

June 2021

# Visual Identity System



**MUSEUMS  
VICTORIA**



## Contents

Our Vision	3
Our Mission	3
Our Brands	4
Glossary	5
Umbrella Brand	6
Brand Houses	7
Motivational Segments	11
Visual Style	17
– Brand Colours	17
– Typography	18
– Our Symbol	21
– Our Proportions	22
– Our System	23
– Logotypes and Symbol	24
– Creative Victoria	25
– Our Grid	27
– Logo Application	28
– Exemptions	29
– Marketing Campaign Template	30
– Application	31
– Co-branding	33
– Product Extensions	35
– Digital and Social	37
Photography	39

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.

Download the brand assets at **[brand.museumsvictoria.vic.gov.au](https://brand.museumsvictoria.vic.gov.au)**

### **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***

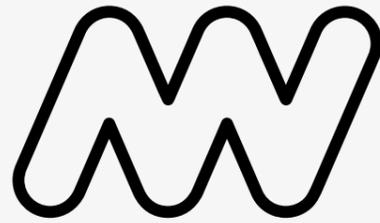
***These are key branded points of discussion that visitors should get out of a trip to each of our Museums. Ideas on how these can be interwoven into existing tours, educational programs and discussions with visitors, should be considered.***

# Umbrella Brands

A simple system that can accommodate any of the Museum venues or brands.

**Logo font**  
Circular Black + Book

Umbrella Brand



**MUSEUMS  
VICTORIA**

Master Brands [Venues]

**SCIENCEWORKS**

**MELBOURNE  
MUSEUM**

**IMMIGRATION  
MUSEUM**

**IMAX<sup>®</sup>  
MELBOURNE**

**BUNJILAKA**  
ABORIGINAL  
CULTURAL CENTRE

**ROYAL  
EXHIBITION  
BUILDING**

Sub Brands and Product Extensions

**MUSEUM  
SPACES**

**MUSEUM  
MEMBERS**

**MV  
TEACHERS**

**MUSEUM  
AT HOME**

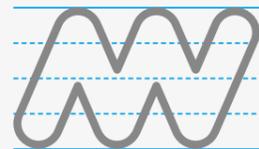
**MUSEUMS  
VICTORIA  
PUBLISHING**

**MUSEUMS  
VICTORIA  
STORE**

**MUSEUMS  
VICTORIA  
COLLECTIONS**

**MUSEUMSVICTORIA**  
PUBLISHING

**Symbol:Logotype proportions**  
The stacked logotype is equal to half the height of the symbol and the single logotype is equal to 1/4th the height of the symbol.



**SCIENCEWORKS**

**MELBOURNE  
MUSEUM**

**ROYAL  
EXHIBITION  
BUILDING**

**BUNJILAKA**  
ABORIGINAL  
CULTURAL CENTRE

**MUSEUMSVICTORIA**  
PUBLISHING

Symbol

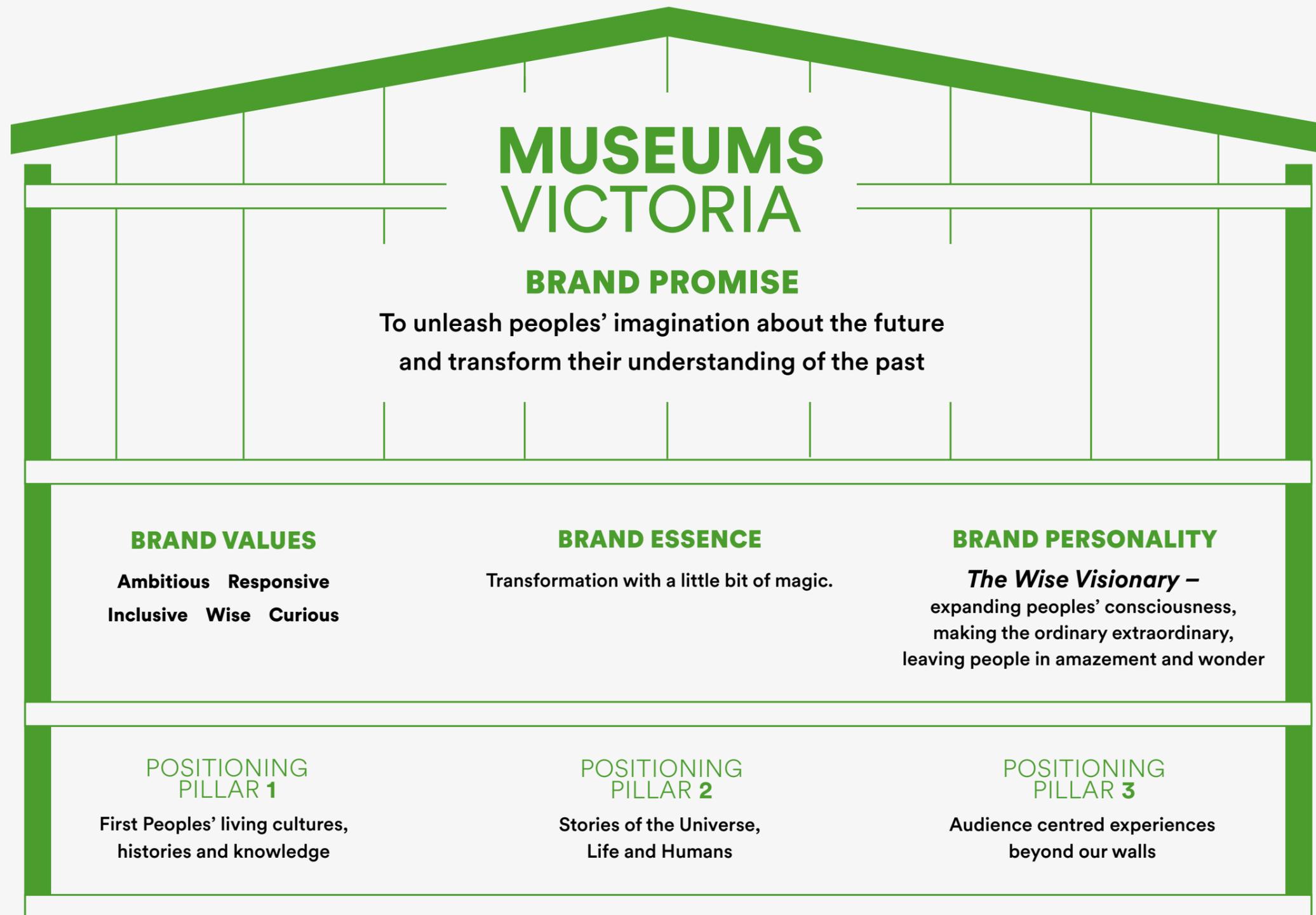
Single line logotype

Double stacked

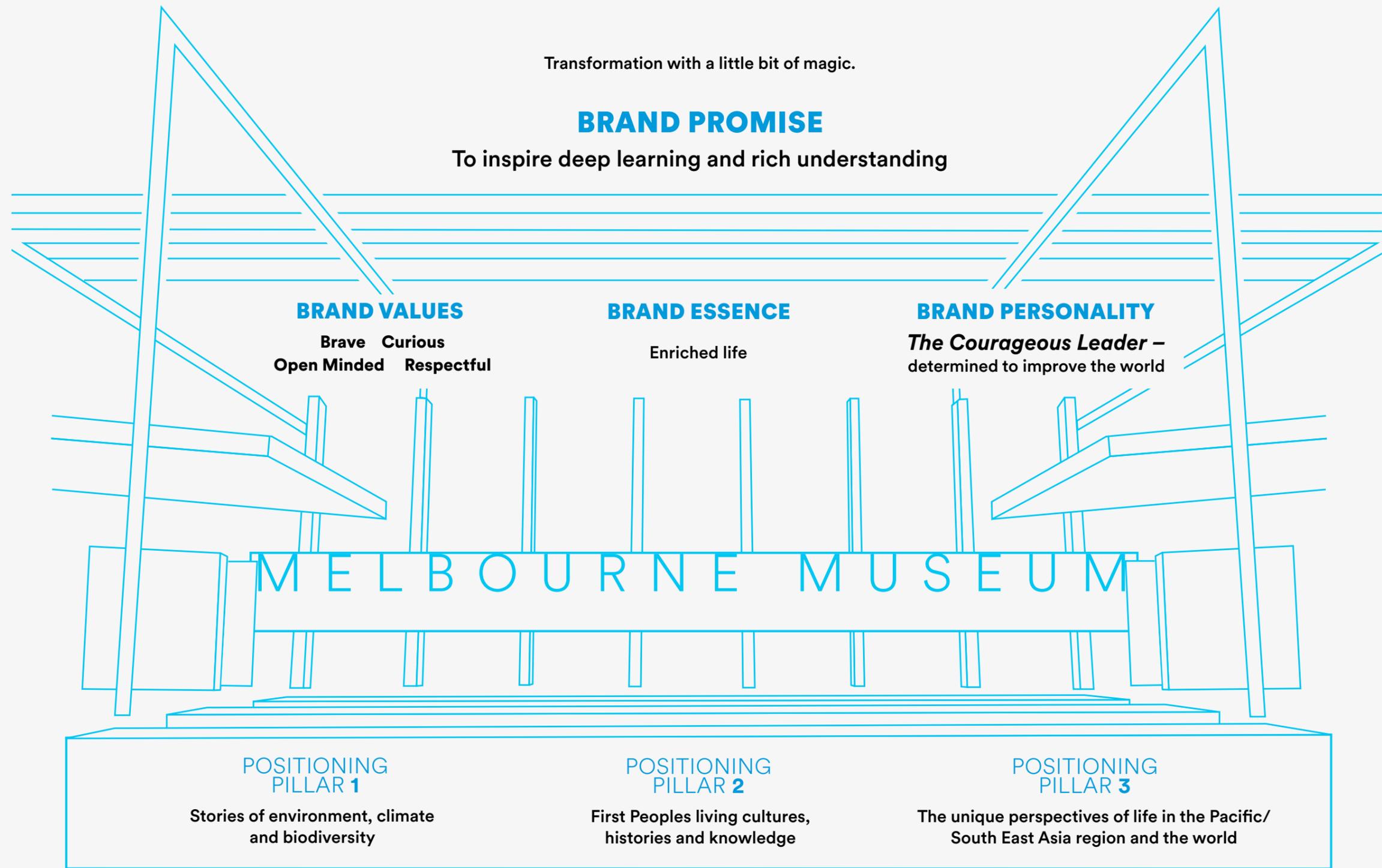
Triple stacked

Triple stacked

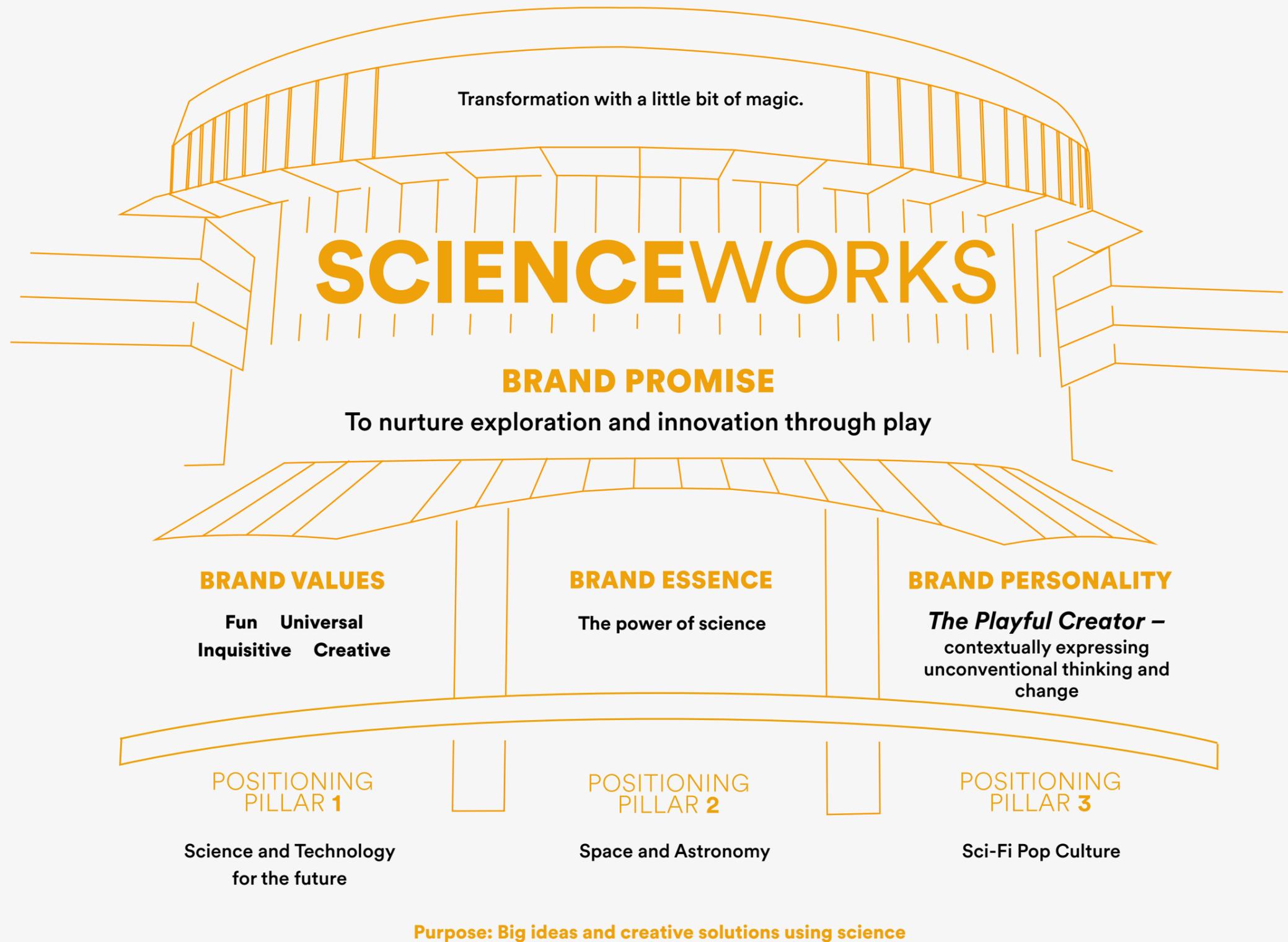
Single line with sub-brand



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



**Purpose: Making meaning of our place in the world**



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

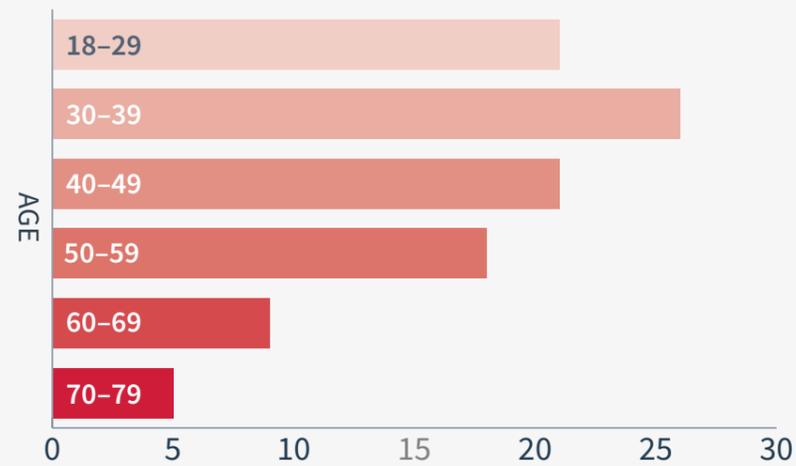
When communicating to our audiences we focus on six Motivational Segments.

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*

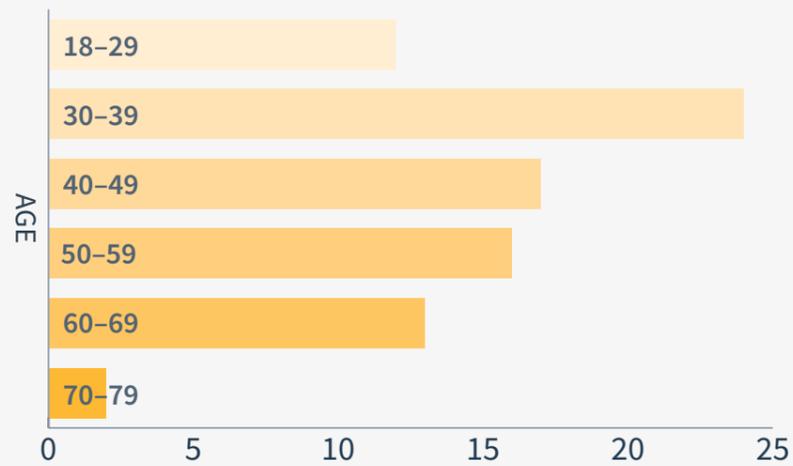
Triggers for Visitation	Barriers to Visitation	Their Needs
Do something different	Cost too high	Social
Occupy free time	Hassle to get there	Treat
Discounted tickets	Hard to organize a visit	Fun
New exhibitions, programs and events	Difficult to find time	Excited
Entertaining a visitor	Nothing changes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

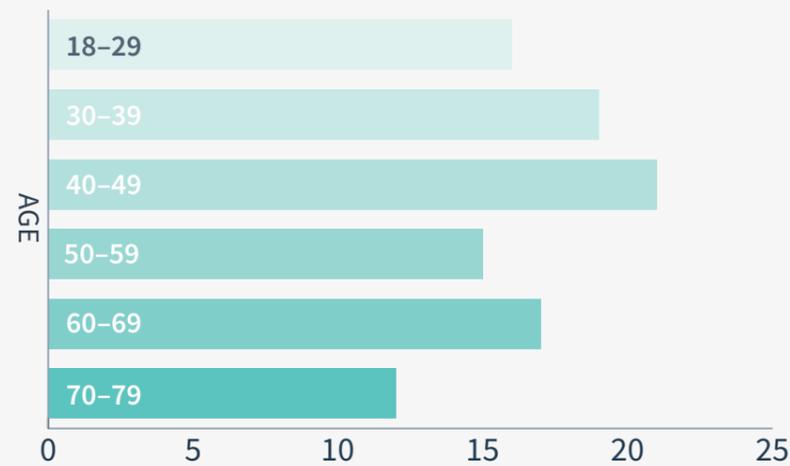
Triggers for Visitation	Barriers to Visitation	Their Needs
Invitation by a friend	Cost too high	Familiar
New exhibition, program or event	Hassle to get there	Relaxed
Short term exhibition	Cant find anyone to go with	Easy experience
Entertaining a visitor	Difficult to find time	Comfortable atmosphere
	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*

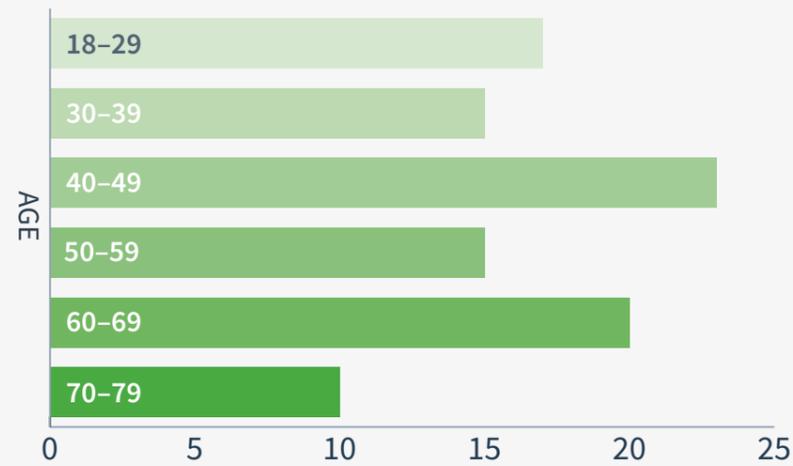
Triggers for Visitation	Barriers to Visitation	Their Needs
Invitation by a friend	Cost too high	Nostalgia
New exhibition, program or event	Hassle to get there	Contemplation
Discounted tickets	Can't find anyone to go with	Emotional connection
Haven't been for a while	Difficult to find time	Deeper menaings
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

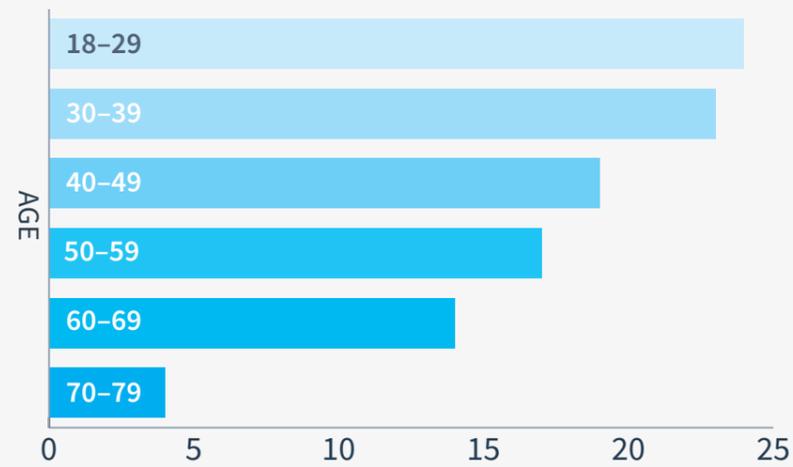
Triggers for Visitation	Barriers to Visitation	Their Needs
Short term exhibitions	Cost too high	Enriched
Haven't been for a while	Hassle to get there	Informed
Discounted tickets	Spend leisure time elsewhere	Detail
New exhibitions, programs and events	Difficult to find time	Comprehensive understanding
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*

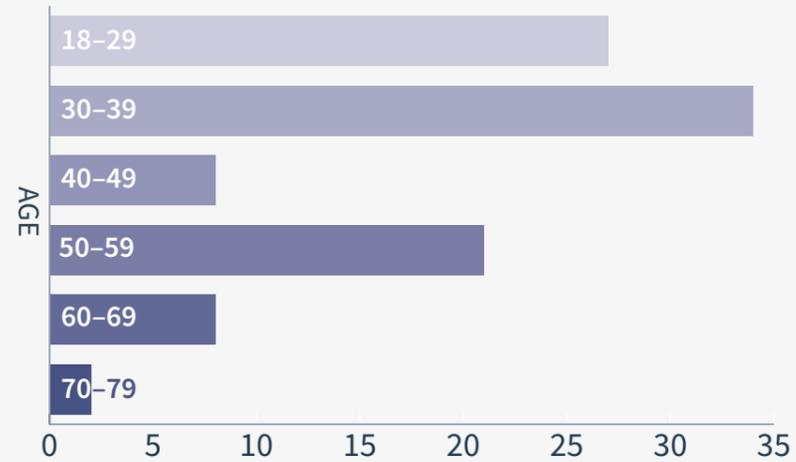
Triggers for Visitation	Barriers to Visitation	Their Needs
Short term exhibition	Cost too high	Cultured
Invitation by family or friend	Hassle to get there	Intellectual
Discounted tickets	Can’t find people to go with	Understanding
New exhibitions, programs and events	Difficult to find time	Insight
Entertaining 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 Style Brand 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 pallets may be developed independently of this chart.



## Brand Colours

	<b>Museums Victoria</b> C 70 M 0 Y 100 K 9 R 76 G 164 B 47		<b>Melbourne Museum</b> C 100 M 0 Y 0 K 0 R 0 G 153 B 250
	<b>Bunjilaka Aboriginal Cultural Centre</b> C 60 M 0 Y 30 K 0 R 100 G 193 B 190		<b>Melbourne Planetarium</b> C 100 M 80 Y 40 K 40 R 22 G 48 B 77
	<b>Science Works</b> C 0 M 40 Y 95 K 0 R 247 G 167 B 9		<b>Museum Members</b> C 0 M 90 Y 86 K 0 R 207 G 67 B 56
	<b>Royal Exhibition Building</b> C 73 M 62 Y 8 K 26 R 85 G 81 B 123		<b>Immigration Museum</b> C 10 M 100 Y 80 K 5 R 203 G 23 B 51
	<b>Museum Spaces</b> C 74 M 84 Y 44 K 45 R 67 G 44 B 68		<b>IMAX</b> C 84 M 74 Y 0 K 0 R 70 G 70 B 170 PMS 2726

## Corporate Communications Colours

	<b>Museums Victoria Grey</b> C 50 M 20 Y 0 K 80 R 44 G 61 B 77		<b>Museums Victoria Gold</b> C 22 M 23 Y 62 K 0 R 197 G 183 B 123
---	--	---	---

## Visual Style 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/](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)

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

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

## Visual Style 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.

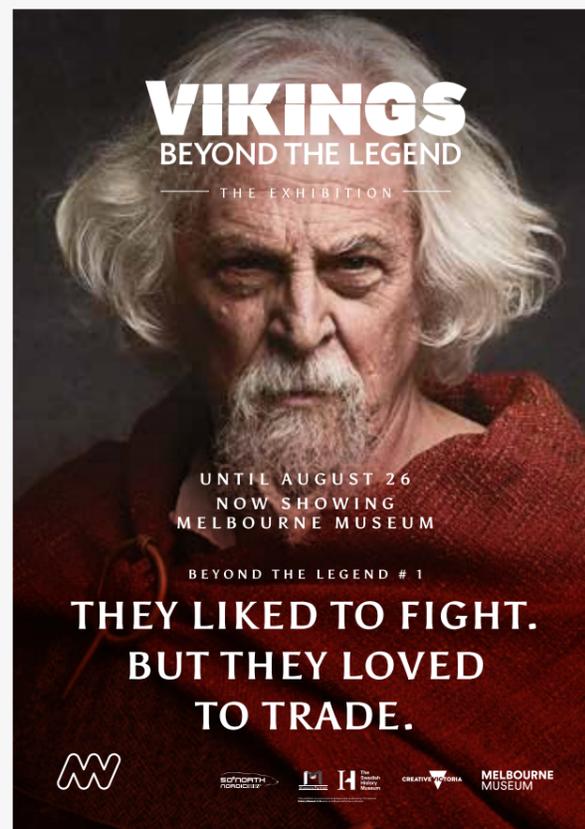
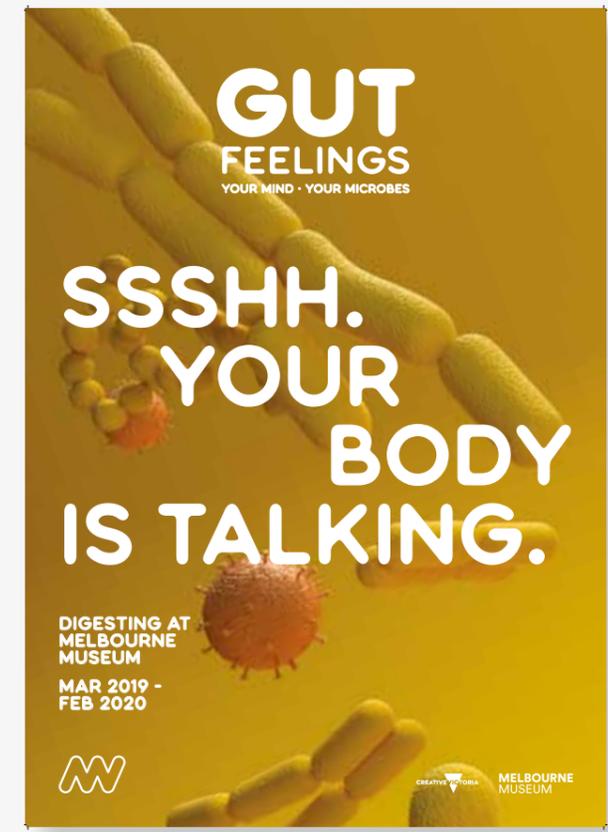
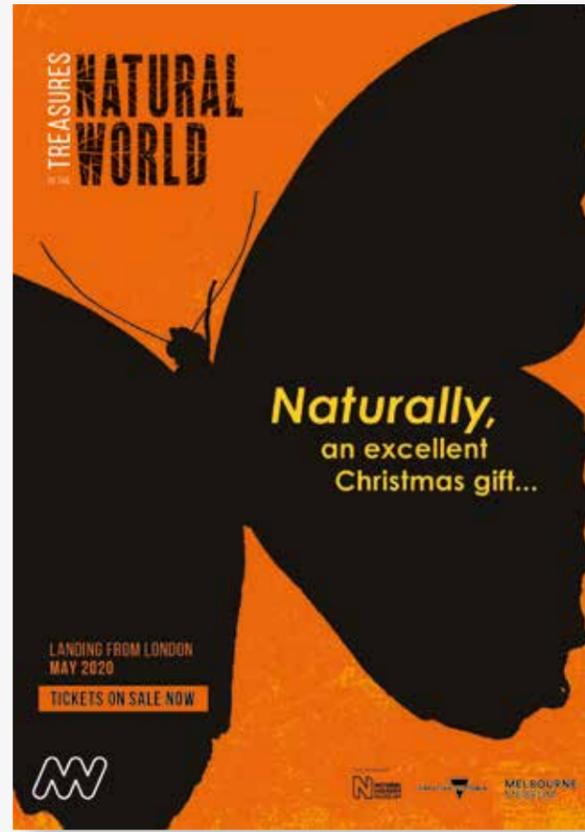
If this is your first visit to Melbourne Museum, join one of our free daily tours for an overview of the museum's displays. An experienced guide will take you around the galleries and point out some of the highlights you might like to revisit. On the way, you'll hear stories about our objects, the history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

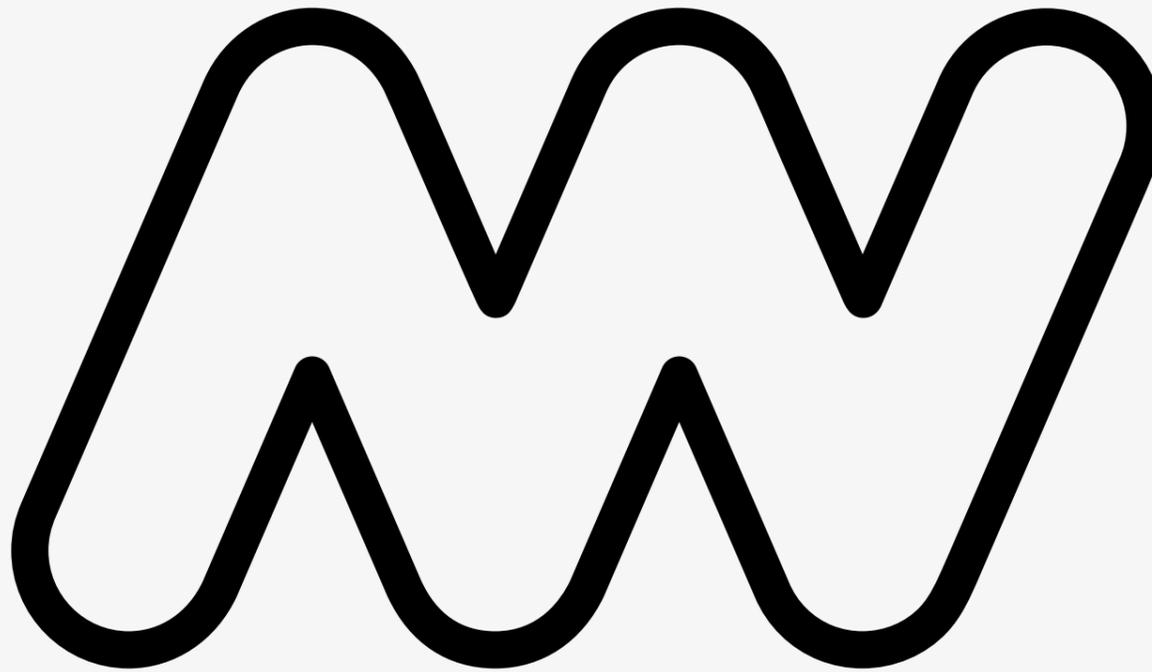
There is the ability to introduce new typography for Marketing Campaigns, Exhibitions and Programs where a strong title treatment is required.



## Visual Style Our Symbol

Our iconic Museums Victoria mark and logotypes that reflect the diversity and flexibility of our brand.

- a) Use the symbol in black, white or secondary grey.
- b) Use the symbol vertically or horizontally.
- c) Use the symbol against solid colour or imagery.

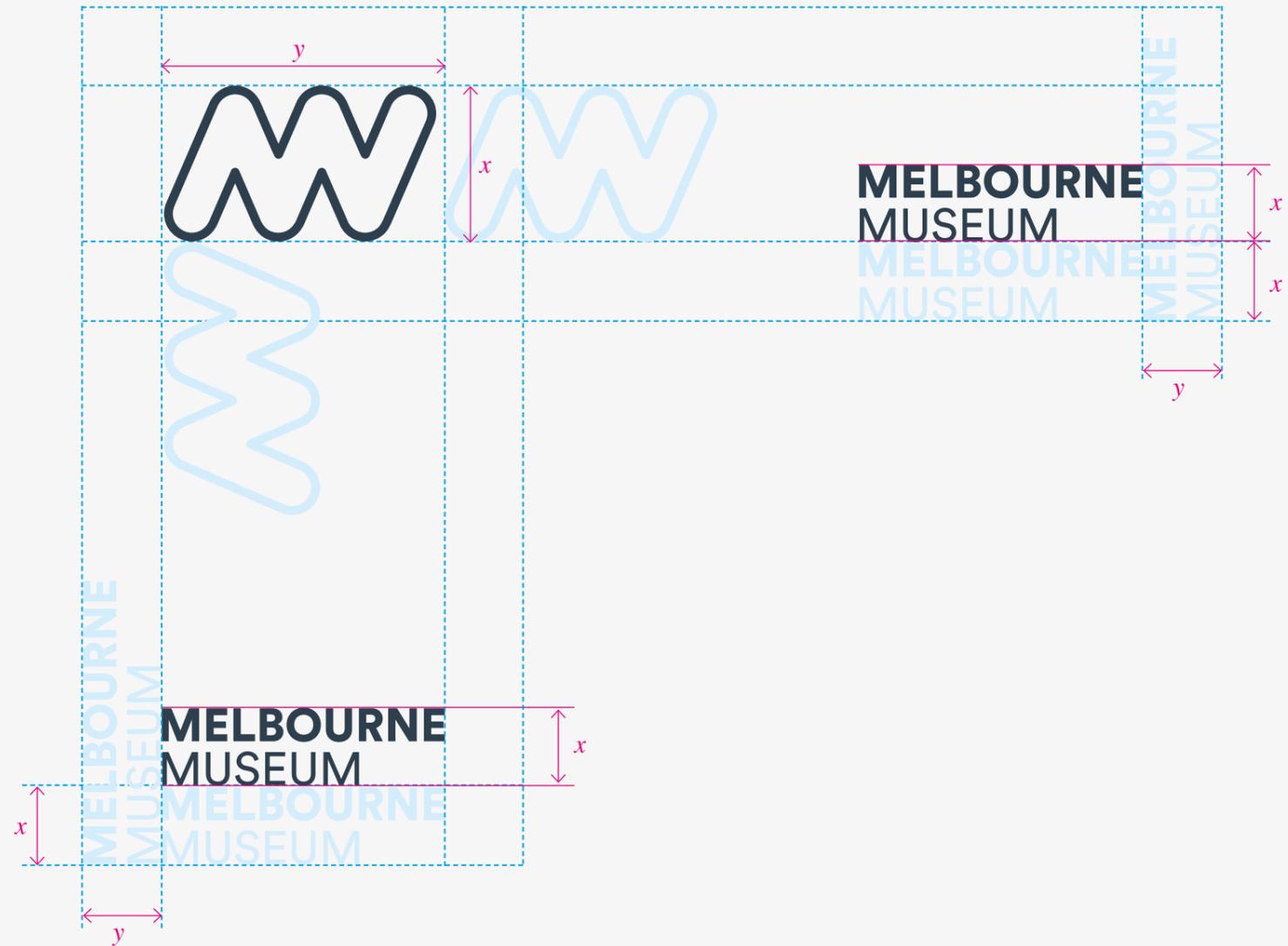


## Visual Style Our Proportions

a, b, c, d

When using the logotype and symbol together;

- The symbol and logotype can sit together vertically or horizontally.
- The symbol should always sit above or to the left of the logotype.
- Use the height of the double stacked logo to find the minimum clear space.
- The minimum distance between the elements is the width of the symbol ( $x$ ). The distance between the symbol and the logotype can increase as required.
- The minimum height of the symbol is 10mm. The minimum height of the logotype is 5mm.
- The minimum space between the symbol and logotype should be equal to the width of the symbol.
- Align logotype to the base of the symbol.



e



f



g



## Visual Style Our System – Incorrect usage

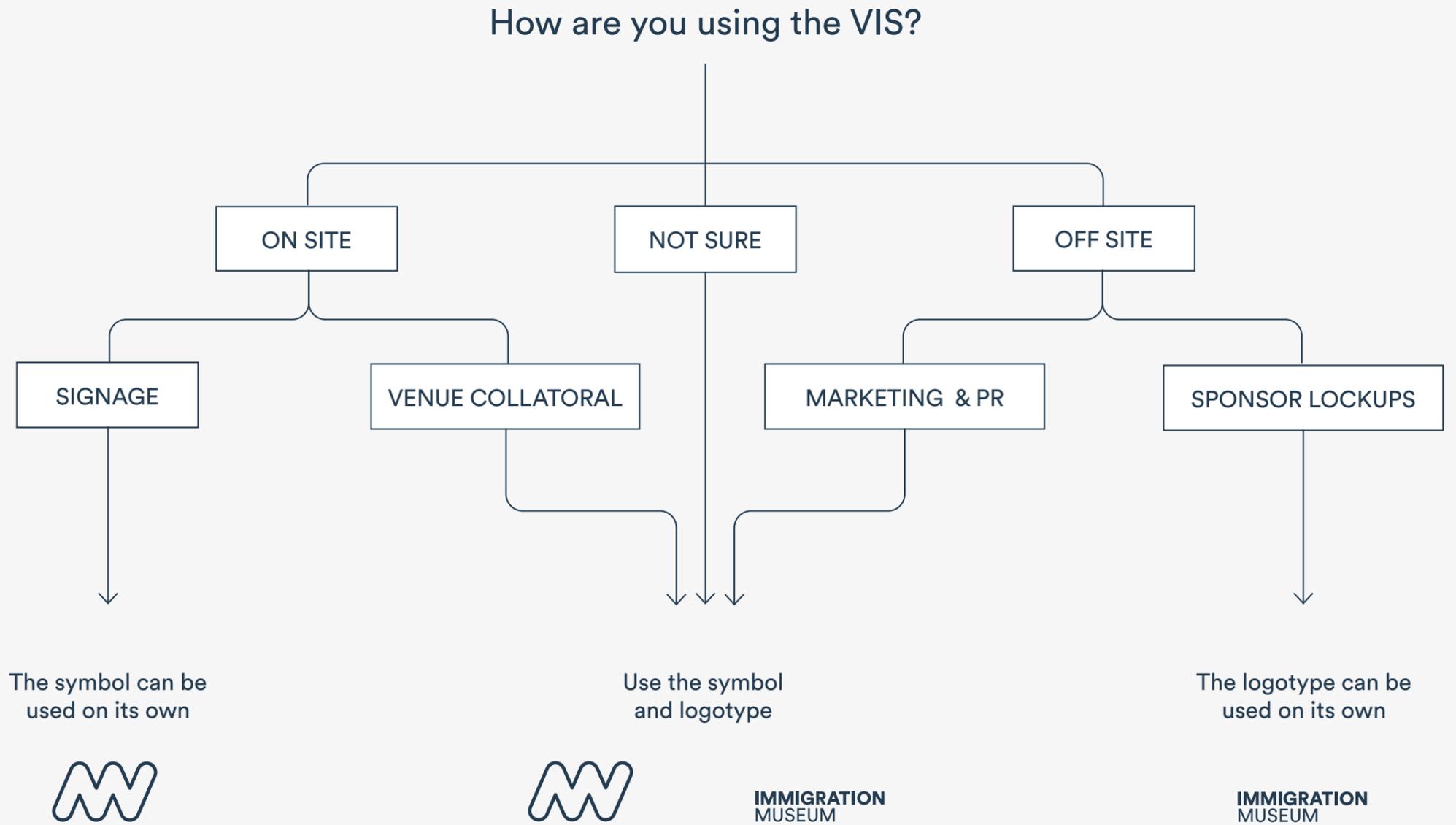
When using the logotype and symbol together;

- a) Do not lockup the symbol and logotype as one logo.
- b) Do not centre or top align the symbol and logotype.
- c) Do not change the proportions of the symbol to the logotype.
- d) Do not angle the symbol or logotype.
- e) Do not stretch or condense the symbol or logotype.
- f) Do not make the symbol a solid colour.
- g) Do not use colours outside the brand identity.
- i) Do not use separate the symbol and logotype in two different colours.



# Visual Style Logotype and symbol

When to use the elements  
individually or together.

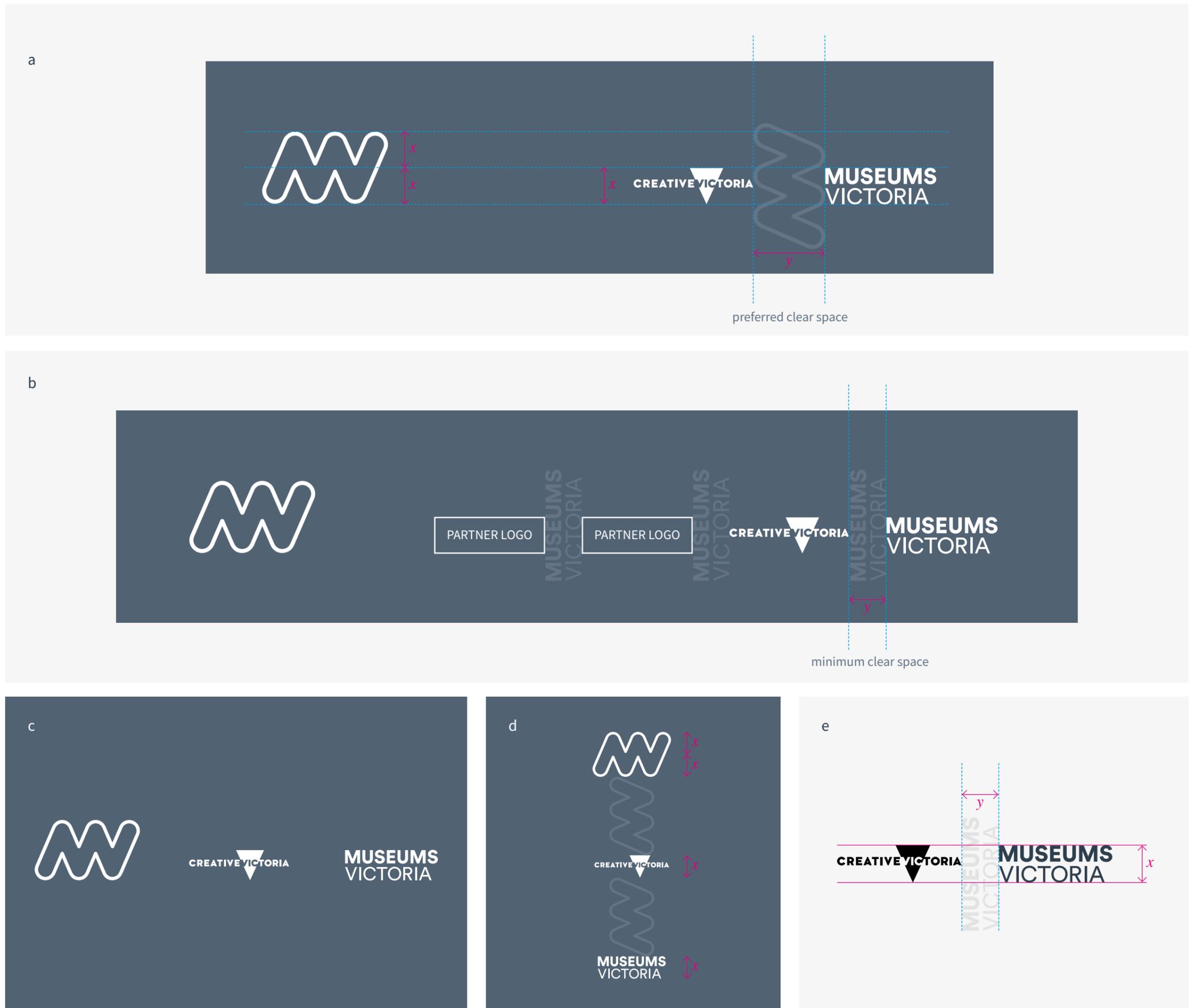


## Visual Style Creative Victoria

The Creative Victoria (CV) logo must be used on all creative marketing executions and should always sit to the left of the Umbrella or Master Brand logotype. The CV logo must have equal prominence with all other logos.

- Museum symbol to be placed on the far left hand side, with logotype and CV logo on the right. CV logo to be positioned to the left of the Museum logotype. Height of CV logo is same as Museum logotype (ie half height of Museum symbol).
- Position partner logos between the symbol and the CV logo.
- For digital collateral and tighter spaces, centre the CV logo between the symbol and logotype, ensuring minimum clear space is maintained.
- For digital collateral, when there is no space for a horizontal lock-up, a vertical lock-up may be used.
- Minimum clear space between CV and logotype is equal to the height of the logotype.

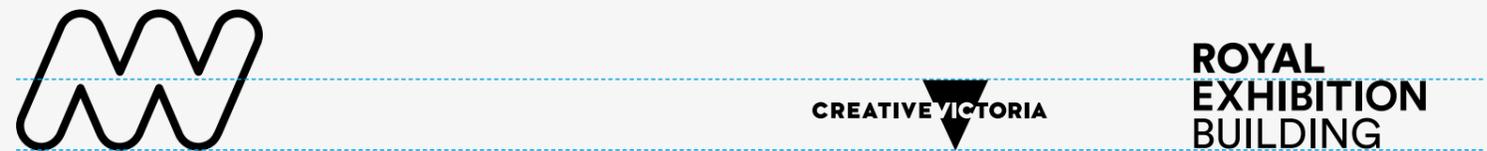
You can download the Creative Victoria logo and view the guidelines for its use here: <https://creative.vic.gov.au/grants-and-support/information-for-current-recipients/logos-and-acknowledgements>



## Visual Style Creative Victoria

- a) Master Brands  
(except Scienceworks):  
align base of symbol and  
both logotypes
- b) Scienceworks only:  
align top of caps of both  
logotypes

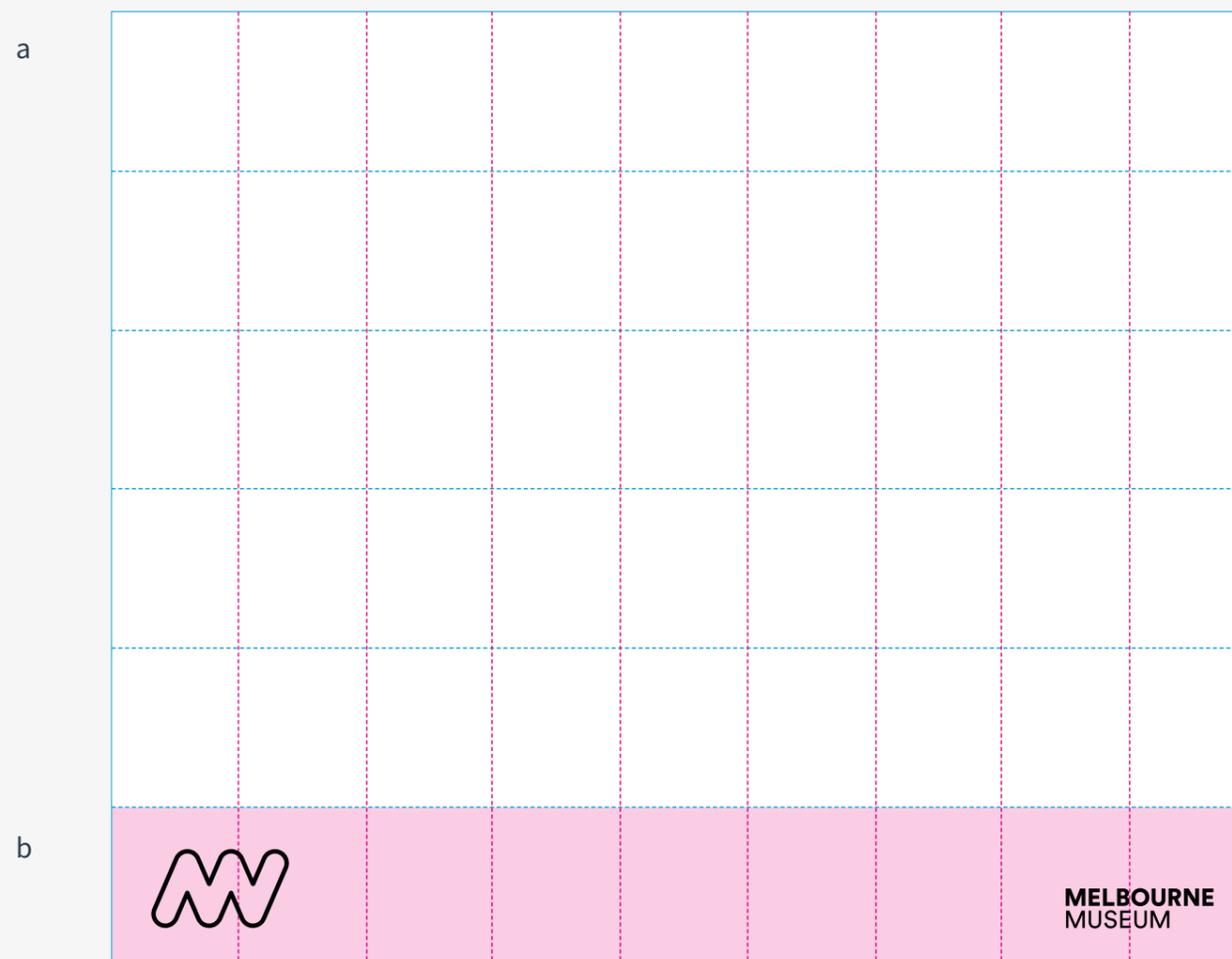
You can download the Creative Victoria logo and view the guidelines for its use here: <https://creative.vic.gov.au/grants-and-support/information-for-current-recipients/logos-and-acknowledgements>



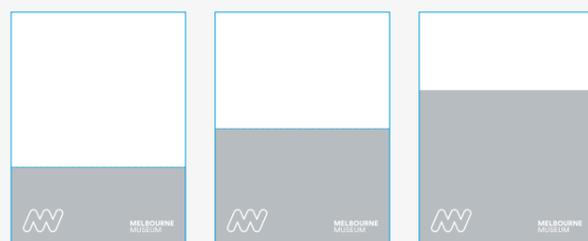
## Visual Style Our Grid

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

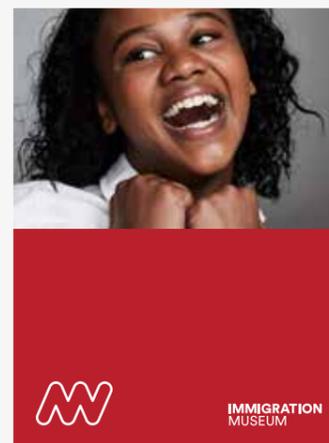
- a) Most content can sit within a simple 9 column x 6 row grid.
- b) The lockup should occupy **at least** 1/6th of the canvas height.
- c) Crop content to 1/3, 1/2 or 2/3rds of the page.
- d) Use solid colour or imagery to define grid sections.
- e) Sit type on gridlines to make more dynamic layouts.



c



d

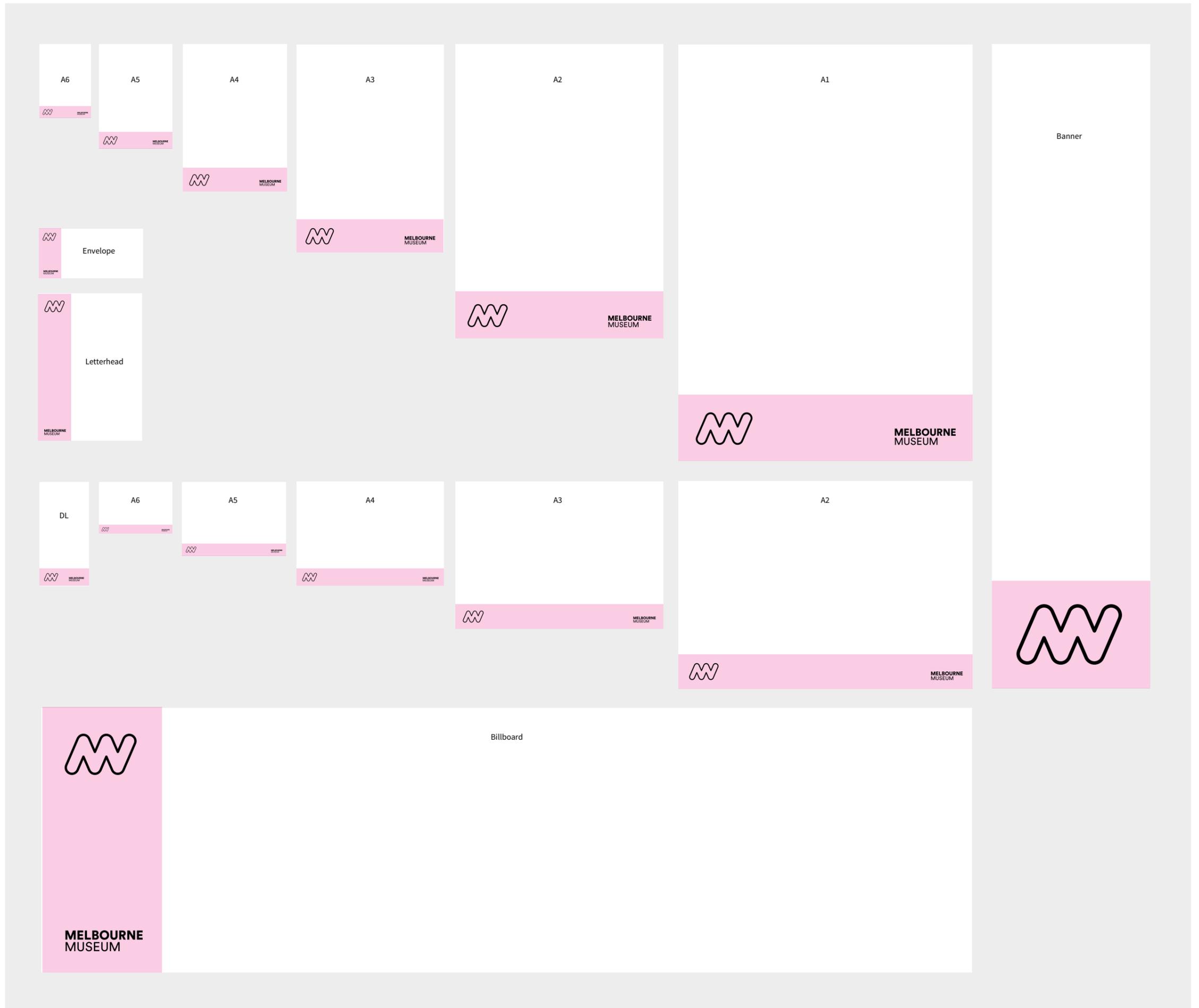


e



# Visual Style Logo Applications

Best Practice showing the minimum space the logo lockup should occupy (1/6th of the page size).



## Visual Style Exceptions

This logo was designed to celebrate the 140th Birthday of the Royal Exhibition Building and can be used from 1 October 2020 – 1 October 2021.

Please note that requests for an anniversary logo should always be submitted to the brand team for their consideration and approval prior to roll out. This ensures that any logos developed maintain brand consistency with typography, colour schemes and other key elements.



# Visual Style Marketing Campaign Template

When using our logo with partner logos;

- Master Brand logotype to be positioned in top tab.
- Museums Victoria symbol to be positioned in the left hand side of bottom panel.
- Creative Victoria logo to be positioned in the right hand side of bottom panel next to Museums Victoria.
- Partner logos to be positioned next to the Creative Victoria logo in bottom panel.
- The top tab colour should correspond with the museum branded colours unless a generic black/white is utilised.

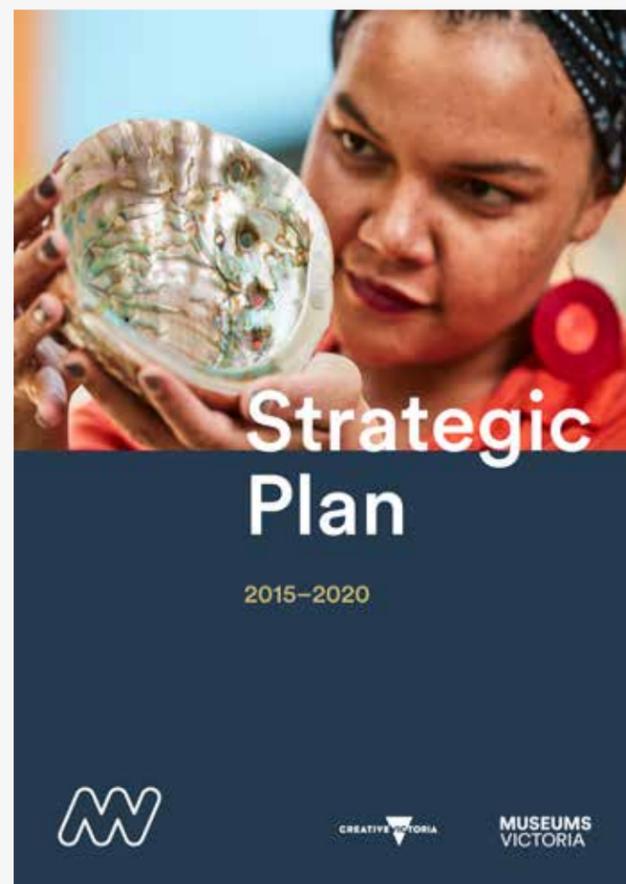
Slight changes to the visual style template for marketing communications can be considered to link in with brand always-on campaigns or contract touring hall requirements.

These requests should be reviewed by the brand team and will be approved on a case-by-case basis

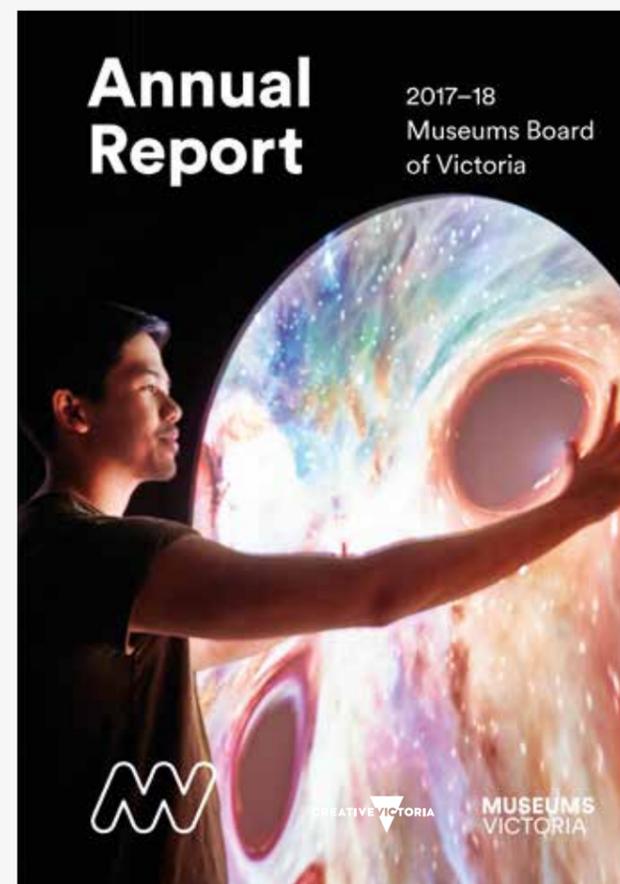


# Visual Style Application

Examples



Booklet



Report



Visitor Maps

Signage



Brochure



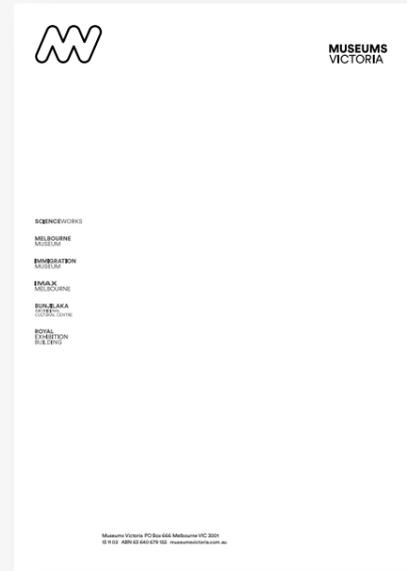
Banners



# Visual Style Application

## Other collateral

Stationery



Magazines



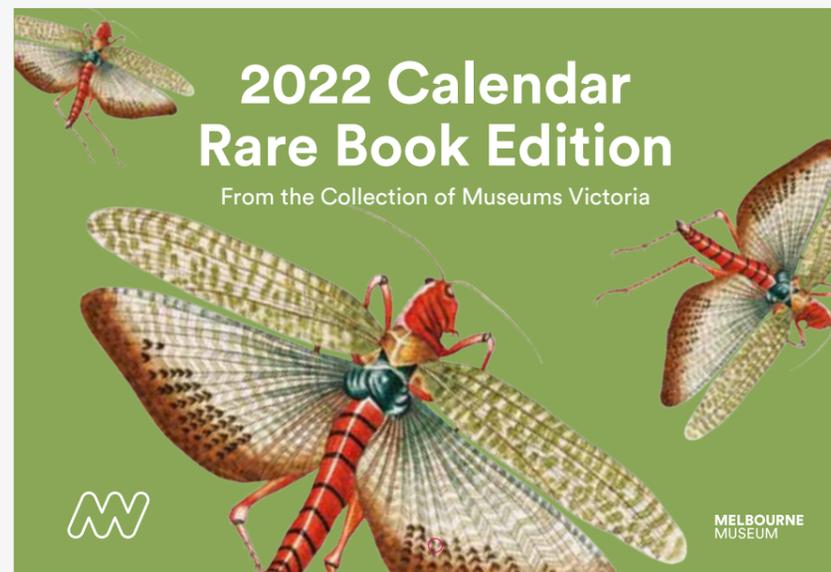
Shirt



Shop Bag



Merchandise



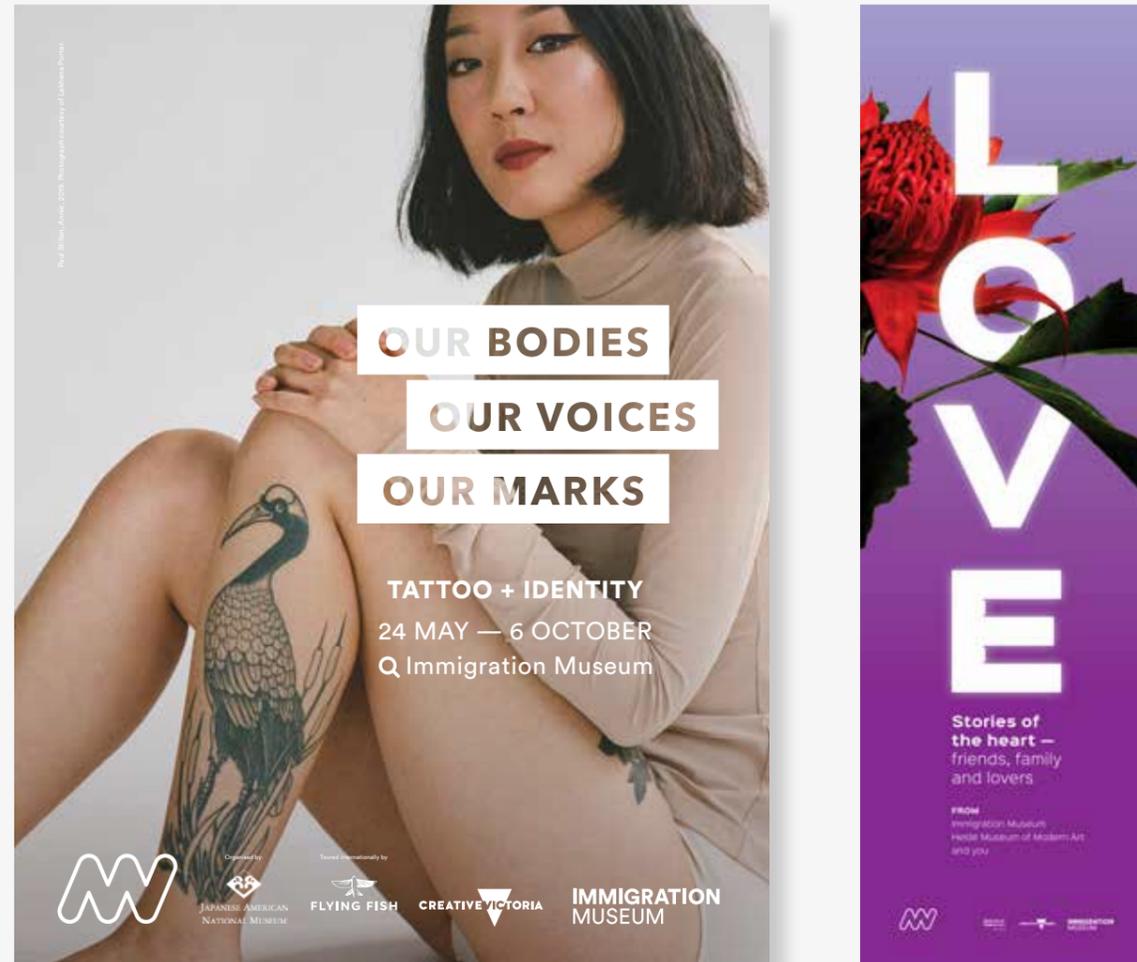
## Visual Style Co-branding

When using our logo with partner logos;

- Position partner logos between the symbol and the CV logo.
- Long partner lock-ups should not sit between the symbol and logotype – it should be limited to 2 to 3 partner logos including the Creative Victoria logo. In these instances use an additional panel below to hold sponsor's logos.
- Presenting partner logos to be positioned next to the Master Brand logotype.
- In double sided applications the partner lockup should sit on the back.

Within partner logo lockups, all logos to be black, white, or mono-coloured depending on context.

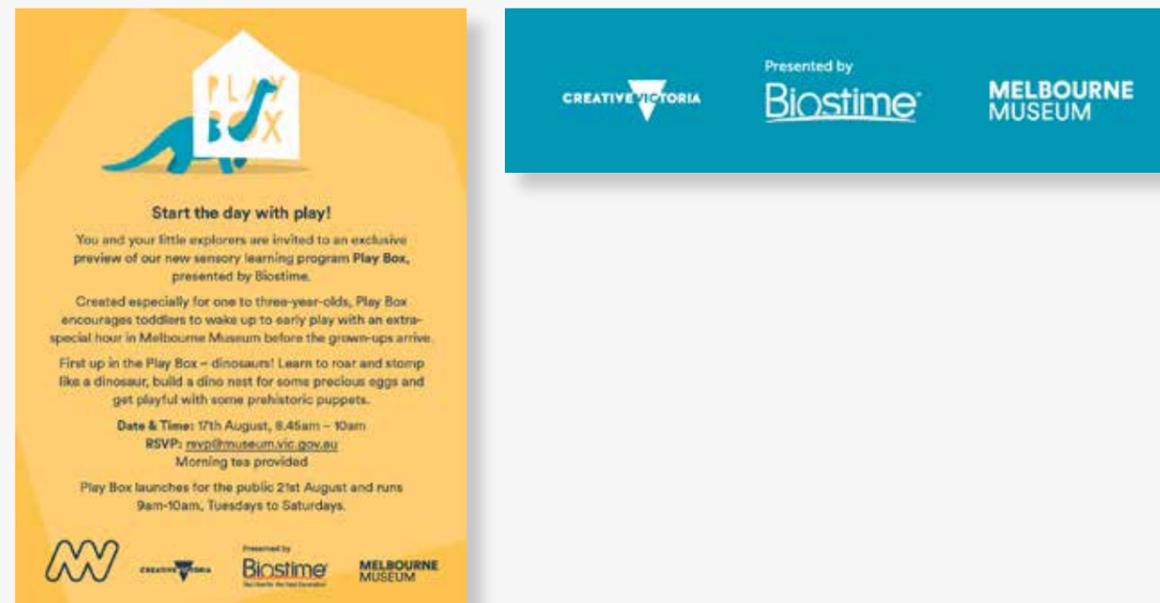
a



b



c



d



## Visual Style Co-branding

When using any element of our visual identity with partner logos the below guidelines should be adhered to.

### External Sponsorship

- a) When our logo is being used alongside a large group of other sponsors then the preference is for the relevant logotype to be used on its own without the accompaniment of the Museums Victoria symbol.
- b) Where the partnership applies to multiple venues or areas of the business the Museums Victoria logotype should be used.
- c) Where the sponsorship is specific to a particular venue the logotype of that venue should be used instead.

Within partner logo lockups, all logos to be black, white, or mono-coloured depending on context.

a

**Royal Exhibition Building & Carlton Gardens**

World Heritage Management Plan

We're reviewing the World Heritage Management Plan for Melbourne's Royal Exhibition Building and Carlton Gardens.

Have your say on what's working, what could improve and what we can do to conserve this site for future generations.

To share your ideas and register for consultation opportunities, visit  
[→ engage.vic.gov.au/rebcgreview](https://engage.vic.gov.au/rebcgreview)

MUSEUMS VICTORIA   CREATIVE VICTORIA   CITY OF MELBOURNE   VICTORIA State Government   Environment, Land, Water and Planning

b

BEES

MUSEUMS VICTORIA

c

yarra trams   V/Line   MELBOURNE MUSEUM

## Visual Style Product Extensions

Some of our product extensions have developed their own distinct looks to help them communicate effectively to their particular target markets.

For marketing purposes, the marketing template on page 29 should also be used to promote product extensions. This approach helps to elevate the destination/product via the top tab and uses the solid footer to place all additional relevant logos.



MUSEUMS  
VICTORIA  
STORE

### CURIOUS GIFTS FOR CURIOUS MINDS



**We've curated a collection of gift packs to inspire curious minds**

Explore our Christmas collection and give something meaningful this holiday season.

[SHOP THE COLLECTION](#)



**Super space fan**  
\$78.95 | Members \$67.10



**Home grown goodies**  
\$89.95 | Members \$76.45



**A gift that keeps on giving**

Your purchase supports our present and future work, while also preserving our collection for generations to come

**Museum Insider**

This week we have Jo from our Design team sharing her picks for the festive season



**Jo Pritchard**  
Visual Design Manager at Museums Victoria

"I'm very fortunate to manage the talented team responsible for the myriad of visual elements that are an integral part of the museum experience.

I'm looking forward to spending time with family over the festive season and have promised myself to be organised this year with presents. I love that I can find something meaningful for everyone at the Museums Victoria Store and support our State Collection at the same time."



**Storytime with little nieces and nephews**  
Count with Bowerbird  
Bill illustrated book



**My daughter is obsessed with these**  
Kennedy Smith  
Noir Soy Candle



**A fun option for the office**  
Kris Kringale  
Too much tea mug by  
David Shrigley

[SHOP GIFTS AND MORE](#)



**We love our Museum Members**  
That's why they get 15% off all day every day at our store



**We're extending our returns**  
Order placed up until 24 Dec 20 can be returned up until 31 Jan 21



## CURIOUS GIFTS FOR CURIOUS MINDS



Shop the range in store or online  
[store.museumsvictoria.com.au](http://store.museumsvictoria.com.au)






## CURIOUS GIFTS FOR CURIOUS MINDS



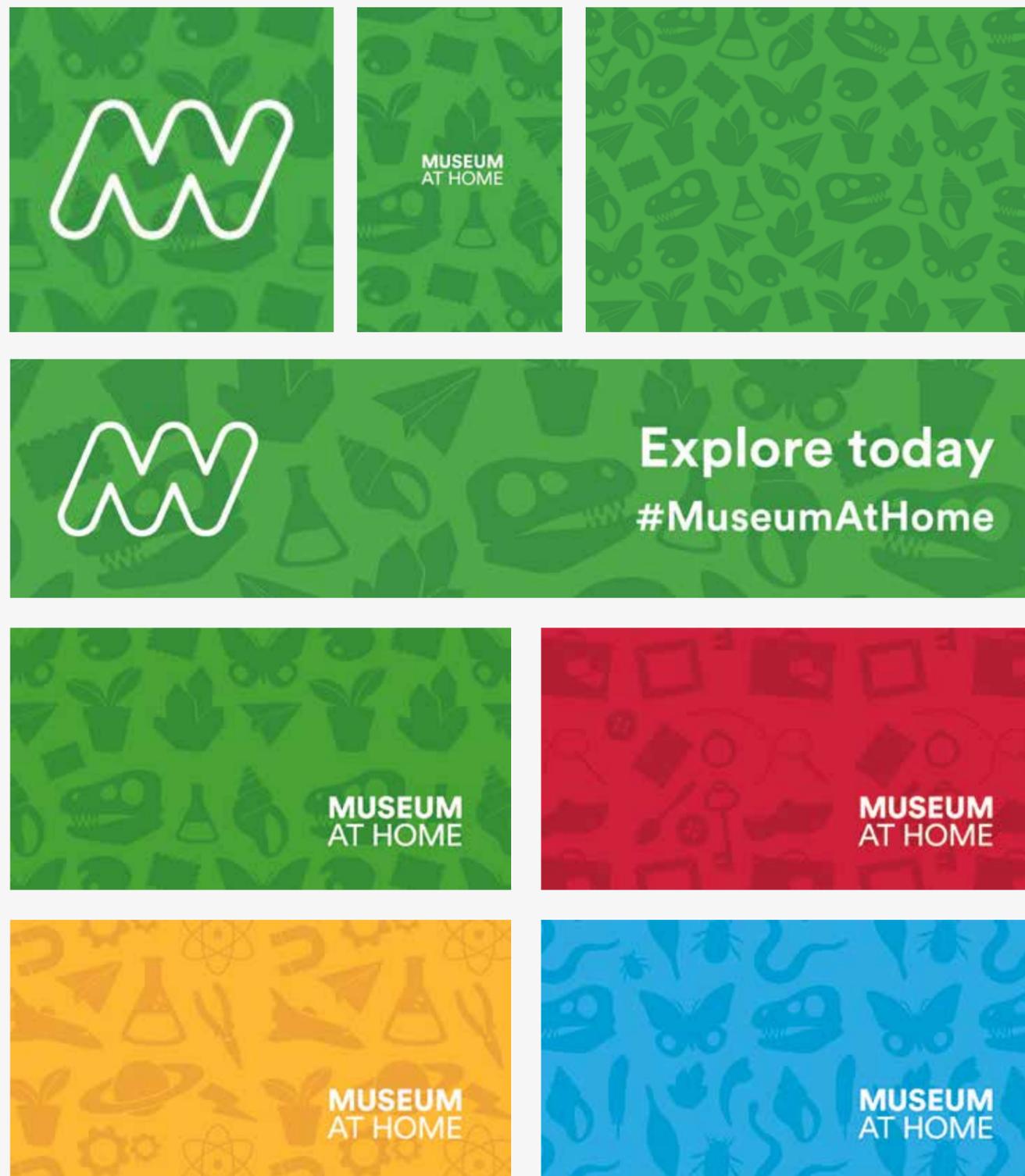
Shop online now

Museums Victoria Store

## Visual Style Product Extensions

Some of our product extensions have developed their own distinct looks to help them communicate effectively to their particular target markets.

However as you can see, the Museums Victoria Brand Mark, destination font and colours should continue to be utilised to maintain a sense of consistency across the whole brand portfolio.



Museum at Home assets

## Visual Style Digital and Social

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



#### Twitter

**Size:** 1:1 aspect ratio

- 1080 x 1080 pixels
- 1024 x 512 pixels

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



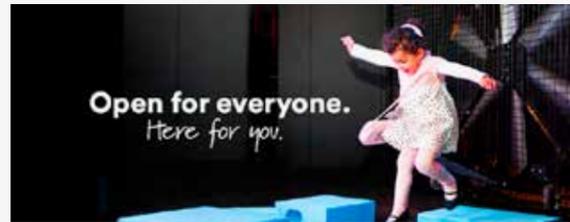
#### Linked In

**Size:** Custom image

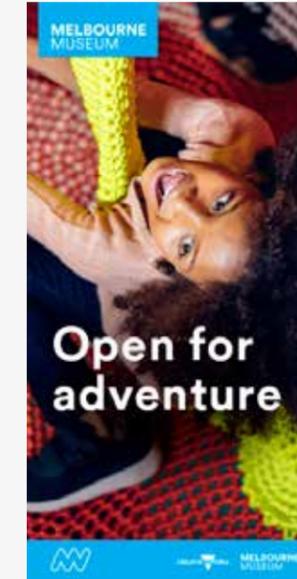
- 1200 x 627 pixels

# Visual Style Digital and Social

Examples



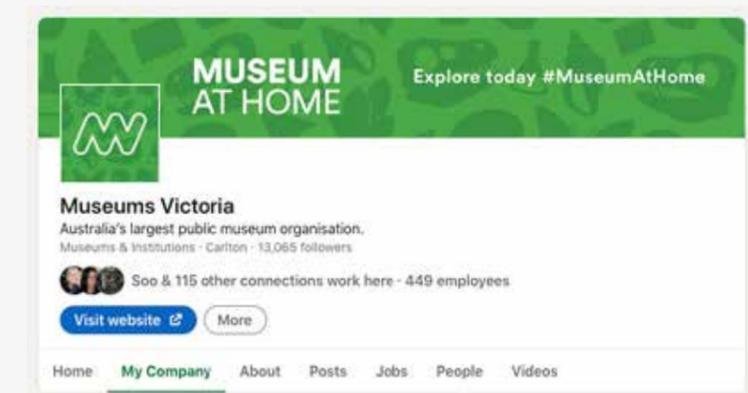
Facebook



Digital adverts



Twitter



LinkedIn



Instagram



## Hero Photography

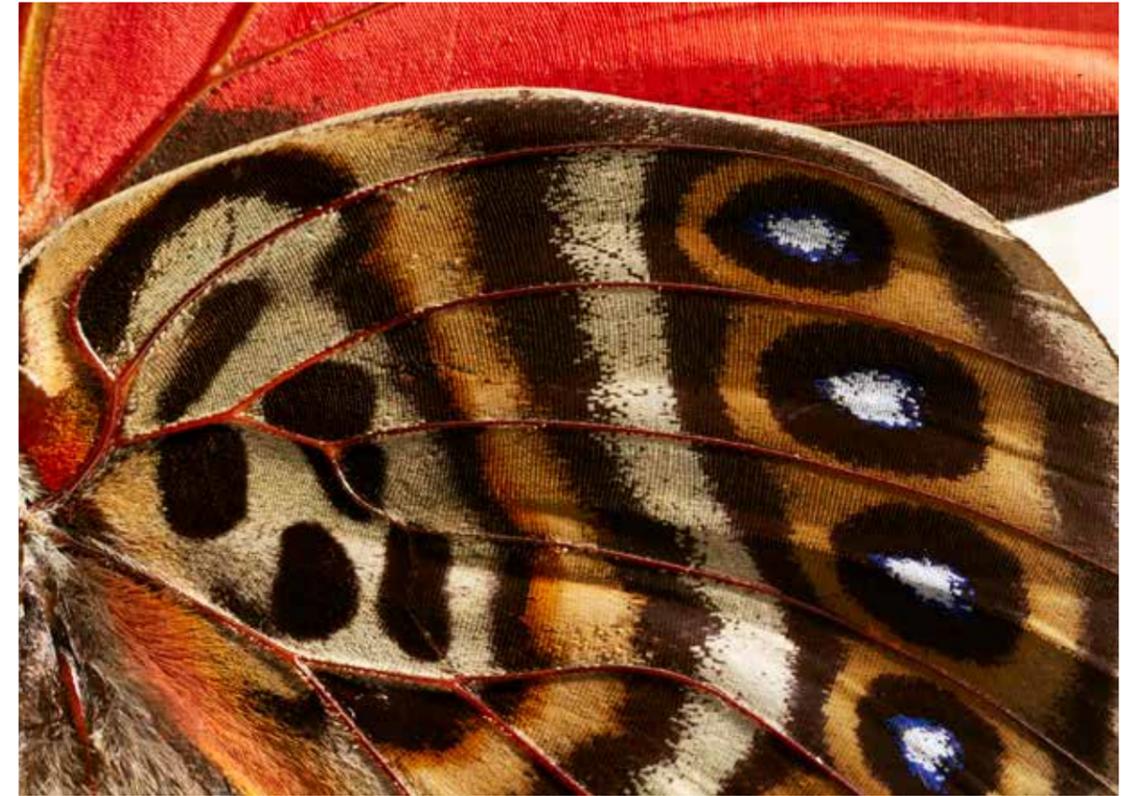
Please ensure that you always credit the photo with source and photographer and follow the correct licensing arrangements where required.

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

## Hero Photography



## Hero Photography



# Hero Photography



# Thank you

