

Our people make a better world

Brand Architecture & Guideline

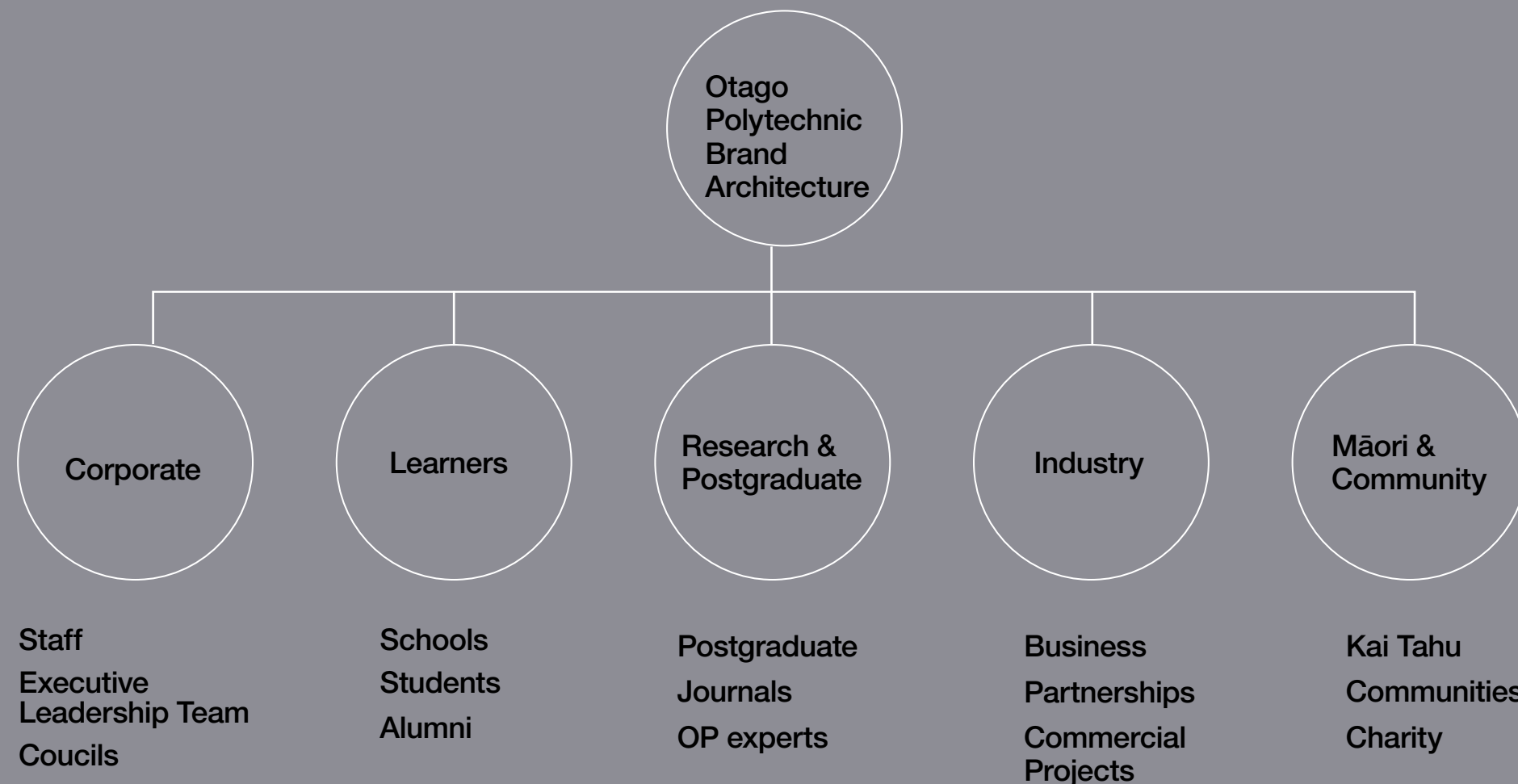
Last update: 30 May 2018



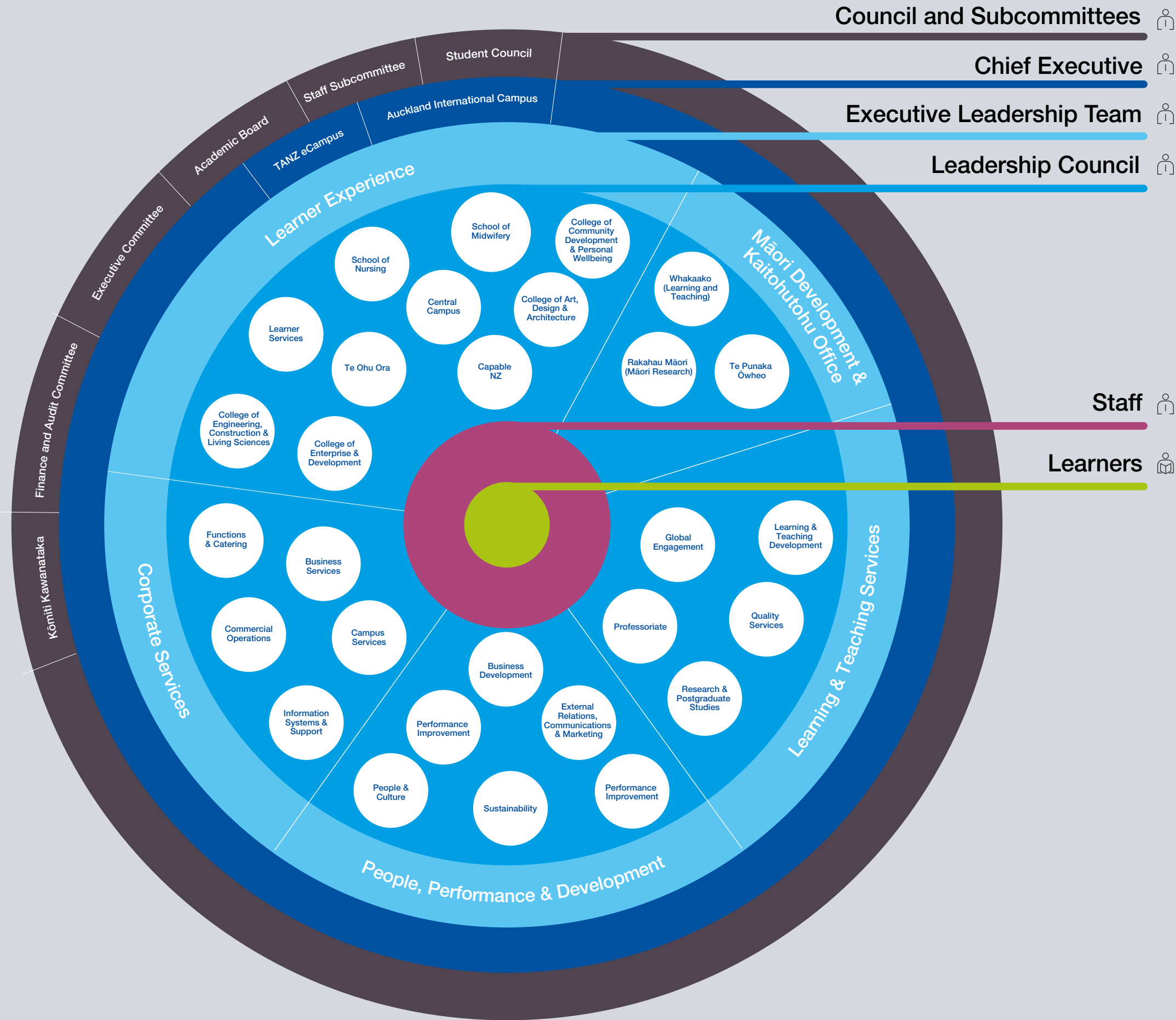
How to use this guide

Our brand conveys Otago Polytechnic's vision, mission and values to the world. Our Brand Architecture and Guideline comprehensively outlines the correct usage of our brand, to project a consistent and professional public image. The Brand Guideline provides clear instructions of the use of Otago Polytechnic's brand on communications material produced by staff, business partners and suppliers. Individual Schools and Business units will have their own sub-guideline, which do not feature in this document. These can be found at [Tūhono](#) or contact communications@op.ac.nz for more information.

Our logos and this brand guideline are available at www.op.ac.nz



OTAGO POLYTECHNIC ORGANISATION STRUCTURE



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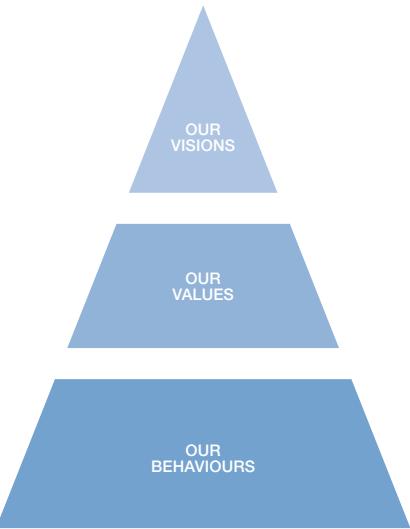
TBC
RESEARCH

TBC
COMMUNITY

BRAND AT
A GLANCE

Brand Pyramid

Defining what makes us unique:



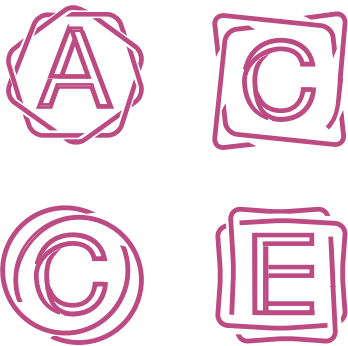
Brand Essence

A single idea expressed uniquely:

Our people
make a
better world
KIA TŪ KI TE TAHI

Brand Values

External perceptions we wish to project:



Brand Attributes

The character and personality trait for the brand:

- > We listen to and act in the interests of those we serve.
- > We are respectful, considerate and act with integrity.
- > We are unstoppable in our quest for excellence

Brand Architecture

Customer-centric and future-focused structure:



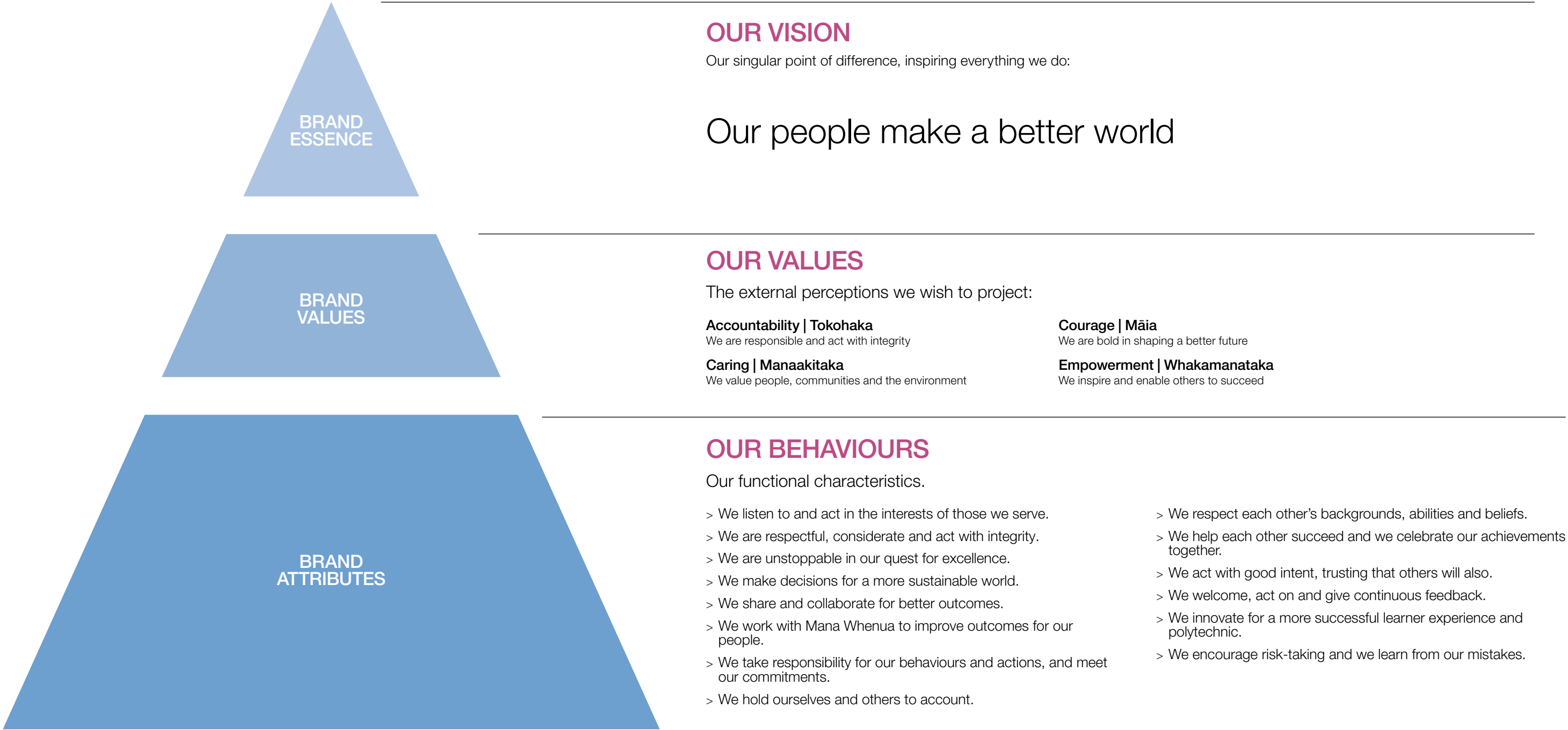
Brand Identity

Otago Polytechnic logo and visual tools:



BRAND PYRAMID

This pyramid represents the core elements of the Otago Polytechnic brand. It is built on the foundation of values and behaviours, both tangible and intangible.



BRAND ESSENCE

The brand essence positions us in the marketplace, differentiating us from our competitors. It also inspires us to achieve.

Our people *make* a better world

KIA TŪ KI TE TAHI

We build the capabilities of individuals, organisations and communities and help them to realise their potential. Our people are our learners, our staff, and the organisations and communities which we serve.

We build the capability of our people so they have the skills, knowledge, aspiration and confidence to make a better world through positive impacts on families, organisations and communities nationally and globally.

OUR VISION

In striving towards our vision, we provide:

- > programmes that meet local and regional training and education needs
- > programmes of national and international relevance
- > pccess to learning at a distance and in workplaces (open learning)
- > opportunities for staff and learners to help solve community and industry problems.

OUR STRATEGIC GOALS

Goal 1

Achieve excellent outcomes for our learners

Goal 2

Lead the way in sustainable practice

Goal 3

Be a responsive Treaty partner in meeting the educational aspirations of mana whenua

Goal 4

Be a strong and agile organisation

Goal 5

Attract and sustain exceptional staff who make a difference.

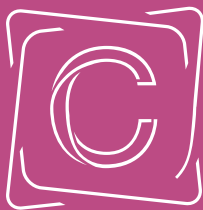
BRAND
VALUES

To build a powerful and strong brand, we need to make sure our foundations are strong. That’s why we’ve established clear values at the heart of our brand.

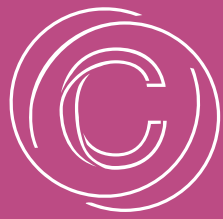
At Otago Polytechnic our learners are at the heart of everything we do. We trust each other to do what’s right for people and the environment. We have a strong sense of purpose and direction. We work collaboratively and are well connected locally and globally, striving always for excellence. We are empowered to make decisions, helping each other excel and celebrating our successes together. We are future-focused, not afraid to challenge the status quo, seeing change as opportunity. We pursue ambitious goals and are willingly accountable for achieving results. We constantly improve ourselves and everything we do. Our people feel safe and supported in a caring, inclusive environment. We are proud to be making a better world together.



Accountability | Takohaka
We are responsible and act with integrity



Courage | Māia
We are bold in shaping a better future



Caring | Manaakitaka
We value people, communities and the environment



Empowerment | Whakamanataka
We inspire and enable others to succeed

BRAND ATTRIBUTES

Our brand is more than our logos and our colours – it's also in the relationships we build, the stories we create and the expectations we meet. Our vision and values are at the heart of who we are, and our culture and behaviours demonstrate our brand in tangible ways, every day.

OUR BEHAVIOURS | Ō MĀTOU WHANOKA

- > We listen to and act in the interests of those we serve.
- > We are respectful, considerate and act with integrity.
- > We are unstoppable in our quest for excellence.
- > We make decisions for a more sustainable world.
- > We share and collaborate for better outcomes.
- > We work with Mana Whenua to improve outcomes for our people.
- > We take responsibility for our behaviours and actions, and meet our commitments.
- > We hold ourselves and others to account.
- > We respect each other's backgrounds, abilities and beliefs.
- > We help each other succeed and we celebrate our achievements together.
- > We act with good intent, trusting that others will also.
- > We welcome, act on and give continuous feedback.
- > We innovate for a more successful learner experience and polytechnic.
- > We encourage risk-taking and we learn from our mistakes.

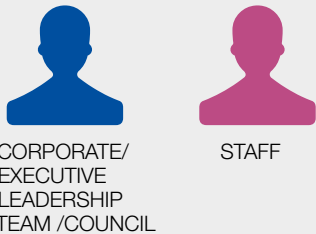
BRAND
ARCHITECTURE

Brand architecture is a systematic way of organising the identity of our different products, messages, and services. This can help determine how best to build and scale our brand over time. Our brand architecture is future-focused and sustainable, allowing for flexible expansion in the future.

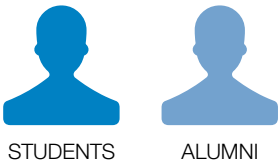
Customer segments

Identifying your customers and stakeholders is the key to a project's success and to positioning your brand in the market. This section shows the customers and stakeholders for each category of the Otago Polytechnic brand. Some customers and stakeholders fit more than one category according to their marketing strategy direction.

Corporate



Learners



Research



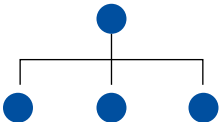
Community



BRAND VISUAL FRAMEWORK

PRIMARY
BRAND

Monolithic brand model



Parent brand



Schools & Colleges



Research & Industry

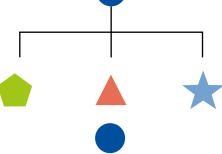


Māori & Community



STRATEGIC
BRAND

Hybrid brand model



Campuses



Delivery models



Commercial/
business unit
service units

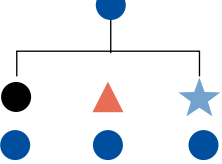


Community
collaboration



ENGAGEMENT
VISUAL
IDENTITY

Endorsed brand model



Corporate events
Anniversaries
Fundraising events



Student and alumni events
Enrolment campaign
Student activities



Symposia
Collaboration projects
Conferences



Community events
Māori ceremony
Non-profit events



BRAND OVERVIEW

OUR BRANDS

Here are some examples of our brand identity, reflecting the Brand Architecture.

PRIMARY BRAND



STRATEGIC BRAND



ENGAGEMENT VISUAL IDENTITY



BRAND OVERVIEW

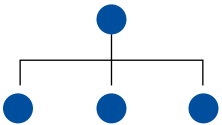
OUR BRANDS

This chart gives an overview of Otago Polytechnic current brand guidelines.
* Grey coloured text: TBC

Otago Polytechnic Brand Architecture	Corporate/ Government Brand Guideline	Learners Brand Guideline	Research & Postgraduate Brand Guideline	Industry & Business Brand Guideline	Māori Framework Brand Guideline	Web Standard Guideline	Social Media Guideline
Alumni Experience	Staff Experience	EduBits	Manaaki	Central Campus	Community & Charity	Auckland International Campus	Language & Writing style
Dunedin School of Art	School of Design	Food Design Institute	EPICentre	Institute of Sport & Adventure	Sustainability	Education Foundation	English
School of Midwifery	Construction	Business	Information Technology	CAPABLE NZ	Occupational Therapy	Social Services	School of Nursing
Engineering	Horticulture	Tourism	School of Veterinary Nursing	Cafés	Explore More	Student Village	Student Showcase

PRIMARY
BRAND

Monolithic brand
model



Parent brand



Schools & Colleges



Research & Industry



Māori & Community



The logo is the brand element most recognisable by the consumer. Otago Polytechnic’s logo must be used for all communications.

The Otago Polytechnic logo has been designed to reflect the ideas of growth, renewal and collaboration.

LOGO INSPIRATION

The koru, which is often used in Māori art as a symbol of creation, is based on the shape of an unfurling fern frond. Its circular shape conveys the idea of perpetual movement, and its inward coil suggests a return to the point of origin.

The koru therefore symbolises the way in which life both changes and stays the same. Similar spiral forms that suggest growth, renewal and dynamic energy can be found within mathematics and ancient fossils.







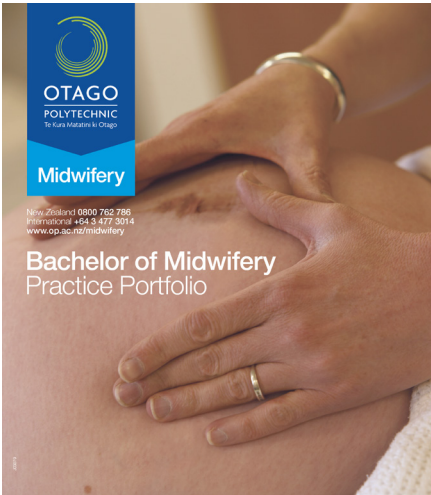

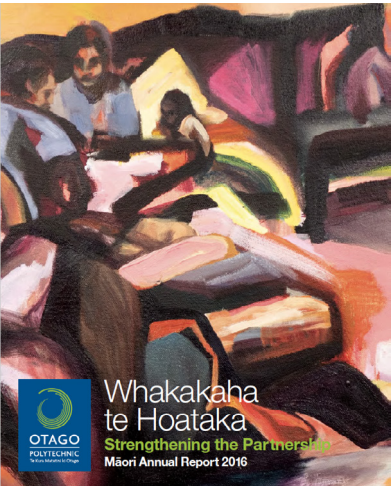
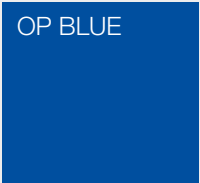
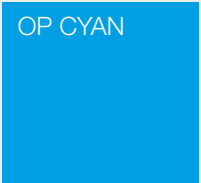

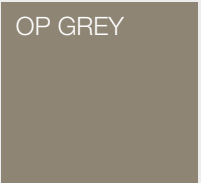


MONOLITHIC BRAND MODEL

A monolithic brand model is an overarching parent brand used across multiple related services or products. It capitalises on deep, established customer loyalty—its target audience cares less about product features or benefits than they do about the brand promise they know and love.

BRAND IDENTITY

PRIMARY BRAND
EXAMPLE

LOGO	PARENT BRAND 	SCHOOLS  COLLEGES (NAMES SHOULD NOT BE USED EXTERNALLY)	RESEARCH & INDUSTRY  INDUSTRY 	MĀORI & COMMUNITY 
MEDIUM	   			
PRIMARY COLOUR	 CORPORATE	 LEARNERS	 RESEARCH	 COMMUNITY

BRAND IDENTITY

LOGO

The Otago Polytechnic Logo

Our logo is a universal signature across all our communications, comprised of three **inseparable** elements: **1** the text, **2** spiral symbol and **3** the housing device that contains them.

Logo formats

The logo comes in two formats, horizontal and vertical. The vertical format is the **preferred format**. The horizontal format should be used less often, but chosen when that is the best format to fit a particular application, eg. envelopes.

Both formats have been designed with the spiral and text contained within a rectangular housing device. This ensures the integrity and readability of the brand mark. The relationship between these elements **must not be edited**, under any circumstance. The text should never be used on its own, without the spiral.

File format & colour

Each format comes in both CMYK, two and one colour PMS, RGB, EPS and JPEG formats, which should be chosen to best fit the application. If you are unsure, please contact us.

Reproduction guidelines

There are strict reproduction guidelines to best maintain the integrity of our brand. These are outlined on the following pages.

CMYK or two colour

This is the preferred colour reproduction of the logo.



Black

Black is the only acceptable one colour option.



Clear space

To maintain the integrity of our logo no other element should come within this area. Clear space is measured by the 'O' of 'OTAGO'.

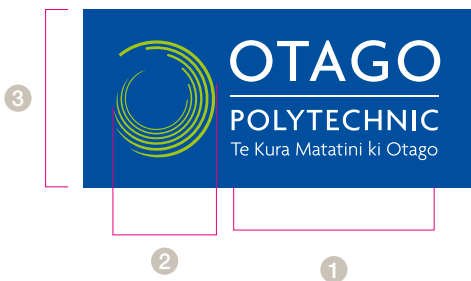


Minimum size

This is to make sure that the smallest text is still readable.



The vertical logo should not be reproduced smaller than **23mm wide**.



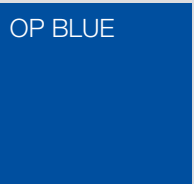
The horizontal logo should not be reproduced smaller than **28mm wide**.

Colour reproduction

The logo should not be reproduced in any colour other than those shown. Namely, our standard two colour format of OP Blue and OP Green.

Colour reproduction varies depending on what kind of surface you are printing on, e.g. coated or uncoated paper, fabric, plastic etc. It is always best to get a proof and give your printer a printed sample to match to.

OP BLUE



OP GREEN



BRAND IDENTITY

DESCRIPTOR
FORMAT

The descriptor format provides a standard style to define the layout for address, phone number, social media icons etc. It can be applied across the whole Polytechnic for its schools and service areas.

Career pathway logos, sub-brand, service area and School names can be defined within this divisional style.

Vertical and horizontal versions are acceptable. Here are a few options which demonstrate the layout for address, phone number, social media icons etc. in divisional style. All these elements can be altered to meet the marketing context and needs within the defined style.

VERTICAL OTAGO POLYTECHNIC LOGO



The Otago Polytechnic logo

H Block, Level 5
Forth Street, Dunedin
New Zealand 9054

Address


New Zealand **0800 762 786**
International **+64 3 477 3014**
Email **info@op.ac.nz**
Visit us at **www.op.ac.nz**

Contact details

Social media icons

SCHOOL LOGO



A school logo

Communication, Fashion,
Food, Interiors, Product
and Design Enterprise




Specialty

H Block, Level 5
Forth Street, Dunedin
New Zealand 9054

Address

New Zealand **0800 762 786**
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Contact details

Social media icons

SCHOOL/ SERVICE AREAS NAME



The Otago Polytechnic logo

School
of Design

School or
service area
name

Communication, Fashion,
Food, Architecture, Product
and Design Enterprise

Specialty

H Block, Level 5
Forth Street, Dunedin
New Zealand 9054

Address


New Zealand **0800 762 786**
International **+64 3 477 3014**
Email **info@op.ac.nz**
Visit us at **www.op.ac.nz**

Contact details

Social media icons




HORIZONTAL OTAGO POLYTECHNIC LOGO



H Block, Level 5
Forth Street, Dunedin
New Zealand 9054

New Zealand **0800 762 786**
International **+64 3 477 3014**
Email **info@op.ac.nz**

www.op.ac.nz

SCHOOL LOGO



H Block, Level 5
Forth Street, Dunedin
New Zealand 9054

New Zealand **0800 762 786**
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Email **info@op.ac.nz**

www.op.ac.nz

SCHOOL/ SERVICE AREAS NAME



School
of Design

Communication, Fashion,
Food, Architecture, Product
and Design Enterprise

H Block, Level 5
Forth Street, Dunedin
New Zealand 9054

New Zealand **0800 762 786**
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Email **info@op.ac.nz**

www.op.ac.nz

BRAND IDENTITY

COLOUR
HOW TO USE
COLOURS

You MUST include at least **one colour** from the primary colours group before applying a supporting colour.

Primary colours

The primary colour is defined according to the customer segments. An indicated primary colour must be used for 70% of an overall design.

Supporting colours

Supporting colours have been introduced for two purposes:

To improve audience engagement with the brand.
For example: Student Showcase, special campaigns, events and internal student activities

Flexibility to enable commercial business alignment.
For example: AKO café, EPIcentre.

The 7030 rules

The primary colour must be used for 70% of an overall design, with the supporting colour used to complement the primary colours to 30%.

The overall use of a supporting colour in a design and layout must not exceed 30%.

Supporting colour as a primary colour

Supporting colours can be used as primary colour in your visual identity in special circumstances with the approval of Marketing and Communications/Leadership Team.

⚠ THIS RULE APPLIES ONLY TO STRATEGIC BRANDS.

Primary Colours

OP BLUE	OP CYAN	SKY	OP GREEN	OP GREY	PASSION
CORPORATE LEADERSHIP TEAM/ COUNCIL	LEARNERS	ALUMNI	RESEARCH & INDUSTRY	KĀI TAHU & COMMUNITY	STAFF

70%
OF AN OVERALL DESIGN

Supporting Colours

BLUE SERIES: AMBITION / CONTENT / STRATEGY

OP BLUE	OP CYAN	SKY
---------	---------	-----

RED SERIES: PASSION / ENERGY / CREATIVITY

ENERGY	ROSY	PASSION
--------	------	---------

30%
OF AN OVERALL DESIGN

WARM GREY SERIES: ORGANIC / DEPTH / STABILITY

OP GREY	COPPER	WALNUT
---------	--------	--------

GREEN SERIES: YOUTH / GROWTH / FRESHNESS

OP GREEN	GROWTH	YOUTH
----------	--------	-------

COLD GREY SERIES MATURE / FORMAL / ELEGANT

SLATE GREY	VIOLET GREY	STORM GREY
------------	-------------	------------

BLACK

BLACK 100%

BRAND IDENTITY

COLOUR
OP COLOUR CODE

These colour references should be used to match for correct reproduction of all colours by professional printers.

Process (CMYK) colour printing

Most of our collateral is printed CMYK, either offset or digital print on uncoated or matt paper. Custom CMYK colour breakdowns have been selected to provide the best possible result for process colour reproduction. The Pantone Uncoated colour swatches are to be used if you have a limit of 1 to 2 colours, and are useful if you need to match other materials, such as fabric or paint using industry standard swatches. For best results give your printer a previously printed sample to match to.

Colour for screen reproduction (RGB/HEX)

Due to different screens and browsers, it’s difficult to get consistency with colours on screen. We have chosen the closest RGB/HEX colour conversions from the custom CMYK breakdowns using Apple RGB as a benchmark.

Colour balance


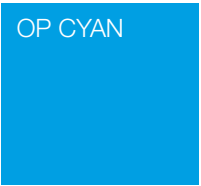
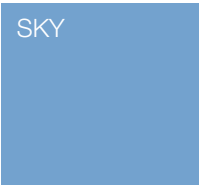
The use of Primary Colour should be relatively restrained at 70%.

The Supporting Colour should be used as a special accent only at 30%.


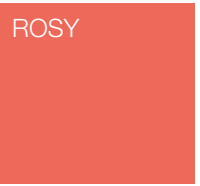

Try to choose a Supporting Colour from the same series colour palette to achieve colour balance and harmony.

Grey should be used as a neutral background colour behind text. Incorporating a neutral grey in your palette will help emphasise the Primary and Supporting Colours.




BLUE SERIES: AMBITION / CONTENT / STRATEGY

		
PANTONE 286U	PANTONE CYAN U	PANTONE 284 U
CMYK 100 70 0 0	CMYK 100 0 0 0	CMYK 55 22 0 10
RGB 0 80 159	RGB 29 174 234	RGB 95 152 213
HEX #01509F	HEX #1DAEEA	HEX #5F98D5


RED SERIES: PASSION / ENERGY / CREATIVITY

		
PANTONE 123 U	PANTONE RED 032 U	PANTONE 227 U
CMYK 0 25 90 5	CMYK 0 70 60 0	CMYK 20 80 10 20
RGB 241 184 48	RGB 222 55 55	RGB 146 38 100
HEX #F1B830	HEX #DE3737	HEX #922664


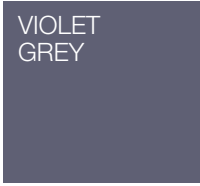

GREEN SERIES: YOUTH / GROWTH / FRESHNESS

		
PANTONE 376 U	PANTONE 369 U	PANTONE 7467 U
CMYK 45 0 100 0	CMYK 45 8 100 10	CMYK 75 0 40 0
RGB 29 174 234	RGB 125 158 32	RGB 29 167 156
HEX #A2CA22	HEX #7D9E20	HEX #1DA79C

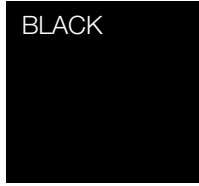
WARM GREY SERIES ORGANIC / DEPTH / STABILITY

		
PANTONE 404 U	PANTONE 7518 U	PANTONE BLACK 5 U
CMYK 0 9 24 56	CMYK 30 40 40 60	CMYK 67 67 60 60
RGB 123 115 97	RGB 83 70 63	RGB 40 35 38
HEX #7B7361	HEX #53453F	HEX #282326

COLD GREY SERIES MATURE / FORMAL / ELEGANT

		
PANTONE 424 U	PANTONE BLACK 6 U	PANTONE 432 U
CMYK 24 14 0 50	CMYK 30 20 0 70	CMYK 70 55 46 13
RGB 113 122 139	RGB 63 60 72	RGB 66 74 85
HEX #717A8A	HEX #3F3C4D	HEX #424A55

BLACK


PANTONE BLACK U
CMYK 0 0 0 100
RGB 0 0 0
HEX #000000

BRAND IDENTITY

PHOTOGRAPHY
PHOTOGRAPHY
GUIDELINES

We are well-known in the sector for our eye-catching and engaging imagery. We take pride in using high-quality images that help tell the story of our organisation.

Our students learn by doing and our imagery presents this ‘hands-on’ learning approach by showing our actual students and staff in real learning environments.

Our image style is light (yet colourful), natural, un-posed, direct, confident and engaging (not manipulated or contrived) and uses a blurred depth of field. The majority of our images are purpose shot using real students, staff and environments, with stock photography being used only when absolutely unavoidable. We have a digital image library, split into study areas with corporate, event, staff and student photography. New images are being added all the time.

Requesting a photo

If you need an image for something in particular, please contact communications@op.ac.nz

Media consent

A media consent form must be signed by anyone in an image we intend to use to promote Otago Polytechnic. These must be returned to Marketing and Communications for filing. If you are featuring a student’s work in the image, please make sure they give written permission for this as well.

Best practices for attribution

It is good practice to obtain permission from the copyright owner when you use a photo at public domain.

Photo by Otago Polytechnic

Photo by (Photographer), artwork by (Creator), (Title of the image), (year taken)

Photo by Hayden Parsons, artwork by Jodie Gibson, The Blue House, 2017



Themes to be portrayed in our photography: friendly, approachable, real people, hands-on, aspirational, natural, creative, new technology, ethnically diverse, quality education and facilities, innovative, supportive environment, using best practice, a safe place.

FOCUS ON ENVIRONMENT
SITUATIONAL SHOTS



Negative space defines and emphasises the main subject of a photo, drawing your eye to it. It provides “breathing room”, giving your eyes somewhere to rest and preventing your image from appearing too cluttered with “stuff”. All of this adds up to a more engaging composition.

DETAIL SHOTS
NEGATIVE SPACE

PHOTOGRAPHY STYLE

- > Shoot with large aperture for shallow depth of field. Never photograph subjects against a surface, always add depth unless the surface adds value
- > No flash, use natural light where possible
- > Slight ‘dutch angle’ for some images
- > Smiling faces. Mix of looking to and away from camera
- > If more than one person show interaction between them
- > Hands on – subject should be actively doing something in their field if possible
- > Rule of thirds – leave some space for text in some images
- > Mix of portrait and landscape orientation
- > Modern settings/environments and equipment
- > Bold, saturated colours, slightly crushed blacks, blown highlights.

VIDEO SPECIFICATIONS

- > Overall, our video style is aligned with our photography style
- > Video must be shot in Full HD minimum (1920 x 1080), 4K where possible to future proof.
- > Film in 50fps (only if Full HD can be attained).
- > Use Slow Motion (100fps) for emphasis of specific actions. In most cases 50fps will be enough.
- > Final Cut Pro X is our preferred NLE. Edit in 1920 x 1080, 25p timelines
- > Final videos to be delivered in H.264 .MOV or .MP4 for internet upload
- > Short, to the point and upbeat – less than 2mins for most videos
- > Must use approved licensed music in any edits.

BRAND IDENTITY

TYPOGRAPHY
TYPOGRAPHY
GUIDELINE

An important part of building a strong and distinctive brand identity is the consistent and correct use of the typefaces. All external communications use the **Helvetica Neue LT Pro** typefaces in one of five weights; either thin, light, medium, bold or heavy. It is a clean, legible and modern typeface and Helvetica Neue LT Pro has macrons for Māori text.

Helvetica Neue LT Pro is not a standard system font within the MS Office suite of software. Where it is not available use **Arial**, in regular or bold only.

AJ Hand is introduced to enhance customers’ engagement and experience. This font applies only to Engagement Visual Brand.

Tracking values

Generally, all our communications use a tracking value (space between letters in a word) tighter than common default settings. In Adobe Creative Suite applications this usually equals a value of -2 for body copy (this size), and up to -40 for large headline type.

Line spacing

Line spacing (leading) is generally tight also. Do not space out lines excessively as it makes text harder to read. Body copy such as this should be set at a proportion similar to 10pt (font size) on 12pt (leading value). Line spacing in large headings is usually tighter (e.g. 42pt font size on 36pt leading value).

Kerning

Good kerning (space between letters) is important in keeping a sense of quality and attention to detail in our brand identity. All headlines (minimum) need to be manually kerned. Default kerning values in certain letter and number combinations are too large or tight (e.g. 10, ft, Ke). Look at each character individually to make sure the spaces are as even as possible, or try InDesign’s Optical kerning option instead of Metrics.

CORPORATE FONTS

Helvetica Neue LT Pro Thin
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

Helvetica Neue LT Pro Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

Helvetica Neue LT Pro Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

Helvetica Neue LT Pro Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

Helvetica Neue LT Pro Heavy
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

ENGAGEMENT FONT

AJ Hand Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

AJ Hand Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

⚠ THIS FONT APPLIES ONLY TO ENGAGEMENT VISUAL BRAND.

ALTERNATIVE SCREEN/SYSTEM FONT

Arial Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

Arial Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz0123456789

Purchase a license for
Helvetical Neue LT Pro

Fonts are technically considered bits of computer software, and just like any other software you are not supposed to install or use it without a license. This definition is beginning to evolve and primarily applies to desktop fonts; web fonts have a set of rules that are somewhat different.

You can purchase a copy of Helvetica Neue LT Pro from the [LINOTYPE WEBSITE >](#)

Macrons of Māori Language
Te Reo Māori

A macron is a line above a vowel to indicate that it should be spoken as a long vowel: ā, ē, ī, ō, ū, Ā, Ē, Ī, Ō and Ū. The Māori word for macron is tohutō (or pōtae - hat). [HERE IS THE INSTRUCTION TO SETUP YOUR KEYBOARD TO MĀORI LANGUAGE INPUT >](#)

ā ē ī ō ū
Ā Ē Ī Ō Ū

BRAND IDENTITY

LANGUAGE

LANGUAGE AND WRITTEN STYLE

Our written style is just as important as our visual one. We want to be consistent, approachable and easy to understand (especially when English is a second language).

Our messaging and voice should be clear and consistent across our communications.

Good writing sets out to create a relationship and a rapport with the reader. One of the most important ways it does this is by addressing the reader directly and personally, using the first person (I or we) whenever possible, and addressing the reader as “you”.

Formatting content for web

Use an inverted pyramid style to write your content, with the most important information at the top, followed by supporting information and additional facts. Users will often read in a F-shape, reading the top lines and headings in full and scanning the rest.

Checking our language

Our full style guide can be found on the Marketing and Communications page on the Tūhono.

For help, contact our External Relations, Communications and Marketing team: communications@op.ac.nz

For Māori language help, contact our Māori Development and Kaitohutohu Office: janine.kapa@op.ac.nz

Spelling

In New Zealand we use UK English spelling. You may wish to set your spellcheck to New Zealand or British spelling.

Examples

- > Programme, not program (unless referring to computer programs)
- > Prioritise, not prioritize
- > Enrol/enrolment, not enroll/enrollment.

Voice and tone

Our writing is: straightforward, friendly, inclusive, informative.

We:

- > use plain, familiar language
- > use short sentences
- > mostly use the active voice
- > use ‘you’ and ‘your’
- > use simple contractions like ‘you’re’ or ‘you’ll’
- > use macrons correctly on Māori words
- > use respectful, gender-neutral language.

Examples

‘You can apply for’ — not ‘learners may be able to apply for’. ‘Take a copy of your [document] to [location]’ — not ‘provide supporting documents’.

Active voice

We usually use the active voice, which is where the party performing the action is the subject.

Examples

‘Aroha bought a scone’ rather than ‘A scone was bought by Aroha’.

‘The councillor tabled the paper’ rather than ‘The paper was tabled by the councillor’.

Capitals

We use capitals for proper nouns. We retain the capitalisation of brand names such as RealMe and EPICentre. When referring to Otago Polytechnic we use Otago Polytechnic or the Polytechnic. Internally, we capitalise programme names, subject areas and job titles.

Examples

Head of College/School, Year One, Social Services, Semester Two

Visit the Dunedin School of Art The Chief Executive spent the day at our Auckland International Campus (AIC).

Dashes

We use a dash with a space on either side to separate thoughts in a sentence. We use dashes without spaces on either side to show numerical ranges.

Examples

Your application may be denied – you will get a refund if it is.

10-12 items

We don’t use dashes when we’re using the words ‘between’ and ‘from’.

Examples

Aged from 10 to 15 years

Between 8.00pm and 6.00pm

Quotation marks

We use single quotation marks for quotes within quotes.

Example

“Sally said, ‘It’s time to fill in your report’, but I had already done it,” explained Tama.

When using a full quote, the punctuation is inside the quotation marks. When quoting a sentence fragment, the punctuation goes outside the quote marks.

Examples

“Our Programme Guide cover won a design award,” Katie said.

Sunita enjoyed the day and said it was “incredibly entertaining”.

When a quote goes over more than one paragraph, don’t close the quote at the end of the first paragraph.

Example

“Finding a solution was complex,” says Anna. “More than 15 island nations are represented under the umbrella of ‘Pasifika’ and they’re all quite different.

“Some consider themselves French or American, not Pasifika. And most of the models that exist are of Samoan origin. So I conducted my own research to find a commonality that is equally shared by all Pasifika in New Zealand.”

Naming conventions

We don’t use quotation marks around document or publication and artwork titles – we use italics to show words are part of a title instead.

Example

The *Programme Guide* will help you and your whānau learn more about your study options.

Underlines

We don’t underline text, because it makes text appear as hyperlinks.

Email address

We write our email addresses in full, in lower case, bold and link the entire address. We use the email format **firstname.lastname@op.ac.nz**

Example

james.brown@op.ac.nz

Dates and times

We:

- > follow the weekday-day-month-year format for dates
- > don’t use ordinal numbers, like 1st or 3rd, in dates
- > show time using a 12-hour clock
- > use the term ‘midnight’ for midnight and 12pm for midday
- > provide the day as well as dates for upcoming events
- > spell out the names of days and months in full.
- > We use ‘to’ instead of an en dash (–) in date and time ranges as it’s easier for screen readers to read out.

Macrons on Māori words

Our full style guide can be found on the Tūhono, Marketing and Communications page or contact us for help.

For help with te reo Māori, check out the Kaitohutohu Tūhono page or contact the Kaitohutohu Office: kaitohutohu@op.ac.nz

For help, contact our External Relations, Communications and Marketing team: communications@op.ac.nz

BRAND IDENTITY

LANGUAGE
MĀORI LANGUAGE
TE REO MĀORI

The Otago Polytechnic Māori Strategic Framework has been developed to articulate Kāi Tahu/Māori aspirations for tertiary education within our context. The Framework represents a Treaty-based model established on partnership, with the intention of building a tertiary system where Māori students are encouraged and supported to succeed as Māori.

The Māori language plays an important role in support of this aspiration. The Māori language, also referred to as te reo Māori, is an Eastern Polynesian language spoken by the Indigenous population of Aotearoa/New Zealand. Since 1987, it has been one of three official languages of this country.

Useful resources:

<http://maoridictionary.co.nz/>
<http://www.maorilanguage.net/>

For help with te reo Māori, check out the Kaitohutohu Tūhono page or contact the Kaitohutohu Office: kaitohutohu@op.ac.nz

Sources

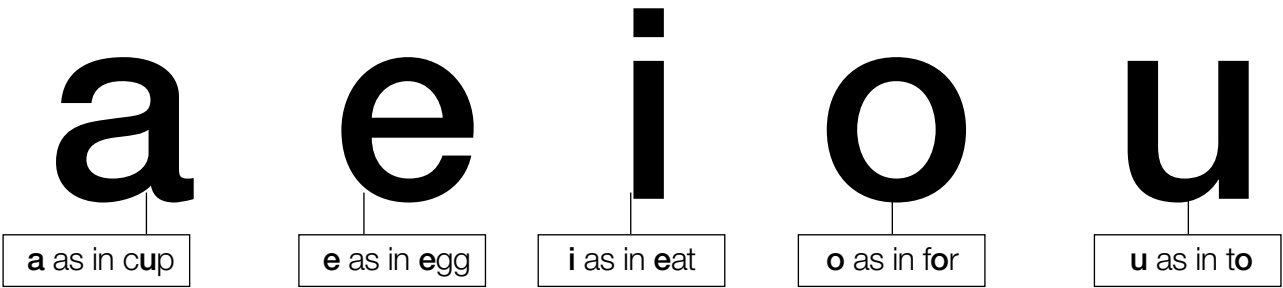
<http://maoridictionary.co.nz/search?idiom=&phrase=&prverb=&loan=&histLoanWords=&keywords=keke>
<https://thespinoff.co.nz/atea/13-10-2017/get-your-macron-on-a-guide-to-writing-maori-the-right-way/>

Pronunciation guide

Vowels
Ngā oropuare

Māori vowels are much the same as many other languages (except English). Here are the short vowels.

Where two different vowels – diphthongs – appear together, they retain their basic sound and run together.

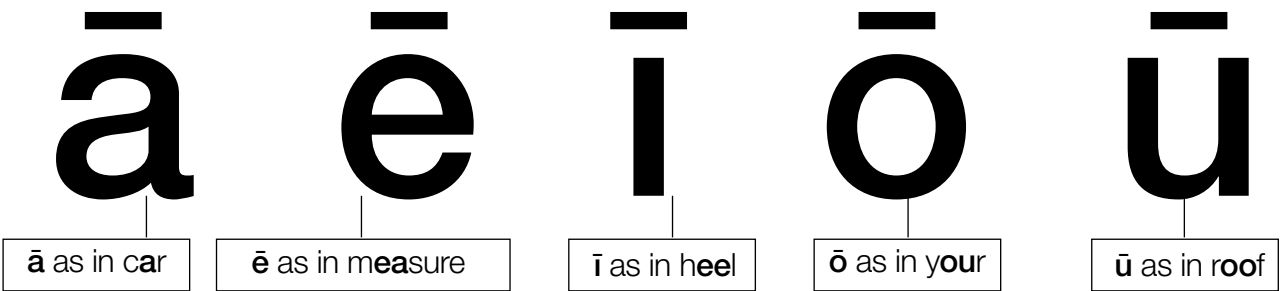


Macron
Ngā tohūtō

A macron is referenced by a line written above a vowel, which indicates a long vowel sound. Many people are unsure when to use them, but they make a big difference!

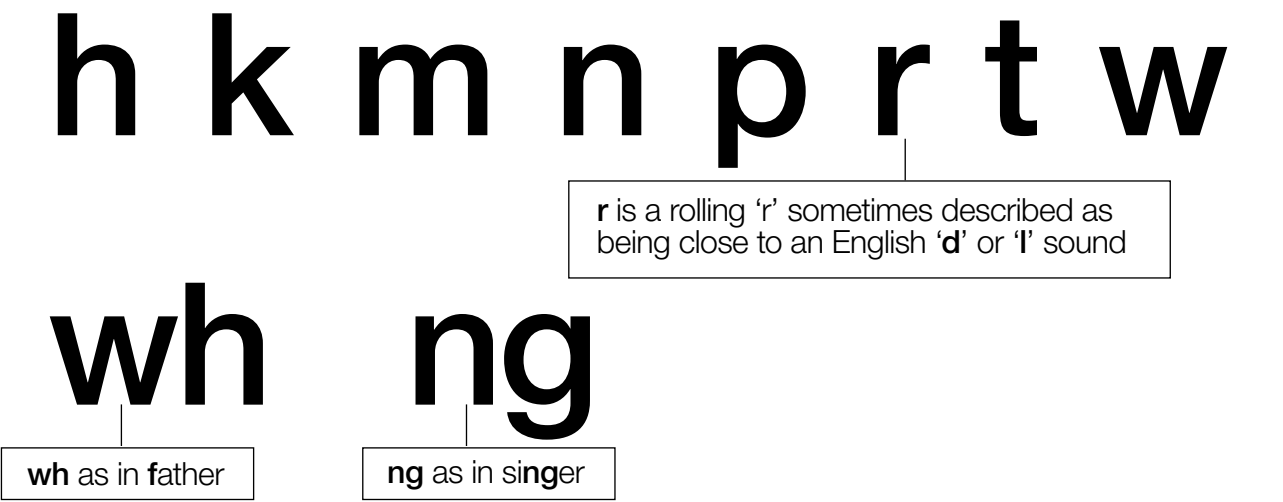
For example: He kēkē māu?
Would you like some armpit?

He keke māu?
Would you like some cake?



Consonants
Ngā orokati

We have ten consonants in the Māori language. Two of the consonants are digraphs (two consonants that combine to form one sound).



The use of macrons in the Māori Language
Te whakamahi i kā tohūtō ki Te Reo Māori

There are five vowel sounds in te reo Māori, any of which can be pronounced 'short' or 'long'. The long vowel is marked with a macron, indicated as a line above the vowel, for example: ā, ē, ī, ō, ū .

The Māori word for macron is tohūtō (or pōtae - hat). The use of a macron is important for both pronunciation and meaning. For example, kekē means 'to creak'; keke is the word for 'cake'; kēkē means 'to quack' (as a duck). It also means 'armpit'. This example shows how essential macrons are to convey the meaning of the word accurately. Macrons are also used to designate plurals, for example: matua/mātua (parent/parents), tangata/tāngata (person/people) or wahine/wāhine (woman/women).

[Here is the instruction to setup your keyboard to Māori language input >](#)



BRAND IDENTITY

GRAPHIC ELEMENTS
SPIRAL SYMBOL

The spiral symbol is a graphic element that can be used to add impact to our collateral.

The spiral symbol can be used both with and without the logo and should be cropped as shown into the bottom left half of the swirl. It should bleed (cut) off the right edge of a document.

The watermark container is reproduced in 100% cyan (or white), set in Adobe Creative suite applications to a transparency of 70% for document covers where it sits over an image and the spiral cuts out of the cyan box to reveal the image. When the watermark does not sit over an image the cyan box is 70% cyan and the spiral should be set to 15% opacity OVER the cyan box.

Do not use this element together with Kotahitaka (see next page).



BRAND IDENTITY

GRAPHIC ELEMENTS
KOTAHITAKA (UNITY)

The pattern brings together landscape, seascape, Kāi Tahu, Otago Polytechnic and the people from all of the places that come here to study. It symbolises unity and togetherness.

As a multi-cultural organisation our partnerships with local iwi and the culture and heritage of Otago are important to us. This Māori pattern has been designed by a local artist for use on our website, corporate and marketing documents, banners and environmental graphics.

The pattern **can not** be turned vertically or used together with the OP swirl (see previous page) and **can only** be used to represent the Dunedin and Central Otago campuses. **Pattern placement also has restrictions. Use must be approved by the KTO office, Communications and the artist.** Please email communications@op.ac.nz for full guidelines.

Repeating pattern

The repeating pattern may be used full-colour (on a white background only) or white, reversed on OP Cyan, OP Grey or any career pathway colour. On a coloured background the fills have been removed, and the opacity of the white lines can be taken back to make it a more subtle watermark. There is also an OP Grey 50% (or lighter) option, on a white or OP Grey background.

Cropped watermark

The pattern can be enlarged and cropped into, and the opacity of the white lines taken back to make it a more subtle watermark, either OP Grey 50% (or lighter), on a white background or a white pattern set to 25% opacity on OP Grey, OP Cyan or any career pathway colour.

The width can be extended if needed. Do not place a lot of text over top of the watermark.



World-class qualifications

Art
Ceramics
Electronic Arts
Painting
Photography
Print
Sculpture
Textiles
Jewellery and Metalsmithing

Beauty and Hairdressing

Business and Tourism
Accounting
Applied Management
Business Administration
Marketing
Tourism

Construction
Architectural Technology
Carpentry
Construction Management
Quantity Surveying
Stonemasonry

Design
Architectural Studies
Communication
Fashion
Product

Education
Early Childhood Studies
English Language
Tertiary Education
Māori Studies

Engineering
Automotive
Civil
Mechanical
Electrical
Bike Mechanics

Health and Community
Nursing
Midwifery
Occupational Therapy
Social Services
Massage Therapy

Hospitality
Cookery
Culinary Arts
Food and Beverage Service
Hospitality Management

IT and Computing

Media
Digital Photography
Journalism
Film and Television

Natural Sciences
Animal Health
Veterinary Nursing
Arboriculture
Farming
Horticulture
Viticulture

Sport and Adventure
Applied Science
Personal Training
Sport Management and Coaching
Outdoor Leadership and Management
Snowsports Instructing
Avalanche Safety

Sustainable Practice

www.op.ac.nz

Rāraki Kai Contents

1	Whakaaturanga Mōhiotanga	Memorandum of Understanding
2	Mai i te Kaiwhakahaere Mātua rārou ko te Kōmiti Kawanataka	From the Chief Executive and Council Chair
4	Nā te Kōmiti Kawanataka	From the Kōmiti Kawanataka
5	Te Aka Whaike Māori o Te Kura Matatini ki Otago	Otago Polytechnic's Māori Strategic Framework
6	KO TE MEA TUATAHI: Ko te Tiriti o Waitangi	PRIORITY ONE: Treaty of Waitangi
11	KO TE MEA TUARUA: Te Tautoko i kā Kaimahi Kai Tahu/ Māori	PRIORITY TWO: Kai Tahu/Māori Leadership/ Staffing
17	KO TE MEA TUATORU: Kā Ako ka Kai Tahu/Māori	PRIORITY THREE: Kai Tahu/Māori Students
27	KO TE MEA TUAWHA: Kā Whāi Ara, kā Ahuataka Ako Kai Tahu/Māori	PRIORITY FOUR: Kai Tahu/Māori Programmes
32	KO TE MEA TUARIMA: He Wāhi Tika	PRIORITY FIVE: Inclusive Learning Environment
36	KO TE MEA TUANO: Ko te Rakahau	PRIORITY SIX: Research & Māori-Centred Knowledge Creation
40	Tapiritaka	Appendix

Mihi

Ko te mihi tuatahi ki a koutou ahakoa ko wai nō hea.

Ko te tuarua, mihi tenei ki a koutou nō tēnei hapū nō tēnā rohe o te motu.

Ki kā tini mate kua tukua atu ki te kōpū o te whenua.

Haere, haere ki te rika kauawhi ō tipuna, moe mai oki oki mai.

Ka hōki ki te huka ora, ki kā mana, ki kā reo, raurakaitira mā tēnā koutou kaōa.

He mihi tenei mai i Te Kura Matatini ki Otago tātou ko

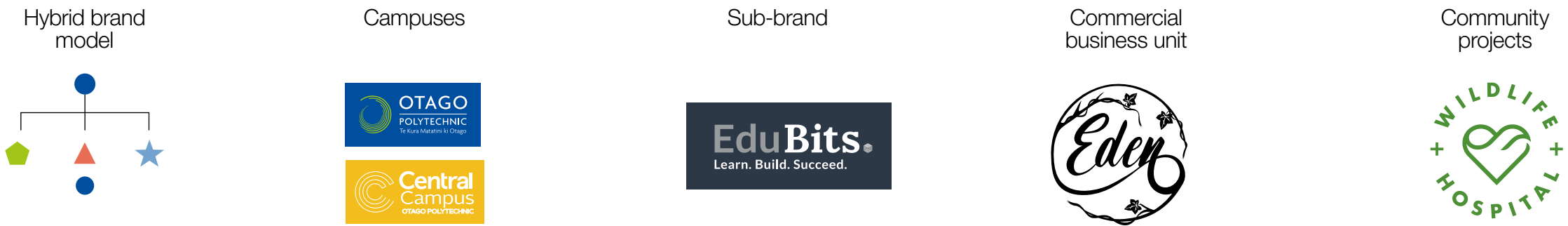
Te Kōmiti Kawanataka ki a koutou kā iwi katoanā mātou i te whakaaoro me te kōrero, a tuhi, a waha hōki, i roto i kā hui runaka.

This Māori Annual Report is printed on Advanced Laser paper from BJBell. This is manufactured from "farmed trees", purpose-grown under the strict environmental management system ISO 14001, assuring sustainable income opportunities for rural communities.

We'd like to say a big thanks to Glenna Leoni for the translation, Hayden Parsons for the majority of our photography, Takiwai Russell-Camp for the cover image and image on page 31, and Southern Colour Print. We give a special thanks to our Māori students and staff who featured in this year's student stories and all Otago Polytechnic staff who contributed to this report.

i For complete guideline please refer to Kotahitaka Guideline

STRATEGIC BRAND



Some study and service areas within Otago Polytechnic have created a niche for themselves and need a unique identity to communicate with a specific market.

A strategic brand is developed to promote a specific market business case. An application must be lodged with Executive Leadership Team for a strategic brand, which includes budget for logo design, marketing collateral, website development and ongoing maintenance.

Each sub-brand has its own visual identity that has been approved by the Executive Leadership Team. Please refer to each unique guideline for a sub-brand or visual identity.

REQUEST A STRATEGIC BRAND

PROCESS










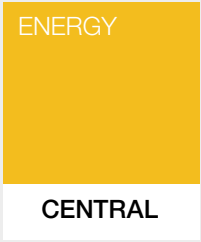
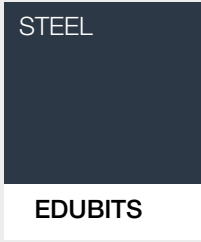
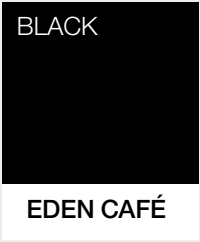

1. Present a business case to ELT with budgets and strategic plan
2. Final approval from ELT
3. Talk to Marketing and Communications
4. Set a plan for timeline, guideline, maintainance plan, design, photography, event, and/or media release
5. Excute the plan
6. Launch

HYBRID BRAND MODEL

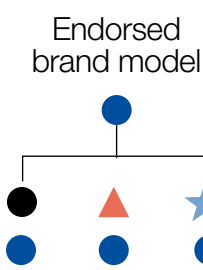
A hybrid brand model is made up of individual and distinct brands, which MAY or MAY NOT link together with the parent brand. The parent brand may play a supportive and linking role (e.g EduBits) OR a distinctive role to the endorsed brand (e.g. Central campus).

BRAND IDENTITY

STRATEGIC BRAND
Example

LOGO	CAMPUSES	SUB-BRAND	COMMERCIAL BUSINESS UNIT/ SERVICE UNITS	COMMUNITY COLLABORATION
	 			
MEDIUM				
PRIMARY COLOUR				

ENGAGEMENT
VISUAL
IDENTITY



Corporate events
Anniversaries
Fundraising events



Student or alumni events
Enrolment campaigns
Student activities



Symposia /
Campaigns/ Industry
events / Conference



Community events
Māori ceremonies
Non-profit events



An engagement visual identity is used to enhance customer experience and engagement for a specific event, campaign or activity. Visual identity is not a logo, the Otago Polytechnic logo still has to be incorporated in marketing collateral.

TYPES OF ENGAGEMENT VISUAL
IDENTITY














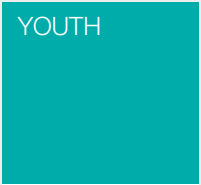
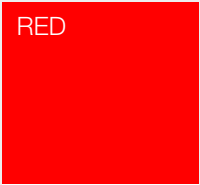

- Student orientations
- Student activities
- Fundraising
- Enrolment campaign
- Conferences or Symposia
- Events
- Anniversaries

ENDORSED BRAND MODEL

An endorsed brand model is made up of individual and distinct product brands, which are linked together by an endorsing parent brand.

BRAND IDENTITY

ENGAGEMENT VISUAL IDENTITY
Example

<p>VISUAL IDENTITY</p>	<p>Corporate events Anniversaries Fundraising events</p> <div></div>	<p>Student or alumni events Enrolment campaigns Student activities</p> <div></div>	<p>Symposia Collaboration projects Conferences</p> <div></div>	<p>Community events Māori ceremonies Non-profit events</p> <div><p>We are proud to support Cancer Society</p></div>
<p>MEDIUM</p>				<div></div>
<p>PRIMARY COLOUR</p>	<div><p>CORPORATE</p></div>	<div><p>LEARNERS</p></div>	<div><p>ART AND REVOLUTION</p></div>	<div><p>COMMUNITY</p></div>

BRAND APPLICATIONS

LEARNERS
CAREER PATHWAYS

We use the Career Pathways look and feel whenever careers or study areas are shown.

The aim is to provide a more logical pathway to information for students. The architecture also achieves greater flexibility and breadth by allowing programme areas or careers to be listed under more than one career pathway.

The Otago Polytechnic logo should also appear on all Career Pathway communications, sometimes in conjunction with descriptors for study or service areas.

Colours

OP CYAN is the core colour for student services and support departments.

OP CYAN MUST be at least 70% of the design. To enhance student engagement, a series of supporting colours can be applied to 30% of the design.

OP CYAN

YOUTH

OP BLUE

OP GREEN

English Language

Health, Community & Education

Nursing
Midwifery
Occupational Therapy
Social Services
Tertiary Education

Creative

Architectural Studies
Art
Ceramics, Electronic Arts, Jewellery and Metalsmithing, Painting, Photography, Sculpture, Printmaking and Textiles
Design
Communications, Architecture, Fashion, Product and Creative Studies

Physical Activity & Wellbeing

Sport & Exercise
Adventure & Snowsports
Massage Therapy
Health & Wellness

Hospitality

Food Design
Cookery and Culinary Arts
Food and Beverage Service
Hospitality Management

Business & Tourism

Business
Applied Management, Accounting, Business Transformation & Change, Event Management
Tourism

Construction & Engineering

Construction
Construction Management, Carpentry, Quantity Surveying, Stonemasonry,
Technical Engineering
Mechanical, Civil & Electrical
Trade Engineering
Automotive, Mechanical & Electrical

Natural Sciences

Horticulture
Amenity, Arboriculture, Fruit or Nursery Production, Landscape Construction, Viticulture, Sports Turf Management
Agriculture/Farming System
Veterinary Nursing

Beauty & Hairdressing

Beauty
Beauty Therapy and Epilation
Hairdressing
Salon Support, Emerging stylist

Media

Photography
Film and Television
Journalism

Sustainable Practice

Construction
Construction Management, Carpentry, Quantity Surveying, Stonemasonry,
Engineering
Automotive, Mechanical, Civil and Electrical

Bridging & Foundation

Foundation Learning
Youth Guarantee
Otago Scondary Trade Academy
Flexible study options

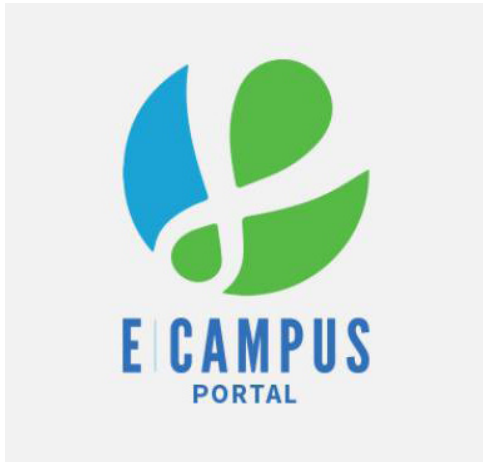
Information Technology

Information Technology
SIGNAL ICT Grad School

BRAND APPLICATIONS

LEARNERS
LEARNING
SOLUTIONS/
DELIVERY

At Otago Polytechnic we focus on students’ learning experience. We have many programme delivery options to meet individual needs.



BRAND APPLICATIONS

LEARNERS
STUDENT SERVICES
AND SUPPORT

Our student services and support reflect our aspirational goals and ideals. These values inform the ways we interact with the general public, our students, our staff, our alumni and our friends.

Where should this guideline be used?

- > Student Services
- > OP Online
- > Chaplain
- > Learning Advisors
- > Career Services
- > Counselling
- > Justices of the Peace
- > Student Health Centre
- > Pasifika
- > Kaitohutohu
- > Disability
- > International



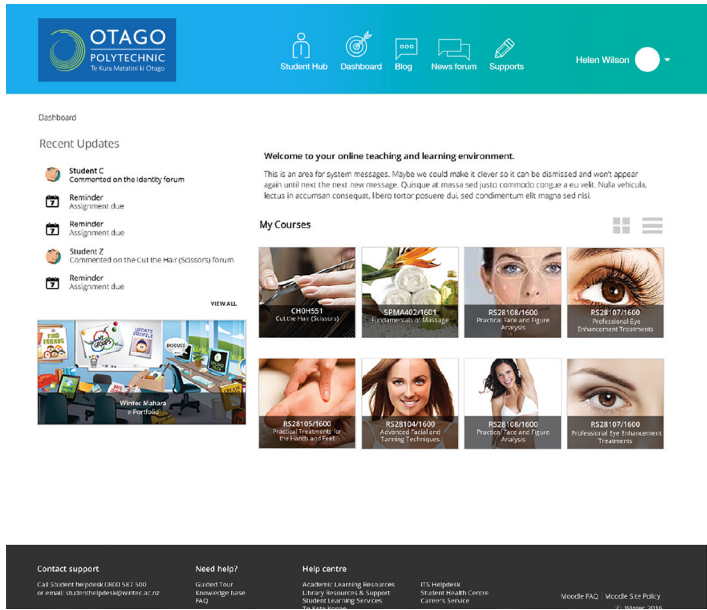
Digital screen



Flyer



Digital screen



Flyer

Colour

OP CYAN is the core colour for student services and support departments.

OP CYAN MUST be at least 70% of the design. To enhance student engagement, a series of supporting colours can be applied to 30% of the design.

Fonts

ONLY Helvetica Neue should be used in all contexts under this brand strategy.

70%
OF AN OVERALL DESIGN

30%
OF AN OVERALL DESIGN

PRIMARY COLOURS

OP CYAN

YOUTH

OP GREEN

OP BLUE

SUPPORTING COLOURS

ENERGY

ROSY

PASSION

GROWTH

SKY

BLACK 100%

OP GREY

COPPER

WALNUT

SLATE GREY

VIOLET GREY

STORM GREY

BRAND APPLICATIONS

LEARNERS
STUDENT
EXPERIENCES

It is important our students engage with Otago Polytechnic outside of the academic space. Therefore, the brand should celebrate our vibrant and creative social environment.

Where should this guideline be used?

- > Social activities
- > Competitions
- > Events
- > Social media
- > OPSA
- > All student activities

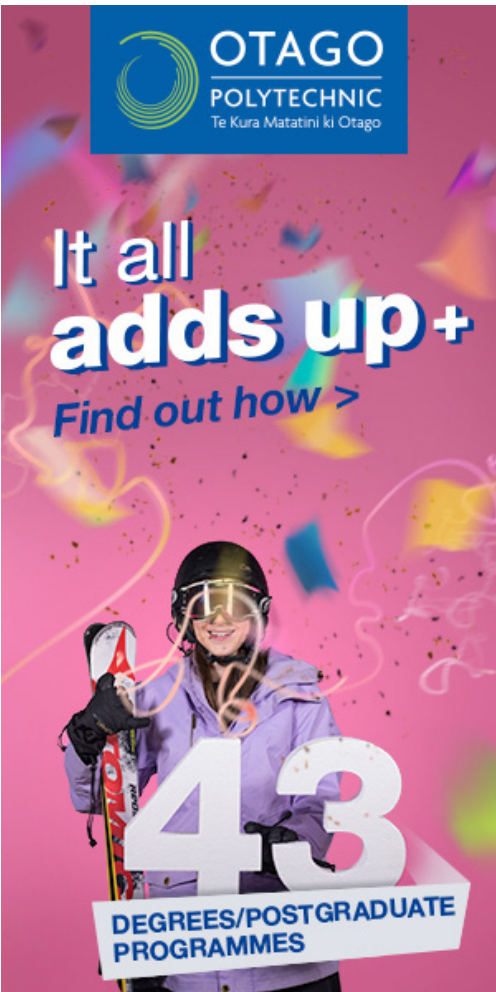
⚠ NOT TO PROMOTE SERVICES, E.G. STUDENT SUCCESS



Digital screen



Enrolment campaign



Colour

OP CYAN is still a core colour for student activities and events. However, OP CYAN is encouraged for use in at least 30% of the design. A series of supporting colours can be applied to 70% of the design.

Fonts

You can apply different typefaces to the header, but Helvetica Neue should remain as body text.

30%
OF AN OVERALL
DESIGN

70%
OF AN OVERALL
DESIGN

PRIMARY COLOURS



SUPPORTING COLOURS

