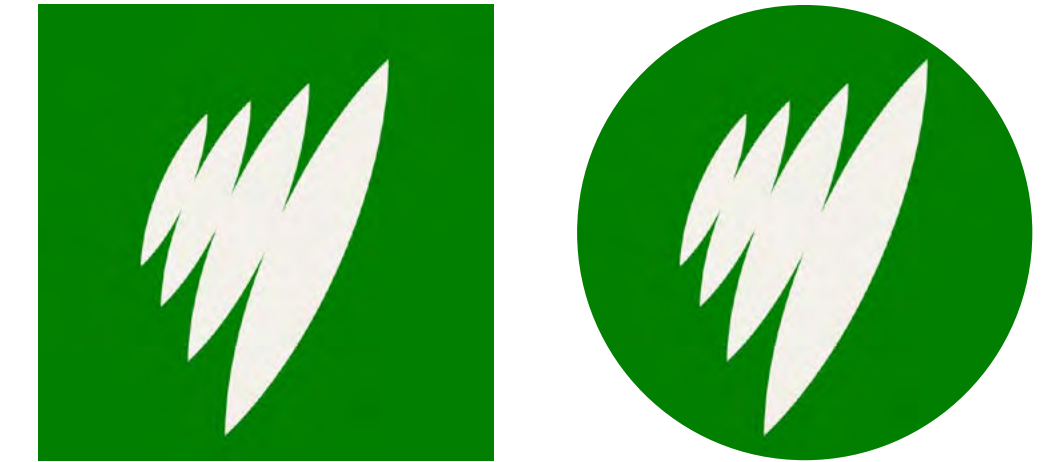
SBS Main and SBA Guide



SBS News



SBS Sport



SBS On Demand



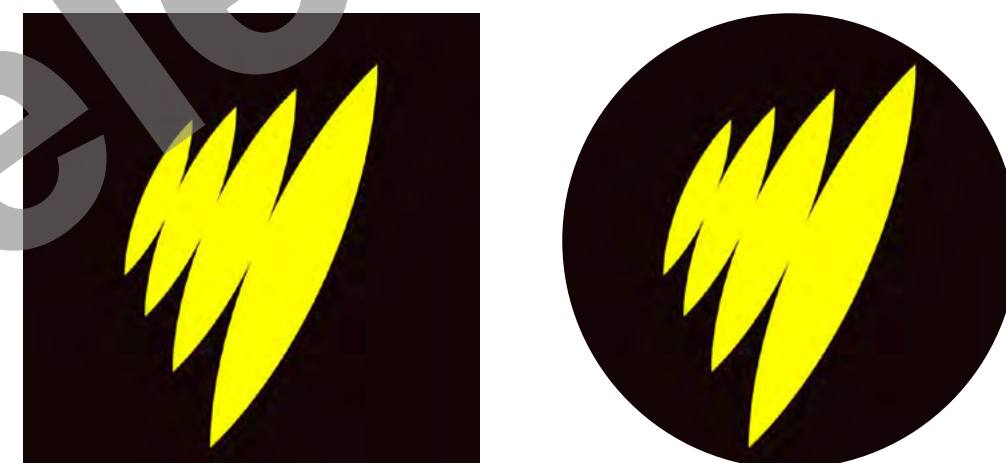
SBS Radio



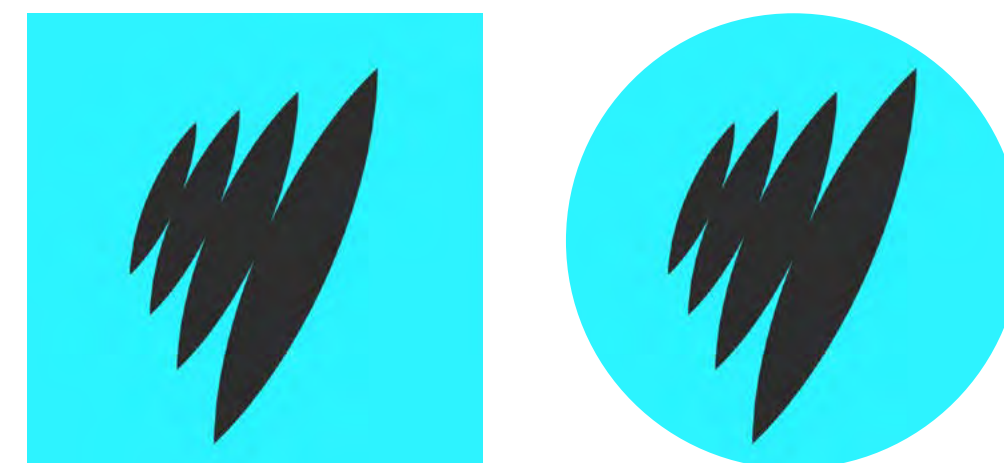
SBS Food



SBS Movies



SBS Voices



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## Ubuntu – Headlines and Display

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Ubuntu is an OpenType (OTF) font. It was designed to be a modern, humanist-style typeface by London based type foundry Dalton Maag.

Ubuntu is reserved for headlines, program titles, supers and call-outs where you need add emphasis.

**A a**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789!@#\$%^&\*()

Ubuntu Regular  
*Ubuntu Regular Italic*

**Ubuntu Bold**  
***Ubuntu Bold Italic***

## Raleway – Print and Instructional

---

Raleway is an elegant sans serif font. Initially designed by Matt McInerney as a single thin weight, it was expanded into a nine weights by Pablo Impallari and Rodrigo Fuenzalida in 2012.

The font Raleway is used for all supporting information such as; TX details, CTAs and large bodies of text in government reports and internal documents.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789!@#\$%^&\*()

Raleway Regular

*Raleway Italic*

Raleway Medium

*Raleway Medium Italic*

**Raleway Bold**

***Raleway Bold Italic***

## Arial – Secondary Font

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Our secondary font Arial. One of the most widely used fonts of the last 30 years.

Use of Arial is limited to documents like emails, letters, reports and PowerPoint presentations that need to be shared or edited externally and cannot be sent using our preferred font Raleway, as a PDF.

A a

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789!@#\$%^&\*()

Arial Regular

*Arial Italic*

**Arial Bold**

***Arial Bold Italic***



## Languages Other than English

When it comes to multiple languages, it's next to impossible to find a 'one size fits all' solution that provides a consistent look and feel across multiple languages and scripts. To minimise this we use the font family Noto developed by Google.

Noto is Google's answer to tofu. Fonts that default to squiggles on a web page because they're not supported. The name Noto is derived from Google's goal of "no more tofu" on the web.

Noto has multiple styles and weights, and is searchable by language and available to download at:

[fonts.google.com/noto](https://fonts.google.com/noto)

The examples opposite showcase some of the 60+ languages SBS broadcasts that can be typeset using Noto.

Hints & Tips: Traditional vs Inline Numerals

# Raleway: Doing it by numbers

Most professional fonts come with at least two figure styles; old style (or text) figures and lining figures. For charts, tables and accounting based documents (where lining is the preferred format), Raleway provides two versions of numerals.

## Accessing alternative glyphs in design and word processing software:

Many design and word processing software packages provide the option to insert alternative glyphs; in Adobe Illustrator or InDesign you can access the glyph panel by going to **Type > Glyphs**. In Microsoft Word, you can access the glyph panel by going to **Insert > Symbol** or by selecting **Format > Font > Number Forms > Lining**.

For programs such as PowerPoint or Excel where this option is unavailable or for when your 'live' document needs to be shared with a third-party for editing purposes, it is recommended that you use default font Arial to avoid font and formatting issues.

1234567890 1234567890

Traditional: Adds personality and a sense of fun and is perfect for customer facing comms, on and off-air, media releases, and program highlights.

Lining: When legibility takes precedence over personality, it's ideal for financial documents, board papers and government submissions.

Hints & Tips: Default Font

# Which Font?

SBS has a secondary font, Arial, for use when Raleway is not available.

As a general rule, Arial replaces Raleway across all internally produced documents; reports, legal documents, Powerpoint and company emails that need to be shared with external parties in an 'editable' format. Internally created documents that don't need this level of 'editability' should always use Raleway and be converted to PDF before sharing.

**Raleway...** HIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnop  
qrstuvwxyz  
0123456789!@#\$%^&\*()

Use Raleway for documents that don't need to be edited and are for viewing only. All documents that use Raleway should be converted to a PDF or flattened file before sharing.

**Arial...** EFGHIJKL  
MNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789!@#\$%^&\*()

Use Arial for documents that need to be shared and edited in their original format i.e. Word. Sharing documents that use Raleway run the risk of converting to a font other than Arial, depending on the end users font settings.

## 03. Colour Palette

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## A World of Colour

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Size, shape, font and other design-related details are all factors in building a great brand, but colour is critical.

It has the potential to affect people's perception of a brand, in some cases more than words and pictures. Choose wisely, you risk speaking to your audience in ways you perhaps hadn't intended.

Just as our brand mark is the embodiment of who we are and what we stand for, our choice of colour – from the intense blues of the Sky palette to the rich tones of Earth, vibrant greens of Flora and urgency of News red – is a reflection of the diverse and contrasting geography and landscape that makes Australia different.

Sky. Flora.

Earth.

On Demand.

News.

Released on demand

## Hero

Our colour palettes define the way we are perceived. For the best outcome, use the colour palettes as specified.

This section, details the colour breakdowns for each of our recommended colour sets including SBS On Demand and SBS News.

Our Hero palette, is based on Sky (over page), and provides a limited selection of colours.

This particular colour set is ideal for internal or industry facing documents where the communication is the main focus. Such as company stationery, government reports, legal documents and signage for example.

To ensure equity is maintained it is important to be consistent in our use of colour.

Do not create or add new colours other than those shown in this section.

### Night

RGB/Web  
R046/G046/B046  
#2e2e2e

CMYK/Print  
C070/M064/Y063/K063

Pantone Coated  
Pantone 179-16C

Pantone Uncoated  
Pantone 426C

### Day

RGB/Web  
R243/G240/B233  
#f3f0e9

CMYK/Print  
C003/M003/Y007/K000

Pantone Coated  
Pantone 179-1C

Pantone Uncoated  
Pantone P75U

### Sky

RGB/Web  
R070/G188/B250  
#46bcfa

CMYK/Print  
C058/M010/Y000/K000

Pantone Coated  
Pantone 298CP

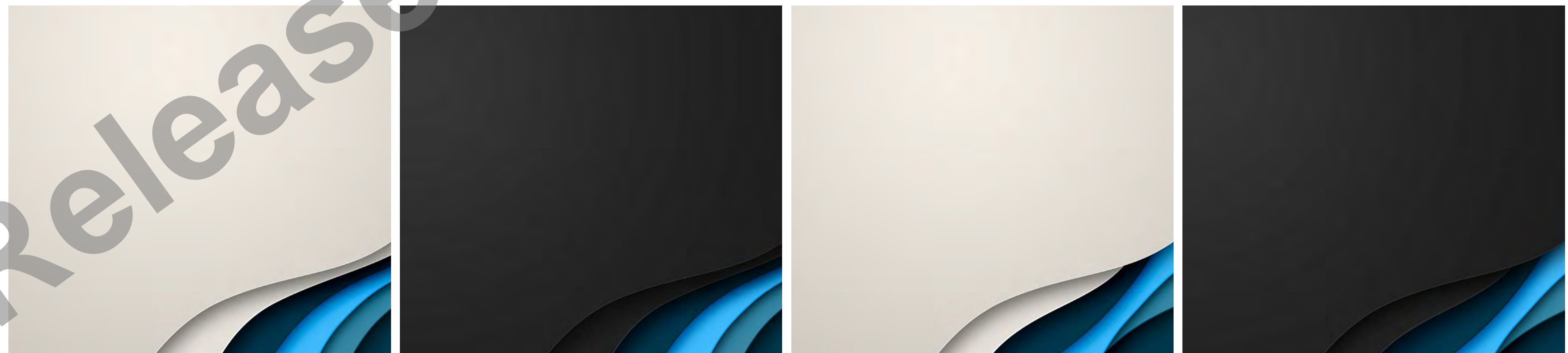
Pantone Uncoated  
Pantone 298U

## Sky

### The Colour Blue

- Blue is the number one favourite colour of all people
- 53% of the flags in the world contain blue
- Blue is the most commonly used colour in corporate identities
- A dark blue suit is the gold standard of business attire
- Blue jeans are worn the world over
- Aristocracy is blue-blooded in all European languages.

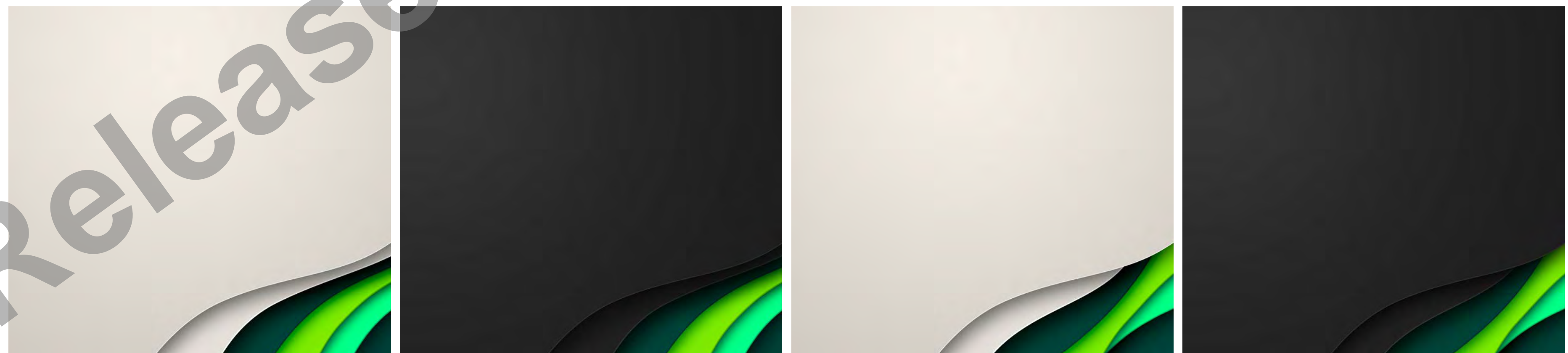
Lake	Sky	River	Ocean	Night	Day	Blue – Pop
<p>RGB/Web R158/G220/B241 #9edcf1</p> <p>CMYK/Print C035/M000/Y003/K000</p>	<p>RGB/Web R070/G188/B250 #46bcfa</p> <p>CMYK/Print C058/M010/Y000/K000</p>	<p>RGB/Web R064/G140/B166 #408ca6</p> <p>CMYK/Print C076/M033/Y026/K001</p>	<p>RGB/Web R001/G059/B079 #013b4f</p> <p>CMYK/Print C097/M069/Y048/K040</p>	<p>RGB/Web R046/G046/B046 #2e2e2e</p> <p>CMYK/Print C070/M064/Y063/K063</p>	<p>RGB/Web R243/G240/B233 #f3foeg</p> <p>CMYK/Print C003/M003/Y007/K000</p>	<p>RGB/Web R043/G241/B254 #2bf1fe</p> <p>CMYK/Print C052/M000/Y009/K000</p>



## Flora

### The Colour Green

- Green is universally associated with nature
- Green symbolises ecology and the environment
- Traffic lights are green the world over
- In Japan, the words for blue and green (“ao”) are the same
- In Spain, racy jokes are ‘green’.



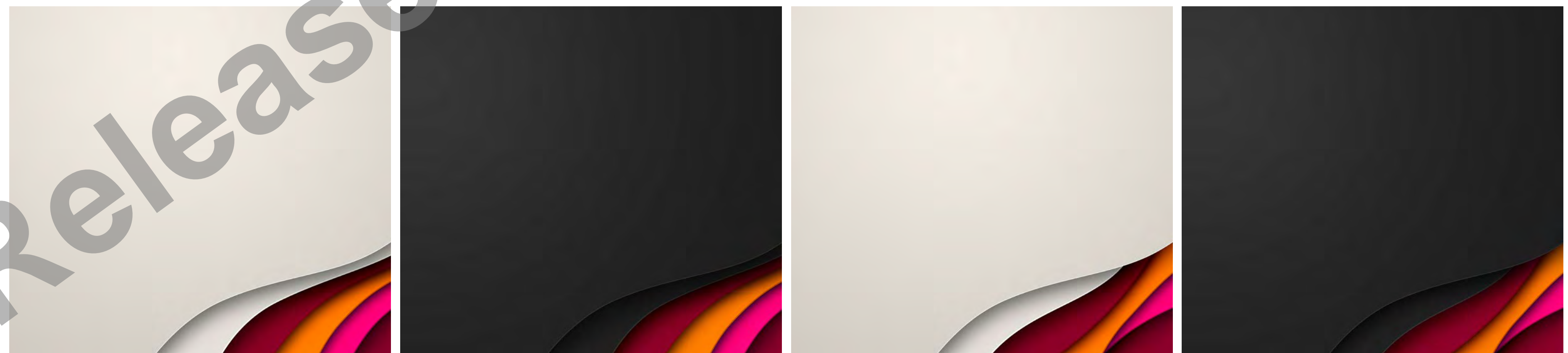


## Earth

### The Colour Orange

- Orange is both the name and emblematic colour of the royal family in the Netherlands
- Orange is commonly associated with prison uniforms in the US
- Orange is a sacred and auspicious colour in Hinduism
- The middle traffic light is orange in France

<p><b>Sand</b></p> <p>RGB/Web R217/G166/B101 #d9a665</p> <p>CMYK/Print C015/M036/Y069/K000</p>	<p><b>Desert</b></p> <p>RGB/Web R246/G137/B033 #f68921</p> <p>CMYK/Print C000/M056/Y099/K000</p>	<p><b>Earth</b></p> <p>RGB/Web R202/G076/B040 #ca4c28</p> <p>CMYK/Print C015/M084/Y099/K004</p>	<p><b>Ruby</b></p> <p>RGB/Web R132/G021/B048 #841530</p> <p>CMYK/Print C030/M100/Y073/K033</p>	<p><b>Night</b></p> <p>RGB/Web R046/G046/B046 #2e2e2e</p> <p>CMYK/Print C070/M064/Y063/K063</p>	<p><b>Day</b></p> <p>RGB/Web R243/G240/B233 #f3foe9</p> <p>CMYK/Print C003/M003/Y007/K000</p>	<p><b>Earth – Pop</b></p> <p>RGB/Web R238/G055/B129 #ee3781</p> <p>CMYK/Print C000/M092/Y017/K000</p>
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## SBS On Demand

### The Colour Yellow

- Yellow is the most visible colour of the spectrum
- In almost every culture, yellow represents sunshine, happiness, and warmth
- Yellow (amber) is the colour of traffic lights and signs indicating caution all over the world. Except in France
- In Japan, yellow often represents courage.

<p><b>On Demand Gold</b></p> <p>RGB/Web R195/G144/B035 #c39023</p> <p>CMYK/Print C023/M042/Y100/K003</p>	<p><b>On Demand Yellow</b></p> <p>RGB/Web R253/G183/B023 #fdb717</p> <p>CMYK/Print C000/M031/Y099/K000</p>	<p><b>On Demand Light-Charcoal</b></p> <p>RGB/Web R130/G130/B130 #828282</p> <p>CMYK/Print C051/M043/Y043/K007</p>	<p><b>On Demand Mid-Charcoal</b></p> <p>RGB/Web R075/G075/B075 #4b4b4b</p> <p>CMYK/Print C066/M058/Y057/K038</p>	<p><b>Night</b></p> <p>RGB/Web R046/G046/B046 #2e2e2e</p> <p>CMYK/Print C070/M064/Y063/K063</p>	<p><b>Day</b></p> <p>RGB/Web R243/G240/B233 #f3foe9</p> <p>CMYK/Print C003/M003/Y007/K000</p>	<p><b>On Demand – Pop</b></p> <p>RGB/Web R254/G224/B069 #fee045</p> <p>CMYK/Print C002/M008/Y084/K000</p>
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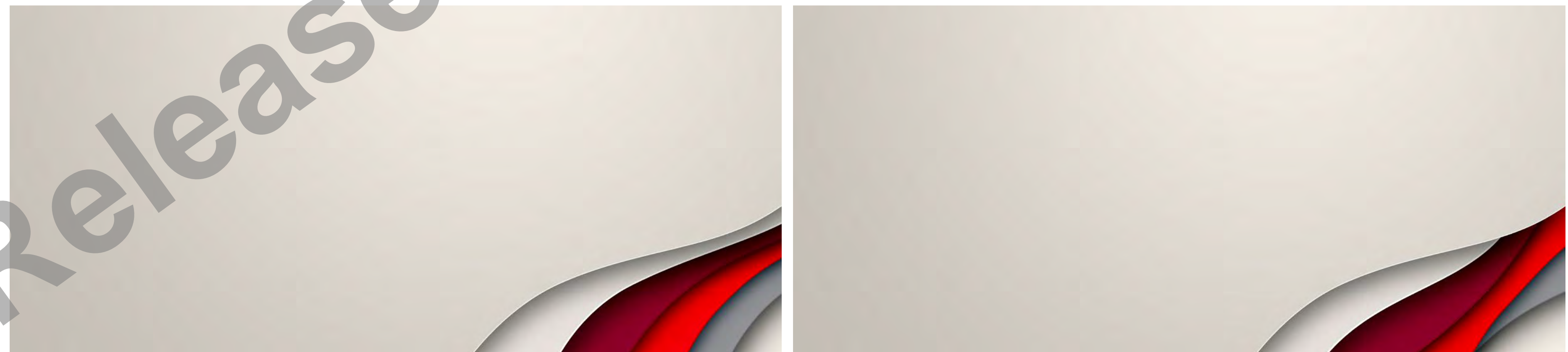


## SBS News

### The Colour Red

- Red is people's second favourite colour, after blue
- Approximately 77% of all flags include red
- Red is the international colour for stop, warning and high alert signage
- In East Asian stock markets, red is used to denote a rise in stock prices
- In the West, red denotes a drop in the stock price
- The history of languages tells us that red is the first colour after black and white, if you consider black and white a colour.

<p><b>News Red</b></p> <p>RGB/Web R225/G040/B039 #e12b28</p> <p>CMYK/Print C006/M097/Y098/K000</p>	<p><b>News Grey</b></p> <p>RGB/Web R148/G149/B152 #949598</p> <p>CMYK/Print C045/M036/Y035/K001</p>	<p><b>Ruby</b></p> <p>RGB/Web R132/G021/B048 #841530</p> <p>CMYK/Print C030/M100/Y073/K033</p>	<p><b>Night</b></p> <p>RGB/Web R046/G046/B046 #2e2e2e</p> <p>CMYK/Print C070/M064/Y063/K063</p>	<p><b>Day</b></p> <p>RGB/Web R243/G240/B233 #f3foe9</p> <p>CMYK/Print C003/M003/Y007/K000</p>	<p><b>News Yellow</b></p> <p>RGB/Web R254/G253/B049 #fed31</p> <p>CMYK/Print C006/M000/Y088/K000</p>
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## Colour Combinations

When using colour with type, only select from the provided colour sets outlined in this style guide. These colours have been carefully selected from our brand colour palette and have been tested and considered for online accessibility.

Night	Day	Sky Palette	Flora Palette	Earth Palette
Day on Night	Night on Day	Day on Ocean Sky on Ocean	Day on Bush Grass on Bush	Day on Ruby Desert on Ruby
Sky on Night	River on Day	Day on Sky Night on Sky	Day on Forest	Day on Earth Pop
Desert on Night	Forest on Day	Night on Sky Pop	Night on Grass	Day on Desert Night on Desert
Earth Pop on Night	Earth Pop on Day			
Day on News Red	Night on Yellow			

## 04. Contours

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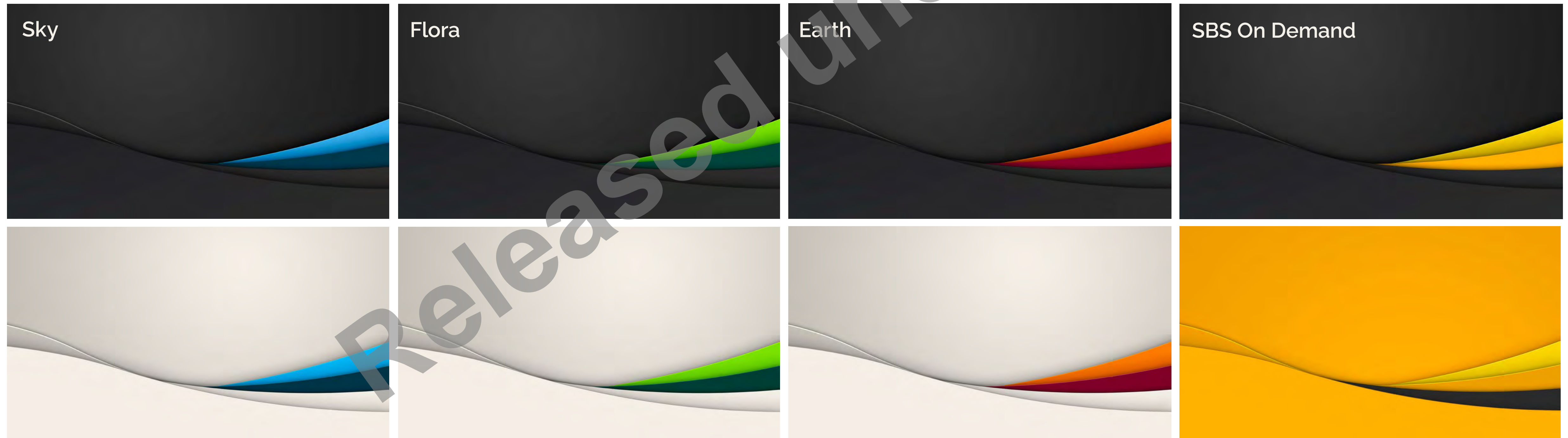
**“A multicoloured,  
multi-layered, multi-  
bloody-dimensional  
living landscape”.**

Our dynamic ‘contours’ deliver depth, vibrancy and are the visual embodiment of the SBS brand.

## Contour Sets

The heart of our design system is a series of overlapping, stepped 'living layers' we call contours.

Our contour sets are made up of exactly five layers and have been created to work in harmony with both content and messaging in a visually engaging and dynamic way.

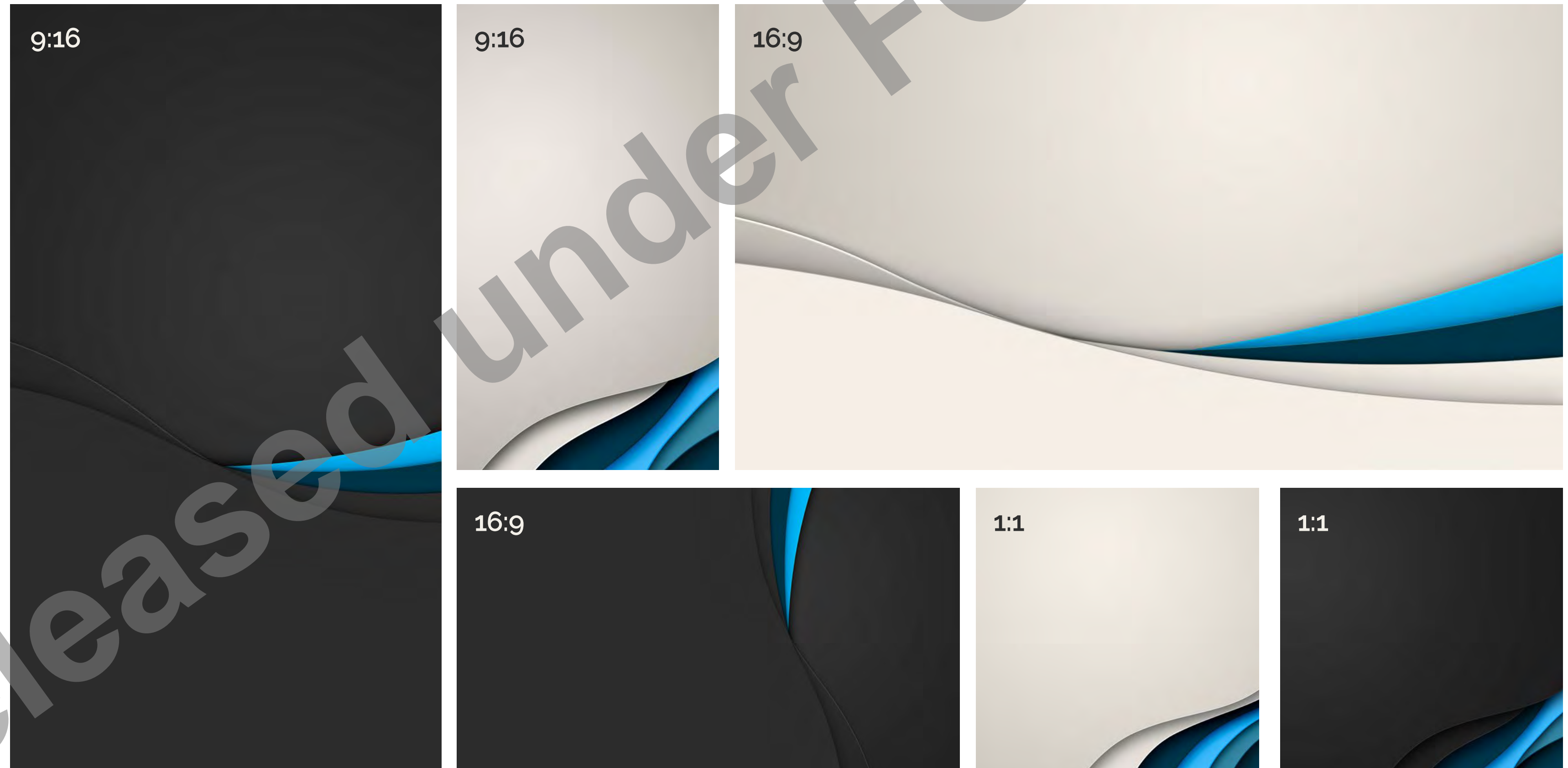


## Sky

We have created a variety of contour options that can be chosen to best support your message and showcase your chosen content.

They can be used either as full graphic backgrounds, or as an overlay that incorporates photography or other images.

The examples shown here illustrate how our contours can be applied to make the most of the commonly used formats available to us.



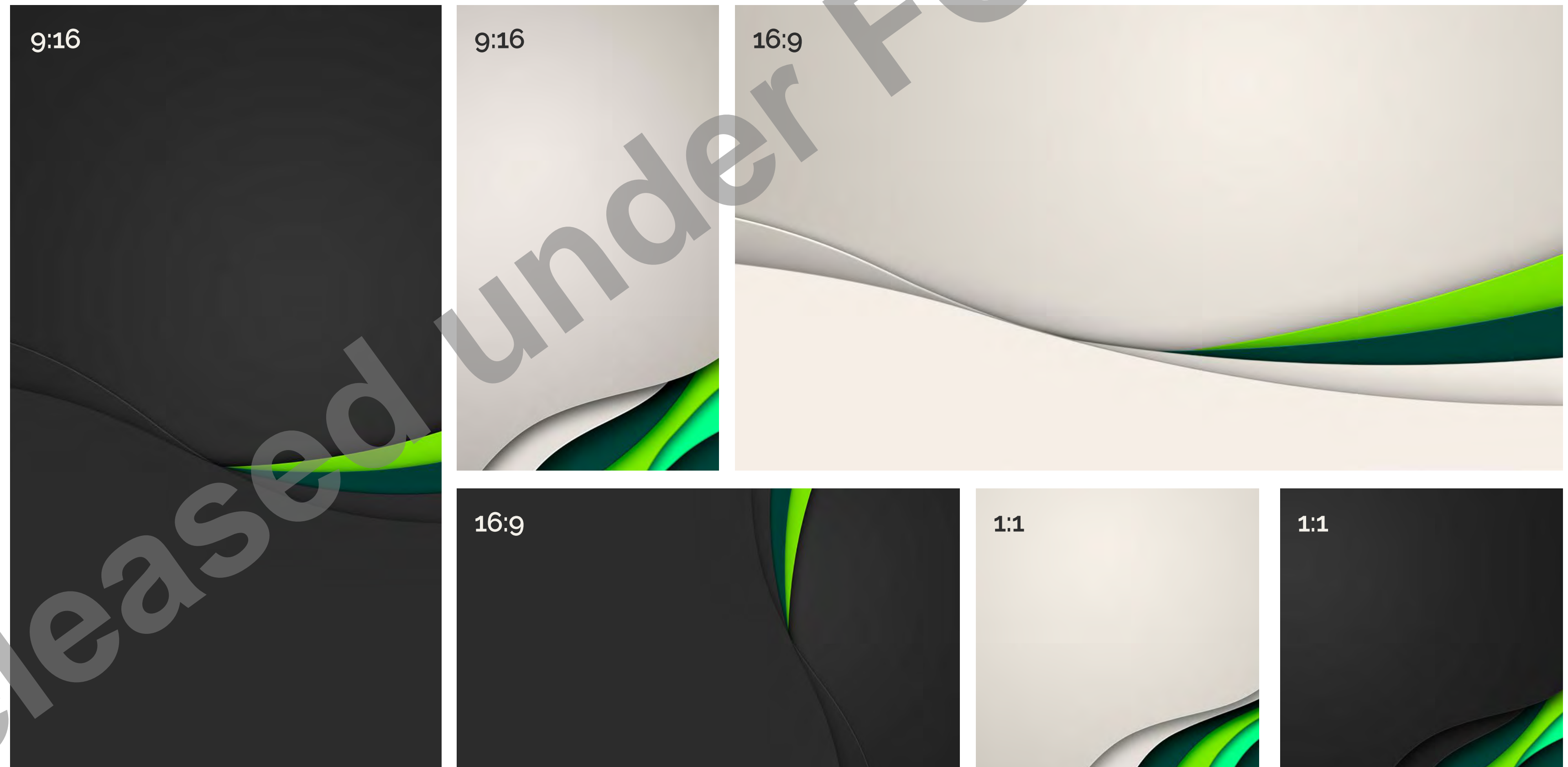


## Flora

We have created a variety of contour options that can be chosen to best support your message and showcase your chosen content.

They can be used either as full graphic backgrounds, or as an overlay that incorporates photography or other images.

The examples shown here illustrate how our contours can be applied to make the most of the commonly used formats available to us.

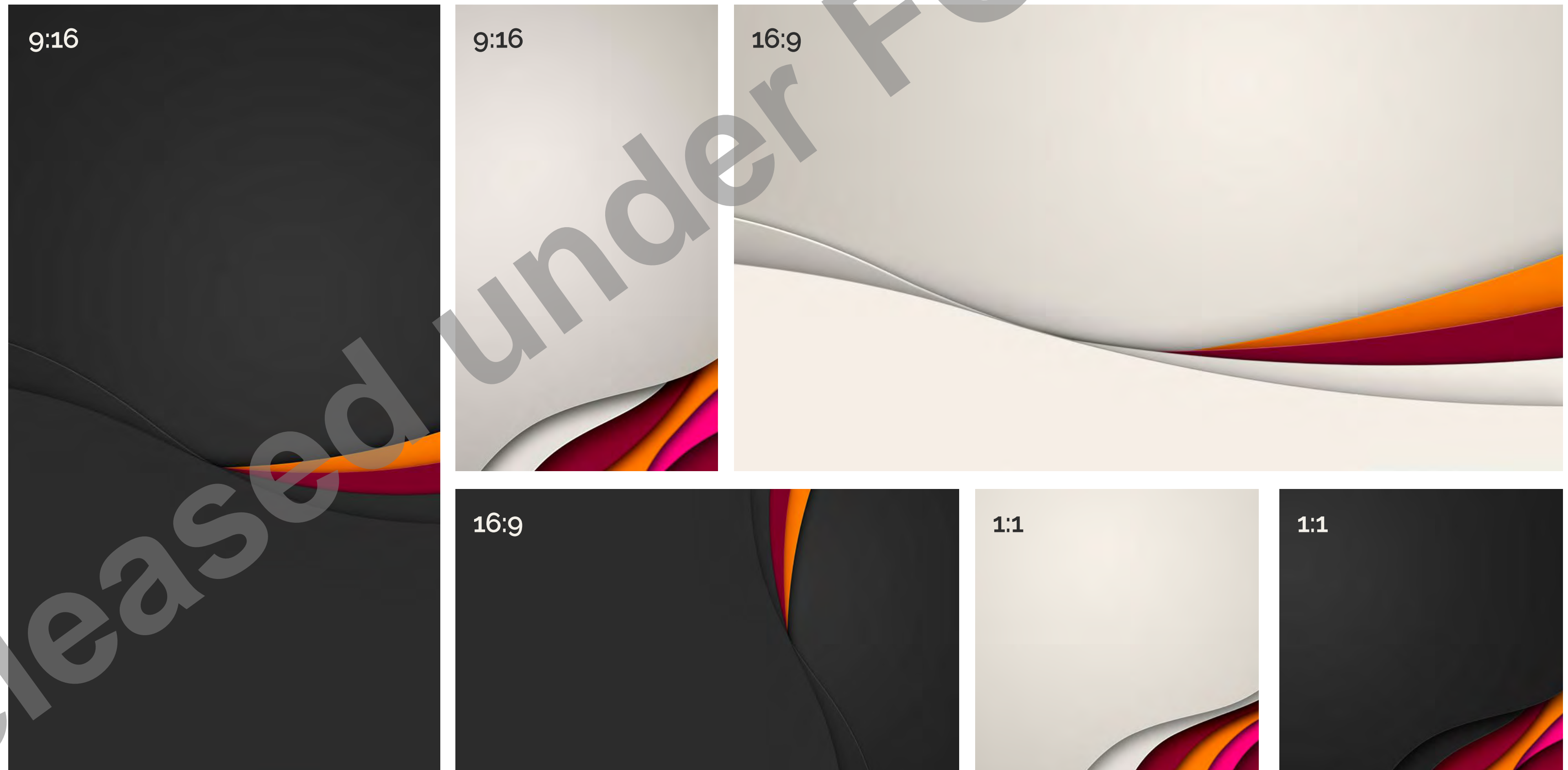


## Earth

We have created a variety of contour options that can be chosen to best support your message and showcase your chosen content.

They can be used either as full graphic backgrounds, or as an overlay that incorporates photography or other images.

The examples shown here illustrate how our contours can be applied to make the most of the commonly used formats available to us.



## SBS On Demand

We have created a variety of contour options that can be chosen to best support your message and showcase your chosen content.

They can be used either as full graphic backgrounds, or as an overlay that incorporates photography or other images.

The examples shown here illustrate how our contours can be applied to make the most of the commonly used formats available to us.

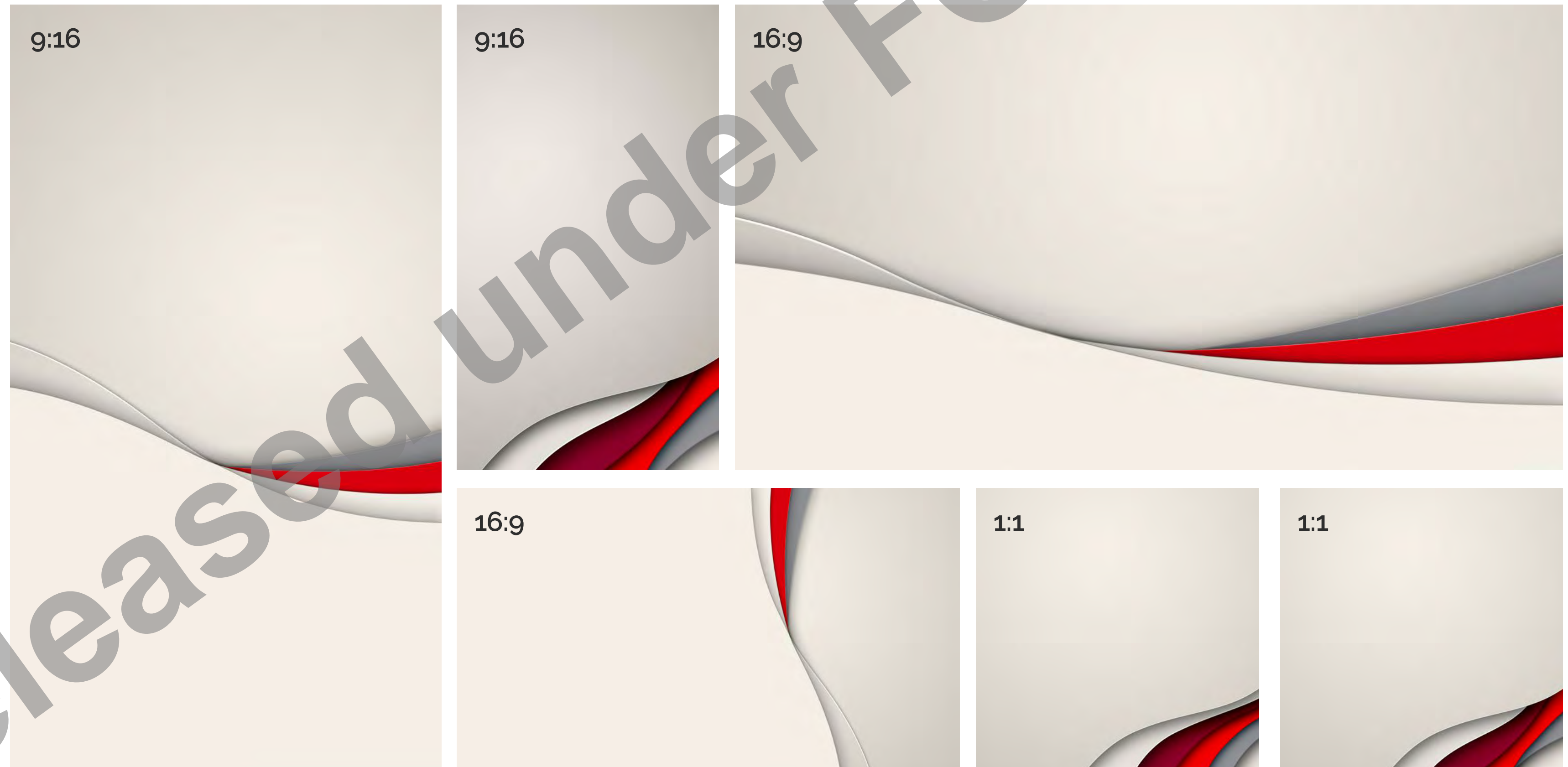


## SBS News

We have created a variety of contour options that can be chosen to best support your message and showcase your chosen content.

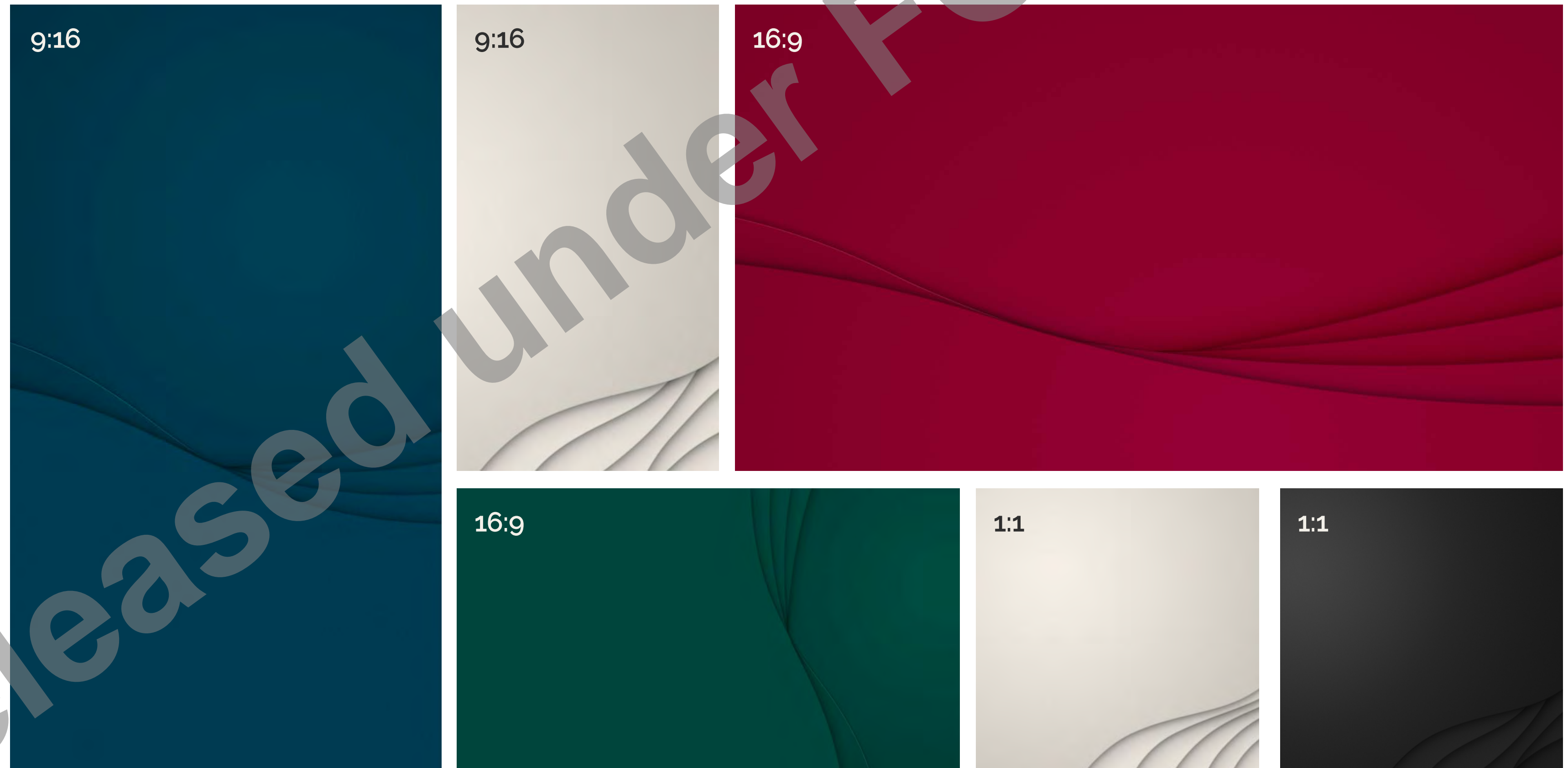
They can be used either as full graphic backgrounds, or as an overlay that incorporates photography or other images.

The examples shown here illustrate how our contours can be applied to make the most of the commonly used formats available to us.



## Mono - Sky, Flora, Earth, Day & Night

- The Mono contours may be used as complementary assets when using one of the main Contour Palettes:
- They should never be used in an audience facing document as a first impressoin (ie. cover page, title card, display asset)
- They can be used to break up longer documents or videos as a subtle branding layer that places emphasis on your messaging.



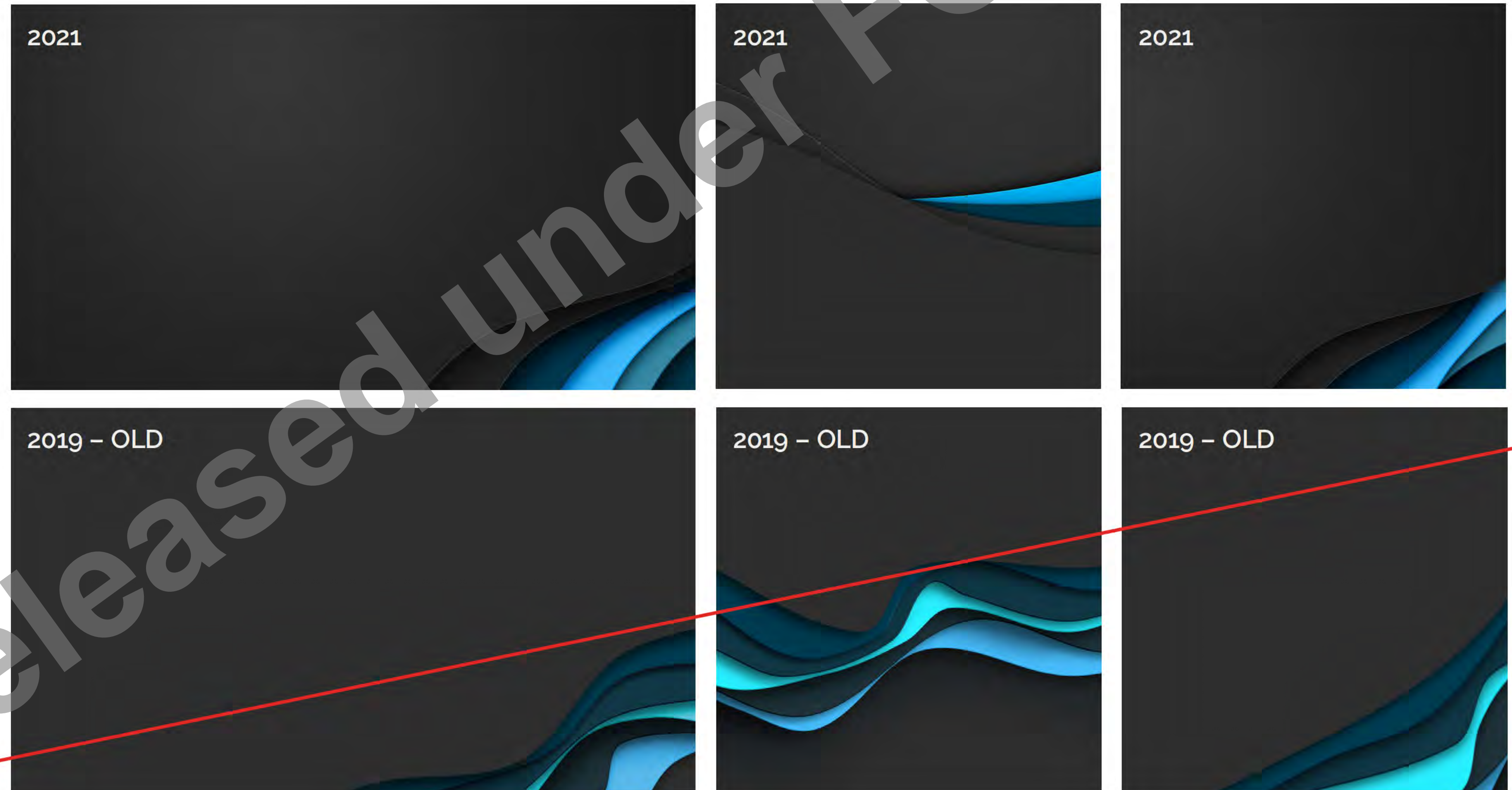
## Contour Sets: Old vs New

In 2021 our backgrounds were updated with a simplified set of contours for a more predictable & refined visual presence across our platforms.

These new contours are considered to be an evolution of existing branding, and should be used on all newly created assets, including:

- Marketing assets
- Publicity materials
- Internal documentation
- Branded collateral

Any existing materials using the original contours are permitted to remain in market until their end-of-life, but should be updated whenever the opportunity presents itself.



## 05. On-Air: Promos

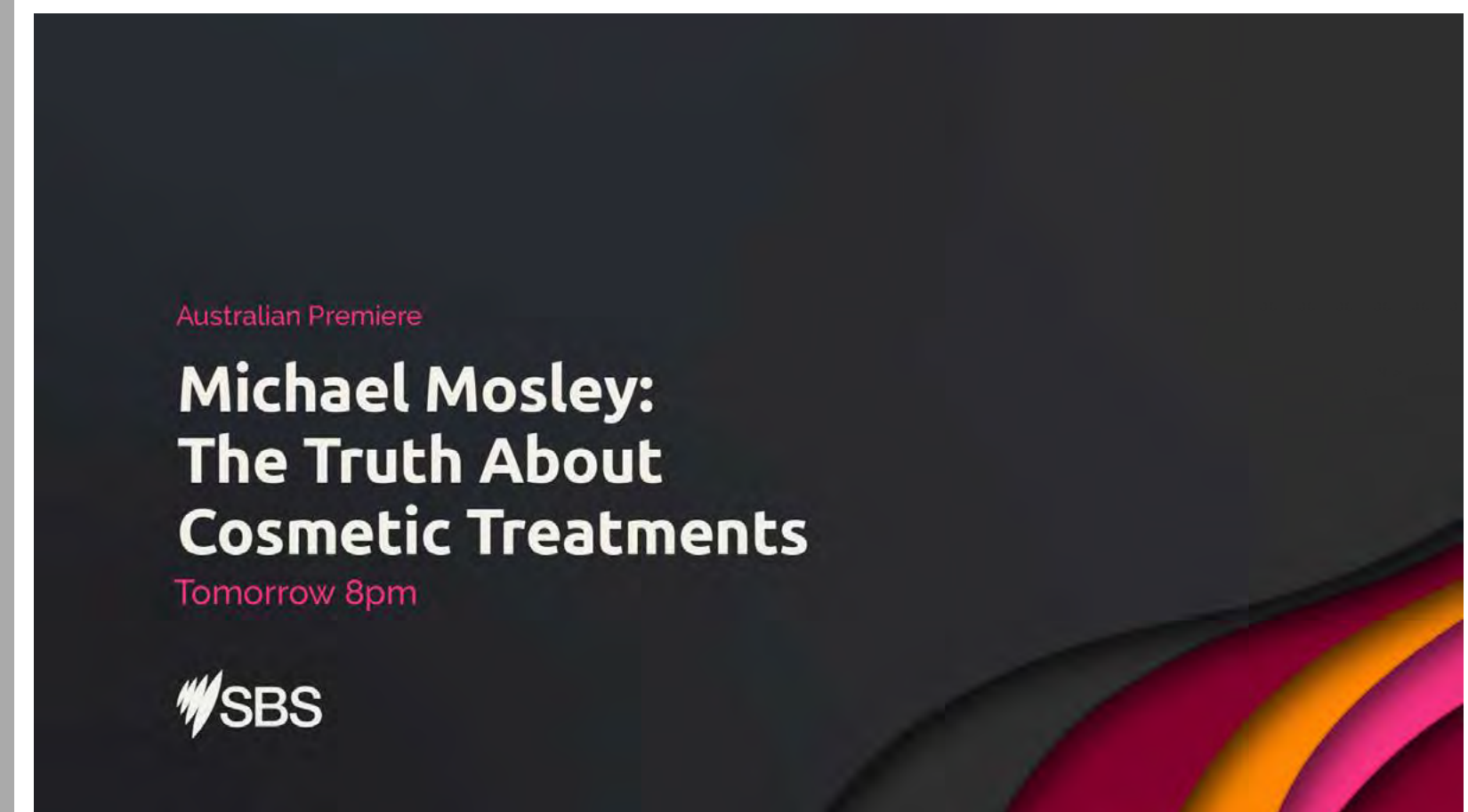
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## On-Air Promos and Endboards

Sometimes known as a packshot, our on-air promos and endboards tell the viewer what time you can catch a program and if it is available at SBS On Demand.

- Endboards should last between 6-7 seconds
- There are four endboard options to choose from, all of which can be used depending on suitability. i.e. If you can't find a suitable shot for one of the content-based endboards, please use the full frame option
- For content-based endboards, please use shots that work with the respective framing and duration. If you can't find a suitable shot, please use the full frame option
- The SBS to On Demand logo transition must match the voiceover timing
- The On Demand logo must be fully resolved for at least one second
- Sponsorship logos only appear in the body of the promos, not on the endboards.

s7(2), Sch 2, Part II Div I





## Messaging

### A Descriptors

Descriptors sit above the program title on endboards. The descriptor is like a swing tag for promos highlighting the special feature of a program, such as 'New Season' or 'New Series'.

Descriptors should no longer than 20 characters, and can be dropped altogether in the event of no obvious hook i.e. a repeat episode.

### Approved list

- **New Series** - The first season of a new drama or doco series
- **New Season** - A new season of a returning drama series
- **Final Season** - Last season of a series
- **Season Final** - Last episode of a season
- **Live, Free and HD** - To be used for all live events.
- **Themed Seasons or Collections** - Used to promote a curated collection of programs e.g. Tarantino Season/Slow Summer.

### In-Promo Supers

This messaging mirrors some of the descriptors, but can also include certain additional options:

- New Series
- New Season
- Final Season
- An SBS Original
- Express from the U.S

### B Program Titles

- With commissioned content, please check capitalisation with Content Team
- Otherwise, titles are always written in AP Title case. If in doubt please check out [titlecase.com](https://titlecase.com) for clarification
- Keep your messaging simple. Wherever possible look to reduce the amount of copy on screen at any given time.
- Stack title lines as evenly as possible.

A Festival of Fake

B **The Imposter**

C Sunday 10 February



## TX Versioning

### C TX Versioning

The TX messaging sits below the program title on endboards.

They point to the air date/time of program, We want these messages to be as clear and concise as possible. There are a number of different TX versions for use on endboards. Please see below for the correct wording.

### Coming Soon

Used to promote a program six weeks out from TX.

### Dated

Used to promote a program four weeks out from TX. Time is not voiced BUT does appear in text on screen.

### Next Week

Used to promote a program one week out from TX. Includes the TX date and time.

### Today

Used to promote a program that is going to air same day.

### Tomorrow

Used to promote a program that is going to air tomorrow.

### Tonight

Used to promote a program that is going to air in the evening of the same day. Today versions are anything before 5.59pm. From 6pm onwards switch to tonight.

### Next

Used to promote the program immediately following.

### Layout

- Coming Soon
- Sunday 14 October
- Next Sunday 8pm
- Sunday 8pm
- Tomorrow 8pm
- Tonight 8pm
- Next.

### Preface to tune-in

Navigational verbs i.e. 'starts' or 'concludes' can be used, but in voiceover only. They shouldn't appear on endboards. The following can be used:

- Starts
- Concludes

A Festival of Fake

B **Project  
Blue Book**

C Sunday 10 February

## Typography

To ensure consistency across all on-air elements a standardised font set has been developed.

Ubuntu Bold is our standard font for all on-air program title treatments. Raleway Medium is our secondary font for all supporting information.

### A Descriptors

**Raleway Medium** – AP Title Case for all. In extreme instances where show titles need to be shortened, or additional information displayed the optional descriptor line may be used.

### B Program Title

**Ubuntu Bold** – AP Title Case is used for all show and content titles.

### C TX Versioning

**Raleway Medium** – AP Title Case for all supporting information, such as TX details. The placement of this information is fixed. Do not change.

### Text alignment

Content aligns left vertically, bottom up. Spacing between is fixed. For text sizes an indication of placement see next page.

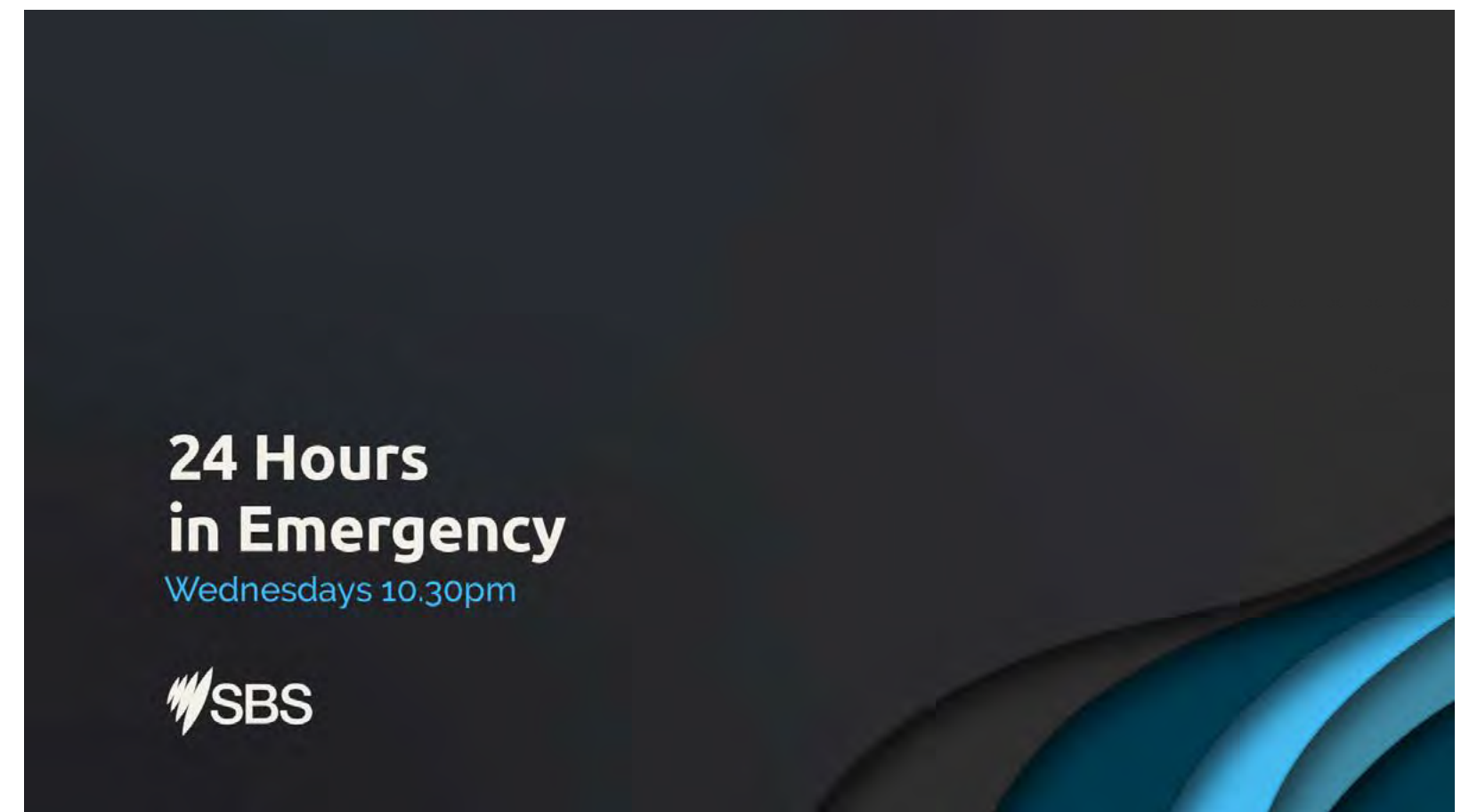
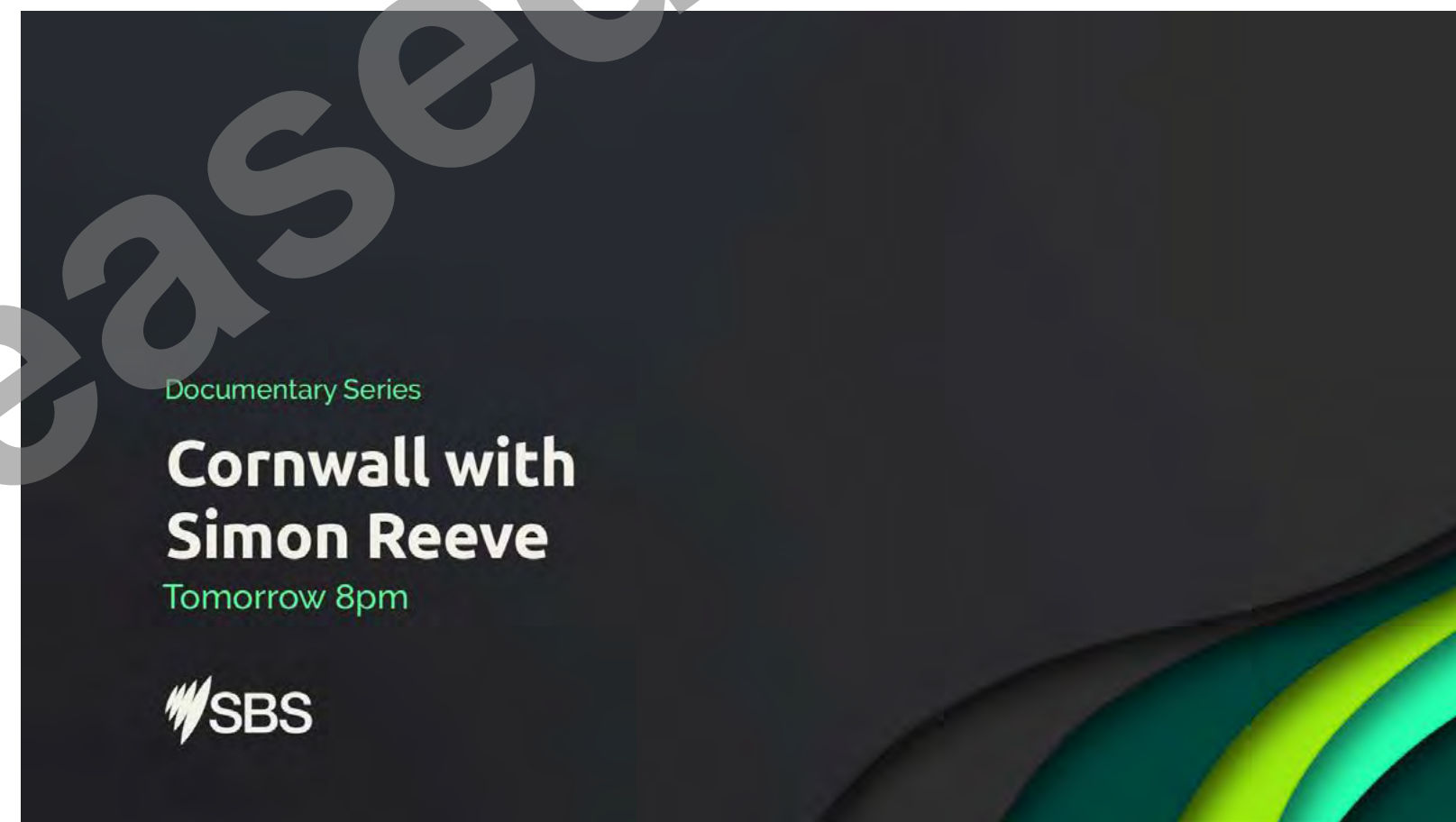
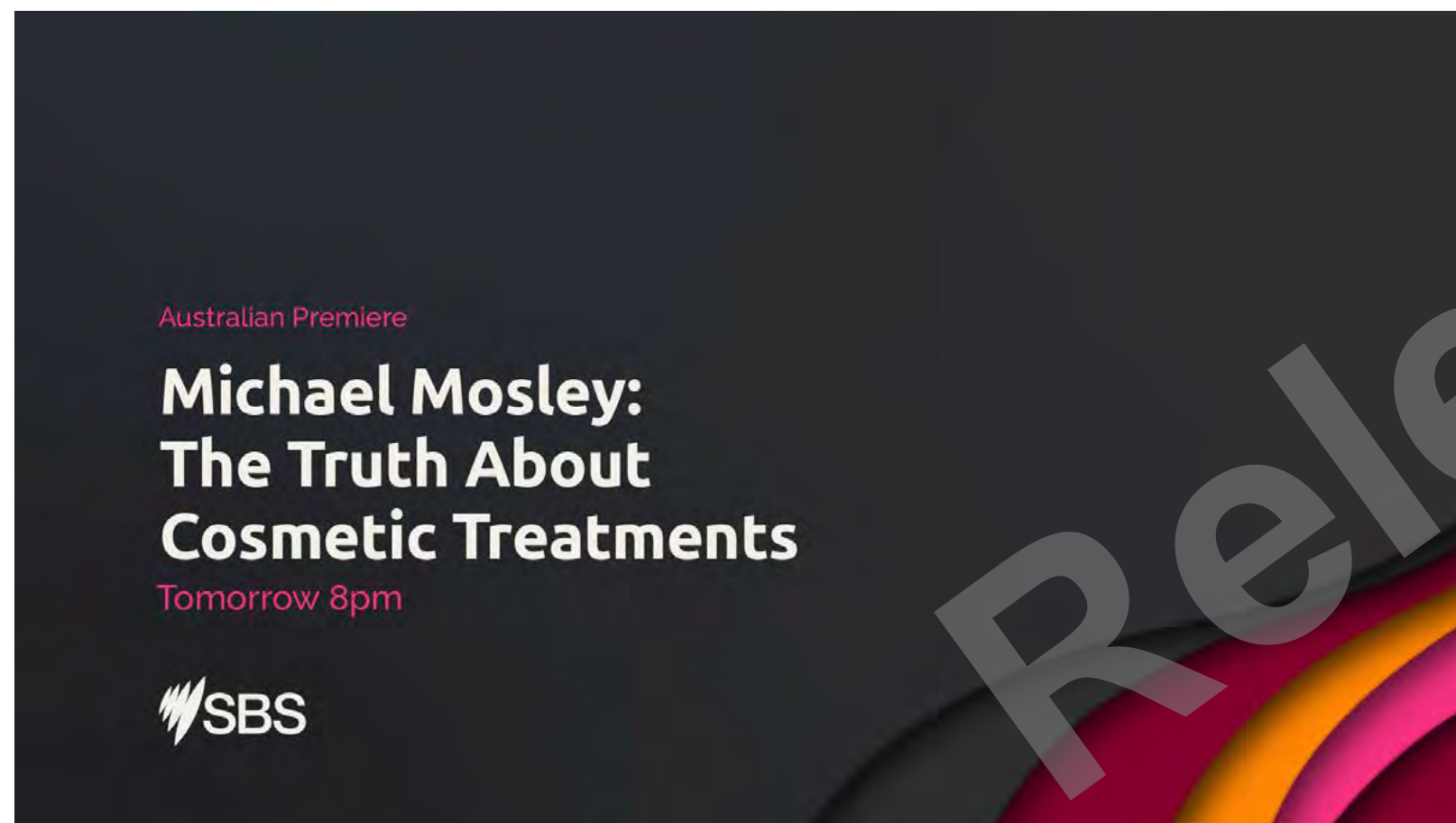


## Full Screen

- Our opinionated default & your first choice for all BAU Promos.
- Available in three colour palettes, with Night & Day versions and with two separate contour options.
- Use Full Screen endboards when it is not possible to find appropriate imagery for the Contour or Split Screen layouts.



## Endboard — Fullscreen: Examples



## Split Screen

---

- Split Screen endboards feature a vertical mortise with an opaque glass panel, and must be exported from After Effects.
- We generally recommend using still frames or footage with subtle motion only.
- Try to use imagery that fits fully within the mortise, and avoid cropping faces or key objects.

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## Endboard — Splitscreen: Examples

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## Contour Endboard

Contour Endboards are available in two varieties:

- **Glass Contours** which include an opaque glass panel and must be exported from After Effects.
- **Graphic Contours** which feature a Day/Night panel and may be applied directly within Premiere Pro.

Generally we recommend the use of still frames & key art only for Contour Endboards, and recommend the use of the Glass Contour for Campaigns.

Occasionally, where appropriate, you may use footage with the Graphic Contours. Examples of appropriate footage may be:

- *Wide Establishing Shots*: Especially where they help illustrate the world or time-period that a drama is set in.
- *Long Reaction Shots*: Slow shots of a character reacting to events — they can help pique intrigue and give us insights into the personality of our characters.
- *Documentary Footage*: Our documentary programming features stunning footage of our natural world, take advantage of it!

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## Endboard — Splitscreen: Examples

---

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## Endboard — Title Treatment

For our priority campaigns we recommend using show titles to help elevate our content and position them as a special network event comparable to our competitor's streaming exclusives.

To preserve the marketing impact of the title treatments, we recommend limiting this treatment to following content categories:

- Commissioned Dramas
- Priority Acquisitions
- Exclusive Live Events

Our commissioned factual programs are important reputational drivers that reflect our commitment to our charter.

We do not recommend the use of title treatments for factual content, and should retain the use of our brand font to more effectively associate them with the SBS brand.

**Please seek permission from your Creative Manager and s47E(d) before using title treatments in your campaign.**

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## Endboard — Title Treatment: Guides

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Due to the variability of logo designs, we have developed a flexible design system with a **minimum** and **maximum** logo size and consistent padding for Descriptors and TX information.

Logos may be **left** or **center aligned** based on the composition of the keyart.

## SBS On Demand Endpage

On Demand versions of all Endpage layouts have been made available. Standard usage rules apply.

### Please Note:

- Yellow Endpages have been reserved for use on paid channels only.
- We recommend use of the Night Background for most BAU promos.

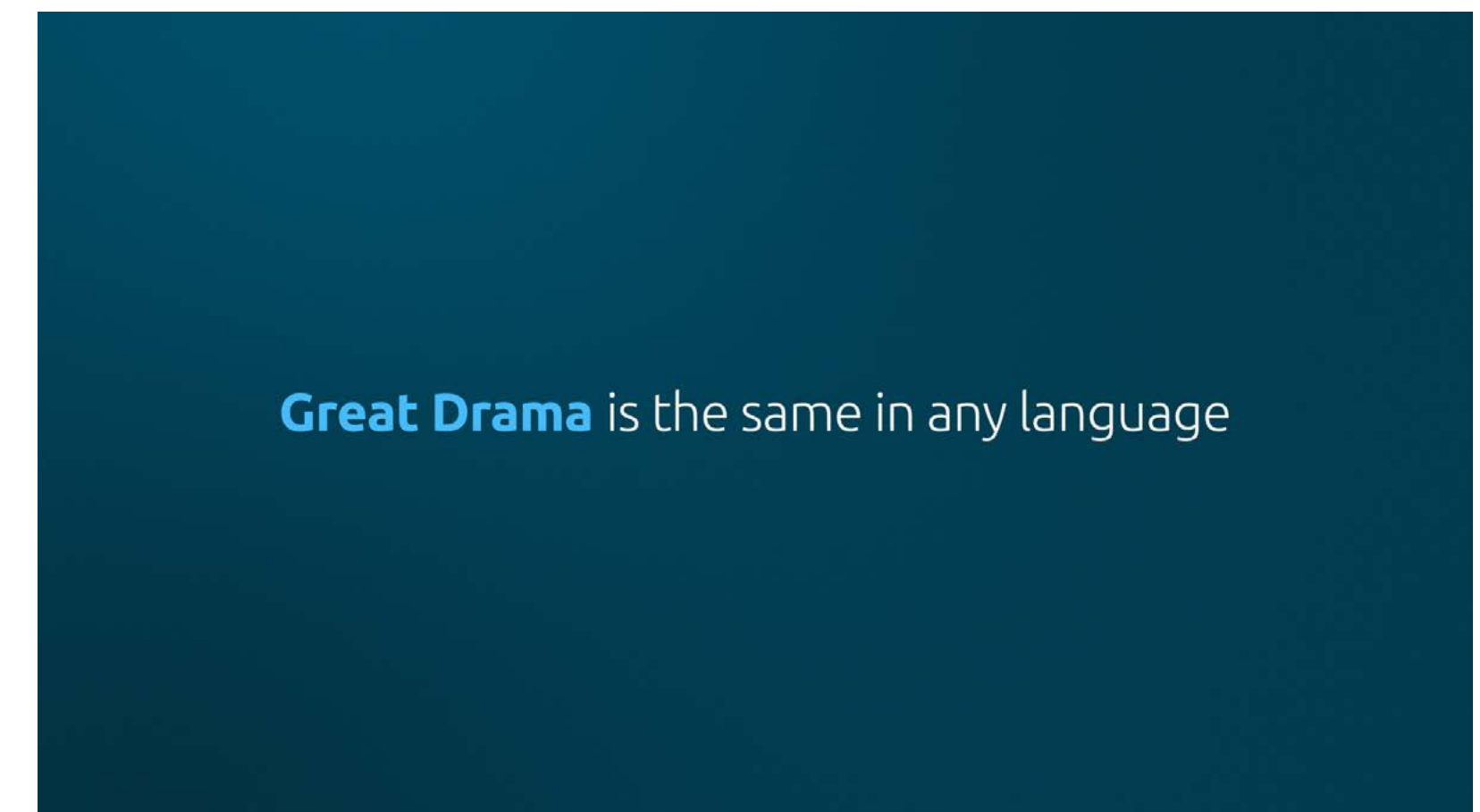
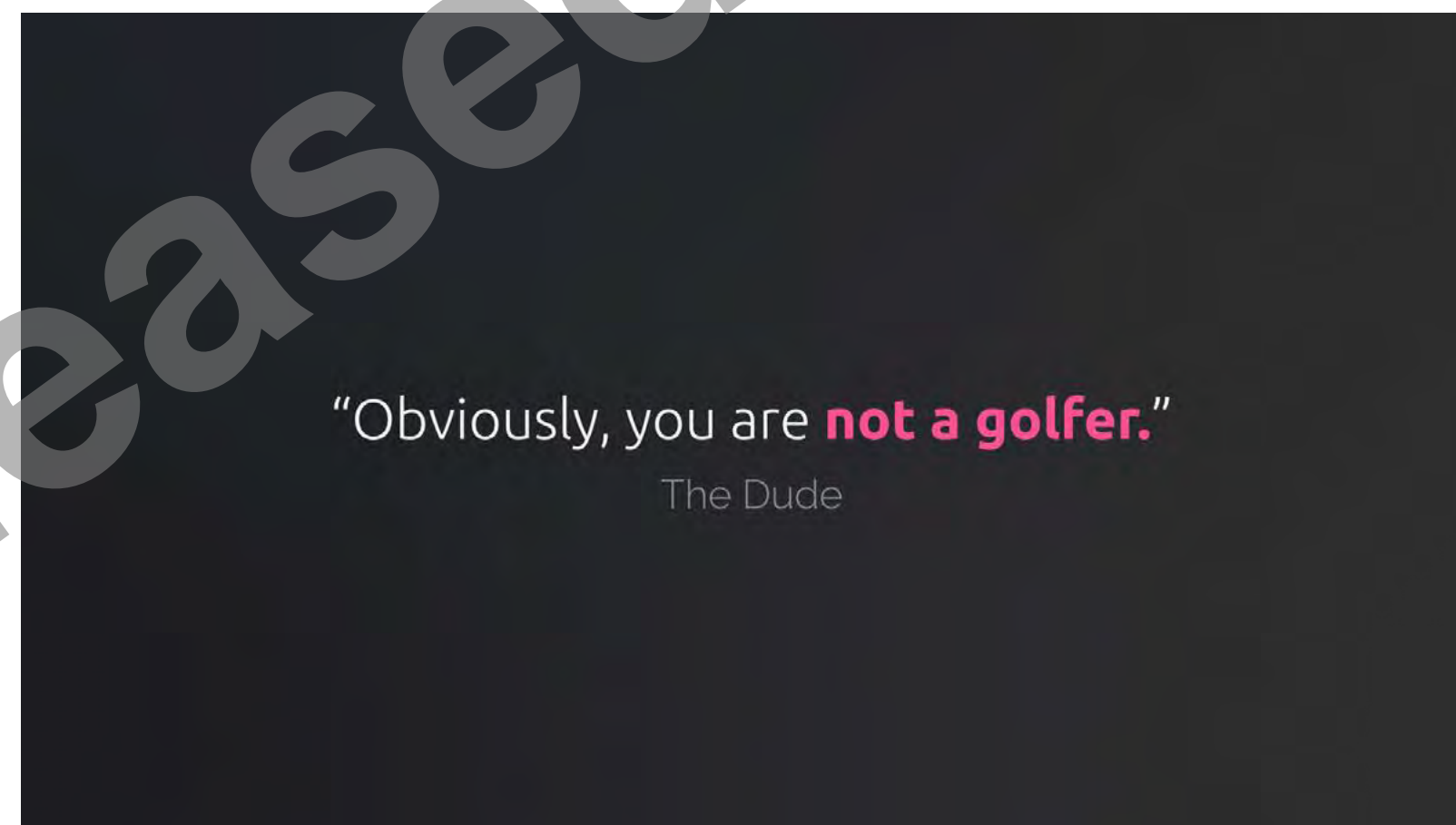
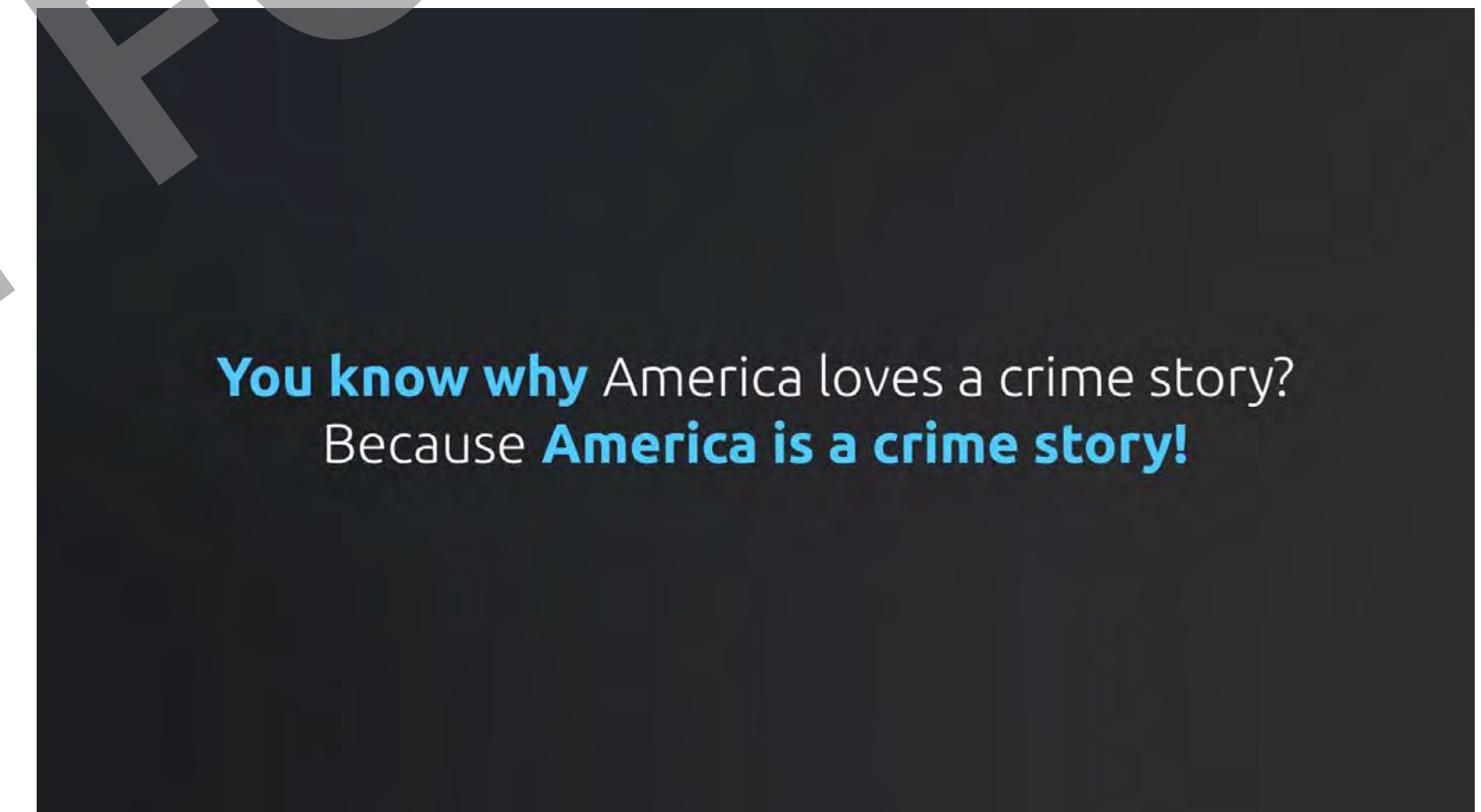


s7(2), Sch 2, Part II Div I

## Supers – Standard

A selection of standardised super layouts are available, utilising Ubuntu Light and Ubuntu Bold

- Please stick with the consistent text size/scales: Avoid using more than TWO text sizes or weights.
- Use Weight and Colour to create hierarchy: For emphasis you may use a single colour with the Bold weight only.
- When supers are longer, mix the weights but try to avoid the Bold weight overpowering the light weight.



## Supers – Flex

At times, creative needs to flex. The same guidelines for Standard Supers still apply, but feel free to explore the following:

- **Mixed Weight Combos:** Medium works well with Light for example.
- **UPPERCASE:** You can use all caps OR a combo of caps and lower case. Ubuntu is caps tends to work better with some increased character tracking (spacing).
- **Character Tracking:** Use type as graphic element and play with the spacing between letters. Be considered and follow the refereneces lead. If in doubt, always ask a designer.

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s7(2), Sch 2, Part II Div I

Taylor **KITSCH**  
Michael C. **HALL**  
Nina **HOSS**  
Logan **MARSHALL-GREEN**

## Toppers

---

Minimum duration: 3 seconds

- Promo toppers appear at the start of promos bottom left. The positioning is templated.
- **For BAU Promos** the single line topper should be used to call out the day and time of TX, only.
- An optional, secondary TX line is available for use in reels where it is necessary to callout both the title and TX date of content.
- Always include promo toppers on all next week versions onwards (30 – 15s)
- Toppers can be replaced with full framer in promo-supers if that is the preferred option
- Do not use toppers on 'next' versions

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## Extra Promo Elements

---

Minimum duration: 3 seconds

**In Language strap** - To be used for titles when there are LOTE subtitles available. Should appear top right of frame for no less than 4 seconds. Please don't cut off mid-shot.

**AD logo** - To be used for titles available with audio description. Should appear bottom right of frame for no less than 3 seconds. Please don't cut off mid-shot.

**Sponsorship logos** - To be used for sponsored content. These should appear bottom right of frame in promo and should appear for no less than 3 seconds. Please don't cut off mid-shot. A more comprehensive sponsorship guide is available online.

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## 06. On-Air: Navigation

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## Bumpers

Bumpers contain upcoming program content, or bespoke campaign creative.

Consider your choice of content carefully so it doesn't appear repetitive and that the distinction between shows is clear when aired back-to-back.

Program and TX information is kept to a minimum allowing the information displayed to be absorbed at a glance.

When using content we recommend including **1-2 shots maximum**.

Duration is 5 seconds only.

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## Now - Next

Now/Next Bumpers are generated live at TX by our playout provider

Five different colours have been provided to create variety throughout the day, and are chose at random.

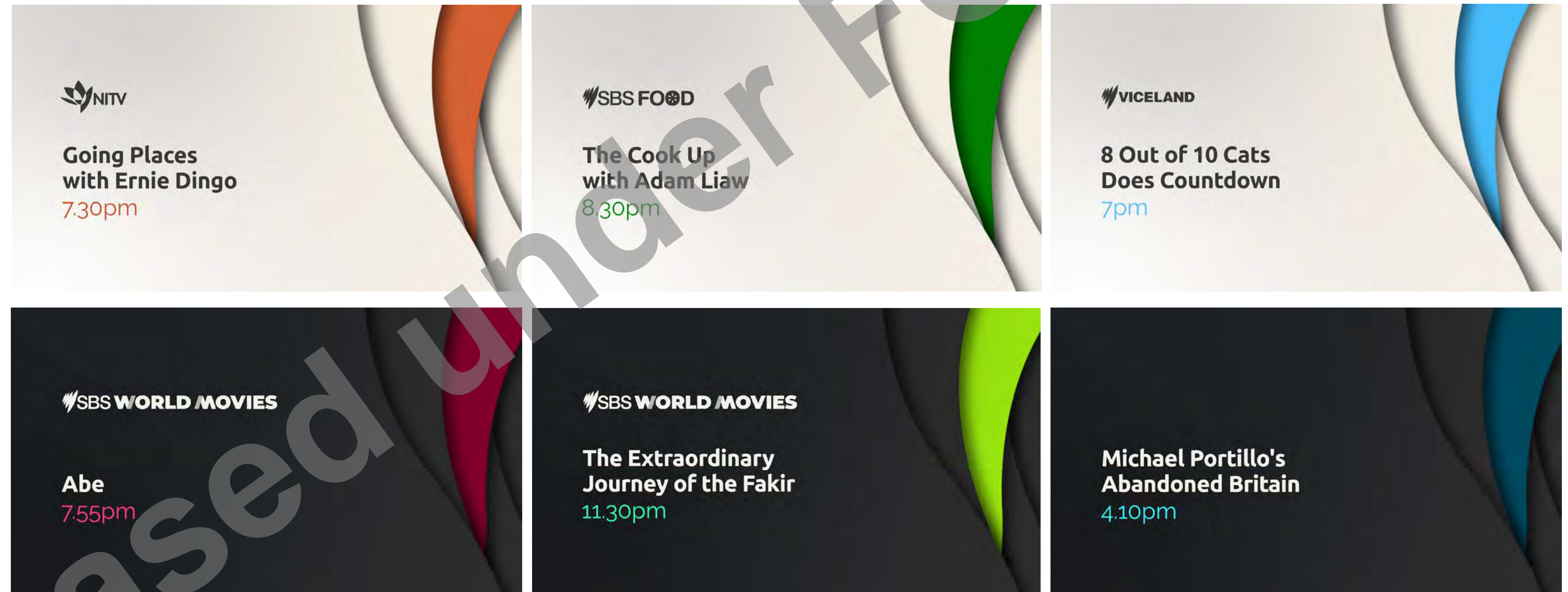
Duration is X seconds only.



## Line Ups

Durations: 15 seconds

- Used to promote upcoming content across our channels.
- Available in three different colour palettes with Night & Day versions.
- Can promote up to three programs including cross-channel promotions.



## Super Bug – Top Right

We can best use our on-screen real estate to communicate with audiences about our content.

A flexible on-air presentation system keeps audiences engaged across segments and breaks.

### **A** Brand bugs

Known as a 'bug', this omnipresent element is the hardest working logo in SBS.

### **B** Super bugs

Bugs with purpose. These bugs display information such as upcoming programs, countdowns to upcoming programs, promote the 'encore' performance or part of a double episode.

They serve to provide clear and concise messages to our audience to guide them through our offering.

The messaging on bugs is reserved purely for information.

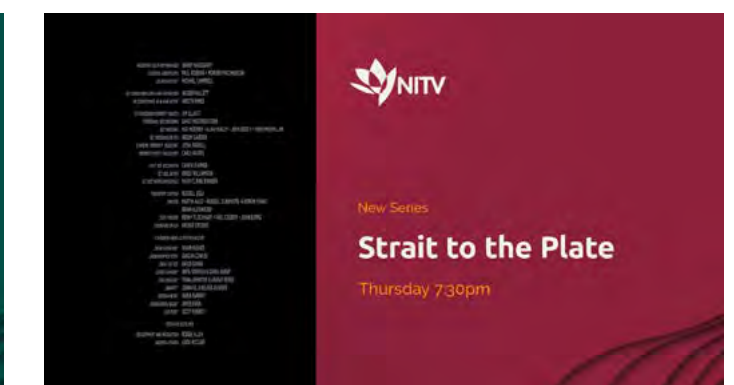
s7(2), Sch 2, Part II Div I

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## Credit Squeeze

Durations: 15 seconds

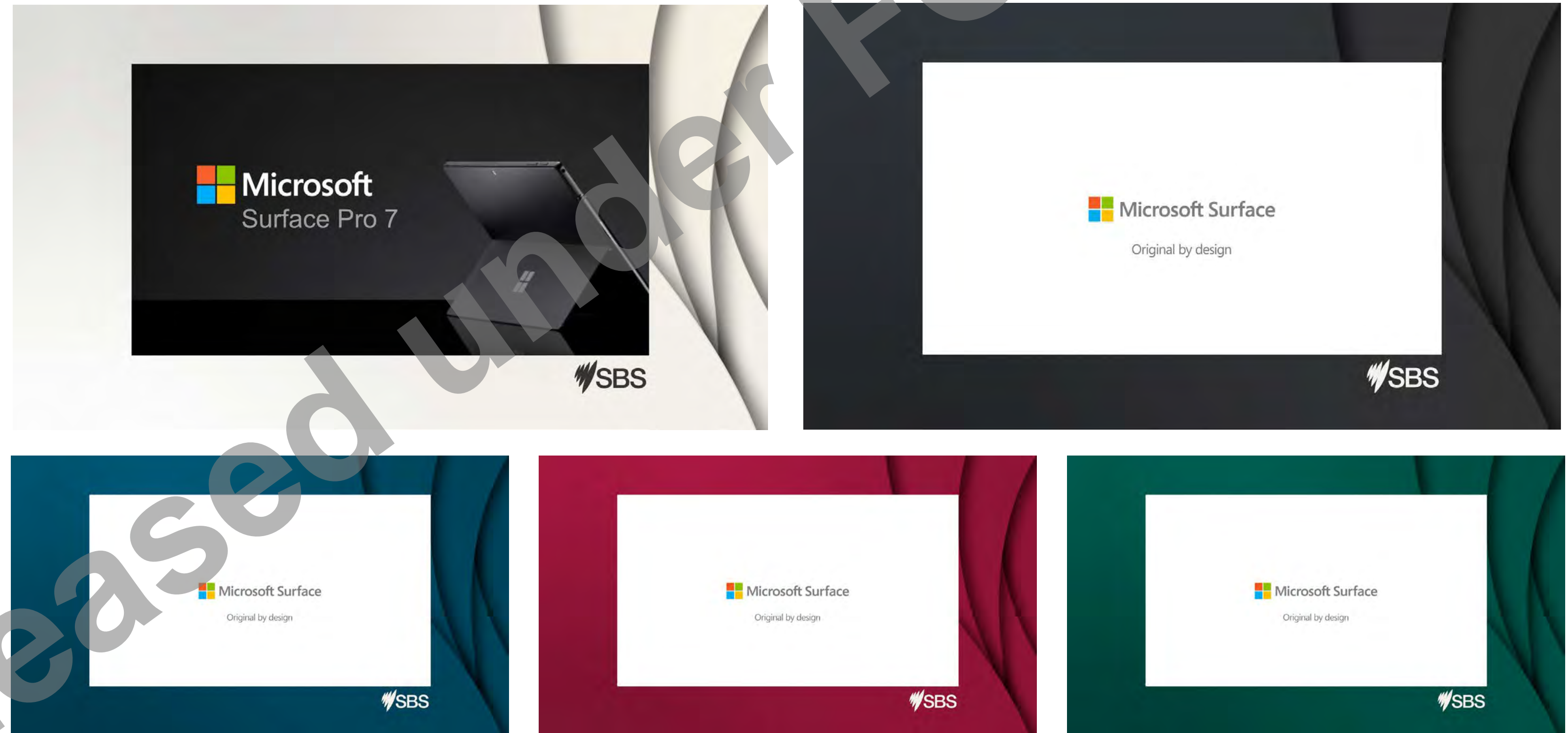
- Available in five colour palettes.
- Can promote up to two programs.
- User selectable logos for Cross Channel promotion.



## Sponsor Billboards

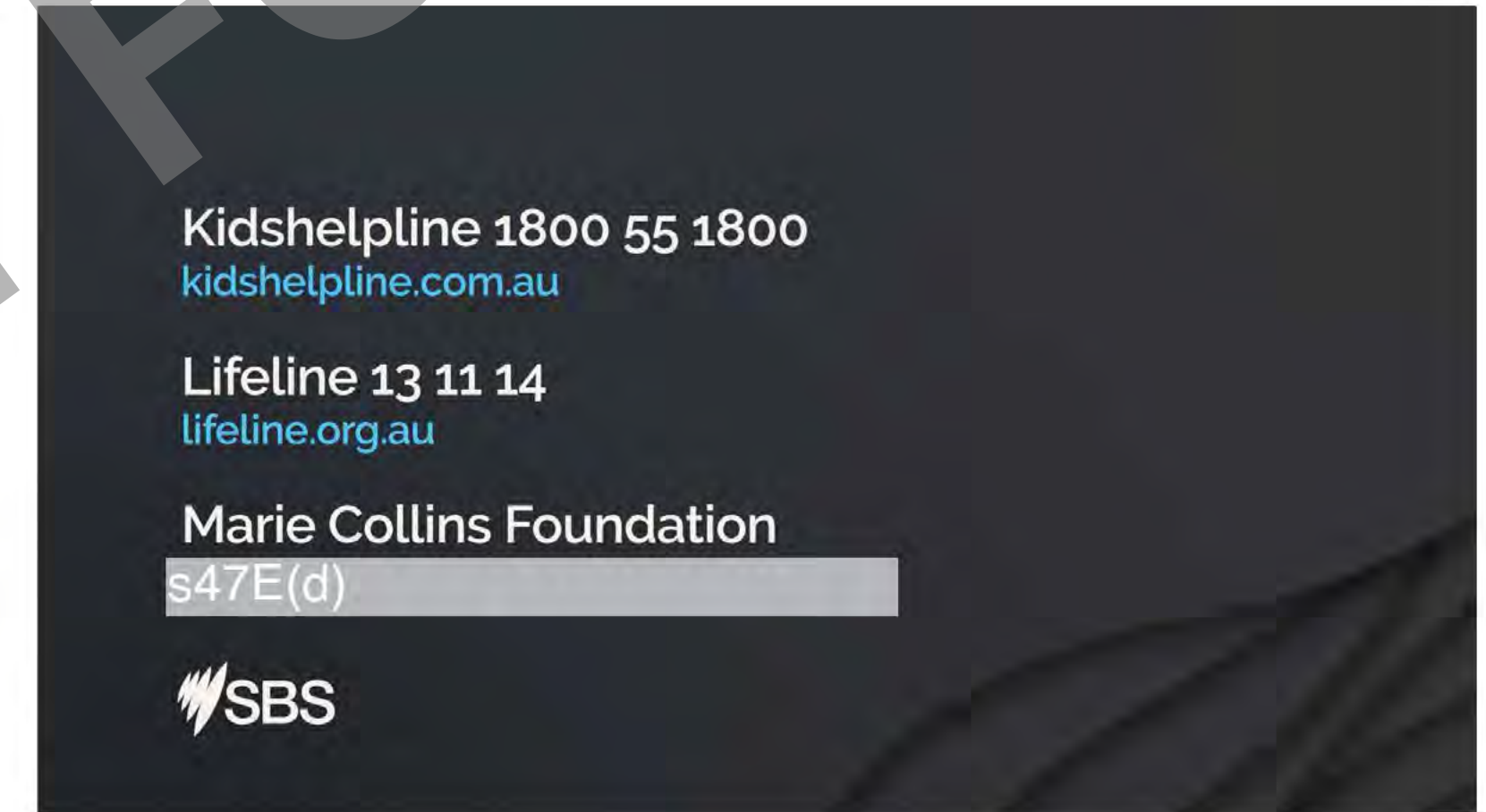
Duration: 10 seconds.

- All sponsor content sits in window within template.
- Text as per agreed with client i.e. 'in partnership with', 'sponsored by', etc. or not text at all (this cannot be replaced with client messaging)
- Cannot be influenced by sponsors in any way outside of sponsor window. SBS has a suite of background brand colours that can be used



## Content Warnings

- To avoid negative associations between our brand colours and disturbing or otherwise problematic content we have supplied a monochrome night background for content warnings.
- All informational copy should be set in Raleway Semibold, using a Sky accent to differentiate website URLs and contact details.





## 07. Social Media

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## Social Promos

Our social channels need a constant supply of content. And our brand needs a consistent approach across all of our brand touchpoints. This includes our social media videos, pages, posts and avatars.

Social videos follow the same conventions as their on-air counterparts and are available in 1:1, 4:5, 9:16 and 16:9 aspect ratios.

Templates have been created to assist with adding standard graphic elements to social videos – superbugs, basic editorial captions, endboards etc.

Where possible, promo graphics and editorial captions are permitted to be bespoke assuming they are inline with the overall style guide.

For more information, view the Social Format Guide, available on Sharepoint for SBS staff here [\(link\)](#)

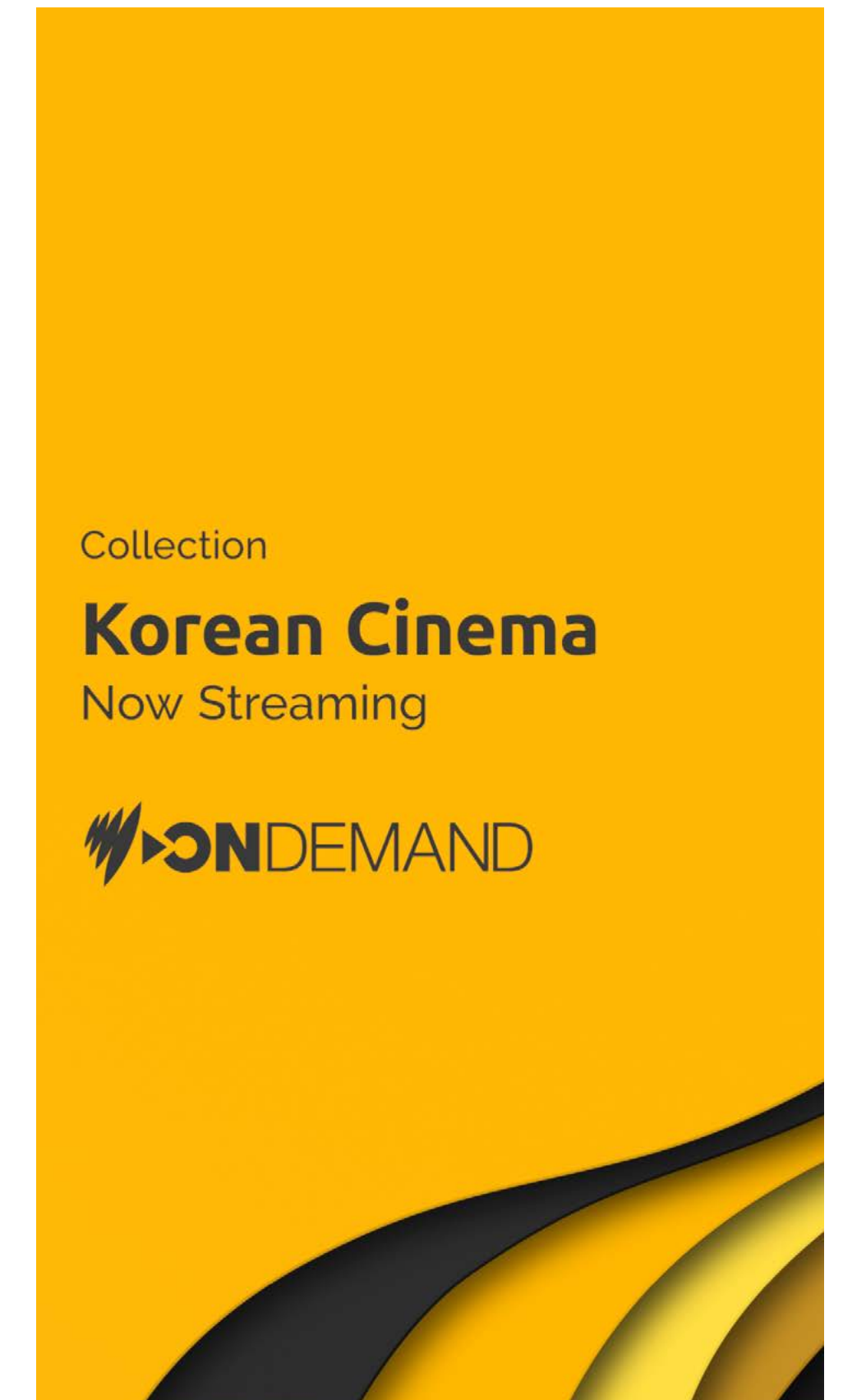
SOCIAL ENDBOARDS - 1:1



4:5



9:16 Stories + Reels



## Social Bugs

---

Historically SBS has placed the logo bug on the top right of our social videos, however in 2022 we rolled out a smaller and more consistent subtitling across all formats:

*40px padding + SBS logo 188px x 90px - across all sizes. Day @ 60% opacity.*

NOTE: Bugs sit on the right for Stories and Reels as the channel icon remains up the whole time.



## Bug & Caption Placement

---

16:9

1:1

4:5

9:16 Stories + Reels

s7(2), Sch 2, Part II Div I

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## YouTube - Endboards

Paid placements on YouTube feature a CTA layer that appears after 6secs and sits over the video for the duration of the ad.

YouTube's best practices suggest leaving a clear space of 20% at the bottom of videos.

To accomodate this our MOGRTs have been updated with a simple checkbox to **move our layout up by 187px**.

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## YouTube - Bumpers

---

YouTube now gives us the opportunity to retarget viewers of the full promo, where we can build on the narrative and generate interest with attention grabbing **content grabs**.

To accomodate the tune-in on these new bumpers we've created a new header bar to deliver Title & TX information.



s7(2), Sch 2, Part II Div I

## Hints &amp; Tips:

# Subtitling: when talk is type

Subtitles should be centred to the ratio format and set using our default font Arial. When two people are speaking, the second person is identified by using an en dash (–) before their line of speech. Voiceovers, background audio (i.e. TV), off-screen dialogue and foreign words should be denoted by italics.

## Timing

- Subtitles should appear and disappear when the words are spoken. However, ensure captions appear on-screen long enough to be read.
- There should be no more than two lines of subtitles on screen at any one time
- If a word is repeated, use a suspension point (...), between the two.

## Italics should be used for:

- A narrator or voiceover
- When there is background audio, i.e. TV
- Off-screen dialogue
- For foreign words and phrases. put [In German], for example, at the start to show a change but otherwise adhere to subtitling rules.

## Punctuation

- Don't use all caps to emphasise certain words
- Question marks, exclamation points and full stops should be used to indicate a question, emphasise, or end of sentence positioned right after the last character of a subtitle
- Consider whether an exclamation point or full stop is more appropriate, as exclamation points are sometimes overly used. Try to reflect the inflection of the speaker
- When someone swears, replace the two middle letters with stars; e.g. f\*\*king or s\*\*t
- All sentences to start with capitals, however, if a sentence goes over two frames, there is no need to capitalise the continuation of a sentence.

## Numbers

- Always spell out numbers from one to ten, but use numerals for all numbers over ten; e.g. "we surveyed ten people" and "we surveyed 54 people"
- If a year is spoken in words than numerically, spell it out, i.e. Nineteen hundred and 54, rather than 1954. Accurately match the language used.

## Sounds

- When someone is singing use music icons e.g. Now my heart awakes
- As a general rule, if you can see the 'noise' like a door being kicked in, then you don't need to apply an audio description for it.

## Subtitling Process & Conventions

### Subtitling Process

- Group Marketing to write the subtitling scripts for social media campaign video assets:
  - Marketing Campaign support (Coord or Exec) to write the subtitles for creative social assets (including sizzle, promos, episodics, scene lifts, and bespoke social videos).
  - Subtitle scripts to be written in word doc.
  - These scripts should be written in line with the social media subtitling conventions to ensure consistency across social pages.
  - Scripts to be proofed and approved by campaign allocated Digital Strategist.
  - Coord/Exec to attach approved subtitle scripts to each asset line in the campaign Smartsheet.
- Subtitles for social media assets that are not campaign assets are to be managed with the relevant social lead. e.g. Social Media Producer, Social Media Platform Manager, Central Social.
- Creative producer to use the scripts provided to apply subtitles to social media campaign videos:
  - Creative producer to refer to social media subtitling conventions to ensure that subtitles are applied correctly.
  - Creative producer to thoroughly review creative asset to ensure subtitles read correctly (with correct spelling, grammar, and positioning), before delivering to stakeholders.

### Subtitling conventions

#### Basic Rules:

- The number one rule of subtitling is: make it as clear and easy as possible for the audience.
- Subtitles should appear and disappear exactly when the words are spoken. However, ensure captions appear on-screen long enough to be read.
- There should be two lines of subtitles on screen at most.
- Subtitle placement should attempt to centre frame the subtitles as much as possible. e.g.



- If the vision is too dark to clearly read the subtitles, use the slider to add a background gradient. e.g.



- However, we also want to avoid the gradient noticeably flashing up with the text – so you may need to use an empty caption graphic to ensure that the gradient is kept consistent across the entire length of the frame.
- Only use the GFX Template Package provided. Do not create custom subtitles. Always check if the GFX Package you have is up to date by contacting [s47E\(d\)](#)



## Subtitling Process & Conventions

### Differentiating between Audio Sources:

- Generally, you will only need to differentiate between audio sources visible on screen – and those off-screen. In these circumstances, non-visible sources (i.e. Off-Screen Narration, Off-Screen Dialogue, Background Audio) are italicised – whilst visible sources are not.
- When there are more than two audio sources, we use the following conventions.

s7(2), Sch 2, Part II Div I

**Non-Italics:**  
On-Screen Audio

**Italics:**  
Off-Screen Narration,  
Off-Screen Dialogue,  
Background Audio

**Yellow Text:**  
Upsots

- When two people are speaking in the same frame, or when a second person interrupts, use en dashes to differentiate them. e.g.
  - Hi, how are you?
  - I'm great, thanks.
- When someone is singing use music icons at the beginning of the line. e.g.
  - Frame 1: □ 🎵 Now my heart awakes 🎵
  - Frame 2: □ 🎵 to the sound of silence 🎵
- Only subtitle noises crucial to the story (not mood/atmosphere). As a general rule, if you can see the source of the "noise", such as a door being kicked in, then you don't need to apply an audio description for it. Put them in square brackets. e.g.

[Scream]

### Timing:

If a word is repeated, use an ellipsis between the two:

I'm shocked ...shocked

- If a narrator starts a sentence and finishes it in another frame or in-between other dialogue, use ellipses e.g.

**Narration:** *We follow the story of obese patients from the time they're admitted.*

**Narration:** *Their defeats...*

**On-Screen Dialogue:**

- Could be talking amputation.
- I'm s\*\*tting myself now.

**Narration:** *...and their victories.*

- Do not break a line after a conjunction; e.g.

#### Incorrect

In seconds she arrived, and he ordered a drink.

#### Correct

In seconds she arrived, and he ordered a drink.

## Subtitling Process & Conventions

### Punctuation:

- All sentences to start with capitals, however, if a sentence goes over two frames do not capitalise mid-sentence e.g.

#### Incorrect

Frame 1: As long as my brother is still alive,  
Frame 2: He is not defeated.

#### Correct

Frame 1: As long as my brother is still alive,  
Frame 2: he is not defeated.

- Be careful to ensure words that need to be capitalised are – and only those words. Do not emphasise a word using capital letters.
- Use single quotation marks and title case around the names of Programs, Books, Newspapers and Films.
- Question marks (?), exclamation points (!) and full stops (.) should be used to indicate a question, emphasis, or end of sentence positioned right after the last character of a subtitle. Consider whether an exclamation point or full stop is more appropriate, as exclamation points are sometimes misused.
- Check the spelling of names, institutions, places etc. Mistakes will be picked up by the audience and will mean the video has to be pulled down.
- Use double quotation marks for direct speech.

- Use single quotation marks for quotes within quotes.

- Use Oxford commas where necessary, in numbers with more than three figures, and where it aids comprehension by giving a pause.

### Censorship:

- When someone swears replace the two middle letters with stars; e.g. f\*\*king or s\*\*t.
- Any censored words require accompanying censorship in the audio.

### Numbers:

- Always spell out all numbers from one to ten but use numerals for all numbers over ten. e.g.
  - “We surveyed ten people”
  - “We surveyed 54 people.”
- A decade should be captioned as “the 1980s” (not “the 1980’s”) and “the ’50s” (not “the 50’s”).
- If a year is spoken in words rather than numerically, spell it out – i.e. Nineteen hundred and 54, rather than 1954.
- Otherwise accurately match the language used.

### Mistakes in speech:

- If someone says the wrong thing, should we correct them in the subtitles? The general rule of thumb is to go with whatever makes it easiest for the audience to understand, without misrepresenting the person or what they are saying. If in doubt, check if it makes sense to someone else.
- Common examples include:
  - Incorrect idioms:
    - “The powers of be” when it is clear they mean “the powers that be”
  - Filler Words: Umms, ahhs, repetition, half-words, etc.
  - Contractions: “Gonna” used in place of “going to”
- If there are missing words, fill in the sentence and enclose in square brackets. e.g.
  - “We went to the shops [and then] went home.”

## 08. Off-Air

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## Layout Guide

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### The Rule of Thirds

When creating your layout, it is important to remember that the imagery and contours should take up two thirds of the overall space and the messaging the last third.

### Content

Imagery should be single-minded and engaging with a clear focal point.

### Contours

Contours read top down. The key image always appears on the bottom layer with the program title, TX details and logo placed on the top layer.

Choose the coloured contour set that best complements your chosen imagery.

### Text

All messaging should be kept to a minimum:

- Descriptor (optional)
- Program title
- TX details.

### SBS logo

Place the logo bottom centred for portrait formats and bottom right for landscape.

s7(2), Sch 2, Part II Div I

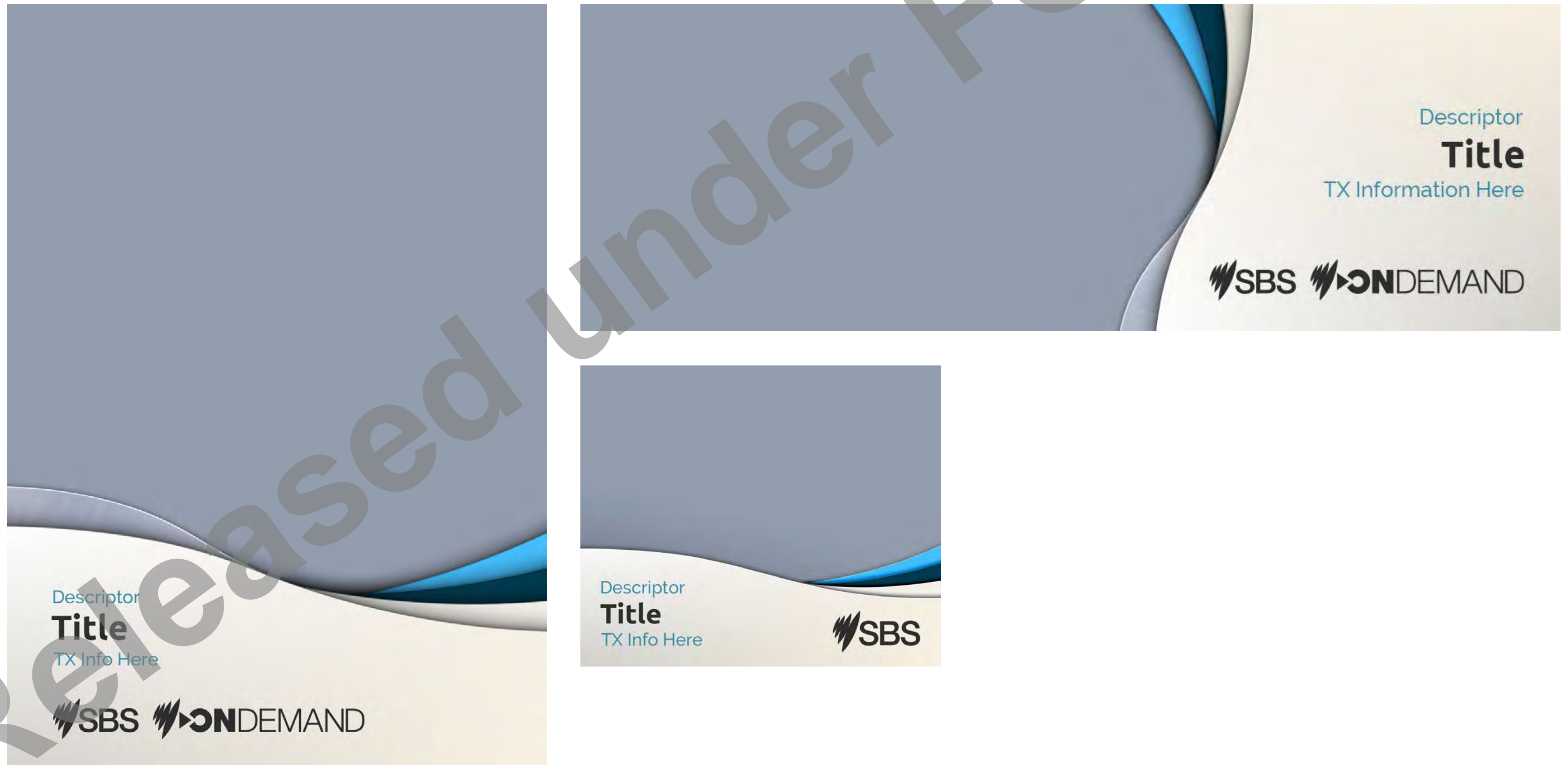
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## Full Contours

The Full Contour is our primary branding device on print and digital elements, helping to provide a separation between content and our branded messaging.

It is available in a variety of colour ways, and should always be used across the shortest dimension.

For images that can't comfortably accommodate the Full Contour a smaller Corner Contour is also provided.



## Full Contours - Examples

---

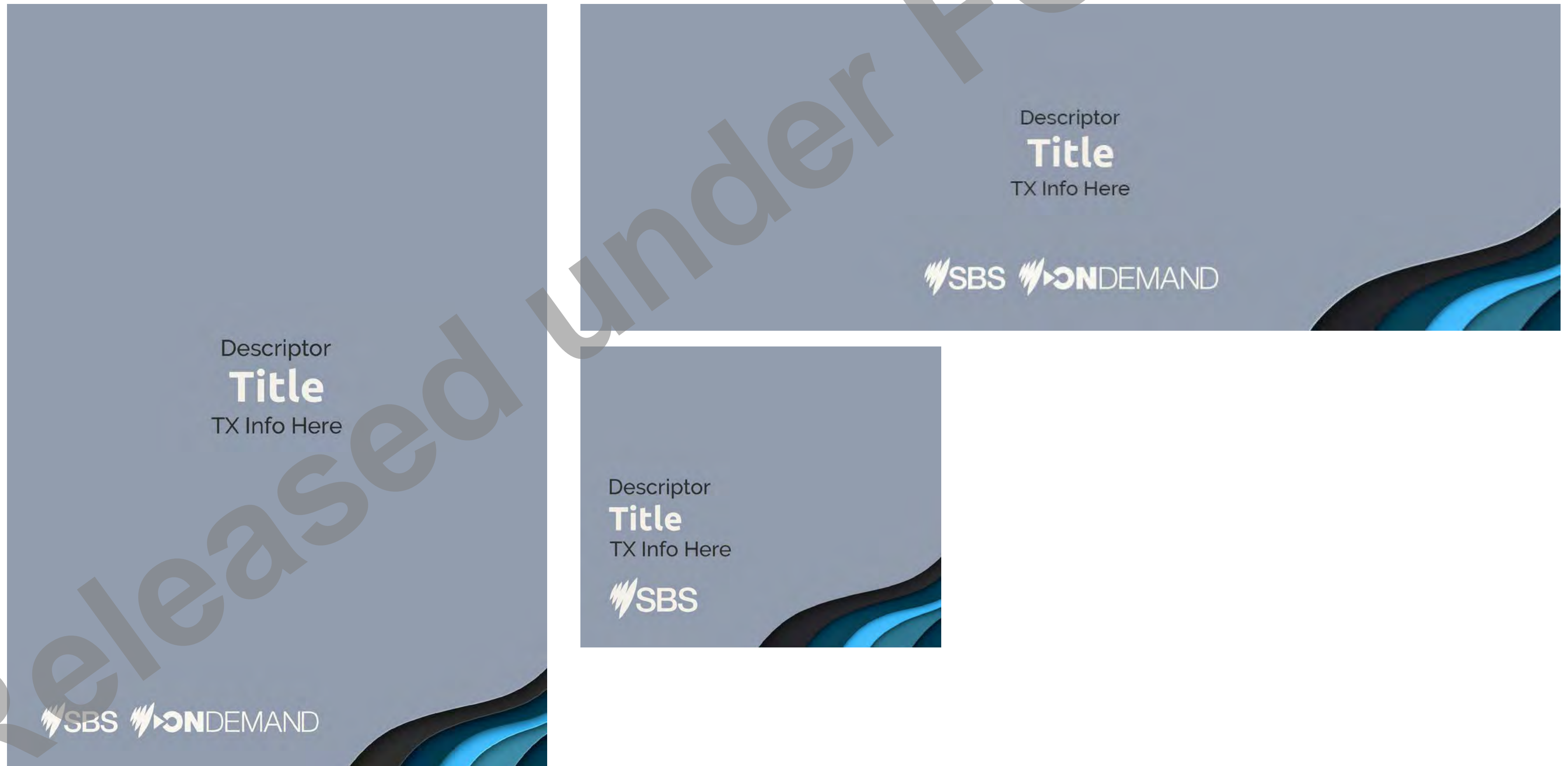
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## Corner Contours

The Corner Contour is our secondary branding device and helps to provide attribution without obscuring the image being promoted.

It is particularly useful on extended aspect ratios where the Full Contour cannot be comfortably used, such as social media headers.



## Corner Contours - Examples

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## Digital Display Advertising

When creating digital content our standard type rules apply for each variation:

- Billboard
- Leaderboard
- MREC
- Half Page
- Mobile Header.

Try not to over complicate your messaging. Keep it simple and concise by listing just the key information; program title, TX details or a CTA. Always sign off with the SBS logo to drive awareness of the relationship between content and channel.

As with other executions the rule of thirds also applies.

Where space is limited, copy may be applied to the top layer but not over an image. Always separate image and copy in these instances.

Always prioritise the content and type, the contours serve as a supporting graphic to these key elements.



## Digital Display Templates

---

Our digital display templates have been developed in all the standard display sizes. These include MREC, leaderboard, mobile, and half page.

All of the examples shown here read left to right, starting with the image and ending with our brand mark. For added flexibility you can flip the order so that your design starts with the brand mark and TX details on the left and the image right.

This is particularly relevant for tablet and mobile where a responsive approach means that important information, especially TX details, runs the risk of being cut off when placed on the left.



## 09. SBS On Demand

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## SBS On Demand: Primary Channel Marks

The SBS On Demand logo mirrors the proportions of the SBS master brand and channel ident.

Three versions have been created to function in large and small formats:

- **Hero / Off Channel Logo:** Our preferred logo in all off-channel communications to ensure full attribution back to SBS
- **On Channel Logo:** For use on our channels when it's already established that you're on an SBS platform
- **Small Space Logo:** For use in small digital formats such a bugs and app logos. Should never be used as a primary marketing logo where possible.

Where legibility is compromised due to the background colour, mono versions of the On Demand logo in Night and Day have been created.

Only use the mono version of the logo where there is no possible way to apply the coloured version.



## SBS On Demand: Colour Palette

### The Colour Yellow

- Yellow is the most visible colour of the spectrum
- In almost every culture, yellow represents sunshine, happiness, and warmth
- Yellow (amber) is the colour of traffic lights and signs indicating caution all over the world. Except in France
- In Japan, yellow often represents courage.

<p><b>On Demand Gold</b></p> <p>RGB/Web R195/G144/B035 #c39023</p> <p>CMYK/Print C023/M042/Y100/K003</p>	<p><b>On Demand Yellow</b></p> <p>RGB/Web R253/G183/B023 #fdb717</p> <p>CMYK/Print C000/M031/Y099/K000</p>	<p><b>On Demand Light-Charcoal</b></p> <p>RGB/Web R130/G130/B130 #828282</p> <p>CMYK/Print C051/M043/Y043/K007</p>	<p><b>On Demand Mid-Charcoal</b></p> <p>RGB/Web R075/G075/B075 #4b4b4b</p> <p>CMYK/Print C066/M058/Y057/K038</p>	<p><b>Night</b></p> <p>RGB/Web R046/G046/B046 #2e2e2e</p> <p>CMYK/Print C070/M064/Y063/K063</p>	<p><b>Day</b></p> <p>RGB/Web R243/G240/B233 #f3f0e9</p> <p>CMYK/Print C003/M003/Y007/K000</p>	<p><b>On Demand – Pop</b></p> <p>RGB/Web R254/G224/B069 #fee045</p> <p>CMYK/Print C002/M008/Y084/K000</p>
--	--	--	--	---	---	---



## SBS On Demand Contours

The contours can be positioned in a variety of ways to best communicate your message and showcase our content.

The examples shown here illustrate how our contours can be applied to make the most of the various formats available to us.



## SBS On Demand: Endboard Messaging

### A Descriptors

Descriptors sit above the program title on endboards. The descriptor is like a swing tag for promos highlighting the special feature of a program, such as 'New Season' or 'New Series'.

Descriptors must be no longer than 20 characters. They must be no longer than 20 characters, and can be dropped altogether in the event of no obvious hook i.e. a repeat episode.

### SBS On Demand

- New Season
- All Seasons Full series available (2+ seasons)
- New Episodes Weekly Weekly drop, where one episode is released each week
- Season 'X' available Previous Season also available
- Season 'X' and 'Y' available Previous Seasons also available
- Seasons 'X-Z' Previous Seasons available.

### SBS On Demand Digital Channels

Where you can click right through to the content

- **Watch it now** Direct CTA to watch now (landing page = program page or episode)
- **Watch Season 1 now** Direct CTA to watch the season (landing page = program page)
- **Watch the trailer** Play the trailer
- **Watch a preview** Used for scene lifts
- **Live stream now** Used for live events when event is on
- **Live stream (countdown timer)** Used to countdown to live stream
- **Try it now for free** Install SBS On Demand app.

### B Program Titles

- With commissioned content, please check capitalisation with Content Team
- Otherwise, titles are always written in AP title case. If in doubt please use this tool: [titlecase.com](https://titlecase.com)
- There are one, two or three line options
- Stack title lines as evenly as possible.



## SBS On Demand: Endboards

On Demand Endboards follow the same conventions as the SBS Main Channel package, with the exception that we provide a Yellow 'Day' package for use on all paid placements.

- Endboards should last between 6-7 seconds
- There are four endboard options to choose from, all of which can be used depending on suitability. i.e. If you can't find a suitable shot for one of the content-based endboards, please use the full frame option
- For content-based endboards, please use shots that work with the respective framing and duration. If you can't find a suitable shot, please use the full frame option
- The SBS to On Demand logo transition must match the voiceover timing
- The On Demand logo must be fully resolved for at least one second
- Sponsorship logos only appear in the body of the promos, not on the endboards.



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## SBS On Demand: Digital Display Templates – Logo Based

Our digital display templates have been developed in all the standard display sizes. These include MREC, leaderboard, mobile, and half page.

All of the examples shown here read left to right, starting with the image and ending with our brand mark. For added flexibility you can flip the order so that your design starts with the brand mark and TX details on the left and the image right.

This is particularly relevant for tablet and mobile where a responsive approach means that important information, especially TX details, runs the risk of being cut off when placed on the left.

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SBS On Demand: Half Page

SBS On Demand: MREC frame 1

## SBS On Demand: Digital Display Templates – Text Based

Text based templates should be used for all content where title treatments are unavailable or of a poor quality.

All of the examples shown here read left to right, starting with our messaging then ending with the content imagery.

For added flexibility you can flip the order so that your design starts with the brand mark and TX details on the right and the image right.

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SBS On Demand: Half Page

SBS On Demand: MREC frame 1

## SBS On Demand: Print Layouts

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On Demand print executions follow the same conventions as the master channel brand.

The main point of difference being the use of the On Demand colour palette and the predominant use of the Yellow brand colour.

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## 10. Imagery

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## Photography

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Showcasing our content through great photography is an essential part of SBS's long-term commitment to quality programming.

Without iconic imagery that underscores why we are different, achieving the reach your program deserves will be difficult.

In short, like our tone of voice the imagery we commission and use should reflect the quality and premium nature of our content.

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## SBS Terminology

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### Hero Imagery and Key Art

The one image that will represent the entire series or program and will provide the audience with an insight about the content. It is usually a conceptual image, that has been photographed separately to the episodic images.

### Publicity Images

These images are used by media and will come from a variety of places. They may be curated from the episodic images.

The publicity team will often use a combination of Hero imagery and publicity stills that have been selected to appeal to a range of journalists, bloggers and social media commentators.

### Episodic Stills

Images taken during production of key talent and program moments.

These images are used to promote the episodes in TV guides, social media, weekly reviews, and online stories.

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## Dos and Don'ts

---

When selecting imagery it's important to maintain a consistent look and feel that complements and promotes the overall vibe of the show.

### Scale/proportion

The scale and proportion of imagery should be balanced. Avoid combining large close ups with distanced long range shots.

### Colour balance

Maintain a general colour balance across the images. Don't mix multiple styles that jar with the overall effect you are try to achieve. Conversely, don't use images that are all tonally the same.

### Image selection

Avoid combining different styles of content such as CGI or illustration with stills. Additionally, highly stylised content such as key art should be considered carefully before using.

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## 11. Tone of Voice

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**“It’s not what you say,  
it’s how you say it”.**

Think of someone you’re close to; they can speak in different tones but still be recognisably the same person. Their personality gives their voice identity and consistency; their tone varies depending on the context.

SBS is the same. Our voice comes from our unchanging personality and we adjust our tone appropriately.

In essence, our tone of voice is...

**Boldly Human**

We like to stir things up a little. We go there, but do it in an engagingly relatable way. It's all about having stimulating conversations that surprise, challenge, tantalise, open your eyes, and make you smile.

## Tone of Voice

Tone of voice is the way we communicate and express ourselves as a business.

Our SBS brand voice radiates through all of our communications and is informed by four key personality traits.

We tailor our tone of voice based upon the context and audience we're speaking to. It may be difficult to be all traits all at once, so we dial our traits up and down depending on the audience and context.

However, we should never drop any trait completely. After all, we mustn't lose sight of our brand purpose.

**Brave and Surprising**

Be provocative and evocative

**Clear and Compelling**

Capture people's imagination in an uncomplicated manner

**Inclusive and Invitational**

Invite everybody into the conversation, actively engage them

**Engaging and Energetic**

Use lively and confident, conversational language

## Brave and Surprising

---

Be provocative, evocative and creative.  
For example:

**“The world is marvellously multi. Multicoloured, multicultural, multilingual and multi-bloody-dimensional”.**

**“Let’s make the same thing every night.” Said nobody ever.**

## Clear and Compelling

---

Capture people's imagination in an uncomplicated manner. For example:

**Praise Be. Season 3  
Starts 14 April**

**Con artists or artists?  
Find out in Festival of Fake**

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## Inclusive and Invitational

---

Include everybody in the conversation, actively engage them. For example:

**Britain voted themselves out.  
You can vote us in!**

**Choose wisely Australia. Eurovision  
is at stake!**

**We all speak football.**

**It's time to scream it at the top of  
your lungs. World Cup qualies are  
about to kick-off.**

## Engaging and Energetic

---

Use lively and confident, conversational language.  
For example:

**Salty, sweet, spicy, saucy, savoury, smoked, stoked, simmered... we're always stirring the pot to create something different, 'cause difference is bloody delicious.**

**The shocking, the spine-tingling, the uplifting, the fascinating, the eye-opening and jaw-dropping. Some make your blood boil, others make your heart sing. But you know the best bit... they're all true.**

**Tell it like it is. Provoke  
with purpose. Have some  
fun. Keep it clear. Keep it  
conversational and concise.**

We use everyday language. Walk in the shoes of others. Take people on a journey. What we don't do is take ourselves too seriously, talk down, or ourselves up, exclude, judge or take sides, conform to expectations, go on and on... and on.



## 12. Writing Style

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## Writing Style

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### **Much like our tone of voice is distinctive, so is our writing style.**

SBS uses the Macquarie Dictionary as its primary reference. It is advised to set your software settings to 'English (Australian)'.

We use English spellings most of the time, so specialised NOT specialized, colour NOT color.

But there are some exceptions, e.g. program NOT programme.

### **Active voice**

Always try to write in the active voice, unless the subject is completely obvious.

**Active:** A kangaroo trampled on Campbell Newman in Queensland today.

**Passive:** Campbell Newman was trampled on by a kangaroo in Queensland today.

Active voice makes writing clear, direct and dynamic. It can also help reduce sentence length.

E.g. The program explores diversity, rather than diversity is explored in the program. "**She says**" instead of "it is said".

### **Verbs**

Use verbs in sentences. A verb is a 'doing' word which describes a physical or mental action.

E.g. SBS commissioned a new program.

### **Avoid**

- **The first person**, unless it's a direct quote, or from their perspective.
- **Exclamation marks**, unless quoting direct speech.
- **Questions**, unless in direct speech.

### **SBS specific**

SBS is the Special Broadcasting Service. The main channel is 'SBS' not SBS1. Use 'SBS', not 'the SBS', and 'SBS's not SBS'. As an adjective, use 'an SBS employee' or 'an SBS program', not 'a SBS program'.

### **SBS's or SBS'**

SBS is the Special Broadcasting Service. Use SBS, not the SBS, and SBS's not SBS'.

Although SBS' is also correct, use SBS's as it is easier to pronounce, and it is also easier to read i.e., see the apostrophe (whereas the apostrophe in SBS' might be missed).

### **SBS 'Plans'**

When referring to an SBS plan (proper noun), the full name of the plan should be used on first mention, and the generic element on further mentions:

**The SBS Corporate Plan 2016-17 outlines strategic priorities in five key areas. The plan is regularly updated annually for the forward four years.**

Lower case in generic instances:

**SBS has introduced a new framework to achieve our strategic goals. All departments work towards our four year strategic plan.**

## Executive Committee (Excom) Titles and Use in Quotes

---

James Taylor	Managing Director
Nitsa Niarchos	Chief Financial Officer
David Hua	Director, Audio and Language Content
Kathryn Fink	Director, Television and Online Content
Clare O'Neil	Director, Corporate Affairs
Jane Palfreyman	Director, Marketing
Stig Bell	Director, People and Culture
Ken Shipp	Director, Sport
Adam Sadler	Director, SBS Media
Theo Dorizac	General Counsel
Darren Farnham	Chief Technology Officer
Mandi Wicks	Director, News and Current Affairs
Tanya Denning-Orman	Director, Indigenous Content
Sarah Yassien	Director, Corporate Strategy
Mandi Wicks	Director, News and Current Affairs

### Quoting

When quoting, follow the format: SBS role, name, said: "xx."

E.g. SBS CEO and Managing Director, James Taylor, said: "xxx."

With TV publicity, use the present tense with talent: 'Yael Stone, Australian actress, says: "I loved filming SBS drama, Deep Water".'

Use double quotation marks for direct speech, and single quotation marks for quotes within quotes or for referencing other titles.

## Punctuation, Grammar, Dates, and Times

---

### Cases

Program names are always in title case and italicised; *First Contact*, *Who Do You Think You Are?*, *Destination Flavour Singapore*.

### Generally, we do not capitalise:

- Articles: a, an, the
- Coordinating conjunctions: and, but, or, for, nor, etc.
- Prepositions (fewer than five letters): on, at, to, from, by, etc.

### Sentence vs title case

- Program names: AP Title Case
- Headings: AP Title case no full stops
- Date and time: Title case

### Naming

We stay true to the name of the program: *Poh & Co* is never *Poh and Co*.

We use italics for the names of books, newspapers and films. As well as for foreign words, phrases (with English translation in brackets), quoting poetry and scientific names.

### Dashes and Hyphens

Use a spaced en-dash for a dash, rather than a hyphen:

- "...the series – which includes over six episodes..." rather than "...the series - which includes over six episodes..."
- Hyphens are used as separators for numbers, dates, times, and contractions of words. E.g. on-air, 7-8 April.

### Commas

Use Oxford commas where necessary:

- "The show features a historian, a chef, and a plumber." Instead of "The show features a historian, a chef and a plumber."

### Days and Months

Days and months are written in full: Wednesday not Wed, January not Jan.

### Dates

Dates are written without ordinal indicators:

- 'st', 'nd', 'rd', and 'th', 3 not 3rd.

### Time

Include the minutes unless on the hour; 9.30am or 9pm. We use a full stop between the hours and minutes; 10.30pm, not 10:30pm.

### Programming Information

Must always be represented in the order of day\_date\_month\_time:

- Friday 1 July 9pm
- Tonight 8.30pm / Tomorrow 9pm
- Next Wednesday 5.35pm

### General Dates

Dates not related to programming:

- Friday 1 July, 2016
- 1 July, 2016

### Consecutive Dates

Where a program is broadcast over consecutive days:

- Wednesday and Thursday 8.30pm
- 13-15 May.

### Weeks

If the program is broadcast over weeks, we use descriptors like:

- Four part Australian drama series
- Months, days of the week and special occasions e.g. New Year's Day, Remembrance Day, are in title case.

## Numbers in Copy, Email Addresses, URLs and Hashtags

---

### Numbers in copy

Spell out one to ten, above ten use numbers 11, 12, etc. All numbers at the beginning of sentences should be written out: Five years ago.

### Weights, times, measures and dates

Should all be stated numerically: 1.2kg

### Plurals

Add an 's' to numerals and dates to pluralise: 1880s, B-52s, but no apostrophe is required, unless you are being possessive, i.e., "1950's fashion statements were..."

### Commas

Use a comma in any number with more than three figures: 1,000 not 1000

If two sets of unrelated numbers are given side-by-side, you can use a comma to separate the numbers as an aid to clarity: By 1995, 33 per cent of Australia's population was not so inclined.

### Decades

Decades are written as 1980s, 1990s, 2000s.

Centuries are written as nineteenth century, twentieth century.

### Dates and dividers

Use an unspaced hyphen between ranges and numbers. For example:

— 12-15 per cent, 3.2-5.5 metres, 1-23 July.

### Email Addresses

Always capitalise people's names when they form part of an email address.

### URLs

Always written without the www:

— **sbs.com.au** not www.sbs.com.au.

— No capitalisation used in URLs.

### Hashtags

Capitalisation should be used to support the readability of hashtags:

— **#SBSAustralia, #TheFamilyLaw**

Hashtags should be derived from what is likely to be naturally used by the audience, and 'SBS' does not need to be included in a hashtag unless there is a strong reason for it.

Where possible the program title should be the hashtag. The SBS social media team can confirm the correct hashtag to use.

## Abbreviations, Acronyms, Initials and Apostrophes

---

### Abbreviations, acronyms and initials

Leave out the full points for abbreviations, titles and initials, and do not leave a space between initials:

- **SBS**, not S.B.S.
- **US or UK**, not U.S. or U.K.
- **AS Byatt**, not A. S. Byatt
- **Mr**, not Mr.
- **No. 1**, not No 1.

### Abbreviations

Avoid abbreviations in general text; 'department' rather than 'dept', 'telephone' or 'phone' rather than 'tel.' or 'ph.

You can use abbreviations in tables and contact boxes. Well known abbreviations and acronyms (e.g. AIDS and NASA) are acceptable.

Abbreviations formed with initialisms are not pronounced as a word, rather you say the individual letters:

- Special Broadcasting Service (SBS)
- Federation of Ethnic Communities' Councils of Australia (FECCA).

The general rule is to spell out the phrase in full in the first instance, and then follow with the initials in brackets. In subsequent references, you can use the initials only:

- Special Broadcasting Service (SBS) is Australia's multicultural broadcaster and holds a unique place in the Australian media landscape. SBS...
- Do not use an apostrophe to make an initials or acronym plural: There were five CEOs in the room.

### Acronyms and Initials

An acronym is a word formed out of the initial letters of a phrase. Usually, you do not need to spell out the acronym in full: ANZAC, ASAP.

### Apostrophes

You can use apostrophes in two main ways – to indicate a contraction or to show ownership (although please note that proper nouns), such as;

- Federation of Ethnic Communities' Councils of Australia, retain their own apostrophes.

### Contractions

Use an apostrophe to replace omitted letters in a word:

- there's
- it's
- cont'd.

### Ownership

Use an apostrophe to indicate possession. Put the apostrophe after the last letter of the owner or owners:

- Stephen's computer (singular noun not ending in 's')
- the people's choice (plural noun not ending in 's')
- the athlete's score (singular noun not ending in 's')
- the athletes' housing (plural noun ending in 's')
- SBS's programming (SBS style)
- Leo and Sepfora's villa (joint ownership)
- Leo's and Sepfora's licences (not joint ownership).

## Commonly Misused Words

---

### It's / Its

It's is short for it is or it has:

- It's been a long day; It's been reported that the RSL will give all of its employees a day off on ANZAC Day.

Its is the possessive of it:

- SBS will soon be screening its landmark new documentary series.

### Licence / License

Licence is the noun (e.g. liquor licence, driver's licence, licence number). The noun with an 's' is American. License is the verb, meaning to grant permission or authorise:

- All dealers selling used cars must be licensed. Also licensee, licensed driver.

### Practice / Practise

Practice is a noun (e.g. she has a medical practice in Dubbo). Practise is the verb when she practises medicine in Dubbo.

Practice (with a "c") as a verb is American.

### Program / Programme

Program (Australian spelling), not programme (British spelling).

### Affect / Effect

Affect (verb) means to influence something or someone. For example:

- a person under the influence of liquor is affected by alcohol

Effect (noun) means something produced by a cause or agent. For example:

- Alcohol can have a surprising effect. Effect as a (verb) means to bring about. Or:  
— Alcohol effected a change in his behaviour.

For reasons of clarity, this usage is unsuitable for radio or television writing.

### Enquiry / Inquiry

Enquiry is to generally 'ask', whilst an inquiry is a formal investigation.

### Principal / Principle

A principle (noun) is a basic truth, belief or rule: the principles of democracy.

Principal has various meanings. As an adjective, it means main or leading.

For example, SBS's principal function is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians.

Principal can also be a noun, meaning the head or leader of a group. For example:

- The school principal.

### Who's / Whose

Whose is the possessive of who:

- Whose story is this? Do you know whose it is? Whose shout?
- Who's is a contraction of who is or who has: Who's coming with you? The girl who's to be queen. Who's Who (publication).

## Commonly Used Terms and Inclusive Language

---

### Personalisation

Avoid using audience when other more personal terms can be used, such as Australians or people.

### Symbols

The preference is to write per cent in full, although you can use % in tables and contact boxes.

### Lowercase

Seasons are lowercase, e.g. summer.

### Series vs. season

A season is a grouping of TV episodes (most often per year), whereas a TV series is all of the shows (episodes) of a program.

For example, First Contact is one series, with two seasons (as of November 2016).

Define whether it's a show/program, documentary, news and current affairs, drama etc.

Avoid jargon such as 'content' when writing externally.

### Disabilities

People living with a disability rather than a disabled person, or handicapped.

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## Referencing Government

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### Government

Use initial capitals when referring to a specific government and using the full name:

- The Australian Government has announced a new budget.  
The Queensland Government has a large budget.

### Lower case in generic instances

Education is a state government responsibility.  
People are starting to show an interest in local government initiatives.

### Lower case in plural instances

The Tasmanian and Victorian governments are pledging more money.

### Commonwealth

Commonwealth is always capitalised when used in the following contexts:

- the Commonwealth of Australia
- the Commonwealth Government/Parliament
- Defence is a Commonwealth issue.

### Avoid Ambiguity

Use Australian Government/Parliament rather than Commonwealth Government/Parliament.

### Federal Government

Federal government is a broad descriptive title for the Australian Government and does not need capitals:

- Broadband in schools is a federal government initiative.



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