Brand + Style Guidelines

TŪHURA
Otago Museum

Contents

Brand
Overview

Origin

Tūhura Otago Museum was "Otago Museum" from 1868.

The Tūhura Otago Community Trust Science Centre has used this gifted name since late 2017.
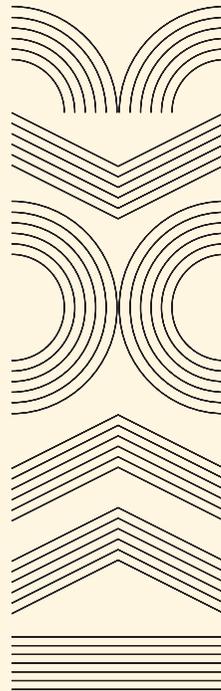
In 2022, the Otago Museum Trust Board accepted the recommendation of local rūnaka to adopt the name Tūhura across the whole museum and its sub-brands.

To discover
To uncover
To bring to light
To investigate
To explore

Mission

To inspire and enrich our communities and enhance understanding of the world through our collection, our people, and the stories we share.

Goal one:
Whakamarakatia te mana o te kohika taoka
Upholding the mana of the collection

Strategic objectives:

1   We will share our collection with the world
2   We will strategically develop our collection
3   We will care for our collection
4   We will excel at researching and interpreting our collection

Goal two:
Whakaurua ā tātou hāpori ki te whakaohooho te miharo, te manawa reka, te whakamarama hoki
Engaging our community to inspire wonder, curiosity and understanding

Strategic objectives:

1   We will be a valued community resource
2   We will encourage interaction throughout Otago and beyond

Goal three:
Whakahaumaru te wāheke i te ao hurihuri
A secure and sustainable future in a changing world

Strategic objectives:

1   We will operate sustainably
2   We will secure and future-proof the Museum's financial position
3   We will develop and maintain safe spaces that offer rich and rewarding experiences
4   We will build and sustain professional expertise and knowledge across the organisation
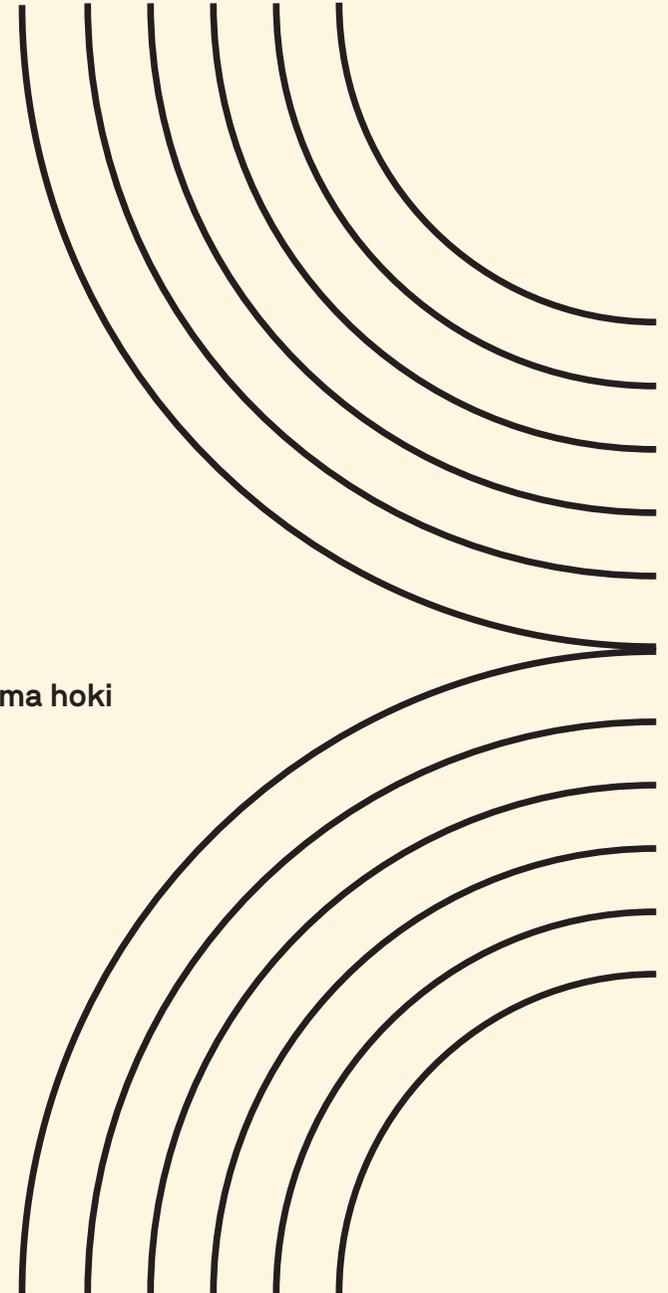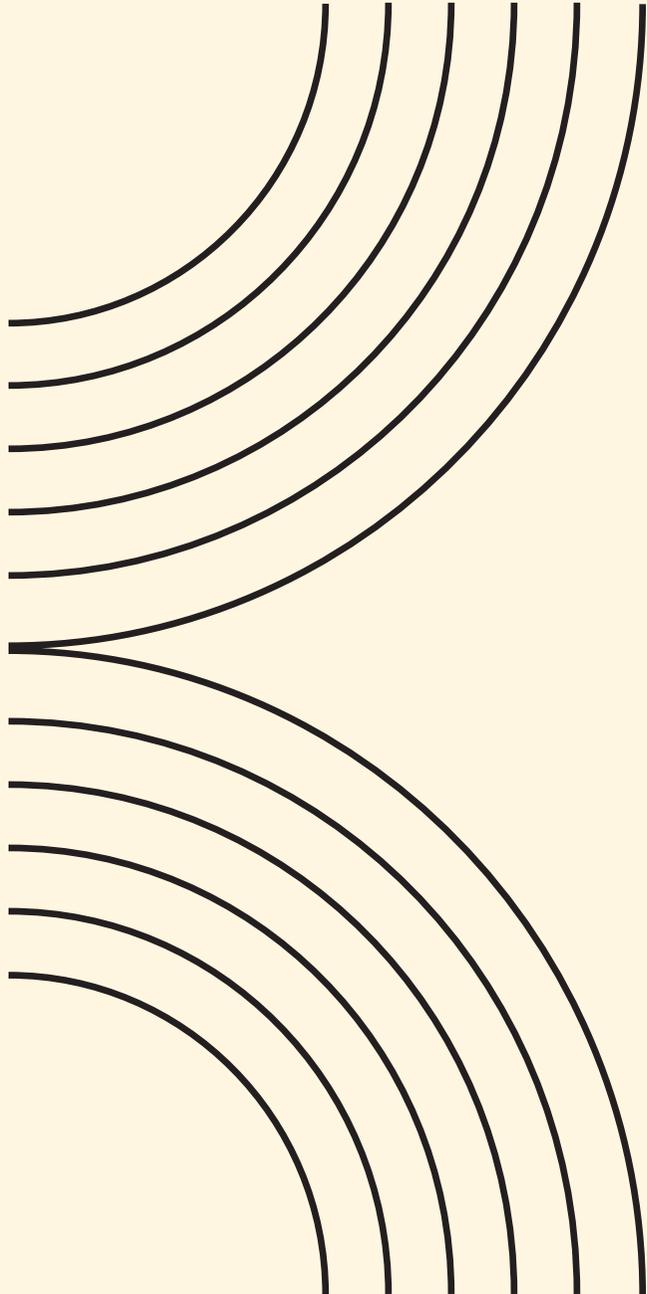
Vision

Kia whakaoho – Awaken wonder, curiosity, and understanding in our world.

Per the Otago Museum Trust Board Act 1996:

To collect, preserve, act as a regional repository for, research, display, and otherwise make available to the people of the present and the future, material and information relating to the natural, cultural, and scientific heritage of the peoples of the world.

To promote interest and education in the natural, cultural, and scientific heritage of New Zealanders.

To place particular emphasis on those activities as they relate to the greater Otago region, world history, natural history, and science, and, where appropriate, their relationships in a wider global context.

Values

To maintain a world-class museum for the people of Otago and Aotearoa, the Museum has made a commitment to values that shall underpin our operations and practices:

Manaakitaka
We will care for our taoka, tākata, and whakapapa*

Kaitiakitaka
We will guard our taoka, whakapapa,
and tākata for future generations

Tohukataka
We will grow and foster expertise through
research, learning, and collaboration

Whanaukataka
We will collaborate and create partnerships

Rakatirataka
We will ensure our mana is evident in our integrity,
ethical decision-making, and leadership

* Taoka refers to the tangible and intangible treasures of the Museum; tākata refers to the people of Tūhura Otago Museum – its staff, visitors, partners, stakeholders, and communities; whakapapa refers to the Museum's relationships and history.
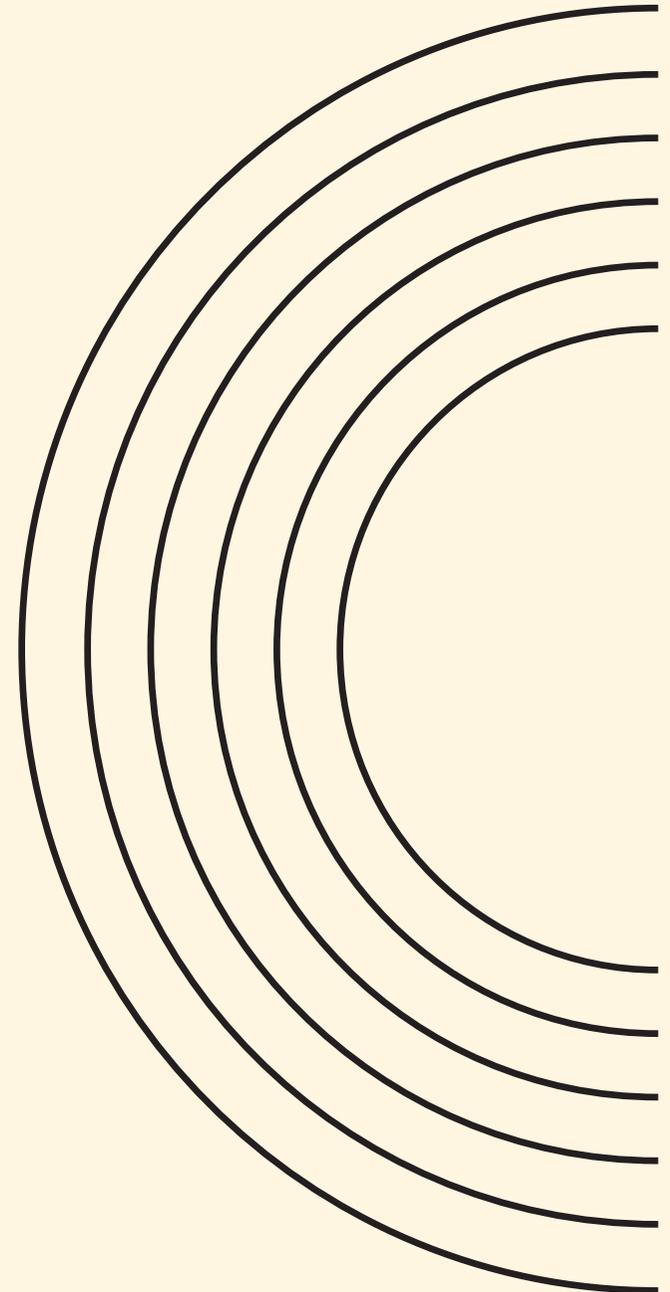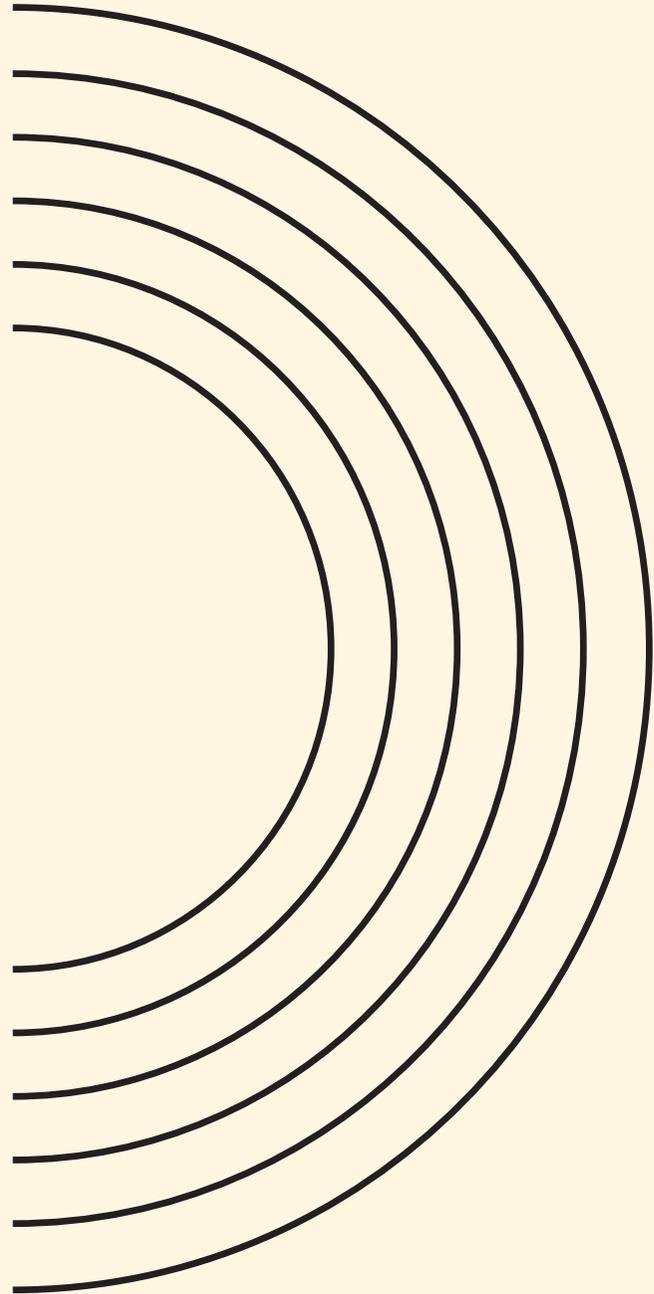
Personality

Tūhura Otago Museum is an expert trusted voice that provides reliable information.

We are friendly and accessible, a brand that speaks to, represents, and has space for all members of the community. Everyone who lives in our region is welcomed and accepted.

We represent the voice of science, nature, culture, history and enquiry, as well as a love of knowledge. We are a central part of Dunedin's community, supporting our city, our region and our people.

Visual
Foundation
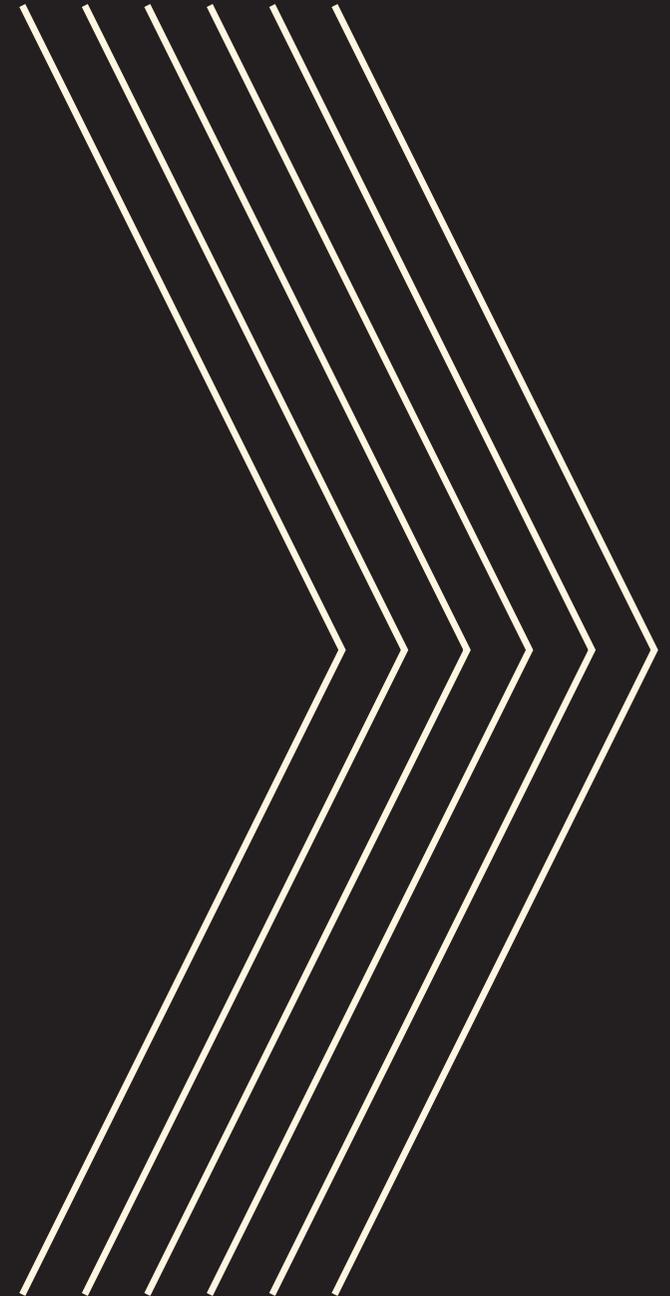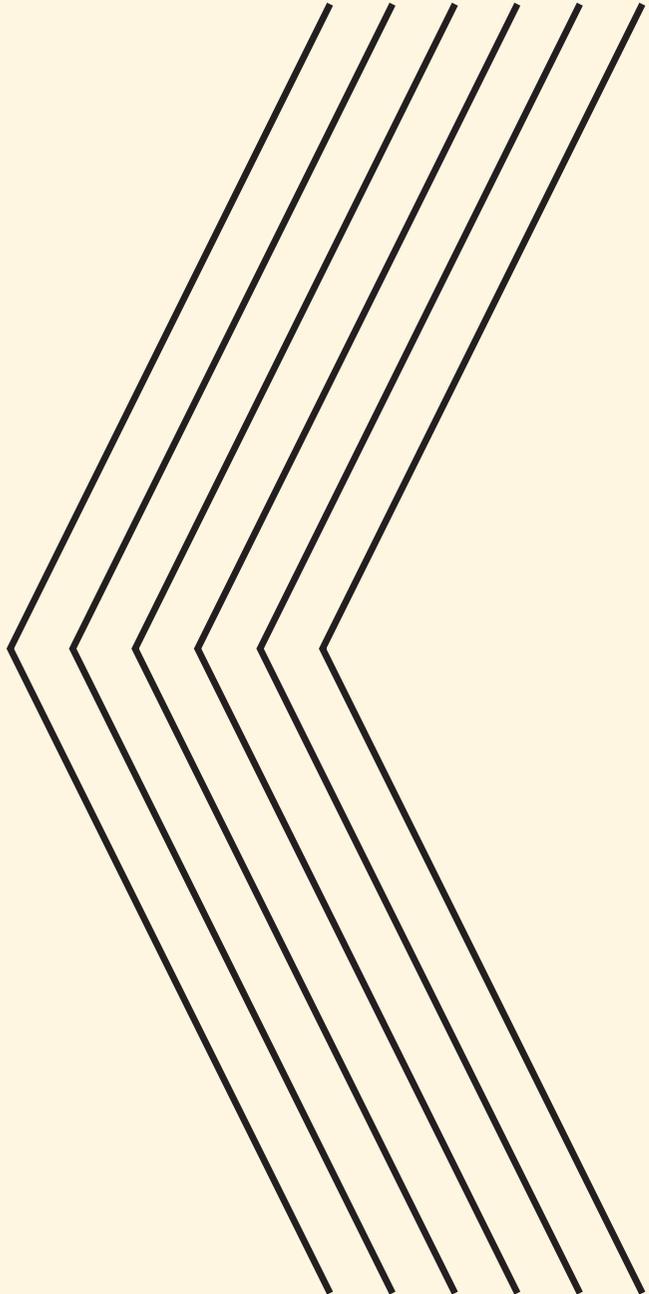
Logo

TŪHUrA
Otago Museum

The name "Tūhura" means to discover and uncover, and elements of this meaning can be seen in the logo's typography. The letters are rising up from the 'Earth', especially recognisable in the 'u' representing this emergence of insights.

Additional visual elements are separate to the logo, and are only to be used in combination with the official brandmark.
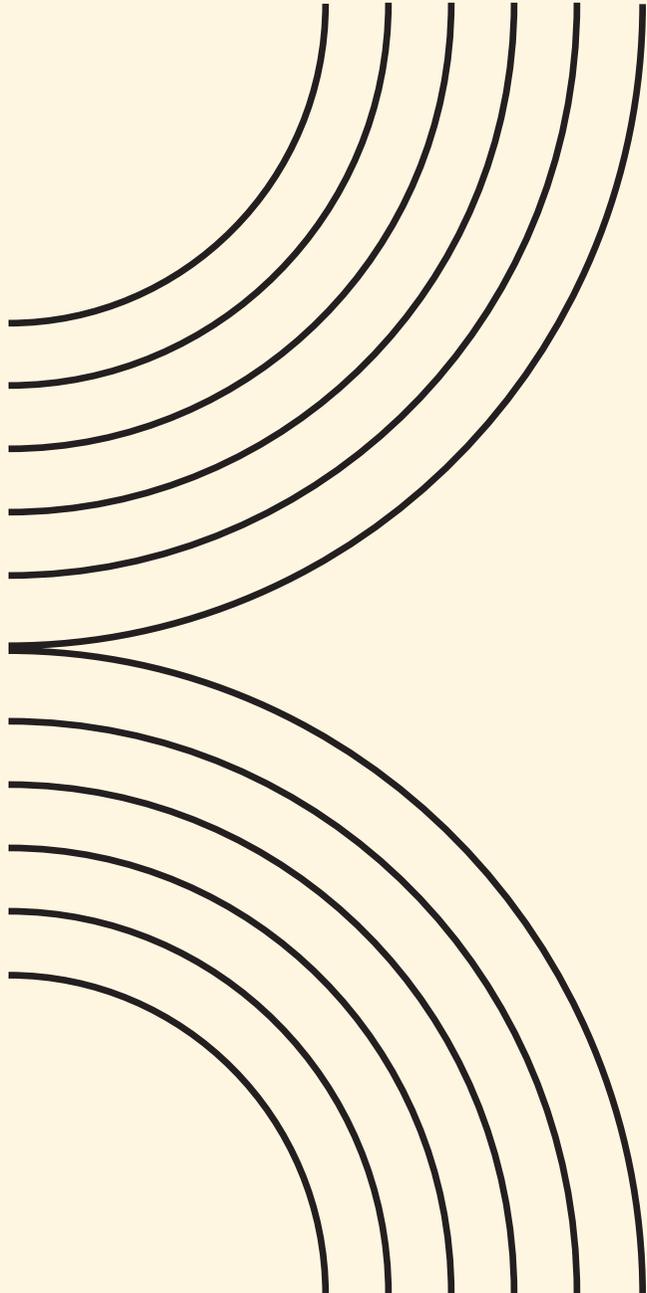
Clear space

The clear space for our logo is an outlined area that should be kept free of third-party elements. These are things such as additional logos, typography and image frames. The clear space boundary is defined by the height of the logo (see 'T' in the diagram).

0.25T	T	0.25T
T	TŪHUrA Otago Museum	T
0.25T	T	0.25T

Minimum size

TŪHUrA
Otago Museum

15 mm/42 pixels
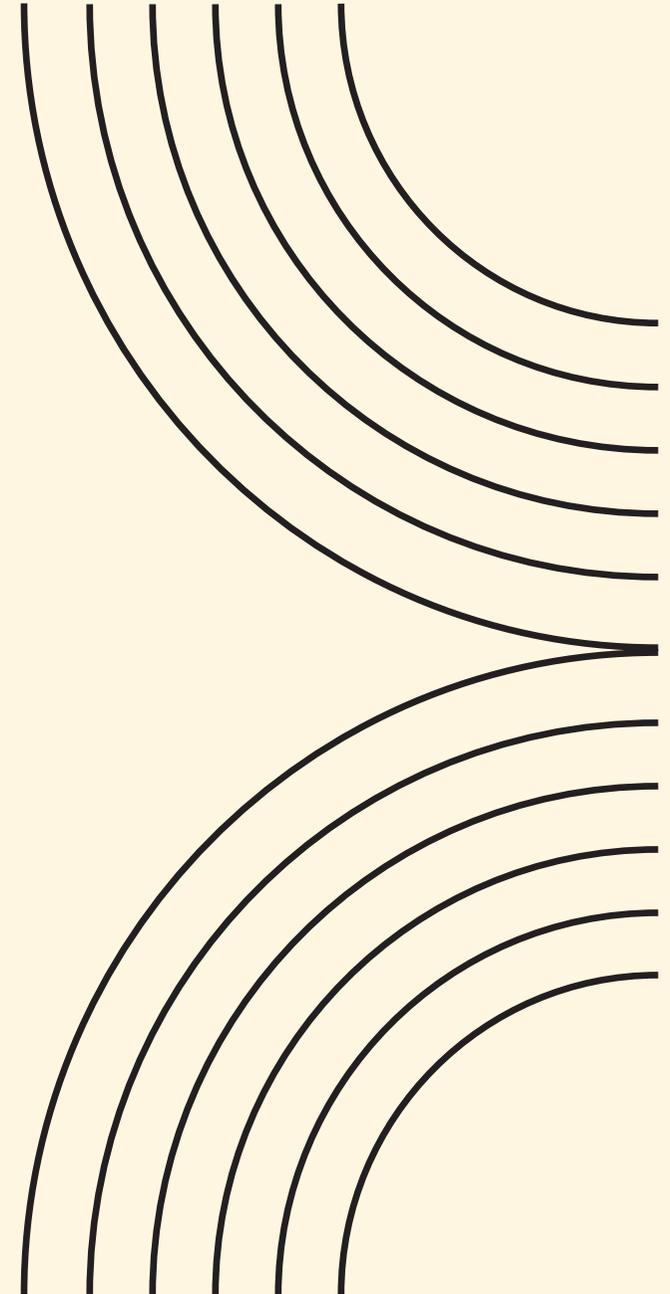
Logo colours

Our logo only ever appears in black, white or off-white. This helps to keep brand communications consistent across all primary channels and secondary channels outside of our control.

For negative options, we can show our logo in both white and off-white.

Positive logo – black

Negative logo – white

Negative logo – off-white

Positive logo – black. You can use the logo on images that have high contrast, so it is legible.

Negative logo – white. You can use the logo on images that have high contrast, so it is legible.

Negative logo – off-white. You can use the logo on graphics that have high contrast, so it is legible.

Logo rules

Do not change the layout or alignment of the logo.
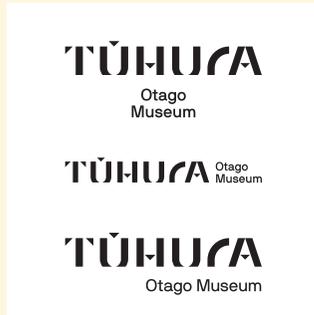
Do not change the typography of the logo.

Do not outline the logo.

Do not use the logo on images that have low contrast.

Do not use heavy drop-shadow on the logo.
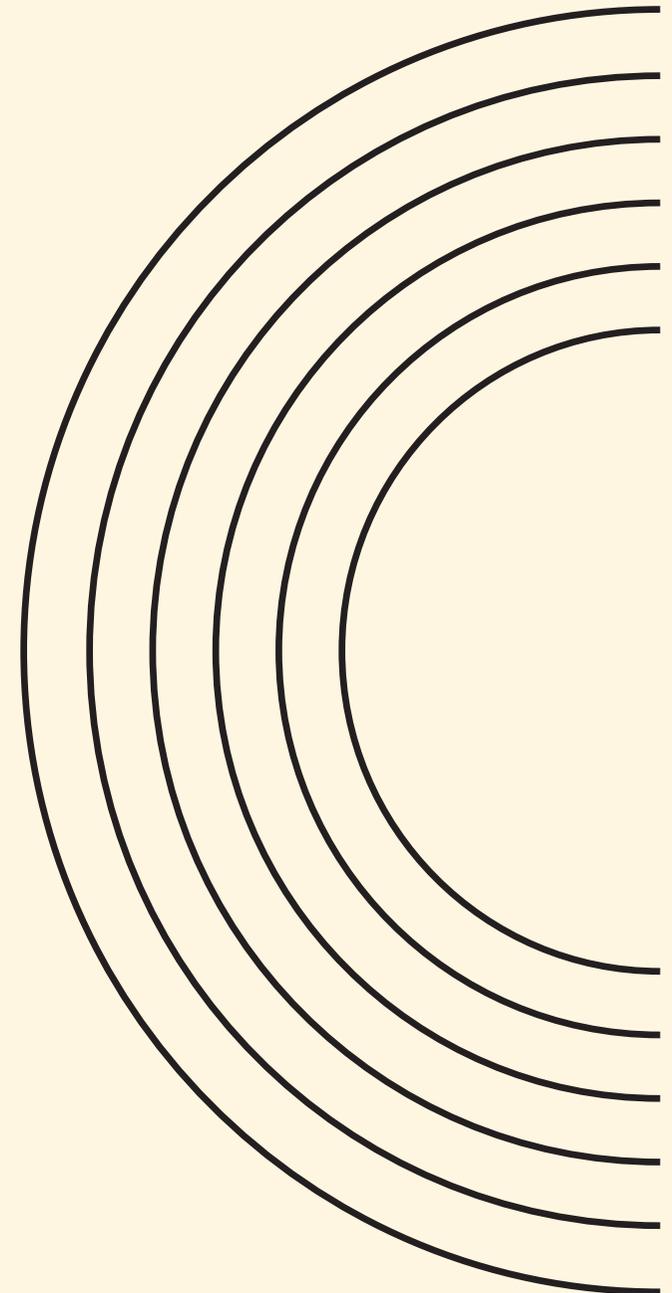

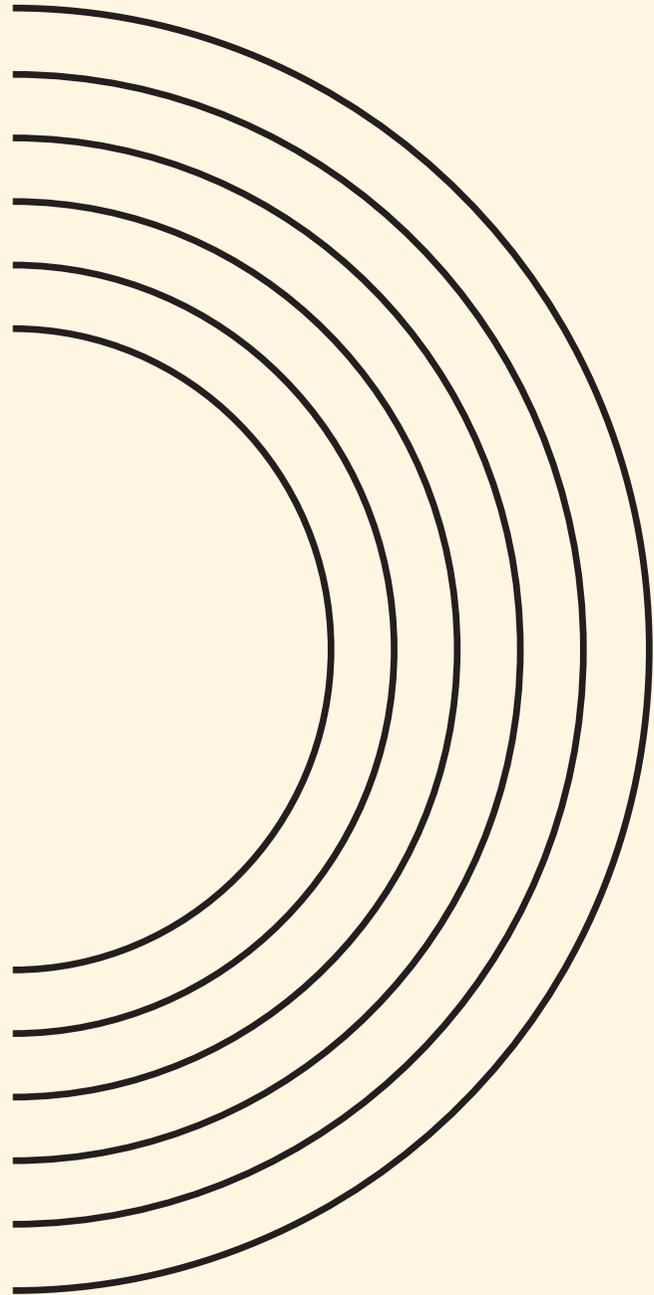**Do not recolour the logo.**

Do not add any strokes to the logo.

**Do not stretch or distort the logo in any way.**

Do not rotate the logo.

Logo anatomy

The logo was designed by Andre Te Hira and Luke Johnson (BrandAid), with Simon Kaan in a cultural advisory role.

It uses traditional shapes in Māori art which can be seen across many of the collection items. Particular inspiration was drawn from chevron patterns, which appear in artforms like tāniko weaving and carving.

These influences can be seen in the macron triangle shape, the vertical lines of the 'h' and 'a', and in the form of the letters.

Tāniko inspired

Growth/nurture form

TŪHURA
Otago Museum

Emergence

Tāniko inspired
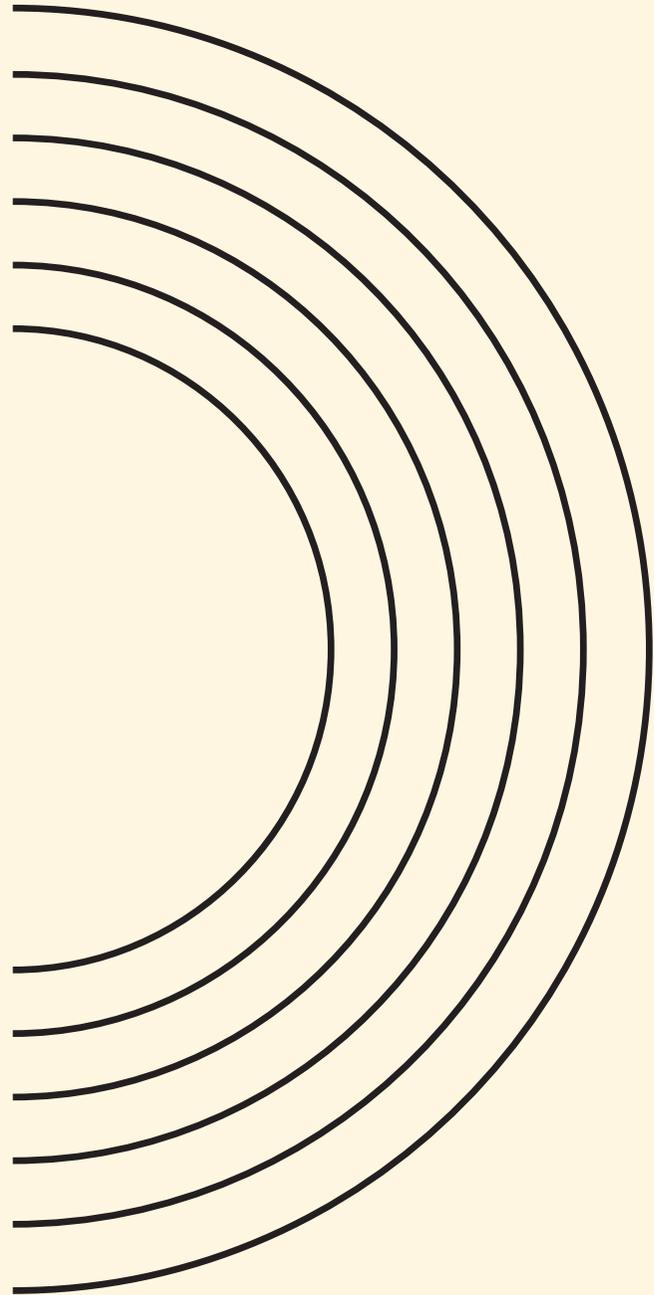
Supporting brand components

The supporting brand components were informed by the brandmark typography. Elements have been taken from the letter shapes to make a series of pou. These pou may be used as blocked-out images, or as lines if the background imagery requires it.
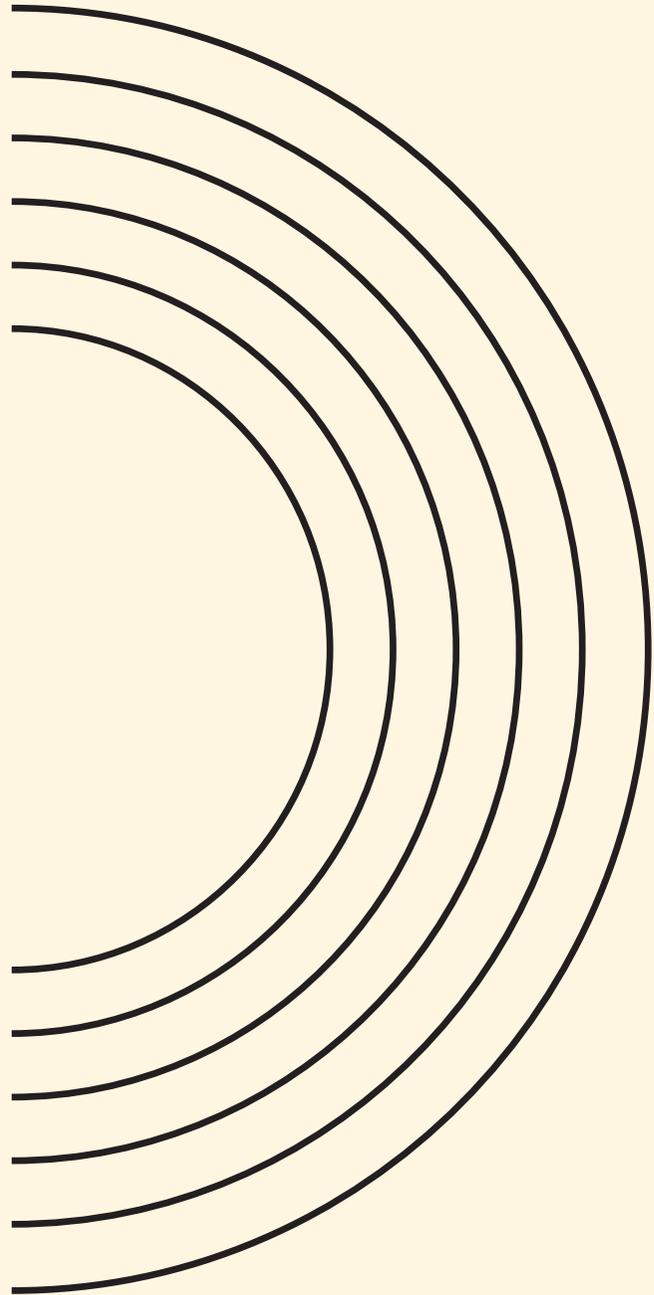
These elements are combined to create a series of pou and tiki, which can be used as supporting elements of the visual identity. The following pages outline some of the various ways in which they can be configured.
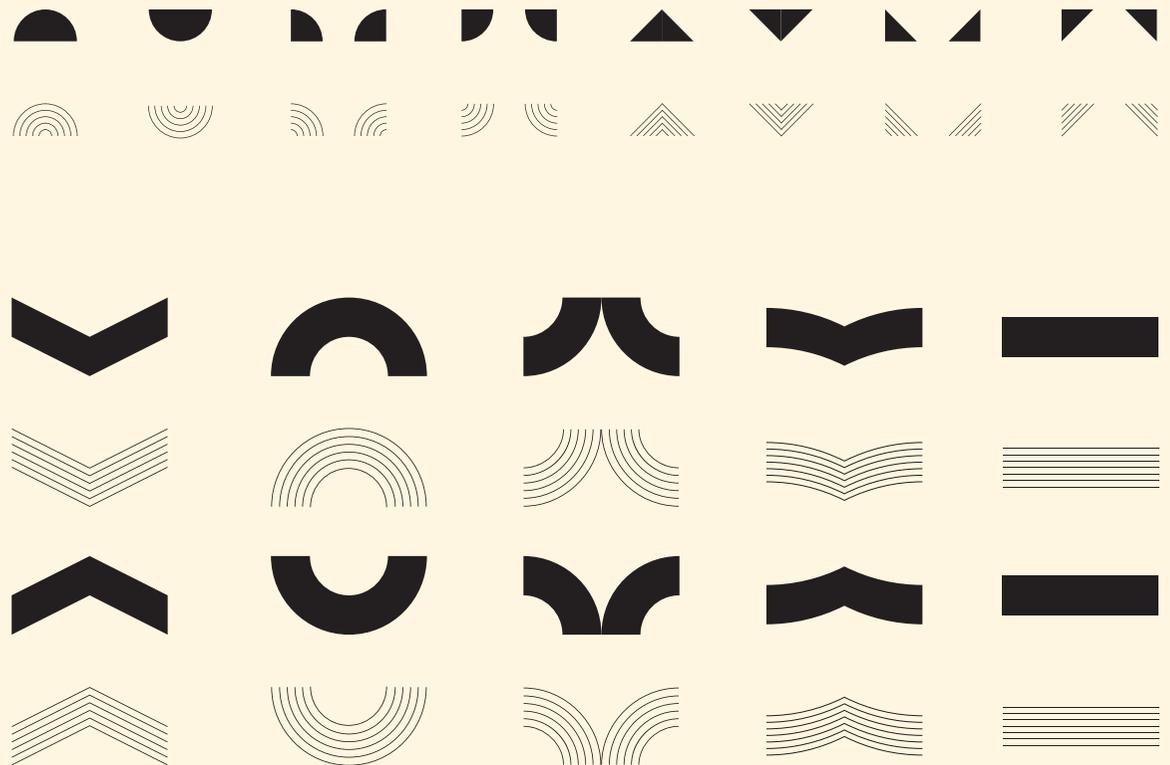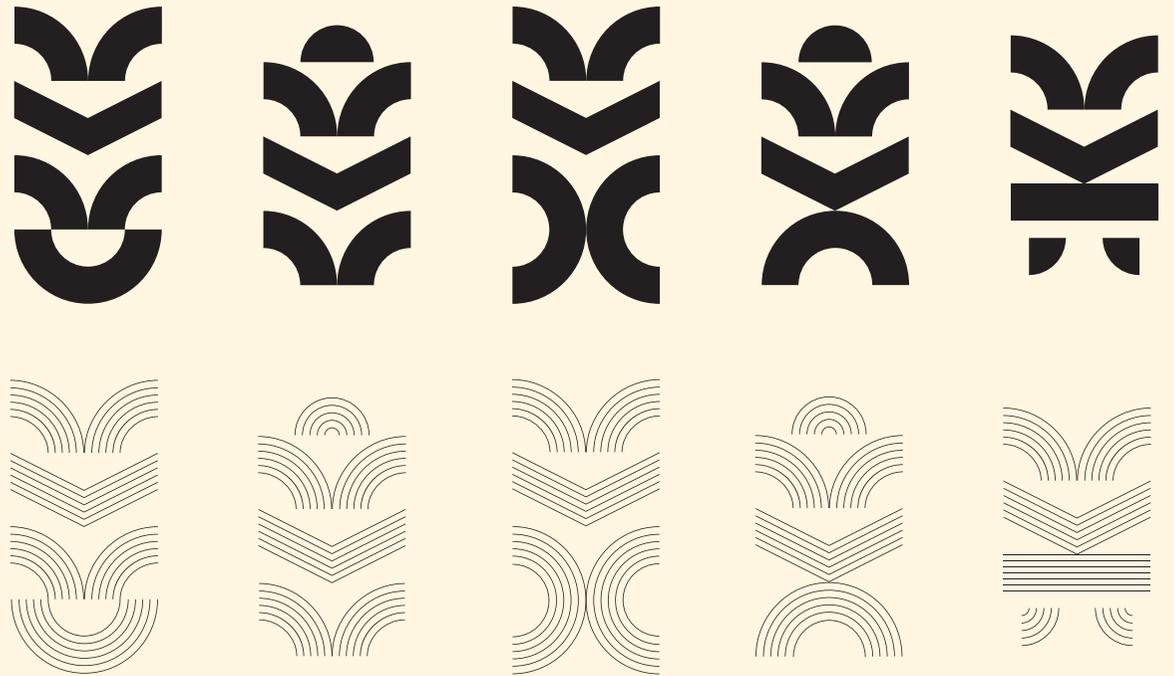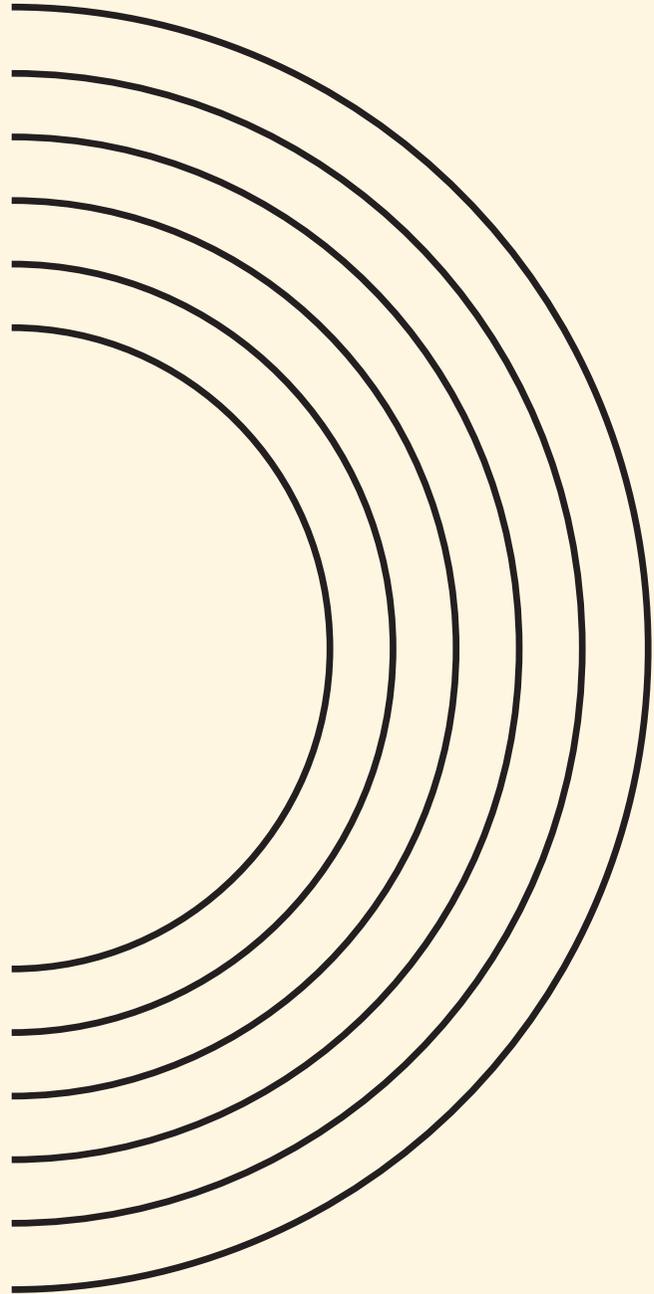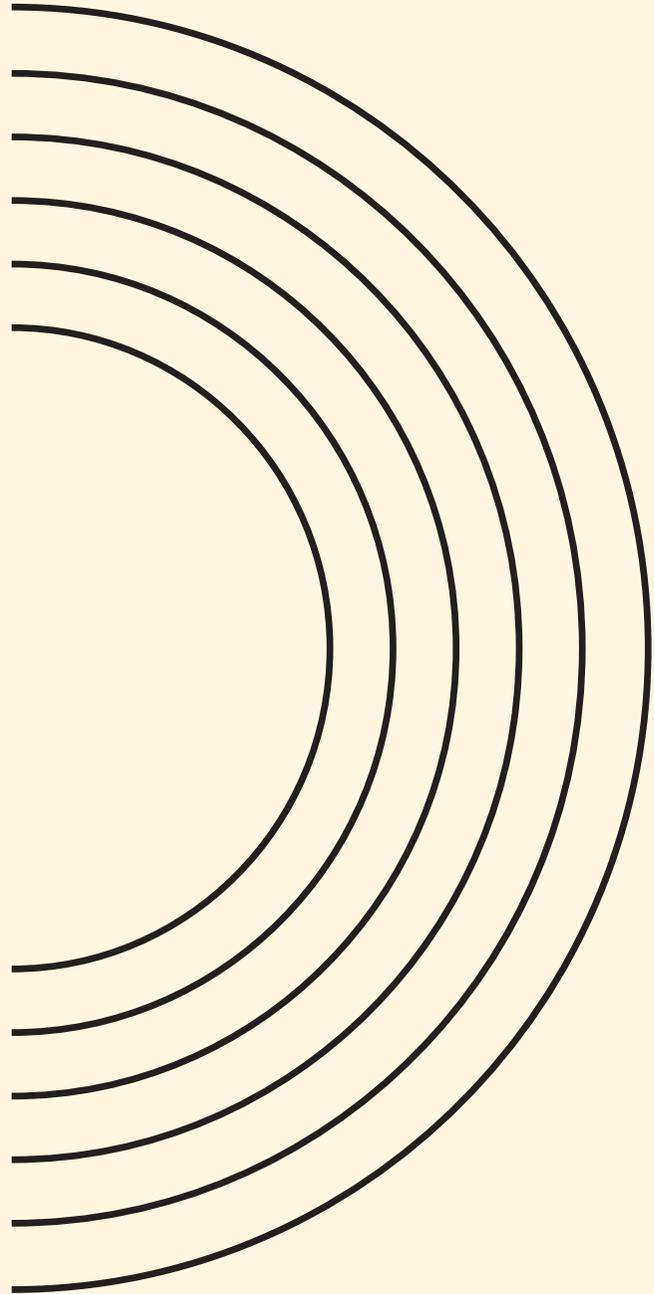
Pou and tiki configuration (two components)
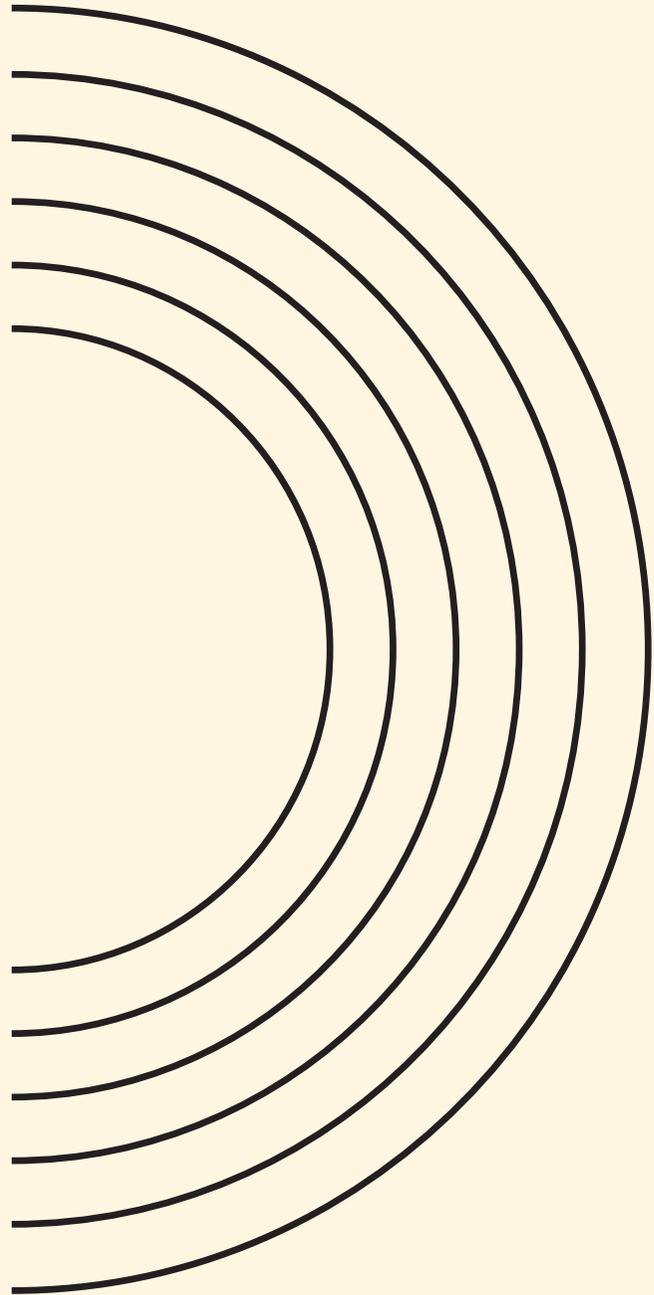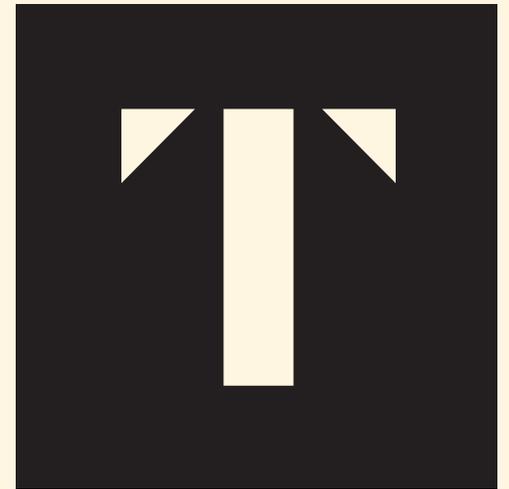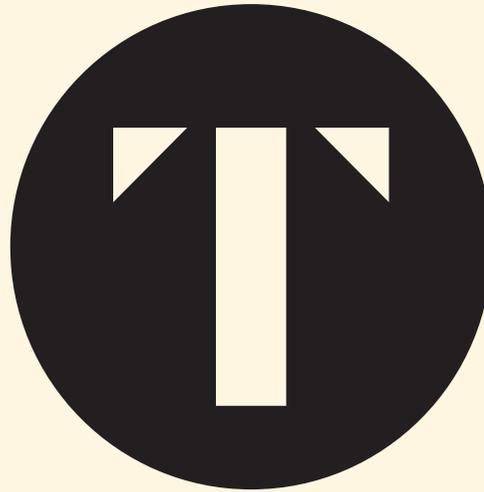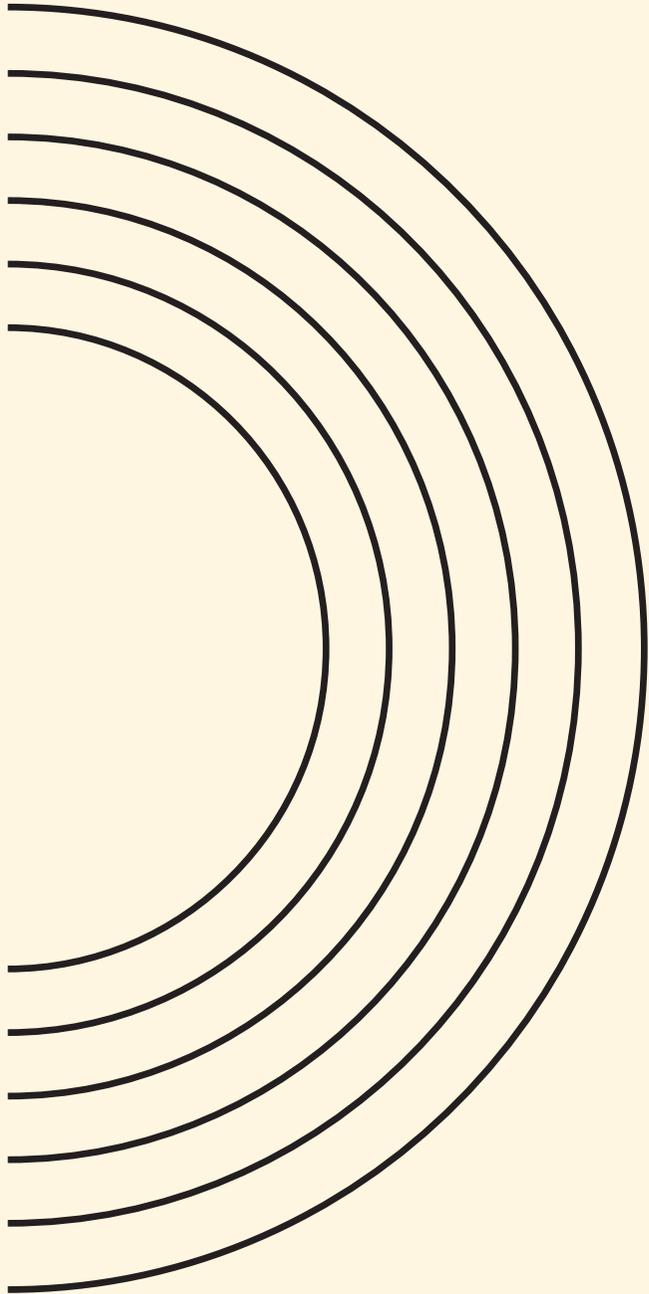
Pou and tiki configuration (three components)

Pou and tiki configuration (four components)

Pou and tiki configuration (six components)

Secondary symbols
– social media and website favicon

Colour
Palette
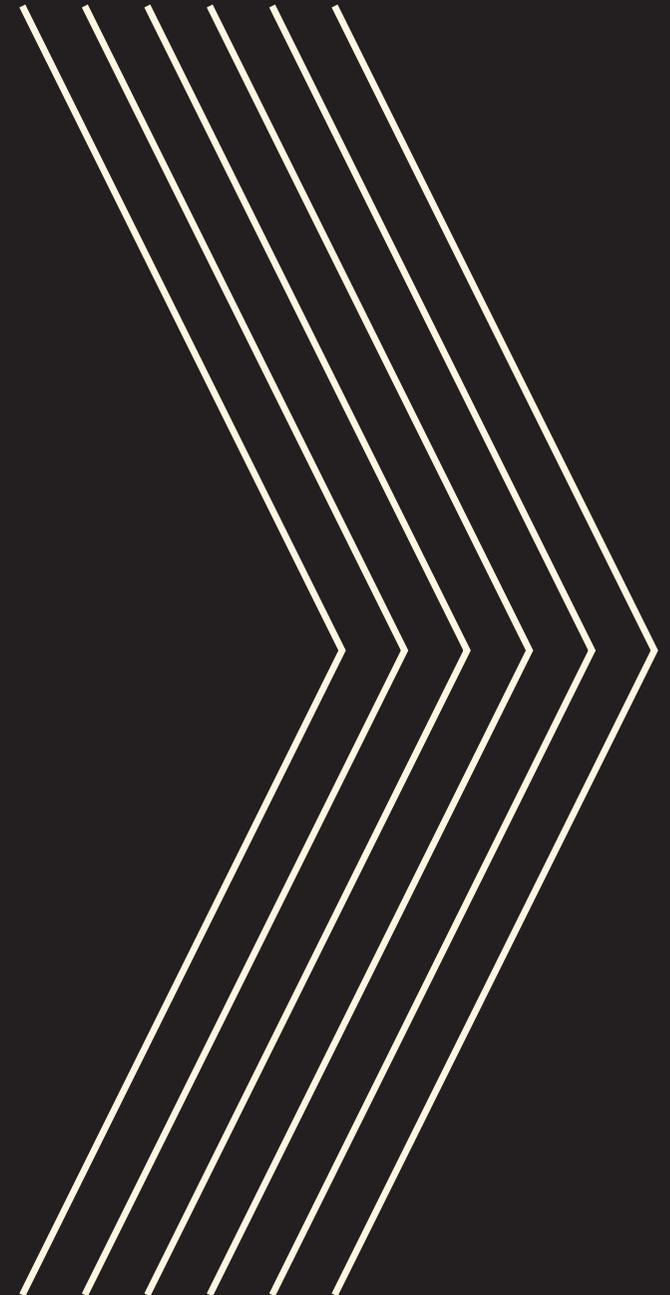
Primary colour palette

Black

CMYK   0, 0, 0, 100
RGB   35, 31, 32
HEX   231F20
PANTONE P Process Black C

White

CMYK   0, 0, 0, 0
RGB   255, 255, 255
HEX   FFFFFF
PANTONE P 1-1 C

Off-white

CMYK   0, 3, 13, 0
RGB   255, 244, 222
HEX   FFF4DE
PANTONE P 7-1 C

Secondary colour palette

When using a secondary colour, only use one colour per design.

Blue

CMYK	61, 25, 0, 0
RGB	94, 162, 216
HEX	5EA2D8
PANTONE	P 109-5 C

Red

CMYK	2, 78, 43, 0
RGB	236, 96, 112
HEX	EC6070
PANTONE	P 62-6 C

Green

CMYK	70, 16, 46, 0
RGB	74, 164, 150
HEX	4AA496
PANTONE	P 131-12 C
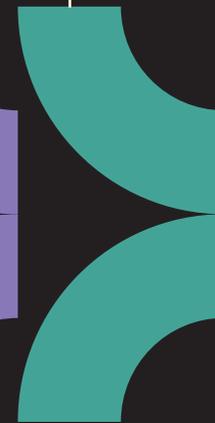
Orange

CMYK	2, 47, 56, 0
RGB	241, 153, 114
HEX	F19972
PANTONE	P 37-5 C

Purple

CMYK	50, 56, 0, 0
RGB	138, 121, 184
HEX	8A79B8
PANTONE	P 96-12 C

Yellow

CMYK	6, 24, 62, 0
RGB	238, 193, 118
HEX	eec176
PANTONE	P 10-13 C

Accessibility

Accessibility protocols include high-colour contrast ratios for text and interactive elements, mobile audiences, avoiding problematic colour combinations, and not using colour as the only differentiator when it comes to denoting text links.

It may also include using plain language, captioning videos, and providing important information via text, rather than images, to make it accessible to screen readers.

Communications from or representing Tūhura Otago Museum should be inclusive and accessible to everyone, with the needs of everyone kept in mind wherever possible.

These should include:

Use of clear and simple language.

Large, high-contrast text for easy readability.

Using colour schemes that do not compromise legibility for people with colourblindness.

Include alt-text and/or descriptive captions for photographs and other images.

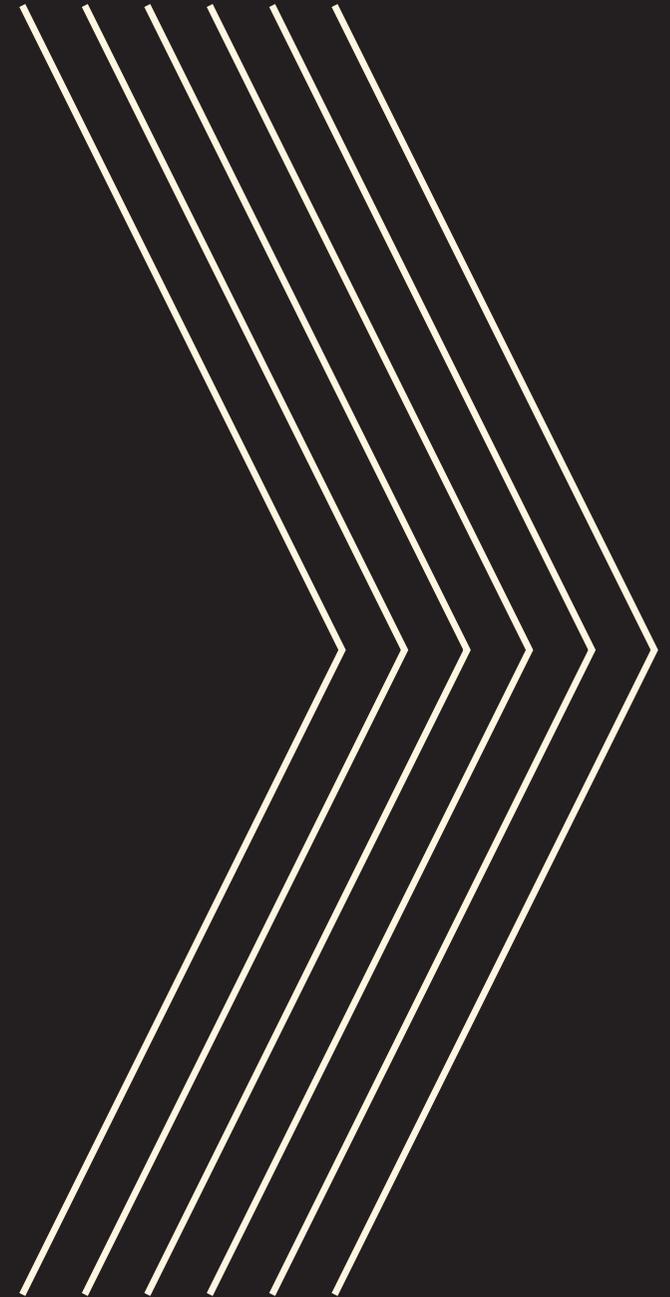Provide captions/transcripts for all video and audio content.

Use inclusive language, and include comprehensive and/or open-minded response options on forms.

Follow website accessibility best practices online.
(https://www.digital.govt.nz/standards-and-guidance/design-and-ux/usability)
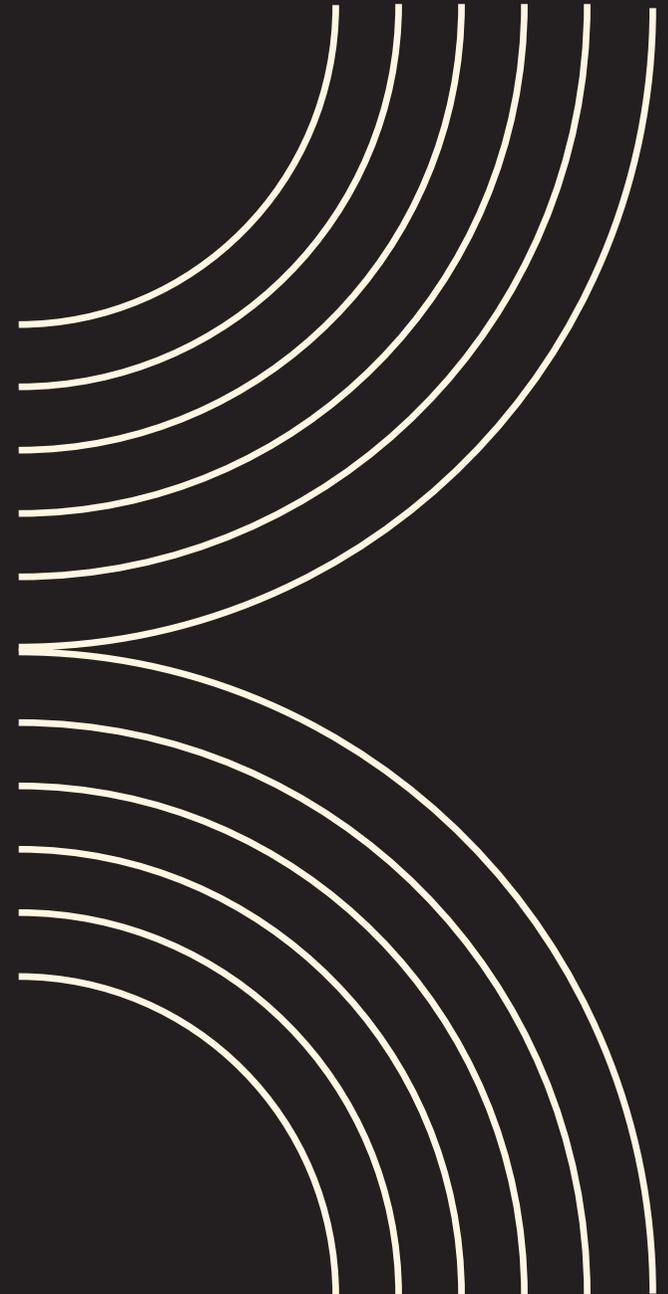
Typography

Primary typeface

NB International™ Pro Edition MMXXI

NB International Pro – Light

NB International Pro – Light-Italic
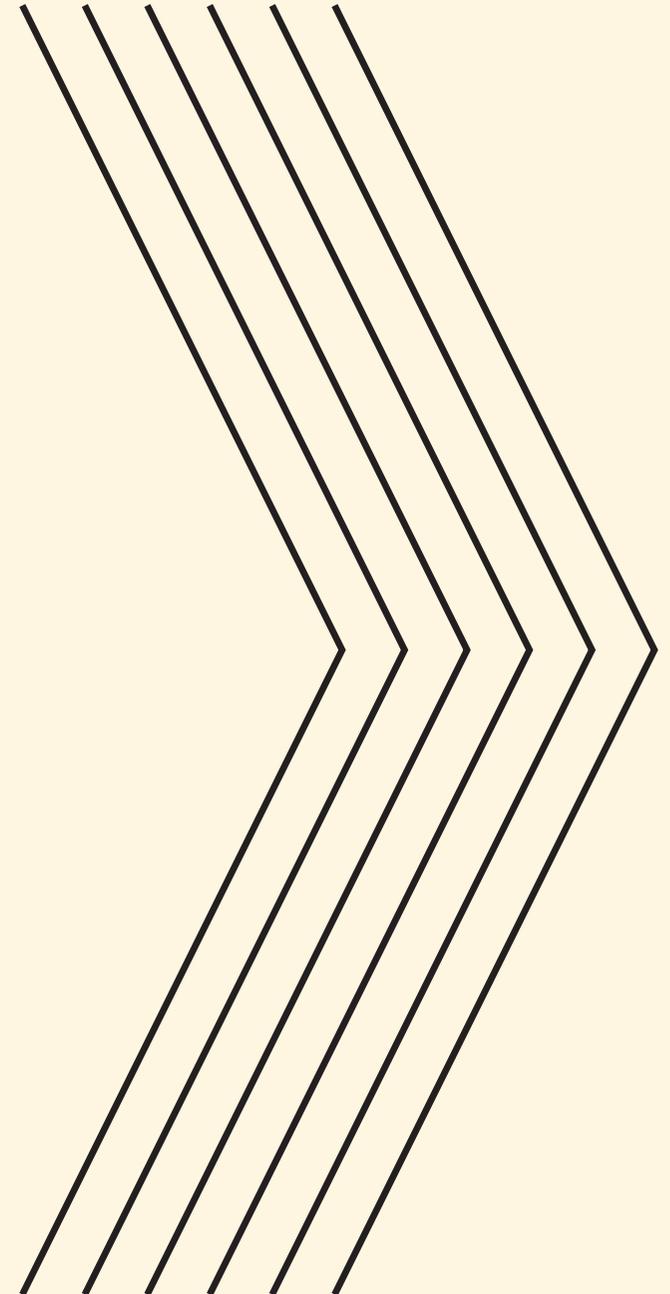
NB International Pro – Regular

NB International Pro – Italic

NB International Pro – Medium

NB International Pro – Medium Italic

NB International Pro – Bold

NB International Pro – Bold Italic

Type scales example

The following shows how our typeface is used to create levels of communication. This is a guide on how to best use the family of type to represent the brand. Stick to between 2-4 font sizes to create contrast and hierachy.

Revisit Pink Floyd's Album ①

② Celebrate 50 years of Pink Floyd's famous *The Dark Side of the Moon* album in this incredible and immersive experience in Tūhura Otago Museum's 360-degree Planetarium.
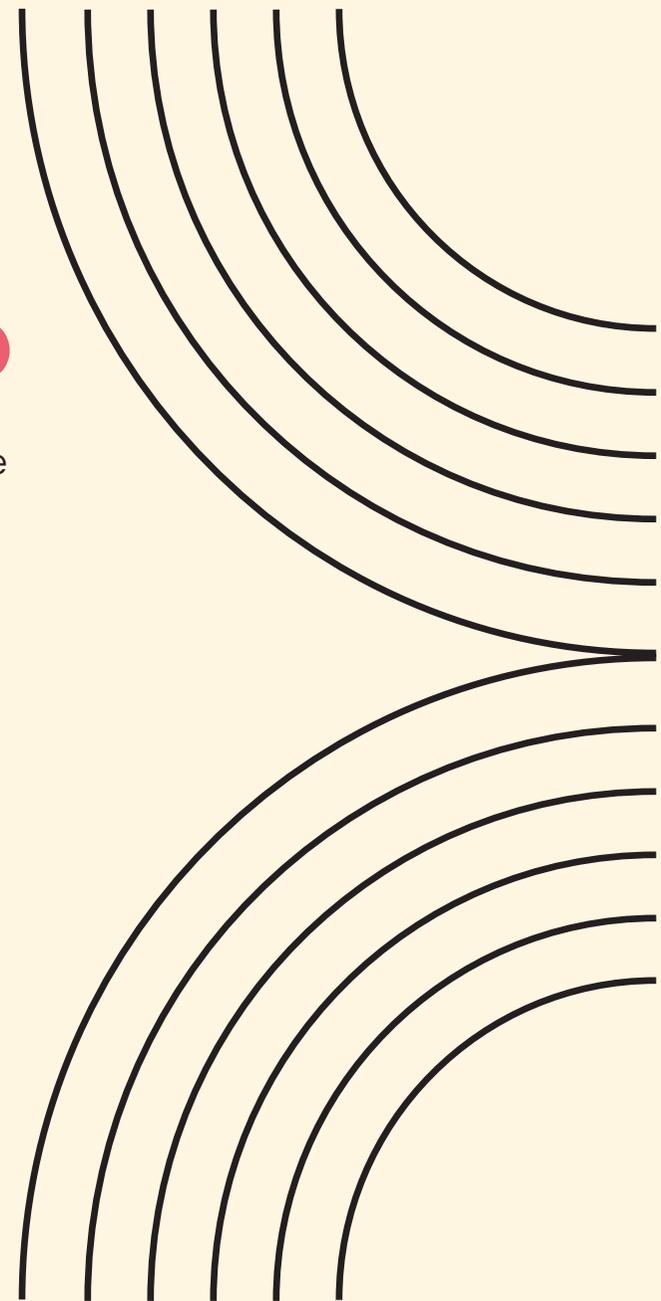
③ 4.30pm, Saturday 26 August
4.30pm, Sunday 27 August
4.30pm, Saturday 2 September
4.30pm, Sunday 3 September

Cost: $40 ④

① Headline
NB International Pro – Bold
Font size - 54pt
Leading - 50pt

② Body
NB International Pro – Light
Font size - 14pt
Leading - 16pt

③ Dates
NB International Pro – Medium
Font size - 16pt
Leading - 19pt

④ Cost
NB International Pro – Blod
Font size - 16pt
Leading - 19pt

Web fonts (EOT, WOFF, WOFF2, WebOnly-TTF)

NB International™ Pro Edition MMXXI

NB International Pro – Light

NB International Pro – Light-Italic

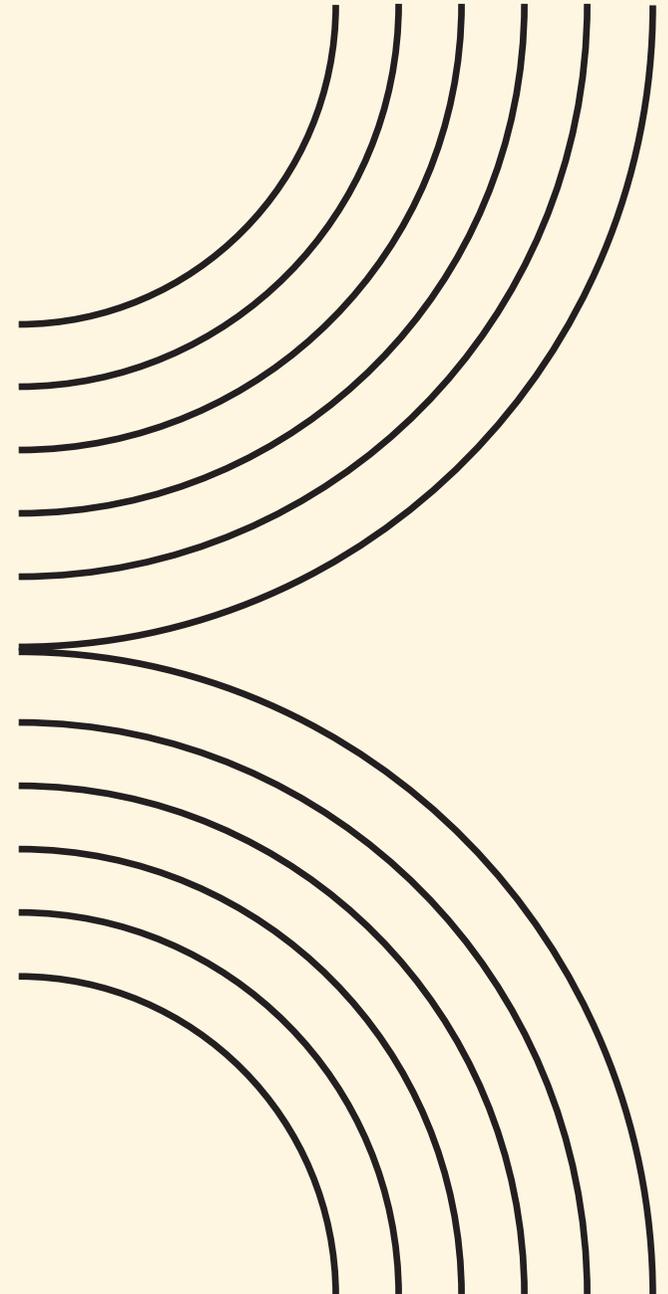NB International Pro – Regular

NB International Pro – Italic

NB International Pro – Medium

NB International Pro – Medium Italic

NB International Pro – Bold

NB International Pro – Bold Italic

Typography Principles

Line height and tracking
Initially use the font's standard settings, then adjust these characteristics
to suit your purpose (signage, headings etc.)

Alignment
Left-aligned – in most cases.
Right-aligned – for balance and compositional solution.
Centred – very rarely, mostly for headings.
Text to width – very rarely, may be suitable for large printed documents.
Complex alignment – multiple alignments in one composition may be used
to direct the eye to information.

Hierarchy
Must use contrast between sizes and weights of fonts. See type scales example.

Colour
Use brand colours according to background to create contrast.

Letter case
In most instances sentence case is to be used. Do not use all uppercase in brand font.

Exhibitions and one-off events
A new font may be used for specific projects.
This could be paired with the brand font.
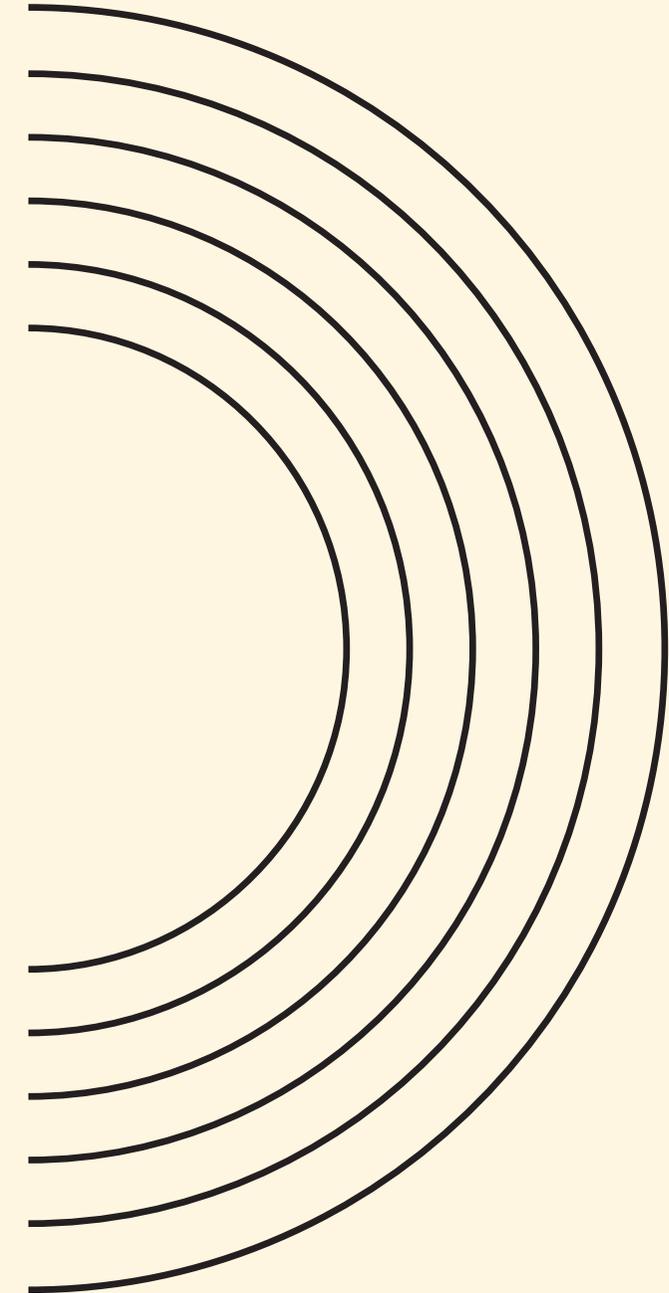
Brand
Architecture
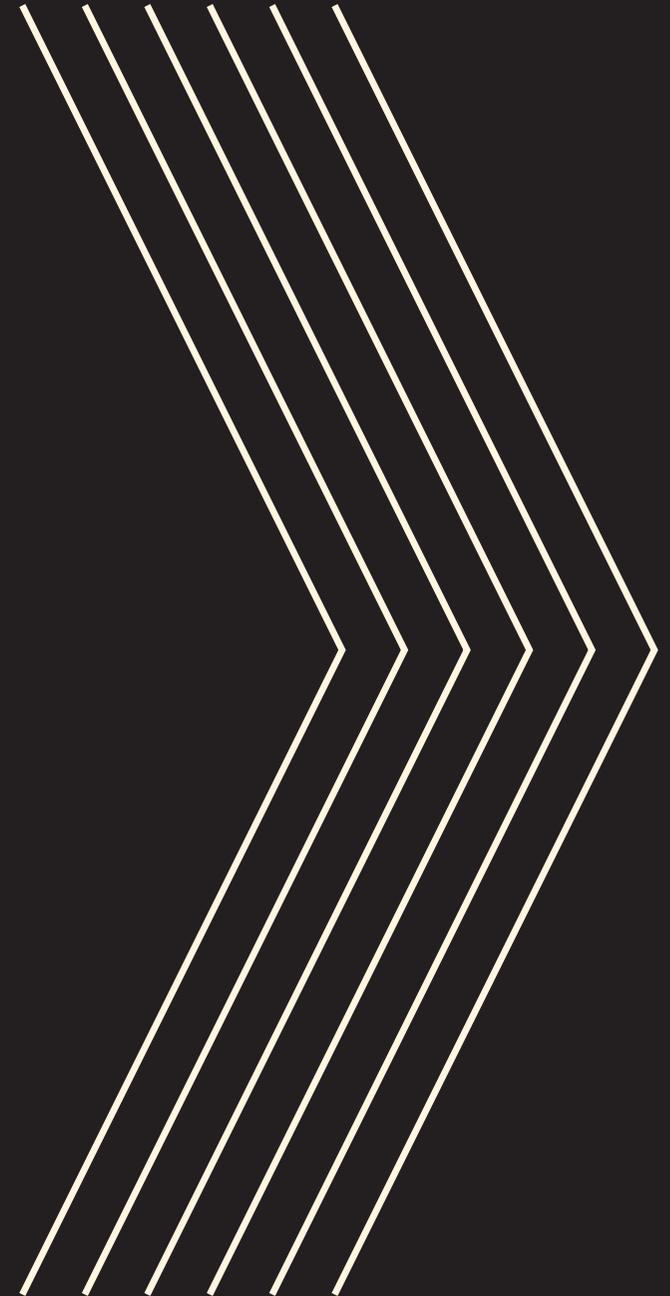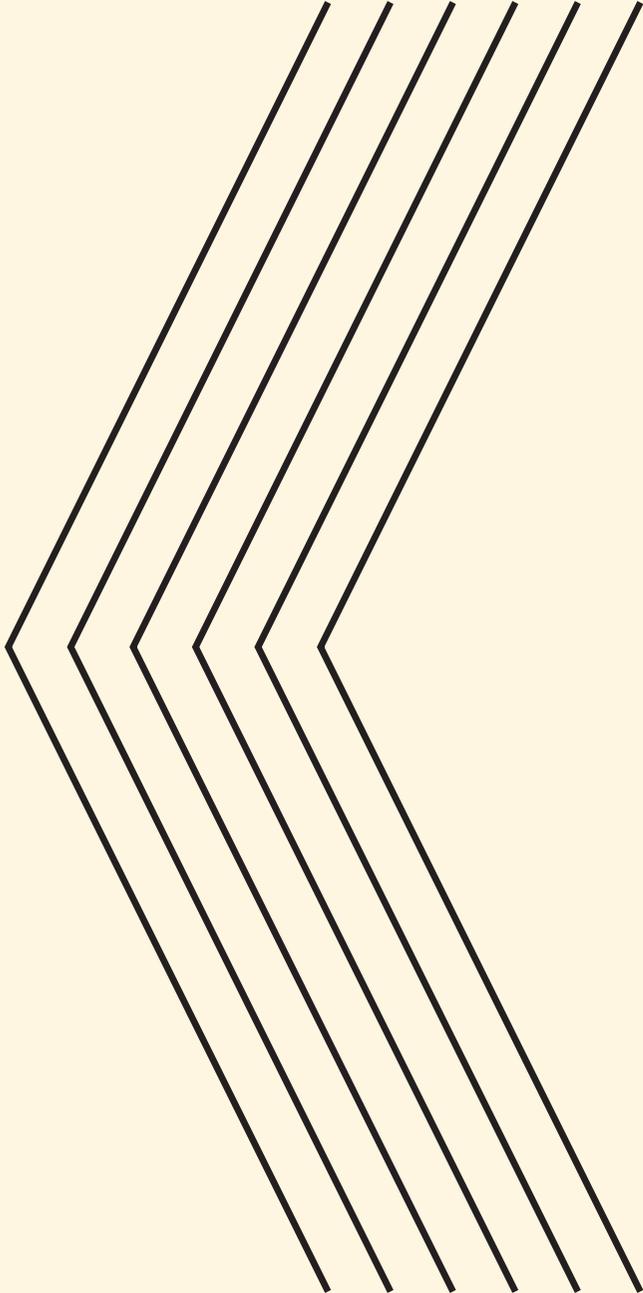
Brand hierarchy

Tūhura Otago Museum has an in-house branding hierarchy.

Tūhura Otago Museum
Tūhura Science Centre*
Tūhura Perpetual Guardian Planetarium**
Tūhura Shop
Tūhura Events
Tūhura Friends of Otago Museum

*In an official context and formal communications (Annual Report, Annual Plan, etc.), the name 'Tūhura Otago Community Trust Science Centre' is to be used.
** In an official context and formal communications (Annual Report, Annual Plan, etc.), the name 'Tūhura Perpetual Guardian Planetarium' is to be used.

TŪHURA
Otago Museum

TŪHURA
Otago Museum Shop

TŪHURA
Science Centre

TŪHURA
Planetarium

TŪHURA
Events

TŪHURA
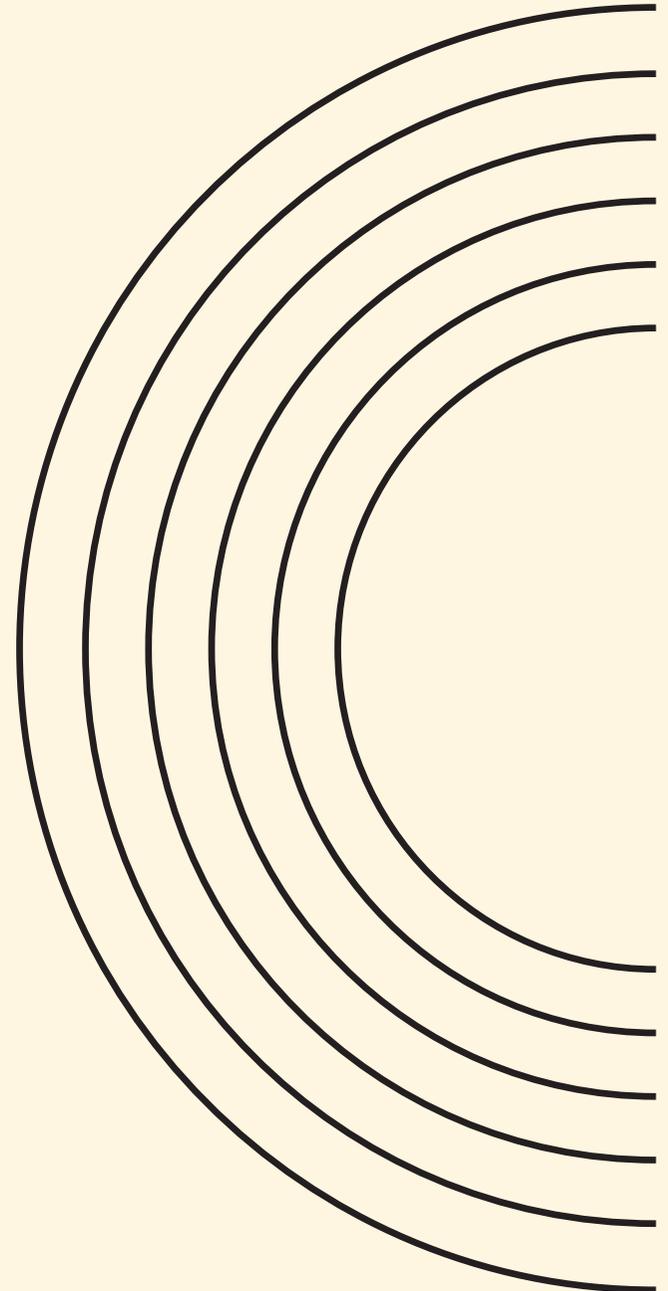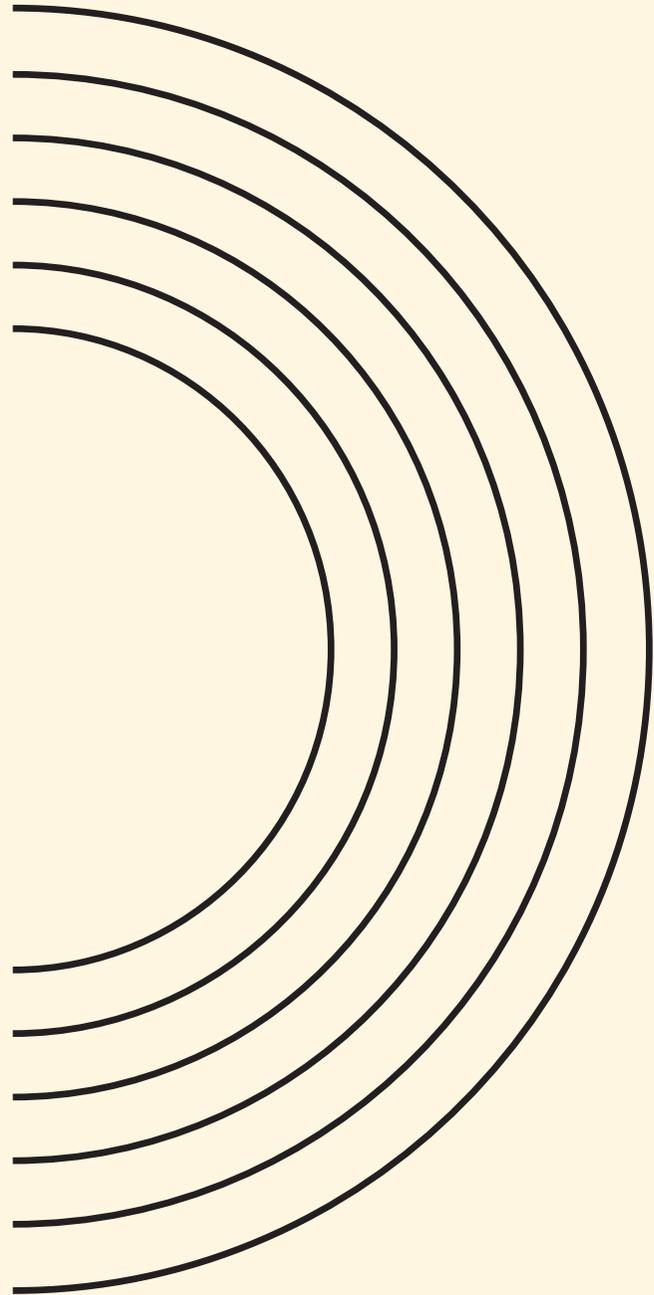Friends of Otago Museum

Examples

Examples

Examples

Examples

It is preferable to place text and the logo directly on a high contrast background such as in the top example. In instances where this is not possible, use a block of brand colour.
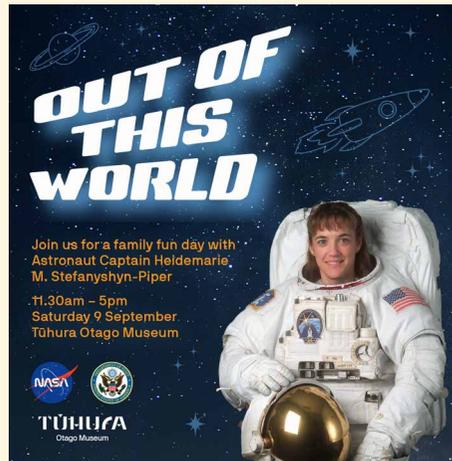
Co-branding examples
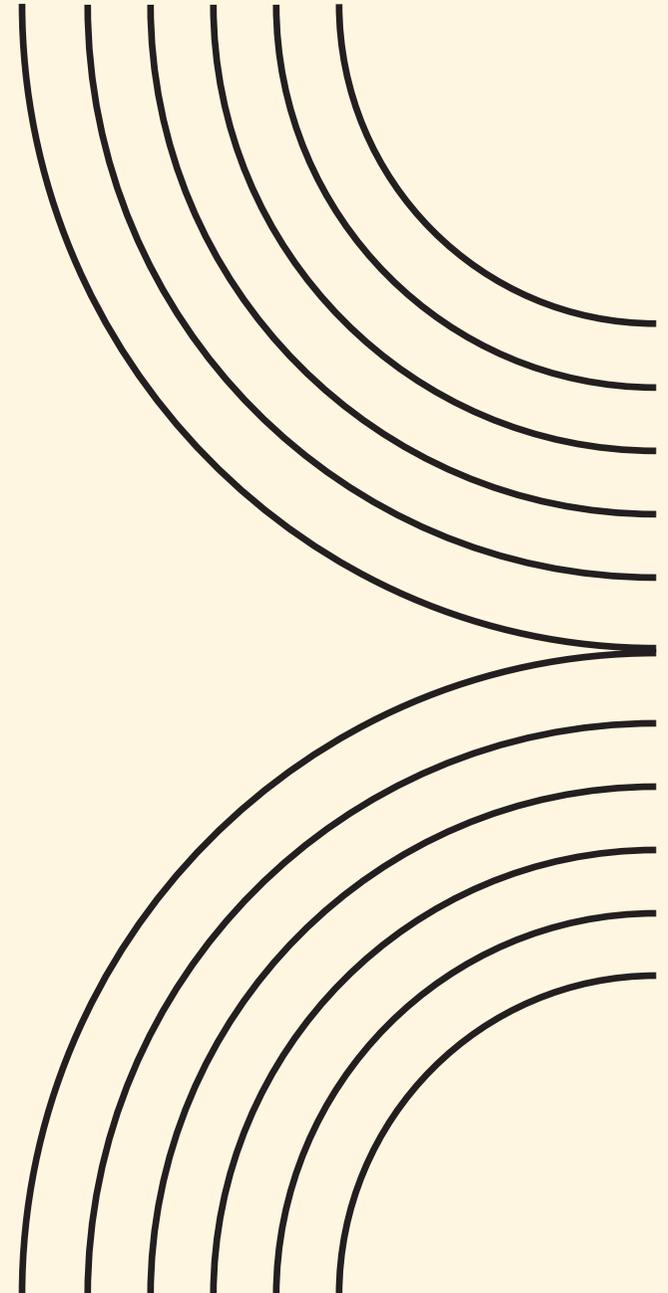
Visual
Language
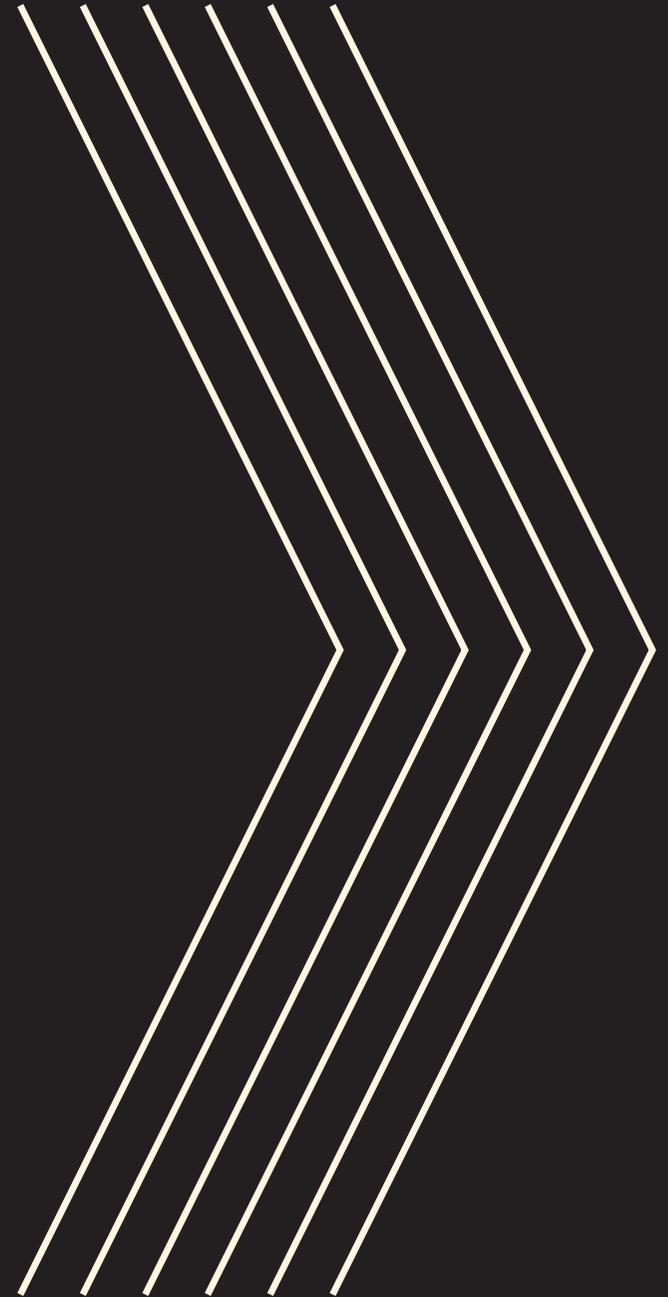
Photography

Photography is an important aspect of the Tūhura Otago Museum brand, and we recommend that it be used widely.

Light
Lighting should feel bright, warm, and natural.
Indirect natural light, or imitating this is preferred.

Mood
Fun and friendly. Always representing the brand personality and values.

Composition
When taking photos, think about how this image will be used and displayed; whether it's landscape or portrait; and if there's enough dead room for logos and incorporation of secondary symbols for promotional advertising.
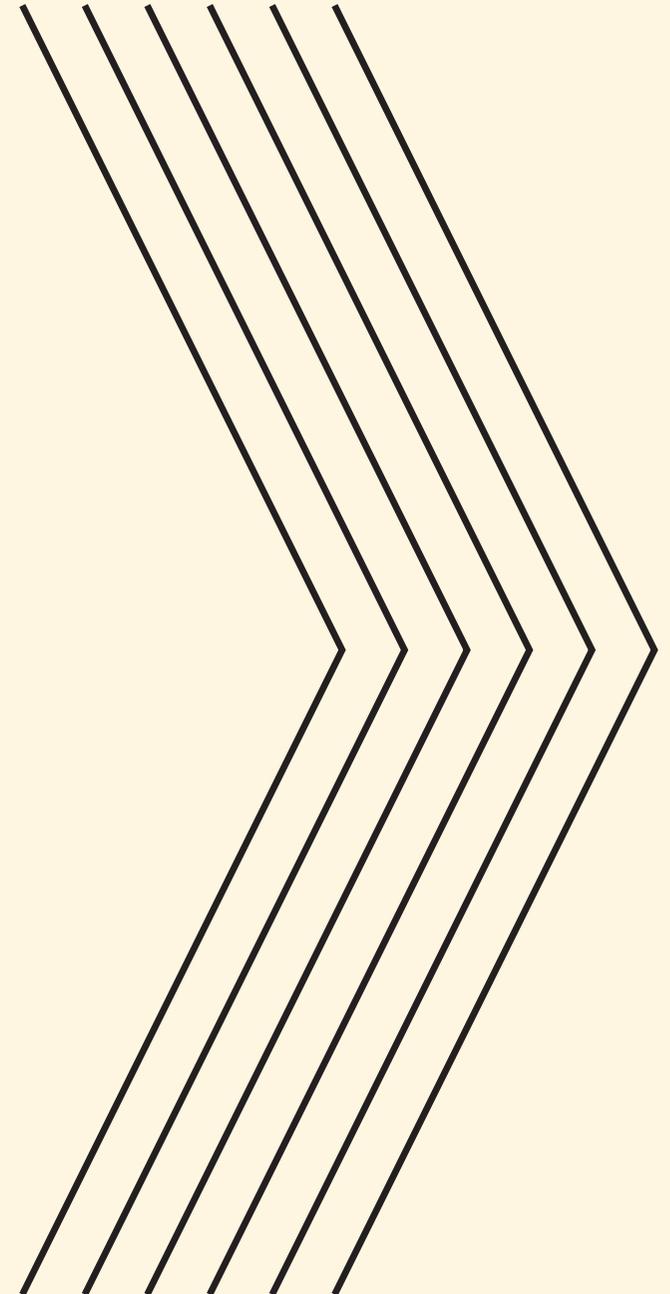
Colour
Full colour saturation

Photographs should take care to ensure people are depicted in a positive light that is respectful and empowering.

Photographers should avoid stereotyping individuals and should never objectify subjects due to culture, race, or sexual orientation. Subjects should be treated with respect and dignity, giving special consideration to those with disabilities.

Do not manipulate images in a way that could mislead viewers or misrepresent the Museum.

Always include photograph credit and copyright restrictions when required.

Example photography
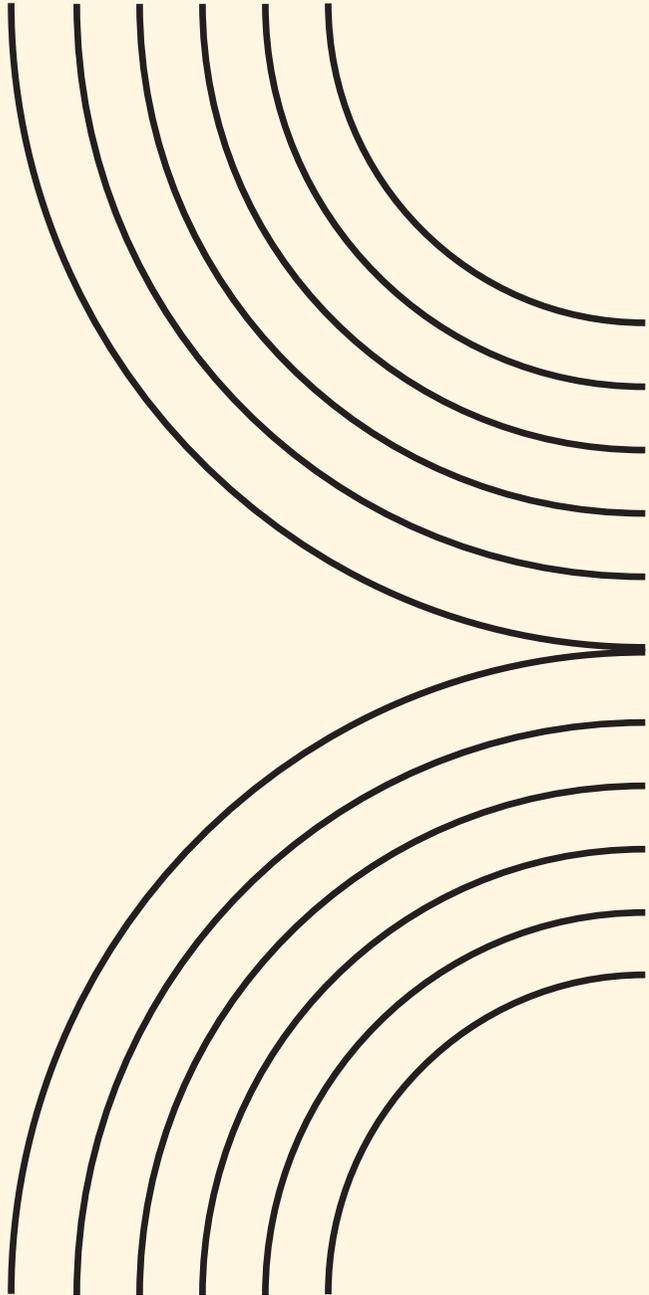
Video

Video is increasingly used in social media and advertising and is an important way to convey who we are as a brand.

Light
Should feel bright, warm, and natural.
Indirect natural light, or imitating this is preferred.

Mood
Fun and friendly. Always representing the brand personality and values.

Composition
When framing video, think about how the video will be used and displayed; if there's enough dead room for logos and incorporation of secondary symbols for promotional advertising.

Color
Full-colour saturation.

Videographers should take care to ensure people are depicted in a positive light that is respectful and empowering.

Videographers should avoid stereotyping individuals and should never objectify subjects due to culture, race, or sexual orientation. Subjects should be treated with respect and dignity, giving special consideration to those with disabilities.

Care should also be taken to apply these guidelines when selecting background music.
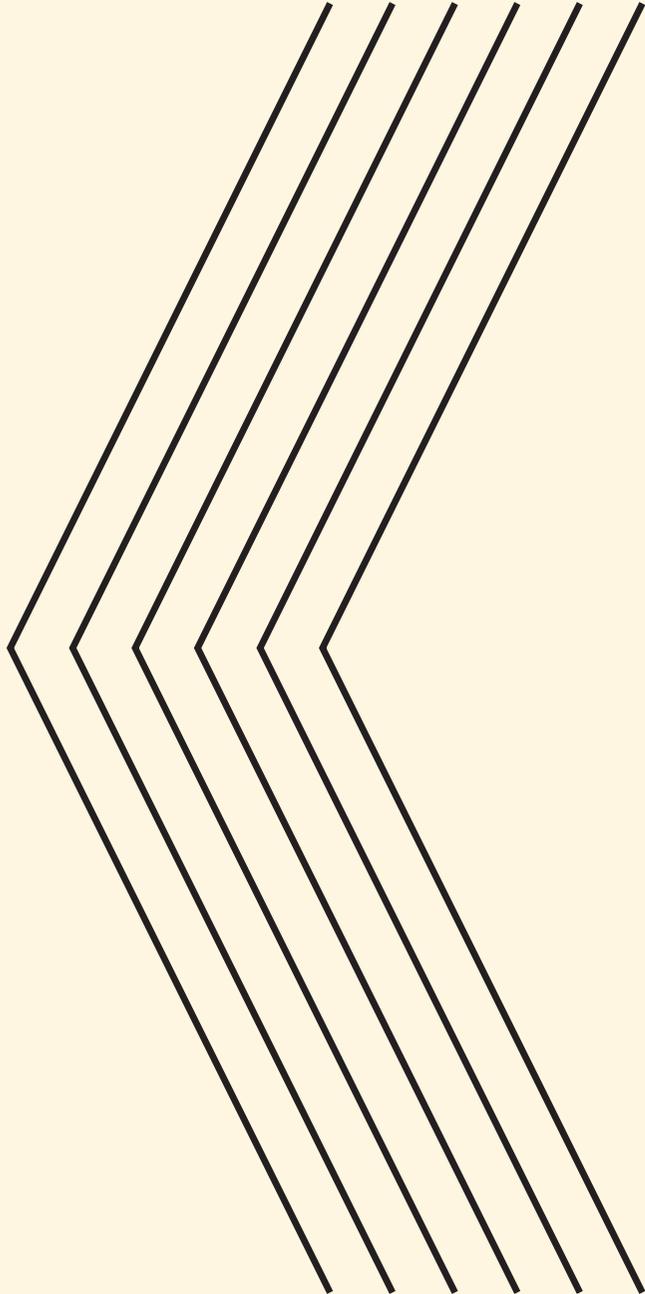
Always include video credit and copyright restrictions when required.
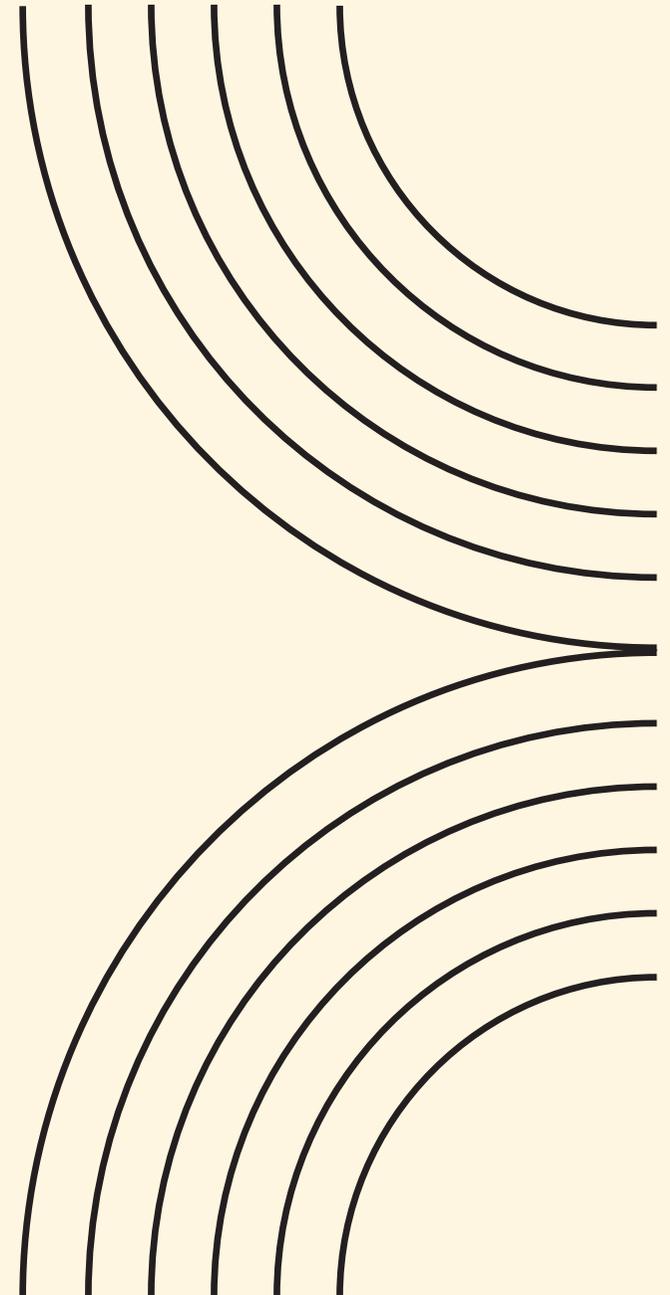
Brand
Voice
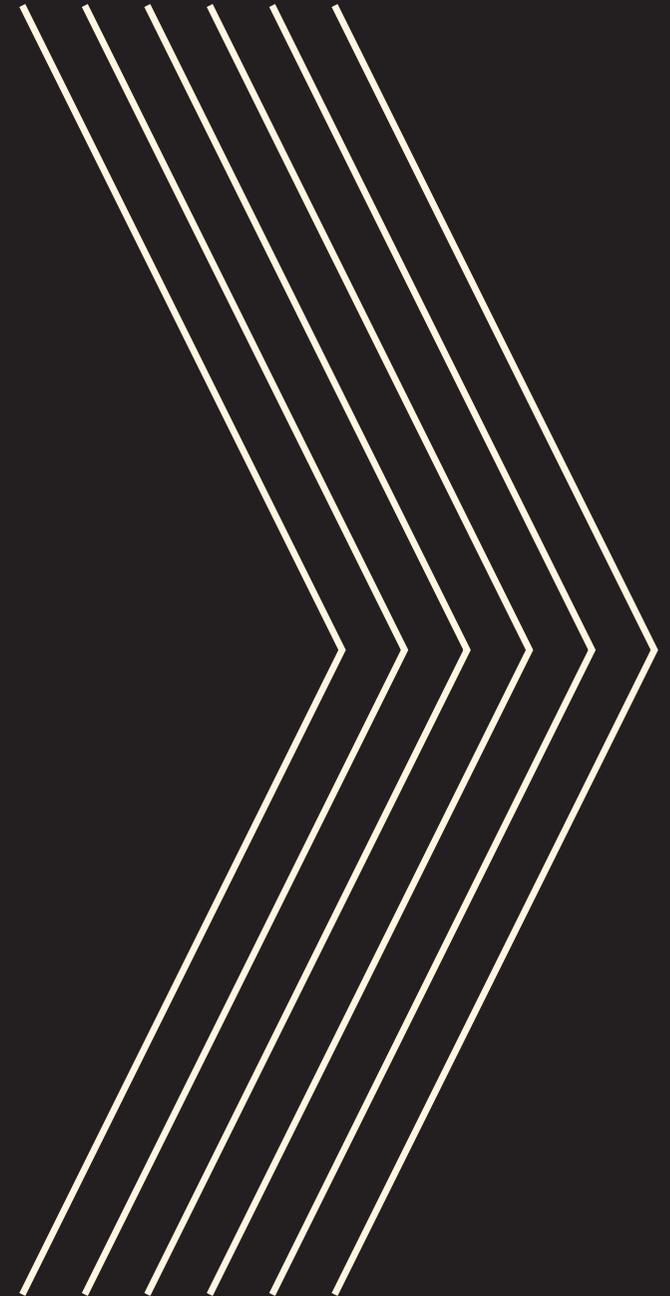
Voice

Tone/voice:

Natural, friendly and engaging

Clear, easily understood and effective

Simple but not simplistic

Tailored to different audiences (adapted to fit specific exhibitions, displays or projects)

Be concise and keep writing tight

Avoid jargon and overly complex sentences

Use familiar language, short words and short sentences

Avoid passive voice

Technical language

Orcinus orca, a cetacean, occupies an important ecological niche as an apex predator. By acting as a top-down control mechanism, it affects the population dynamics of other trophic levels in its consumer-resource system.

Simplified language

The orca (maki, *Orcinus orca*) is a variety of dolphin and part of an order of marine mammals called *Cetacea*, which also includes whales and porpoises. As a predator at the top of the food chain, it plays an important role in its ecosystem, affecting the population size and density of species at lower levels in the food web.
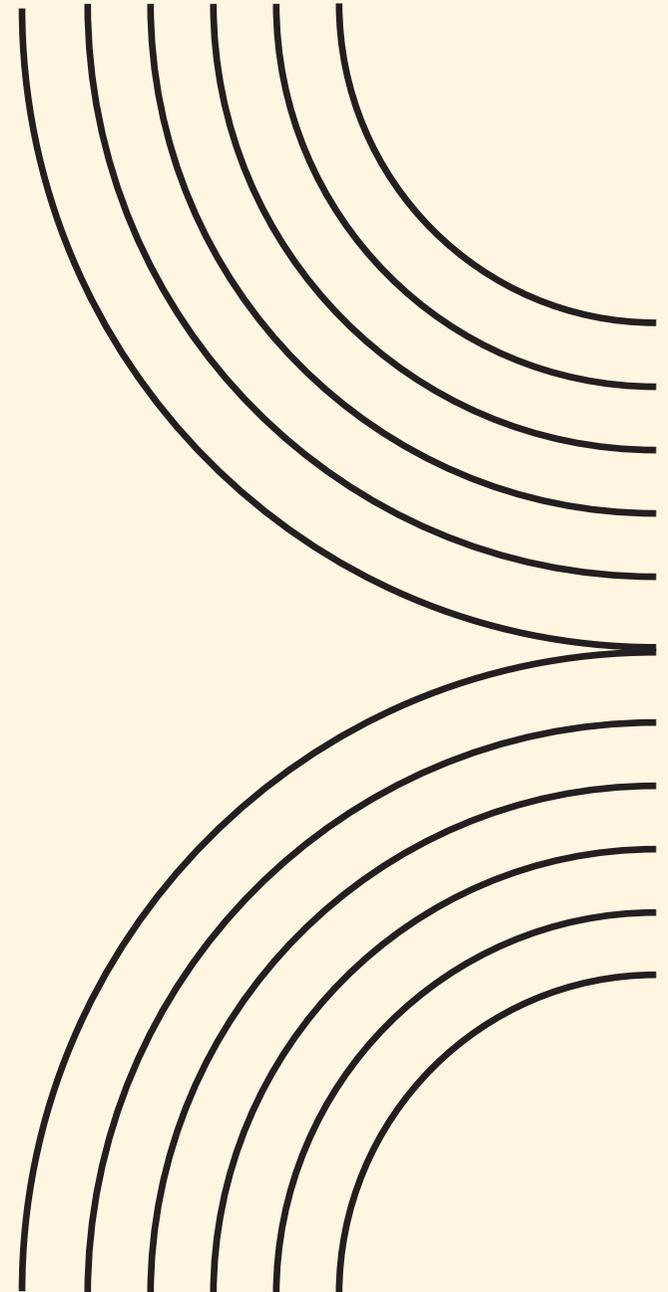
Brand + Style Guidelines

Drafted by Tūhura Otago Museum Marketing and Design teams

TŪHUrA

Otago Museum