

NATIONAL
ARMY
MUSEUM

Brand guidelines
Comprehensive

Version 1.0

February 2017

Vision statement

**‘Inspiring more than just
questions and answers’**

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OUR BRAND

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WHY WE HAVE THE BRAND

1 Brand values

Purpose, vision and mission

The brand story – our brand essence

The brand story – our brand positioning

The brand story – our brand values

Brand values – act, think and feel

Audience segmentation

Our tone of voice

Purpose, vision and mission

We have a clear purpose, vision and mission which underpin our brand values and form the basis of the way we represent ourselves.

The 'brand story' on the next few pages is a helpful reference for ensuring we communicate our objectives clearly and connect with our audiences.

What this guide is for

This brand guide is for colleagues, agencies and partners who will become National Army Museum brand guardians.

The guide has been divided into sections that explain the brand story, give practical guidelines and show sample applications. It's designed to help you understand and implement the brand creatively and cohesively across a broad range of behaviours, channels and media.

PURPOSE

To gather, maintain and make known the story of the British Army and its role and impact in world history.

VISION

To be the leading authority on the history of the British Army and a first-class museum that moves, inspires, challenges, educates and entertains.

MISSION

To provide a museum experience that meets the widest range of public need and connects the British public with its army.

The brand story

Our brand essence

Our brand essence – *to interpret and transform* – is the emotional heart of everything we do. In order to interpret the story and purpose of the army, we first need to make a connection with people. And in order to transform perceptions of the army and soldiers, we first need to tell untold stories, share our insights and, again, create an emotional connection.

Through our brand we demonstrate consistency **through** our behaviours as well as our actions.

Empathy is at the heart of both of these directives. We need to empathise with our visitors and stakeholders, empathise with soldiers and create empathetic connections between the two.

With all of our communications, the starting point should be empathy. Before we sit down to start writing, gathering material or planning an exhibition or press release we need to consider and plan all the points of empathy – what our audiences need and how they'll connect to the story.



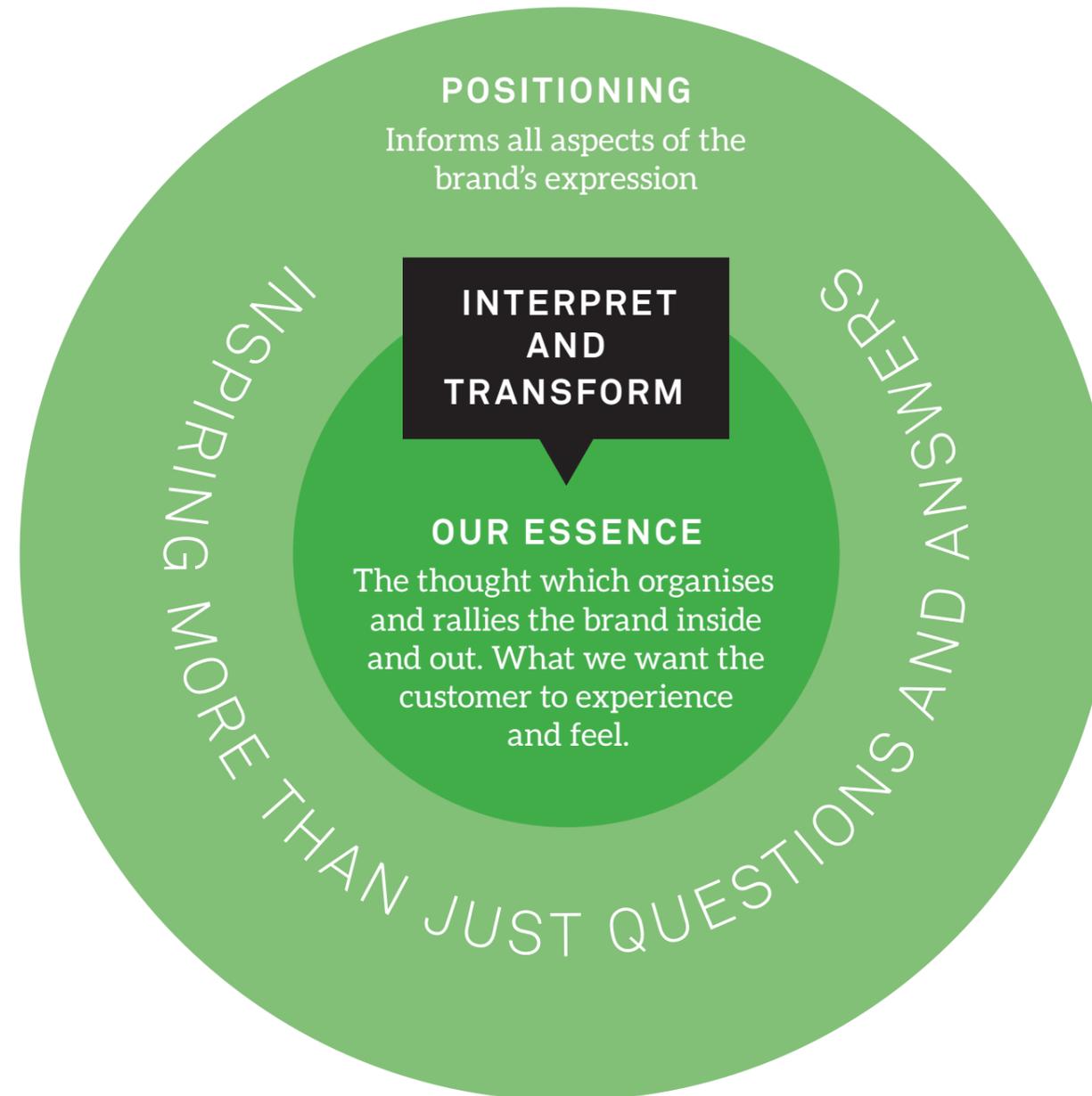
The brand story

Our brand positioning

Our brand positioning is *inspiring more than just questions and answers*. That's how we want all of our communication (verbal, written, visual or spatial) to come across. Though some of our content is challenging, our tone is thought-provoking and measured. The additional things we want to evoke might be: debate, emotion, new ideas, connection, reflection, surprise, intrigue, conversation or even pride.

It's important to draw a clear distinction between our content, which can be challenging, and our tone of voice, which is not. We talk about complex ethical issues, life-changing injury and about death. These ideas are challenging in themselves so we should present them in a calm, neutral way.

This is the essence of what we choose to include in text, for example, or in photos, or in displays. When we're planning communication we look at how to make empathetic connections. Then, once we've established the points of empathy, we select content to inspire debate, new ideas, reflection, and so on.



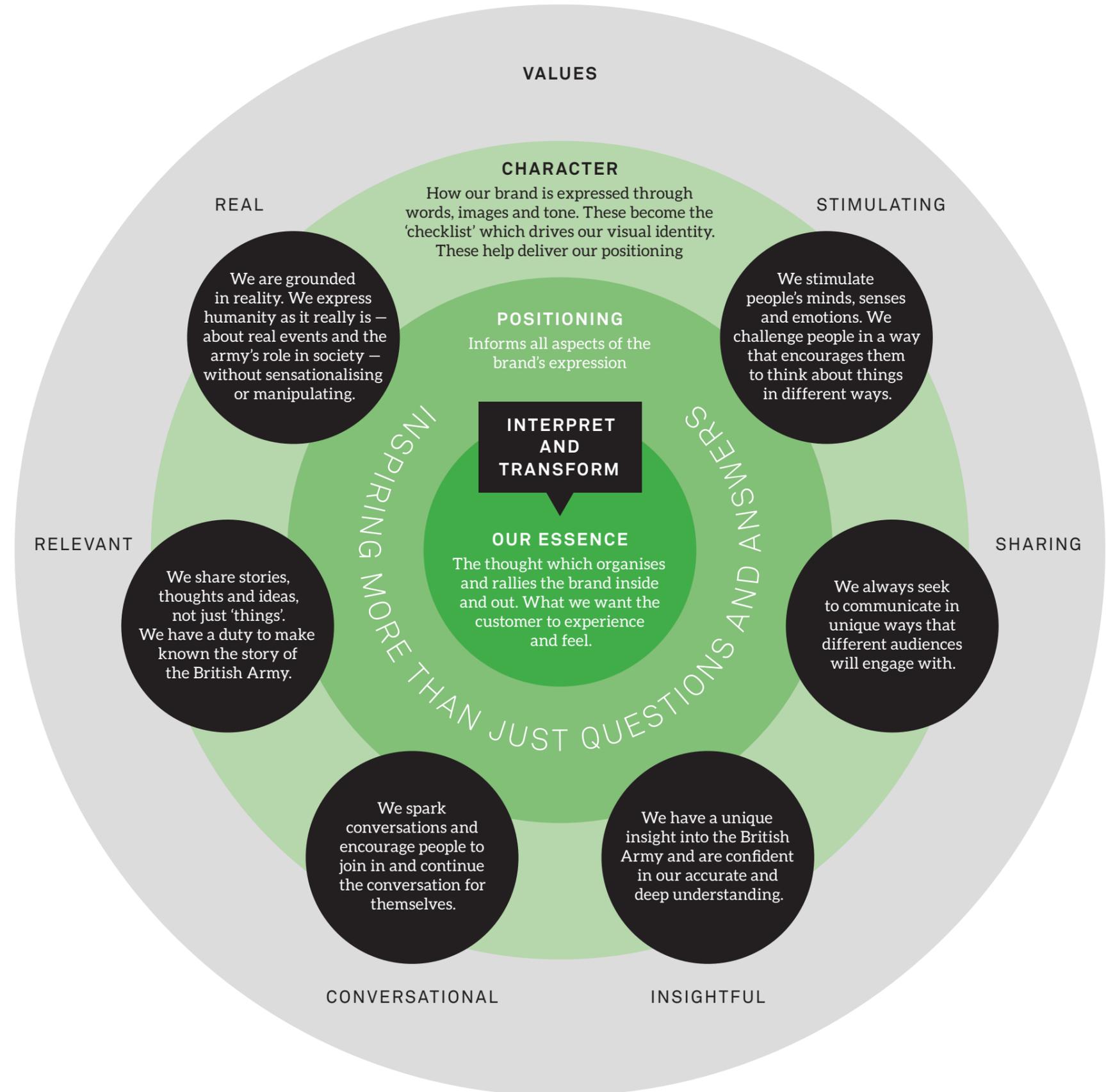
The brand story

Our brand values

Our values are to be real, stimulating, conversational, relevant, insightful and sharing.

The National Army Museum's vision is to make an emotional, transformative connection between our visitors and the army. We want people to think about the place of the army and its soldiers in our society. We'd like them to re-examine their own preconceptions and to reflect a little more deeply on the issues involved.

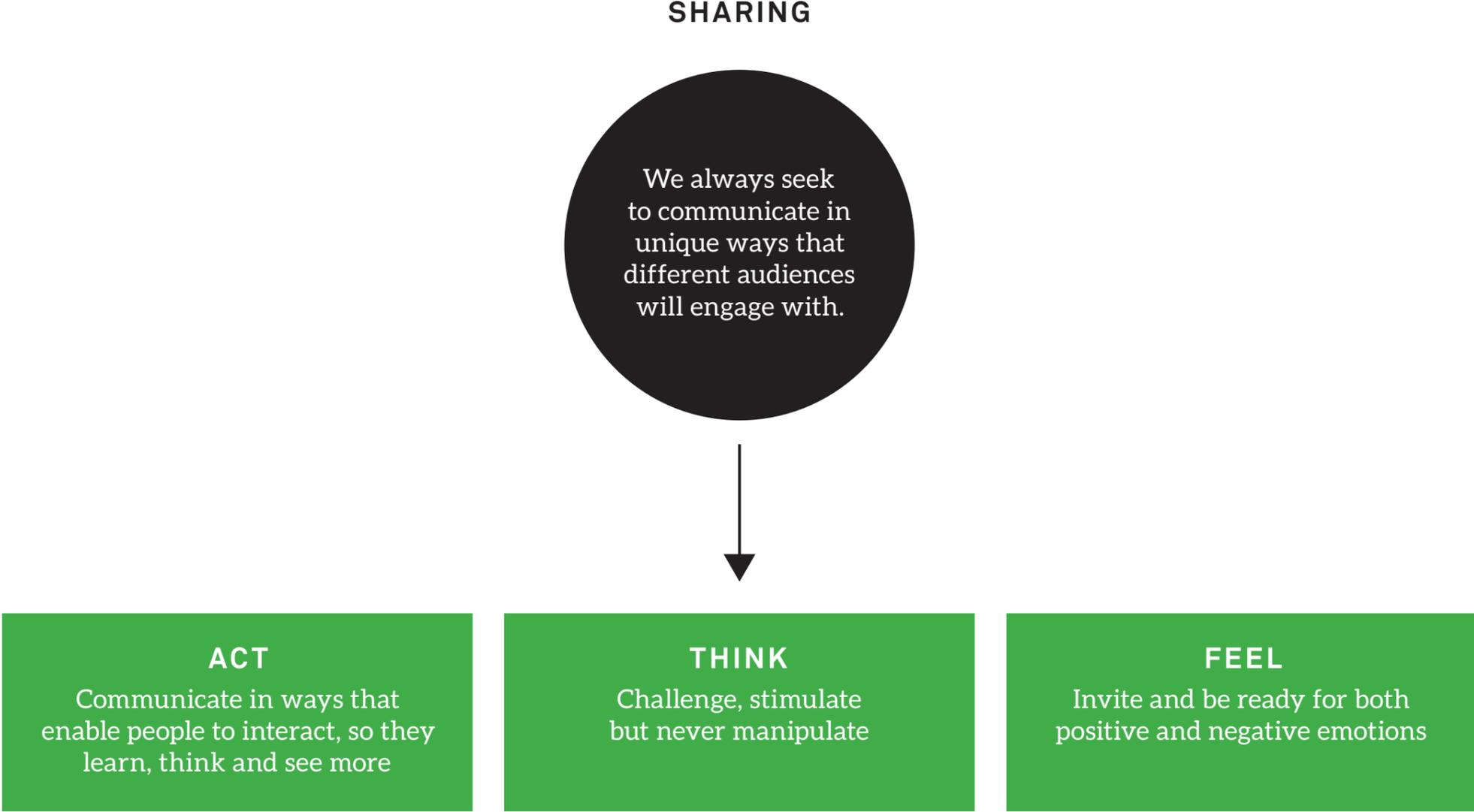
After an encounter with us we'd like people to feel surprised or moved or curious. But most of all we'd like them to feel different in some way.



Brand values – act, think and feel

We communicate our values – stimulating, relevant, insightful, conversational, sharing and real – in numerous ways through our collection, gallery presentations, marketing, events, and most importantly, through our people.

Through sharing stories we must focus on three key themes.



We must always stay grounded and authentic. We have a responsibility to the subject: the British Army and its wider impact on a global society.

Audience segmentation

An extensive market research programme helped us recognise our audience is sub-divided into seven distinct segments that, to some degree, have common needs and motivations.

- Empathisers** – visitors with a personal connection seeking an emotional or spiritual experience
- Experts** – specialists, academics and professionals
- Self-Developers** – intellectually motivated but not specialists with a desire for self improvement
- Days Out** – socially motivated repeat visitors
- Sightseers** – socially motivated first time visitors
- Kids First** – families visiting for a day out
- Learning Families** – visiting primarily to educate their children
- Formal Learners** – visiting teachers to educate their pupils aged 4-17

This table describes the segments and their broad needs when visiting the museum.

Segment	Description	Broad needs
Sightseers	First time visitors making a general visit. Mainly tourists wanting to 'do' the museum	Ease of access, comfort, orientation, good facilities, engaging exhibitions
Days Out	Repeat visitors wanting to enjoy a social visit, possibly with friends or relatives	
Self-Developers	Non-specialists wanting to informally improve general knowledge	Journey of discovery, layered information, finding out new things
Experts	Academics, students, people with specialist knowledge wanting to deepen knowledge	High quality access to collection, detailed interpretation, access to expert staff
Empathisers	Have a personal connection to subject, wanting to engage with collection emotionally and spiritually	Engaging exhibitions, strong narratives and personal stories, able to search databases
Kids First	Mixed age groups, wanting fun and social trip for children and whole family	Ease of access, child friendly facilities and activities, services for all ages, engaging exhibitions, accessible interpretation
Learning Families	Mixed age groups, wanting an educational trip for children	As above: but better able to direct visit than Kids Firsts
Formal Learners	Each group is usually made up of teachers who have chosen to visit, and students of ages from 4-17	Ease of finding relevant content, access to engaging experiences and content

Our tone of voice

We spark conversations encouraging people to join in and continue those conversations for themselves.

We communicate our values – **stimulating, relevant, insightful, conversational, sharing and real** – in numerous ways.

There is a real need to connect with people through a range of emotions rather than just through sharing information alone. When we bring information alive through stories and images – inviting and challenging people – it is then that our brand comes to life.

These thoughts form our brand essence of:

Interpret. Helping people to explore how the army reflects British culture.

Transform. Helping people to explore topics with a fresh way of thinking.

In the same way as when meeting someone for the first time, we need to get to know them and for them to get to know us. **This is our invitation element.**

Over time, we can begin to ask them questions and even help them think about their own perceptions and views. **This is our challenge element.**

We are an organisation that understands people, is grounded in the real world and wants to get to know people better. We want people to experience our passion for the British Army's story. We want to connect with all our audiences, to start conversations and take them on a journey.

For further information on how we write, see pages 32–37.

2

OUR BRAND

Our identity

Our logo

Applying our logo

Logo positioning

Our logo in partnership

Logo do's and don'ts

Our typefaces

Guidance on using typography

Our colour palette

Namouflage

Guidance on using namouflage

Our logo

Our logo is very important to us. It is the symbol which represents and unites us. The simple and confident mark will be used in conjunction with strong impactful imagery from our collection.

Please use it consistently to build awareness of our brand and to strengthen our image in people's minds.

Positive stacked

NATIONAL
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NATIONAL
ARMY
MUSEUM

Negative stacked (Please note: use the white logo on dark backgrounds)

NATIONAL
ARMY
MUSEUM

NATIONAL
ARMY
MUSEUM

Applying our logo

Exclusion area and logo sizing

Exclusion area

The exclusion area for our stacked logo is the measurement of two 'M's taken from the logo itself. The 'M' is in proportion to how large the logo is and should be taken from this. No other element must breach this zone, shown by the outer grey line.



Minimum sizes

NATIONAL
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30mm wide
for A4 use

NATIONAL
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22mm wide
for A5 use

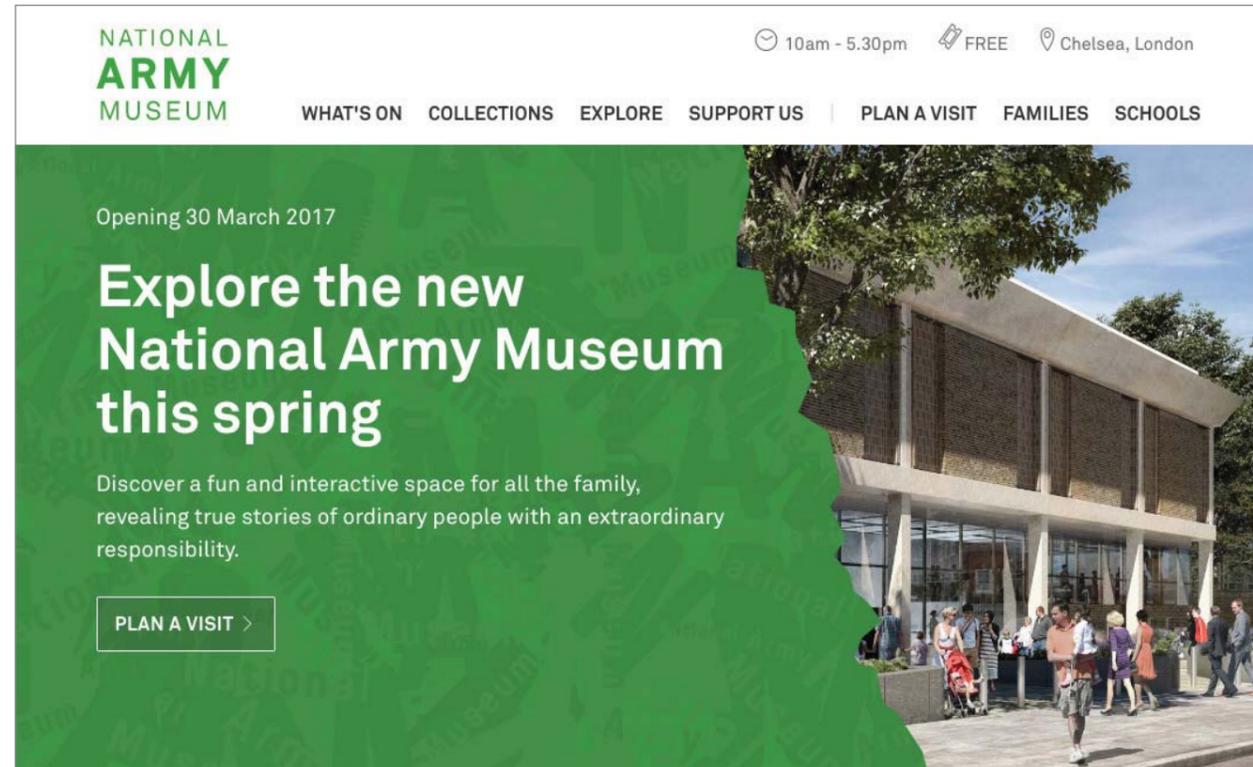
NATIONAL
ARMY
MUSEUM

15mm wide
for print

Logo positioning

Our preferred position for the logo is top left. Within the Museum on applications such as signage and posters, the logo should always appear top left.

On external materials, such as leaflets and posters, top right can also be considered depending on the application.



Website homepage

The website homepage and postcard show the logo in the preferred top left position.

The 'What's on' guide is an example of an external application where the logo is positioned top right.



Postcard



'What's on' guide

Our logo in partnership

There are occasions when we work in partnership with other organisations and our logo will appear alongside other brands. Please take into account the following guidelines when using our logo in this context.

Working with someone else

Unless one partner is playing a major supporting role, we consider it to be a joint partnership. Such a partnership means joint prominence on communication materials; always ensure that each logo is visually equal. Our preferred position is to the left of the other brand.

Working with a few people

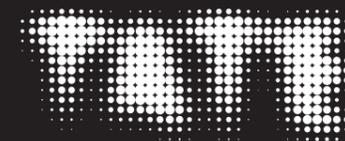
When working alongside a number of other brands, make sure our logo is not overshadowed by others. Always adhere to our exclusion zone and minimum size (see page 13).

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V&A



Logo do's and don'ts

Our brand needs to be applied consistently. To avoid making mistakes, please refer to the examples shown.

Correct use



Do use our Normandy green logo on white and pale backgrounds



Do use our white logo



Do use our black logo on light backgrounds

Incorrect use



Don't place our logo onto colour backgrounds that make it illegible



Don't distort our logo in any way



Don't place our logo onto photography that makes it illegible



Don't rotate our logo



Don't stand our logo on its end



Don't type the logo out or replace the fonts

Our typefaces

Our two typefaces are a common thread to link our communications: Akkurat and Aleo. These typefaces sit comfortably together, though it is important to take note of the role they play.

Akkurat

Akkurat should be used for headlines, titles, features and highlighted text. It can also be considered for captions or boxed/panelled copy.

Aleo

Aleo should be used for body text, and sub-headings.

Arial

Arial should be used for digital and PC-based communications such as PowerPoint presentations and Word documents.

Akkurat

Light

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Regular

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Bold

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Aleo

Light

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Regular

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Bold

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Arial (for PC and web use only)

Regular

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Bold

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Guidance on using typography

These examples provide guidance for using our typefaces. We recognise that some applications may call for use of weights and styles not shown here.

Chilcot: six months on

Headlines, titles and features should be set in Akkurat upper and lower case or ...

EVENING SERIES

... Akkurat upper case with tracking set to +100

Does your country have the right to make you fight?

Coloured highlighting can be used for contrast or to set text over an image.

Featured events

Our free daytime talks invite academics, authors and experts to share their research on a fascinating range of subjects. Our expert panels will discuss the hard-hitting issues for the army today, looking at the impact of the Chilcot report, women in combat roles and the effect of Brexit on the army.

Sub-headings can be set in Akkurat or Aleo. Body text should be set in Aleo.

How First World War stretcher bearers changed medicine forever
Dr Emily Mayhew
Monday 6 February, 12.30pm

Venue
Royal Marsden Education and Conference Centre
Stewart's Grove
London SW3 6JJ

Revamping the vamp: Mata Hari myths and realities
Dr Julie Wheelwright
Monday 20 February, 12.30pm

Booking
Tickets are free but must be booked in advance by either:
020 7730 0717
vs@nam.ac.uk

Eve in khaki: women and the British Army
Dr Lucy Noakes
Thursday 2 March, 12.30pm

Talks can be subject to change. Please check the website closer to the date.

Event listings, secondary information and captions can be set in Akkurat.

Our colour palette

Our colour palette is informed by differing aspects of the army to demonstrate variety and contrast. We have 21 colours in our palette which provide diversity and flexibility in our communications, creating different moods and tones for the wide range of subjects we cover.

Main colour



Normandy
Pantone 362
C75 M5 Y100 K0
R65 G173 B73

Secondary colours



Sea
Pantone 7710
C79 M8 Y30 K1
R0 G165 B 181



Artillery
Pantone 7455
C84 M64 Y0 K0
R60 G93 B168



Medic
Pantone 710
C1 M87 Y58 K1
R231 G61 B81



Union
Pantone 2695
C92 M100 Y36 K43
R47 G28 B69



Desert
Pantone 458
C17 M17 Y76 K2
R220 G198 B85



Beans
Pantone 1595
C8 M72 Y99 K1
R221 G95 B21



Midnight
Pantone 547
C100 M63 Y52 K58
R0 G48 B59



Poppy
Pantone 186
C11 M100 Y82 K3
R208 G18 B45



Sand
Pantone 482
C14 M23 Y28 K2
R223 G199 B182



Black
C0 M0 Y0 K100
R29 G29 B27



White
C0 M0 Y0 K0
R255 G255 B255



Khaki Green
Pantone 5743
C68 M49 Y86 K53
R65 G72 B39



Flare
Pantone 213
C0 M94 Y17 K0
R231 G33 B118



Khaki Brown
Pantone 7554
C52 M57 Y72 K62
R76 G61 B42



Sun
Pantone 395
C14 M0 Y89 K0
R234 G226 B36



Sky
Pantone 7702
C69 M15 Y17 K0
R71 G168 B199



Warm Black
C40 M40 Y40 K95
R29 G24 B21



Bronze
Pantone 876
C32 M54 Y64 K32
R147 G100 B75



Steel
Pantone 877
C46 M35 Y35 K15
R139 G140 B141



Gold
Pantone 871
C44 M45 Y74 K17
R134 G117 B79

These colours are especially useful for printing metallics

Namouflage

We have developed our own version of camouflage which we call 'namouflage'. From a distance it looks like any other camouflage, but up close it reveals our name.



Jungle



Moors



Desert

Namouflage that reflects colours from the colour palette may also be considered.



Normandy



Poppy



Artillery



Beans



Sea



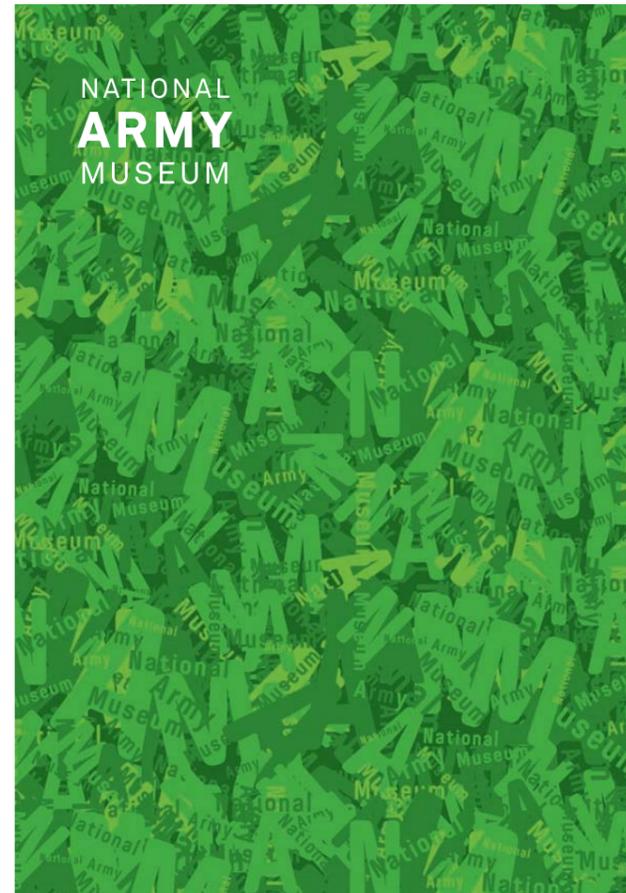
Flare

Guidance on using namouflage

Namouflage can be used on a wide range of applications, but its implementation must be considered carefully.

Namouflage is best used on merchandise, digital applications and selected corporate print items. It can be used on its own, as a highlight, as a background to text or a mask over imagery. But be careful not to overuse it.

When combined with information, the namouflage should be at an appropriate scale and strength for text to be legible. If namouflage is used behind a large quantity of small text, it can be made a subtle texture by overlaying a similar colour and applying 85% opacity, for example. The website banner shown here demonstrates this.



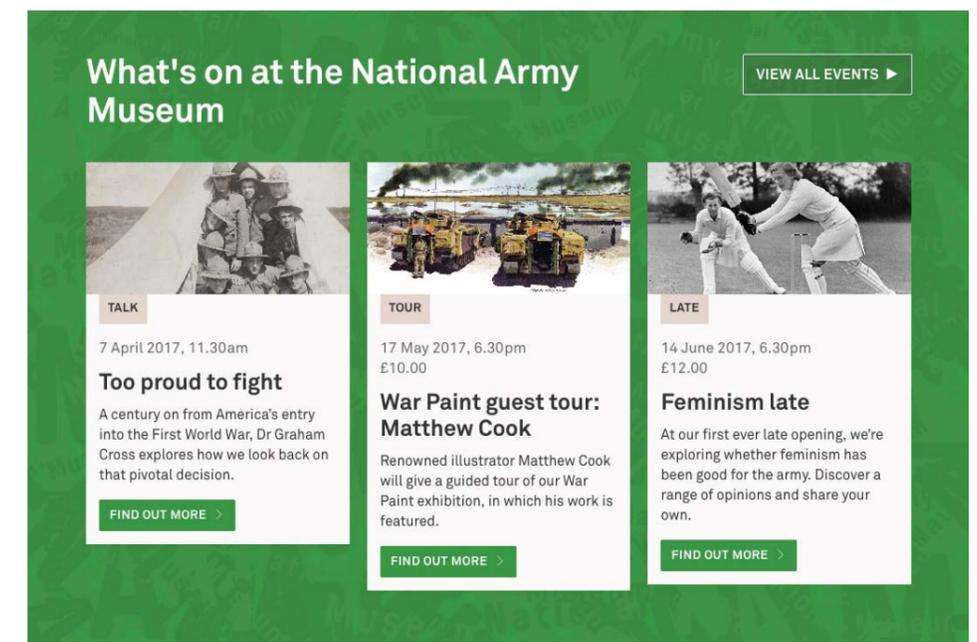
Press folder



Website banners



Business cards



3

OUR BRAND

Imagery

How we use imagery

Reportage

Visitors

Art

Textures

Choosing imagery

Imagery do's and don'ts

Visual treatments of photography

How we use imagery

Images play a pivotal role in our visual assets, and give the opportunity to show the diversity of the Museum's collection.

The driving purpose for imagery is to reflect the subject matter, whilst encouraging the viewer to discover more.

To explore the range of visuals, we have considered four categories of imagery:

- Reportage
- Visitors
- Art
- Textures

Where possible use imagery from the Museum's collection. There will be cases, however, where you may need to source from image libraries and collaborative partners. Ensure that a consistent quality applies to all imagery.

Reportage

Imagery that documents the subject first-hand.



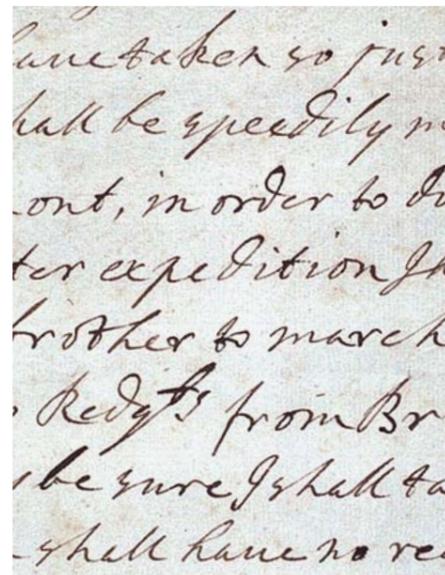
Visitors

Imagery showing people interacting with the experience.



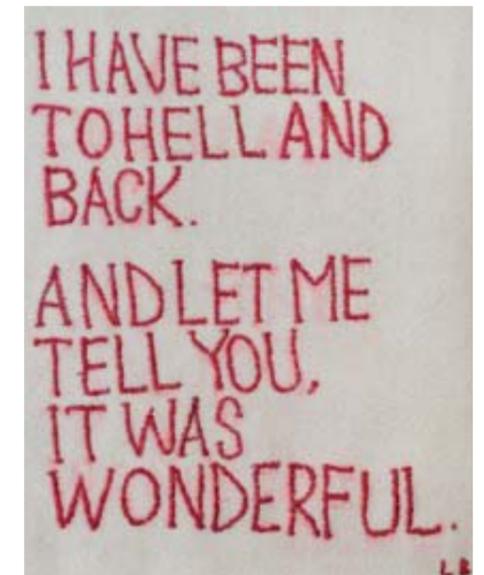
Textures

Imagery that adds texture and layers to the subject matter.



Art

Art and illustration from the collection.



Reportage

When captured correctly, reportage photography creates emotion and engagement.

What makes a good reportage photograph?

Energy

Engages and attracts attention

Unexpected viewpoints

Captures the subject from different angles

Essence

Gets to the heart of the subject

These photographs will also explore:

- human scale in the wider context
- celebration and understanding
- unexpected realities.



Visitors

When representing the Museum, as well as showing the collection, there will be the need to show visitor imagery that will reflect the accessibility and interactivity of the galleries and associated events.

When considering these it is important that they look engaging and natural, authentic, spontaneous and unstaged.

These will reflect aspects of:

- conversational and enquiring
- relaxed and accessible
- capturing the 'in the moment'.



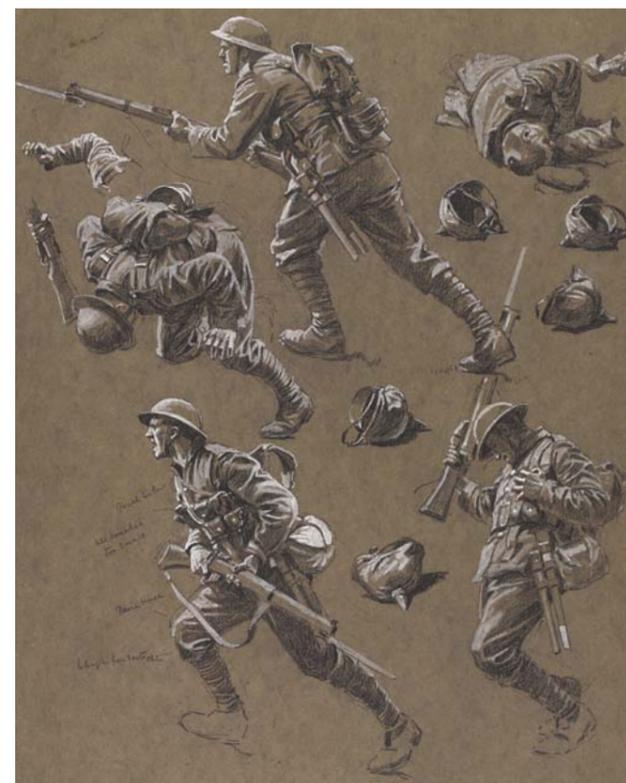
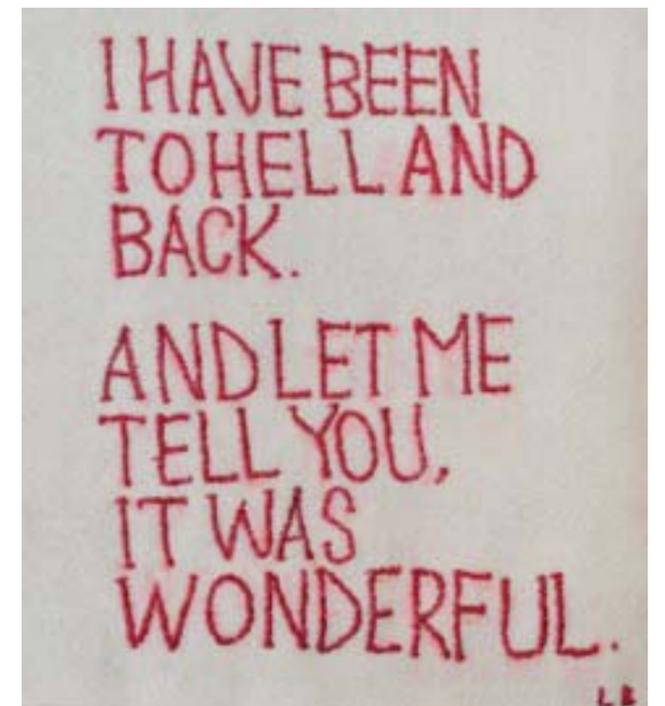
Art

There is a wealth of imagery from the Collection that will capture the diverse subjects, moments in history and will encourage 'conversations'.

Remembering that the breadth of art available can be seen as the 'reportage photography' of yesteryear.

These will include:

- art and illustration
- hand-drawn lettering
- graphic elements
- posters
- photographs of 3D items.



Textures

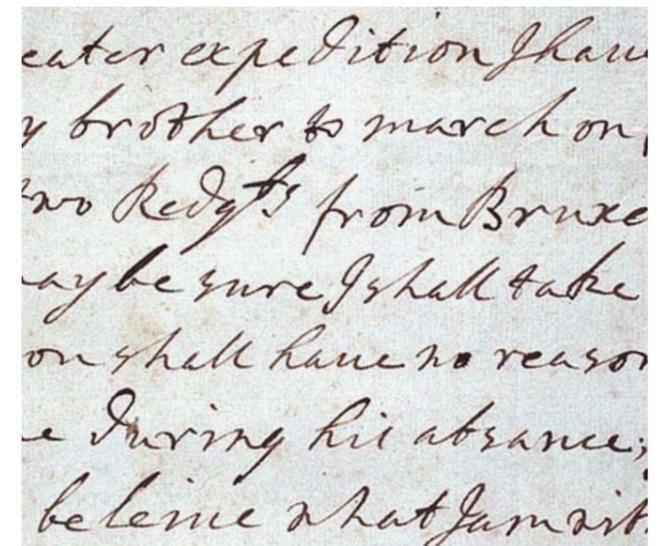
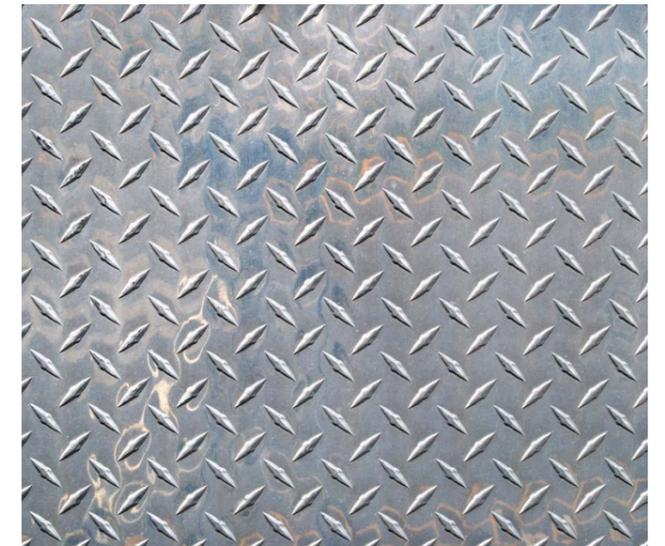
When it is especially difficult to choose one image for a particular subject matter, or a more layered approach to imagery is required, consider textures.

From textures of the battlefield, regimental uniforms, weaponry or frontline letters to loved ones, there is a vast scope of potential imagery.

These might include:

- a micro view of materials
- abstract high contrast photography
- a detailed image to create curiosity.

These images may need to be sourced from image libraries and collaborative partners.



Choosing imagery

Think about the subject from the audience viewpoint.

What do we want them to see?
War through the eyes of a soldier.

What do we want them to know?
The scale of war through an individual account.

How do we want them to feel?
Reality and a connection with the soldier and what he must have gone through.

If the photography isn't available from the Collection, it should be purchased from the relevant libraries or commissioned.



Imagery do's and don'ts

Careful consideration must be given when selecting photography. The suggestions shown here, although not exhaustive, give some useful tips to choosing an impactful image.

Do's



Do use images that document the story first-hand



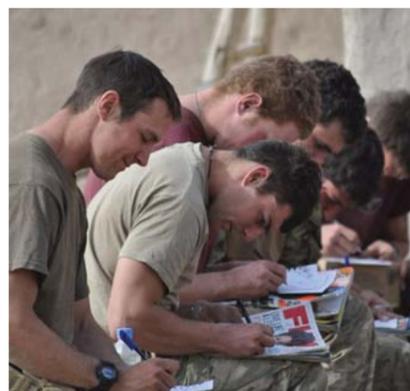
Do use images which tell stories in the wider context



Do use images which are natural and capture the moment



Do use images which tell personal stories



Do use images that invite conversation



Do use cut-outs if they add impact and clarity

Don'ts



Don't use low resolution images



Don't use images of people looking straight at the camera



Don't use staged images



Don't use images which don't engage



Don't use images of children dressed in modern uniform



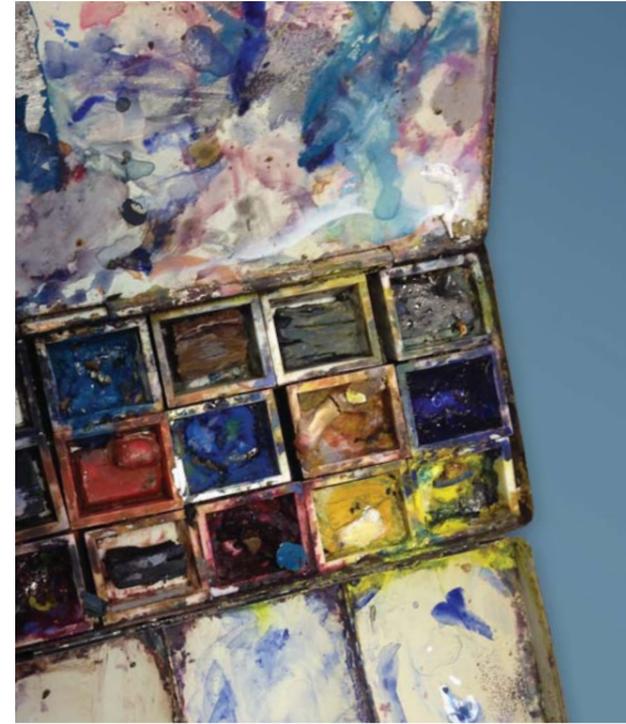
Don't use images that lack a focus and clear message

Visual treatments of photography

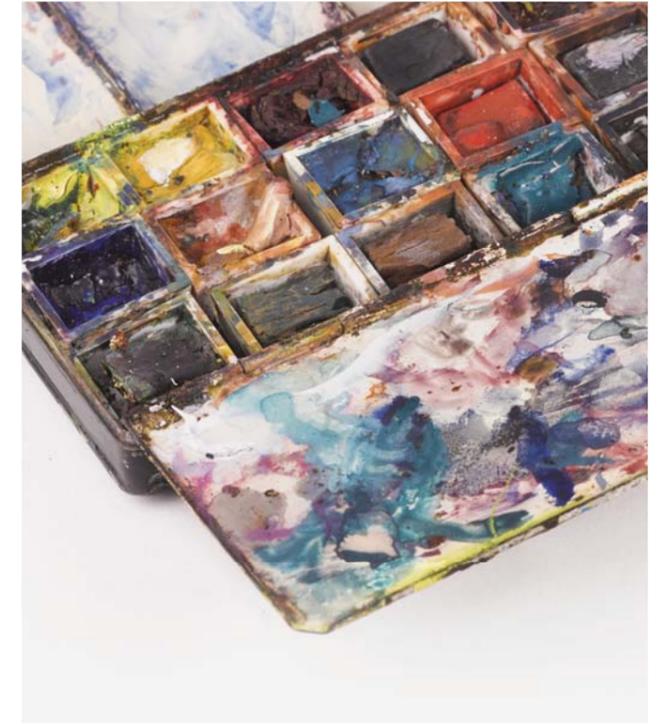
Photography can be treated in any of the ways shown here to support the mood of the communication or create maximum impact.



Full colour



Cut-out with a coloured background



Object photographed on a white background



Full colour image with a colour overlay from the approved colour palette



Black halftone image with a colour overlay from the approved colour palette



High-contrast black halftone image with a colour overlay from the approved colour palette

OUR BRAND

4 Writing style

Our writing style
Writing do's and don'ts
Our character
Invite and challenge

Writing style

Our subject matter is vast and ever changing. We are a unique institution, a museum about both history and the present day. The history of the British Army is intricately bound up in the history of the British Isles and events that have and are shaping the world.

It is our job to help understanding of the subject. This engages emotionally and helps our audiences to examine their opinion, perceptions and relationship with the British Army and the British Army's relationship with others locally, nationally and internationally.

Our audiences are varied. Some will be knowledgeable about our offer and attracted to us. Others will need to be drawn to us.

Setting the right tone at the right time is important when talking to all of our audiences. Initially we want to attract the widest audiences by using inclusive messages, direct and easy to interpret imagery. Whenever there is an entry point to deeper content, for example when they are in our environment (our museum, temporary spaces, travelling exhibits or online), we have the opportunity to present greater content and more layered information. This greater detail naturally presents more points of view and a greater opportunity to question and debate.

Writing do's and don't's

Our writing style reflects our brand values. It's direct, inclusive and accessible, and never old-fashioned, formal or obscure. We write clearly, energetically and evocatively. We're always neutral and balanced. And we are very careful not to seem as though we are writing as the army.

We do:

- write energetically and directly
- use short sentences and active language
- evoke emotions or senses with carefully chosen quotes
- ask questions
- take objective and non-Partisan stances
- write honestly
- encourage empathy
- write inclusively
- refer to the reader's direct experience or normal daily life.

We don't:

- write from the point of view of the army
- use triumphalist language
- sound military by referring to people by surname and rank
- use jargon
- manipulate sympathy.

Our character

Our character is the way we want our personality to come across in everything that we say and do. Once we've established the points of empathy and selected raw material, this is where the precise framing of an image, choice of words or captioning of a photo comes in.

We are:

Stimulating – *not just minds but emotions and senses too.*

We need to balance creating content that appeals to the intellect with content that is emotional and sensory. This could be quotes or headlines that evoke or appeal to these different ways of experiencing the world. Or it could be photographs that convey them.

Empathy (understanding someone's emotions) is not the same as sympathy (agreeing with their emotional point of view). We're trying to evoke the former not the latter, so we need to be careful to present emotional content in a balanced way that doesn't attempt to direct people's opinion.

Always ensure that you're presenting a tone that's proportionate, with appeals to the emotions or senses used sparingly. A lot of emotional or sensory content can be hard to take in and process and, because of this, can feel aggressive, or can be tiring to work through.

- ✓ Use direct quotes to convey emotions or evoke a sensory experience.
- ✓ Be sparing – too much can feel overwhelming or aggressive.
- ✓ Help people to connect to soldiers by conveying universal or relatable emotions.

Relevant – *communicating in ways that different audiences will engage with.*

Being audience aware requires flexibility and context. Who are we talking to right now? What do they want from us? It also means offering a range of different communication styles and approaches. Some audiences want quick hits of information. Others want to engage more deeply. Always, when writing, putting an event together, planning an exhibition or choosing a photo, first think about who is going to engage with it and what their point of view might be.

- ✓ Think about what your audience might want before you do anything else.
- ✓ Relate content or stories or images to people's everyday lives.

Insightful – *having a unique insight and confidence in our accurate and deep understanding.*

While we wish to build on existing knowledge and ideas rather than creating content that's inaccessible or hard to understand, it's important that we use baseline knowledge as a bridge to more unique content rather than as an end in itself. This means thinking hard about what we're saying and ensuring it's sparked by our access to unique research and content. Take a moment to make sure our take on something is our own.

- ✓ Always look for how you can make your content unique to the National Army Museum.
- ✓ Where a more nuanced perspective or unusual point of view springs from our expertise, share it.
- ✓ Start with what people already know and build on that.

Our character

Conversational – *spark conversations and encourage people to join in.*

Good communication is two-way. Poor, overly-authoritative communication focuses just on the transmission of ideas. A balanced presentation of opinions will help to convey this aspect of our brand character, making it clear that different opinions are valid.

A reflective, questioning tone, where appropriate, will help too. Ask some questions, but do so with an element of caution. Only ask questions without providing answers if the question really is rhetorical, or it will seem like you're withholding the answer. Use questions sparingly and make sure they really are thought-provoking.

- ✓ Ask questions but do it sparingly – reading a lot of questions can feel as if we're being questioned aggressively.
- ✓ If a question's genuinely rhetorical then leave it unanswered.
- ✓ Only use rhetorical questions if they're thought-provoking and the answer's a matter of opinion.
- ✓ Share a range of opinions and ideas.

Sharing – *thoughts and ideas, not just things.*

We encourage people to think and engage with us and our story, and to be open-minded about what they see and hear. This isn't about being aggressively provocative or anti-army, it's about giving people food for thought, whether they're instinctively pro- or anti-army, or neutral. It's important to get the balance right – to be thought-provoking and stimulating, but still calm, measured and objective. Ensure you present a balanced cross-section of ideas so that you don't seem one-sided or partisan.

- ✓ Take a calm, measured and objective tone.
- ✓ Encourage dialogue – start conversations and ask questions.
- ✓ Think about why your content would be discussed or shared and plan it around this.

Real – *grounded in reality, not sensationalising or manipulating.*

It's really important, when our brand character is to be stimulating, evoke emotions and spark debate, that we're grounded in reality and don't stray into exaggerating or sensationalising facts.

This means only ever drawing conclusions that are strictly presented by the evidence. We should look to offer more than one opinion or make it clear that opinion was divided, and we should present a complete, not a selective, picture.

We also need to be careful to present emotional content without trying to elicit emotions. Of course emotional content will arouse emotions, but we should be selecting it in order to present a balanced picture, not to evoke an emotional response.

- ✓ Offer a representative range of opinions or perspectives.
- ✓ Stay objective.
- ✓ Use statistics carefully and representatively.
- ✓ If opinion was or is divided, make that clear.

Invite and challenge

Our tone of voice fits somewhere on the continuum between 'invite' and 'challenge'. For prospective visitors or people unfamiliar with us, we'd use a tone very close to the 'invite' end of the spectrum. With visitors to the museum or people who are more familiar with us, we'd go a little further up the continuum to draw them into content a little more deeply.

Some of our content is intrinsically challenging and our approach is questioning: our tone should never be hectoring or aggressive. We use more challenging material in controlled, curated spaces, such as galleries, academic work and our public and learning programmes. In other areas we invite and persuade.

When we move towards 'challenging', our tone remains neutral, but we select material that is more affecting or complex.

Invite

This tone is used to attract visitors: use it in press releases, marcoms, entry level web content or top level gallery graphics. The key to getting this tone of voice right is to build on knowledge that visitors already have, connect them to topics that you know have general appeal or broad consensus and make direct, simple calls to action.

- ✓ Our brand new museum will have five state-of-the-art gallery spaces, exploring the role of the army, the stories of the men and women who served, and the army's influence on society and popular culture.

Why? We're inviting people in with human-interest stories and connections to popular culture.

Challenge

This is the opportunity to invite people in more deeply when they're already engaged; for instance, within temporary or permanent exhibitions, in deeper layers of web content or in the schools programme. Here we can offer points of view that might challenge assumptions or existing understanding.

The key to getting this tone of voice right is balance. Make sure you offer a neutral point of view at the beginning to set the tone, and ensure that when you present opinions, you offer a cross-section of them. (If you present more examples of one side of opinion, you'll imply that this is the National Army Museum's opinion.) While we are challenging the assumption that we are pro-army and pro-war, we don't want to suggest the opposite.

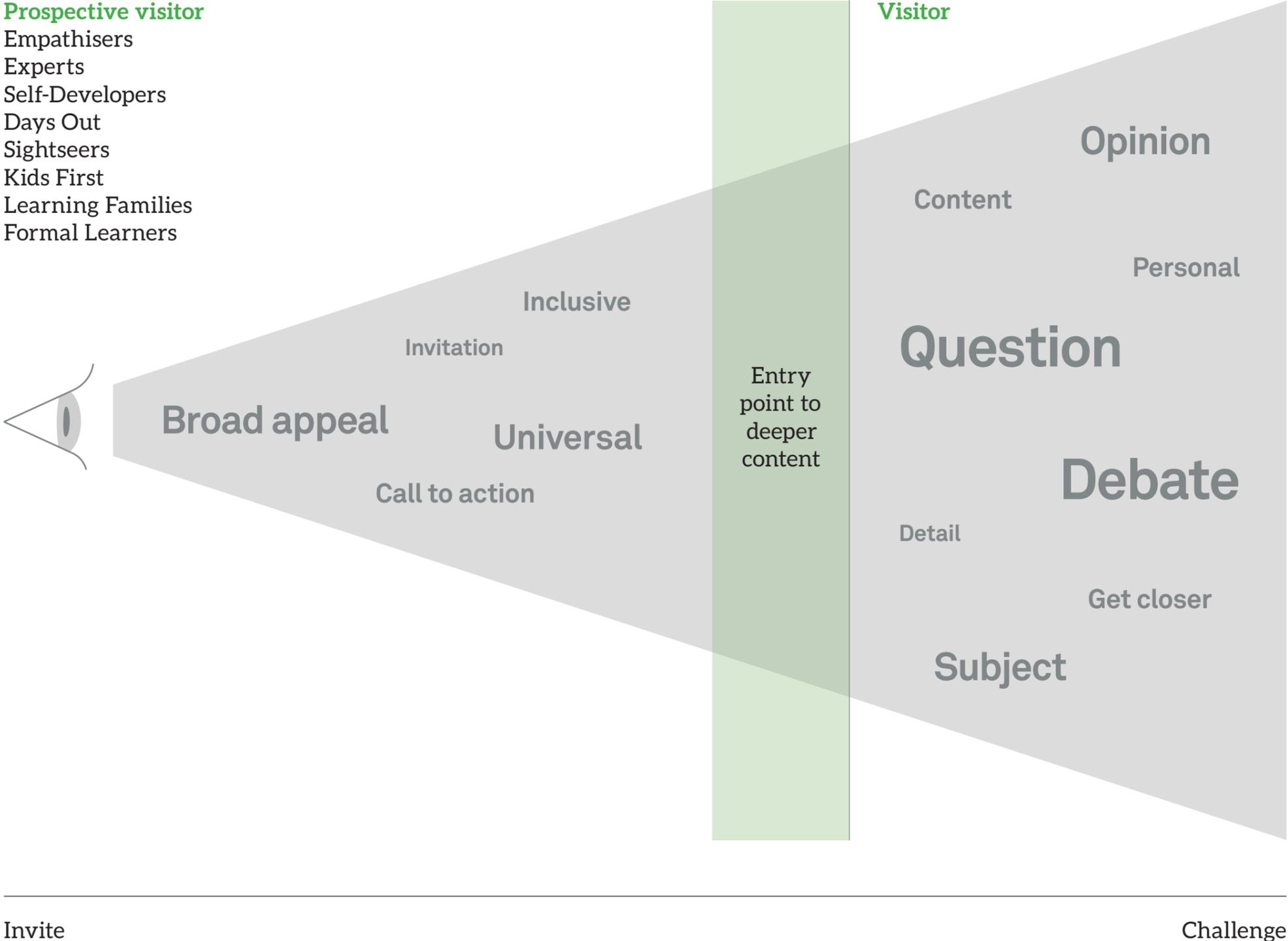
Ensure that use of evidence is balanced and neutral, that you're not appearing to guide the visitor towards a particular conclusion, and that you're not using evidence selectively or exaggerating its meaning in order to sensationalise.

- ✓ The National Army Museum online exhibition presents the divided opinions of individuals who experienced the conflict first-hand and continues the evolving debate around the British Army's involvement.

Why? Putting this point at the beginning of a press release establishes immediately that opinions are divided and that the debate continues.

Invite and challenge

Setting the right tone at the right time is important when talking to our audience. This diagram provides a framework for how you can consider doing this.



WHAT WE LOOK LIKE

5 Applications of the brand

Stationery

Corporate communications

Website

Literature: formats

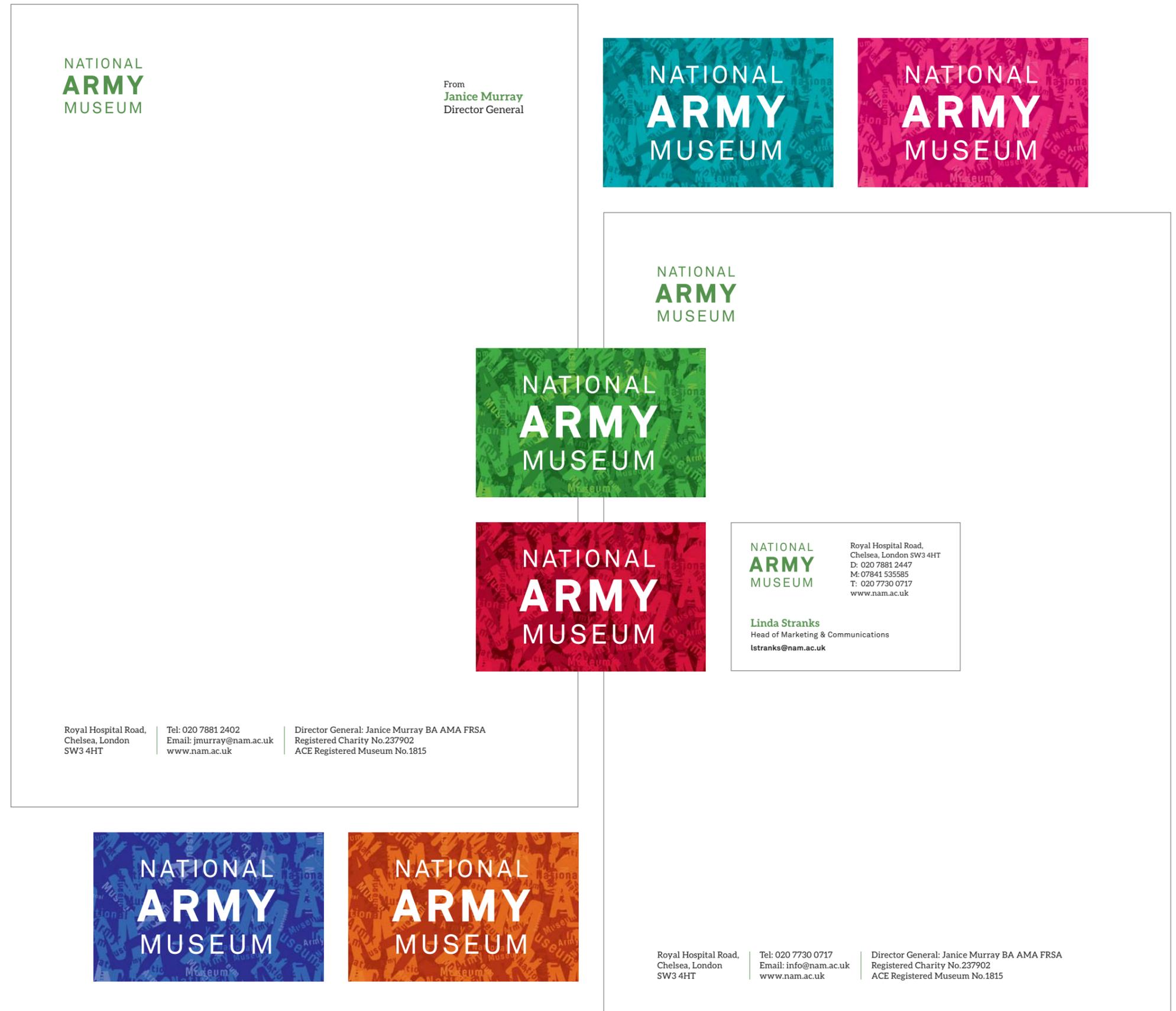
Literature: examples

Signage

The Café and Shop

Stationery

Our suite of corporate communications tools and assets are designed to reflect our visions and values. Here are some examples of how we use them.



Corporate communications

Russell Clark
 National Army Museum
 Exhibitions & Interpretation Manager
 Tel: 020 7881 2472
 Email: rclark@nam.ac.uk

	Royal Hospital Road, Chelsea, London SW3 4HT	Tel: 020 7730 0717 Email: info@nam.ac.uk www.nam.ac.uk	Director General: Janice Murray BAAMA FRSA Registered Charity No.237902 ACE Registered Museum No.1815
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All email traffic may be subject to monitoring by the Museum.

admin@nam.ac.uk

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 National Army Museum
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 Tel: 020 7881 2472
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	Royal Hospital Road, Chelsea, London SW3 4HT	Tel: 020 7730 0717 Email: info@nam.ac.uk www.nam.ac.uk	Director General: Janice Murray BAAMA FRSA Registered Charity No.237902 ACE Registered Museum No.1815
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NEW EXHIBITION

War Paint

Find out more



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All email traffic may be subject to monitoring by the Museum.

admin@nam.ac.uk

Email signatures



Press folder

IMAGE AND TEXT



Lorem ipsum dolor sit amet, at sed ludus tation. Id qui quis probo, aperiam argumentum no per.

PRESENTATION TITLE



SLIDE 2

Lorem ipsum dolor sit amet, at sed ludus tation. Id qui quis probo, aperiam argumentum no per. Has eu digni sedis. Pro modo insperata. Duo tu possam vocibus instructor, eum havi docendi interesset ex.

Has enim insperata. Ut, et summo quibus tation, atque quam affluere. Ut dolor ration accipere non, sedis tatione per tu. Pro proprie convenire at, esse et insubere avertitur efficitur. Pri et unum peractum, elevarum delictibus incommode per ac, videtur vocet non ne.

PRESENTATION TITLE



PowerPoint slides

NATIONAL ARMY MUSEUM 10am - 5.30pm FREE Chelsea, London

WHAT'S ON COLLECTIONS EXPLORE SUPPORT US | PLAN A VISIT FAMILIES SCHOOLS

Opening 30 March 2017

Explore the new National Army Museum this spring

Discover a fun and interactive space for all the family, revealing true stories of ordinary people with an extraordinary responsibility.

PLAN A VISIT >

STORY

How the army inspired the anti-establishment

The army - a pillar of British authority - provided a wealth of inspiration for the rebellious youth of the 1960s.

READ THE STORY >



What's on at the National Army Museum

VIEW ALL EVENTS ▶

TALK

7 April 2017, 11.30am

Too proud to fight

A century on from America's entry into the First World War, Dr Graham Cross explores how we look back on that pivotal decision.

FIND OUT MORE >

TOUR

17 May 2017, 6.30pm
£10.00

War Paint guest tour: Matthew Cook

Renowned illustrator Matthew Cook will give a guided tour of our War Paint exhibition, in which his work is featured.

FIND OUT MORE >

LATE

14 June 2017, 6.30pm
£12.00

Feminism late

At our first ever late opening, we're exploring whether feminism has been good for the army. Discover a range of opinions and share your own.

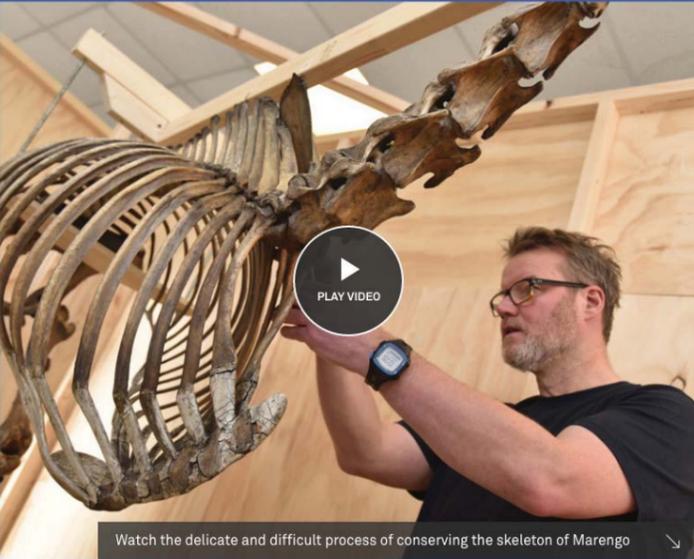
FIND OUT MORE >

NATIONAL ARMY MUSEUM 10am - 5.30pm FREE Chelsea, London

WHAT'S ON COLLECTIONS EXPLORE SUPPORT US | PLAN A VISIT FAMILIES SCHOOLS

Marengo's makeover

We sent Napoleon's horse Marengo to the Natural History Museum to prepare him for display in the Battle Gallery. They were tasked with moving his skeleton from its original mount and repositioning him.

Watch the delicate and difficult process of conserving the skeleton of Marengo

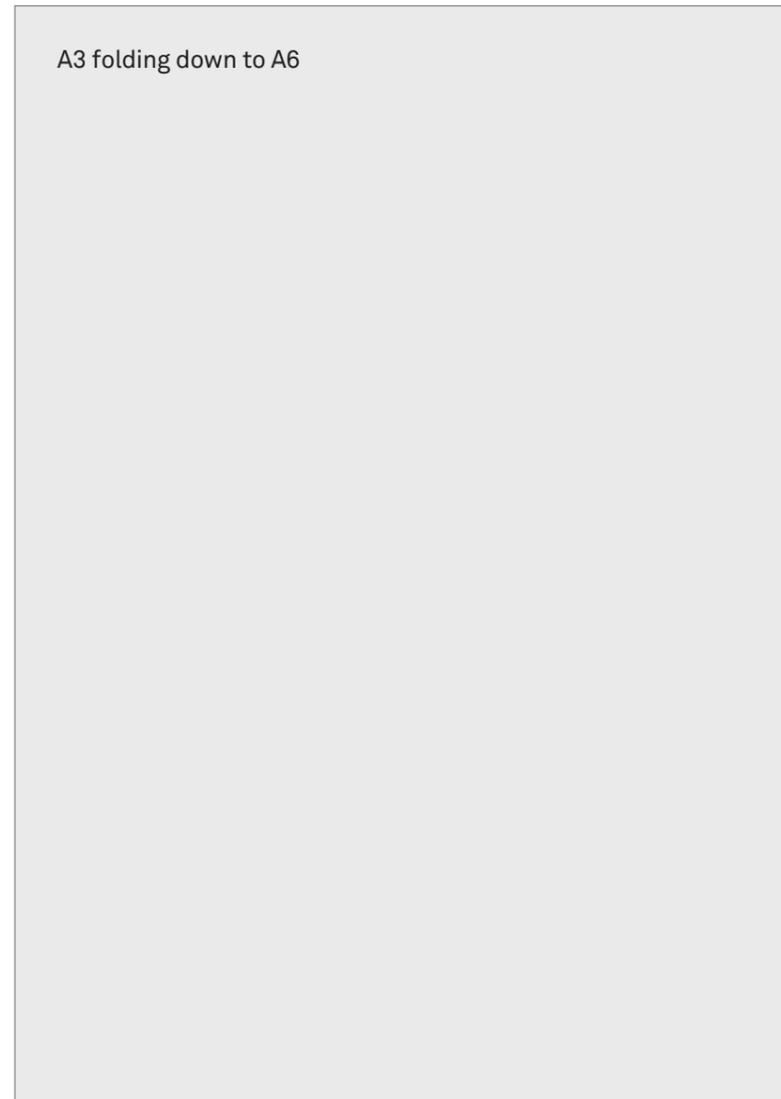
The makeover

When the first stage of cleaning and conservation was complete, NHM worked with prop modeller Derek Bell from Glueworks Studio to re-position Marengo.

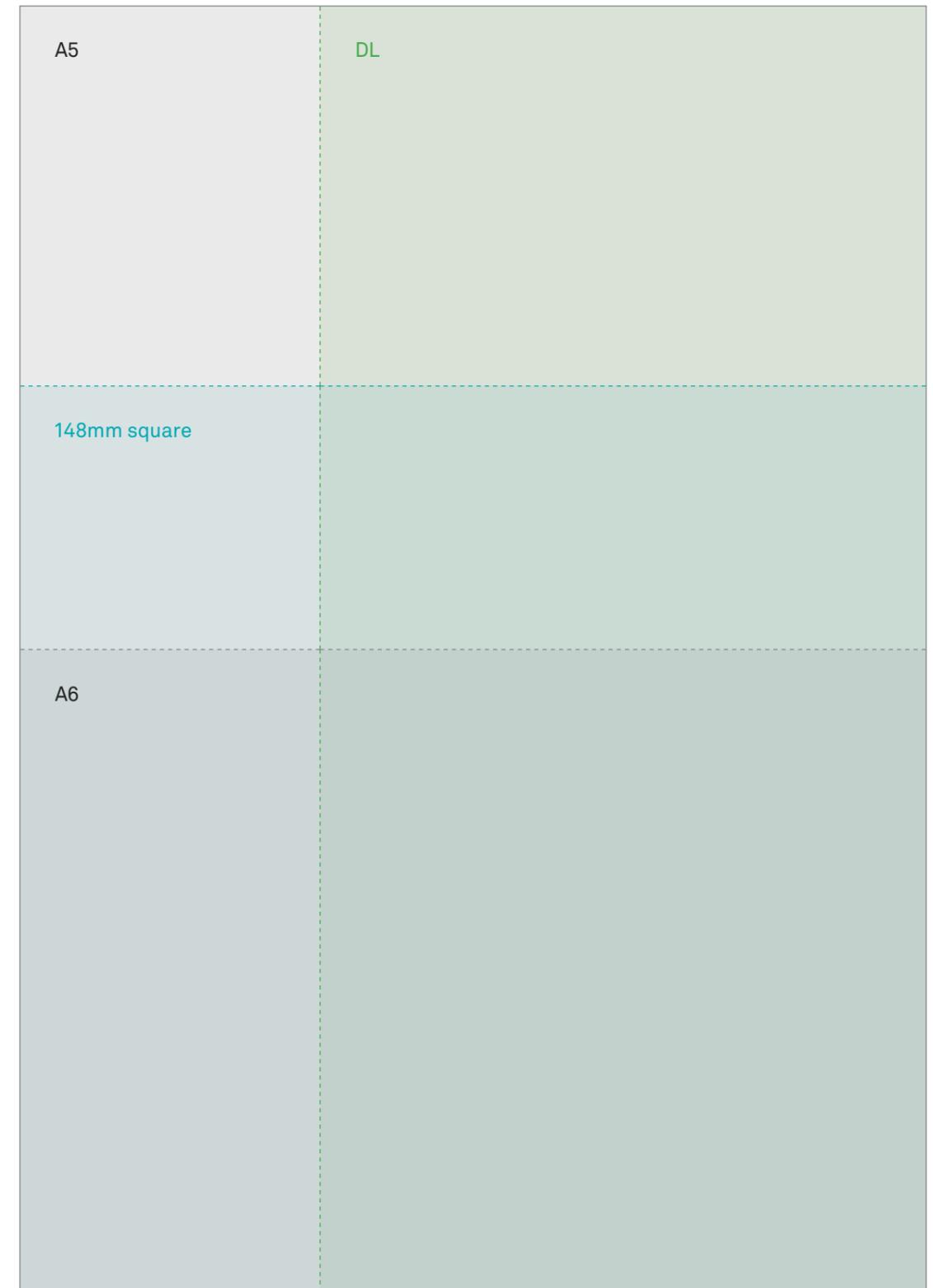
Literature: formats

For all marketing and communications, use standard DL and 'A' sizes. This will ensure items are cohesive and sit next to one other comfortably, fitting into leaflet racks and display stands.

An uncoated stock called Horizon Offset is recommended to give all communications an accessible feel.



Free events leaflet
Recommended stock: 100gsm Horizon Offset



Flyers and postcards
Recommended postcard stock: 300gsm Horizon Offset for a 2pp format
Alternative postcard stock: 400gsm gloss one side, uncoated on the reverse
Recommended flyer stock: 190gsm Horizon Offset for a 2pp format

Literature: examples

These literature examples show how the use of strong, simple typography with well-chosen imagery can reflect the brand values of the Museum.

Ensure clear space around the logo is maintained and where possible feature the Normandy green logo.

Spring 2017

NATIONAL
ARMY
MUSEUM



What's on

Featured event

Women in combat roles

DAYTIME TALKS

Join us for our free talks at the Royal Marsden Education & Conference Centre. Visit our website nam.ac.uk/daytime-talks for further details on each talk.



How First World War stretcher bearers changed medicine forever
Dr Emily Mayhew
Monday 6 February, 12.30pm

Venue
Royal Marsden Education and Conference Centre
Stewart's Grove
London SW3 6JJ

Booking
Tickets are free but must be booked in advance by either:
020 7730 0717
vs@nam.ac.uk

Talks can be subject to change. Please check the website closer to the date.



Revamping the vamp: Mata Hari myths and realities
Dr Julie Wheelwright
Monday 20 February, 12.30pm

Venue
Army & Navy Club
36 Pall Mall
London SW1Y 5JN

Booking
Tickets must be booked in advance by either:
020 7730 0717
vs@nam.ac.uk
nam.ac.uk/evening-series

We'll be holding networking drinks after the panel discussion. Each attendee will receive one free drink. The Army & Navy Club's dress code will apply, please call or check our website for more information.



EVENING SERIES

Chilcot: six months on
Join our expert panel as they discuss the impact of the Chilcot report, which examines one of the most controversial British military interventions of recent times.

Thursday 16 February, 7pm
£10 (£7.50 concession)

In summer 2016, the Chilcot report was published, examining whether it was right to send British forces into the Iraq War in 2003. The report addressed the decision-making of the UK government, the military leadership, and the reality of the threat posed by Iraqi dictator Saddam Hussein.

Six months on, we're bringing together a panel of experts to discuss the impact of the report.

Venue
RUSI
61 Whitehall
London SW1A 2ET

Booking
Tickets must be booked in advance by either:
020 7730 0717
vs@nam.ac.uk
nam.ac.uk/evening-series

Talks can be subject to change. Please check the website closer to the date.



Women in combat roles

In July 2016, David Cameron announced that women would be allowed to serve in combat roles. This change comes 100 years after women could join the army for the first time.

Wednesday 1 March, 7pm
£10 (£7.50 concession)

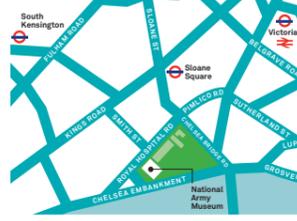
Following this landmark decision, the UK now joins countries including Canada, Norway and the US in allowing women to fight on the front line.

We've partnered with the Royal United Services Institute (RUSI) to bring together a panel of experts to discuss the significance and implications of the decision to lift the ban on women in combat roles.

Venue
RUSI
61 Whitehall
London SW1A 2ET

Booking
Tickets must be booked in advance by either:
020 7730 0717
vs@nam.ac.uk
nam.ac.uk/evening-series

Talks can be subject to change. Please check the website closer to the date.

Brexit and the army

What will the impact be on the army and defence policy after the UK exits the EU?

Wednesday 12 April, 7pm
£10 (£7.50 concession)

In the run up to the EU referendum in summer 2016, passions ran high with debate and propaganda about the implications of Britain remaining or exiting the EU.

In light of the leave vote and the beginning of exit negotiations, we're bringing together a panel of experts to discuss the impact of 'Brexit' on the army.

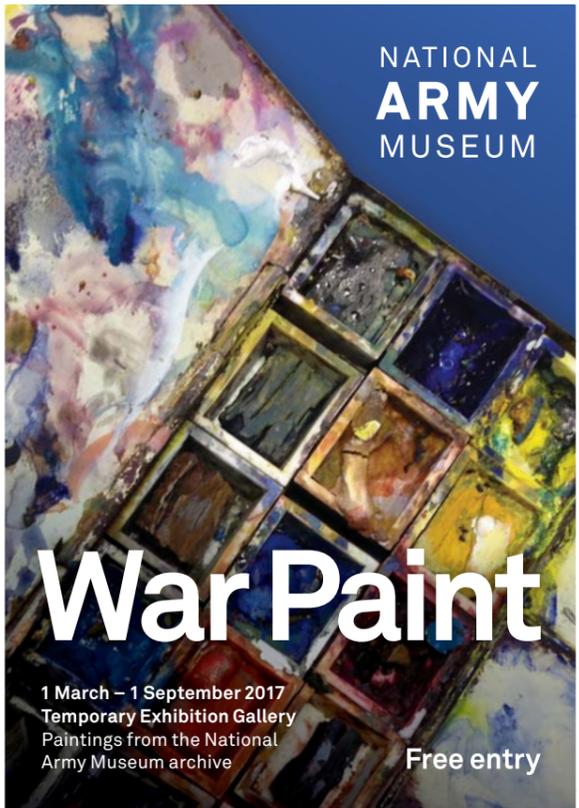
Venue
National Army Museum
Royal Hospital Road
Chelsea, London SW3 4HT

Booking
Tickets must be booked in advance by either:
020 7730 0717
vs@nam.ac.uk
nam.ac.uk/evening-series

Talks can be subject to change. Please check the website closer to the date.




NATIONAL
ARMY
MUSEUM



War Paint

1 March – 1 September 2017
Temporary Exhibition Gallery
Paintings from the National Army Museum archive

Free entry

Signage

NATIONAL
ARMY
MUSEUM

WELCOME

OPENING TIMES

Museum & Shop
OPEN DAILY
10.00am – 5.30pm
WEDNESDAY (LATE OPENING)

Play Base
OPEN DAILY
9.40am – 5.20pm

Café
OPEN DAILY
10.00am – 5.00pm

ADMISSION FREE

Group Entrance ←

nam.ac.uk

UPPER LEVEL	LOWER LEVEL
<p>1 FIRST FLOOR</p> <p>Battle Society</p> <p>Army Temporary Exhibition Space</p> <p>Toilets</p>	<p>1 FIRST FLOOR</p> <p>Battle Society</p> <p>Army Temporary Exhibition Space</p> <p>Toilets</p>
<p>G GROUND FLOOR</p> <p>Café</p> <p>Toilets</p> <p>Soldier Play Base</p> <p>Shop</p> <p>Information Desk</p> <p>Toilets</p>	<p>G GROUND FLOOR</p> <p>Café</p> <p>Toilets</p> <p>Soldier Play Base</p> <p>Shop</p> <p>Information Desk</p> <p>Toilets</p>
<p>LG LOWER GROUND FLOOR</p> <p>Discovery Foyle Centre</p> <p>Atrium</p> <p>Templer Study Centre</p> <p>Group Entrance</p> <p>Toilets</p>	<p>LG LOWER GROUND FLOOR</p> <p>Discovery Foyle Centre</p> <p>Atrium</p> <p>Templer Study Centre</p> <p>Group Entrance</p> <p>Toilets</p>



←

Discovery Galleries

Templer Study Centre

Toilets

Lift & stairs



←

LOWER GROUND FLOOR Galleries

The Café and Shop

The Café logos



The Shop logos



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