
Australian National Maritime Museum
December 2019

Tone of Voice Guidelines

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SEA
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Contents

Introduction	3
<hr/>	
1. Finding our voice	
A distinctive voice	5
Our voice marks	6
<hr/>	
2. Putting it together	
Writing something? Essentials to guide you.	8
Using our name	9
Your top 10 essentials	10
<hr/>	
3. Getting it right	
Applying the Tone of Voice to your writing	12
Printed brochures	13
Collection item listings	17
Blog and feature articles	19
Invitations	20
Signage	21
Press releases and long-form documents	22
Exhibition labels and panels	23
e-Newsletters	24
Social media	25
Need help or guidance?	28

Introduction

Welcome to the Australian National Maritime Museum tone of voice 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 to help your writing bring our brand to life in inspiring and creative ways.

Writing something and have questions?
Contact the marketing team for help!
Email brand@sea.museum and we'll be happy to guide you.

Finding
our voice

1



Finding our voice

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

Our voice marks

Immersive

Shine a light

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

Surprising

Make a splash

Awaken curiosity and provoke thought with challenging ideas and questions.

Authentic

Anchor in truth

Sound natural when you speak. Feel free to express your passion and demonstrate why the subject you're writing about is so special. Credibility builds trust.

Personal

Get up close

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

Putting it
together

2



Writing something?

Essentials to guide you.

No matter who your audience is, what platform you're using, or whether you're writing something long or short form, these guidelines should be always be applied.

Less is more

- Can a great image replace lots of words? Do you really need two sentences to say what you want to express?
- Be informative and friendly.
- Keep it simple – don't overexplain.

Use descriptive verbs and sensory adjectives

- Focus on an experience – it's not about the vessel, it's about the experience you can have on the vessel. For example, 'jump on board and explore the submarine'.

Don't presume

- Your reader might have no idea about the museum, who we are, what we do, or what you're talking about.
- Look back at what you've written as if you're a person outside the museum, who is looking at the copy with fresh eyes. Would they think 'wow, I learned something!'
- Who is your audience? Why would they be interested in what you're trying to say? Would this interest you if you didn't work here?

Be conversational

- Write as if you're speaking to someone directly, just as you would in a conversation.
- Use present tense to bring immediacy to your words.
- Use first or second person.
- Contract your words, like you would in a conversation. eg. 'you'll' instead of 'you will'.
- Speak to a person, rather than a general 'crowd'. This will help focus your point.

Use a contemporary and friendly tone

- How would you speak about this to a friend? Tone should be 'I've just discovered this great thing, and can't wait to tell you about it!' or 'look at this fascinating thing'.
- Be relaxed and friendly (where appropriate).
- Sound natural: use everyday language.

Tell a story

- Don't just list a lot of facts. Craft your language as if you were sharing an idea with someone.
- Make the complex simple. 'How would I explain this to someone from outside this field?'. This doesn't mean 'dumbing down' your message, but avoiding overcomplicating your subject.
- Find the human interest angle as a way in.

Ask questions

- Create a direct dialogue with your reader. 'Did you know that the Maritime Museum has a strong focus on sustainability?'

Don't use jargon

- Jargon or acronyms might make sense to you, but could be very confusing to your reader.
- Write to engage, rather than using cold academic-speak.
- Show/engage, don't 'tell'.
- Don't bombard people with information.

Be the authority on your subject

- Check your facts.
- Credibility builds trust.

Highlight the unique

- Where else in the city can you climb on board a submarine?

Writing for an international audience?

- Don't trust Google Translate! Use a professional interpreter.
- Tailor to your audience.
- Consider cultural nuances. For example, Japanese audiences might expect a more reserved/polite tone. A more familiar/informal tone works better for Australian audiences.

Using our name

Here are some important tips for writing our name – whether you’re crafting a long or short-form piece of communication.

Is your audience formal?

Who

- Government
- Stakeholders
- Dignitaries
- Media
- Partners
- Academics
- International

What

- Formal documents
- Reports
- Academic research
- Press releases
- Speeches
- Presentations
- Powerpoints

How

Australian National Maritime Museum

Example

‘The Australian National Maritime Museum announced today...’

Is your audience informal?

Who

- Consumers
- Employees

What

- Verbal
- Internal emails
- Signage

How

Maritime Museum

Example

‘I saw this great new thing at the Maritime Museum last week...’

Some do’s and don’ts

- NEVER use ANMM.
- Never ‘say’ or write MuSEaum
 - it’s a symbol only.
- Don’t refer to us as ‘museum of the sea’. We are the Maritime Museum.

What about our logo?

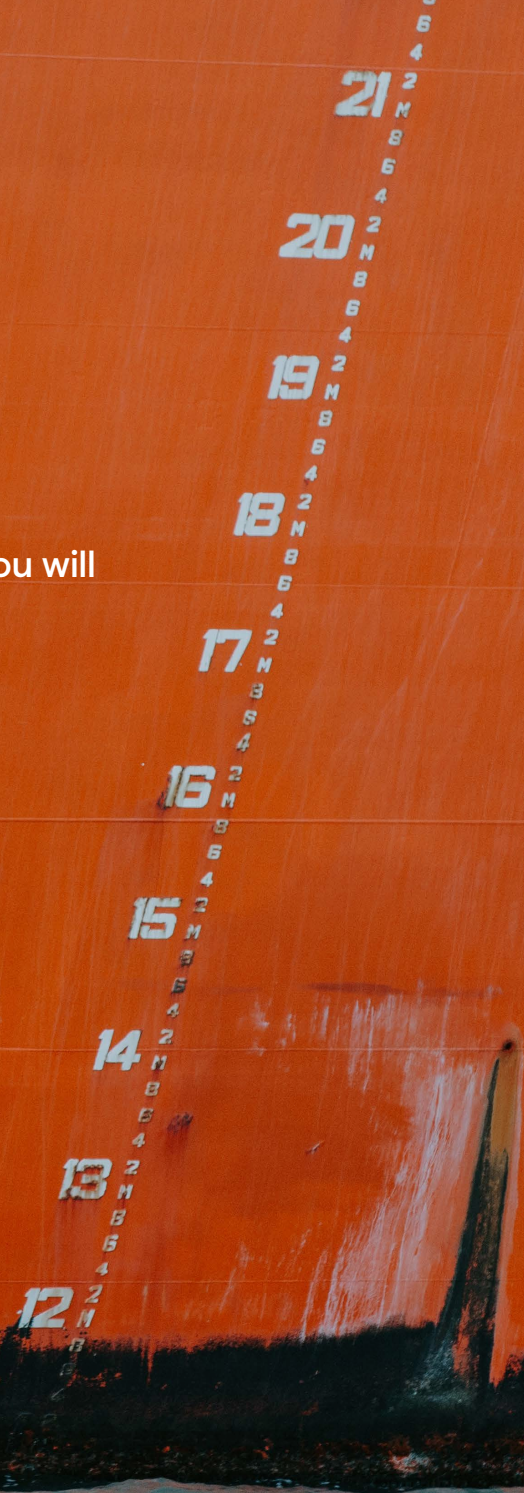
Our logo is the visual expression of our brand and should appear on all communications and collateral.

Your top 10 essentials

Remember

No matter who your audience is:

- Never use ANMM
- Contract your words: you'll instead of you will
- Don't presume
- Less is more
- Don't use jargon or acronyms
- Tell a story
- Use a friendly, conversational tone
- Highlight the unique
- Check your facts
- Be informative





Getting
it right

3

Applying the Tone of Voice to your writing

Are you writing any of the below? This guide will help you no matter who your audience is (formal or informal, internal or external) or what form your communication takes – long or short form, digital or printed as well as presentations and powerpoints.

Our visual identity is bold and contemporary and so is our tone of voice.

The areas covered are:


- Printed brochures
- Collection item listings
- Publications
- Blog posts
- Invitations
- Signage
- Exhibition labels and panels
- Press releases and long-form documents
- e-Newletters
- Social media

**We are energetic
and spirited, vibrant,
personal and friendly.**

Printed brochures



ACTION STATIONS



ACTION STATIONS

The striking new building on the museum's south wharf houses our newest attraction, *Action Stations*, which traces the story of the Royal Australian Navy and the museum's six navy ships, the destroyer HMAS Vampire and submarine HMAS Onslow. Featuring a dramatic immersive cinematic experience, a new discovery and exploration space and audio-visual encounters that recall sailors' memories on board the vessels, *Action Stations* gives visitors new insight into the inner workings of navy life at sea. As visitors move through the pavilion, they are introduced to over 100 years of navy vessels and navy history.


Included in Big Ticket Members FREE
www.actionstations.sydney

Principal partner
AUSTAL

Enjoy free access to the Action Stations building and watch the museum's rooftop projection during the weekends of Vivid. Navy vessels not open.

12

ACTION STATIONS



ACTION STATIONS

Discover life at sea in our discovery space. Interactive touch tables explore the themes of strategy and mission and the Royal Australian Navy's story from World War I to the present day. Our immersive cinematic experience plunges you into the thrill and danger of being on board HMAS Vampire and HMAS Onslow at sea. Encounter the ships alive and in action on a 14-metre-long floor-to-ceiling projection screen, with high-resolution imagery, CGI, dramatisation and exhilarating sound. Finally visit the navy vessels Onslow, Vampire and Advance as never before, with upgraded visitor facilities, new interpretation and new areas opened to the public for the first time.

Included in Big Ticket Members FREE
www.actionstations.sydney

Principal partner
AUSTAL

Enjoy free access to the Action Stations building and watch the museum's rooftop projection during the weekends of Vivid. Navy vessels not open.

13

- 1 This copy is unnecessarily wordy and talks to the visitor in the third person.
- 2 This doesn't sound very exciting.
- 3 Not a selling point.
- 4 What does 'new interpretation' mean to a visitor?
- 5 Dull images are dull.





HMAS Onslow

There's nowhere else in Australia where you can climb inside a real-life submarine docked in the very harbour it once served the Royal Australian Navy. The role of HMAS Onslow (1969) was to watch, listen and collect intelligence during the tense Cold War years. Check out the torpedo compartments, peer through the periscopes and explore the crew's cramped living arrangements.

Action Stations

Explore the danger and drama of military life at sea through the hi-tech Action Stations experience. The inner workings of the Royal Australian Navy are brought to life through a giant screen cinema, touchscreens, interactive displays and audio. Then head down to explore HMAS Vampire and HMAS Onslow in person after seeing them depicted in dramatic action at sea.

- 1 This copy is conversational and highlights our uniqueness.
- 2 Active language that puts people 'inside' the experience.
- 3 Exciting!
- 4 Hands-on, immersive and authentic – you can touch things!
- 5 The image helps to tell the story.

Printed brochures

X

VESSELS



For an unforgettable experience, climb on board our vessels with your family and get a glimpse of life at sea. Here you'll find one of the largest and most diverse fleets of any museum in the world – tall ships, navy vessels, a submarine, beautifully restored historic boats and our brand-new immersive navy experience *Action Stations*.

HM BARK ENDEAVOUR
Explore the acclaimed replica of James Cook's famous ship. See how 18th-century seafarers lived and worked during one of history's greatest maritime adventures, Cook's epic 1768–71 world voyage. Its masts and spars carry 28 sails spreading 10,000 square feet (930m²) of canvas, with almost 30 kilometres of ropes and 750 wooden blocks or pulleys!

BARQUE JAMES CRAIG (1874)
Sydney Heritage Fleet's magnificent 1874 iron-hulled barque *James Craig* was recommissioned in 2000 after an award-winning, 30-year restoration. One of only four such vessels in the world still sailing, it represents the pinnacle of sail in its last days, **moving produce from the colonies and bringing manufactured goods to our shores.**

NOTE: Endeavour and James Craig are operating ships that may be away sailing. Call 02 9298 3777 to check daily availability. For information about Endeavour and its voyages, visit endeavourvoyages.com.au. For a unique tall-ship sailing experience, check James Craig sailing schedule on shf.org.au.

A GREAT VALUE DAY ON THE HARBOUR

For only **\$75*** the **BIG TICKET** allows a family of two adults and up to three kids to explore all our vessels and much more!
* Prices subject to change without notice

4

VESSELS



ACTION STATIONS
Step inside the immersive cinema and feel the danger and drama on board a warship during operations, get hands-on with maritime archaeology, science and history in the discovery and exploration space and walk on board our 3 ex-navy vessels HMAS *Vampire* (destroyer), HMAS *Onslow* (submarine) and HMAS *Advance* (patrol boat) – the destroyer and submarine come to life with projections, soundscapes, lighting and music.

HMAS ONSLOW, OBERON CLASS SUBMARINE (1969)
Delve into the secret world of submarine warfare. *Onslow* was commissioned during the tense Cold War years to watch, listen and collect intelligence without detection. Explore its fascinating spaces, from torpedo compartments to the diesel-electric engine room. Peer through the periscopes and marvel at the crew's cramped living arrangements.

HMAS VAMPIRE, DARING CLASS DESTROYER (1956)
Explore Australia's largest museum vessel and the last of the nation's big-gun warships – a powerful, fast destroyer packed with the machinery and weapons of air and sea warfare. See how hundreds of sailors lived and worked together and where they ate, slept and relaxed. Download our free HMAS *Vampire* audio tour from iTunes or Google Play.

HMAS ADVANCE, PATROL BOAT (1968)
Advance was one of 20 Attack class patrol boats built for the Royal Australian Navy in the 1960s. It monitored Australia's waters, shadowed suspected spies, expelled illegal foreign fishing boats, surveyed remote territorial coasts and seas, survived Cyclone Tracy in 1974 – and featured in the popular ABC-TV series *Patrol Boat*.

5

1 This explains what the James Craig used to do, but isn't a very exciting reason for people now to want to visit. How could this be reframed to present an intriguing story? How would you excite a friend to want to visit?

✓



Vessels

As soon as you walk into the museum precinct you know you've arrived at a very special part of Sydney.

The museum's wharves are packed with a stunning fleet of vessels – each with their own unique and **colourful stories to tell.**

See how 18th century seafarers lived and worked on James Cook's HMB *Endeavour* – one of the world's most accurate replica vessels. **On deck there's almost 30 kilometres of rigging and 750 wooden blocks or pulleys.** Explore The Great Cabin in the galley below – where Cook worked, dined and shared

space with famous botanist Sir Joseph Banks.

Climb aboard! Navy destroyer HMAS *Vampire* (1956), tall ship *James Craig* (1874), Edwardian steam yacht *SY Ena* (1900) and the hardworking patrol boat HMAS *Advance* (1968).

Don't miss the small heritage vessels – especially *Krait* (named after a deadly species of snake). During World War II, *Krait* was disguised as a Japanese fishing boat and took Australian commandos deep into enemy territory in Singapore. The soldiers attached limpet mines to seven Japanese tankers and freighters, destroying them.

Cross the Tasman Sea
Test your adventurous spirit with two 18-day voyages across the Tasman Sea to and from New Zealand.

Sydney to New Zealand
12 Sep – 1 Oct 19 (Selling Fast)

New Zealand to Sydney
4 – 22 Dec 19 (Selling Fast)

Various Legs in New Zealand
1 Oct – 4 Dec 19

Routes and dates to be released shortly

Image: HMB Endeavour
Photo: Robert Pearce

2

Australia Circumnavigation
HMB *Endeavour* will circumnavigate Australia in 2020 to mark the 250th anniversary of Captain James Cook's first voyage to Australia. Voyage legs will cover New South Wales, Tasmania, Victoria, South Australia, Western Australia, the Northern Territory and Queensland.

Routes and dates to be confirmed

Register your interest today sea.museum/sailendeavour

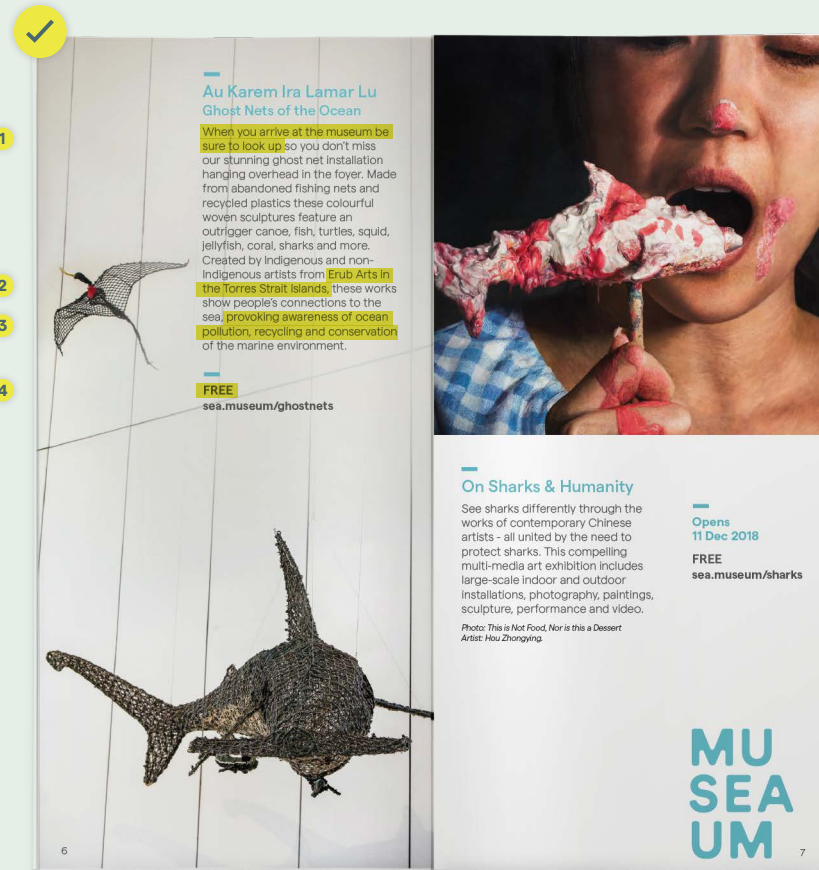
3

- 1 Pull people in with stories.
- 2 Conversational tone. Wow! Facts to share.
- 3 Active language.
- 4 Don't miss!! Then tells a story – pulls people in, sparks interest and curiosity.

Printed brochures

This copy immediately puts you inside the museum space – ‘look up’. It tells some of the story – it doesn’t assume people know what ‘ghost nets’ are. Listing all the things people can see inspires curiosity (‘what will I discover when I look up and around?’), and also talks about conservation and marine health – topics that are very ‘on brand’ for the museum, but also topical for visitors.

- 1 Active language, call to action “look up!”
- 2 We are about ALL stories of the sea, not just navy and tall ships.
- 3 Ocean health is very on brand and topical for visitors.
- 4 People love free “come and visit! There are cool things to see! That won’t cost you \$\$\$”.



Printed brochures

This copy is full of 'active' words, and terms to spark curiosity. We're excited to share with our visitors WHY they'll have a great experience: "we love exploring the ocean so much..." "grab the controls". It's very hands-on and not 'museum-y'. Consider your audience.

- 1 Active, visual language. Puts the reader in the space.
- 2 Sharing excitement is contagious!
- 3 You are joining in WITH us, taking part in adventure.
- 4 Appeals to kids love of tech and sharing.
- 5 Get involved, not just 'look at things'.
- 6 Spark curiosity and inquisitiveness.
- 7 Ask questions.
- 8 Adds a 'mystery' element – 'what will you discover'?



Collection item listings

Standard collection item description

Just the facts!

X

Description

This poster advertises a Ladies Swimming Gala on August 27 featuring Beatrice Kerr. A picture of Beatrice Kerr diving into the ocean is displayed in the centre of the poster.

Beatrice Maude Kerr (like rival Annette Kellerman and contemporaries Fanny Durak and Mina Wylie) was an exemplar of the fit modern woman in the early 1900s at a time when physical culture movement was just being established. Kerr had a fastest swimming time of 1 minute 21.4 seconds for the 100 yds (91.4 m) and 27.5 minutes for the mile (1.6 km). Although Kerr did not hold world records or swim at the Olympics like Fanny Durak and Mina Wylie she was highly regarded as a swimmer and entertainer and inspired many young women to take to the water.

How to use the facts to craft a story

Writing a blog, exhibition label, signage or other document? Here's how you can take the facts from a collection item's listing, and use it as a basis for telling a story to draw in the reader.

✓

A vibrant, illustrated poster promoting the appearance of Miss Beatrice Kerr, world-class swimmer and entertainer, at the upcoming Ladies Gala (c 1906).

1

Beatrice Kerr performed fantastic feats of diving and swimming for the crowds of Edwardian England. She showcased a new and novel form of entertainment from Australian shores: swimming for fitness and pleasure. Her vaudeville-style aquatic performances thrilled crowds from London to Blackpool.

2

3

1 Introductory sentence still describes the poster, but gives a more personal interpretation.

2 Edwardian England is a time-period people are particularly fascinated with – this helps to draw people's interest.

3 A few extra words add drama, evoke an experience and generate interest in the item's history.



Publications

While the content of the annual report and *Signals* will by nature often need to be quite formal and wordy, presenting it in a vibrant way shows our personality.

The use of a conversational pull quote and/or extracts plus striking imagery reflect the brand's new tone.



As with other national cultural institutions, staffing-related costs are a major expense. I am delighted to report that a new People and Culture Strategic Plan was approved this year and is being implemented, including executive leadership and staff development programs, more flexibility in working arrangements, enhanced communication and the establishment of a staff social club called MConnect. Staff participation in the annual APS Census was 73% (up from 51% last year) and 86% of staff say they are proud to work at the museum (up from 81%).

The delivery of authentic, immersive, surprising and personalised exhibitions and programs is the museum's core business and highest priority as we rebrand. This year's record-breaking visitation results indicate that onsite and offline, we are offering products that resonate with our visitors in Sydney, throughout Australia and abroad. Total visitation to the museum, onsite and offline, was more than 2.1M in 2018-19. This was 26.5% ahead of target and the best year on record. The key contributor to this result was very strong onsite and offline visitation arising from several years of strategic planning and investment in diverse exhibitions and programs.

This year I will highlight three areas in which we have excelled and that we will continue to prioritise – Indigenous maritime heritage, migration, and ocean science and technology.

Indigenous maritime heritage

2018-19 was the culmination of many years of hard work by the museum's Indigenous Programs Team. The museum's Reconciliation Action Plan (RAP) was launched in March 2019 by Aboriginal leader Dr Jackie Huggins AM FAMA. This two-year strategic plan formalises the museum's commitment to advancing reconciliation, with 16 actions in four categories. The RAP also provides an invaluable summary of our reconciliation journey to date and highlights the way in which we have prioritised Indigenous programs. An RAP working party has been established to drive implementation of our commitments.

This year the Council established its first Aboriginal and Torres Strait Islander Advisory Committee. Chaired by Councilor Alison Page, this committee will provide expert advice on the collection, interpretation and exhibition of historical material in relation to Aboriginal and Torres Strait Islander peoples; on policies, programs, publications and events of significance to Aboriginal and Torres Strait Islander peoples; and on other matters referred to it. A key issue for the committee is the museum's approach to Encounters 2020.

The museum's collection of Aboriginal and Torres Strait Islander objects has been growing steadily over the last five years. This year a further 20 objects were acquired, valued at \$34,000.

We achieved significant milestones in terms of exhibiting our Aboriginal and Torres Strait Islander collection this year. Of particular note were the installation of a new sculpture exhibition, *Au Karem in Lamar Lu – Ghost nets of the ocean* by Dub Arts in the museum foyer, and the conclusion of the national tour of our exhibition *Undiscovered – Photographic works by Michael Cook* at the Western Plains Cultural Centre in Dubbo.

In the 2017-18 annual report, I identified *Gugu Monak Solwetter – Journey to Sea Country* as my personal highlight of the year. This groundbreaking exhibition told how the Yolngu people of north-east Arnhem Land fought for and won their case for Indigenous sea rights by creating the Yinkas Bark Paintings of Sea Country. I am very proud to report that this exhibition received international critical acclaim, winning the International Project of the Year (less than £1M) at the 2019 Museums + Heritage Awards in London and the 2018 International Design and Communications Award for Best Scenography.

'It's really good to think about the history we have been taught and how much of it is truth and how much of it is actually fair'

Kerr Buchanan on *Undiscovered: Photographic works by Michael Cook*, *Daily Liberal*, 25 August 2018

Sea turtles created from ghost net by Raci Qui-Pitt, 2016. ANMM Collection 005244. Image: Angelo Follows/ANMM



This year a further 20 acquisitions were added to the museum's collection of Aboriginal and Torres Strait Islander objects



To engage students with this complicated – and at times divisive – event, the museum is developing a series of high-quality digital resources for use in the classroom



Graphic screens from Cook's Voyage's Year 6 lesson. Shown: Images courtesy of Bear Films, 2019



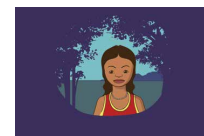
In a crowded curriculum it's difficult to find space for all the important events, concepts and themes that relate to Australia's history and it's interesting to consider the place that Cook and his voyage currently inhabit within the official curriculum document. Despite the equal billing given to Cook, Tasman, La Perouse and the Makassar, it's reasonable to suggest that students usually leave the classroom with a more realised image of Cook's voyage than those of the others, and it is also worth considering the role that digital culture play in reinforcing this image. Cook's location within the Australian curriculum is also interesting for another reason: placed in the middle years of primary school, it is included at a formative time in a child's conception of time and place.

In the past, Cook's arrival was used as a starting point for Australian History.

While education has moved well past this and sees Cook in the context of the age of European exploration, the passing reference to him in the curriculum and his location in Year 4 does not allow the examination of Cook as a historical figure to be as critical as it could be if undertaken in more senior years.

An opportunity to go deeper

One of the most important developments emerging from the implementation of the Australian curriculum is the introduction of the cross-curricular Aboriginal and Torres Strait Islander Histories and Cultures, which gives a greater acknowledgement of all aspects of past contact. Australian history. Given this, the story of Cook and Endeavour can partially be read from a scientific perspective, creating an important cross-curricular opportunity to investigate Indigenous sciences, including astronomy, agriculture, aquaculture and the use of fire.



A complicated legacy

It's clear that James Cook has a complex legacy in Australia. Recent debates surrounding the appropriateness of Eurocentric monuments, and the 2017 graffiti left on Cook's statue in Sydney's Hyde Park – 'change the star' and 'no pride in genocide' – clearly illustrate just how close Cook is to the front of Australia's history wars. Cultural heritage and geographical location (Cook's of lesser interest to those on Australia's west coast) have helped shape prevailing views of the explorer.

In a recent lecture, City of Sydney historian Dr Lisa Murray reflected:

James Cook was more than just a navigator. In Australian history, the character of Captain Cook has come to symbolise colonisation and dispossession; more so than Arthur Phillip and the First Fleet.

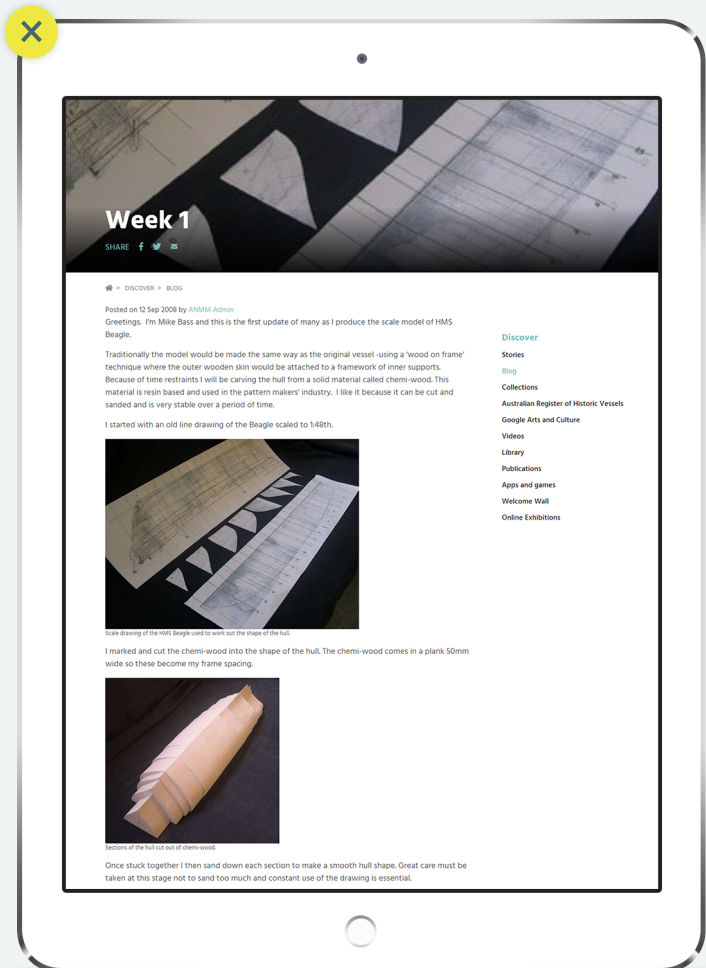
As such, any examination of Cook and his actions must take into account not only the view from the ship, but also the view from the shore – a 'local perspective' approach that has very deliberately been taken in the development of the museum's Encounters 2020 program.

To engage students with this complicated – and at times divisive – event, the museum is developing a series of high-quality digital resources for use in the classroom. These include a gamified learning experience that places students in the shoes of an 18th-century ship mechanic, and presents them with a number of the logistical and ethical challenges that Cook himself faced. Further, the development of a satirical, animated piece by Indigenous artist Jake Duczynski will provide older learners with a First Nations perspective on Cook and his legacy.

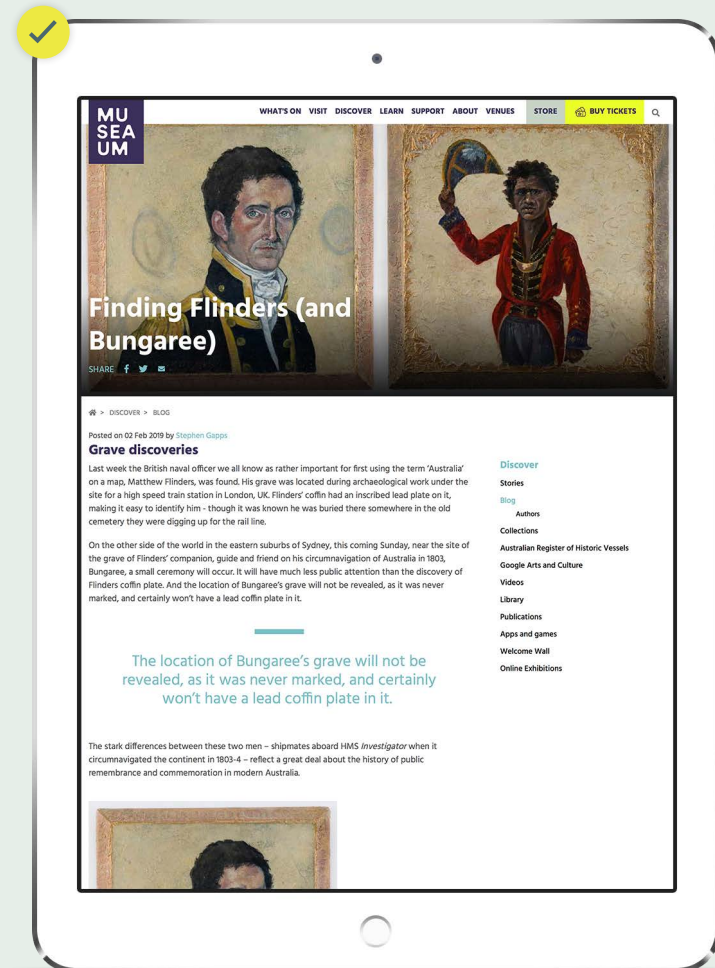
The marking of 250 years since Cook's visit to Australian shores is an excellent opportunity to revisit the legacy of Cook, the explorer, navigator and adventurer, and bring with it the opportunity to foster critical thinking among students about the 'discovery' doctrine that has surrounded him for so long. Through the Encounters 2020 education program the museum will play a leading role in facilitating this re-evaluation.

© Lisa Murray, City of Sydney Historian at the Australian Heritage Festival, 17 April 2018.

Blog and feature articles



- This is a perfect example of how not to write a blog (or any content you want to engage people with!)
- The title is dull and doesn't describe what the content is about.
- The tone is incredibly dry: 'I am telling you about ...' rather than 'here's an interesting story'.
- There's no context, and presumption of prior knowledge.



- This is an excellent example of how to write a compelling blog.
- It's timely and topical and talks about a recent discovery with a mystery element to draw people in.
- It gives a personal and authentic perspective – one that people might not have considered before.

Invitations

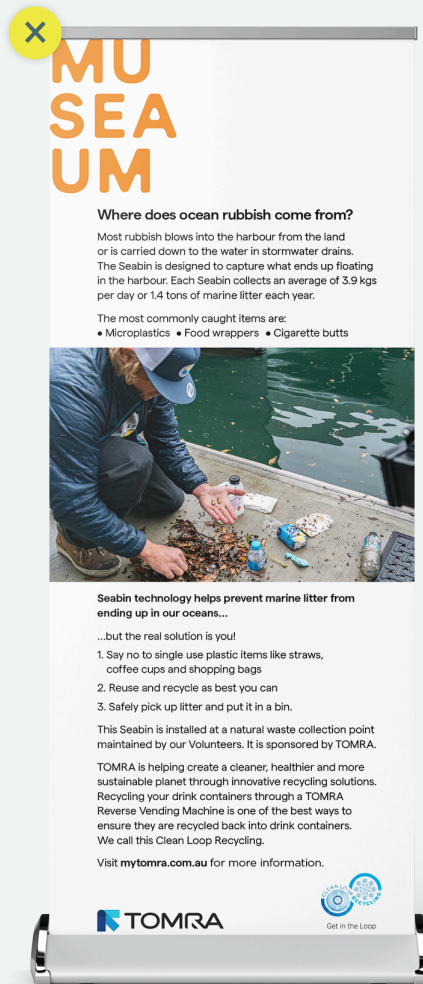


- There is way too much text in a cluttered layout and the format is unsuitable for viewing in email.
- The writing style is too formal and refers to the recipient in the third person.
- The amount of information is unnecessary for an invitation.



- A fun image and bright colours captures the essence of the event.
- Addresses the recipient directly: "you and your family...".
- Features the highlights of the day without bombarding the reader with information.
- Horizontal aspect ratio works better for viewing on a computer screen.

Signage



- The text on this banner is full of interesting facts but wouldn't inspire a passer-by to stop and read.
- The image is not captivating.



- Why not display the text as an infographic?
- This breaks the information down into small, easy to read chunks.
- A brightly coloured background catches the eye and is preferable to using a poor image.

Press releases and long-form documents



MEDIA RELEASE

Escape from Pompeii – the untold Roman rescue

New international exhibition opening March 2017 at the Australian National Maritime Museum

A new international exhibition coming to Sydney in 2017 will reveal the untold story of the dramatic rescue attempt following one of history's most famous and devastating natural disasters – the eruption of Mt Vesuvius and the destruction of Pompeii in 79 AD.

While many know of the tragic eruption that buried the cities of Pompeii and Herculaneum under huge waves of volcanic ash and debris, preserving them and their residents for 2000 years, very few would know that the Roman navy attempted to evacuate people affected by the eruption or its important role in the success of the Roman Empire.

Told through the words of the Roman Navy's commander of the fleet Pliny the Elder and his nephew, Roman politician and author Pliny the Younger who witnessed the event and created the only surviving firsthand account of the disaster, the exhibition brings to Australia rare artefacts from Pompeii, Herculaneum and from sites around the Bay of Naples.

It also draws on the collections of some of Italy's leading institutions, including Museo Archeologico Nazionale in Naples, Soprintendenza Archeologica di Pompei, Soprintendenza del Mare, to tell the fascinating story of the Roman Navy and its evacuation attempt.

Visitors will see a rostrum (used to ram other vessels) from a Roman warship recovered from the site of a famous sea battle, reliefs celebrating Rome's naval

victories, and objects that reflect the results of its control of the seas which show how by 79 AD the entire Mediterranean Sea was under the control of one state – Rome – for the first and only time in history.

Established on a permanent basis by the first emperor of Rome, Augustus, the Roman Navy dominated the Mediterranean, guaranteeing the safe movement of goods, people and ideas and creating a maritime trade boom not seen again for a thousand years.

Pliny the Elder was the commander of the Roman naval base across the Bay of Naples at Misenum. Interestingly, the 55-year-old philosopher had no naval experience but was in charge of the largest and most important fleet in the Roman Empire at the time of the eruption. On 24 August 79 AD, as Mt Vesuvius exploded, spewing ash and pumice into the air, Pliny received a desperate message for help from a friend whose villa was at the foot of the mountain. He immediately sent out his largest warships, endangering himself and his crew, to rescue as many people as possible.

Through the words of his nephew, Pliny the Younger, who was staying with his uncle at the time of the eruption alongside a short 3D film experience, visitors will experience the formidable force of the volcano which destroyed Pompeii and Herculaneum, and tragically took the life of rescuer Pliny the Elder.

Visitors will also see everyday objects recovered from Pompeii thousands of years later, including

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- 1 Passive language doesn't draw you in.
- 2 "Visitors will see..." Very passive language, we want to put people inside the experience.
- 3 Why is this interesting? There is way too much exposition here. Even in a longer-form piece, you can still get to the point without unnecessary sentences or words.
- 4 This sentence structure doesn't flow, and is using passive language. It not only doesn't get to the point, but could be made much more enticing. What angle can you use to sell your argument or use to persuade?



MEDIA RELEASE

International Project of the Year: Australian National Maritime Museum's Gapu-Monuk Saltwater: Journey to Sea Country wins at Museums + Heritage Awards

The Museum would like to acknowledge and thank the Yolŋu people of North East Arnhem Land for allowing us to host their stories, inspired by the leadership of Traditional Yolŋu custodian Djambawa Marawili AM.

The Australian National Maritime Museum's Gapu-Monuk Saltwater: Journey to Sea Country has won International Project of the Year with a budget of less than £1m at the Museums + Heritage Awards in London overnight – one of the most prestigious international museum awards in the world.

The exhibition documents the Yolŋu people of northeast Arnhem Land's fight for recognition of Indigenous Sea Rights and the Blue Mud Bay Legal Case, and was designed, curated, executed and even marketed by Indigenous people in an example of holistic community engagement.

It is a display of up to 40 Yirrkala Bark Paintings of Sea Country (also known as the Saltwater Bark Collection) by 47 Yolŋu artists from fifteen clans and eighteen homeland communities in east Arnhem Land who petitioned for sea rights. The works were initiated by Madarrpa clan leader Djambawa Marawili in 1997 to document ownership of Sea Country, following the discovery of illegal fishing on a sacred site in his clan estate. As Djambawa says, the paintings are more than just beautiful artworks; they are spiritual and legal documents.

Some of the paintings in the exhibition were used as evidence in a legal case in the High Court of Australia which confirmed, in July 2008, that traditional owners of the Blue Mud Bay region in north-east Arnhem Land, together with traditional owners of almost the entire Northern Territory coastline, have exclusive access rights to tidal waters overlying Aboriginal land.

The 2008 landmark ruling by the High Court gave traditional owners the rights to manage their oceans and waterways.

"We are really proud that the exhibition was completely led by Indigenous community – the curation, design, the marketing agency and video producers were all Indigenous," comments Beau James, Co-curator, Manager Indigenous Programs, Australian National Maritime Museum.

"We are putting Aboriginal and Torres Strait Islander voices first and foremost, when curating First Peoples stories," adds Helen Anu, Co-curator, Curator First Peoples Projects, Australian National Maritime Museum.

"I consider this to be one of the most important exhibitions in the Museum's history....." comments Kevin Sumption, Director, Australian National Maritime Museum.

1

- 1 Using the words of the artist immediately brings the story to life and engages a reaction.
- 2 Facts without being longwinded give context.
- 3 "we are really proud" – gives personality, uses emotion, makes the reader consider WHY you are proud. Promotes a shared experience.
- 4 Quoting people from the museum allows readers to connect with us on a personal level.
- 5 "we are putting Aboriginal and Torres Strait Islander voices first" – literally invoking storytelling and how personal it is to us is very authentic. Highlights our uniqueness.

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Exhibition labels and panels

Jon Sanders
AO OBE CITWA


Jon Sanders is one of Australia's most decorated offshore sailors. Sanders was the first sailor to circumnavigate Antarctica and the first to complete two consecutive solo non-stop circumnavigations.

ASSESSMENT PANEL

Trailblazer
Visionary
Lifetime Achievement

1 Jon Sanders completed the longest non-stop, solo voyage in 1988 after 658 days at sea. He travelled more than 70,000 nautical miles, and became the first person to complete three consecutive non-stop, unassisted circumnavigations of the planet. Jon was the first man to circumnavigate Antarctica solo in 1981-82, circling the continent twice. These feats add to a long and impressive list of single-handed sailing records Jon has achieved.

2



- 1 This copy is very fact-based rather than telling a story about his amazing achievements.
- 2 The language is very passive.

Sailing with Cook.

Earning the respect of James Cook is one thing.

William Bligh's potential was recognised early, when, at 22, he was appointed master of HMS Resolution by Captain Cook for his third voyage to the Pacific. To be selected by Cook at such a young age was a remarkable achievement.

Bligh excelled at chart making and proved himself during the voyage. The opportunity would have launched his career, had it not been for the unfortunate death of Cook in Hawaii. Bligh played a major role in returning the expedition safely to England.

Sailing with Cook.

Earning it from an entire crew is another.

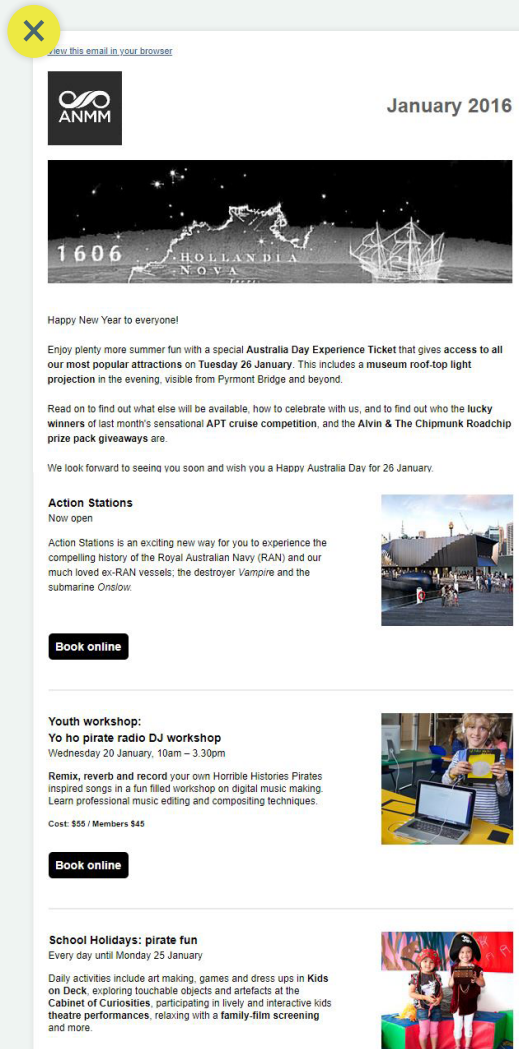
William Bligh was relatively inexperienced when, at 22, he was appointed master of HMS Resolution by Captain Cook for his third voyage to the Pacific. Why Cook chose Bligh is something of a mystery.

Cook provided Bligh with many opportunities for honing his surveying skills, but Bligh's self-esteem and bitter personality won him few friends aboard the ship. His career opportunities largely evaporated after the voyage.

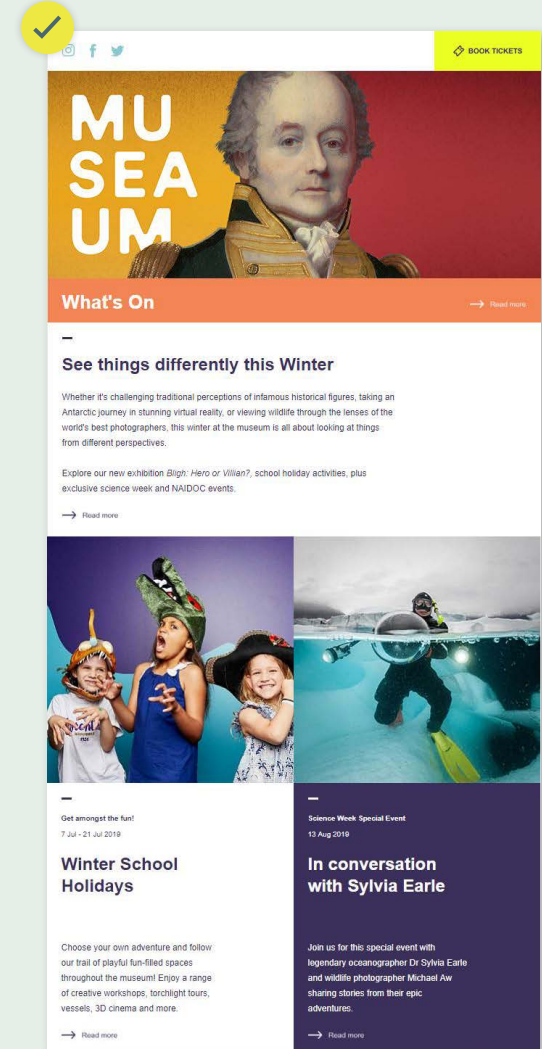
This tells part of Cook's story with facts but also using very descriptive language, a conversational tone and presents him from different viewpoints that are designed to get visitors thinking!

e-Newletters

- The hero image is not very enticing.
- The text is way too long and the images are very small.
- It's very 'here's a list of things', not 'we're excited about these things happening at the museum'.



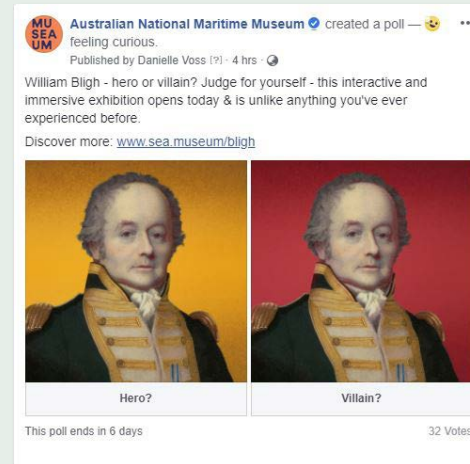
- The imagery and colours are much bolder and pulls you into the experience.
- There's less copy, but it's snappier and has personality.



Social media

Facebook

While you might not be posting content to the museum's social media platforms, these examples help give a visual reference for what's considered on brand and good tone of voice. Pictures can say more than words. Be concise, conversational, appropriate to the content being shared.



– Polls are great conversation starters. These examples use a very topical question (ocean pollution) and bright gifts to draw user's attention. We're engaging visitors into a larger conversation, and it fits in with our sustainability/ocean science focus.

– Bright colours show off our location beautifully and minimal copy lets the image do the talking. 'We hope you had a great one' is friendly, conversational and approachable.

Social media

Instagram

While you might not be posting content to the museum's social media platforms, these examples help give a visual reference for what's considered on brand and good tone of voice. Pictures can say more than words. Be concise, conversational, appropriate to the content being shared.



- The use of user generated content puts visitors right into experiencing the museum. The bright colours and unusual point of view is very on brand.

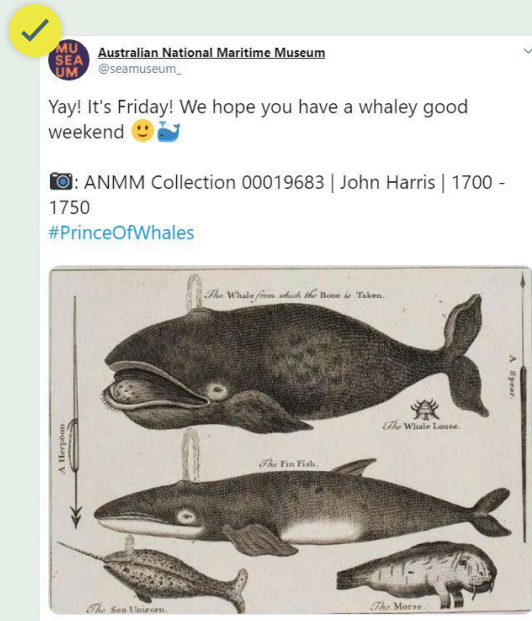


- Although black and white, this image has the playfulness of the new brand, and showcases the museum's collection in a fun way (also everyone loves puppies!)

Social media

Twitter

While you might not be posting content to the museum's social media platforms, these examples help give a visual reference for what's considered on brand and good tone of voice. Pictures can say more than words. Be concise, conversational, appropriate to the content being shared.



- Timely, this is jumping on a trending topic, and sharing the collection with a sense of humour.



- Asks a question, uses bright imagery to talk about an experience visitors will have – using the underwater drones.

Need help or guidance?

Are you working on a document, presentation, signage or something else that needs help with tone of voice or process? Are you still using legacy template documents that feature our old name, acronym or URLs?

Contact the marketing team for help!

Email brand@sea.museum and we'll be happy to guide you.

Documents to access the museum's new logos, brand guidelines, letterhead, powerpoint template and briefing templates can be found on the intranet:

<http://ondeck.anmm.gov.au/docs/branding/Pages/Home.aspx>

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

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