

Jan 2025

# Museums Victoria Interim Style Guide



The Visual identity System (VIS) is an integral part of communicating our brand values to visitors, staff and the general public.

The VIS is designed to be bold, flexible and consistent.

### **Museums Victoria Vision**

People enriched by wondrous discovery and trusted knowledge

Society compelled to act for a thriving future

### **Museums Victoria Mission**

We create knowledge and experiences that help us make sense of the world

We exchange stories about culture, history and science and fearlessly discuss the big questions of life

We collect traces of time and place that allow us to connect the past, present and future

We make captivating physical and virtual spaces that open minds and hearts

## Brand Houses

### Our Brands

Brand is not just about the visual representation of our logo. It's the very essence of who we are, our style and the way we do things.

Brands are living breathing entities and we bring them to life by ensuring that we have a clear reason for being and personality. By bringing our brand attributes to life through everything we do we ensure our visitors experience the very best of our brands at every touch point they have with us. And more importantly, understand who we are and what we stand for.

While we need to ensure ongoing brand consistency, our brand and purpose in society will need to change. Our brands should be continually evolving to reflect the plurality of world views, systems of knowledge and societal changes that shape our reason for being.

## Brand Promise

Our brand promise tells the world our purpose and directs our marketing and customer experience. It's what our visitors should expect from us in terms of the tangible and the intangible benefits and experiences we provide.

It is a statement of how we want the customer to feel when they interact with us.

Our brand promise exists to provide focus and direction for each of our brands and answers the question of why our brands exist. The brand promise should also demonstrate the positive difference we aim to make in our visitors lives.

### ***Living and Breathing Brand Promise***

***This brand promise should be used as a guide for your visitor interactions – it's how we want the customer to feel when they interact with us. It is what our customers can expect to experience in every single interaction with us.***

## Brand Essence

The heart and soul of who we are.

It contains the core characteristics that define us and is an intangible attribute that sets us apart from others. It is grounded in emotion and based on feelings.

Our brand essence is the sweet spot where the unique elements of our brand intersect. It will be a precise statement. It is the shortest, cleanest description pin pointing who we are.

### ***Living and Breathing Brand Essence***

***This brand essence is the heart and soul of who we are. You too should exude this passion and help deliver on the essence within the visitor experience. It's what differentiates us from others.***

## Brand Values

These stand at the core of our brand. They are the things that are important to us and determine our priorities. They drive behaviours and help us work towards our promise.

### ***Living and Breathing Brand Values***

***The brand's values are at the core of our brand and should work alongside our organisational staff values on how we present ourselves to our external visitors.***

## Brand Personality

Describes the traits that connect us to our visitors on an emotional level. Our essence.

Our personality can influence the voice, tone and how we behave. It conjures up imagery of our brand's attitude and offers a glimpse into our spirit and soul.

### ***Living and Breathing Brand Personality***

***The brand personality should be referred to for the tone, voice and behaviour of our interactions with our visitors.***

## Jungian Archetypes

These were used to create the Museums Victoria Brand Personalities and have been developed as a way of driving brand growth.

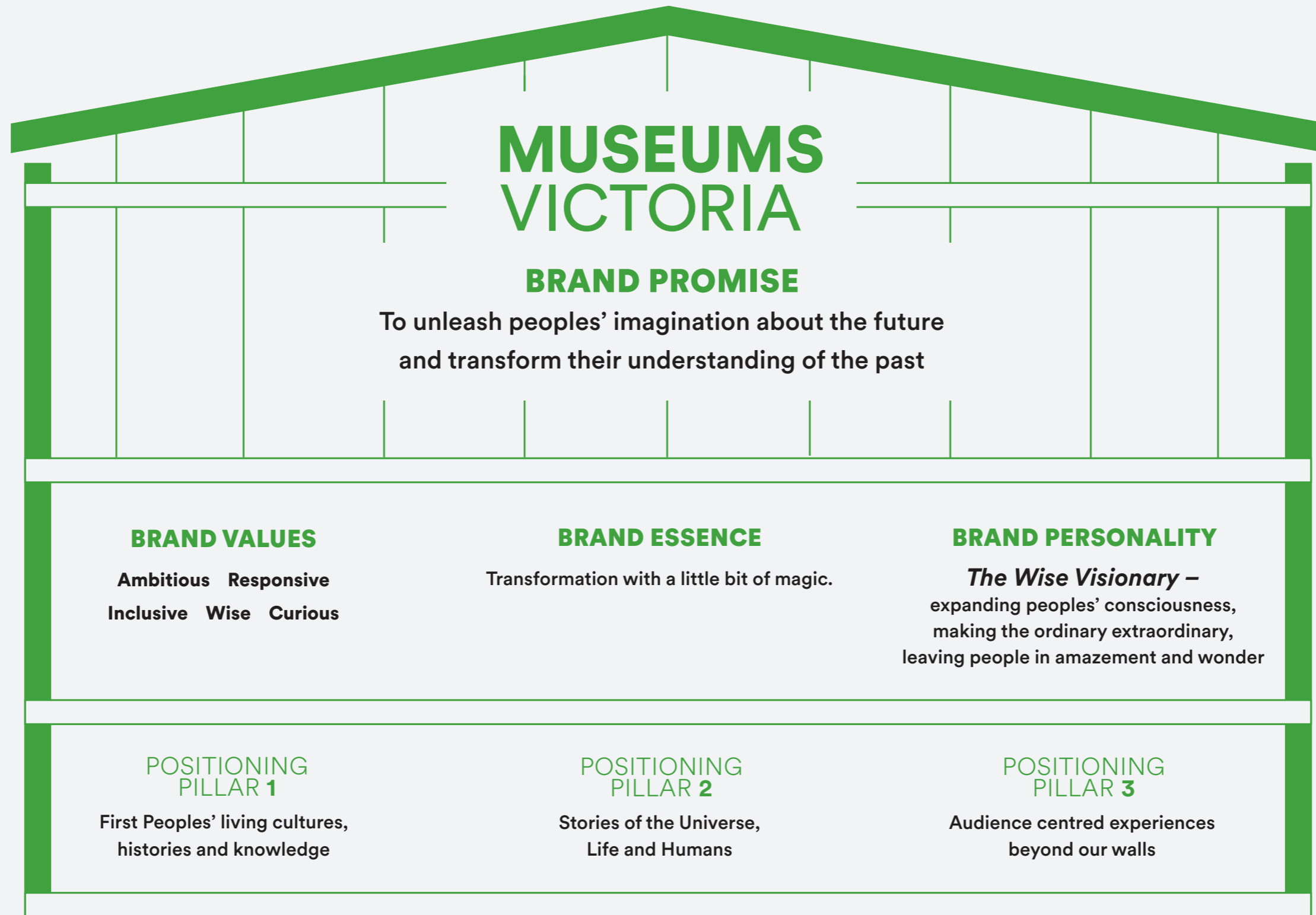
## Positioning pillars

The compelling truths about us. They are the elements that we strive to deliver through every touchpoints that visitors have with us. These pillars are content based and show the things for which we want our brands to be known.

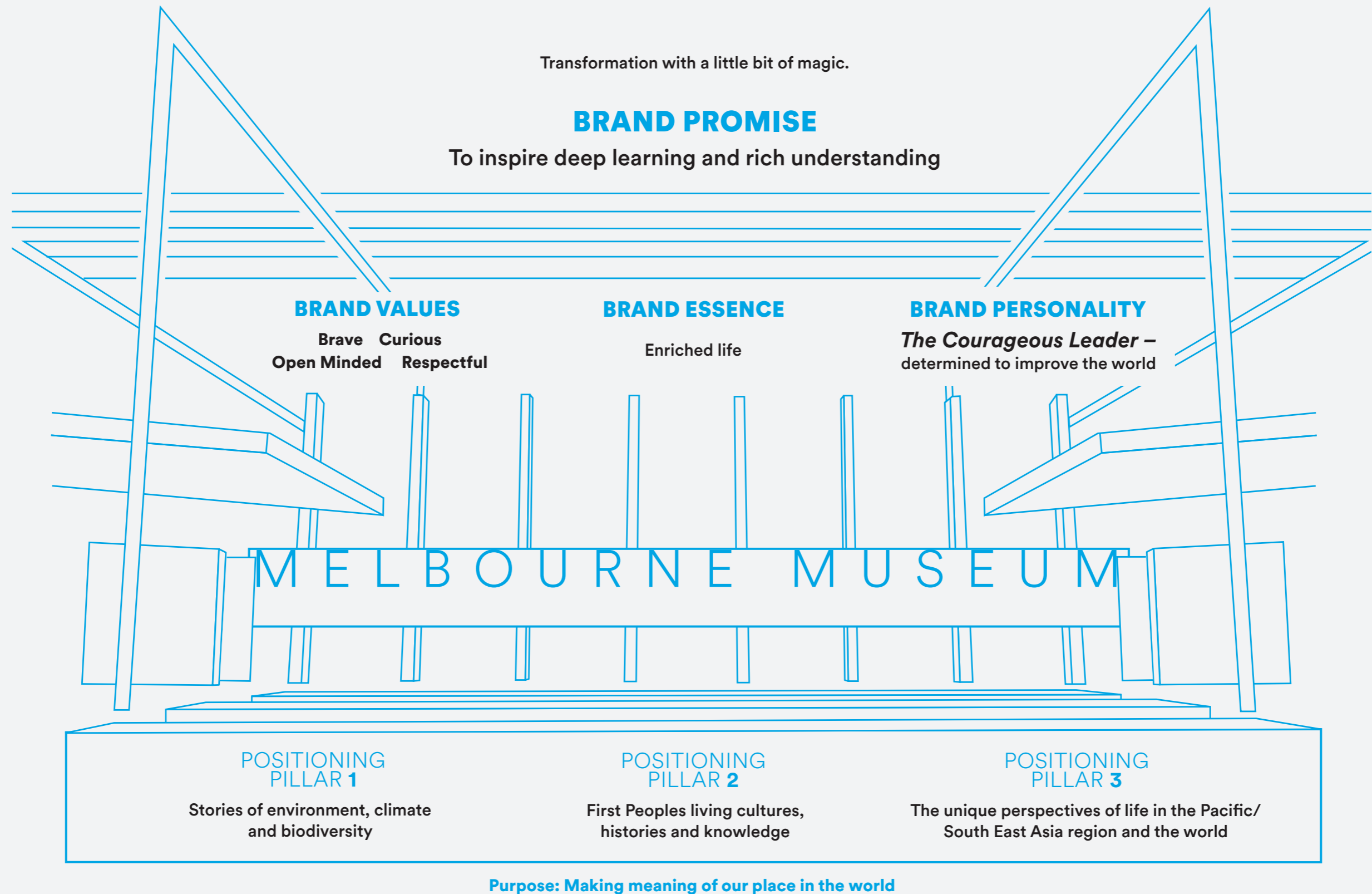
These pillars should be integrated into all content and marketing plans— they are the key branded points of discussion that should facilitate a two-way conversation with our visitors.

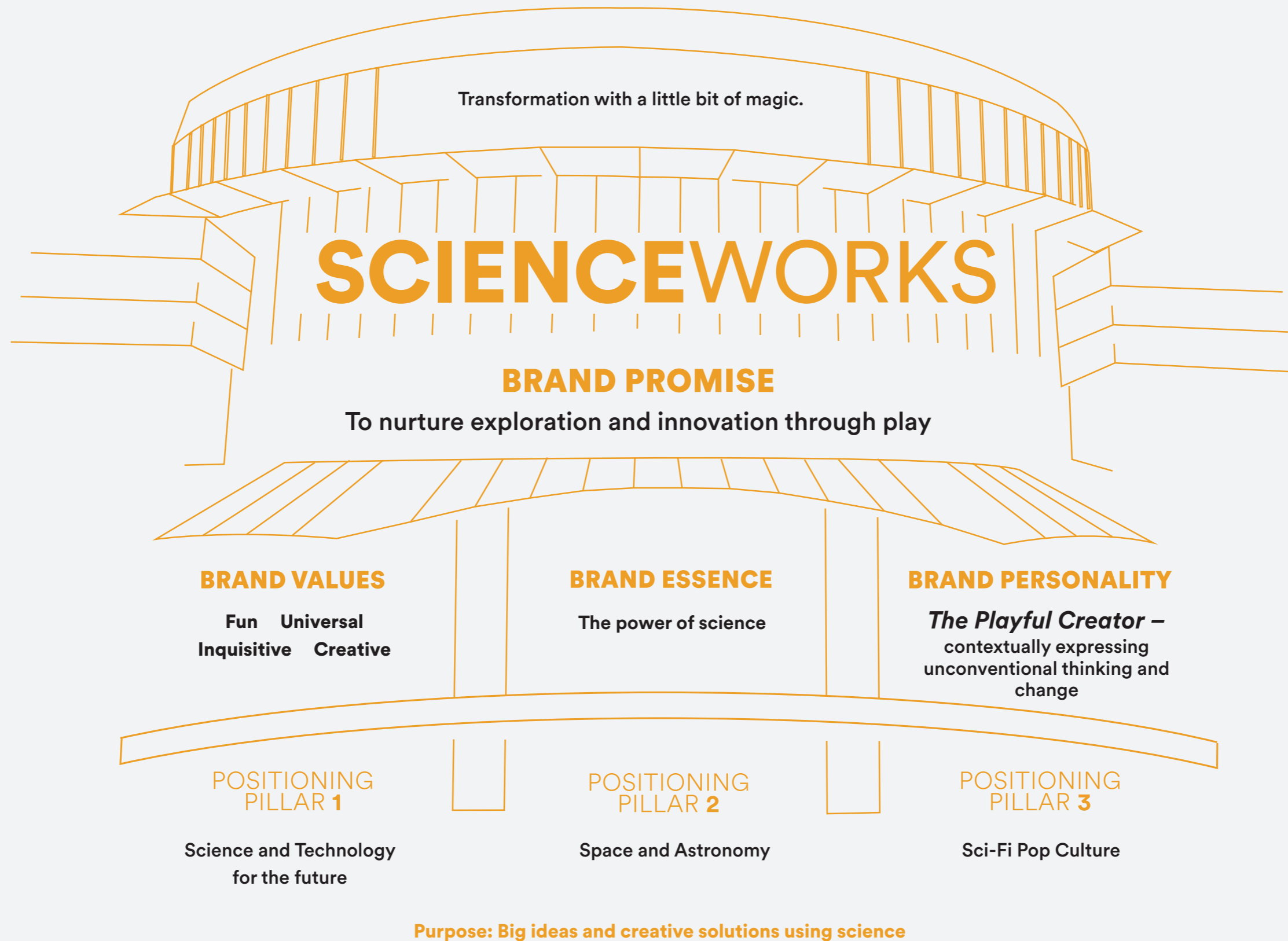
### ***Living and Breathing Positioning Pillars***

***These are key branded points of discussion that visitors should get out of a trip to each of our Museums. Ideas on how these can be interwoven into existing tours, educational programs and discussions with visitors, should be considered.***



**Purpose: Enriched and compelled through wondrous discovery and trusted knowledge**





Transformation with a little bit of magic.

**BRAND PROMISE**

To build cultural understanding  
and human connection

IMMIGRATION MUSEUM

**BRAND VALUES**

Empathetic Equitable  
Nurturing Inclusive

**BRAND PERSONALITY**

*The Warm Connector* –  
compassionate and dedicated, who  
creates a safe place for courageous  
ideas and the sharing of stories.

**BRAND ESSENCE**

Passion for a shared Humanity

POSITIONING  
PILLAR 1

Self-expression and identity

POSITIONING  
PILLAR 2

Social History

POSITIONING  
PILLAR 3

Diverse Community

**Purpose: Shared Humanity**



# Motivational Segments

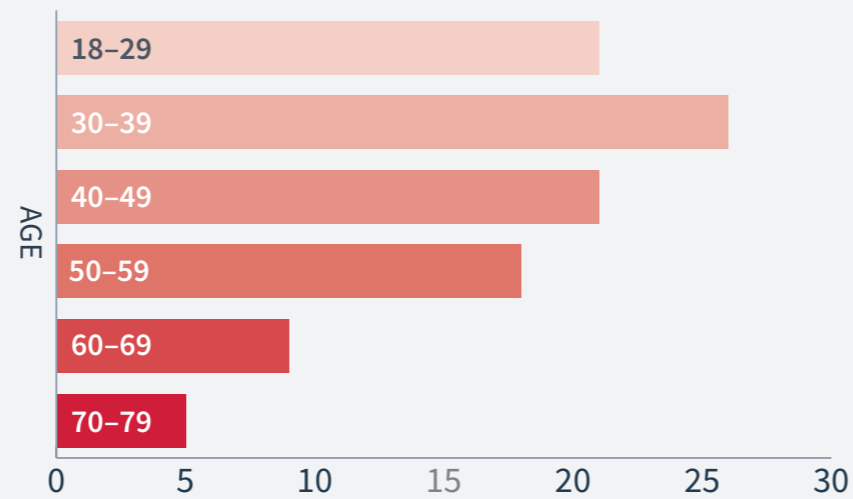
When communicating to our audiences we focus on six Motivational Segments.

At the centre of a visit to a museum is escape from everyday life. Museums Victoria’s motivational segments categorise our audiences by what they need to be meaningfully engaged in a visit, Their different needs means they need different experiences and different ways of communicating.

## Easy Going

These people are fun loving, need to be stimulated by their surroundings and for them social connection is imperative. Fun, casual experiences appeal to them.

- 26% Male, 74% Female
- 47% Visit with other adults and children



## How to cater for Easy Going audiences

- Social connection is imperative – provide group spaces for a heightened sense of social connection and excitement – *social, excitement, interaction*
- They want to have fun in life – deliver experiences based on play values – *interactivity, doing*
- Don’t make them feel constricted / claustrophobic / pressured, allow to move around easily / quickly – *freedom, change*
- They don’t want to be challenged by what they see or do, however will give most things a try – *treat, choice*
- Give ‘the topline’ not the detail – *make things easy*
- They need to be stimulated and it’s important that everyone enjoys the chosen activity – *social, easy*
- Promote additional experiences such as cafés/ food and the shop as respite from the museum – *treat, freedom*

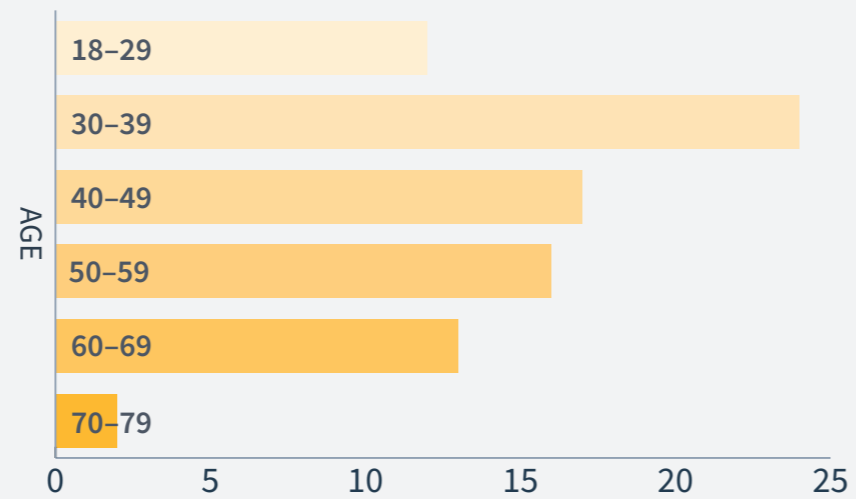
Triggers for Visitation	Barriers to Visitation	Their Needs
Do something different	Cost too high	Social
Occupy free time	Hassle to get there	Treat
Discounted tickets	Hard to organize a visit	Fun
New exhibitions, programs and events	Difficult to find time	Excited
Entertaining a visitor	Nothing changes too much	Casual

# Motivational Segments

## Connected

These people seek out locations and events where they can share a collective experience. This may be through physical or virtual experiences. They like to feel at ease and relaxed in familiar and comfortable places.

- 27% Male, 73% Female



## How to cater for Connected audiences

- Provide immersive experiences that take them, and the people they are with, to a place they know – *connection, familiar*
- Include recreated experiences that are as close to actual as possible – *familiar*
- Provide content that is culturally and historically significant – *connection*
- Don't challenge them by providing information and experiences outside their experience or knowledge, connect to them where they are and keep a light touch – *comfortable, familiar, easy*
- Provide spaces where groups of people can meet – *connection, social*

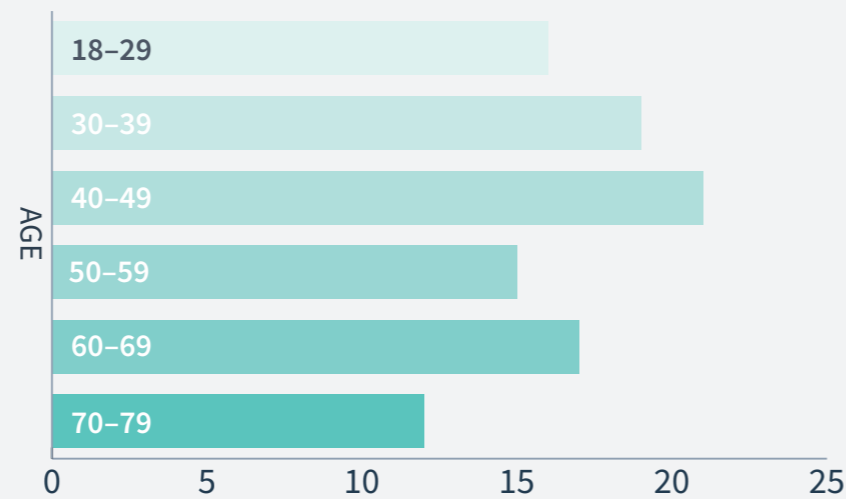
Triggers for Visitation	Barriers to Visitation	Their Needs
Invitation by a friend	Cost too high	Familiar
New exhibition, program or event	Hassle to get there	Relaxed
Short term exhibition	Cant find anyone to go with	Easy experience
Entertaining a visitor	Difficult to find time	Comfortable atmosphere
	Nothing changes too much	At ease

# Motivational Segments

## Obligated

These people feel it is important to experience different things in life, provided they are experiencing it with someone else. They like to explore deeper meaning and facts and figures. Nostalgia and emotional connection appeals to them.

- 42% Male, 58% Female



## How to cater for Obligated audiences

- Provide personal, moving stories, personal voices and storytelling - *emotionally connected*, deeper meaning, facts and figures
- Create opportunities that trigger memories and take them back to places/events that are nostalgic for them – *nostalgia, memories*
- They need worthwhile content that engenders an emotional response – *emotionally connected*
- Ensure they are provided with high dwell times which allow opportunities to discover the deeper meaning behind experiences – *facts and figures*
- Provide them with opportunities for reflection and quietness, again high dwell time, quiet/ accessible/ welcoming spaces, more seating opportunities, armchairs – *reflective, contemplation*

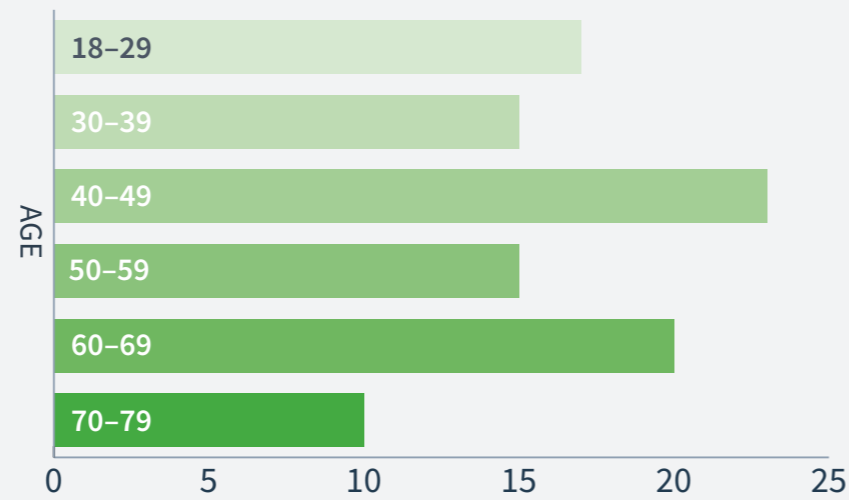
Triggers for Visitation	Barriers to Visitation	Their Needs
Invitation by a friend	Cost too high	Nostalgia
New exhibition, program or event	Hassle to get there	Contemplation
Discounted tickets	Can't find anyone to go with	Emotional connection
Haven't been for a while	Difficult to find time	Deeper menaings
Entertaining a visitor	Nothing changes too much	Facts and figures

# Motivational Segments

## Informed

These people are articulate, knowledgeable and intellectual, striving for constant personal growth and learning, but they are also focussed, busy and serious. They appreciate comprehensive understanding and enriched experiences.

- 40% Male, 60% Female
- 56% Visit for ½ a day



## How to cater for Informed audiences

- Provide them with historical or traditional museum experiences, content heavy, detailed information in quiet spaces where can submerge themselves – *enriched*
- Experiences must deliver a sense of accomplishment and personal growth through detail – *comprehensive understanding*
- Provide them with deep experiences that are tailored for the individual – *enriched*
- Details are important to them – provide detailed information particularly about experiences and objects
- These people need communications that reassure them that a visit is worthwhile – intellectually and from a use of their time
- Don't tell them it is 'easy', tell them it is 'worth' it

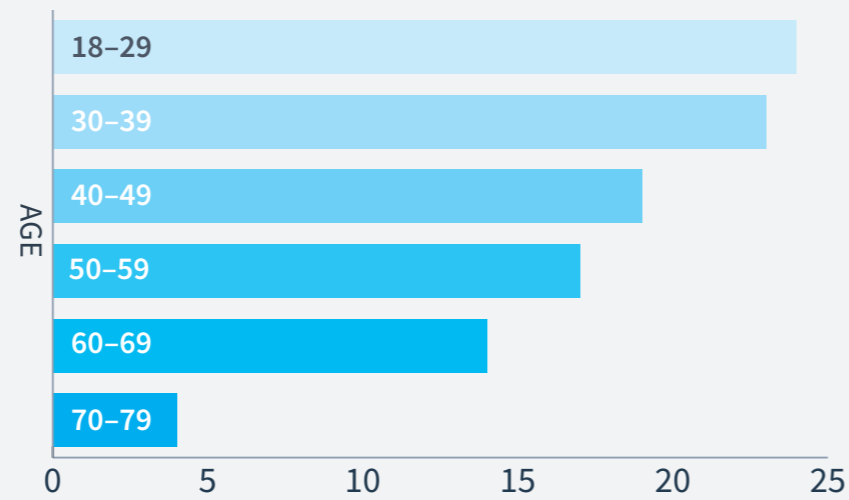
Triggers for Visitation	Barriers to Visitation	Their Needs
Short term exhibitions	Cost too high	Enriched
Haven't been for a while	Hassle to get there	Informed
Discounted tickets	Spend leisure time elsewhere	Detail
New exhibitions, programs and events	Difficult to find time	Comprehensive understanding
Entertaining a visitor	Nothing changes too much	

# Motivational Segments

## Curious

These people gain a sense of intellectual superiority through depth of knowledge on specific subjects. They want to feel cultured and explore intellectual experiences.

- 60% Visit for ½ a day
- 24% Male, 76% female



## How to cater for Curious audiences

- Provide ‘normal’ museum fare ‘dressed up’, create a buzz, talk ability, stylish experiences not just ‘traditional’ museum – *cultured*
- Offer content aligned with their broad interest base but you need to convince them that the museum is relevant to them – *understanding, insight*
- Offer content that plays on ‘curious’ factor/ provide the insights, not the facts and figures – *understanding, insight*
- These people need dedicated/specific communications about how the museum provides comprehensive understanding for them, not just for ‘teaching school students’ – *intellectual, understanding*

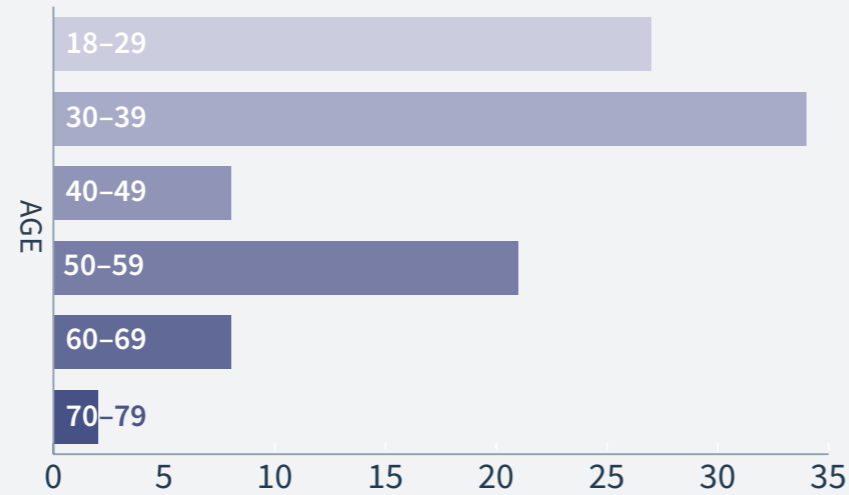
Triggers for Visitation	Barriers to Visitation	Their Needs
Short term exhibition	Cost too high	Cultured
Invitation by family or friend	Hassle to get there	Intellectual
Discounted tickets	Can’t find people to go with	Understanding
New exhibitions, programs and events	Difficult to find time	Insight
Entertaining a visitor	Nothing changes too much	Absorb

# Motivational Segments

## Elite

These people want the environment to stimulate them and provide them with achievements, but can be very single minded, making it difficult to alter their perceptions once their mind is made up. They are fascinated by the latest thinking and are assertive by nature.

- Usually visit for ½ a day
- More likely younger
- 50% Male, 50% female



## How to cater for Elite audiences

- Provide opportunities to co-create – experiences that are stimulating and challenging
- Provide ‘special’ access for them e.g. back of house, one-on-one conversations, gala dinners
- They like stylish experiences not just ‘traditional museum’ – exciting or inspiring messages about the museum. Convince them that museums are not boring.
- Provide ‘profile’ moments e.g. places where they can ‘be seen’, things that allows them to show they have been
- Don’t burden them with detail, they like their experiences easy and on their terms
- Put them on the A-list, special communication channels – VIP lists

Triggers for Visitation	Barriers to Visitation	Their Needs
Do something different	Rather spend leisure time in other ways	Elite
Favorite exhibition	Difficult to find time	Assertive
Short term exhibition	Nothing would be a barrier	Superior
New exhibitions, programs & events	Don’t need to go often	Latest thinking
Discounted tickets	Hassle to get there	

# Visual Identity System

# Visual Identity

## Colour



# Visual Identity

## Primary Colours

The Museums Victoria brand colours are bright, bold and express the personality of each venue.

They should be used consistently across print and digital.

These colours are used as the consistent public facing colour representations of our Brands.

Exhibition and marketing campaign colour palettes may be developed independently of this chart.

\* Museums Victoria Gold doesn't meet AA accessibility requirements with white, so should be used with Midnight or Black only.

### Umbrella Brand Colours



**Museums Victoria  
Midnight**

C 50 | M 20 | Y 0 | K 80  
R 36 | G 59 | B 80  
#243b50



**Accent Gold\***

C 22 | M 23 | Y 62 | K 0  
R 203 | G 184 | B 121  
#cbb879



**Accent Green**

C 73 | M 11 | Y 100 | K 1  
R 76 | G 164 | B 47  
#4ca42f

### Additional Brand Colours



**Museums Victoria  
Rich Black**

C 50 | M 50 | Y 50 | K 100  
R 0 | G 0 | B 0  
#000000



**Museums Victoria  
White**

C 0 | M 0 | Y 0 | K 0  
R 255 | G 255 | B 255  
#ffffff

### Master Brand Colours (Venues)



**Melbourne  
Museum**

C 75 | M 24 | Y 0 | K 0  
R 28 | G 154 | B 214  
#1c9ad6



**Scienceworks**

C 2 | M 70 | Y 99 | K 0  
R 238 | G 111 | B 36  
#ee6f24



**Immigration  
Museum**

C 10 | M 100 | Y 80 | K 5  
R 203 | G 23 | B 51  
#cb1733



**Royal Exhibition  
Building**

C 82 | M 74 | Y 23 | K 7  
R 71 | G 82 | B 132  
#475284

### Sub Brand Colours



**Bunjilaka Aboriginal  
Cultural Centre**

C 77 | M 12 | Y 44 | K 0  
R 30 | G 166 | B 158  
#1ea69e



**Melbourne  
Planetarium**

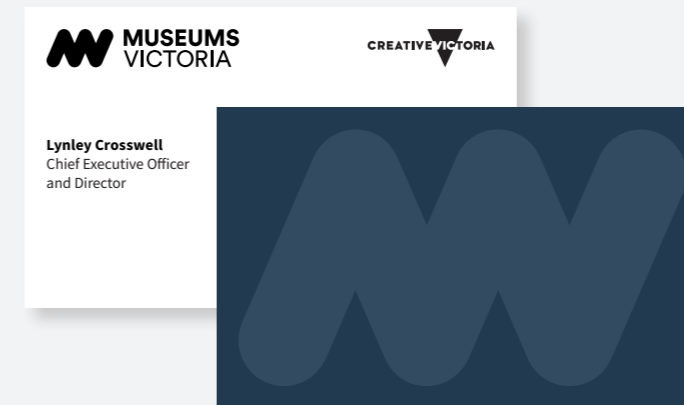
C 98 | M 73 | Y 19 | K 4  
R 14 | G 83 | B 140  
#0e538c

# Visual Identity

## Umbrella Colour Tints

The following tints are available for use with the umbrella brand.

MV Midnight	MV Gold Accent	MV Green Accent
20%  C 24   M 16   Y 9   K 0 R 193   G 201   B 214 #c1c9d6	20%  C 5   M 5   Y 13   K 0 R 241   G 236   B 221 #f1ecdd	20%  C 15   M 3   Y 20   K 0 R 217   G 229   B 208 #d9e5d0
60%  C 64   M 46   Y 32   K 5 R 104   G 123   B 143 #697b9	60%  C 13   M 13   Y 37   K 0 R 222   G 209   B 168 #ded1a8	60%  C 44   M 8   Y 61   K 0 R 150   G 192   B 133 #96c085
PRIMARY  C 50   M 20   Y 0   K 80 R 36   G 59   B 80 #243b50	PRIMARY  C 22   M 23   Y 62   K 0 R 203   G 184   B 121 #cbb879	PRIMARY  C 73   M 12   Y 100   K 1 R 76   G 163   B 47 #4ca32f
C 89   M 73   Y 52   K 55 R 26   G 43   B 59 #1a2b3b	C 38   M 41   Y 92   K 11 R 153   G 131   B 60 #99833c	C 84   M 39   Y 100   K 38 R 26   G 87   B 20 #1a5714



# Visual Identity

## Venue Colour Tints

The following tints are available for use for each venue.

Melbourne Museum	Bunjilaka Aboriginal Cultural Centre	Royal Exhibition Building	Immigration Museum	Scienceworks	Melbourne Planetarium
20%	20%	20%	20%	20%	20%
C 15   M 4   Y 0   K 0 R 212   G 229   B 246 #d4e4f5	C 17   M 0   Y 7   K 0 R 210   G 237   B 236 #d2edec	C 18   M 16   Y 7   K 0 R 205   G 204   B 218 #cdccda	C 4   M 21   Y 17   K 0 R 241   G 205   B 197 #f1cdc5	C 0   M 12   Y 14   K 0 R 252   G 226   B 211 #fce2d3	C 17   M 7   Y 4   K 0 R 207   G 221   B 232 #cfdde8
60%	60%	60%	60%	60%	60%
C 45   M 14   Y 0   K 0 R 134   G 187   B 230 #86bbe5	C 51   M 0   Y 26   K 0 R 120   G 202   B 197 #78cac5	C 54   M 46   Y 16   K 0 R 128   G 132   B 170 #8084aa	C 10   M 62   Y 50   K 0 R 222   G 125   B 114 #de7d72	C 1   M 39   Y 53   K 0 R 245   G 169   B 124 #f5a97c	C 59   M 31   Y 14   K 0 R 110   G 152   B 186 #6e98ba
PRIMARY	PRIMARY	PRIMARY	PRIMARY	PRIMARY	PRIMARY
C 75   M 24   Y 0   K 0 R 28   G 154   B 214 #1c9ad6	C 77   M 12   Y 44   K 0 R 30   G 166   B 158 #1ea69e	C 82   M 74   Y 23   K 7 R 71   G 82   B 132 #475284	C 10   M 100   Y 80   K 5 R 203   G 23   B 51 #cb1733	C 2   M 70   Y 99   K 0 R 238   G 111   B 36 #ee6f24	C 98   M 73   Y 19   K 4 R 14   G 83   B 140 #0e538c
C 89   M 52   Y 22   K 3 R 17   G 110   B 153 #116e99	C 87   M 36   Y 57   K 16 R 21   G 115   B 108 #15736c	C 88   M 80   Y 42   K 37 R 44   G 51   B 82 #2c3352	C 25   M 100   Y 84   K 22 R 156   G 22   B 44 #9c162c	C 20   M 76   Y 100   K 9 R 186   G 86   B 28 #ba561c	C 100   M 80   Y 40   K 40 R 8   G 48   B 80 #083050

# Visual Identity Brand Architecture

# Brand Architecture

**Museums Victoria** is the umbrella brand. It unifies the diverse venues, activities, research, and collections that exist within the Museums Victoria portfolio.

The **master brands** (e.g. Melbourne Museum) are the stand alone venues below the umbrella brand.

The **sub brands** are destinations within master brand venues.

The **line extensions** are the activities and programs sitting under the master brand.

Line extensions use the umbrella brand style elements. ie. umbrella brand colours.

Line extensions do not have a standalone logo.

## Logo font

Circular Black + Book

## Museums Victoria Brand Architecture

### Umbrella Brand



### Master Brands [Venues]



### Sub Brands [Destinations within venues]



### Line Extensions

**Museums Victoria Research Institute**

**Museums Victoria Education**

**Museums Victoria Teachers**

**Museums Victoria Outreach**

**Museums Victoria Lectures**

**Museums Victoria Publishing**

**Museums Victoria Members**

**Museums Victoria Corporate Members**

**Museums Victoria Foundation**

**Museums Victoria Store**

**Museums Victoria Venues & Events**

**Museums Victoria Carpark**

## Brand Architecture Representing our sub brands

Sub brands (*Bunjilaka Aboriginal Cultural Centre* and *Melbourne Planetarium*) are represented in text, sitting in the placement of 'gallery location' in our templates.

For off site assets, the venue tab shows the master brand (or venue location) ie. Melbourne Museum.

The baseplate remains MV.

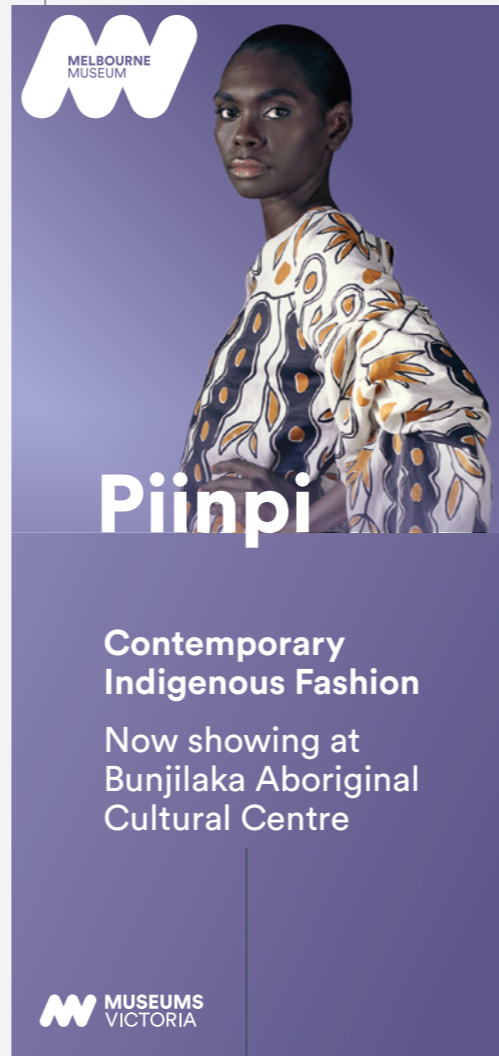
More on the venue tab on page 36.

Off site



Printed DL examples

Venue tab shows overarching location



Sub brand shown in text

On site



Desk Poster

# Visual Identity

## Logos

## Logos MV Suite

Our iconic Museums Victoria symbol is locked up with our wordmarks to create our brand logos.

- a) **Horizontal logos are the preferred format**

*Note the Scienceworks wordmark is centre aligned to the symbol when it appears by itself*

- b) Vertical or stacked logos may be used when space does not accommodate the horizontal format

- c) Single line logo lock ups are available for museum venues for limited use only (mostly merchandise)

*Bunjilaka Aboriginal Cultural Centre and Melbourne Planetarium never appear as a single line lockup as they become too long.*

a



b



c





## Logos Our Proportions

When using the wordmark and symbol together it forms the logo;

- The symbol and wordmark can sit together vertically or horizontally.
- The symbol should always sit above or to the left of the logotype.
- Use the cap height of the logotype (x) to find the minimum clear space.
- The minimum distance between the elements is the width of the E (y). The distance between the symbol and the logotype can increase as required.
- Align wordmark to the top of the symbol.
- The minimum height of the logo is 5mm or 11.35mm if stacked.

The minimum height of the symbol is 4mm.

If you need to use the logo below minimum size, please reach out for approval.

- \* When appearing with the Creative Victoria logo, the minimum size needs to make

- For the baseplate, maintain the Creative Victoria minimum height of 11mm print or 48px digital wherever possible.

On smaller assets (A5, small assets) it may be necessary to decrease the size. Ensure legibility.

a, b, c, d



e



f



g

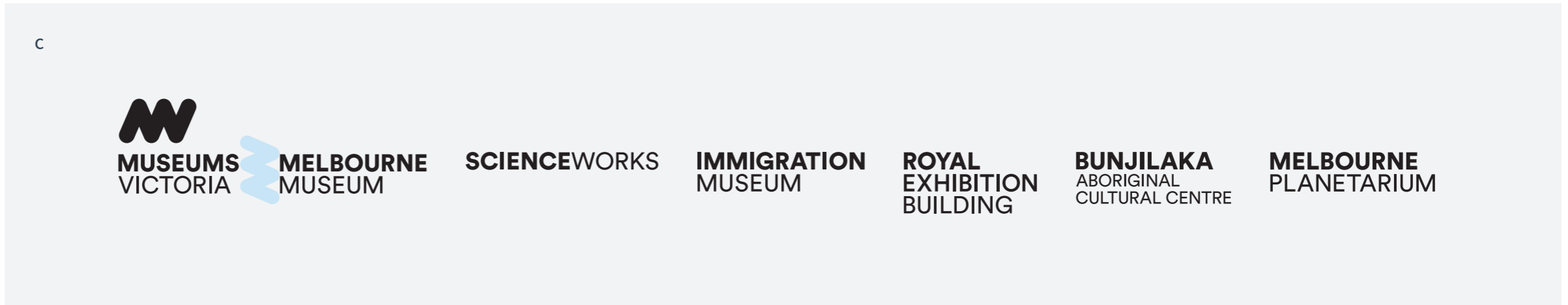


## Logos MV Lock Ups

These are provided for download on brand hub.

- a) Master brands lockup
- b) Venue lockup without MV
- c) Brand family lockup

*Note the Scienceworks logo is top aligned when it is locked up with our other logos*

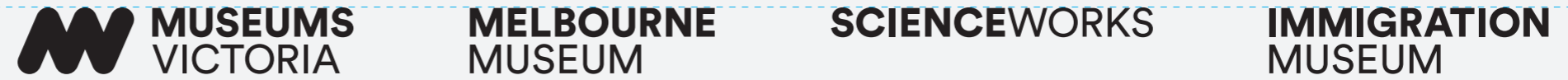


## Logos Scienceworks

- a) Scienceworks is top-aligned when locked up with other venues.
- b) When the Scienceworks logo appears on its own, it is centred with the symbol.
- c) Scienceworks shouldn't appear on the baseplate – instead it is featured as a venue tab and Museums Victoria appears on the baseplate.

The baseplate with MV and Creative Victoria would appear on the back.

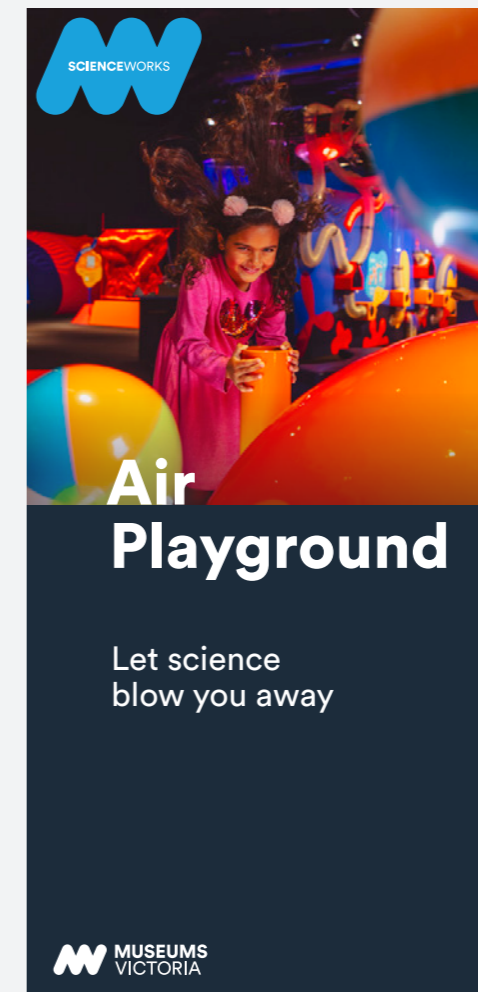
a



b



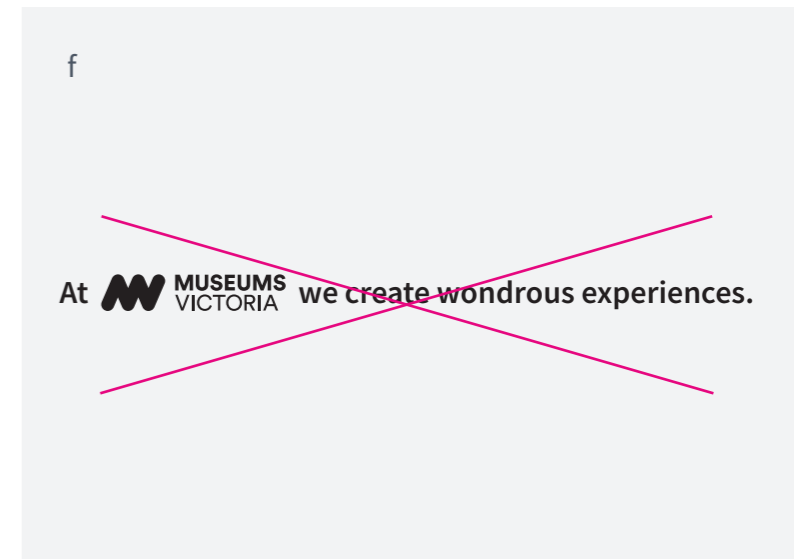
c



## Logos Incorrect usage

When using the wordmark and symbol together;

- a) Do not separate the symbol and wordmark beyond the prescribed lockup or use the wordmark on its own.
- b) Do not use the keyline version of the symbol.
- c) Ensure there is adequate contrast and prominence.
- d) Do not rotate or angle the symbol or logo unless to be vertical with the start of the word reading from top to bottom.
- e) Do not distort, condense or stretch the symbol or logo.
- f) Do not use the logo in a sentence.
- g) Do not rotate the symbol within the logo lockup.
- h) It is preferred that colours outside the brand identity not be used. Exemptions are allowed for certain applications, such as merchandise or co-branding.
- i) Do not use two different colours for the symbol.



# Visual Identity Partner Lock Ups

## Partner Lock Ups Creative Victoria

In just about every case, Creative Victoria should be locked up with Museums Victoria (a, b), not any of the master or sub brands.

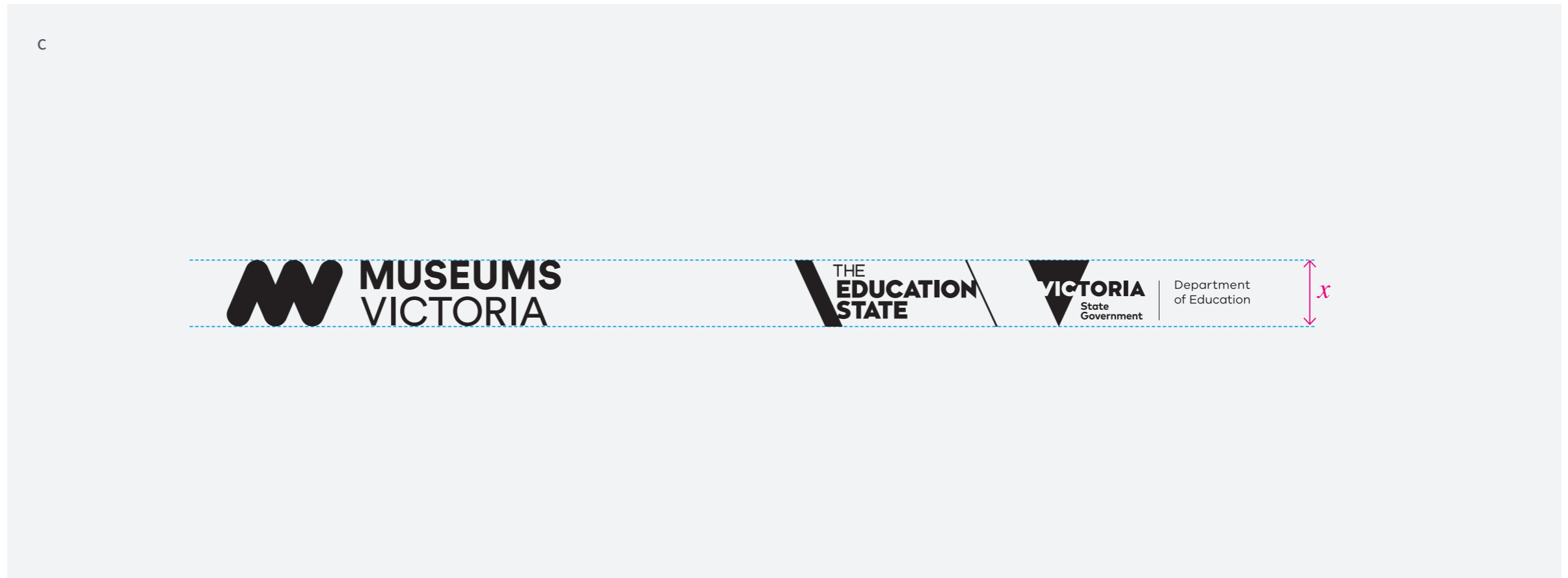
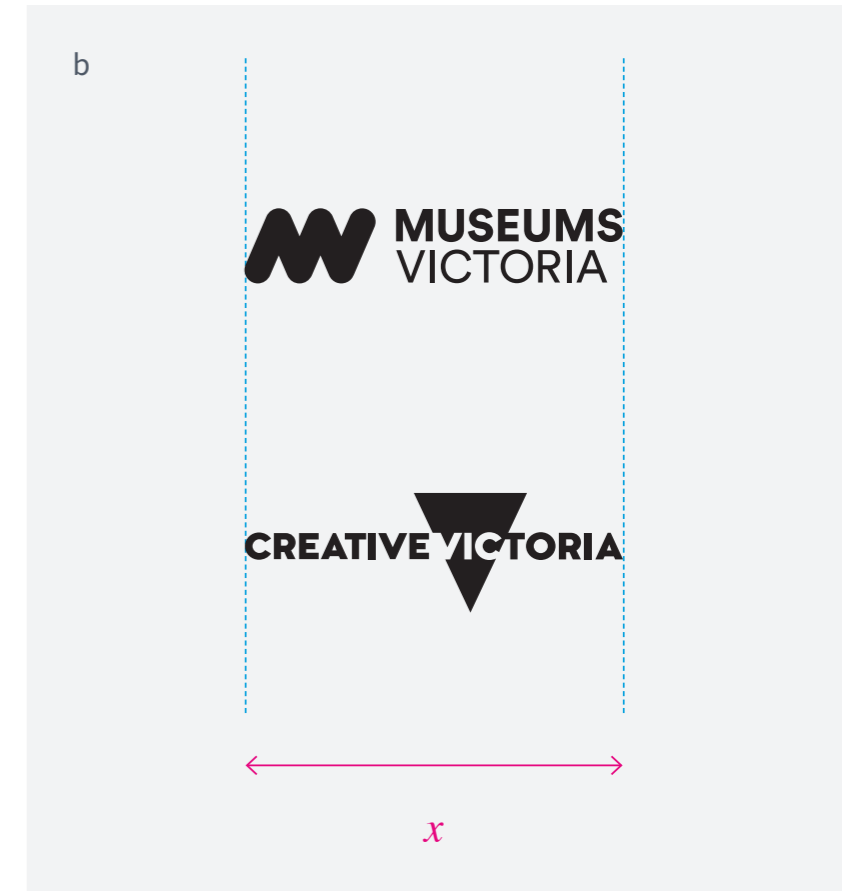
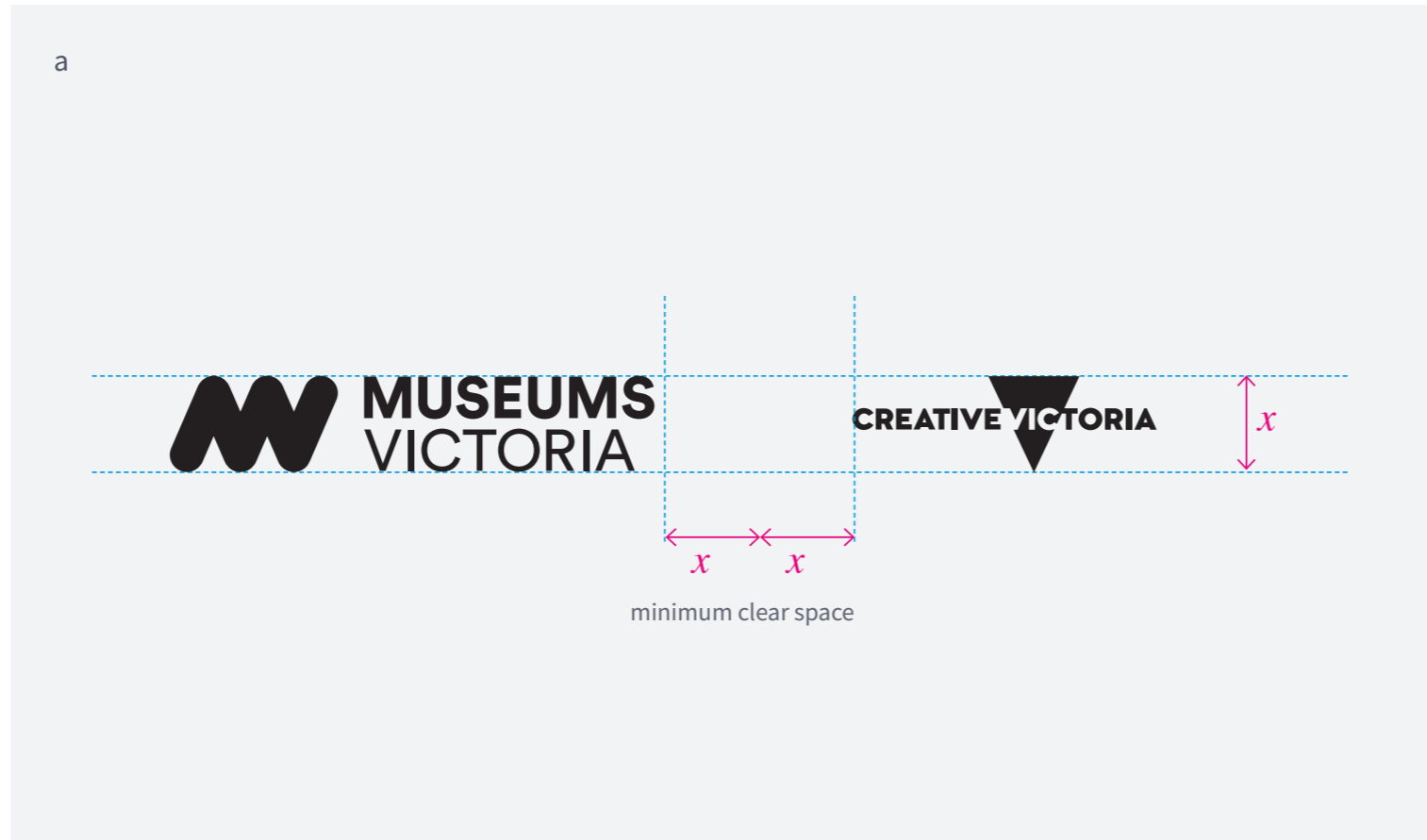
a) Horizontal lock up

b) Vertical lock up

You can download the Creative Victoria logo and view the guidelines for its use here: <https://creative.vic.gov.au/grants-and-support/information-for-current-recipients/logos-and-acknowledgements>

On occasions, the CV logo is superseded with another state government logo. This will be briefed in, in each instance.

Follow the same approach as with the Creative Victoria logo.

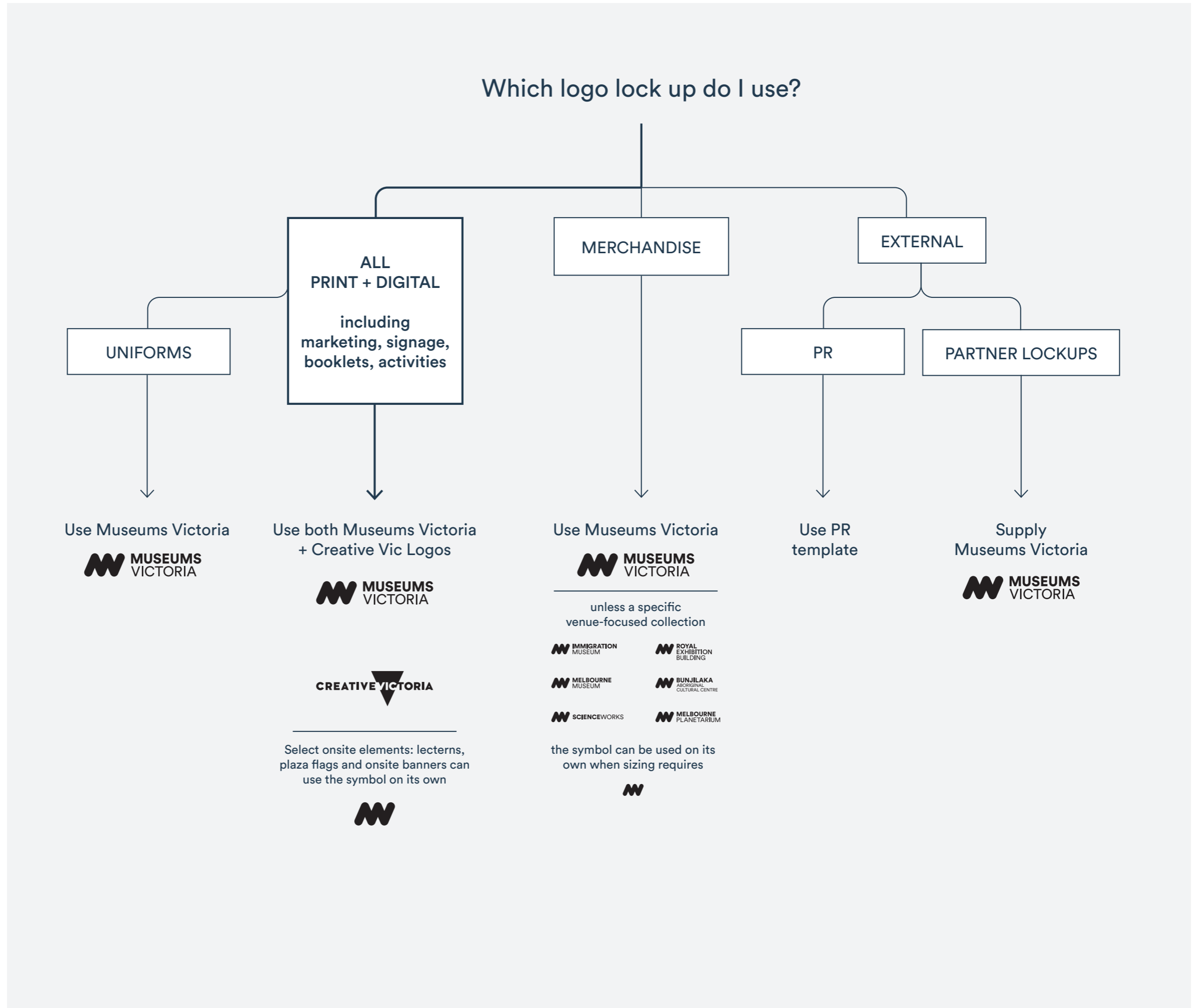


# Partner Lock Ups Lock Up Application

The key intention of this rebrand is to build the recognition of the Museums Victoria as an umbrella brand for our venues, to help link them together and raise our prominence.

With this in mind we are making a strategic call to prioritise the Museums Victoria logo lock up and defer venues to the venue tab.

The aim is to raise prominence of our symbol, link it to Museums Victoria and highlight locations.



## Partner Lock Ups Horizontal Assets

The Creative Victoria (CV) logo must be used on all creative marketing executions\* and should always sit to the left of the Museums Victoria (MV) logotype.

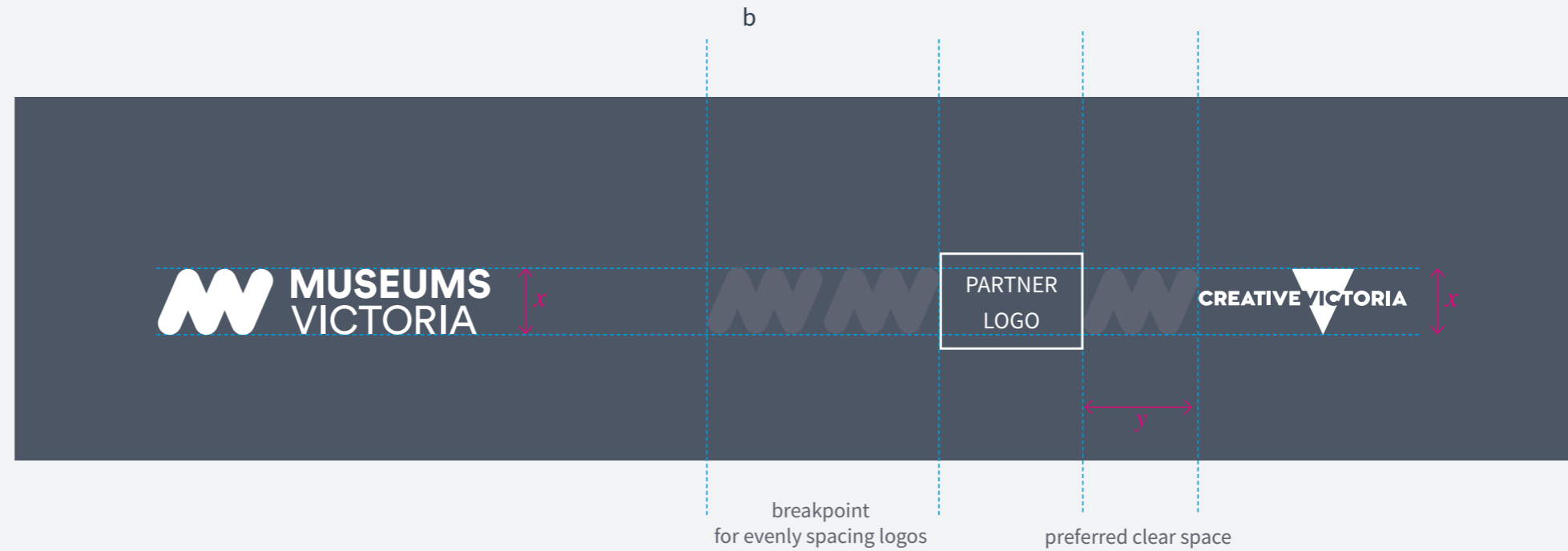
- The MV logo is placed on the far left side, with the CV logo on the far right.
- The **height** of the MV and CV logos are the same. All logos are to have vertical centres aligned.
- The CV logo must have equal prominence with all other logos.
- Position partner logos to the left of the CV logo, using either the (a) **preferred** or (c) **minimum** clear space to position them.

If the space between the MV logo and first partner logo is less than the 2x symbol width (b) please distribute all available spacing between all logos, ensuring at least minimum clear space is met (c).

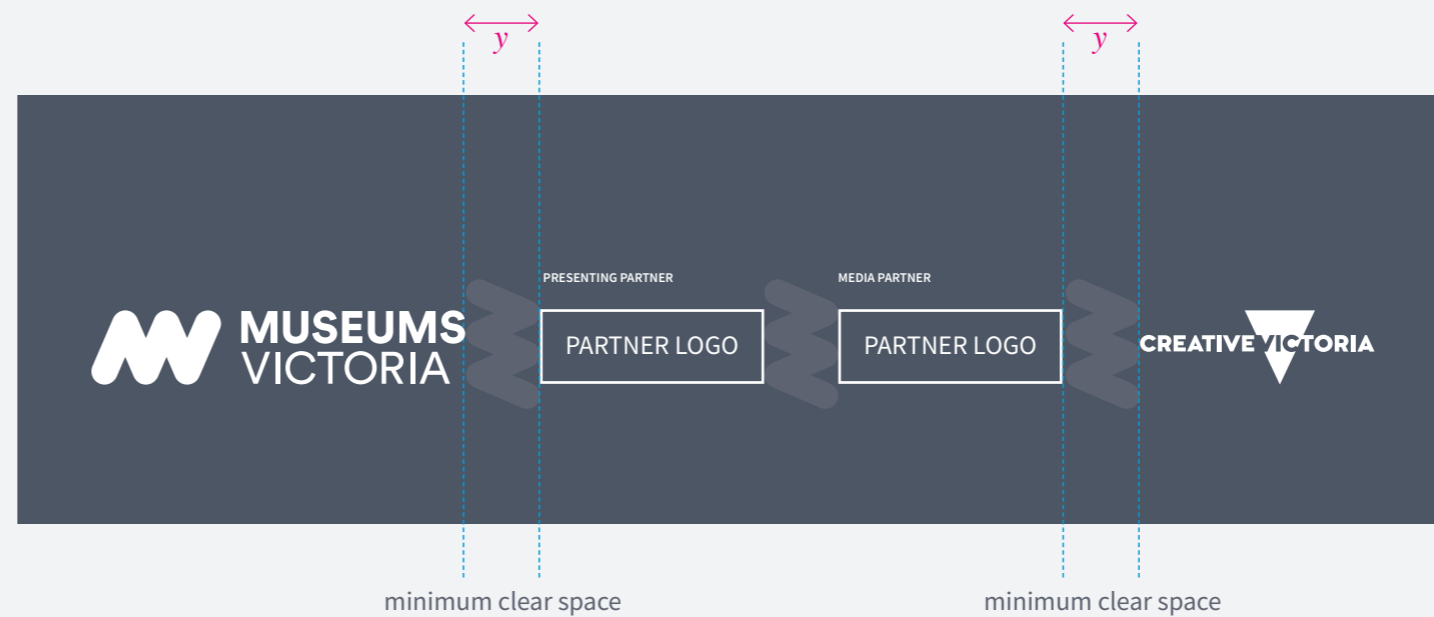
- Partner logos are to be optically sized to have equal prominence with surrounding logos, this may mean they sometimes extend above or below the MV/CV logos (a).
- Partner titles are to be all caps and set in Source Sans Pro Semibold.

\* Unless superseded by an alternative government logo, as briefed.

a – preferred spacing



c – minimum spacing





## Partner Lock Ups Stacked Assets

The Creative Victoria (CV) logo must be used on all creative marketing executions\* and should always sit to the left of the Museums Victoria (MV) logotype.

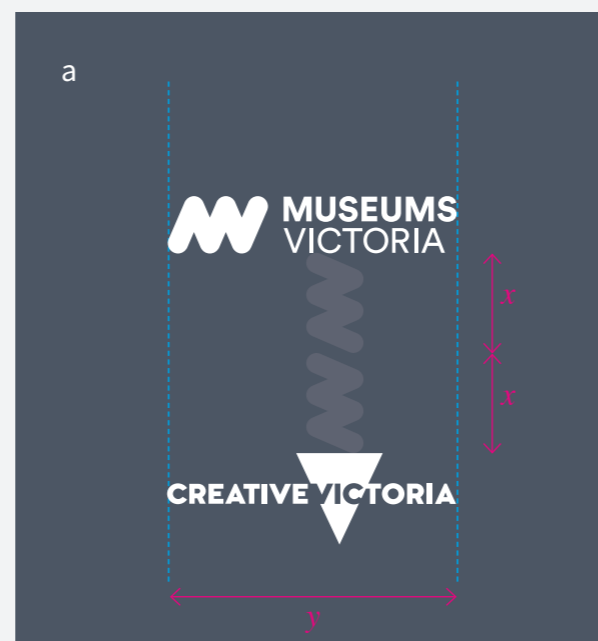
- The MV logo is placed at the top with CV at the bottom.
- The **width** of the MV and CV logos are the same. All logos are to have horizontal centres aligned.
- The CV logo must have equal prominence with all other logos.

- a) For lock ups without partner logos. Space the MV and CV logos with 2 stacked vertical symbols.

### Partner logo lock ups

- Partner logos are to be optically sized to have equal prominence with surrounding logos, this may mean they sometimes are a different width to MV/CV.
- b) Preferred partner logo spacing. Use one vertical symbol. Space partner logos between MV and CV logos, using one vertical symbol.
- c) Minimum partner logo spacing. Use one vertical symbol. Space partner logos between MV and CV logos, using one vertical symbol.

\* Unless superseded by an alternative government logo, as briefed.



MV/CV minimum spacing



preferred partner logo spacing



minimum partner spacing

## Partner Lock Ups Partner Titles

Partner titles are typeset in all caps Source Sans Pro Semibold.

a) Partner titles are left aligned with their logo on horizontal lock ups. **TBC**

b) Partner titles are centred on stacked lock ups.

Partner titles are black or white to match the logos.

a



CARPET PARTNER



COLOUR PARTNER

TAUBMANS®



b



ORGANISED BY

BENDIGO  
ART GALLERY

MEDIA PARTNER



CREATIVE VICTORIA



PHILANTHROPIC PARTNER

GANDEL  
FOUNDATION

MEDIA PARTNER

Herald Sun

CREATIVE VICTORIA

# Visual Identity

## Venue Tab

## Venue Tab

Please use provided assets for venue tabs; as they are tweaked individually for each venue.

- a) Venue tabs can be used on marketing collateral to identify venues.

They don't appear on LDS signs. Please refer to each individual brief.

- b) Venue tab colours are flexible and respond to creative, but must provide enough contrast so that text is legible. Only solid colours to be used (no transparency or gradients).

a



b

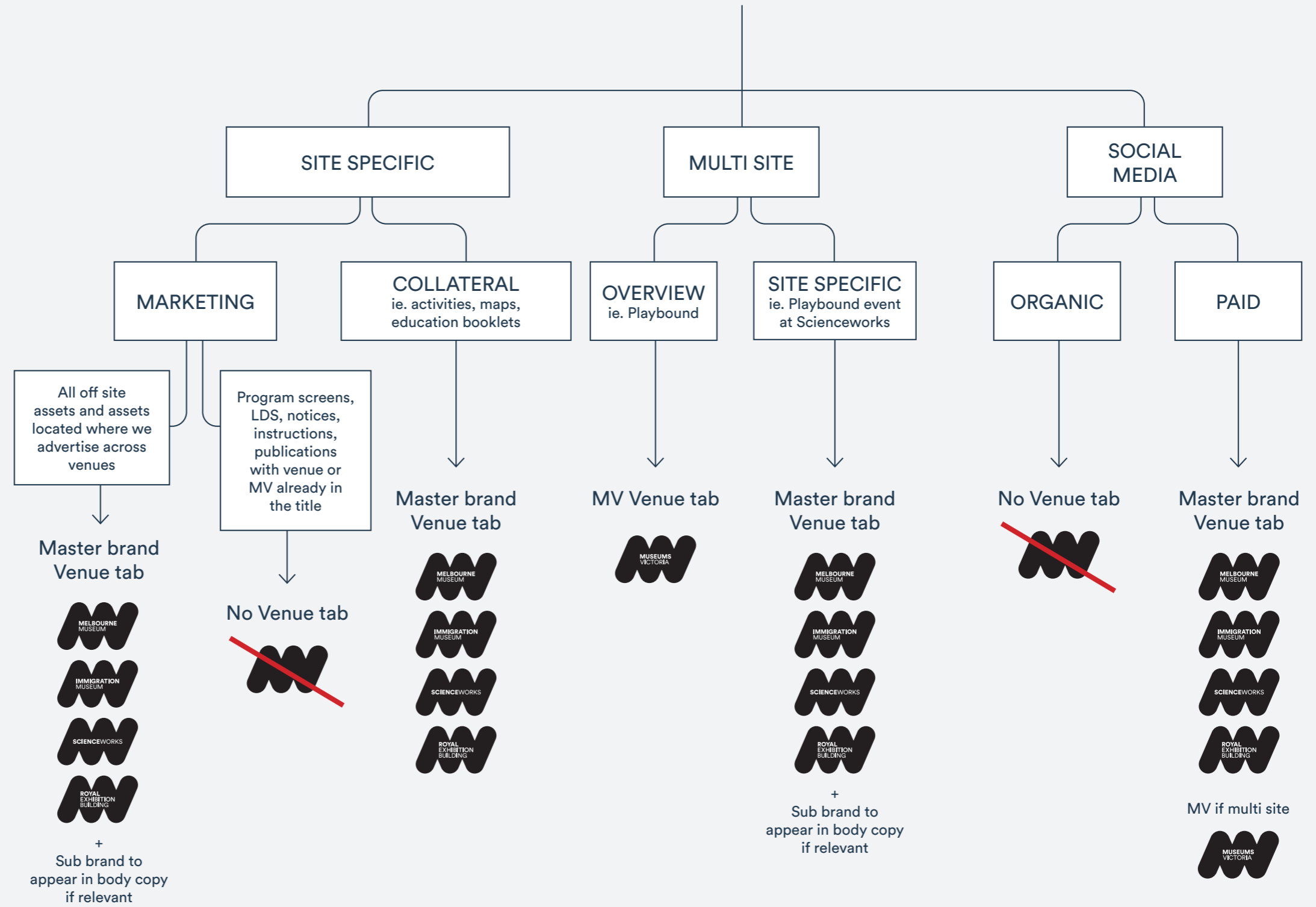
Symbol = squiggle

Logo / Logotype = symbol + master brand or sub brand



**Venue Tab**  
**When to use**  
**the Venue Tab**

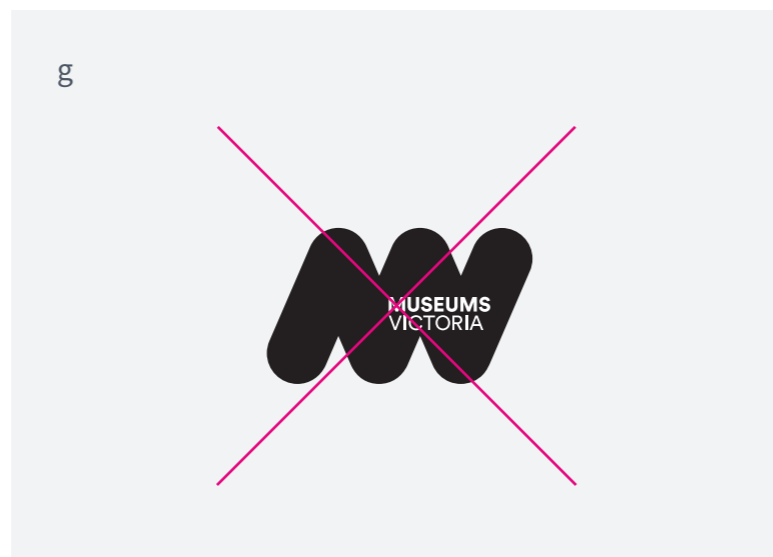
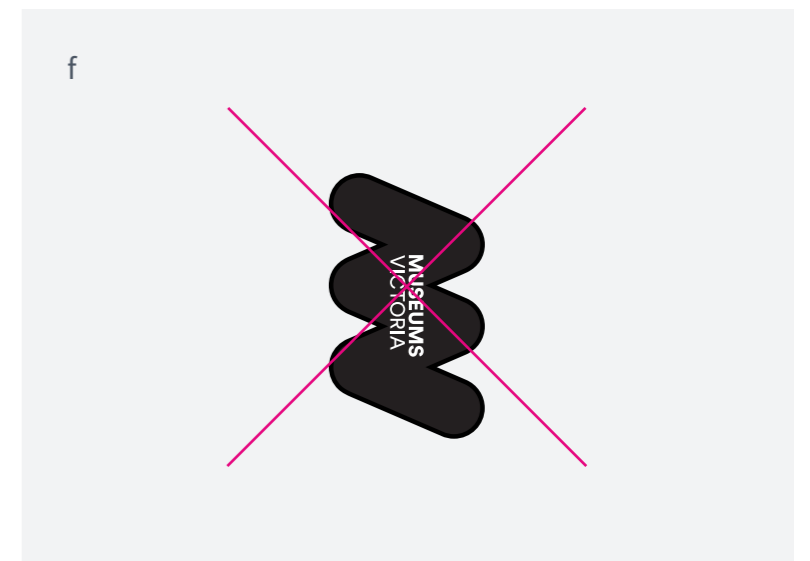
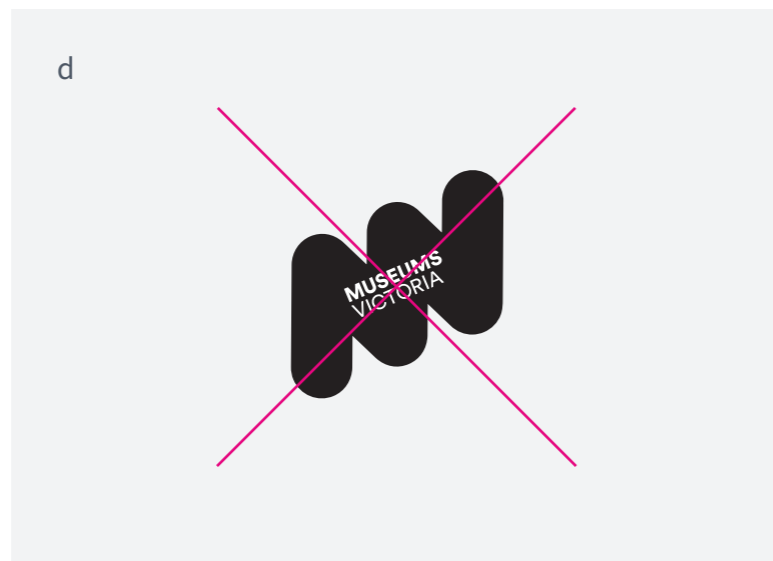
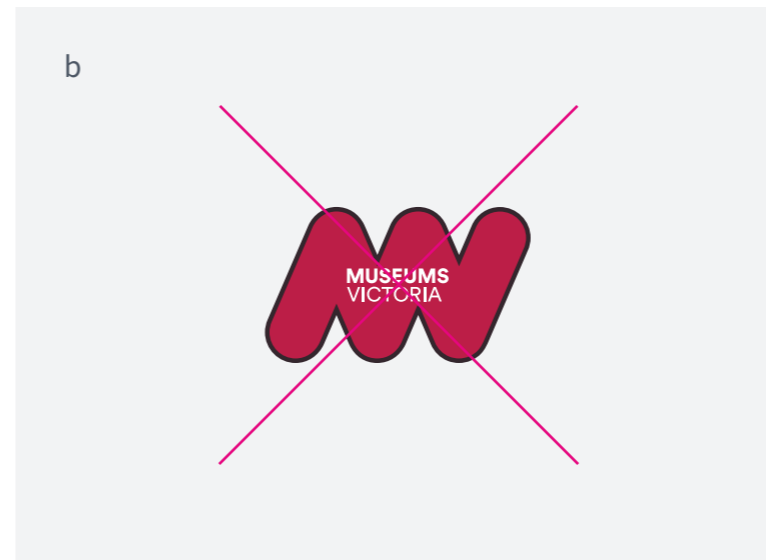
**When do I use the venue tab?**



## Venue Tab Incorrect Usage

When using the venue tab;

- a) Do not recolour artwork in a way that reduces legibility. Ensure there is adequate contrast in light/dark values.
- b) Do not use a stroke on the symbol.
- c) Do not change the proportions of the symbol to the logotype.
- d) Do not angle the symbol or logotype.
- e) Do not condense or stretch the symbol or logotype.
- f) Do not use the venue tab on the side.
- g) Keep the text as a solid and present item on the logo. (Don't use it to reveal the image below).
- h) Do not move or change the text.
- g) Keep the text as a solid and present item on the logo. (Don't use it to reveal the image below).
- i) Ensure there is adequate contrast and prominence to the background.



## Venue tab and Base plate Placement

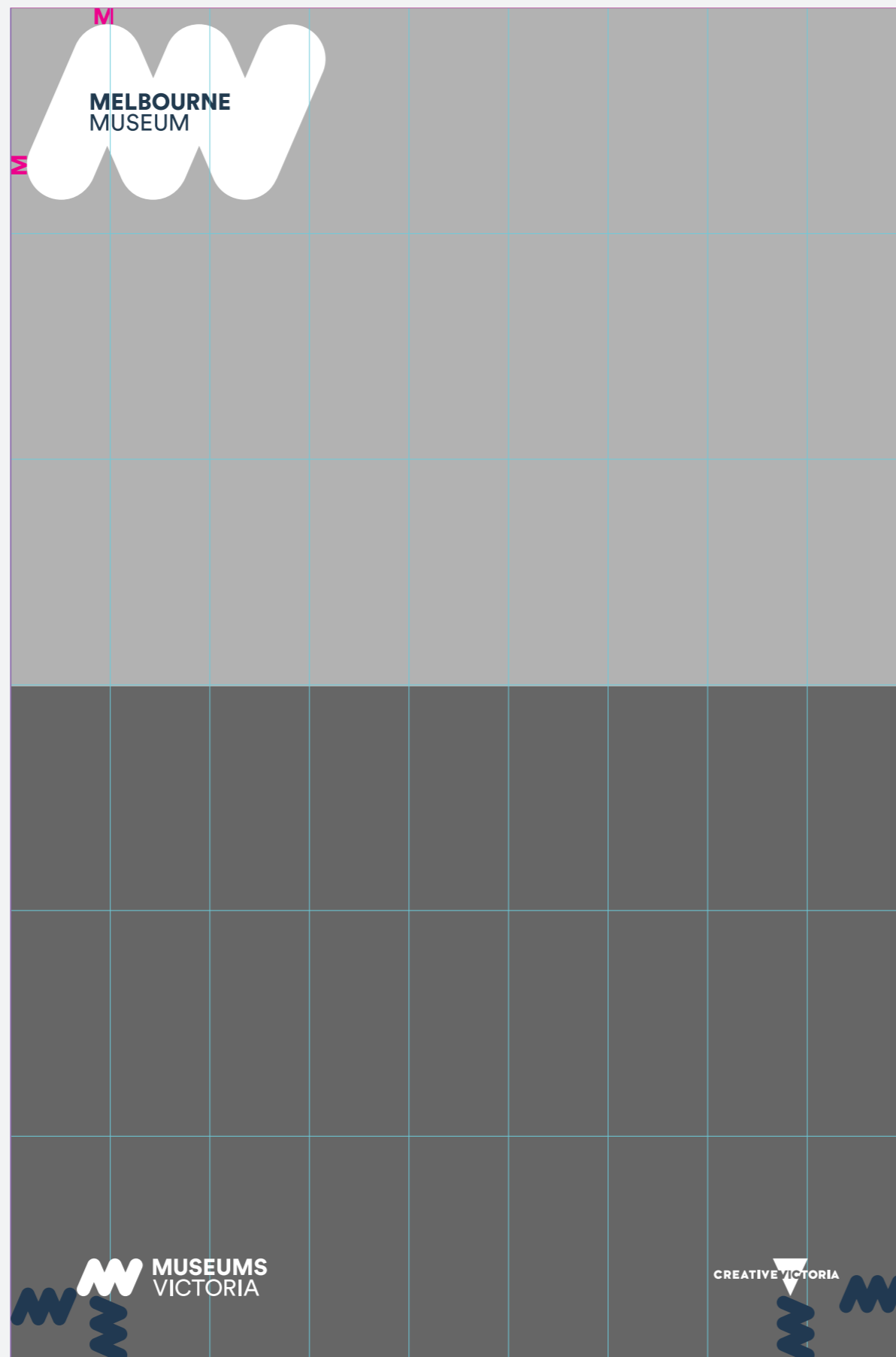
The venue venue tab always has a margin, unless it is a leaderboard digital ad.

To find margin and symbol size:

- 1) Size symbol as 1/3 of page width (3 columns in our 9 column grid) or 1/4 of page or 2 columns? width if it is too imposing. TBC
- 2) Create a top and left margin by using the cap height from the venue text.
- 3) On large format assets, the margins for baseplate logo lock ups is defined by one width of the symbol.
- 4) On smaller assets (A2 and under), and when a frame allowance isn't required; the height of the squiggle is used.

### Leaderboards

To maximise space for the venue tab, please extend to top, bottom and side edge.

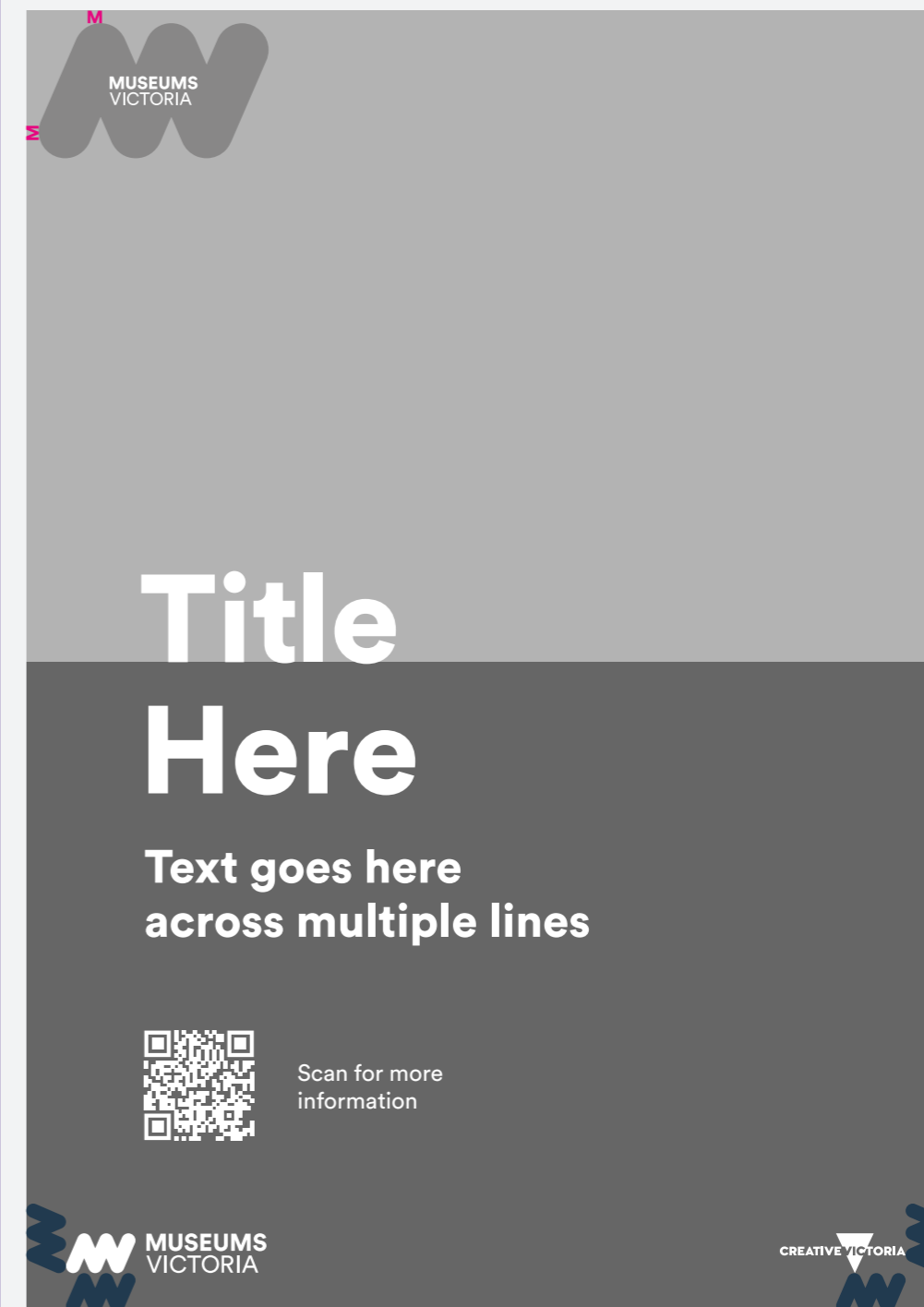


Posters

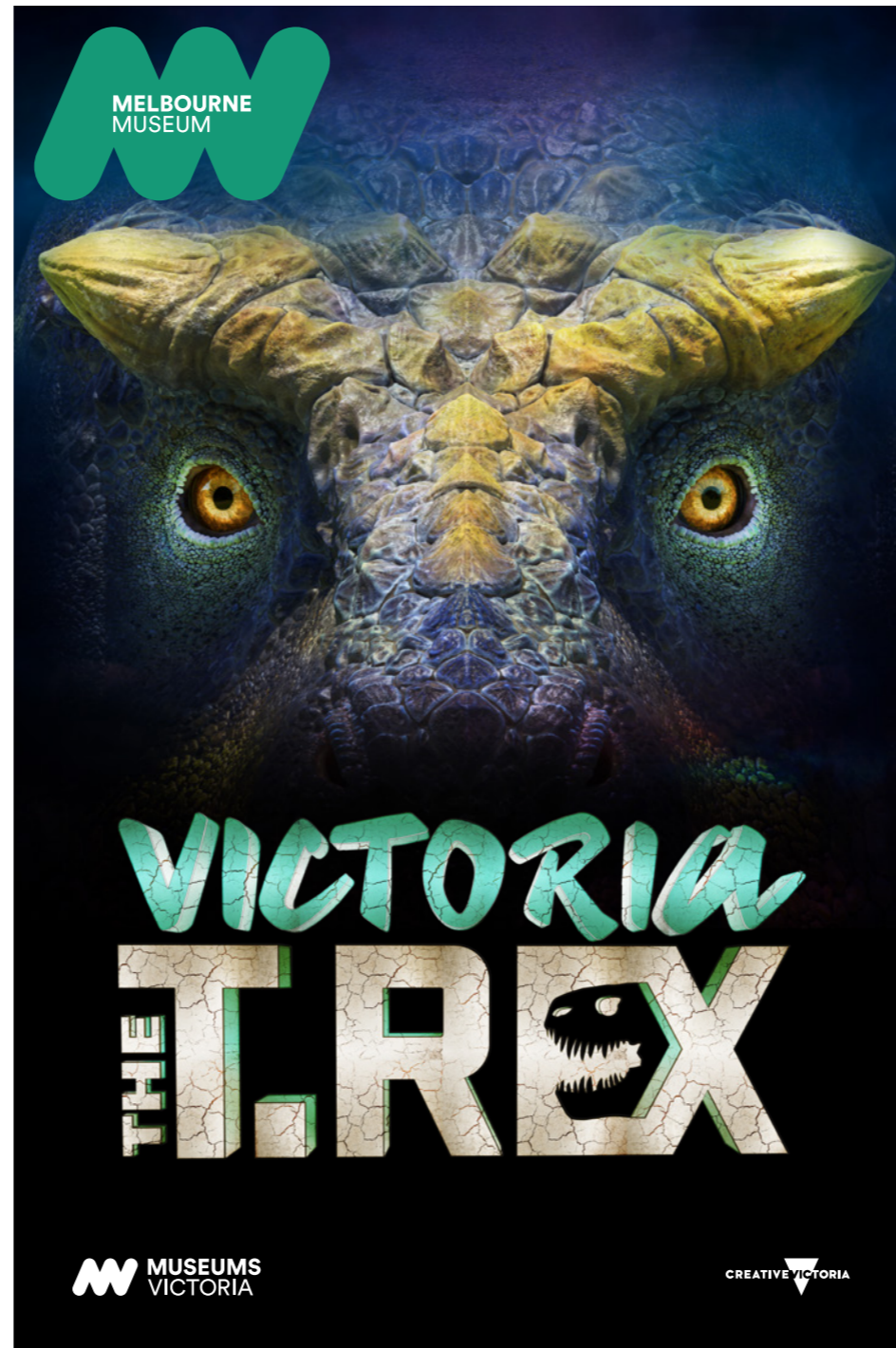


Leaderboards

A2 poster – symbol 1/4 page size



Venue Tab  
Examples





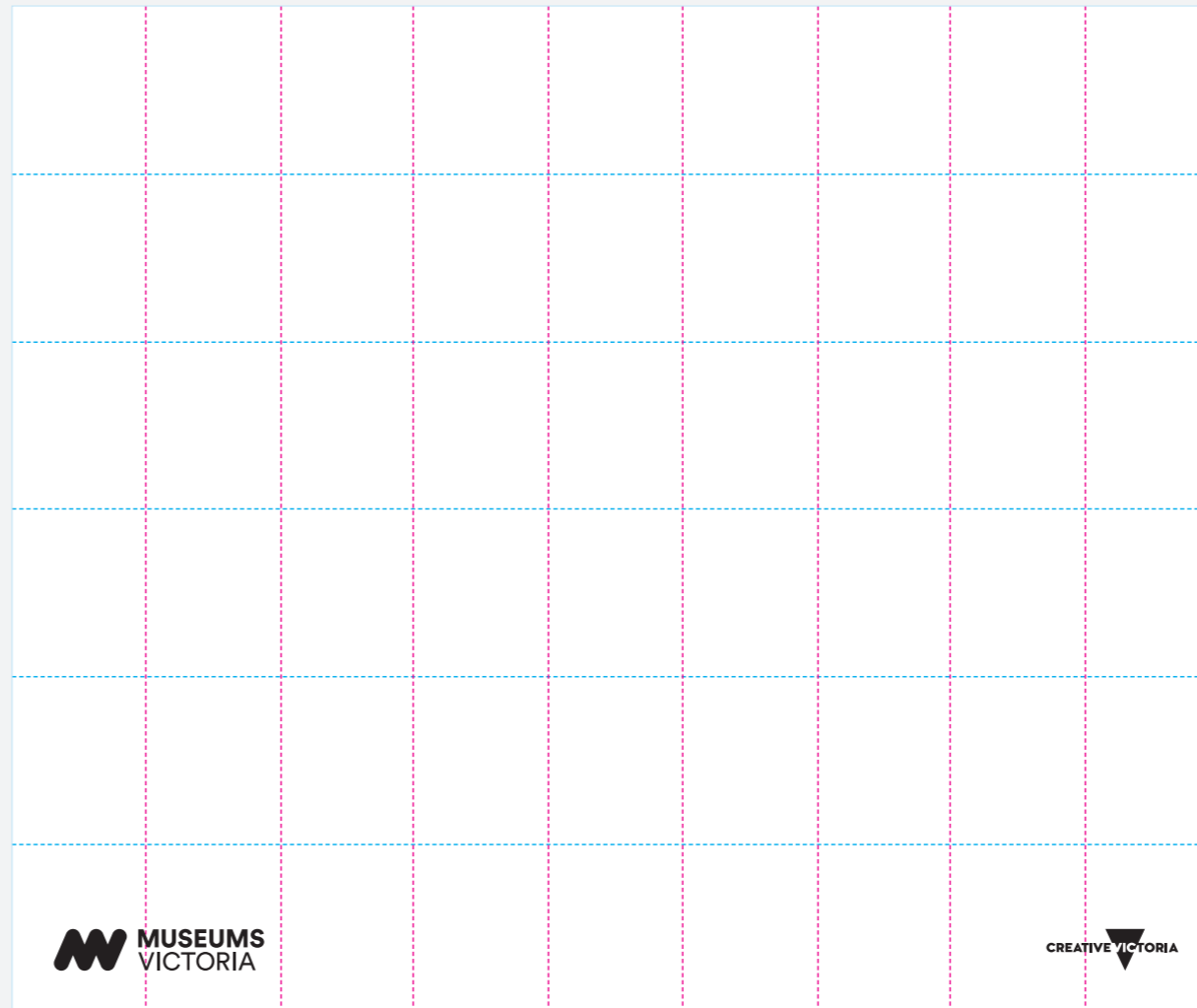
# Visual Identity Grid System

# Visual Identity Grid System

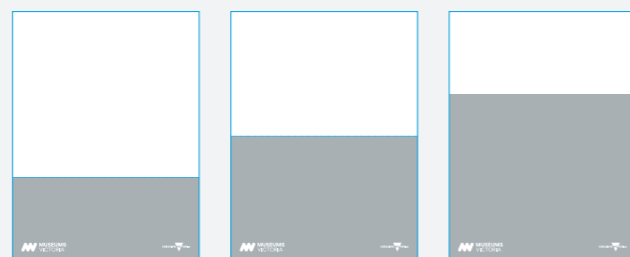
A simple grid system that can be applied across print and digital collateral.

- a) Most content can sit within a simple 9 column x 6 row grid.
- c) Crop content to 1/3, 1/2 or 2/3rds of the page.
- c) Use solid colour or imagery to define grid sections.
- d) Sit type on gridlines to make more dynamic layouts.

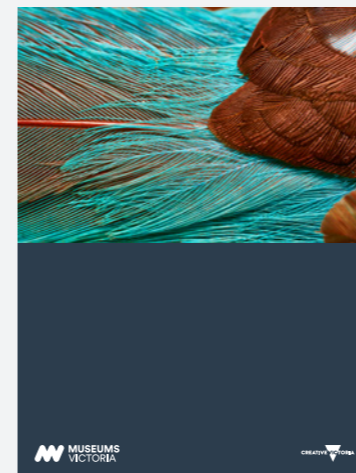
a



b



d



d



# Visual Identity Imagery

## Our Symbol

Our iconic Museums Victoria mark is a flexible element that can be used in a variety of ways.

- a) The symbol can be used as a standalone element as long as the MV logo occurs elsewhere on the collateral.  
Use the symbol as a positive against a pale background or reversed out of a dark colour
- b) Use the symbol vertically or horizontally.
- c) The symbol can be used as a graphic element against colours or imagery.  
**Note:** this treatment not to be used in logo lock ups or marketing communications.
- d) Imagery can be used within the symbol as a graphic element.  
**Note:** this treatment not to be used in logo lock ups or marketing communications.

Symbol = squiggle

Logotype = symbol + master brand or sub brand



## Hero Photography

Please ensure that you always credit the photo with source and photographer and follow the correct licensing arrangements where required.

When people are used the imagery, we should always represent the diversity of our audiences in terms of age, gender and ethnicity.

Stylistically, the imagery is simple and bold and has a strong sense of the energy and life that you'd expect to find in one of our Museums. The images should also reflect the values and experiences we want our visitors to enjoy at each of our museums.



Photographer: Ben Healley



Photographer: Ben Healley



Photographer: Ben Healley



Artists: John Cotton and John Gould  
Lithographer: E.W. Minchin

# Visual Identity

## Typography

## Visual Identity Typography

### Lead Typeface

Circular Std

Headings / display text

Example:

**Circular Std Black**

**Circular Std Bold**

*Circular Std Bold Italic*

# Ancient Sea Monsters!

Dive into this activity as we explore four iconic ancient marine reptiles; the speedy *Ichthyosaur*, the long-necked *Plesiosaur*, the powerful *Pliosaur* and the terrifying *Mosasaur*, the deadliest monster of them all!

### Supporting Typeface

Source Sans Pro

Body text

Example:

**Source Sans Pro Bold**

Source Sans Pro Regular

Source Sans Pro Light

**The Melbourne Story** is packed with icons of the city's past and present. There are tales of heroes and scoundrels, growth and decline, and the changing ways Melburnians live, work and play. Big stories—of Aboriginal activism, of gold that built grand buildings sit along quieter tales of everyday life in the big smoke.

If this is your first visit to Melbourne Museum, join one of our free daily tours for an overview of the museum's displays. An experienced guide will take you around the galleries and point out some of the highlights you might like to revisit. On the way, you'll hear stories about our objects, the history of Victoria, and the history of the museum itself.

Check the tour board sign just past the ticketing desk for starting times. We run a tour at 10.30 am and often a second tour at 12.30 or 2.30 pm, depending on demand and whether volunteer guides are available.

The gangly and awkward two-year-old from New Zealand became Australia's greatest racehorse. Between September 1929 and November 1931, Phar Lap ran 41 races and won 36 of them. His death in California in 1932 sent the nation into mourning. Letters sent to Harry Telford by the grieving public are now displayed with Phar Lap alongside other tributes in art and souvenir. Objects from his life—his training saddle, his shoes, his tonic book—help tell the story of Australia's wonder

## Visual Identity Typography

### Lead Typeface

Circular Std

Our lead typeface is Circular.  
Use this for headings display text.

Circular is available for purchase  
at: <https://lineto.com/typefaces/circular/>

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9*

Circular Std Light | Circular Std Light Italic

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9**

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9***

Circular Std Medium | Circular Std Medium Italic

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9**

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9***

Circular Std Bold | Circular Std Bold Italic

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9**

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9***

Circular Std Black | Circular Std Black Italic

### Supporting Typeface

Source Sans Pro

Our supporting typeface is Source  
Sans. Use this for all body text,  
excluding way finding and labels.

Source Sans Pro is a free font and  
can be downloaded here:  
[https://fonts.google.com/  
specimen/Source+Sans+Pro](https://fonts.google.com/specimen/Source+Sans+Pro)

**Where these fonts are not  
available the default font  
of Arial should be used.**

**Exhibitions** may have their own  
typeface which can be used on  
campaign creative... please limit  
this to titles and key taglines and  
revert back to Source Sans Pro  
for improved legibility around  
details, dates etc. unless campaign  
typography is already very clear  
or clashes in style by being too  
similar.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9*

Source Sans Pro Extra Light | Source Sans Pro Extra Light Italic

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9*

Source Sans Pro Light | Source Sans Pro Light Italic

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9*

Source Sans Pro Regular | Source Sans Pro Regular Italic

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9*

Source Sans Pro Semibold | Source Sans Pro Semibold Italic

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9**

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9***

Source Sans Pro Bold | Source Sans Pro Bold Italic

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9**

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9***

Source Sans Pro Black | Source Sans Pro Black Italic



# Digital Assets

## Visual Identity Digital and Social

When developing digital video assets, you should refer to the Video Content Style Guide located at:

[brand.museumsvictoria.com.au](http://brand.museumsvictoria.com.au)

Social media assets designed for our own channels do not require logos to be included in the creative execution.

Social media assets designed for other channels should incorporate the relevant logo type in the bottom right hand corner. Where this is not possible the Museums Victoria or the appropriate venue should be tagged in the post copy.

### Branding for headers

The Museums Victoria symbol and the venue logotypes are not required on these elements.

### Profile pictures

The Museums Victoria symbol should be used with the appropriate venue brand colour.

All assets prepared should be designed so that they are suitable for desktop and optimised for mobile.

**Please ensure that assets are designed to these specifications:**

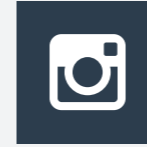


#### Facebook

**Size:** Mobile optimised

4:5 and 2:3 aspect ratio

- 1080 x 1350 pixels
- 600 x 735 pixels



#### Instagram

**Size:** Mobile optimised

4:5 and 2:3 aspect ratio

- 1080 x 1350 pixels
- 600 x 735 pixels

#### Instagram Stories

**Size:** 9:16 aspect ratio

- 1920 x 1080 pixels



#### X

**Size:** 1:1 aspect ratio

- 1080 x 1080 pixels
- 1024 x 512 pixels

**Video:** 1080 x 1080 pixels  
2 mins 20 seconds or less



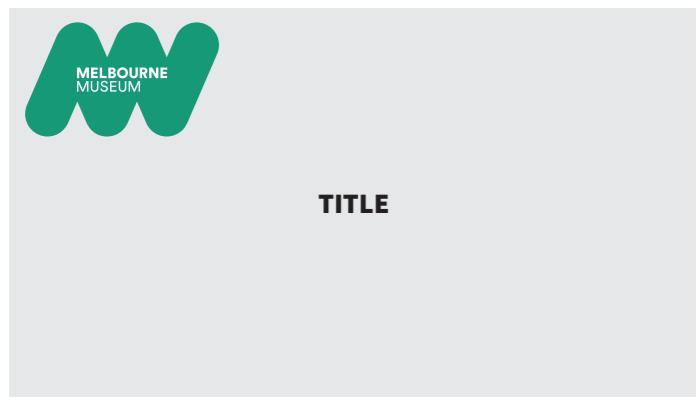
#### Linked In

**Size:** Custom image

- 1200 x 627 pixels

## Digital Assets Frame order

Venue Tab appears on first screen only



- Frame 1
- Venue symbol
  - Title
  - Image and image



- Frame 2
- Tagline
  - Image (ideally different to image in Frame 1)



- Frame 3
- CTA in exhibition/campaign treatment



- Frame 4
- Logo lock up

# Writing Style

## Capitalisation

When we capitalise, or apply other formatting decisions such as italics, we're doing things to our words to help readers navigate—in sentences, through paragraphs and at a page or document level. A consistent approach to all this means our hierarchies and 'categories of things' are clear.

But it's Easy To Go Too Far.

Avoid overcapitalisation. Capitals can undermine readability and lead to workplace arguments. We try to be minimal, simple and clear. Let the tightrope walk commence.

## Capitalisation style

For proper nouns, we use 'maximal capitalisation' ('max caps' for short). This means the first word, the last word and every major word in between gets an initial capital letter. It is sometimes referred to as 'title case'.

Words that don't get a capital letter—minor words—are articles, coordinating conjunctions and prepositions with three letters or fewer.

Here's a handy list of minor words that don't get capitalised unless they start or end the proper noun:

articles: a, an, the

coordinating conjunctions: and, but, for, nor, or, so, yet

prepositions: at, by, in, of, on, to, up

Note that pronouns and verbs do get capital letters in this style:

The Cook, the Thief, His Wife and Her Lover

Non-standard capitalisation of proper nouns, sometimes known as 'vanity capping', is allowed. When a partner or collaborator uses non-standard capitalisation for their own proper noun, we follow their preferred style and incorporate symbols (& or +) and diacritics where applicable.

## Museums Victoria

**Museums Victoria is the overarching brand and is always capitalised and written in full at the first mention.** Subsequent mentions within the same piece of communications can be made generic and so are not the museum (the organisation)

the museums (in the collective sense of the spaces themselves)

staff and volunteers across our museums

Abbreviations (MV, MM) should not be used in public-facing communications.

## Our museums

Capitalise all names of museums when written in full—but if they include a 'the', don't capitalise that:

Melbourne Museum

the Immigration Museum

Scienceworks

the Royal Exhibition Building

Bunjilaka Aboriginal Cultural Centre (thereafter, Bunjilaka)

Subsequent mentions within the same text become generic: 'the museum'.

## Headings

We use min caps at all heading levels, on all buttons and for all calls-to-action. This is the same as sentence case, so no capitals after colons. Min caps improves clarity because it ensures that proper nouns and titles jump out for readers.

Latest news

Phar Lap book launched

Education programs and resources

Our collections

On the website

Collections and research

Student opportunities

Grants and funding

Experts reveal the quirky lives and breeding techniques of creatures washed up on Victorian beaches

Melbourne International Jazz Festival brings the party in June

Mystery of whale fossil 'dark age' solved in new palaeontology research

Buttons and calls to action

Find out more at Melbourne Museum

Get tickets

There's a whole lot more happening at our museums

Become a member

Learn more

We generally avoid using symbols to replace words in headings, so steer clear of ampersands and the @ symbol. Read more about this rule and its exceptions in Spelling > Shortened forms. For notes on full stops in headings, see Punctuation > Full stops.

Thank you