a new way of seeing
‘Diverse’ was, and still is, the one term that is closest to defining contemporary Australian culture.

As a nation we are constantly in a state of cultural redefinition, requiring conversation, creation, discovery, and development to shape a national identity. It has become unrealistic to expect that a homogeneous culture illustrated in the terms such as ‘the average Australian’ could be achieved.

The challenge for visual communication designers in this multicultural environment is not only to represent a unified sense of diversity, but also to facilitate the process of re-definition.

The current phase of cultural change in Australia begs us to question the possible role of television, particularly commercial television, in the development of a national culture. Television, as one of the most influential visual communication technologies that exist in contemporary Australian society, has long served a function in the process of constructing a sense of shared national identity and culture.

A national commitment to employing a cross-cultural approach for mainstream communications could ensure that new (and realistic) representations of cultural diversity within Australia develop naturally over time and become an inherent characteristic of all Australian communications.
This system is used to represent the interactions and connections that occur within the physical space of Australia and how this in turn shapes the specifics of our culture.

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A neo is a constructed language used between two people who do not share a common native language.

neo* is Australia’s cultural television channel. Broadcasted as a commercial free-to-air channel, it is pitched to the widest Australian audience – a multicultural audience and aims to represent the changing dynamics of Australian culture and make cultural diversity a mainstream topic.

As the name implies, neo* is a brand constructed out of a need to create a new visual language representing Australian culture. neo* is different to traditional broadcasters because it experiments with visual language without employing preexisting culturally specific symbolism.

neo* itself, is a brand that aims to actively provide a platform for discussion about Australian culture, facilitating the development of a confident national identity.

A system based on which cities watch which free-to-air television channels and the percentage of people who watch commercial television compared to non-commercial television.
*objectives

to promote the diverse nature of Australian culture
to develop unique Australian communications
to have a significant impact on Australian broadcast TV
to develop opportunities for Australian TV production
to be perceptually different from competitors

*audience

neo* aims to maintain the broadest audience spectrum, non-specific as the intention of the channel is to be all inclusive. It’s primary audience is Australia: diverse, dynamic and developing. Australians want:
to be entertained and informed
to be treated with respect
to be challenged, never patronised
to be surprised
to be reflected

*programming

Australian content equivalent to 85% of programs including:
local news and current affairs
music
film
documentaries
Australian drama and comedy
arts, architecture and design
lifestyle and travel
the best of the above from around the world
brand characteristics

personality
- cross cultural
- contemporary Australian
- dynamic
- open-minded
- engaging
- warmth
- quirky
- confident

values
- Australian
- successful
- inclusive not exclusive
- progressive
- honest
- a challenger
- freedom of expression

benefits
- Australian focus
- local production
- enjoyment
- sense of national pride
- escapism
- choice of entertainment and information
A system based on the cultures who settle in which of the major cities in Australia.

*making the brand live: the visual identity system
*the symbol and logotype

Neo* has a complex identity system allowing for flexibility and longevity in both screen and print applications. The logo consists of both a symbol and logotype. The logotype is based on Century Gothic regular, an open and conversational font with a strong circular shape. The strength allows the logotype to act as an anchor in the visual system.

*the asterix

The asterix is a symbol at the core of the neo* brand. It eludes to the concept of a footnote, referring to the process of definition and in the case of neo*, re-definition. The asterix allows flexibility in definition as the asterix can be used as a solo mark referring to anything and everything.

*the closed circle

The law of gestalt allows viewers to find closure with the open circle. This eludes to the idea of constant movement, flow and seasonal migration.

*the open circle

The open circle is a symbol of inclusion allowing space for the infinite expanding and contracting nature of Australian culture. Visually it also leads the eye to the asterix symbolising being open to transformation and redefinition.
*secondary visuals*

**spatial cohesion and migration maps**

*neo* is a dynamic and living brand, with an identity that evolves as organically as the culture it represents. These graphics draw on physical space as a source of inspiration and visual exploration. The maps represent flight paths, which in turn are linked to human migration and movement.

Spatial cohesion is the recognition of two main factors: firstly, that the audience is bound by practical spatial elements, such as where they can receive television signals, and secondly, that the audience are bound by the physical space of Australia.

Rather than looking purely at representing cultural diversity through the appropriation of pre-existing symbolism, it can be interpreted and represented more abstractly. Representing spatial coherence rather than cultural coherence is another way to communicate cross-culturally.

Our unifying features then become migration, interaction, diversity, dialogue, networks and collectives.

**planes**

These multidimensional 2D planes illustrate the diversity of perspectives of Australian culture and the transforming nature of our national identity. On a production level they allow the visual identity to be effectively translated into screen applications whilst maintaining the migration theme.

There is also the potential for the 2D planes to mirror an individual or groups relationship with the landscape as well as actual activities associated with travel, migration, activity and movement, creating consistency with the theme.
*type and colour*

**primary typeface:** century gothic regular

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

**supporting typeface:** avenir

55 Roman

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

65 Medium

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

65 Black

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

**colour palette**

- neo* pale blue
  - C49 M0 Y8 K0
  - R137 G207 B228

- neo* principal red
  - C0 M100 Y75 K4
  - R219 G15 B52

- neo* corporate grey
  - C51 M34 Y28 K0
  - R140 G156 B166

- neo* secondary navy blue
  - C100 M56 Y19 K73
  - R15 G37 B64