



The California  
Academy of Sciences  
Brand Guidebook

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# Brand foundations

At the California Academy of Sciences, we educate, inspire, and delight people of all ages from all around the world.

As the world's only science museum with a planetarium, rainforest, aquarium, and living roof, we take pride in expanding minds and sparking new ideas (and questions!) about the natural world.

Our branding reflects these values for creativity and continual transformation. The way we speak with words and images is a key part of how we connect with our global audiences and is ever-evolving. As audiences engage with us in print and digital contexts, in our museum and beyond, our brand has shifted to be bolder, brighter, and friendlier while upholding our standards for clarity, accuracy, and accessibility.

Our brand will continue to evolve with our audiences as well as new technologies and media forms. The strength of our brand lies not in remaining constant, but in adapting to these shifts and anticipating change.

After all, change is a sign of life. And we celebrate life.

# Our mission is to regenerate the natural world through science, learning, and collaboration.

The Academy's mission statement is a rallying cry for **bold, positive, collective action** to overcome the global ecological crises that impact us all.

By generating new scientific knowledge about ecosystems, ensuring our educational resources are accessible to museum visitors and distance-learners alike, and building cross-sector collaborations with diverse partners, we can rebuild humanity's intrinsic bond with our environment and co-create a **healthier, more resilient, and wilder world.**



Our values are at the backbone of everything we do. Our brand attributes are adjectives based on these values, representing the differentiating qualities that define who we are, what we stand for, and what audiences may expect from us.

Our brand attributes guide our communications, marketing, and creative productions to ensure that our brand is consistently expressed in ways that bring our values to life.



**OVERVIEW**

Purpose of this document

This document provides guidance on using our refreshed branding system, as well as a gallery for inspiration. Familiarity with the strategy behind the elements of our branding system will empower you to craft effective, unified communications across all of our brand touchpoints. This will help to build our brand recognizability as well as engage powerfully with our audiences.

**Visual identity**

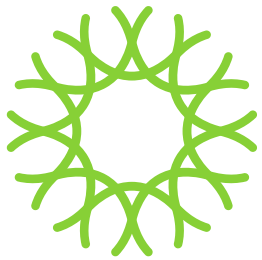


Our visual identity communicates with and without written language to represent our brand attributes. Our visual identity strategy integrates with our verbal identity strategy to entice, inform, and delight our audiences. This section details the many components of our visual system and how to use them cohesively, helping to build our brand recognizability.

## VISUAL IDENTITY

Core brand elements

### Logo



CALIFORNIA  
ACADEMY OF  
SCIENCES

### Colors



### Photography



### Typography

Whitney

### Graphic motif



### Illustration



Logo

**Our logo is more than just a mark.** It is a representation of who we are and our values. As a key part of our brand, our logo has evolved to serve our changing needs, including connecting with audiences digitally. Using our logo consistently grows our brand recognizability and positions us with strength and confidence to our expanding global audience.

## LOGO Versions

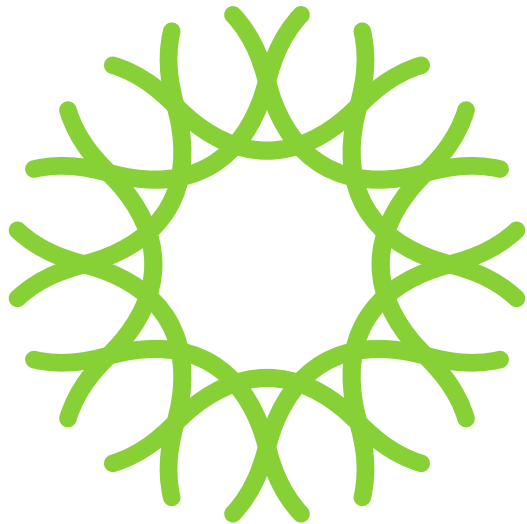
Our primary, preferred logo is the vertical lockup. Whenever possible, use this logo version. The vertical placement of the icon over the logotype conveys a visual balance that suggests strong growth and an upward directionality of optimism and wonder.

In some layouts, such as those with wider spaces, the horizontal logo lockup may be more suitable. The symbol may be used on its own when the communication is clearly from the California Academy of Sciences, such as when the full logo appears elsewhere in the document.

Academy Green is our primary color for our logos. In limited applications the vertical lockup spacing distance may be increased; please consult the Creative Studio to ensure brand consistency.

---

### Vertical lockup (primary)



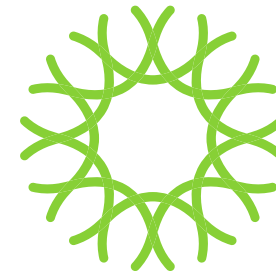
CALIFORNIA  
ACADEMY OF  
SCIENCES

### Horizontal lockup



---

### Symbol



**LOGO**  
Colors

The primary color for our vertical and horizontal logos is Academy Green. However, both versions of our logos may appear in black, dark gray, and white.

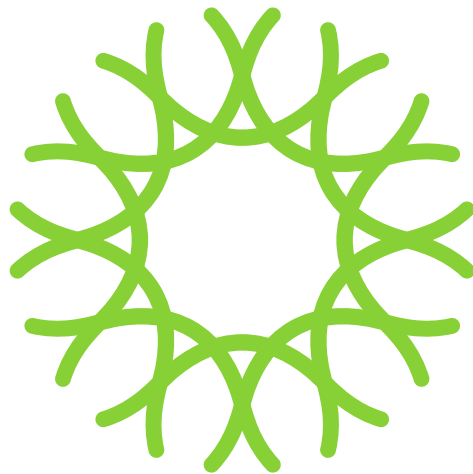
Select a logo color to ensure that our logo remains distinctive on a variety of

backgrounds. On photographic backgrounds, always check to ensure legibility, especially if the design may be shown on a projector.

The black and dark gray logo should always be used when designing for newsprint and grayscale printing on light backgrounds.

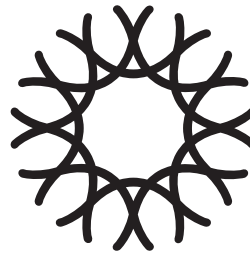
Other brand colors may be applied to our logo in special circumstances. Please check with the Creative Studio before applying a color to our logo beyond the four shown below.

Academy Green



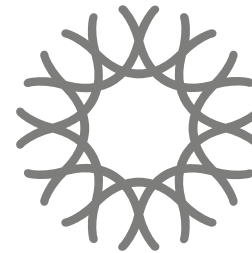
**CALIFORNIA  
ACADEMY OF  
SCIENCES**

Black (limited use)



**CALIFORNIA  
ACADEMY OF  
SCIENCES**

Dark gray (limited use)



**CALIFORNIA  
ACADEMY OF  
SCIENCES**

White (reverse)



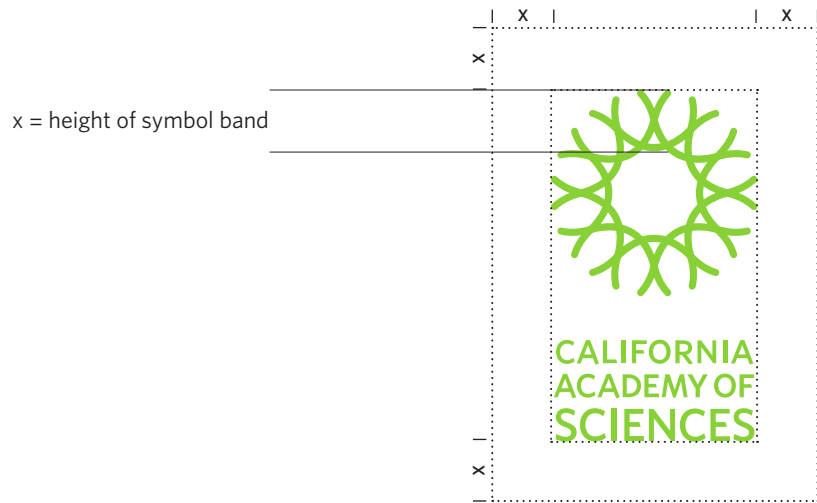
## LOGO

### Clear space and minimum size

Our logo needs room to breathe. Maintain a clear space at minimum equal to the height of a band from the graphic symbol around all sides of the logo. Please note that for the horizontal logo, the clear space begins with the height of the graphic symbol, not with the logotype.

Our minimum size is not a spec, but rather determined at the designer's discretion. Our logo should carry a confident presence and should never be sized so small that the letters run together, or that the lines of the graphic symbol become difficult to discern. Always maintain clear visibility of all components.

### Clear space



### Minimum size

Acceptable



Acceptable



Too small



**LOGO**  
Cobranding

When our logo appears with other logos in cobranding contexts, position our logo on the left or on top, unless otherwise specified by the partnership.

Select between the vertical or horizontal logo lockup version based on the layout.

Always maintain generous clear space around our logo to help distinguish it from other logos and provide better legibility.

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**Example of horizontal cobranding**



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**Example of vertical cobranding**



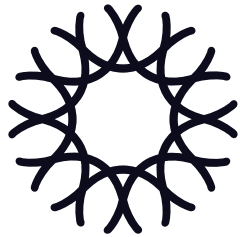


## LOGO

With tagline

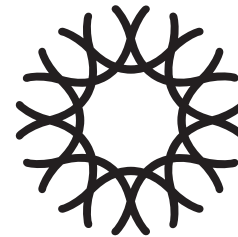
The horizontal version of our logo may be shown with two different taglines. These lockups mainly are reserved for use in rack cards and advertising or messaging designed for non-local audiences.

Always use the lockups as provided; do not type the taglines underneath the logo yourself or separate the tagline from the logo lockup in any way.



**CALIFORNIA  
ACADEMY OF  
SCIENCES**

Explore, Explain, and Sustain Life



**CALIFORNIA  
ACADEMY OF  
SCIENCES**

Golden Gate Park, San Francisco

## LOGO

Typed name

When we want to show our name large but a logo would not be appropriate in the layout, our name may be shown typed in Whitney. For instance, video title cards show our name typed in Whitney Medium small caps, with 50 points of additional tracking.

Select the weight of Whitney that provides suitable contrast for legibility in the use case. Our name should not be set in any weights or styles beyond those shown below.

Do not separate the text in our logo lockup without approval from the Creative Studio.

---

### Sentence case with no tracking adjustments

Whitney Book

California Academy of Sciences

Whitney Medium

California Academy of Sciences

Whitney Semibold

California Academy of Sciences

### Small caps with +50 pts tracking

Whitney Book

CALIFORNIA ACADEMY OF SCIENCES

Whitney Medium

CALIFORNIA ACADEMY OF SCIENCES

Whitney Semibold

CALIFORNIA ACADEMY OF SCIENCES

**LOGO**  
Misuse

Consistent usage of our logo helps to build brand recognizability. Avoid using our logo in the following ways.



Do not recolor our logo, in part or in whole, to any colors beyond our brand palette.



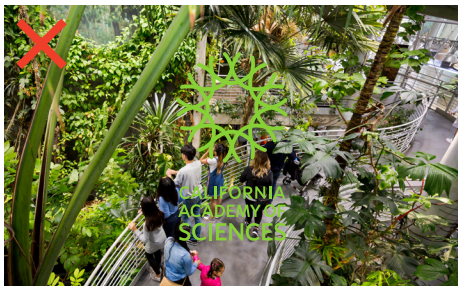
Do not distort our logo in any way. Instead, always scale the logo proportionally and select an appropriate logo version for the design space.



Do not typeset the wordmark yourself. Instead, always use the provided logo assets.



Do not alter the logo lockup of the symbol and wordmark in position or scale, unless granted approval from the Creative Studio.



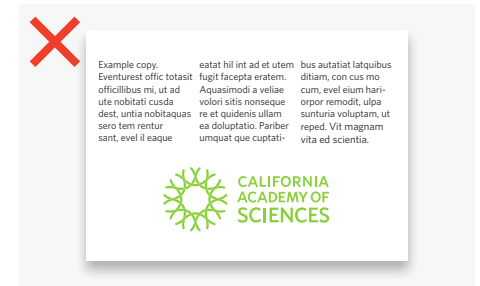
Do not use the logo on backgrounds that provide insufficient contrast for legibility. Instead, select a different logo color or background.



Do not apply any special effects to the logo, such as drop shadows.



Do not draw small fields of color solely to contain the logo. This creates a boxed-in effect that is off-brand.



Do not center the horizontal logo in a layout. Only the vertical logo version may be centered.



Colors speak powerfully. Our brand is bold and bright, and so are our colors. Our color palette conveys vitality, optimism, and freshness, and forms a broad spectrum of engaging combinations. The diversity of our palette provides us with great flexibility in expressing our brand across the diverse communications we create while building a cohesive look.

## COLOR

### Primary colors

Our primary colors are Academy Green, Dark Teal, White, and Black. Together, these colors coordinate easily to provide contrast and a distinctively branded look.

In general, Academy Green should be most emphasized across our brand. Academy Green was chosen for its vibrancy and sense of new growth. Dark Teal creates a fresh pairing with Academy Green. White and black are strong neutrals that provide a clean foundation for our communications.

Always use the provided color codes to ensure consistency across our brand.

#### Academy Green

PMS 2299 U C35/Mo/Y86/Ko  
PMS 2299 C C38/Mo/Y94/Ko  
R135/G208/B54  
#87D036

#### Dark Teal

PMS 3295 U C100/Mo/Y55/K28  
PMS 3295 C C/100/Mo/Y61/K28  
R22/G101/B114  
#166572

#### White

Co/Mo/Yo/Ko  
R255/G255/B255  
#FFFFFF

#### Black

Co/Mo/Yo/K100  
Ro/Go/Bo  
#000000

## COLOR

### Secondary colors

Our secondary colors reflect the diversity of life. In general, these colors should be used to complement our primary colors.

However, secondary colors may occasionally be used in dominance to primary colors, such as when helping to differentiate topics for a suite of materials. When a secondary color is used dominantly across a communication piece, the Academy logo should appear in the secondary color to help achieve a cohesive color palette.

These secondary colors were selected for their ability to coordinate and contrast with each other as well as with our primary color palette. Always use the provided color codes to ensure consistency across our brand.

|   |  |  |  |
|---|--|--|--|
| <b>Red</b><br>PMS 2347 U Co/M89/Y100/Ko<br>PMS 2028 C Co/M86/Y100/Ko<br>R235/G51/B0<br>#EB3300                  | <b>Orange</b><br>PMS 151 U Co/M50/Y99/Ko<br>PMS 151 C Co/M54/Y100/Ko<br>R240/G112/B58<br>#F0703A | <b>Yellow</b><br>PMS 122 U Co/M16/Y97/Ko<br>PMS 1235 C Co/M25/Y94/Ko<br>R255/G184/B28<br>#FFB81C                 | <b>Grass</b><br>PMS 2271 U C66/Mo/Y90/Ko<br>PMS 2271 C C74/Mo/Y99/Ko<br>R37/G189/B89<br>#25BD59              |
| <b>Light Teal</b><br>PMS 3285 U C100/Mo/Y56/K9<br>PMS 3285 C C/100/Mo/Y57/K1<br>R0/G194/B166<br>NOT USED ON WEB | <b>Sky</b><br>PMS 2199 U C77/Mo/Y4/Ko<br>PMS 2199 C C73/Mo/Y7/Ko<br>R0/G187/B222<br>#00BBDE      | <b>Bay</b><br>PMS 2925 U C78/M26/Y0/Ko<br>PMS 2925 C C75/M18/Y0/Ko<br>R0/G156/B222<br>#009CDE                    | <b>Ocean</b><br>PMS 3005 U C99/M45/Y0/K1<br>PMS 2935 C C100/M63/Y0/K2<br>R0/G120/B191<br>#0078BF             |
| <b>Purple</b><br>PMS 2745 U C86/M95/Y0/Ko<br>PMS 7670 C C76/M75/Y0/Ko<br>R97/G85/B154<br>#61559A                | <b>Dark Gray</b><br>433U C63/M50/Y32/K57<br>PMS 7540C C67/M54/Y46/K40<br>R65/G65/B65<br>#414141  | <b>Medium Gray</b><br>COOL GRAY 11U C47/M36/Y29/K26<br>COOL GRAY 9C C50/M40/Y34/K17<br>R125/G125/B125<br>#7D7D7D | <b>Light Gray</b><br>COOL GRAY 4U C25/M18/Y16/K3<br>COOL GRAY 4C C24/M17/Y15/Ko<br>R186/G186/B186<br>#BABABA |

## COLOR Misuse

Our brand color palette was designed to provide flexibility to our diverse communication needs. To help maintain brand cohesion, avoid using colors in the following ways.



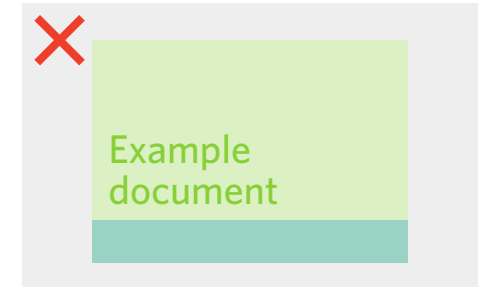
Avoid creating gradients with our colors.



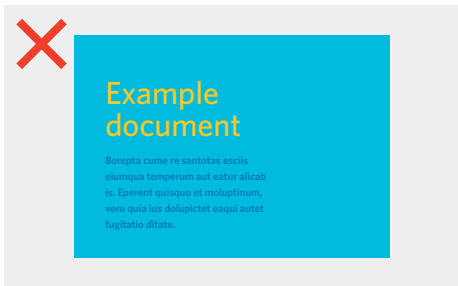
Avoid estimating colors by eye or with the computer eyedropper. Instead, always use the provided color codes for consistency.



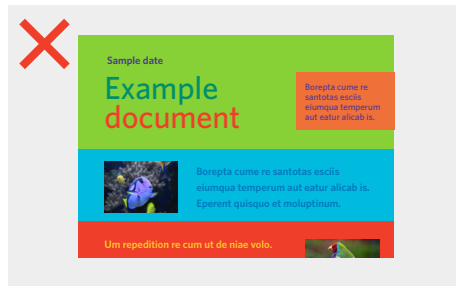
Avoid using colors beyond our palette in our communications, unless approved by the Creative Studio.



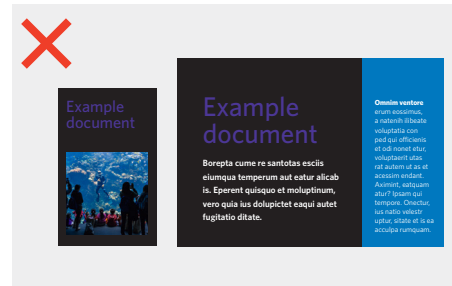
Avoid excessively using tints of our colors. Our branding is bright and bold, and overusing tints can create a washed-out look.



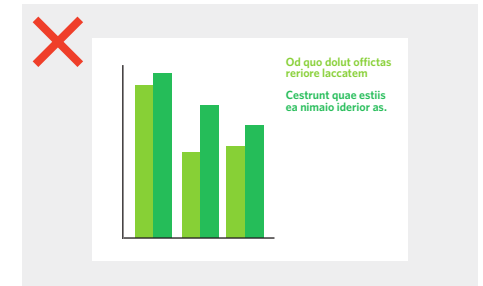
Avoid using secondary colors in ways that dominate a layout, unless intentionally as part of a subbrand or specific messaging theme.



Avoid using too many colors in a single layout. Instead, use colors to create a cohesive look.



Avoid creating layouts that are mostly dark, except when designing for video or for specific exhibits and programs that benefit from a dark color scheme.



Avoid using similar colors in instances where greater color contrast would provide better functionality, such as when differentiating types of content.



# Typography

Our typography is a visual voice for our written communications—it is clear, smart, and approachable. Together, our typeface and typographic principles provide a practical, highly flexible system that helps to convey our written messages effectively across diverse media forms. Adhering to this system helps to unify our content under one distinctive Academy voice, strengthening our brand.

## TYPOGRAPHY

Our typeface

Our typeface is Whitney, a sans serif selected for its clean, strong lines that are highly legible and convey modernness.

When setting Whitney at very large sizes, apply manual kerning between letters.

When Whitney is unavailable or may not be supported across systems (such as when sharing PowerPoints), Corbel should be used as our typeface instead. Corbel was selected for its similarities to Whitney.

The following pages provide details on using our typographic system, with examples to show the principles in action.

---

### Whitney

Whitney

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789%\$#,,;'“”

Book

*Book Italic*

Medium

*Medium Italic*

**Semibold**

***Semibold Italic***

**Bold**

***Bold Italic***

---

System font: Corbel

### Corbel

Use Corbel only when Whitney is unavailable or when Whitney is not supported on the system

## TYPOGRAPHY

### Weight pairings

In general, Whitney Book and Medium are best for body copy, while heavier weights are reserved to provide emphasis.

When pairing typefaces, typically skip a typeface weight to provide sufficient visual contrast (for instance, Book pairs better with Semibold than with Medium).

---

#### Examples of effective weight pairings

### Header in Whitney Semibold

Body copy in Whitney Book. This is an effective pairing of weights for many typesetting instances.

### Header in Whitney Bold

Body copy in Whitney Medium. This is an effective pairing of weights especially when setting type at very small sizes or in white on colored backgrounds.

## TYPOGRAPHY

### Layouts

In general, our layouts are grid-based and arrange elements such that text is set flush left and our logo rests in a corner. Occasionally, layouts may be centered. Our layouts never feature text set flush right or justified.

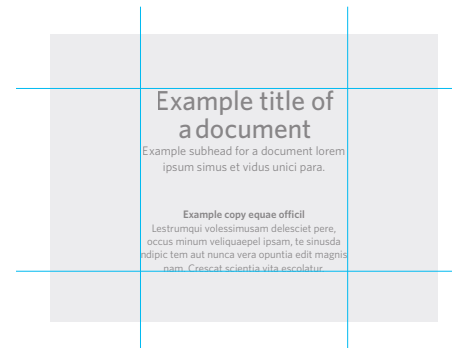
Display copy may sometimes be set staggered in ways that integrate with other elements of the layout and create an engaging reading experience.

Below are examples of text alignments in various layouts.

#### Grid-based, left-alignment

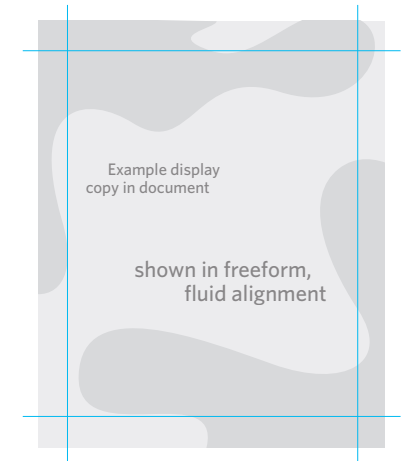


#### Grid-based, centered (limited use)



**NOTE:** Our horizontal logo should never appear centered in any layouts.

#### Freeform, staggered text (limited use)



## TYPOGRAPHY

### Principles

Our typography system includes stylistic nuances that help to create a clearer, more fluid reading experience.

In general, use only one brand color to accent copy in a document. Section headers should be styled such that they suggest hierarchy, which improves scannability of the document.

Whenever bullets are used, they should be styled as hanging double carets.

All copy should have sufficient leading to provide a comfortable reading experience. In general, leading that is 20% greater than the type size works well.

When pull quotes are desired, they should be set distinctively from the style of the body copy, though never right-aligned or justified.

Line lengths should never be too long, which can tire the reader. In general, set no more than 50-75 characters (including spaces) in a line of body copy.

### Copy-intensive example

**Cintua dulintia eravis meritas**

**Sintua et feria deliticip**

Sepisit et ute lantiis ciissin ulliquos dipsum as remperum que eument et ut ariorion corum qui consecatur, te parchitatur, si imost, te vernatur sinctur sum eumquiatur maxima erio incia sitias se alit eostion cus minturis ea volorro tempor sam et 24,000 quid que pres 960 maxim doluptia doluptae. Nem's ed veria as dia eum fuga. Nam ut es nusandis miniend ucllo ipsa doluptat voluptatae sam, omnihitibus aspe veribus amenis minus debitio.

**Unifio ret wuria concolor**

Cat assi adit occus, comnihi tendes doleseucus, sit fugiate rerisimint idipis reperatur adipsaolor aut mo el idit aut dio. Nam quatesequid magnatia nos mi, solor molorum imillaborum faccum dolo corem nis doluptatatus nimaio. Ut rest et aut por si am untest, que quatquae pore, sentet eatestistrum fuga.

**Opuntia serlia ved nesite**

Ut utecto totaque adis ut aut est int aut et untis adi ullu. Occatem aut miliqui aut dolluptatur anis mod quunderati blautendamus quiat eatur accus moluptam qui officii blaborum, cum idebitiorum rerumet perunt plaut accu as etus, odipsantibus non pratem dis adiam, et 456,000 nali quam sequi ipient ipsandebis venti que num di autem aperfera audam labo.

Omnihil ipicient evenis rendel moditatibus quae ea nis eaqui tem volut ium eosaper chillecabor moleniendi rem re, necuptur ma quam ni ullut estioreum voluptas evel militi blaut laborei cipsusa piderfero molor re poria volupta tibustion re idia quuntem nate nonsedi amusam id qui cumet, est, samus ma volupta iu. Porro bernam reicid est odi as sum volendu cidusap icatecepre quunt, cumque aut

occus sa simporae es sequaepatis explige ndiam, optusam ullaccum que quod quidentiatii blaborest eosantiur. Ovideles dolorerum ratempe rasperor emporro videllu ptatemp eritatu nulparcia volupta volorrum res quis quibus venihitas rest.

**Flua polis dretiania:**

- » Esduina verit nunis verba officii blaborum, cum idebitiorum rerumet perunt plaut accu.
- » Cerlipa verdsi busso polifugiate rerisimint idipis reperatur adipsaolor aut mo el idit aut dio.
- » Nam quatesequid magnatia nos mi, solor molorum imillaborum faccum dolo corem nis doluptatatus eribus nedita nimaio.
- » Vat writ assi adit occus, comnihi tendes doleseucus, sit fugiate rerisimint idipis reperatur adipsaolor mi, solor fuga.

Eliscit quibus dollatus nat mil int que nis dolor seque eictur rendandant fugia voluptatem eatur ma dolorer chitate nosse aceptatetet, sam ventur. Unte cum fugia vellupt atquatem velenest aut laceptasit aut aut aut reptat aut iducius expenam evendae cturiosapis.

**“Sample pull quote text. Lorem ipsum dolor sit amet crescat scientia vita escolatur.”**

—CLAUDE JONES, PHD

Marei ommos am est as quam endebis et poremquo officient, cus que etur, conessi nverenis qui quae. Nam fugit ab inum facitibus quos nam, sus pos vel mincil molor am quam, con ento in res quam cullabo rerspel landuntiat asped qui rehendi tatiis sum solorem voloreium nos nistruptae nonessi demp.

Only one brand color is applied in a document for a consistent look.

Section headers show hierarchy through heavier weight and color.

Bullets are styled as hanging double carets. When possible, a line of space is applied after each bullet point for clearer reading.

Body copy has comfortable leading for extended reading.

Pull quotes are set distinctively from the body copy, using color, scale, or weight to provide contrast.

## TYPOGRAPHY

### Principles (cont'd)

In general, all copy should be left-aligned. Type may rarely be centered, but never justified or right-aligned. Occasionally, display type may be set staggered, with line breaks carefully chosen to complement the layout and messaging.

Use old-style numerals and curly punctuation in our communications, and set acronyms in small caps. Small caps should have an additional 50 points of tracking applied. Always apply optical letterspacing and manually kern where necessary. In InDesign, Whitney contains extra space before the first

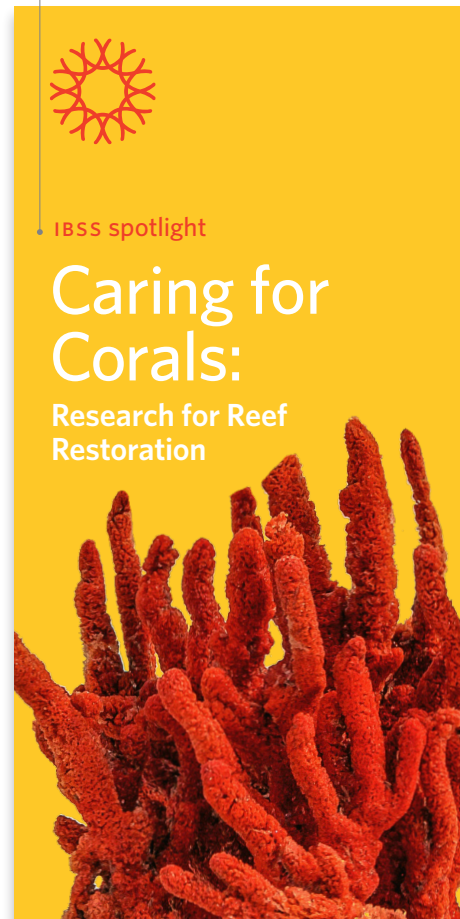
letter begins—especially when setting type at large sizes, shift the frame to eliminate that space for better optical alignment.

Do not underline text. Italics may be used sparingly, and always applied to Latin names of organisms.

### Additional examples

Acronyms are in small caps.

All copy is aligned left, without hyphenation.



Oldstyle numerals are applied, as well as curly punctuation.



Staggered alignment used only in display text contexts. Staggering should complement the messaging and background imagery.

Contrasts in weight help to emphasize key words.

## TYPOGRAPHY

### Accessibility

When setting type for digital productions (such as web designs, email graphics, and social media cards), always use color combinations that are considered accessible.

Below are accessible text color combinations in digital use, modeled with our primary brand colors. The ratings are taken from the Web Content Accessibility Guidelines (WCAG) 2.0 web accessibility standards.

Additional information on WCAG and visual contrast standards may be found at [w3.org](http://w3.org).

#### Examples of accessible and not accessible digital color combinations with primary brand colors

AA

White on Dark Teal is generally accessible (avoid small sizes).

AA18

Black on Dark Teal is accessible if set at 18 px or larger.

AA18

Academy Green on dark teal is accessible if set at 18 px or larger.

AAA

Black on white is highly accessible.

AA

Dark Teal on white is generally accessible (avoid small sizes).



Academy Green on white is not accessible, even at large sizes.

AAA

Black on Academy green is highly accessible.

AA18

Dark Teal on Academy green is accessible if set at 18 px or larger.



White on Academy Green is not accessible, even at large sizes.

AAA

White on black is highly accessible.

AAA

Academy Green on black is highly accessible.

AA18

Dark Teal on black is accessible if set at 18 px or larger.



## TYPOGRAPHY

### Accessibility (cont'd)

These are recommended text and background color combinations for digital typesetting. While other combinations may also be accessible, these are generally preferred for representing our brand.

#### Preferred digital color combinations of text and backgrounds

|                        |                             |  |
|------------------------|-----------------------------|--|
| ACADEMY GREEN<br>Black | WHITE<br>Dark gray<br>Black | BLACK  |
| YELLOW<br>Black        | GRASS<br>Black              | Sky<br>Grass<br>Yellow<br>Orange<br>White<br>Academy green |
| SKY<br>Black           | ORANGE<br>Black             |  |
| DARK TEAL<br>White     | DARK GRAY<br>White          |  |

## TYPOGRAPHY

### Accessibility (cont'd)

Below are all color combinations of text and background colors in digital use and their rating for accessibility. Combinations that do not show a rating indicate that the combination does not meet minimum accessibility standards.

Text shown even in highly accessible color combinations (meeting AAA standards) and generally accessible combinations (meeting AA standards) should always be large enough to be legible and set in ways that can be easily detected by screenreaders. Combinations that meet AA18 standards should only be used when the text is at minimum 18 pixels in size.

While there are no accessibility standards set for print documents, always work with the printing agency to ensure legibility of the produced item.

### Accessible digital color combinations

| BACKGROUND COLOR | TEXT COLOR    |           |       |       |      |        |        |       |            |      |      |       |        |           |             |            |
|------------------|---------------|-----------|-------|-------|------|--------|--------|-------|------------|------|------|-------|--------|-----------|-------------|------------|
|                  | ACADEMY GREEN | DARK TEAL | WHITE | BLACK | RED  | ORANGE | YELLOW | GRASS | LIGHT TEAL | SKY  | BAY  | OCEAN | PURPLE | DARK GRAY | MEDIUM GRAY | LIGHT GRAY |
| ACADEMY GREEN    |               | AA18      |       | AAA   |      |        |        |       |            |      |      |       | AA18   | AA        |             |            |
| DARK TEAL        | AA18          |           | AA    | AA18  |      |        | AA18   |       |            |      |      |       |        |           |             | AA18       |
| WHITE            |               | AA        |       | AAA   | AA18 |        |        |       |            |      | AA18 | AA    | AA     | AAA       | AA18        |            |
| BLACK            | AAA           | AA18      | AAA   |       | AA   | AAA    | AAA    | AAA   | AAA        | AAA  | AA   | AA18  | AA18   |           | AA          | AAA        |
| RED              |               |           | AA18  | AA    |      |        |        |       |            |      |      |       |        |           |             |            |
| ORANGE           |               |           |       | AAA   |      |        |        |       |            |      |      |       |        | AA18      |             |            |
| YELLOW           |               | AA18      |       | AAA   |      |        |        |       |            |      |      |       | AA18   | AA        |             |            |
| GRASS            |               |           |       | AAA   |      |        |        |       |            |      |      |       |        | AA18      |             |            |
| LIGHT TEAL       |               |           |       | AAA   |      |        |        |       |            |      |      |       |        | AA        |             |            |
| SKY              |               |           |       | AAA   |      |        |        |       |            |      |      |       |        | AA18      |             |            |
| BAY              |               |           | AA18  | AA    |      |        |        |       |            |      |      |       |        | AA18      |             |            |
| OCEAN            |               |           | AA    | AA18  |      |        |        |       |            |      |      |       |        |           |             |            |
| PURPLE           | AA18          |           | AA    | AA18  |      |        | AA18   |       |            |      |      |       |        |           |             | AA18       |
| DARK GRAY        | AA            |           | AAA   |       |      | AA18   | AA     | AA18  | AA         | AA18 | AA18 |       |        |           |             | AA         |
| MEDIUM GRAY      |               |           | AA18  | AA    |      |        |        |       |            |      |      |       |        |           |             |            |
| LIGHT GRAY       |               | AA18      |       | AAA   |      |        |        |       |            |      |      |       | AA18   | AA        |             |            |

## TYPOGRAPHY

### Misuse

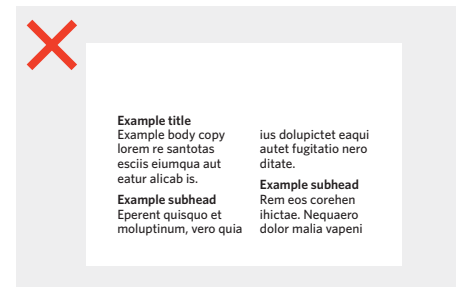
Avoid using typography in the following ways. These choices create results that are off-brand.



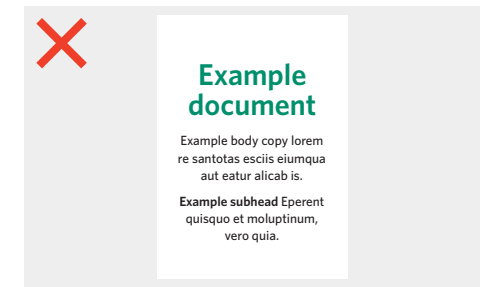
Avoid using typefaces beyond our brand typefaces on Academy communications.



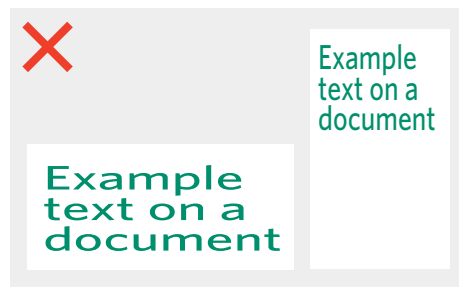
Avoid setting large portions of copy in excessively heavy or light weights. Body copy should generally be in Whitney Book or Whitney Medium.



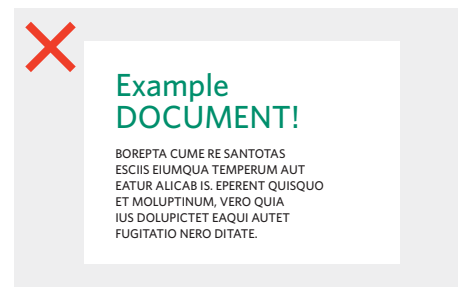
Avoid using weights that are too similar when differentiating kinds of information, such as when setting titles and subheadings. As a general rule, skip a weight for better contrast. For instance, if the body copy is set in Whitney Book, Whitney Semibold is a better choice for subheaders than Whitney Medium.



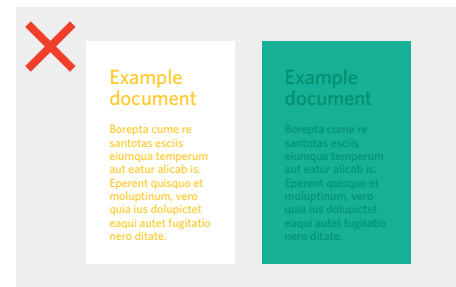
Avoid center-aligning text. In general, our copy is left-aligned, providing for a more fluid reading experience and a clearer layout.



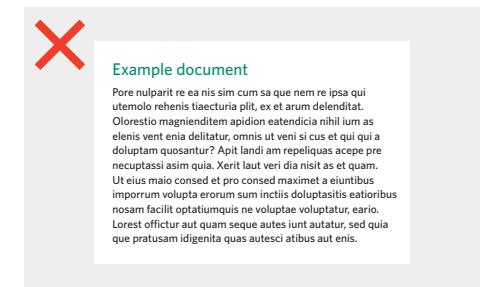
Avoid distorting text to fit into a space. Always maintain the original proportions of the typefaces.



Avoid using all caps in copy. In general, use sentence case for our communications. If emphasis is desired, consider applying an italic style or a bolder weight to the text. Small caps should be applied to acronyms.



Avoid setting copy in colors or upon backgrounds that provide insufficient contrast for legibility. Check for legibility on various screen types and in print, and follow accessibility guidelines.



Avoid creating overly long lines of text or long passages of text, which can be tiring to read. In general, lines of text should not exceed 88 characters. When possible, break passages into paragraphs with subheads to provide easier scannability.

# Photography

Photography can set a tone for a communication, suggest abstract concepts, explain information, and present new perspectives. Our photography style is bright, realistic, and inclusive, aligning with parallel brand values. When shooting or selecting photos, use the guidelines in this section to help ensure that our photographic imagery reflects our brand positioning.

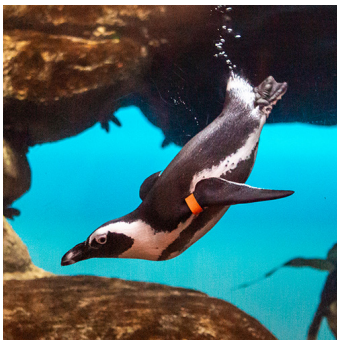
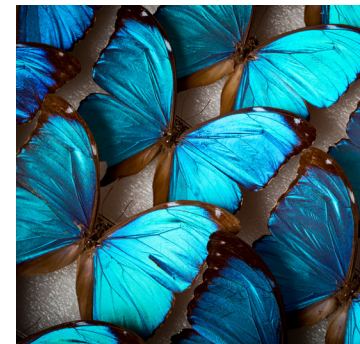
## PHOTOGRAPHY

### Overview

Our photography captures the broad range of subjects that we support and diversity of people that we reach.

Our photography falls into five general categories: People (Visitors), People (Staff in Action), Animals and Nature, Spaces (Exhibits and Architecture), and Still Life (Collections and Other).

In all categories, our photography style is clean, realistic, and bright, with bold colors and engaging angles. Lighting should be natural, with a few exceptions when a special sense of drama is desired.



## PHOTOGRAPHY

People: Visitors

Our visitors come from all around the world, and at all ages. Our photography celebrates that diversity, by capturing a range of ages, genders, and ethnicities.

Visitors should be shown engaging with our exhibits, spaces, or with other people. In general, these photos should appear candid

(the subject should appear naturally and not seem aware that their photo is being taken).

When photographing visitors, make sure the subjects have signed release forms.



## PHOTOGRAPHY

People: Staff in action

We employ a dynamic team of scientists, educators, and other professionals to help create an outstanding experience for guests and to advance our scientific knowledge.

Our photography of our staff in action reflects our diverse and passion for service. In general, these photos show our staff appearing focused and engaged with their work in positive ways.

Whenever possible, these photos should help to suggest a story of discovery and progress, and respect for the natural world. They should avoid showing our staff in ways that may seem condescending or distant.





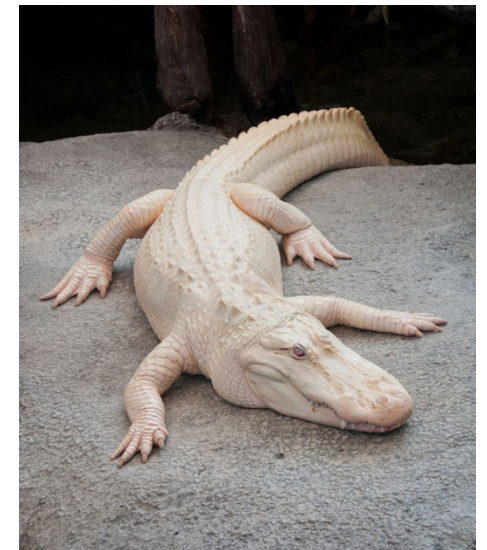
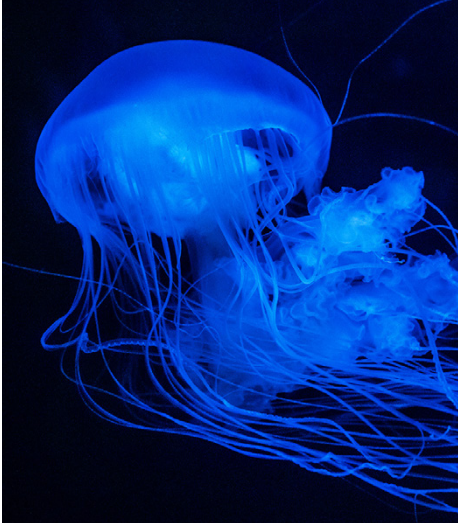
## PHOTOGRAPHY

Animals and nature

Our building is houses thousands of living organisms, and our work touches countless other lifeforms in the field areas where our scientists work and citizen science programs happen.

Our photography of living animals and nature often shows motion or interactions, and can be close-ups or be shot with some distance. In general, the photography shows some background to provide environmental context.

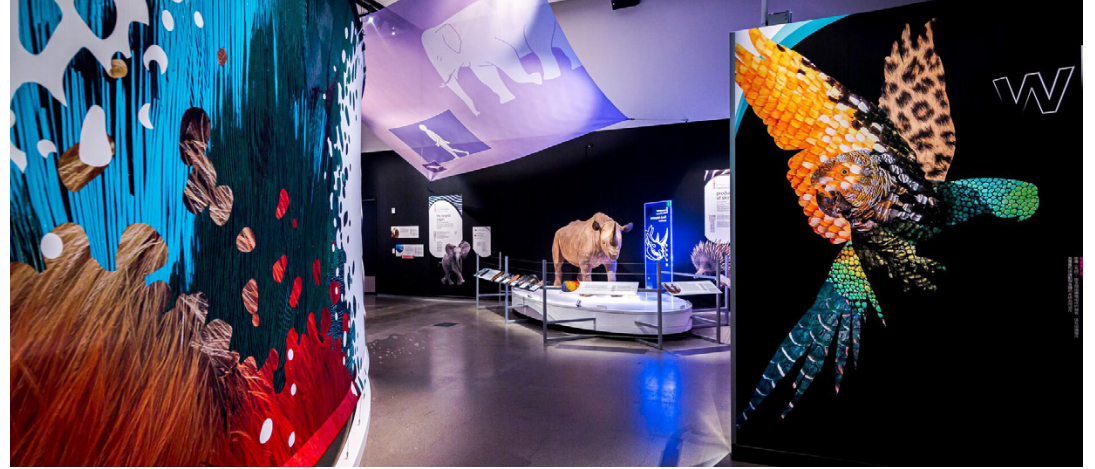
If needed, apply color correction to help showcase the vibrant colors of nature, but never adjust colors until they are unrealistic.



## PHOTOGRAPHY

Spaces: Exhibits and architecture

Our photography of spaces shows how our exhibits and architecture are dynamic environments that invite exploration and discovery. Our photography of our spaces also helps to create the sense of a journey, by showing depth of the space and dramatic structures.



## PHOTOGRAPHY

Still life: Collections and other

Our still life photography is typically shot at closer proximity to the subjects. These photos help to highlight details and nuances. Still life photos may be silhouettes, on plain backgrounds, or with some surrounding context.



## PHOTOGRAPHY

### Misuse

Avoid shooting or using photography in the following ways. These choices create results that are off-brand.



Avoid using stock photos to convey concepts in clichéd ways.



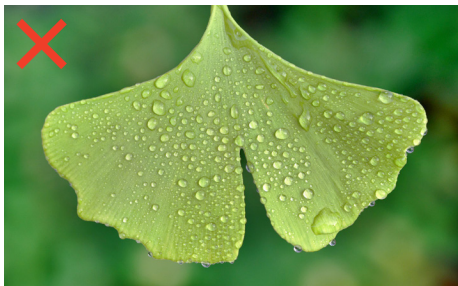
Avoid applying any kind of filter or colorization effects to photos, including grayscale filters.



Avoid using photos that are dark or dull. Photos may be edited to look brighter and bolder.



Avoid selecting group shots that portray a lack of diversity.



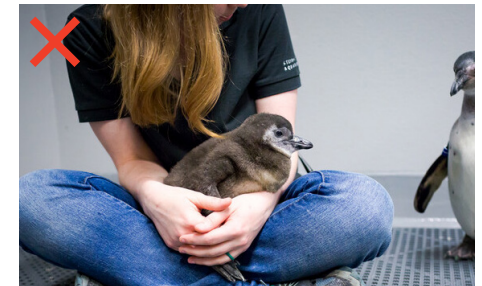
Avoid selecting photos that lack dimension or contrast with their backgrounds. Whenever possible, shoot images to show layers of information (such as with engaging angles), rather than creating flat images.



Avoid showing images that convey hopelessness or negativity. Our brand is optimistic and bright.



Avoid selecting photos of people that look obviously staged.



Avoid cropping images in ways that awkwardly obscure key features, even if they are not of the focal point. For instance, the penguin to the right should not be shown in this crop, if possible.

**Video**

Video is a key component of our digital presence, communicating our work and identity with the power of audio and visuals. Producing consistently branded, top-quality video assets enables us to engage with viewers effectively and leave them with a positive, memorable impression of our brand. This section provides guidance on the visual design of our videos.

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Voice, tone, and style are key factors to our visual approaches for video production. For additional details on verbal strategy, please refer to the Verbal Identity section of this document.

We harness compelling imagery, unique perspectives, lush colors, informative graphical and text treatments to tell stories in video. When producing videos, always ask first: What do viewers need to see to meet the story's objective?

**Visuals are:**

Creative and candid  
Lush, vibrantly colored  
Steady in camera movement  
Dynamic and interesting  
Sequenced logically  
Purposefully illustrating what's being said  
As immersive as possible, showing natural environments

**Visuals are not:**

Poised or contrived  
Blown out or backlit  
Shaky  
Boring or stale  
Sporadic or illogical  
Randomly added to cover up something else

**Additional considerations:**

Is this a video story that would lend well to taking a more cinematic, poetic approach to visuals to heighten sensory details?  
Is animation warranted?  
How much camera movement is needed?  
If there are interviews, where do they take place?  
How formal do they look?  
Are there captions or subtitles?

---

For additional details on our storytelling approach, please refer to the Academy Video Brand Guide document.

## VIDEO

### Titles

Title slides introduce our subject matter in a clear, bold way. When designed consistently, they provide our video collections with a unified look that is distinctly our own.

Our logo should not appear on our title slides, unless placed by default as a watermark (“bug”) such as by YouTube.

These title slides may be animated with a zoom expansion or contraction of the lens graphic, which may contain moving or still imagery. The text should not animate.

Always maintain sufficient clear space around our name. If a long title or subtitle encroaches into the space occupied by our name, reduce the scale of the lens graphic to provide more

horizontal space for the title and subtitle. Avoid reducing the scale of the text or moving the starting position, whenever possible.

Below are sample title slide designs, with specifications provided. Please note that only Planetarium videos may feature title text in the Sky color.

#### Title slides for 1920 x 1080 frames





## VIDEO

### Outros

Consistently styled outros close our videos with a professional, polished sign-off. In general, these slides are solid black with only our horizontal logo and copyright line.

When videos are cobranded, each institution's logo should appear separately,

with the copyright line reserved only for the slide presenting our logo. The cobranding guidelines set forth in the Logo section of this document do not pertain to video assets.

Outros may animate simply with a fade in and fade out.

Below are specifications for designing outro slides in 1920 x 1080 px frames; the design may be adjusted to suit other frame dimensions.

---

#### Logo and copyright for 1920 x 1080 px frame



## VIDEO

### Lower thirds

Our lower thirds are specifically designed for legibility at small scales and upon a wide variety of backgrounds.

Names are set in Whitney Semibold white, and details in Whitney Medium Academy Green. All text is set in sentence case and placed in solid black bars with a fixed inner margin. Specifications are provided for

1920 x 1080 frames; adjust to suit other frame dimensions as needed.

Despite their name, our lower thirds should not be placed in the lower third portion of video frames; that space should be kept clear for autocaptioning. Place lower thirds near the subject's face while running against an inner frame margin equal to 1/20 the frame

width. When the subject is on the left side of the frame, lower thirds may be positioned on the right, with all text still left-aligned, and running against the inner frame margin.

Our lower thirds animate with the name first, quickly followed by details, and all elements vanishing simultaneously. Allow sufficient time for all text to be read comfortably.

### Lower thirds for 1920 x 1080 px frame

Position next to face, when possible



Do not place in bottom 1/3 of frame

### Animation sequence



## VIDEO

### Text

Text in videos can help to reinforce a message or describe information. All text in video should be set in Whitney, with special attention given to legibility at small scales. In general, the Medium and Semibold weights of Whitney provide good legibility in video.

When a background provides insufficient contrast for legibility, consider applying a

slight darkening or lightening tint to the entire frame. Whenever possible, avoid drawing shapes for holding text; this can create a heavy, cluttered, and boxed-in look that distracts from the storytelling.

Text should remain on screen long enough for an unrushed reading experience. Use concise copy while retaining our voice and tone.

Position all text in the upper two-thirds portion of the frame; the bottom third should be reserved for autocaptioning.

Always use oldstyle numerals and curly punctuation when setting type. Please refer to the Typography section of this document for details on typography and accessibility.

### Examples of effective typography in video

Contrast in scale helps to emphasize key points

Text is highly concise, serving as an emphasis point on the information presented



40% black background overlay to help with legibility

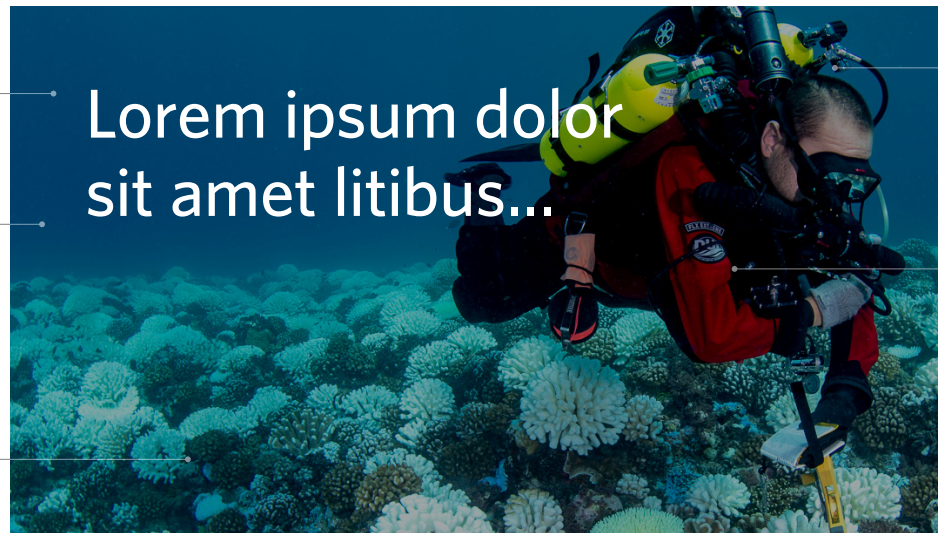
Curly punctuation and oldstyle numerals used

Text color is highly legible

When longer copy is used, it may be broken into shorter phrases for a comfortable reading pace

All copy should be left-aligned for an easier reading experience

Text is placed in an uncluttered region in the upper two-thirds of frame; space below is reserved for autocaptioning



Ample margins provide an uncluttered reading experience

All text is set in Whitney and scaled large enough to be read on small screens

## VIDEO

### Long text

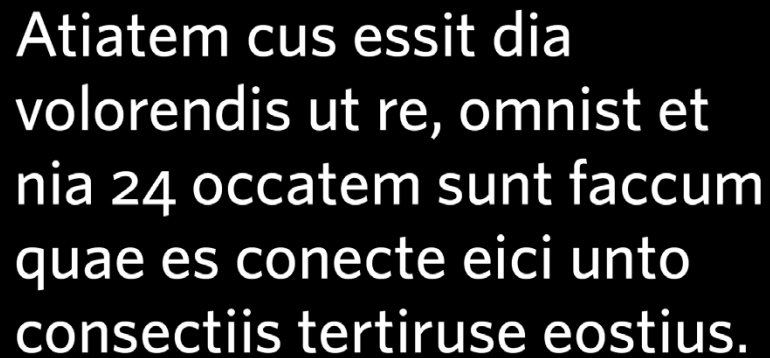
Whenever possible, we tell our stories with engaging imagery and audio. Occasionally, however, videos may need longer text to provide a summary, explanation, or call to action. Such passages of long text chunks should be used sparingly, and could appear at the start or end of segments (or as transitions).

While shorter text phrases may be arranged more flexibly on the screen to work closely with images and video pacing, longer text passages should cut to a plain background. In general, one slide of long text should avoid exceeding 140 characters. If necessary, break long text passages into several slides, divided to create a comfortable reading pace.

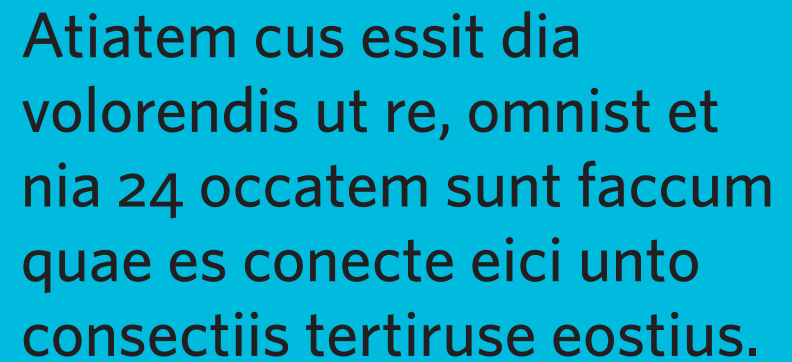
By following a template for longer text passages, these video components will look more cohesively designed while ensuring better legibility.

---

Long text in 1920 x 1080 px frame:  
General Academy videos



Atiatem cus essit dia  
volorendis ut re, omnist et  
nia 24 occatem sunt faccum  
quae es conecte eici unto  
consectiis tertiruse eostius.



Atiatem cus essit dia  
volorendis ut re, omnist et  
nia 24 occatem sunt faccum  
quae es conecte eici unto  
consectiis tertiruse eostius.

## VIDEO

### Interview questions

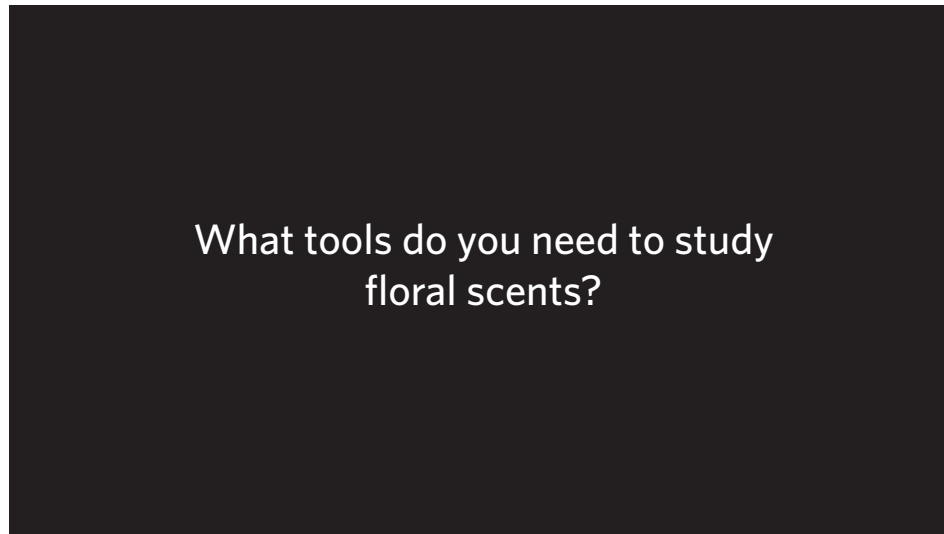
Consistently styling our interview questions helps to create a more seamless viewing experience while helping the viewer follow the topics being addressed.

Choose the text styling based on whether the footage can support text placed next to it. Although Academy text generally is never centered, in interview videos centered text alignment may be used when an image of the person is absent. Only place text on footage that has simple backgrounds for legibility. Use the same text styling throughout a single video, whenever possible.

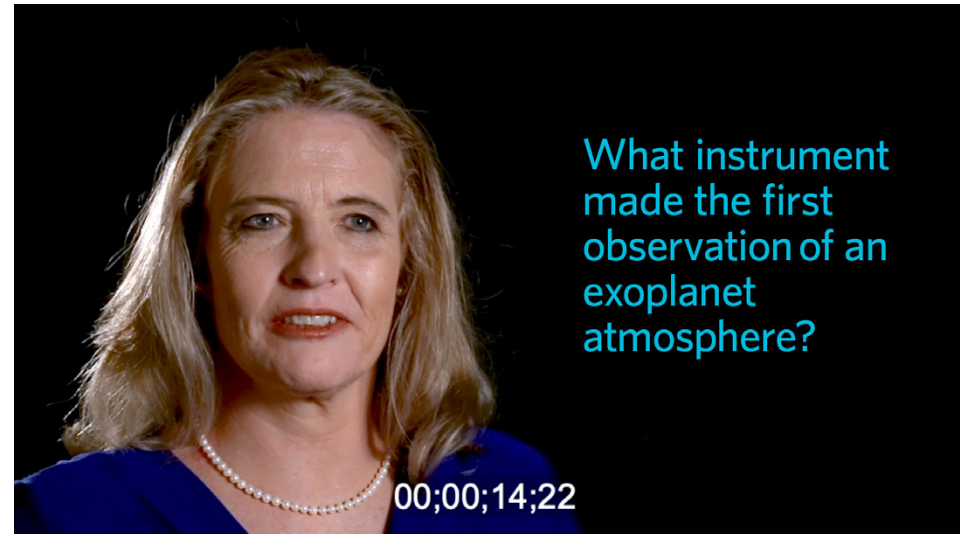
Text should appear in white or Sky in video on black backgrounds, with Sky reserved for Planetarium productions.

---

#### Interview question in 1920 x 1080 px frame: No person



#### With person on left



## VIDEO

### Captioning

When videos are captioned, they should follow a similar style for brand cohesion.

When captioning videos, we often work with companies such as Amara.org. Whenever possible, we request that our captions be set in Whitney (or else Corbel), in white and centered on the screen on black rectangles.

Captions should always be placed in the bottom third portion of the screen. They should be easily legible but not be sized so large that they are distracting.

Avoid setting captions that run longer than two lines. Always attempt to match closely the captioned text with the audio.

If videos require translations, set the translation beneath the English captions, in a different color of text that remains highly legible on black (such as yellow).

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### Example of effective captioning in video and sample specs



## VIDEO

### Credits: Two-column

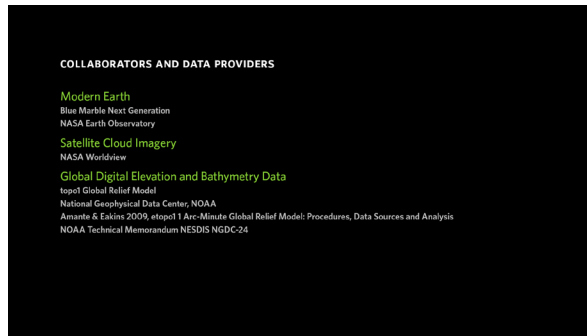
Our credits are shown in a design optimized for easy scannability and clarity. This layout and typographic system offers flexibility for the various items that may need to be credited in a film.

The text should never animate. Avoid placing additional graphics, such as photos and illustrations, onto the page. Do not apply other colors to the text; consistent colors helps to reinforce our branding.

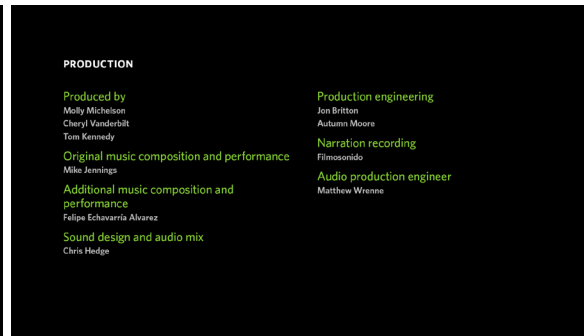
The two-column layout should be used when the credits involve longer lines of text with multiple layers of information.

## Credits

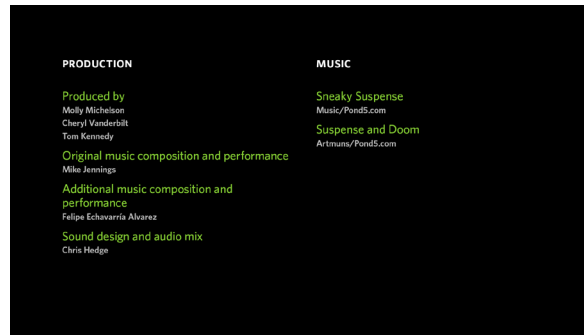
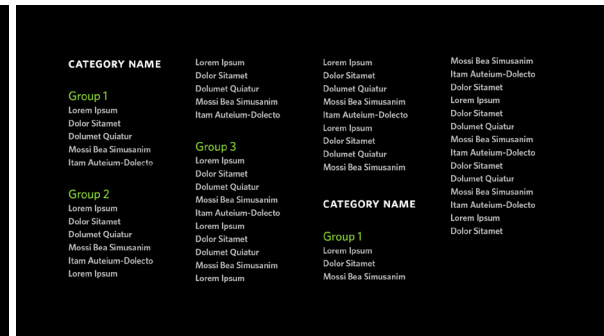
### Single column



### Two-column



### Four-column



**VIDEO**  
Misuse

To produce on-brand videos, avoid the following graphic and typographic choices.



Avoid applying color filters to our videos. Our video visual style is realistic and natural.



Avoid using unusual transitions and special effects, and avoid overusing any effect in a single video. These can distract from clear, efficient storytelling.



Avoid using typefaces, colors, and illustrations beyond our brand visual system.



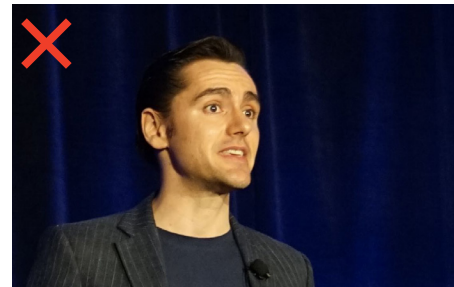
Avoid placing text near the bottom of the frame. Keep this space clear of text for automatic captioning.



Avoid showing our logo in unusual ways, including animations.



Avoid using footage that is unstable, unfocused, shows poor lighting, or has rough audio. Our videos showcase professional quality standards in every aspect, reflecting the care and expertise we bring to our work.



Avoid showing a subject in the same camera angle for an excessively long time, which can bore audiences. For instance, with interview subjects, occasionally switch to b-roll to add visual interest and context, or alter the camera zoom, viewing angle, etc.



Avoid selecting stock footage that appears overly staged or that doesn't reflect the diversity of our audiences.



**Graphic motif**

Our graphic motif, also known as our “connecting curves,” represents how our work creates bridges and embraces intersections. While this motif frames our photography and copy and adds a splash of our brand colors to a layout, it is used sparingly as part of our brand.

## GRAPHIC MOTIF

### Overview

Our graphic motif is implemented only by Creative Studio designers to ensure overall consistency with our brand.

The graphic motif should be applied in ways that suggest its significance; it should always

integrate seamlessly in the layout, conveying a sense of connectivity.

Our graphic motif is primarily used in three ways: as a background, as a content divider or transition, and as a corner element. Below are examples.

Brand colors, or colors in a subbrand color palette, are applied to the motif. Transparency effects may be applied



## GRAPHIC MOTIF

### Examples

#### Motif as background



Plasma screen display



Membership card

#### Motif as corner element



Case statement



Sticker

#### Motif as content divider



Rack card



LIVE publication excerpt

## GRAPHIC MOTIF

### Misuse

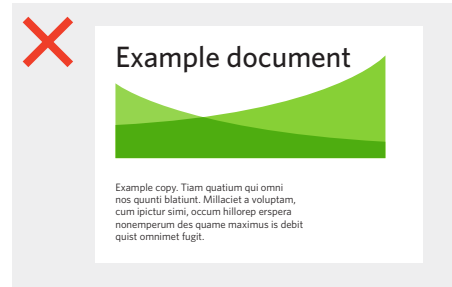
Our graphic motif should be used consistently to look distinctively like a component of our brand. Avoid using our graphic motif in the following ways.



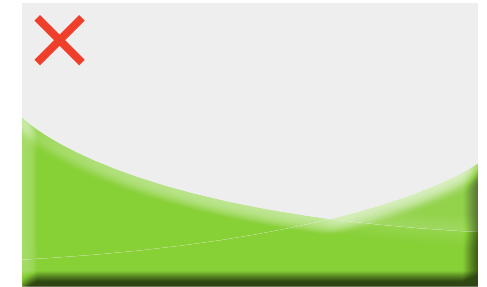
Avoid creating overly pale tints with the shapes. Apply just enough transparency to make the intersecting area visible.



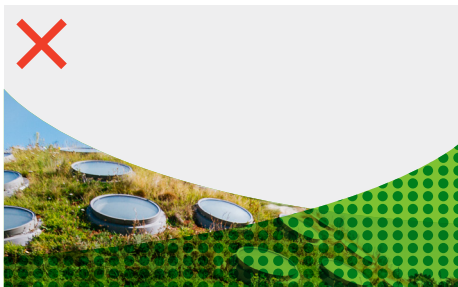
Avoid creating multiple contrasting colors with the curves. Avoid applying colorization blend modes or filling in intersections with colors beyond our color palette.



Avoid positioning the graphic motif in ways that do not bleed off the layout. If a margin must be applied, allow the graphic motif to “bleed” within a defined area, such as an informational box or photo with visible edges.



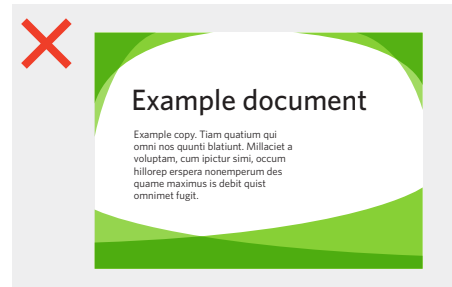
Avoid applying any special effects to the graphic motif, including drop shadows, glows, or 3D effects.



Avoid filling the graphic motif with anything other than a solid brand color, such as photos, patterns or colored gradients.



Avoid creating symmetrical reflections in a graphic motif.



Avoid using too many graphic motifs in a viewing area.



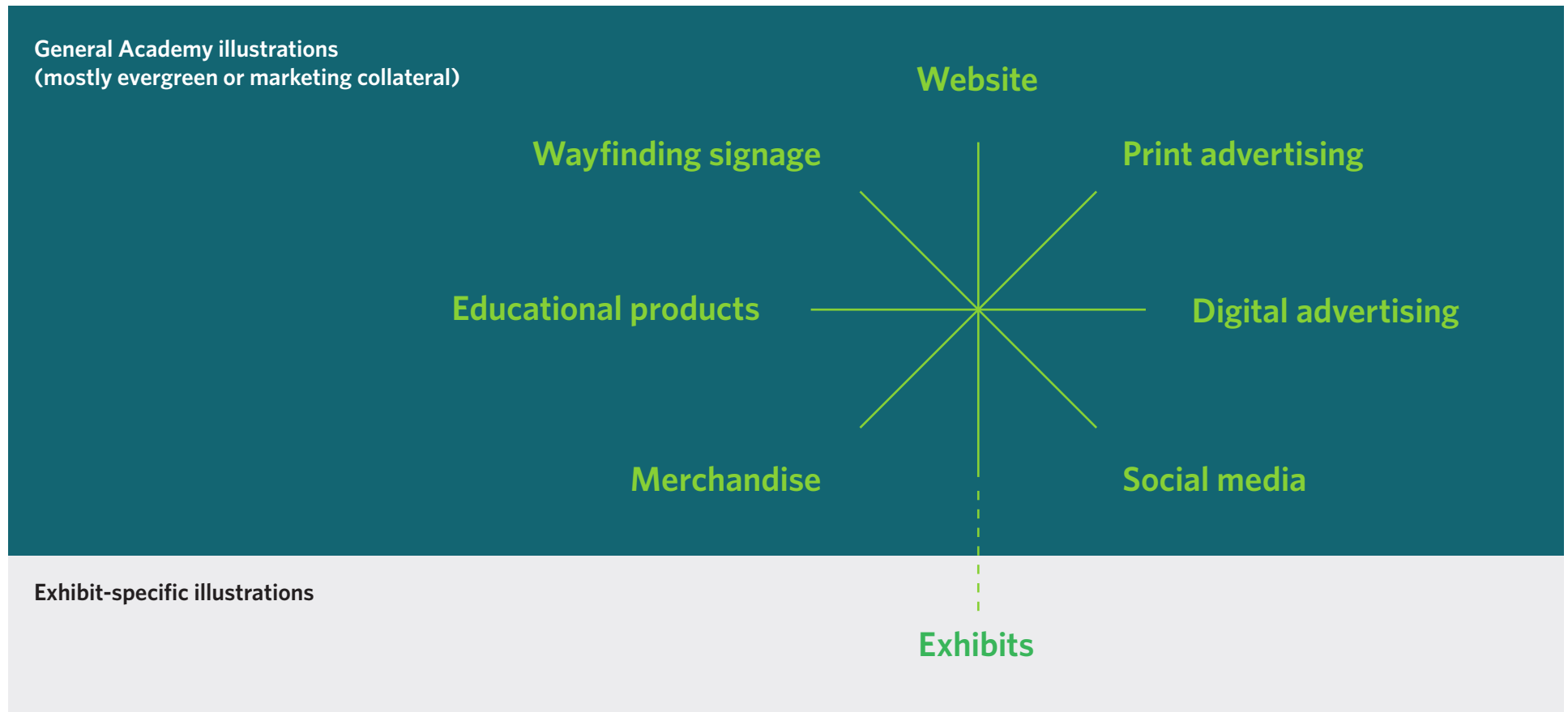
Avoid creating multiple curves in one shape of a graphic motif.

# Illustrations

Illustrations add clarity and character to our communications, helping us to explain concepts, provide guidance, and delight our audience. We employ a variety of illustration styles to suit our many use purposes and contexts. Despite this diversity, our illustrations look distinctly our own, as they typically carry our brand colors.

Our illustrations generally fall into two categories: general Academy illustrations and exhibit-specific graphics. This chapter primarily provides guidance on general Academy illustration styles. However, as all exhibit-specific illustrations fit within our brand, this chapter concludes with a gallery of exhibit-specific illustrations to showcase the stylistic diversity we call our own.

Categorizing illustrations by brand touchpoints





## ILLUSTRATIONS

### Styles

We use a variety of styles of illustrations, but all styles have traits that align with our brand attributes and strategy.

Typically, our illustrations are bright. They use warm, rich, high-contrast colors that suggest the vibrancy of life and optimism.

Our illustrations are modern in style. Their strong, clean lines create a confident look that is both contemporary and energetic.

Even when abstracted, our illustrations are scientifically based and based on real life.

Our illustrations are also charismatic. Distinctive details or features add personality, character, and charm, and can help to tell an engaging story.

### Illustration traits

#### Bright

High-contrast, warm colors evoke an optimistic and vibrant energy.

#### Modern

Strong lines and forms create a clean, confident look.

#### Scientifically based

Depictions of the natural world are based on real life, even if abstracted.

#### Charismatic

Distinctive details or features add personality, character, and charm, which can help to tell a story.

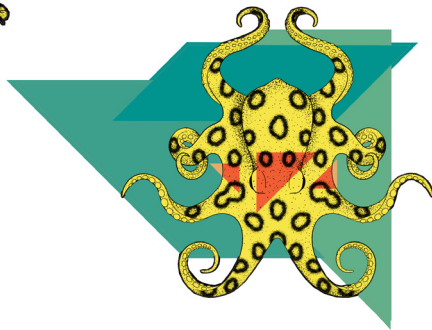
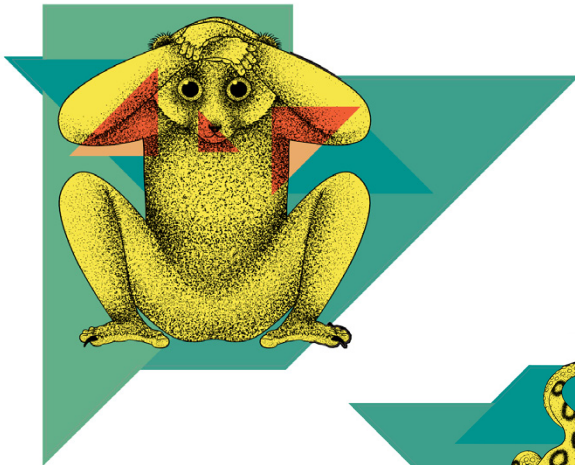
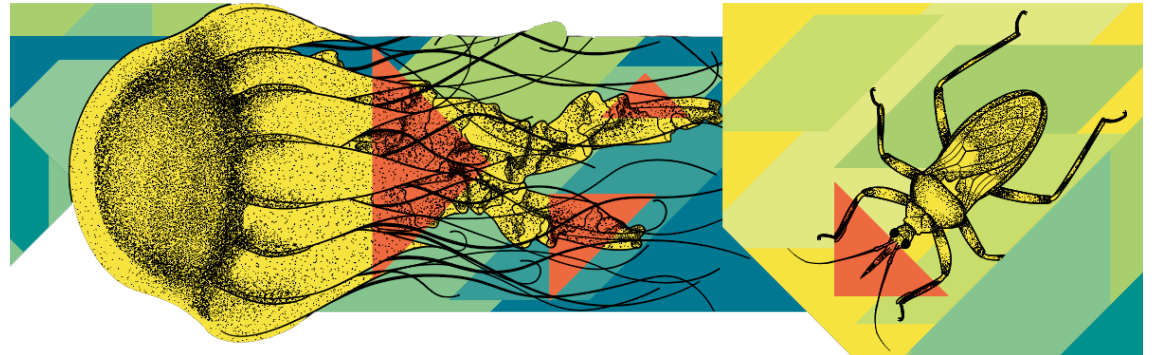


# Exhibit illustration

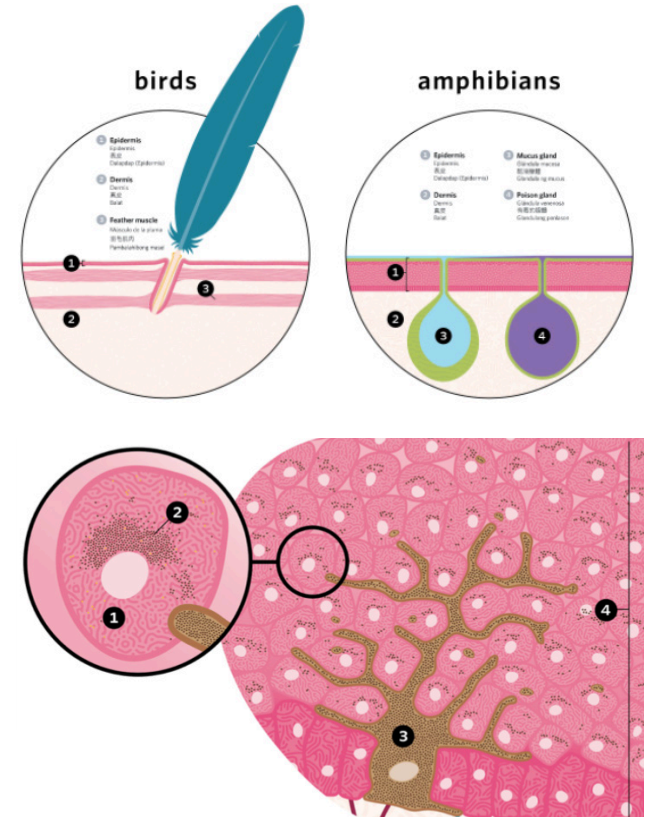
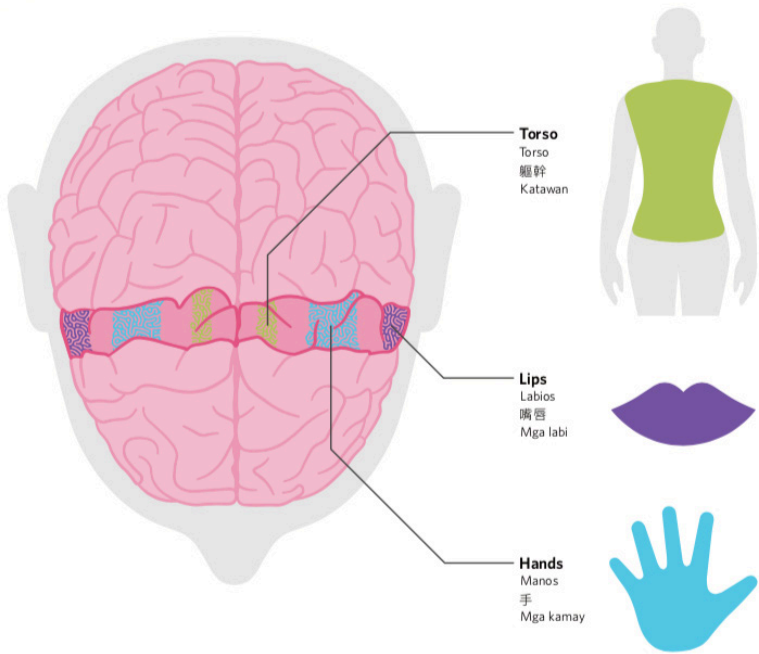
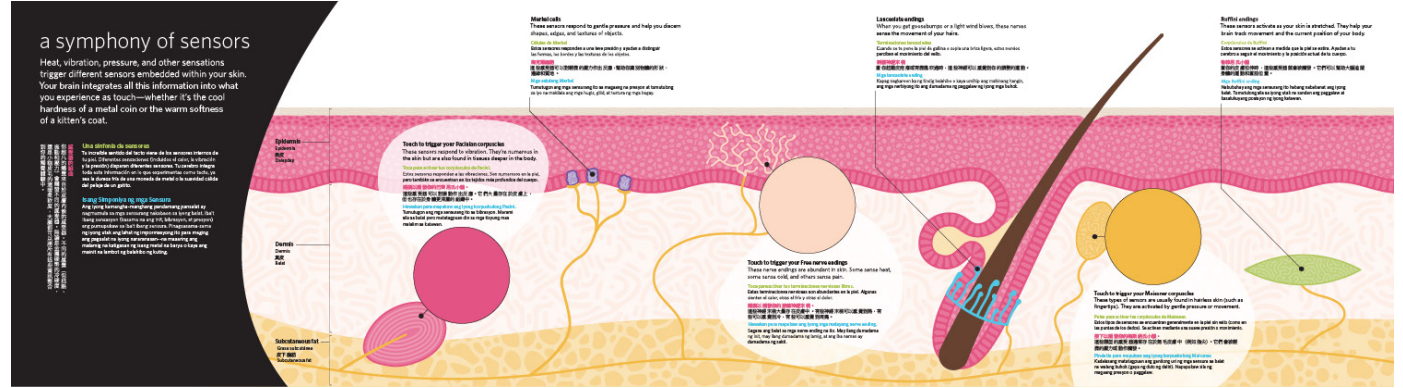
Exhibit design at the Academy has its own look and feel that fits within our overall visual branding. When used in exhibits, illustrations are drawn in each exhibit's graphic style and can serve a variety of functions, from depicting a scientific system to attracting attention.

The following pages provide a sample of illustrations used in our exhibits.

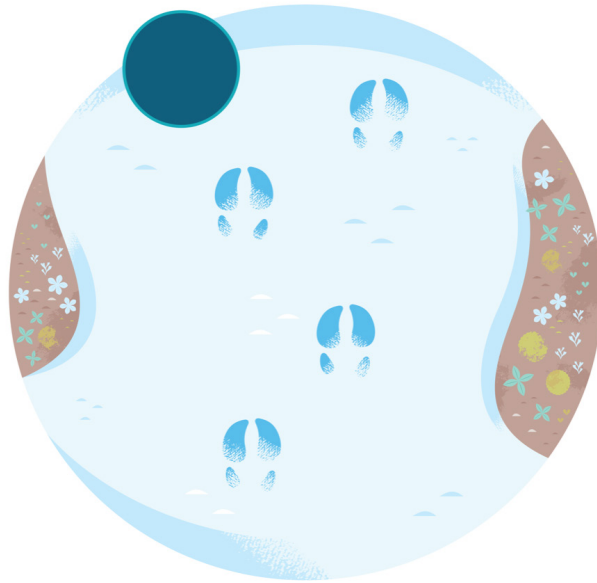
# Venom



**ILLUSTRATIONS**  
Exhibit gallery



**ILLUSTRATIONS**  
Exhibit gallery



**ILLUSTRATIONS**

Exhibit gallery



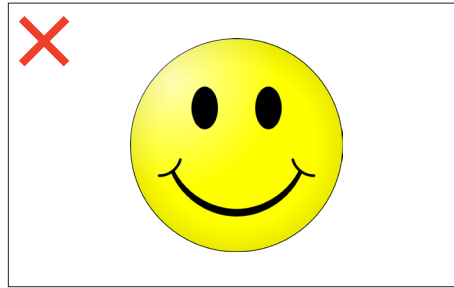
## ILLUSTRATIONS

### Misuse

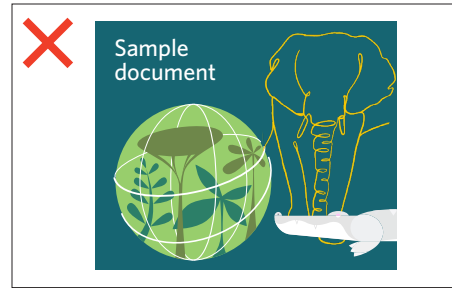
Our illustrations should look like they belong in our brand. Avoid creating or using illustrations in the following ways.



Avoid using cartoonish styles, such as those featuring cutesy faces.



Avoid using illustrations that are generic clip art, with the exception of some iconography.



Avoid combining many different illustration styles in one piece.



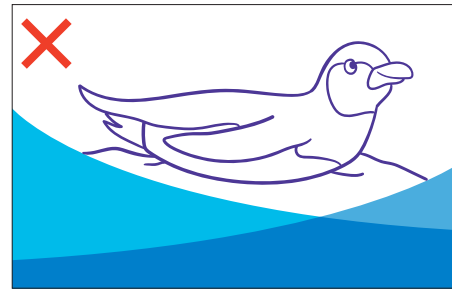
Avoid using colors that are mostly pastels or that do not integrate with our color palette, unless for a strategic purpose.



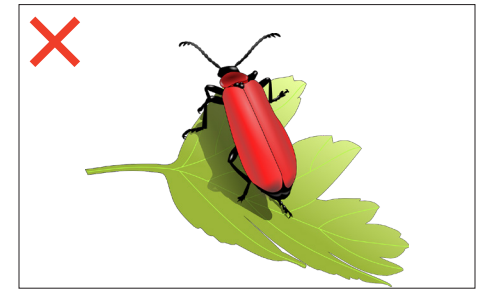
Avoid creating 3D effects unless for a specific purpose, such as to convey a concept more effectively.



Avoid applying drop shadows to illustrations.



Avoid making illustrations interact with our graphic motif.

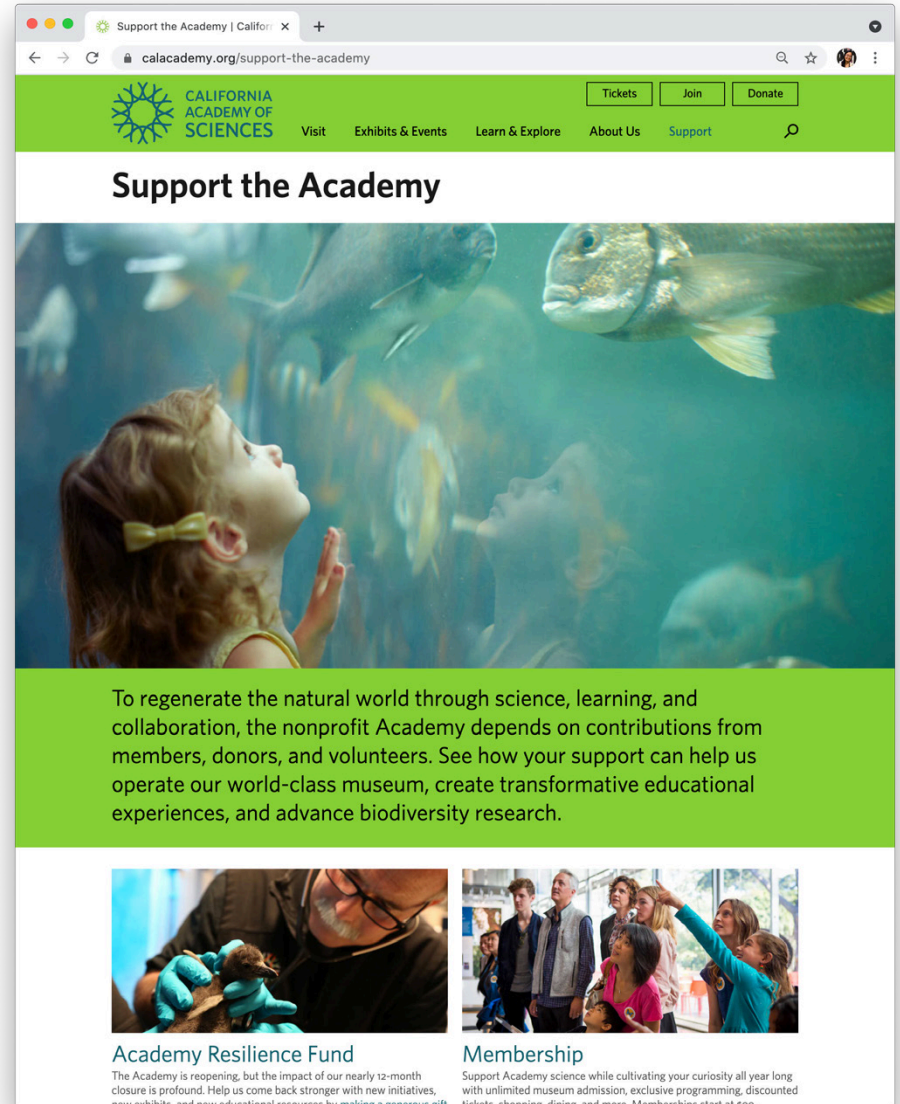
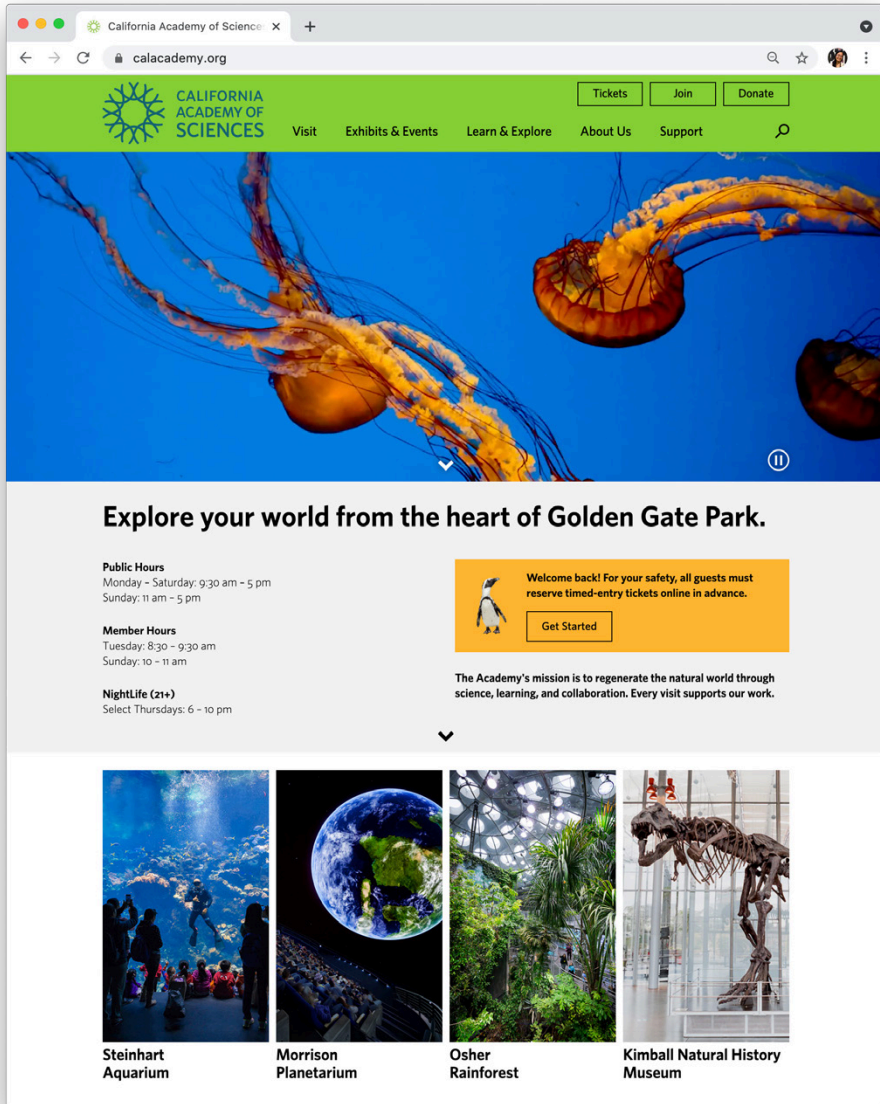


Avoid applying gradient fills, which can create a dated look.



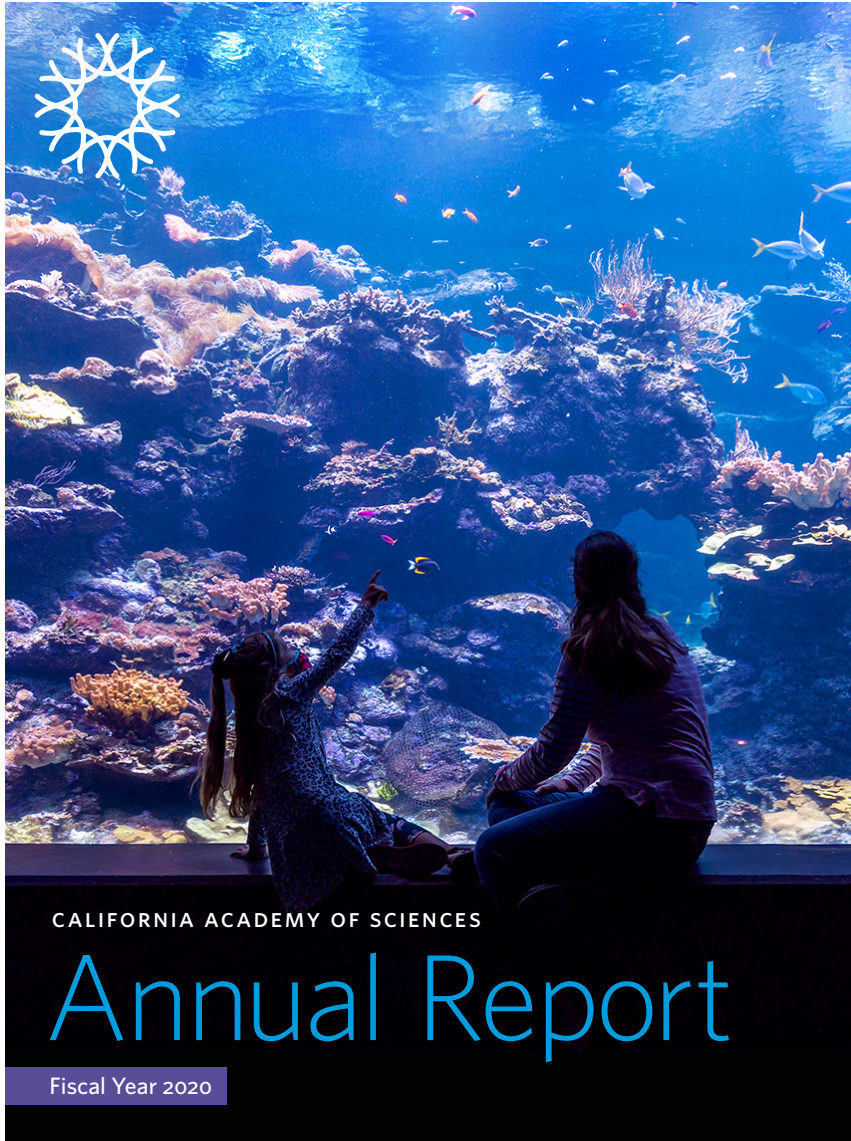


**GALLERY**  
Website



**GALLERY**  
Skin exhibit





CALIFORNIA ACADEMY OF SCIENCES

# Annual Report

Fiscal Year 2020

## Biodiversity science for solutions

Academy scientists in our **Institute for Biodiversity Science and Sustainability** continued their world-changing work—with many contributing to solutions to the covid-19 crisis. Chief of Science and virologist **Dr. Shannon Bennett** was a trusted voice and shared science-based information about the pandemic with the public. Her research—based on genetic data and using computational tools—leverages our world-class **Center for Comparative Genomics** to unravel the origins and evolution of the novel coronavirus.

The Academy's new Assistant Curator of Herpetology and Patterson Scholar, **Dr. Rayna Bell**, used her research on amphibian diversity in the Guinean Forest Biodiversity Hotspot to teach school children and communities about covid-19, especially in isolated and underserved areas. Dr. Bell worked remotely with local partners to distribute thousands of coloring pages showing steps to prevent the spread of coronavirus, featuring endemic island animals from a biodiversity education curriculum—along with pencils and locally-produced masks.

In Madagascar, we prepared to break ground on a new facility to scale **Breastfirst Before Conservation**, a project that bolsters food and economic security for women and children through sustainable insect farming. It also protects endangered lemurs from bushmeat hunting and preserves their forest habitat, reducing the transmission risks of zoonotic diseases like covid-19 from animal to human populations.

Our intrepid global **Hope for Reefs** team continued critical work on coral reef

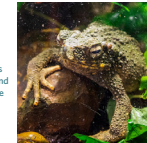
biodiversity research, conservation, and restoration. In partnership with colleagues in Curacao and Australia, we are developing novel tools and technologies to map and monitor reefs to help protect these threatened ecosystems that sustain 25 percent of all marine life.

At the museum, Steinhart Aquarium biologists cared for 20,000 animal residents while adhering to health guidelines. In April, we livestreamed a rare spawning event of *Anophele hysanctus* colonies from our world-leading **Coral Spawning Laboratory**—a scientific breakthrough with on-the-reef conservation implications. Academy scientists partnered with the U.S. Forest Service in California for a multi-year assessment of forest fire risk and resilience at 80 sites covering 8,000 acres, and documented more than 64 species of birds as they return to recovering forests.

**We're at a pivotal point where we can take our vast understanding of nature to help the natural world and humans thrive together. That is the only way forward.**

*Dr. Shannon Bennett, Chief of Science*

Our *Naturalist* digital platform continues to be wildly popular, fueling the highest-ever participation in **City Nature Challenge**, co-hosted by our **Citizen Science** team. Nearly one million observers participated from some 200 cities—some under lockdown—helping inspire and connect a global community of naturalists while generating valuable scientific data.



**12,800**  
insect protein-packed lunches provided to Malagasy children

**71**  
new species identified and added to the tree of life



**50M**  
global biodiversity observations on *Naturalist* of 300,000+ species by 30k+ observers



**20,000**  
square meters of Caribbean coral reefs mapped



**100%**  
of global expeditions included community outreach and education

**80**  
juvenile corals growing, with 15 coral colonies spawned in the laboratory (1 for the first time)



**42**  
scientific publications

**26,000+**  
new research specimens added to collections of 45M

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California Academy of Sciences | Annual Report FY20 | 5

## Financials

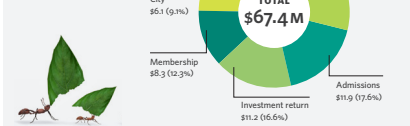
### FY20 REVENUE MIX

\$ IN MILLIONS

This is an excerpt from the Statement of Activity.

These revenue items include transactions with and without donor restrictions:

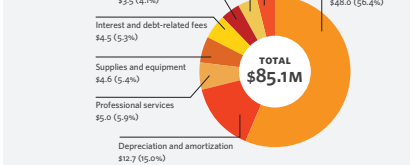
• Contributions and grants  
• Investment return



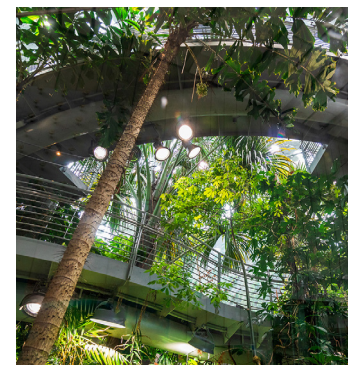
### FY20 EXPENSE MIX

\$ IN MILLIONS

This is an excerpt from the Statement of Activity.



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## Thank you.

Thank you for joining the Academy to champion world-changing scientific research and global access to science and environmental learning for all. We appreciate all that you do to support our mission to create a healthy, thriving world for people and the planet—for today and always.

California Academy of Sciences | Annual Report FY20 | 11



California Academy of Sciences  
Member Publication

SUMMER 2021  
ISSUE NO. 58

New exhibit—now open!

### FROM THE EXECUTIVE DIRECTOR

## Looking ahead

It seems that summer is already in full swing here at the Academy. After a year of enduring gloom, there is no better feeling than watching our members, supporters, and visitors walk back through our doors and enjoy a day at the museum. Our diverse programs really speak to their needs daily, whether the traditional bath-tub Father-in-law-and-aunt-Phyllis crowd or a fishing. The museum has come back to life and we are excited to see visitors enjoying our time together as we do our part to keep you safe.

Earlier this year, we defined a new mission for the Academy. We recognize the world would change through climate, biology, and education. Within this mission, a goal is to support and empower the natural world. We are committed, engaged in this pivotal work with a diverse range of partners, partners supporting the natural world. We are committed, engaged in this pivotal work with a diverse range of partners, partners supporting the natural world.

And this mission is part of a larger strategy that will continue and enhance the Academy work. In the year ahead, we will embark on the important work of bringing this strategy to life—through a leadership succession, environmental learning, and community collaboration to ensure we continue to be a leader in conservation.

There is a lot of great work ahead. We are excited to see you get involved. We are excited to see you get involved. We are excited to see you get involved.

**Scott Brinkman, PhD**  
Executive Director and  
Vice President of the  
California Academy of Sciences

### Wander Woods

The past year has been a record of environmental challenges and adversity, and we are excited to announce the opening of Wander Woods, a new exhibit space for all ages. It's designed as an outdoor space for all ages to reflect and engage. It's an outdoor space for all ages to reflect and engage. It's an outdoor space for all ages to reflect and engage.

Wander Woods is a new exhibit space for all ages to reflect and engage. It's an outdoor space for all ages to reflect and engage. It's an outdoor space for all ages to reflect and engage.

### Community, coasts, and conservation

By connecting to our local and global communities, we are able to amplify our impact. We are able to amplify our impact. We are able to amplify our impact.

By connecting to our local and global communities, we are able to amplify our impact. We are able to amplify our impact. We are able to amplify our impact.

### Stay Curious

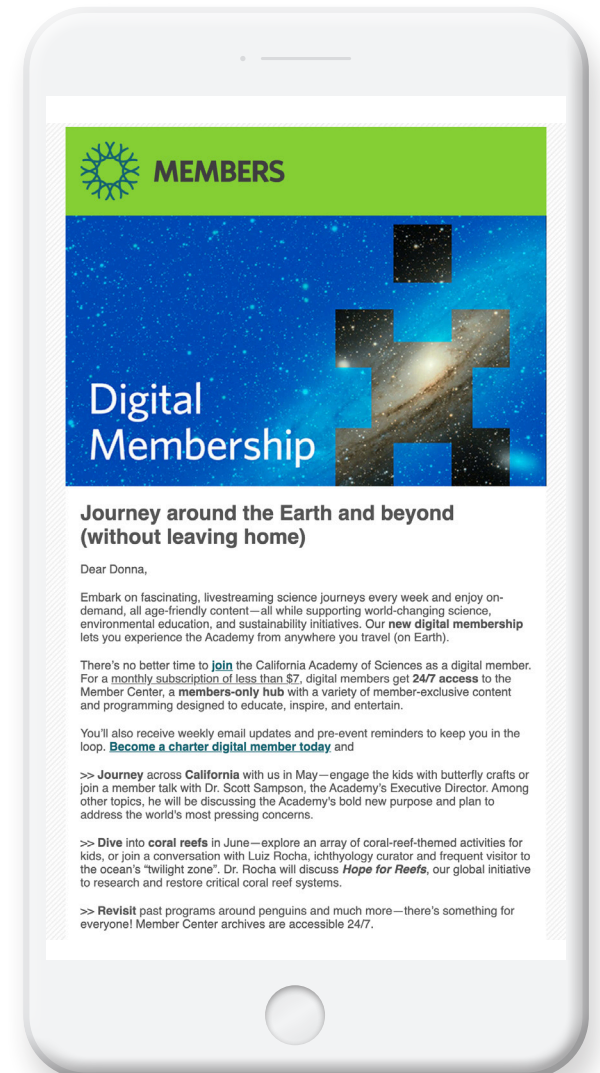
We can't wait to see our favorite people again. We can't wait to see our favorite people again. We can't wait to see our favorite people again.

We can't wait to see our favorite people again. We can't wait to see our favorite people again. We can't wait to see our favorite people again.

## GALLERY

Digital membership

# Digital Membership



**GALLERY**  
Donor circles



# Friends Circle



Underneath our one-of-a-kind Living Roof, scientists drive discovery, conservation, and inspiration around the world. Professional educators engage students and teachers with science in exciting new ways. Innovative exhibits and programs bring exceptional moments to more than a million guests each year.

We invite you to join the Friends Circle to get closer to the action and play a role in the discoveries that lie ahead.

## Friends Circle benefits

With a gift of \$3,000+, you will receive all membership benefits plus:

- Access**
  - Complimentary admission for up to six adults and accompanying children (age 12 and over) for one year
  - Express entry throughout the building
  - Personal assistance with live phone support
- Optional admission card for a household caregiver**
  - Complimentary admission to NightLife (2x with us) for up to six adults
- Events**
  - Invitation to the Friends Family Breakfast
- Invitation to Member Nights**
  - Four Daytime Admission passes to share
  - Four NightLife passes to share
  - Four NightLife passes to share
- Other**
  - Recognition on donor wall and Academy website
  - Subscription to donor e-news
  - Complimentary coat check

With a gift of \$3,000+, you will receive all of the above benefits plus:

- Access**
  - Access to the private Donor Lounge
- Events**
  - Complimentary admission to the Benjamin Deane Astronomy Lectures
  - Invitation to the Educational Lectures with a reception featuring the guest speaker
- Invitation to a reception at our Live Performance**
  - Annual Academy Open House featuring scientists and curators
  - Access to Member Night programming
  - Invitation to exhibit and demonstrate their progress
- A complimentary glass of sparkling wine when dining at NightLife**
  - Two hours of complimentary parking in the Music Concourse Parking Garage
- Two additional hours of parking in the Music Concourse Parking Garage (4 hours total)**

With a gift of \$6,000+, you will receive all of the above benefits plus:

- Access**
  - A complimentary Academy membership to share
- Events**
  - A special movie night in Morrison Planetarium
- Complimentary Passes**
  - Two additional hours of parking in the Music Concourse Parking Garage (4 hours total)
- Invitation to the guest speaker proceeding a Benjamin Deane Astronomy Lecture**

With a gift of \$10,000+, you will receive all of the above benefits plus:

- Access**
  - Access to the Institute for Bioanalytical Sciences & Sustainability Seminar Series
  - A priority reservation to the Big Bang Gala
- Complimentary Passes**
  - Two additional hours of parking in the Music Concourse Parking Garage (6 hours total)
- Invitation to a behind-the-scenes collections tour**
- Invitation to a tour of an exhibit or new installation**
- A local expedition with Academy scientists**

Donor events and certain benefits are subject to change to ensure the health and safety of our guests. The California Academy of Sciences is a 501(c)(3) nonprofit institution. You may choose to waive benefits to make your gift fully tax-deductible.



# Leadership Circle



We invite you to deepen your understanding of the natural world and broaden your impact by joining the Academy's Leadership Circle.

Together, we can make science more accessible to all during this critical time for our planet.

## Leadership Circle benefits

Leadership Circle donors receive all benefits extended to Academy members and Friends Circle donors, including express entry throughout the building, access to the Donor Lounge, an optional admission card for a household caregiver, and much more. Learn more at [calacademy.org/donorcircles](http://calacademy.org/donorcircles).

With a gift of \$25,000+, you will receive all Friends Circle benefits plus:

- Events**
  - A behind-the-scenes tour of our Live Performance building by an Operational Engineer or of the Steinhart Aquarium by Senior Director Bart Shepherd
  - Invitation to the biennial Appreciation Luncheon, featuring research updates from Academy scientists
  - A total of two local expeditions with Academy scientists to visit areas of ecological importance
  - Biannual family-friendly junior expeditions featuring hands-on activities and live animal encounters
- Complimentary Passes**
  - Donation of four Daytime Admission tickets to a charity of your choice
  - One day of complimentary parking in the Music Concourse Parking Garage
- Other**
  - A Friends Circle membership to gift to the recipient of your choice
  - Discounts on renting the Academy for your private event



Local expeditions connect families and young nature-lovers with the wonders of California.

With a gift of \$50,000+, you will receive all of the above benefits plus:

- Access**
  - Feature an Academy scientist, educator, or specialist as a speaker at your private event (within 90 mins)
  - A dedicated personal concierge to create bespoke opportunities for your family for every visit
- Events**
  - The opportunity to enjoy a private behind-the-scenes collections tour for you and 7 guests followed by lunch with the scientist/concierge guide
- A dedicated Academy guide to facilitate one of your visits (up to 2.5 hours)**
- Other**
  - A Friends Circle membership to gift to the recipient of your choice
  - The opportunity to use the Academy's Board Room, free of charge, for a personal or business event

Donors making gifts of \$100,000 or more

are afforded exceptional opportunities and unprecedented access as honored members of the Academy's Director's Circle. Please contact us to learn more about joining this very special group of philanthropists.

Donor events and certain benefits are subject to change to ensure the health and safety of our guests.



# DIRECTOR'S CIRCLE



You can make a transformative impact on the future of the California Academy of Sciences.

Donors making gifts of \$100,000 or more are afforded exceptional opportunities and unprecedented access as honored members of the Academy's Director's Circle.

Please contact us to learn more about joining this very special group of philanthropists.

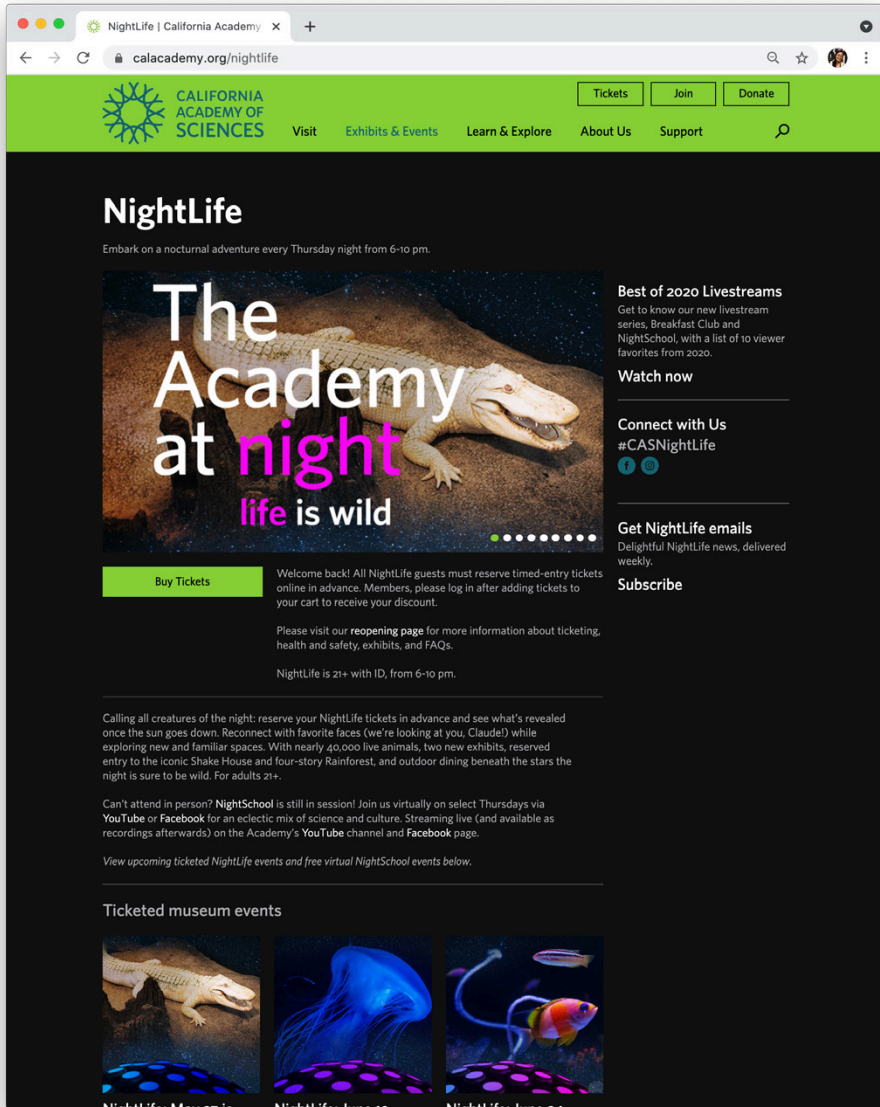
## Benefits

- ALL BENEFITS OF FRIENDS AND LEADERSHIP CIRCLE DONORS**
  - Director's Circle donors receive all benefits extended to Friends Circle and Leadership Circle donors, including family-friendly Junior Expeditions featuring hands-on activities and live animal encounters to create bespoke opportunities for your family for every visit, an invitation to the biennial Appreciation Luncheon featuring research updates from Academy scientists, a dedicated Academy guide to facilitate one of your visits, and much more. Learn more at [calacademy.org/donorcircles](http://calacademy.org/donorcircles).
- MUSEUM ACCESS**
  - Assistance placing a high school student in your life in a summer internship with Academy scientist Steinhart Aquarium Exhibit team and more
  - The opportunity to host a private dinner in the magical Gems and Minerals Vault
  - Invitations to annual Salon events with the Executive Director
  - A private tour of the African penguin habitat to observe them up close
  - A private early morning butterfly encounter in Osher Rainforest before it opens to the public
- AND MORE**
  - A Friends Circle membership to gift to the recipient of your choice
  - The opportunity to arrange a custom, all-access behind-the-scenes Academy tour for a group of 20 guests
  - An invitation to join Academy leadership on a trip designed with exclusive access to stimulating lectures, renowned research collections, and more

Donor events and certain benefits are subject to change to ensure the health and safety of our guests. The fair market value of gifts \$100,000 is \$122,265. You may choose to waive benefits to make your gift fully tax-deductible.

## GALLERY

### NightLife and NightSchool



**GALLERY**

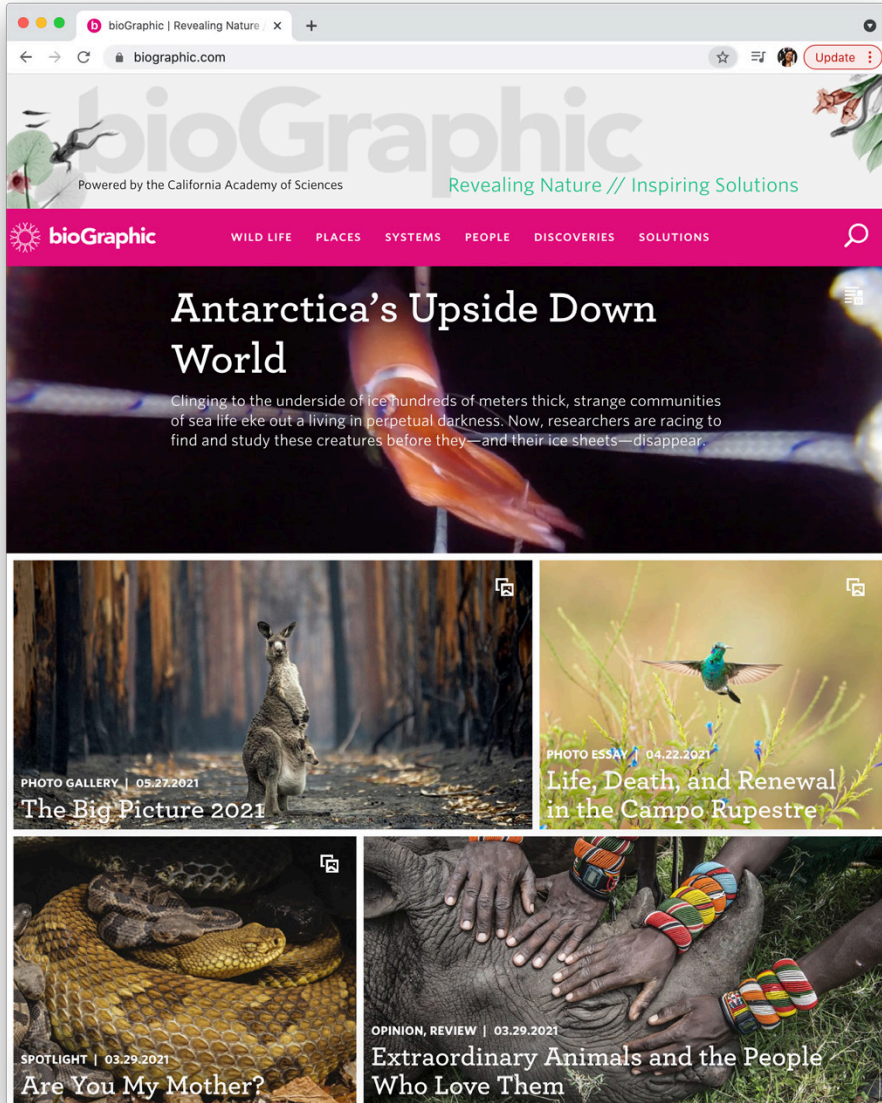
Events: Big Bang and Supernatural





## GALLERY

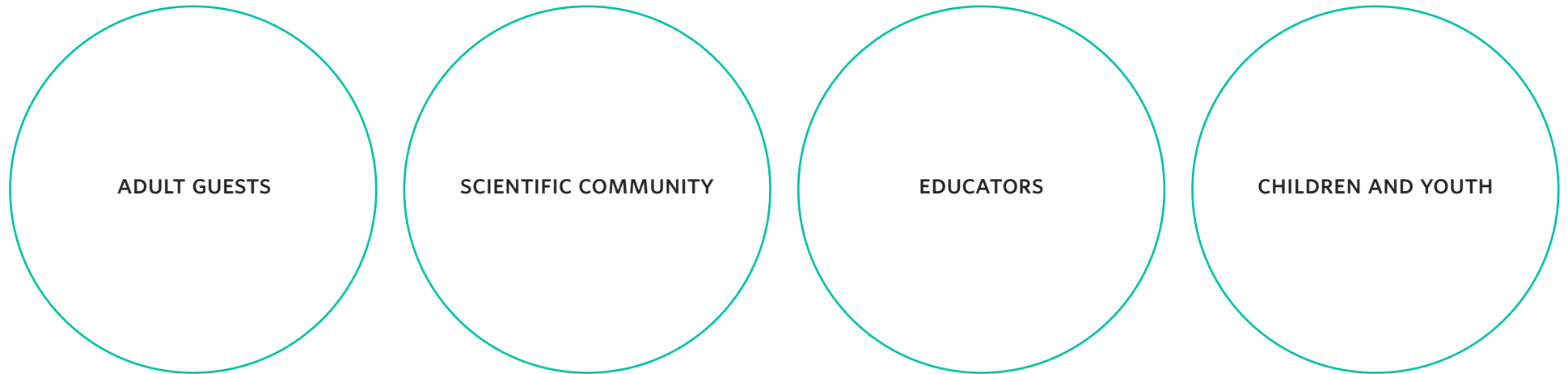
BioGraphic and BigPicture



**Verbal identity**

Our verbal identity is evident in every piece of our written, spoken, and recorded communications. The words we use signal our attitudes, our knowledgeability, and our personality. They help to connect us with our audience and create understanding with those we seek to reach. Familiarity with the strategy behind our verbal identity will help you to write and speak in ways that resonate purposefully.

We have four broad categories of external audiences. These categories offer starting points for considering voice and aligning content cohesively with our brand strategy.



Everything that we communicate should support our brand strategy: what we say as well as how we say it. Key components of our verbal identity are voice, tone, and style. Our storytelling objectives, which include content, context, user context, audience, goals, and media distribution, also shape our communications.

| WHAT WE SAY   | HOW WE SAY IT   |  |  |
|---|---|--|--|
| <b>Message</b><br>Every message has a topic or subject matter. This answers: “What is the communication about?” | <b>Voice</b><br>Our brand voice reflects how we think and the interaction people can expect from us. Our voice is a balance of hip and intellect. | <b>Tone</b><br>Our voice remains consistent, but our tone should vary depending on the subject matter, audience, and objective of the video. | <b>Style</b><br>Style is a distinctive approach to storytelling and the purposeful visual, audio, and narrative elements used to achieve specific storytelling objectives. |

# Thank you

We hope these guidelines will inspire your creativity and enable you to create media that align with our strategy while looking distinctively our own. Thank you for contributing to the evolution of our brand.

**Questions? Contact:**

[designgroup@calacademy.org](mailto:designgroup@calacademy.org)