
Australian National Maritime Museum
May 2022

Brand Guidelines

MU
SEA
MUM

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Introduction

Welcome to the Australian National Maritime Museum brand guidelines. As part of the team, you know how exciting and fascinating the sea can be. Your job is to help us evoke the same sense of wonder through our communications, helping to create a brand that's consistently inspiring, engages audiences, and effectively shares our stories with the world.

These guidelines are designed as a toolkit that draws on a set of core principles rather than a set of strict rules. The toolkit has been created by the museum to help keep things consistent, while offering flexibility that enables you to make key design decisions.

We've also included some of the strategic brand thinking along the way to give things a little more context and help you to bring our brand to life in inspiring and creative ways.

Who we are

We are Australia's museum of the sea. A place to explore our relationship to the oceans, rivers and lakes around us and to dive deeper into the rich maritime heritage that binds us all. The oceans have always been central to our stories, and by sharing these stories, we want to spark conversations about how the sea shaped our world and continues to transform us today.

The maritime museum brings a modern perspective to the narratives of migration, commerce, archaeology, ocean science and culture and lifestyle. We are proud to honour the stories from Indigenous voices and represent the Aboriginal and Torres Strait Islander living cultural connections to ancestral waters.

As the national centre for maritime collections, exhibitions, experiences and knowledge, we are custodians of historic vessels and a cultural hub for Australian maritime heritage and contemporary stories of the sea. These stories come to life for visitors at our Sydney Harbour site and connect with national and global audiences in immersive and innovative ways, including online experiences to explore from anywhere.

Introducing
our brand

1

1. Introducing our brand

Brand idea

A brand is how an organisation presents itself to the world when it's not there to do it in person. Whether it's the way it looks, or the way it communicates, a brand should always be expressed in a way that reflects the spirit of what it stands for.

Our brand is built from the museum's purpose of exciting people about the sea, our oceans and rivers, and their connection to them. We aim to inspire visitors and motivate supporters, and the brand strategy guides the business to help bring our goals to life.

The museum's brand is made up of a number of identity parts that when used together, create something distinctive. Making our communications feel like part of the experience in a way that's authentic, and true to how we are.

Our brand idea

A brand idea is at the heart of everything. It captures the essence of an organisation in a few short words, and should be reflected in everything we say and do.

Our brand idea is the 'spirit of adventure'. The notion of spirit represents the uplifting desire to explore, human energy and inspiration, while the idea of adventure captures a sense of discovery, new experiences and the unexpected journeys we take in life.

The brand idea isn't a tagline or a copy phrase, it summarises what it emotionally feels like to engage with the museum. It's a feeling we should hold close, and keep in our thoughts as we craft our communications and look to express our brand visually and verbally.

The spirit of adventure

A diver in a black wetsuit and scuba gear is swimming in the deep blue ocean. To the left, a large whale is visible, its body curving through the water. The scene is dimly lit, creating a sense of depth and mystery.

1. Introducing our brand

Pillars

Our brand pillars help to create a picture of the brand and who we are. They serve to guide the experiences we create for our visitors and partners, and inform the behaviours of everyone who is part of the museum team.

Immersive

We're experts in what we do, and immerse ourselves in our subjects. It means we have the power to awaken the hearts and minds of people, by giving them a sensory experience that puts them right inside the story.

Surprising

We're constantly awakening people's curiosity and engaging their imagination. We embrace different ideas and ways of doing things and always have something new to offer.

Authentic

We're down to earth, and place great value on the truth. We help people connect to genuine stories through a wide diversity of experiences that make them feel real.

Personal

We believe in telling personal stories and helping people understand their connection to them. By putting people in control of their experiences, they're empowered to make them their own.



Immersive Surprising Authentic Personal

1. Introducing our brand

Brand personality

A brand personality helps to express who we are using human characteristics that our audiences can relate to, and summarises the beliefs and outlooks on life our brand has.

The kind of personality that best represents the museum's brand is the Explorer.

The Explorer is energetic, curious, motivated to experience new things and a natural storyteller. Explorers value the authentic, the joy of discovery and have a passion for learning through exploring the world around them.

The dynamic personality of the Explorer should come across in the way we express ourselves and in the experiences we create for visitors, so we are connecting them to the wonder of our maritime stories.

As an Explorer brand we should prompt our audiences to challenge themselves and discover the Explorer within.

- Connect with people in a relatable way
- Use storytelling to evoke new ideas
- Share knowledge through conversation
- Adopt innovation to share discoveries
- Offer engaging and interactive experiences

The Explorer



Visual
identity

2

2. Visual identity

Toolkit overview

We've developed a bold, distinctive visual identity that communicates our brand with a contemporary tone and can be adapted for a wide range of audiences.

As a modern approach to brand identity, our visual system is a toolkit of design elements that can be utilised to bring the brand to life in interesting ways. It provides flexibility to let you express the brand creatively and maintain brand message consistency across different touchpoints.

The key visual elements in our identity are:

- 1 Logo
- 2 Wordmark
- 3 Colours
- 4 Depth marker device
- 5 Typography
- 6 Photography

These visual elements are described in more detail on the following pages, and are demonstrated in layout to show the various ways they come together to create a cohesive visual identity.

Logo

MU
SEA
UM

Wordmark

AUSTRALIAN NATIONAL
MARITIME MUSEUM

Logo lockup

MU
SEA
UM
AUSTRALIAN NATIONAL
MARITIME MUSEUM

Typography

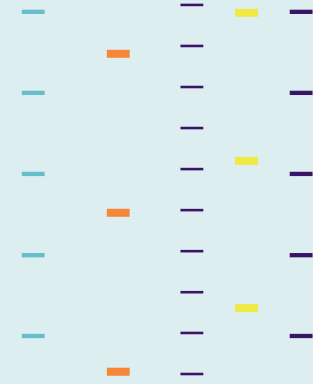
Matter
Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

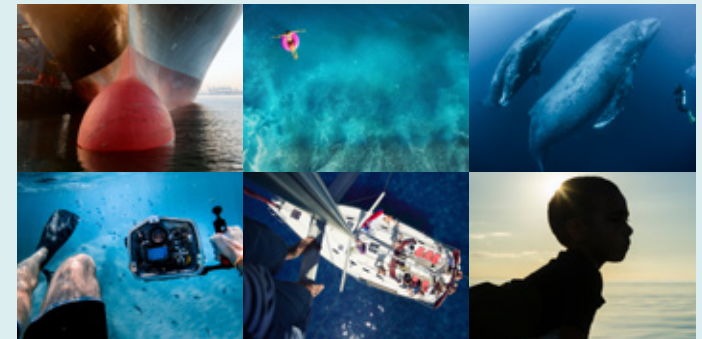
Colour



Depth marker device



Photography



2. Visual identity

Logo

The hero of our visual identity is the logo.

Its distinctive, eye-catching and fluid nature visually connects it back to the sea. Seen as the more playful symbol of the museum, it communicates the energetic and dynamic feel of the brand experience.

The logo also speaks to the idea of movement. It can immerse itself within layouts, it can interact with imagery and the size, colour and position can alter depending on the surrounding content and imagery (see Logo Positioning on page 13).

The distinctive spelling is only used within the logo form as a graphic device, and should never be written or reproduced as a word in a sentence.

The logo should be accompanied by the wordmark on all items except some signage on the museum precinct. All items used or distributed outside the museum precinct should carry the wordmark as well as the logo.

MU
SEA
UM

MU
SEA
UM

2. Visual identity

Wordmark

The wordmark is the more formal expression of our brand and can be used in marketing communications to provide context to the logo symbol.

The wordmark should always be used in a fixed position. It is preferred that it is placed in a vertical position to create visual consistency with the logo lockup but if space is limited the wordmark may be used horizontally (see Wordmark Positioning on page 14).

VERTICAL
PRIMARY USE

AUSTRALIAN NATIONAL
MARITIME MUSEUM

HORIZONTAL
SECONDARY USE FOR SMALL SPACES

AUSTRALIAN NATIONAL
MARITIME MUSEUM

2. Visual identity

Logo positioning

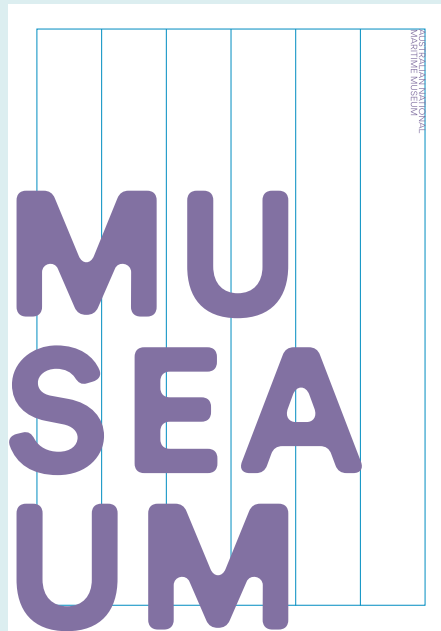
The logo can be used in a more 'fluid' way across all communications. This is achieved by varying the logo's scale and position in a layout. Increase its prominence in layouts but always stay true to the rules of application.

Use a page grid to organise elements, including the logo. The logo's size should align to the column's width.

When positioning the logo in a layout consider other elements on the page. It should have maximum legibility and clearly stand out.

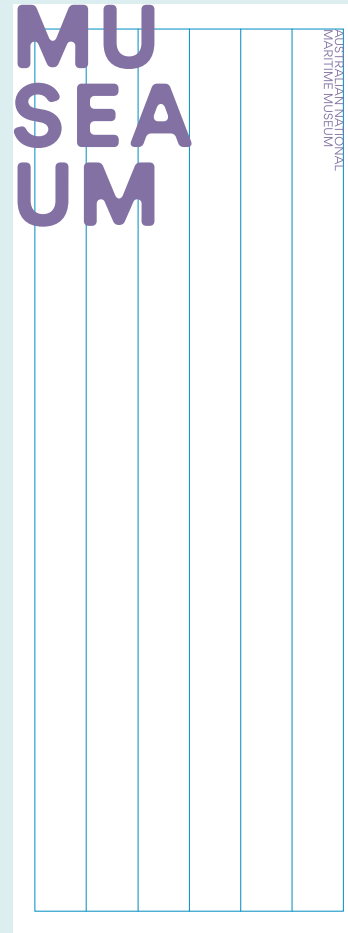
Don't place a depth marker close to the logo. If you are using the logo in conjunction with a depth marker, ensure there is at least the width of a single M between the two. For more information on depth markers, see page 25.

A4 FORMAT



6 COLUMNS

NARROW FORMAT



6 COLUMNS

WIDE FORMAT



8 COLUMNS



ENSURE THERE IS AT LEAST THE WIDTH OF A SINGLE M BETWEEN THE LOGO AND DEPTH MARKER.

2. Visual identity

Wordmark positioning

The wordmark should be easy to locate and recognise across communications.

In a portrait format the wordmark should be $\frac{1}{6}$ the total height and placed in the top right hand corner.

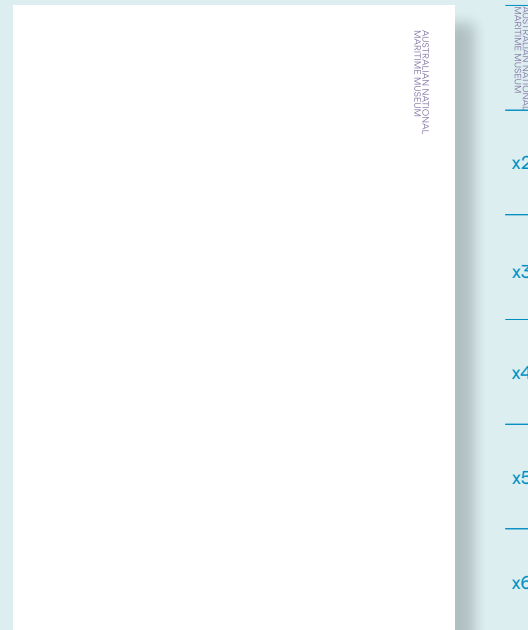
In a landscape format the wordmark should be $\frac{1}{4}$ the total height and placed in the top right hand corner.

In very narrow, landscape formats or where space is limited, the horizontal workmark should be used. The size will vary depending on the design but the maximum size is $\frac{1}{3}$ of the total width. It should be placed in the top right hand corner.

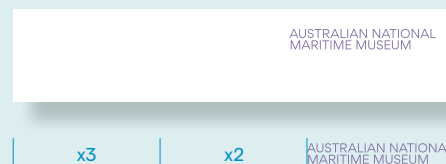
Page margins to anchor into the corner can vary depending on the design, but ensure adequate padding top of the page or frame edge.

The workmark must not be rotated or placed on the left hand side of the page.

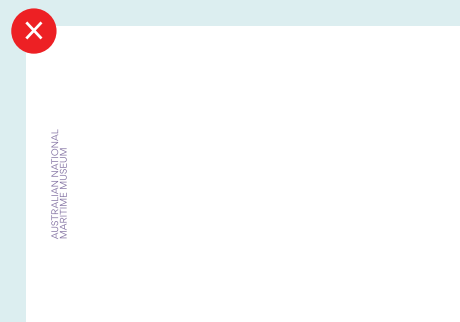
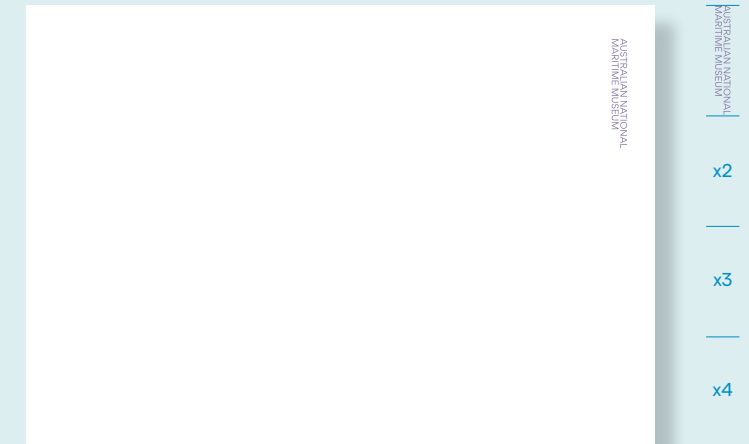
PORTRAIT FORMAT



NARROW LANDSCAPE FORMAT



LANDSCAPE FORMAT



DO NOT ROTATE THE WORKMARK OR PLACE ON THE LEFT HAND SIDE

2. Visual identity

Logo lockup

When the logo and the wordmark come together we call this the logo lockup.

The logo lockup needs to be used sparingly. It is primarily used on items when the museum is a partner or sponsor with another organisation or group. This can include a variety of collateral used off-site as well as things like exhibition sponsor panels used within the museum precinct. Locking up the logo and the wordmark ensures stronger recognition of our organisation in third-party marketing.

The logo lockup shouldn't be used at any size below 37mm where it starts to lose impact and so we have developed a small-use version that is neatly stacked and unites the logo and wordmark in a readable way.

This version retains the authority of the logo lockup in a limited space. The minimum size to use the small version is 17mm.

LOGO LOCKUP



MINIMUM SIZE: 37MM (140PX)
FOR ANY PURPOSE UNDER THIS
SIZE USE THE SMALL VERSION

LOGO LOCKUP (SMALL SIZE)



MINIMUM SIZE: 17MM (80PX)
MAXIMUM SIZE: 37MM (140PX)

2. Visual identity

Safe area

To ensure prominence and legibility our logo lockup should always have plenty of space around it. This is called a safe area, and nothing should be placed in this space.

The size of this area is determined by the width of the character M in the logo.



LOGO LOCKUP
USES THE WIDTH OF A SINGLE M AS THE
SAFE AREA.



LOGO LOCKUP (SMALL SIZE)
USES THE WIDTH OF TWO M'S AS
THE SAFE AREA.

2. Visual identity

Co-branding

There may be times in our marketing when we need to use the logo lockup alongside other brands we have partnered with. As these executions usually only allow for a small logo space our small-size logo lockup is preferred.

When using our logo alongside other brands remember to keep sizes visually similar. This way all brands are of equal prominence.

When co-branding our logo should be used in our core brand colour purple, unless printing in mono when it should be black or reversed out.

Whenever possible our logo should be placed first when ordering partner logos.

MONO — BLACK



MONO — REVERSED OUT



2. Visual identity

Co-branding

The museum is a Federal Government agency and from time-to-time – for corporate and official documentation – we may co-brand by applying the Australian Government Crest (Department of Communication and the Arts) with our logo.

To ensure equal prominence of both logos, we have created a locked-up versions of our logo and the Government Crest. Use the horizontal or stacked version depending on the space available.

The core brand colour purple should be used, unless printing in mono when it should be black or reversed out.

HORIZONTAL VERSION



STACKED VERSION



2. Visual identity

Partner and sponsor logos

Sponsorship and partnerships are important for the museum.

We take great care in ensuring our partners and sponsors are correctly acknowledged on marketing materials, online and in our exhibition spaces and galleries.

For consistency and style, partner and sponsor logos are presented in mono and without colour.

Typically, such logos are reversed out of a base colour, often black or white but sometimes other brand colours or themes.

When working with the museum, partners and sponsors will need to supply a mono version of their logo as a vector file (AI or EPS).

MONO — BLACK



MONO — REVERSED OUT

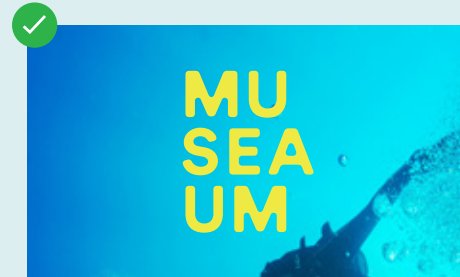


2. Visual identity

Getting it right

Here are a few pointers to help you stay on track.

The most important thing to remember is to always use the asset files provided, and never attempt to modify, redraw or build on the original asset.



USE THE LOGO OVER IMAGERY



LOGO CAN BE SEPARATED FROM WORDMARK



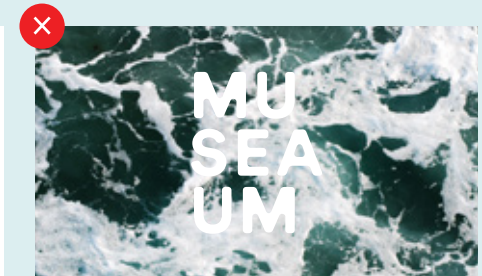
DO NOT APPLY EFFECTS TO THE LOGO



DO NOT AMEND INDIVIDUAL CHARACTERS



DO NOT STRETCH THE LOGO



DO NOT USE LOGO OVER BUSY IMAGERY



DO NOT REORDER THE LOGO



DO NOT SPLIT THE WORDMARK



DO NOT USE COLOURS OTHER THAN THE BRAND COLOURS

2. Visual identity

Layout

We have three main ways to lay out communications in both print and digital assets.

Full bleed imagery

If the imagery is confident, well styled and a great reflection of our brand, use it full bleed for maximum impact. Text, logo and type all must remain legible if used over the image.

Half colour + image

Half page layouts can be used when imagery is less striking, or it's a busy image that makes it hard to overlay information. In this case the majority of text, logo and type sit over the block colour.

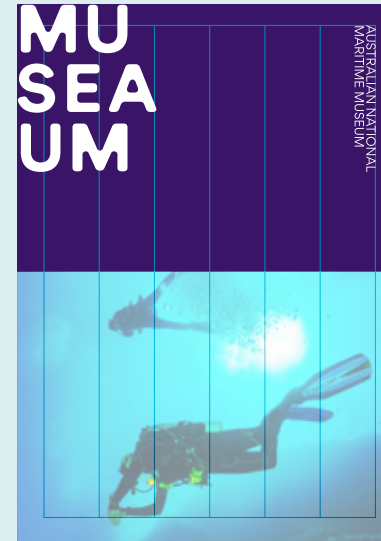
Full bleed colour

For striking headlines we can simply use text, logo and type over a full bleed block colour. This layout is often more compelling than a poor image, especially if the headline is captivating. It's one of the reasons our logo and colour palette are so strong – it enables you to be expressive with fewer elements.

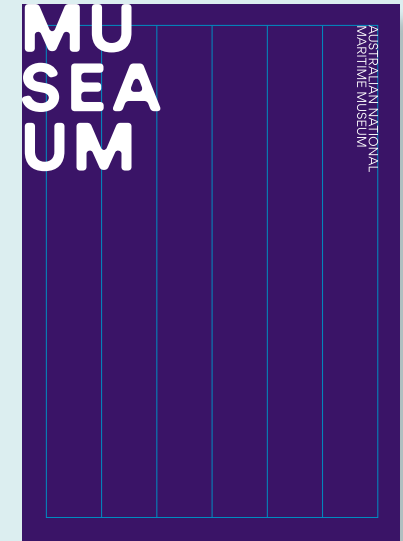
FULL BLEED IMAGE



HALF COLOUR + IMAGE (PORTRAIT)



FULL BLEED COLOUR



HALF COLOUR + IMAGE (LANDSCAPE)



2. Visual identity

Typography

Matter is our brand typeface used for all external marketing communications. It has a clear and legible design with humanist elements and creates impact at both large and small sizes.

Matter is used for both headlines and body copy. To create hierarchy in layouts, type size and weights can be varied using the six weights: Heavy, Bold, SemiBold, Medium, Regular and Light.

You should always use a weight that best suits the message and media environment. For example, heavy or bold weights for dramatic headlines on billboard posters, and regular or lighter weights for body copy in a brochure.

Each weight also has an italic version which should be used sparingly. Italics can be used to adhere to naming regulations for Vessel names, for example – *HMAS Vampire*.

Matter is to be used on all external communications. For purchasing and licensing details head to: display.net/typeface/matter

For use on digital applications, website, on-screen presentations and office documents and templates where our typeface may not be available, use Arial instead of Matter. Arial is a standard cross-platform font available worldwide.

PRIMARY TYPEFACE

Matter
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Matter Heavy
Matter Heavy Italic
Matter Bold
Matter Bold Italic
Matter SemiBold
Matter SemiBold Italic

Matter Medium
Matter Medium Italic
Matter Regular
Matter Regular Italic
Matter Light
Matter Light Italic

STANDARD COMPUTER TYPEFACE

Arial
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

2. Visual identity

Colour

Colour is a key feature of our visual identity. The broad range of colours offers flexibility and diversity, while giving us a distinctive, ownable palette.

Our colour palette has been designed to create impact and stand out from the crowd. They are the only colours to be used in our brand.

The primary colour for the logo and wordmark is purple but can be used in any of the brand colours.

Purple	PMS 269	C84 M100 Y0 K37	R59 G48 B91	#3B305B
Aqua	PMS 2227	C53 M0 Y15 K7	R123 G191 B197	#7BBFC5
Coral	PMS 2023	C0 M58 Y87 K0	R244 G133 B86	#F48556
Grey	PMS 547	C82 M62 Y58 K0	R76 G103 B111	#4C676F
Stone	PMS 441	C25 M9 Y22 K0	R199 G212 B198	#C8D4C6
Lime	PMS 395	C9 M0 Y86 K0	R235 G255 B40	#EBFF28
Black		C60 M40 Y40 K100	R0 G0 B0	#000000
White		C0 M0 Y0 K0	R255 G255 B255	#FFFFFF

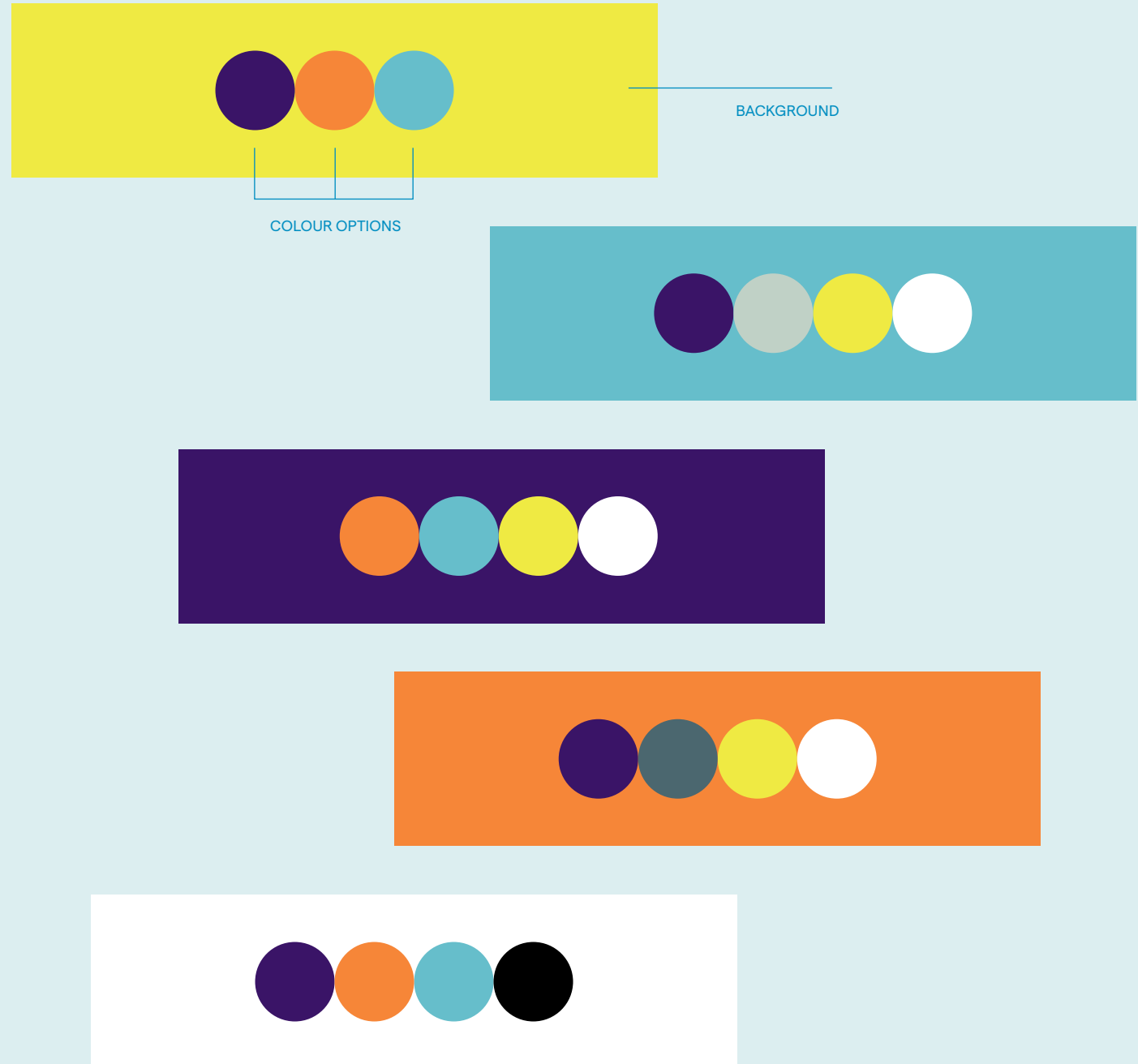
2. Visual identity

Colour use + combinations

When choosing colours for design layouts consider complementary or contrasting colours against imagery, and always consider legibility of any copy.

Key visual elements such as the logo, wordmark, typography and marker devices can be coloured to stand out on backgrounds.

To help get you started we have illustrated some combinations that work well together.



2. Visual identity

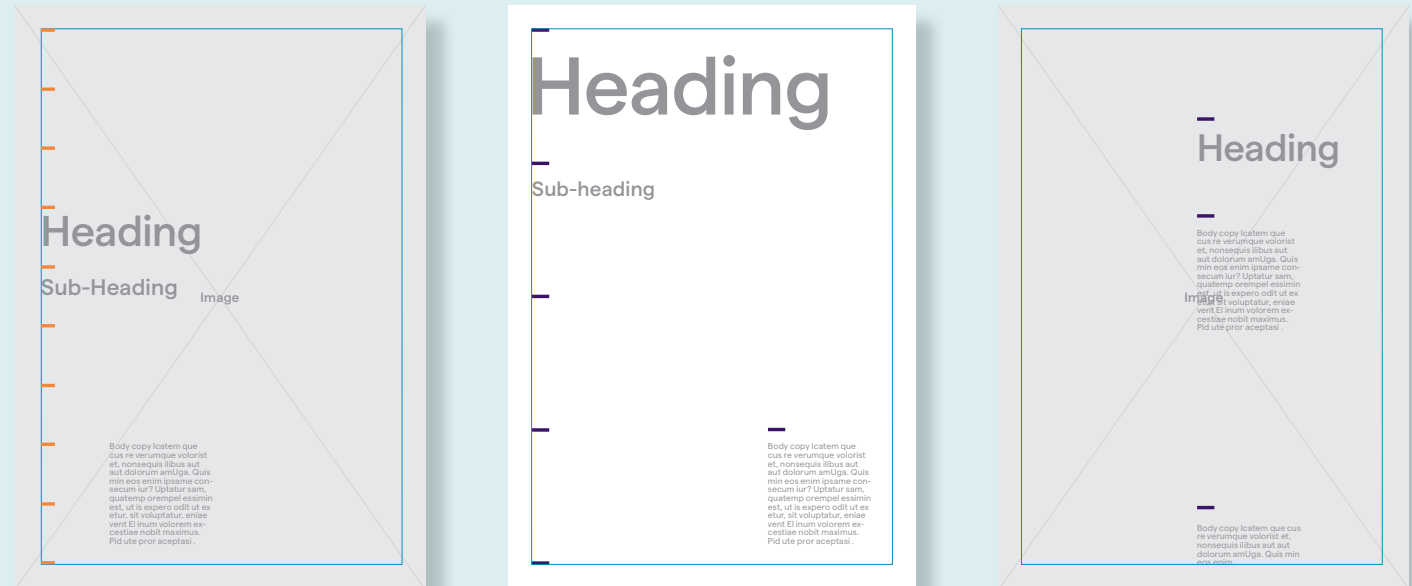
Depth Markers

Depth markers are useful for organising and structuring information. We use them as an additional visual device, with a nod to measuring water depth.

They are not to be used near the logo. For more information, see page 13.

Depth markers are evenly spaced vertically within the page's layout border. Choose how many markers are needed based on the content you have to display/divide.

Choose a colour for the markers which complements the text it is organising.



EXAMPLE LAYOUTS INCORPORATING THE MARKER DEVICE

2. Visual identity

Photography

Photography is a powerful way of differentiating ourselves and inviting our audience to dive into our world. The imagery we use can stir emotions, capture our passion and express the energetic and spirited personality of the brand.

Whether we are using contemporary or historical, colour or black and white photography the approach is always the same. By using bold shots and unexpected perspectives, we can create intrigue and visually draw the audience into our stories.

Dynamic Composition

When choosing or commissioning photography, consider the art direction to achieve interesting and impactful compositions. Tight crops of subjects can increase scale and create a dramatic focus on the subject.

Don't be afraid of clear space. By placing the image subject off centre this can create an interesting focus and increase visual tension, while delivering on our pillar of being surprising.



2. Visual identity

Photography

In the picture

Reflect our pillar of immersive by making the viewer feel like they're part of the photograph. Bring them up close to the action, almost close enough to touch. A drop of water on the camera lens or a 'point-of-view' photograph add authenticity and immerse the viewer in the experience, helping them better connect with the subject.



2. Visual identity

Photography

A sense of depth

We want to frame the experience of the photograph and make it a part of our world.

Where appropriate, look to incorporate our logo within the image. This interaction makes a clearer distinction between the image foreground and background.



Tone of voice

3

3. Tone of voice

Introduction

Just as important as the way our brand looks is the way it sounds.

The brand's tone of voice is a reflection of our personality that comes through in the messages we communicate and in the content of our language. It helps to humanise the brand and remind our audiences of the passionate people behind the museum.

We've created a tone of voice framework that is anchored in our four brand pillars to ensure the dynamic nature of the Explorer personality always comes through.

The four short voice marks will help you express the spirit of the museum brand and work as a useful checklist when judging whether something is on-tone.

The voice marks also help our tone of voice to have flexibility and work across different audience segments, from the more formal needed to address government stakeholders to the sense of fun and playfulness that inspires our family audiences.

Use the museum's tone of voice well and consistently, and our brand won't just look distinctive, it will sound distinctive too.

A distinctive voice

3. Tone of voice

Capturing our personality

The Explorer is a natural and engaging storyteller, an everyday person who easily connects with people. Our aim as an Explorer brand is to take visitors on a journey with us and inspire them to discover their own meaning in the stories we share.

An everyday explorer makes the epic accessible, share our knowledge by speaking in a straightforward and relatable way. Whether you are designing a brochure, writing content for the website or talking to a visitor, express the spirit of adventure with a lively, dynamic and engaging tone.

It's all aimed at creating a sense of emotion and excitement around the museum experience and to spark the curiosity and imagination of our visitors.

To put it simply, our tone is energetic and spirited, vibrant, personal and friendly.

We share our expertise and knowledge in an authentic, human way as if in conversation, using active words to invite engagement and action.

The Everyday Explorer

3. Tone of voice

Voice marks

First impressions count.

Awaken curiosity, and spark engagement with unexpected words and phrases, and provoke thought with challenging ideas and questions.

Be buoyant, energetic, and inspiring and most of all be a little different to what may be expected.

Do

- Use interesting language
- Use active verbs
- Be playful and upbeat
- Write in the positive
- Find a new angle
- Spark intrigue
- Pose questions or challenges
- Remember to focus on one lead message or main reason to visit

Don't

- Be too obscure
- Use jokes or puns
- Clutter up your writing with too many adjectives
- Stray off the subject matter
- Be flat or dull
- Be controversial for the sake of it



Make a splash. Surprising.

3. Tone of voice

Voice marks

Make a connection with people, by talking on their level. Show you understand the needs of your audience, and talk to them in a way that resonates.

Sound warm and human, not corporate and one dimensional, and don't write to impress but to engage and help.

Always try and speak directly to your audience and personalise the content from their perspective, especially when using digital platforms

Do

- Know your audience
- Use everyday language
- Make the complex simple
- Find a human angle
- Have a conversation with a friend
- Be direct and try to talk one-on-one
- Show don't tell

Don't

- Use jargon or cold academic speak
- Overcomplicate a subject
- Talk too broadly about a subject, find a focal point or simple way in
- Don't address a crowd, speak to one person



Get up close. Personal.

3. Tone of voice

Voice marks

As a museum, our brand is always a beacon of authenticity. Everything we say should be grounded in fact, human insight, or a relatable experience. Sincere and without hyperbole.

Sound natural when you speak. And while you shouldn't try to be too clever, feel free to express your passion and demonstrate why the subject you're writing about is so special.

Credibility builds trust.

Authenticity gives people something to believe in.

Do

- Try to write how you speak
- Paint an accurate picture of an experience
- Find the human interest story/angle
- Check your facts
- Show your experience
- Keep it simple
- Be the authority on a subject

Don't

- Use complex ideas, when there are simpler ways to get your point across
- Overexplain
- Mix your metaphors, or try to say too many things at once



Anchor in truth. Authentic.

3. Tone of voice

Voice marks

We have the potential to surround people with knowledge and take them on a journey of discovery. But it's most rewarding when people make a discovery for themselves.

By shining a light on a subject we invite people to engage with a subject and interpret it in their own unique way.

We don't try to say everything all at once, we draw people in and provide ways for them to explore and go deeper into a subject at their own pace.

Do

- Present a point of intrigue that draws people in
- Offer insight or introduce a new idea
- Think about why someone will care about the story you're telling
- Give people a way to access more if they want to
- Consider the senses, speak to visuals, sounds, smells or textures

Don't

- Bombard people with information
- Just quote facts – craft a story with an interesting narrative



Shine a light.
Immersive.

In use

4

4. In use

Applying the brand

Our visual identity is bold and contemporary. It has been designed to provide flexibility to let you express the brand creatively and consistently across different media.

The following visuals show all the brand elements in use and how they can be assembled together. These are to be used as inspiration when creating your own marketing communications.

Posters

- Varying the logo size allows for interesting layouts.
- When using landscape imagery consider our split page layout. This will allow for less cropping of the image, compared to a portrait layout.
- Make use of the Depth Marker device to provide structure to the information.

- Playful use archival images and bright colours creates fun, modern posters.
- Incorporating the logo into the image gives a sense of depth.



Banners

- Use bold colours to create banners that stand out from the crowd.
- An immediate, simple headline works to grab the viewer's attention.



Brochure cover

- Full-bleed images have great impact. Only use images that have enough clear space to allow the text and logos to be legible.
- The split image layout works well with busy imagery. Text stands out and is highly legible over a solid colour.



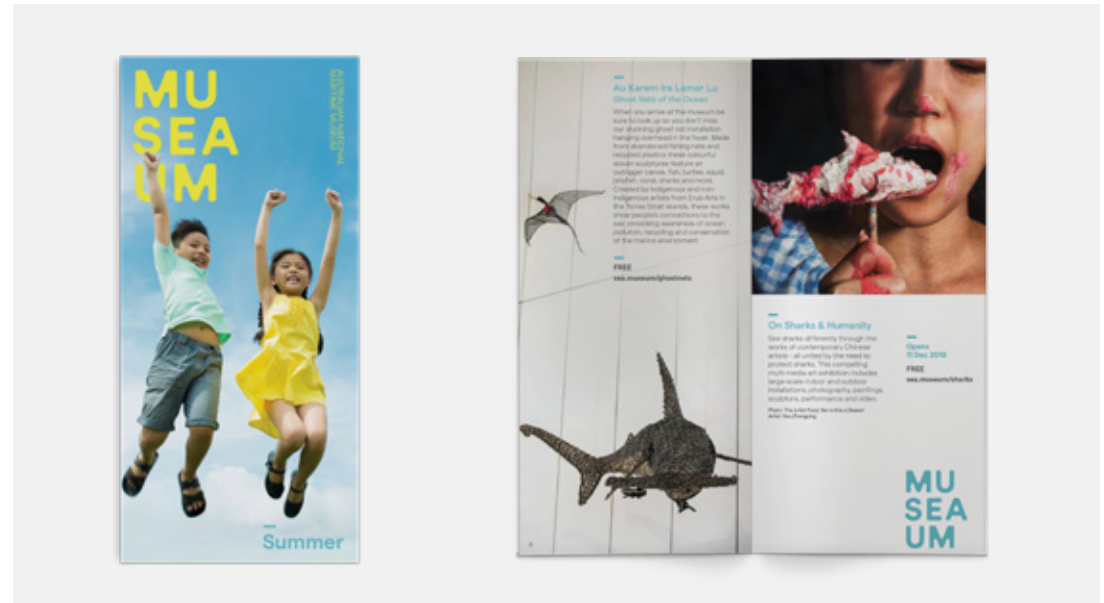
Brochure spread

- Colour can be incorporated into headings and page backgrounds.
- Body copy is set in text columns for easy reading.
- Use the Depth Marker device to help structure the information.



Brochure layouts

- Keep the text brief and to-the-point.
- Striking imagery brings the layout to life.
- Use coloured backgrounds to help organise and highlight important information.



Brochure layouts

- Full bleed colour can be used on the covers of brochures. This is preferable to using a poor image.
- Don't clutter the pages with too many elements.
- Use fewer, larger images.



A4 Folder

- A simple, bold design means the folder can be used in many situations.



Bag

- Eye-catching colours give a modern look.



Membership Cards

- Simple, graphic layouts are best for small applications.



Lanyards

- As lanyards are used within the museum we can use the logo in a more expressive way.



Designing for accessibility

The museum is a welcoming and inclusive place and it is important we support all people in accessing our maritime stories. Addressing accessibility is a priority action for the museum and its marketing and written materials should always reflect this.

To make sure the way you have creatively brought the brand to life meets the museum's approach to accessibility head to <https://www.si.edu/Accessibility/SGAED>

If you would like to know anything more about the museum brand or visual identity please contact:

Marketing
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