Te Pūkenga

Brand guidelines

Last updated 13 March 2023

Contents

Introduction

Kia ora, welcome to the brand guidelines for Te Pūkenga.

This document is a tool to help you successfully maintain a consistent and professional visual identity for Te Pūkenga. It describes the correct design practices necessary for preserving the integrity of the brand and avoiding visual inconsistencies across brand applications.

Section 1

Who we are

He Maire au
ka pūkengatia.

Through the expertise passed to me,
I stand tall and strong like the Maire tree.

This is a new way of learning.

A collaborative way of learning. Because while we are separate strands, we are stronger together So we support one another to achieve, exchanging knowledge and sharing skills so we can lift others up.

Whether it's on-the-job, or on campus or online, this is learning that works around you. We are proudly a part of our regions, supported by national resources and collective credibility. Wherever you're starting from, we're here to help you navigate your own path.

The learning we receive today is how we will shape our future. So we make sure it's relevant and in tune with where the world is heading. Weaving together head, hands and heart to share skills and knowledge in practical and purposeful ways.

This is a new way of learning that recognises the value of all people, and enables everyone to realise their value. For the good of all Aotearoa New Zealand. For now and for generations to come.

He akoranga whaihua
Learn with purpose

Stronger together

Te Pūkenga is bringing together a network of Institutes of Technology and Polytechnics, and Industry Training Organisations, to build a national system that puts learners (in particular Māori, Pacific and disabled learners), and their whānau at the centre of everything we do.

This new network will deliver a consistent quality of education across all of Aotearoa New Zealand by putting learners at its centre. It aims to create ways of learning that are more in tune with where the world is heading, and that fit around people's lives to work for everyone.

Please see the international version of this diagram on page 19.

Our basket
of knowledge

Te Pūkenga is the definitive use of the word *Pūkenga*, describing the gaining and mastery of valuable skills. This occurs through the passing down of knowledge from person to person, where the receiver becomes a repository of that knowledge and in time an expert themselves in those skills.

Our identity is inspired by the base of the harakeke, the strongest part of the plant, from where all threads meet and grow. Because while we are all separate strands, we are stronger together. It represents the sharing of perspectives, the exchanging of knowledge and skills. The weaving together of our collective past for a thriving tomorrow.

These separate strands are bound together to create a basket of knowledge, filled with all the unique qualities, skills, and minds of Te Pūkenga. This is our tohu, the base from which we grow and flourish.

Te Pūkenga

Our values

Our values personify the way we think, operate and make decisions. They are a reflection of our ambitions and the basis of our moral compass.

They define what is important to us, and what should be kept front of mind when working with our brand.

Manawa nui

We reach out and welcome in

We actively seek diversity knowing this supports equitable decision making and outcomes.

We welcome everyone. Your unique worldview makes us who we are.

We care about each other, demonstrate manaakitanga and gratitude, and create safe spaces where people feel comfortable contributing and sharing.

We seek the expertise of others, recognising we are part of a bigger picture.

We call out behaviours that go against our values.

Manawa roa

We learn and achieve together

We embrace opportunities to try new things and learn from our mistakes.

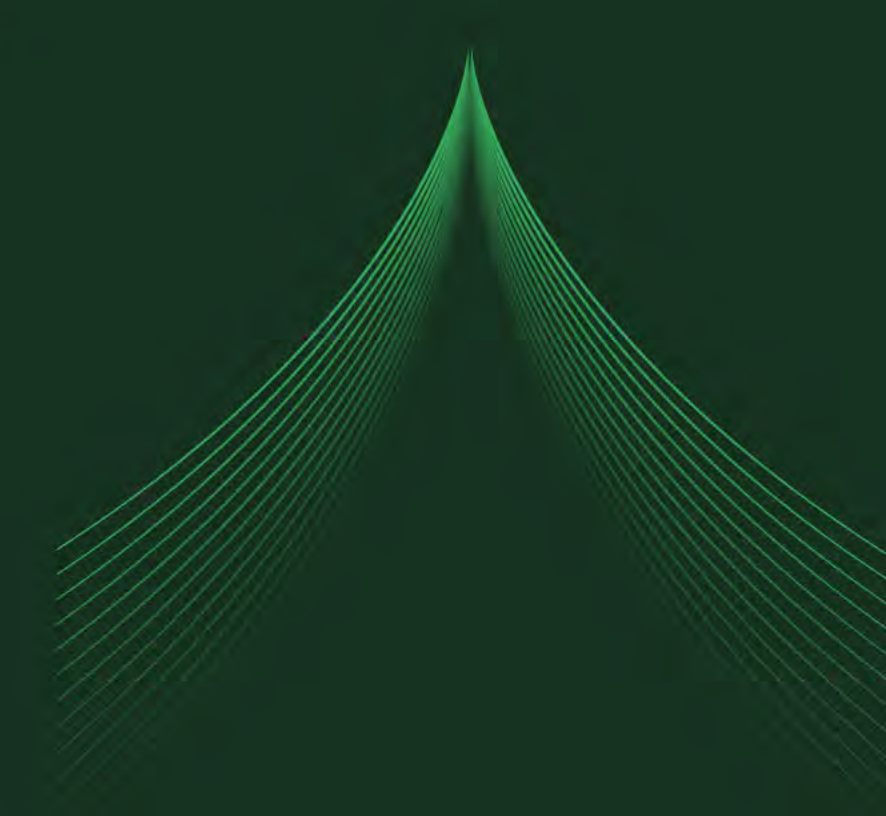We work together, always striving for better.

We are about progress, not perfection.

We participate proactively and seek input from others.

We provide feedback that is honest, constructive and respectful, in order to elevate each other's greatness.

Manawa ora

We strengthen and grow the whole person

We remove barriers and acknowledge the needs of others and their wellbeing.

We empower people to give their best and recognise their unique contributions.

We encourage initiative and contribution at all levels.

We are generous with our time and expertise, and we look for opportunities to learn from others.

We are transparent and open about decisions, and we support the decisions of others.

Our tone of voice

We are Te Pūkenga, here to welcome and guide, to share and inspire, to reimagine learning in a way that is purposeful and creates real value for all people.

So our voice is a conversation that reflects the reciprocal nature of a new way of learning and teaching. It is a two-way, face-to-face kōrero, with humanity and helpfulness.

Ako and partnership are reflected in our sharing of knowledge and power. Ako is grounded in reciprocity between educator and learners and among learners, where everyone is empowered to learn with and from each other. Partnership reflects our commitment to Te Tiriti o Waitangi and focus on reciprocal relationships for mutual benefit.

For more information please check our writing style guide and our te reo writing style guide.

Authentic

Our voice leads with confidence and credibility.

Welcoming and guiding.

Sharing, not dictating.

Authentically human.

Lighting the path toward a new way of learning.

Empowering

Our voice brings people together and lifts them up.

Inclusive, empowering and uplifting.

Building momentum.

Purposeful and helpful.

Creating real value and meaning for all.

Bold

Our voice celebrates the new and challenges the status quo.

Brave, bold and open to new possibilities.

Optimistic and inquisitive.

A daring kind of energy.

Sharing the journey with brightness and positivity.

Visual system

All aspects of our design system stem from one concept, one central pou which holds up everything — it all flows to and from the kete, our basket of knowledge.

The way that we layout a composition, arrange typography, apply colour, or use photography is all informed by this concept.

Te Pūkenga

Accessibility for design

Te Pūkenga is committed to removing barriers, improving accessibility, and building connectivity for all, especially our traditionally underserved learners.

Logo

A responsive logo suite was created to ensure legibility and balance across a range of uses. The kerning and overall text size was increased, allowance for flexibility with minimum sizes was added, and detailed guides around spacing and alignment were created.

Typography and fonts

Written text can be difficult to read not only for those with visual impairments but also neurodivergent people. We aim to have all body copy at a larger font size wherever possible, we never fully capitalise words, and sentence case is preferred over title case for headers.

Canela Deck typeface is only used in large headers. When it is small it can be difficult to distinguish the letterforms and read the words. Open Sans light fonts are to be used minimally as the contrast between the letters and the background is not strong enough to be legible.

Colours

We have tweaked some of our colour hues and added some additional colours to our primary palette to enhance our contrast in colour combinations. We are only using our secondary palette to compliment the primary palette. In the current stage of our brand journey we aim to only use the primary palette in all that we produce.

Colour combinations must pass 'level AA' specifications in the Web Content Accessibility Guidelines (WCAG) 2.0 so testing with a colour contrastor is important to ensure that everyone can enjoy the design work. We limit the combination of light colours (white, light green, yellow) and dark colours (dark green, purple, black) with each other as their contrast is too low. Instead use a dark and a light colour together.

Images and video

Frame images accordingly for a variety of landscape, portrait and square dimensions. A person's head is tapu (sacred) and cannot be cropped or covered in images

Videos must have captions. Platforms like YouTube have an auto generated caption feature, but this must still be checked to ensure what is displayed is being heard. Visually, captions must have a high contrast so they are legible against detailed backgrounds.

Alt-text and formats

We aim to use alt-text to explain what is happening in our visual components so that those who are unable to view all the detail can understand what is being communicated. This is important not only for photos but also diagrams and logos. Alt-text should be consistent, short when embedded on webpages or PDF documents, and long on social media.

Where possible, create a web-friendly format of a document instead of uploading PDFs, as they are easier for screenreaders to read. PDFs, presentations and documents should have paragraph or text styles set up so that screen readers can understand the hierarchy and order of the content within the file.

Māori guidance

Te Pūkenga is committed to ensuring we are accurate and appropriate in how we portray any use of Māori imagery. Here are some high level guidelines that will support you in appropriately capturing and selecting imagery and design for your marketing material.

Marae imagery

Capturing photography or videography in, of and around Marae (with a particular caution surrounding wharenui and whare tūpuna) or around a 'marae space' should be carried out with strong caution, care and consideration.

Te Pūkenga advises that the process for capturing imagery on a marae (wharenui and whare tūpuna in particular) should be at the request and direction of senior Māori leadership at the Business Division level and/or mana whenua. Each will have their own tikanga relative to capturing imagery in those spaces, and under all circumstances we should seek to strictly adhere to that tikanga and direction.

Cultural patterns

If you have a pattern that has Māori cultural significance and importance it can be applied to imagery through a watermark overlay.

Before they're used in this new context it is important you consult with the artist and your Māori leadership around the change in use of your patterns.

Te Pūkenga is a different brand to the one your patterns were designed for so contact your artist to ensure the purpose is still accurate and in alignment with their original intention and meaning.

## Tā moko (traditional Māori tattoo)

Tā moko (traditional Māori tattoo) holds the genealogy and traditional historical narratives pertaining to the person who wears them. Under no circumstances should we cover tāmoko in imagery.

Cropping

A person's head is tapu (sacred) and cannot be cropped or covered in images.

Whare tūpuna and whare whakairo (Māori meeting houses) are not to have any of the prominent ancestors or genealogical features that appear on the front of a whare cut off or cropped in imagery. Under no circumstances (unless permitted by the carver and tangata whenua) should we seek to publish images that isolate the Tekoteko, Koruru, Maihi, Roro, Whakawae, Raparapa and Pare from one another. To separate or isolate these things from one another could be highly offensive to those descendants of the ancestors and genealogical narrative that it depicts.
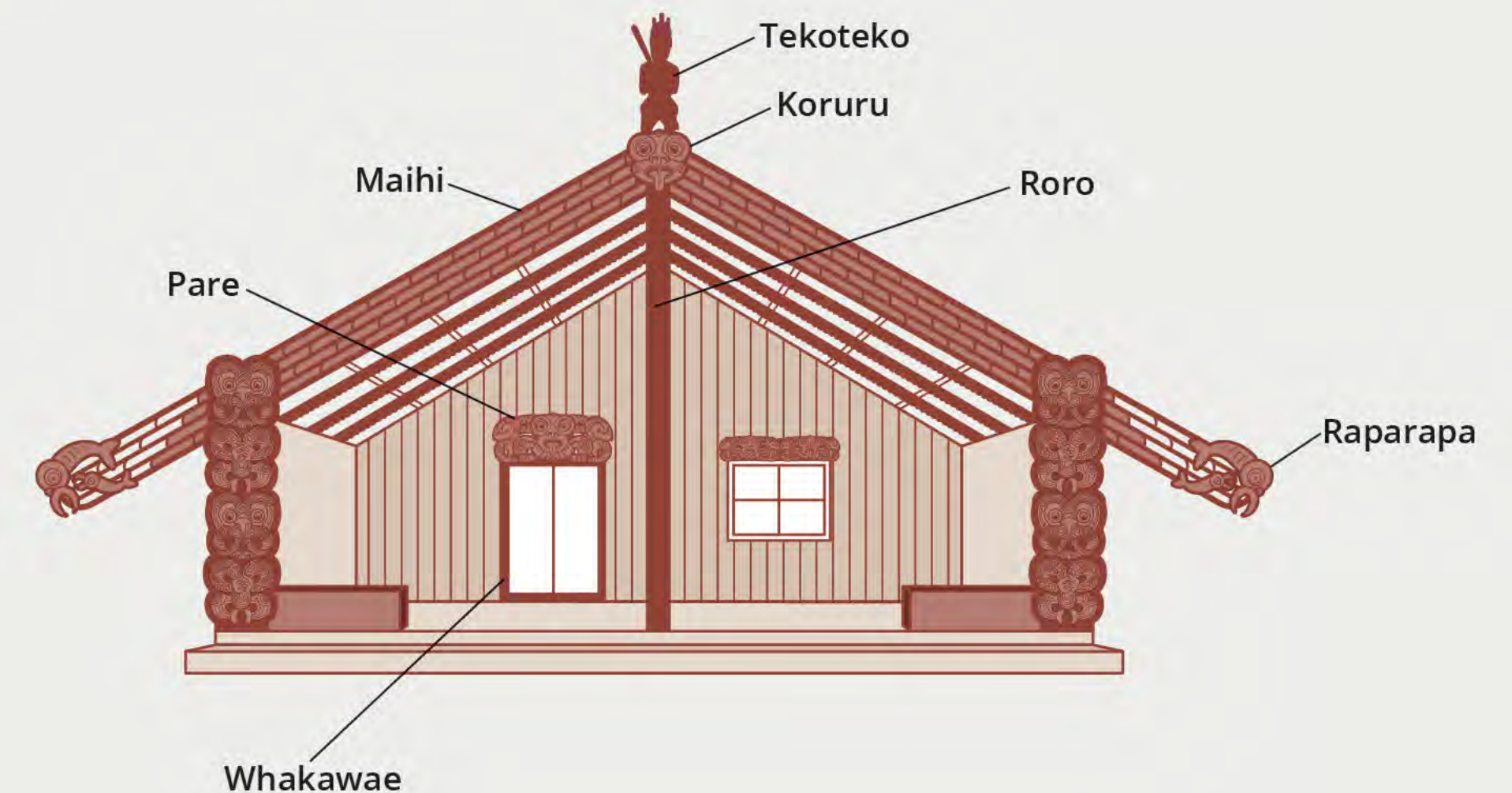
Section 2

Logo

Our logo

Our logo is the core expression of Te Pūkenga. It only ever appears in dark green, white or black and is made up of two components, our tohu and wordmark.

Vertical: This is our primary mark, and our first choice on all applications.

Vertical application examples:
- report covers
- PowerPoint presentation covers
- signage
- pull up banners.

Horizontal: Use this logo when our primary mark is not suitable due to available space or other circumstances.

Horizonal application examples:
- Microsoft documents and templates
- PowerPoint presentations
- email footers.

Tohu: The tohu should only be used separately when absolutely necessary.

Please see page 18 for our international logo.

Vertical

Te Pūkenga

### Horizontal

Te Pūkenga

Tohu

Clearspace and minimum size

Space is needed around the logo to prevent it from becoming cluttered by surrounding artwork. This padding is based off the width of the tohu — 1/2 width for our horizontal marks, and 1/3 width for our vertical mark.

Note this is the minimum distance for space around the logo, and not a fixed amount.

30mm minimum

10mm minimum

18mm minimum
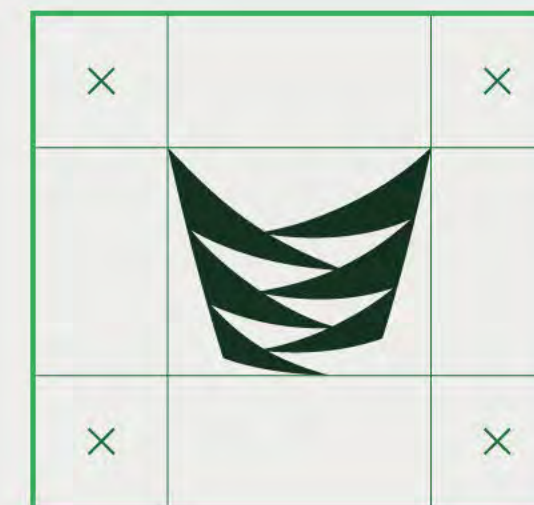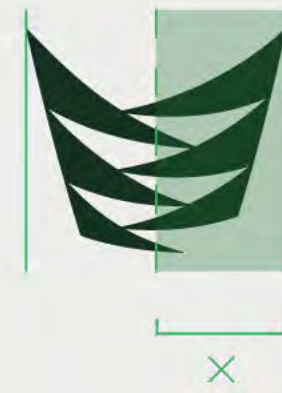
Crimes against the logo

We love our logo. We don't ever change it or mess with it. Please respect it and never rearrange it.

This page shows some specific examples that would undermine our brand.

Don't rotate the logo

Don't use a non-brand colour for the logo

Don't use the wrong brand colour for the logo

Don't distort the logo

Don't break the logo or move parts around

Don't apply special effects to the logo

Don't make the logo with another typeface

Don't miscolour the logo

Don't fill the logo with imagery, texture, or pattern

Section 3

International

International

We make a slight variation to our brand when talking to international audiences and promoting Te Pūkenga overseas.

Our international logo includes 'New Zealand' under the logo and is to be used in any international communications and offshore marketing.

We include our byline in our name, going by 'Te Pūkenga – New Zealand Institute of Skills and Technology'.

We refer to our country name as New Zealand, rather than Aotearoa New Zealand, so it aligns with our international brand and avoids confusion for international audiences.

Te Pūkenga
New Zealand

New Zealand Institute of Skills and Technology

Our international logo

Our international logo is to be used on all international communications and offshore marketing and follows the same guidelines as our main logo.

Vertical

Horizontal

Tohu

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Our network

When displayed together in international collateral we order business division logos in location from north to south.

FernMark logo

FernMark logo is a formal government recognition of our connection to Aotearoa New Zealand and clearly communicates New Zealand to consumers around the globe.

Displaying the licence number alongside the FernMark logo provides an additional layer of credibility. If you need to use the FernMark logo licence number, please contact our Marketing team at Te Pūkenga.

Stacked double logo lockup

Stacked double logo lockup with QR Code

Horizontal double logo lockup

Horizontal double logo lockup with QR Code

Section 4

Typography

Primary font

Typography plays an essential role in our identity system. We use three typefaces across our brand:
- Canela Deck
- Open Sans
- Calibri (body).

Canela Deck
Canela Deck is a flared serif typeface inspired by stonecarving. It is our headline typeface and should be used for all text above 24pt.

Please note Canela Deck must be licensed through Commercial Type. This is a paid license. This is font is mainly used for designed work.

Aā

Aā

Aā

Canela Deck — Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+

Canela Deck — Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+

Canela Deck — Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+

Primary font

Open Sans

Open Sans is used for body copy and any text below 24pt typeface. It is freely available through Google fonts.

A ā

A ā

A ā

Open Sans — Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+

Open Sans — Semi bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+

Open Sans — Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+

Web and digital fonts

Calibri (body)

Calibri (body) is our secondary font and it should be used when Open Sans is not available. It is available as a Microsoft system font.

This font should only be used online (website or other digital platforms), where Open Sans is not supported, or when we can only use default or web-safe fonts. Regular, bold, italic, and bold italic fonts may be used.

Application examples:
- Microsoft documents
- PowerPoint presentations
- Google documents
- web pages
- online forms
- HTML emails
- email signatures.

A ā

Calibri — Bold (body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#$%^&*()_+

A ā

Calibri — Regular (body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#$%^&*()_+

Dual main headings

As an official language of Aotearoa New Zealand, we celebrate and seek to make natural the use of te reo Māori through all Te Pūkenga communications.

Te reo Māori always precedes English.

Te reo Māori is to be in bold and English is to be in regular font size and colour to be the same.

Please see our Te Pūkenga bilingual best practice guide for more information.

H1 main heading — option 1

He akoranga whaihua | Learn with purpose

H1 main heading — option 2

He akoranga whaihua Learn with purpose

Section 5

Colour

Introduction to colour

Colour plays a primary part in our brand system. It should be used confidently throughout all brand communications.

This page illustrates the proportion of colour usage across Te Pūkenga communications.

Primary palette
This is our dark green exterior cloak, our connection with whenua. The stable core that evokes a confident strength.

Secondary palette
Our secondary palette is lively and vibrant, stemming from the aspirations of our learners and the potential within them.

Primary palette

If we only ever used one colour, it would be our dark green. This is the foundation from which all our other colours spring, the consistent thread throughout all brand communications.

Dark Green

RGB	24, 49, 33
CMYK	85, 60, 85, 60
HEX	#183121
PMS	PANTONE 350 U

Medium Green

RGB	33, 110, 49
CMYK	70, 0, 90, 50
HEX	#216E31

Light Green

RGB	59, 173, 95
CMYK	75, 5, 85, 0
HEX	#3BAD5F

Black

RGB	35, 31, 32
CMYK	0, 0, 0, 100
HEX	#231F20

Grey

RGB	95, 96, 98
CMYK	0, 0, 0, 77
HEX	#5F6062

Stone

RGB	216, 214, 215
CMYK	14, 12,11, 0
HEX	#D8D6D7

Sand

RGB	225, 233, 192
CMYK	0, 8, 27, 0
HEX	#FFE9C0

Off white

RGB	251, 252, 244
CMYK	1, 0, 4, 0
HEX	#FBFCF4

Secondary palette

Our secondary palette provides a set of vibrant colours which pop off our primary palette. These are our vibrant interior, representing exciting future potential and the diversity of Te Pūkenga.

These colours should not be tied to specific vocations, and our logo should never be set in these colours.

Purple

RGB	30, 57, 141
CMYK	100, 90, 0, 10
HEX	#1E398D

Blue

RGB	0, 131, 202
CMYK	100, 35, 0, 0
HEX	#0083CA

Light blue

RGB	39, 170, 225
CMYK	70, 15, 0, 0
HEX	#27AAE1

Maroon

RGB	158, 0, 69
CMYK	0, 100, 33, 40
HEX	#9E0045

Red

RGB	239, 64, 80
CMYK	0, 90, 65, 0
HEX	#EF4050

Orange

RGB	251, 174, 66
CMYK	0, 36, 84, 0
HEX	#FBAE42

Gradients

Our primary and secondary palette are combined to form a set of gradients which is how our colour palette primarily appears on communications.

#15291B Dark green	#216E31 Medium green	#3BAD5F Light green	#1E398D Purple	#0083CA Blue	#FBAE42 Orange	#EF4050 Red	#231F20 Black	#5F6062 Grey	#D8D6D7 Stone	#FFE9C0 Sand
#216E31 Medium green	#3BAD5F Light green	#27AAE1 Light blue	#27AAE1 Light blue	#27AAE1 Light blue	#EF4050 Red	#9E0045 Maroon	#5F6062 Grey	#D8D6D7 Stone	#FFE9C0 Sand	#FBFCF4 Off white

Colour pairing

This page shows acceptable background and foreground colour combinations. Please only use the combinations specified here.

Text should only ever be dark green, black, or white. Please ensure when using white text on top of lighter gradients that the text is large enough to remain legible.

Primary combinations

Secondary combinations

Section 6

Photography

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Photography

Learning is a reciprocal interaction between teacher and learner. Through conversations and explanations, but also through the making, shaping or creating of something tangible.

These physical moments are often our most memorable. Our approach is get up close and personal with these experiences to capture a raw, immersive and visceral view of the focused engagement that occurs during exchange of knowledge.

We find honesty, richness, and strength in these moments of making — giving prospective learners a sense of already being in the room, learning, growing and flourishing.

Our imagery is organised into three categories:
• hero
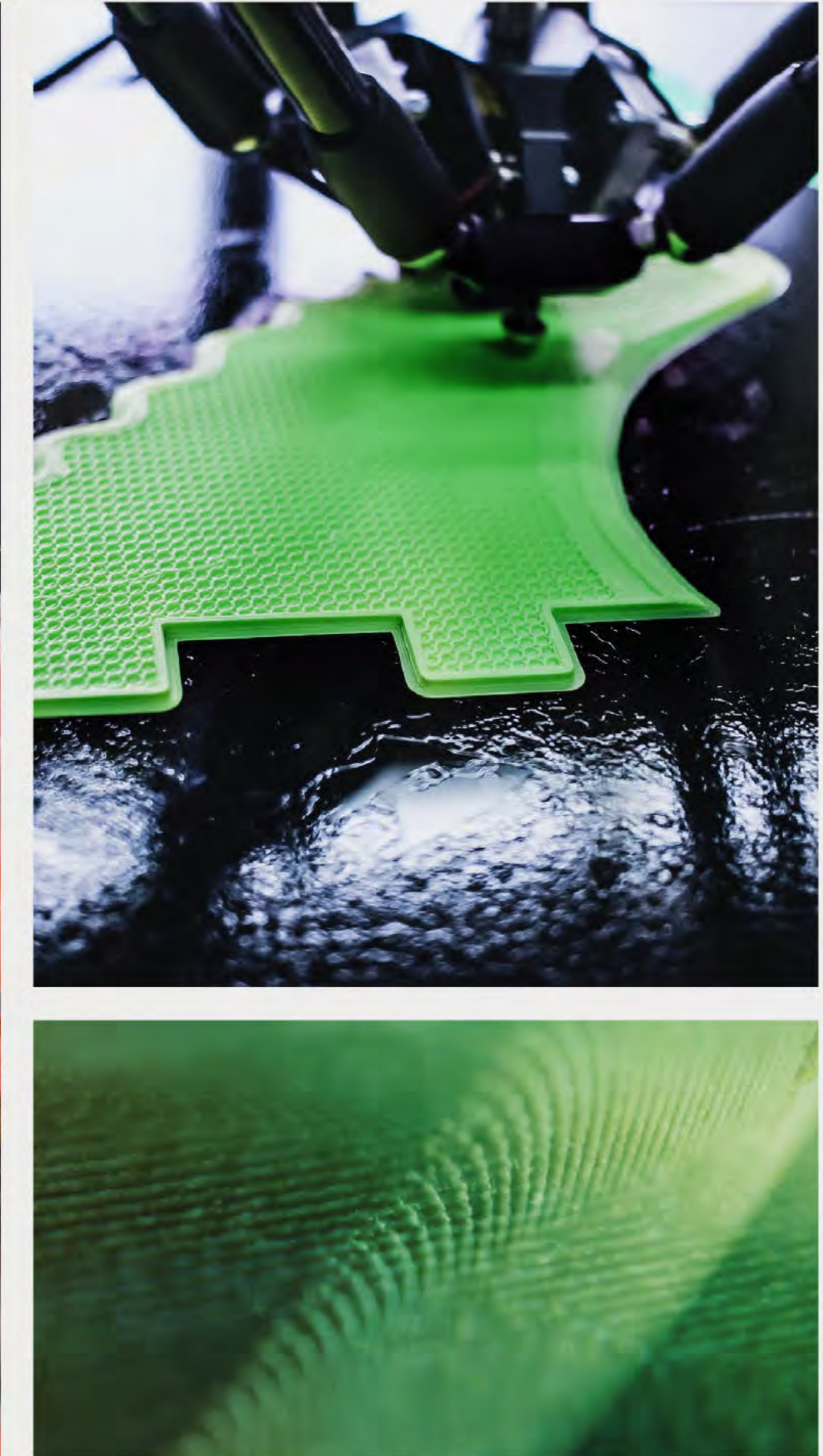• portrait
• detail and textural.

Hero
The learner and teacher in an exchange of knowledge.

Portrait
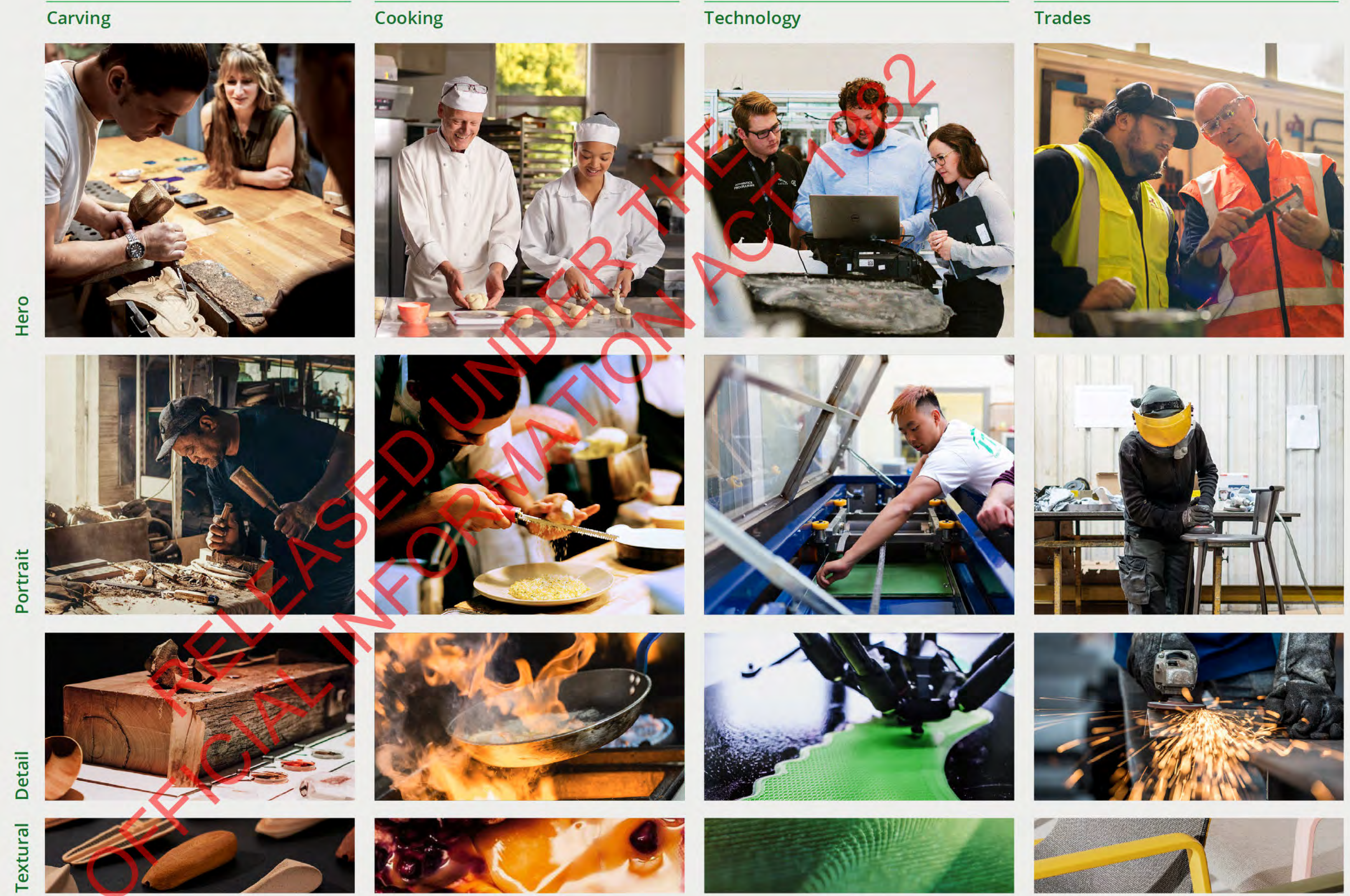**The act of creating, focusing in on the learner themselves.**

Detail and textural
The details of a process and the finish of the final product.

Photography

These categories are applied to each vocation, telling the story of learning over the journey of creating an object or outcome.

	Carving	Cooking	Technology	Trades
Hero				
Portrait				
Detail				
Textural				

Photography brief and shot list

In addition to the hero image, you may need additional shots as shown here for use in other media.

Hero image (the primary shot requested in the brief)

Additional shots to consider

Wide shot

Talent facing the camera

Photographer's guide

When shooting photography, we need to cater to a variety of crops and sizes with a lot of these being landscape and wides.

To make sure our shots will work for all of these, make sure to cover plate shots to the left and right for us to add in retouching.

On this page you'll see crop examples which are indications only to show you what to keep in mind.

Wide-landscape (1:4)

Wide-landscape (2:4)

Landscape (3:4)

Square (1:1)

Portrait (4:3)

A few dos

Do: Aim for natural poses and ideally give the talent something to do.

Do: Talent and background are important. Make sure depth of field works for both.

Do: Shoot subject engaged in realistic, in-the-moment activities.

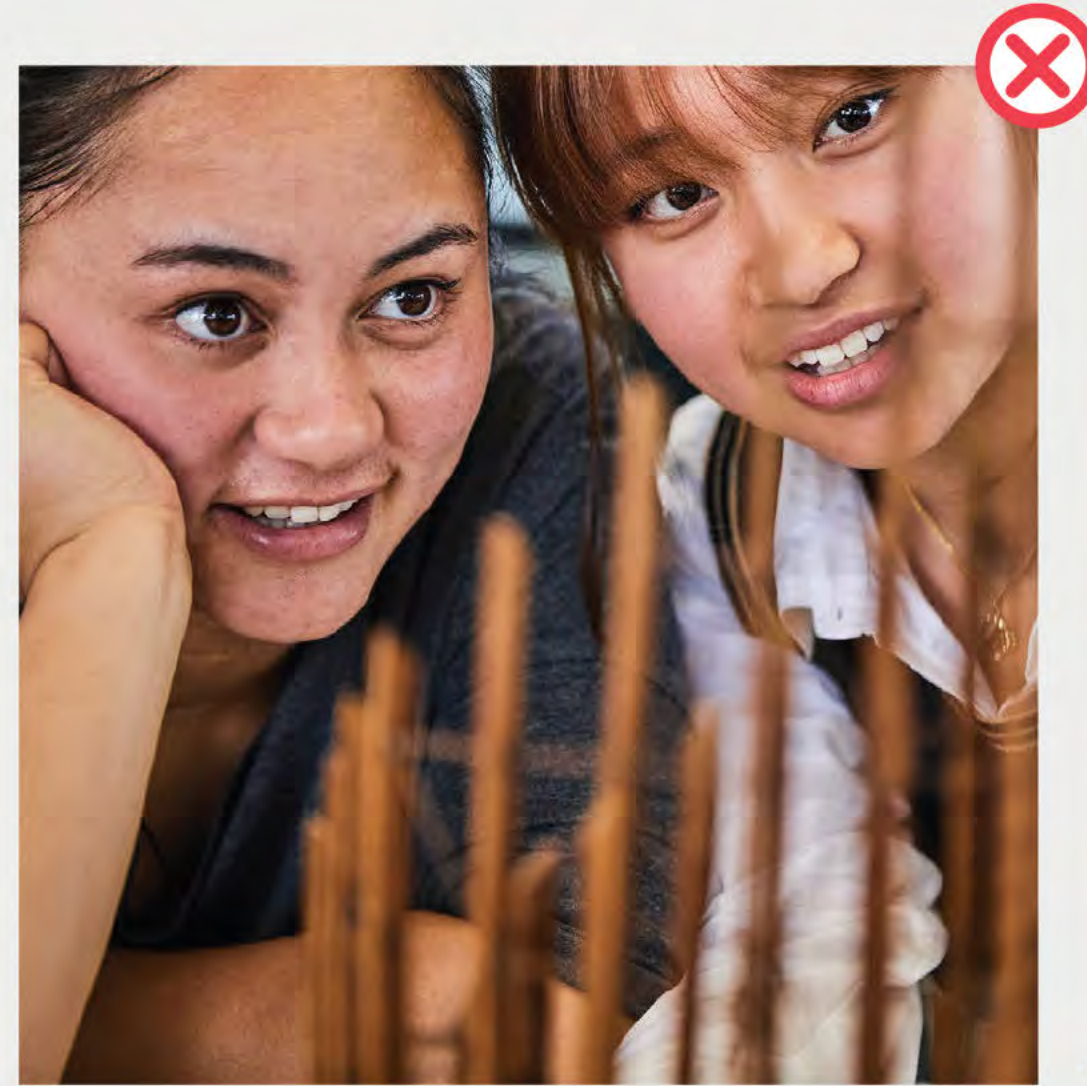Do: Use abstract imagery that refects colour from our colour palette.

Do: Use abstract imagery with solid colour backgrounds as they can be useful when overlaying text and graphics.

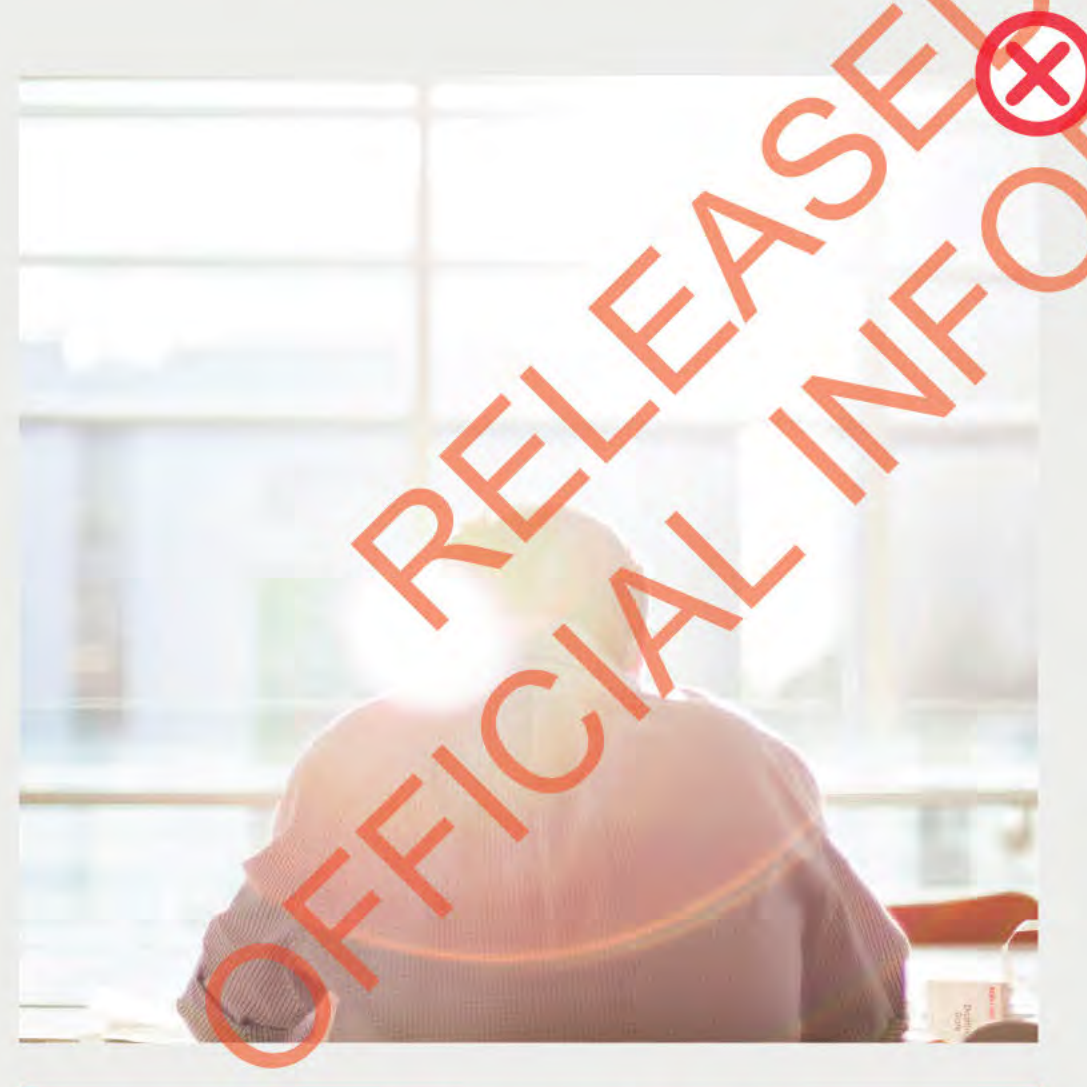Do: Shoot real-life teaching environments.

A few don'ts
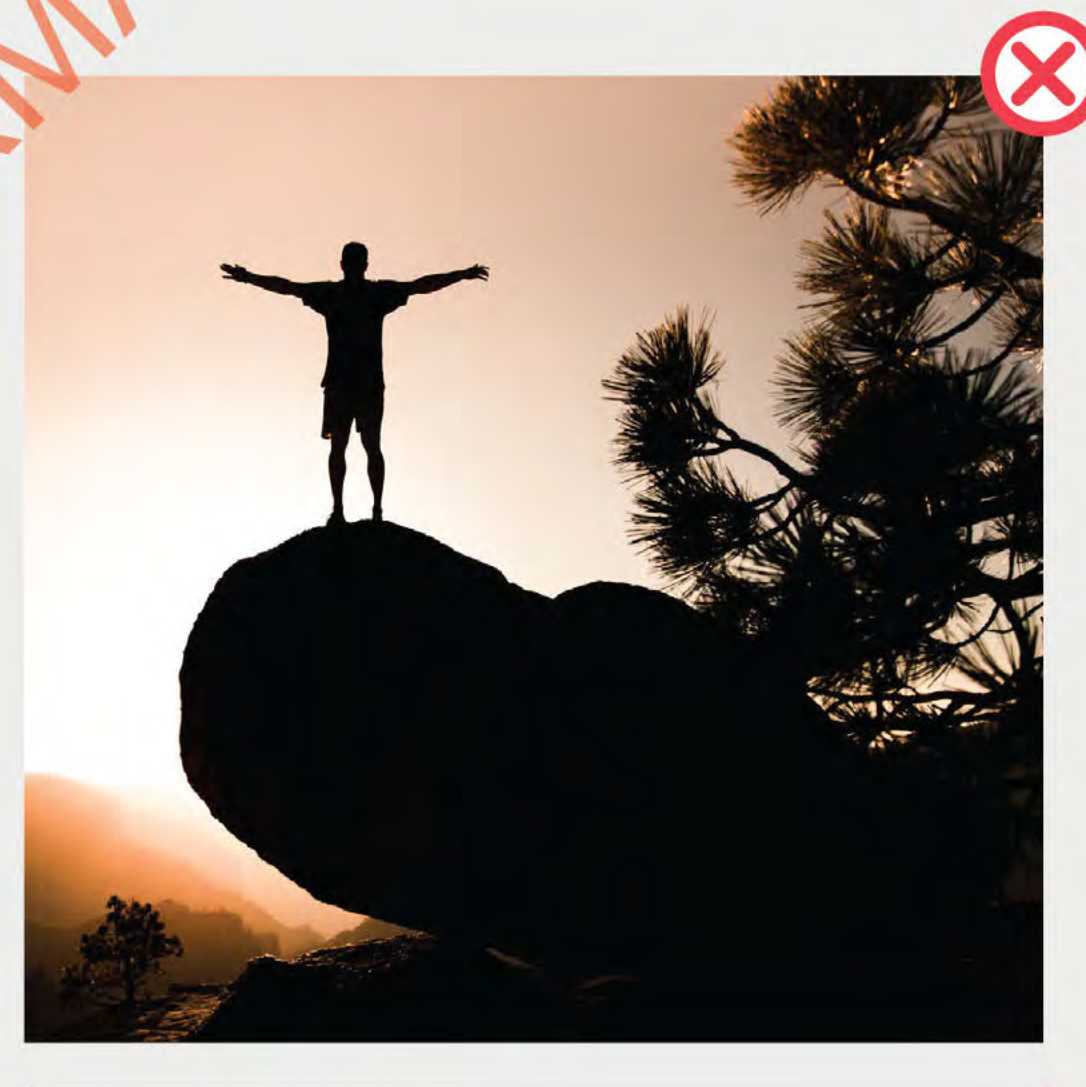

Don't: Crop people's faces or bodies severely.

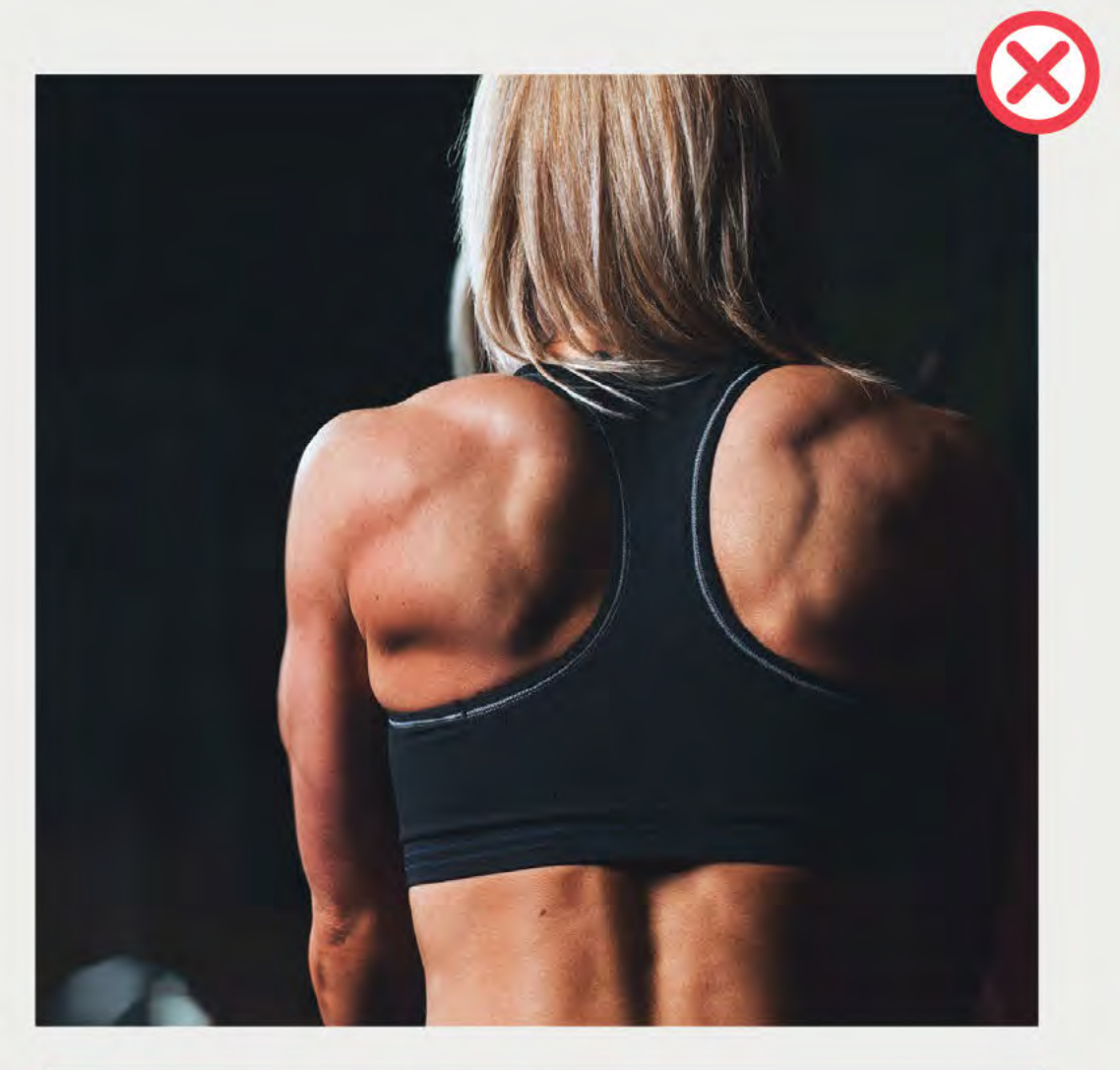Don't: Crop too tightly or crop the fascia of the Wharenui.

Don't: Overly stage the scene so it feels contrived.

Don't: Capture fake-looking starburst and sun effects, or capture an image that is over exposed.

Don't: Silhouette everything.

Don't: Shoot in dark and moody light.

Section 7

Muka linework

Muka linework

Muka are the fibres within the harakeke, which we layer on top of compositions to evoke aspiration and potential.

There are two methods using muka:

Connected: Here the muka flows directly from our tohu. This is typically used when the logo sits at the bottom of the page.

Background: Muka can also echo the shapes within the tohu as a more flexible background pattern.

Please note that the muka linework should be avoided when using poorer print processes where fine detail could be lost.

Muka linework is always layered vertically to evoke woven flax

Connected

Background

Values muka linework

Manawa nui: The fanning prongs of this pattern ellude to the first of our Te Pūkenga values – manawa nui. The muka extends out and returns to a central point. By illuminating the muka, we allow ākonga to greater express their manaakitanga, respect and compassion outwardly, helping draw knowledge and connections inwards.

Manawa roa: These muka strands cross at the centre to express the value of manawa roa. Though from different backgrounds and experiences, with different journeys, we cross paths, connect with and influence those around us striving for knowledge and growth just as we are.

Manawa ora: These muka strands meet at the centre to express the value of manawa ora. Every strand of muka (skill or knowledge) we collect along our way weaves its way into us and pushes us closer towards our goals.

Please note that the values muka linework should be used for internal facing material only.

Manawa nui
We reach out and welcome in

Manawa roa
We learn and achieve together

Manawa ora
We strengthen and grow the whole person

Pūmanawa muka linework

This spiral pattern pulls in the illuminated muka reflecting our guiding concept of pūmanawatanga. The three sections of the spiral each represent one of the core values – manawa nui, manawa roa and manawa ora – culminating in pūmanawatanga.

Please note that the Pūmanawa muka linework should be used for internal facing material only.

Pūmanawa
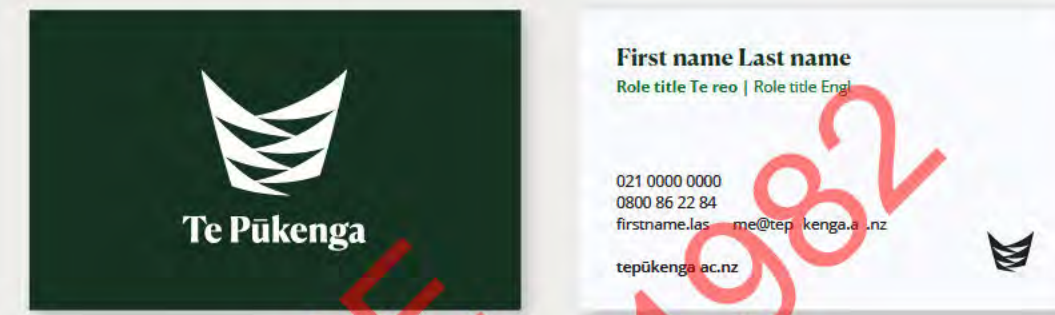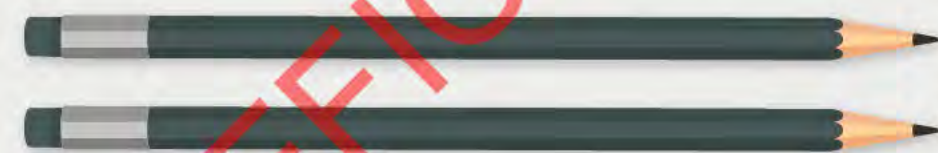**Illuminating the inherent talent within**

Section 8

Applications

Corporate stationery

Email

Calibri font is to be used for emails.

To: firstname.lastname@tepukenga.ac.nz

From: firstname.lastname@tepukenga.ac.nz

Subject: Education

Kia ora Firstname,

Os quam qui dist libeatque ma vel eaquam estiusa apelest iumquo verferumquis explacearum repudae volorro ium ere pa seque cus esto core nimpe vellore ribero mod qui nusciam unt aut eosam, nusciatquist volorento verovit que sit essi odi sim eiciis serunt ium reium atiisitatem autescil iumquat hicidiciento tectisquis res non percillatur, secus arum expelent.

First name last name
Iwi
Role

Te Pūkenga

Level 2, Wintec House
Cnr Anglesea & Nisbet Streets
Hamilton 3204

—

T 0800 86 22 84
M 021 00 00 000
tepūkenga.ac.nz

que sit essi odi sim eiciis serunt ium reium atiisitatem autescil iumquat hicidiciento tectisquis res non percillatur, secus arum expelent.

First name last name
Iwi
Role

Te Pūkenga

Level 2, Wintec House
Cnr Anglesea & Nisbet Streets
Hamilton 3204

—

T 0800 86 22 84
M 021 00 00 000
tepūkenga.ac.nz

Publications

Launch campaign

Work-based training that fits your business

Our training will be relevant to the needs of business and industry.

Te Pūkenga is working towards a modern, future-fit workforce for Aotearoa.

Find out more at
tepūkenga.ac.nz

Te Pūkenga

Learning that will fit around your life

tepūkenga.ac.nz

Te Pūkenga

Learning that fits your future

tepūkenga.ac.nz

Te Pūkenga

Launch campaign

Street furniture (Māori)

Tuia ai he ohu mahi maitai

Te Pūkenga
tepūkenga.ac.nz

He akoranga kua tāraia ki ō moemoeā

Te Pūkenga
tepūkenga.ac.nz

Street furniture (English)

Weaving together a better workforce

Te Pūkenga
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Section 9

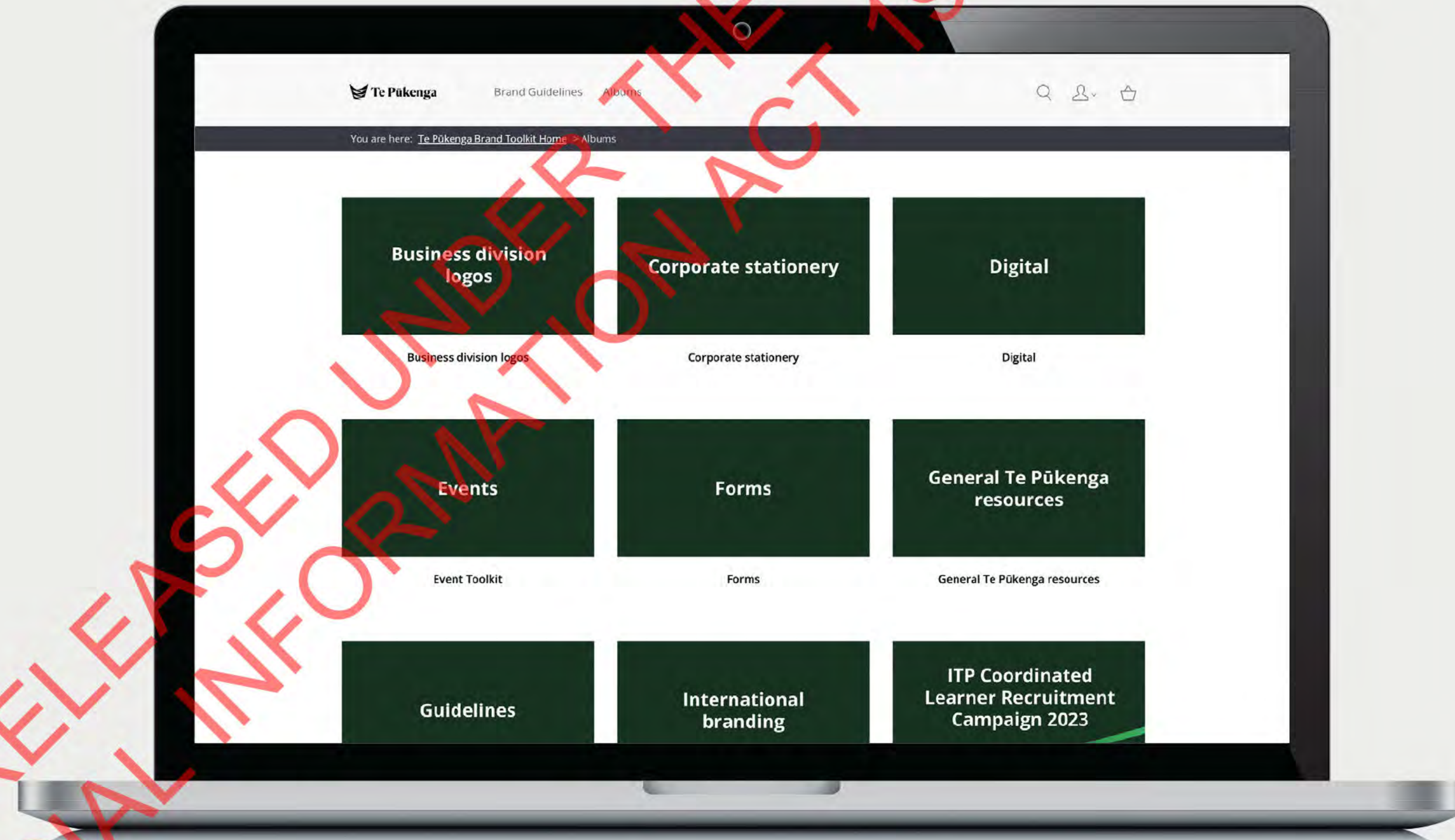# **Brandkit asset bank**

Brandkit asset bank

Brandkit is where all our brand assets and templates are saved. It's the one point of truth for all things brand related – and will help you to use and communicate Te Pūkenga brand in the right way.

Brandkit enquiries
Email: marketing@tepukenga.ac.nz

Request access
tepukenga.brandkit.io/register

Ngā mihi
Thank you

Please note that many of the photographic images used in these guidelines are not owned or licensed by Te Pūkenga, and are intended only to illustrate the brand mechanics. Under no circumstance should you use any photo or example in the guide for any kind of public facing communications.

Always ensure that you have the approval of the appropriate copyright owners before using a photographic image when communicating on behalf of Te Pūkenga.

If you're missing brand elements, having trouble with anything in this guide, or just have a question, please contact our Marketing team at: marketing@tepūkenga.ac.nz