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Introduction

This graphic charter presents the visual identity of the Pacific Community (SPC). It establishes the basic design principles to be applied to our organisation’s range of corporate communication products, including publications.

The purpose of the charter is to give the Pacific Community a recognisable, unified image.

The visual identity is constructed around the shape of a double curve, which represents the shape of the main conference room at our headquarters in Noumea, and designs contributed by SPC’s graphic designers.

This charter must be observed whenever SPC staff external partners or stakeholders communicate on behalf of the Pacific Community, or on any of its actions, activities or programmes. It should be used in conjunction with the Pacific Community Logo Use Guidelines (April 2019).

Applying the visual identity

The Pacific Community visual identity should be applied by trained SPC graphic designers to all corporate products and publications produced by the organisation.

Products and publications produced by SPC

The SPC visual identity should also be applied to products and publications produced by SPC, with other organisations acknowledged as partners.

Products or publications produced jointly with other organisations

It can also be used for products or publications produced jointly with other organisations. However, the visual elements for these products are often subject to agreement between all partners. In some circumstances the SPC visual identity may be combined with external visual elements – please consult the Publishing Team. (However, SPC’s logo must always appear on the cover of any publication we have jointly produced with another organisation or other organisations.)

Products or publications which SPC produces on behalf of other organisations

The SPC visual identity should not be used for products or publications which SPC produces on behalf of other organisations or entities (and in which SPC has no copyright).

The design elements in this manual are not to be modified, except in consultation with the Publishing Team.

No external organisation or individual may apply the Pacific Community visual identity or use its design elements without prior written consent from SPC’s Communications or Publishing areas.
Where to find the electronic version of this manual

This manual is published electronically on the Media Centre on SPC's website: www.spc.int/media.

Where to find the design elements in this manual

All of the design elements shown in this manual are available through SPC's Publishing Team: PublishingTeam@spc.int. Graphic designers can select from all of these elements, tools and templates to create their SPC publications and other products.

Contact and assistance

Please contact the Publishing Team for any queries about this manual or for advice regarding visual identity at SPC:

PublishingTeam@spc.int
1 Typography

**Bauhaus** is used for the SPC logo and can also be used by graphic designers for document headings and feature text.

**Calibri** is the main font used by SPC for all purposes.

*Secondary options*

**Garamond** may be used when a serif font is required.

**Garamond** includes a comprehensive range of fonts, though only six are presented in this manual.

**Myriad Pro** may be used for graphic design purposes, e.g. to provide contrast on banners, or when condensed text is required.

**Alternative fonts** may be used for SPC publications that are created with a heavily focused graphic design/artistic weighting (e.g. children’s picture books, cook books, etc.).

Please consult the Publishing Team for advice.
## Typography

**Main typography**

**Calibri**

<table>
<thead>
<tr>
<th>Calibri Light</th>
<th>Calibri Regular</th>
<th>Calibri Bold</th>
</tr>
</thead>
<tbody>
<tr>
<td>abcdefghijklmnopqrstuvwxyz</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
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<tr>
<td>RSTU VWXYZ0123456789</td>
<td>RSTU VWXYZ0123456789</td>
<td>RSTU VWXYZ0123456789</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Calibri Italique</th>
<th>Calibri Bold Italique</th>
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</thead>
<tbody>
<tr>
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<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
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</tr>
<tr>
<td>RSTU VWXYZ0123456789</td>
<td>RSTU VWXYZ0123456789</td>
</tr>
</tbody>
</table>
Typography

Alternative typography

Myriad Pro

Myriad Pro Light Condensed
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Condensed
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Condensed Italique
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Bold Condensed
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Bold Condensed Italique
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Italique
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Semibold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Semibold Italique
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789

Myriad Pro Bold Italique
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ0123456789
## Typography

### Alternative typography

**Bauhaus**

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Sample Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bauhaus Medium</td>
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</tr>
<tr>
<td></td>
<td>RSTUWXYZ0123456789</td>
</tr>
<tr>
<td>Bauhaus Demi</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQ</td>
</tr>
<tr>
<td></td>
<td>RSTUWXYZ0123456789</td>
</tr>
<tr>
<td>Bauhaus Light</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQ</td>
</tr>
<tr>
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<td>Bauhaus Bold</td>
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<tr>
<td></td>
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<td>ABCDEFGHIJKLMNOPQ</td>
</tr>
<tr>
<td></td>
<td>RSTUWXYZ0123456789</td>
</tr>
</tbody>
</table>
Typography

Alternative typography

Garamond Premier Pro

Garamond Pro Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Garamond Pro Italique

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Garamond Pro Semibold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Garamond Pro Semibold Italique

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Garamond Pro Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Garamond Pro Bold Italique

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789
2
Colour palette
The Pacific Community uses the colours shown in the chart below. All body text of documents should be black. Headings, subheadings and sidebar text may be in colour. No other colours should be used for all SPC publications.

Colours shown here are Pantone solid uncoated CMYK. Black is also part of the palette.

The colour palette is divided between **core colours** and **secondary colours**: **core colours** should be used as the base of product design (banners and central style elements); **secondary colours** should be used for other subsidiary design elements (illustrations, infographics, other designs within the page, etc.).

### Core colours

<table>
<thead>
<tr>
<th>Colour Code</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pantone 3125</td>
<td>89 0 20 0</td>
<td>R 0 G 176 B 202</td>
<td>#00B0CA</td>
</tr>
<tr>
<td>Pantone 293</td>
<td>100 68 0 2</td>
<td>R 0 G 70 B 179</td>
<td>#0046AD</td>
</tr>
<tr>
<td>Pantone 356</td>
<td>95 8 93 27</td>
<td>R 0 G 121 B 52</td>
<td>#007934</td>
</tr>
<tr>
<td>Pantone 2602</td>
<td>68 100 0 0</td>
<td>R 124 G 16 B 154</td>
<td>#7C109A</td>
</tr>
<tr>
<td>Pantone 369</td>
<td>13 47 43 38</td>
<td>R 150 G 109 B 91</td>
<td>#966D5B</td>
</tr>
<tr>
<td>Pantone 471</td>
<td>67 0 98 5</td>
<td>R 88 G 166 B 24</td>
<td>#58A618</td>
</tr>
<tr>
<td>Pantone 491</td>
<td>15 85 53 54</td>
<td>R 120 G 48 B 55</td>
<td>#783037</td>
</tr>
<tr>
<td>Pantone 186</td>
<td>0 100 75 4</td>
<td>R 198 G 52 B 48</td>
<td>#C60C30</td>
</tr>
<tr>
<td>Pantone Pro Black</td>
<td>0 0 0 100</td>
<td>R 30 G 30 B 30</td>
<td>#1E1E1E</td>
</tr>
</tbody>
</table>

### Secondary colours

<table>
<thead>
<tr>
<th>Colour Code</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pantone 356</td>
<td>13 47 45 38</td>
<td>R 150 G 109 B 91</td>
<td>#966D5B</td>
</tr>
<tr>
<td>Pantone 4115</td>
<td>13 47 45 38</td>
<td>R 150 G 109 B 91</td>
<td>#966D5B</td>
</tr>
<tr>
<td>Pantone 138</td>
<td>0 50 100 0</td>
<td>R 223 G 122 B 0</td>
<td>#7C109A</td>
</tr>
<tr>
<td>Pantone 2602</td>
<td>0 50 100 0</td>
<td>R 124 G 16 B 154</td>
<td>#7C109A</td>
</tr>
<tr>
<td>Pantone 186</td>
<td>0 100 75 4</td>
<td>R 198 G 52 B 48</td>
<td>#C60C30</td>
</tr>
<tr>
<td>Pantone 471</td>
<td>15 85 53 54</td>
<td>R 120 G 48 B 55</td>
<td>#783037</td>
</tr>
<tr>
<td>Pantone 369</td>
<td>67 0 98 5</td>
<td>R 88 G 166 B 24</td>
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</tr>
<tr>
<td>Pantone Pro Black</td>
<td>0 0 0 100</td>
<td>R 30 G 30 B 30</td>
<td>#1E1E1E</td>
</tr>
</tbody>
</table>

---

**Colours**

Colour palette for corporate communications, including SPC publications
Each division and programme at SPC has a distinct icon associated with it. A small icon image must be placed on the cover of every publication produced within each division/programme – see examples in this section.

The icons must not be changed in any way, but may be reproduced in any of the approved colours of the SPC colour palette (See Colours in this section).

The icons are produced in two alternative orientations, horizontal and vertical. See placement examples in section 5. Publications.
Divisional/Programme icons
Icons for divisions/programmes

CCES
Climate Change and Environmental Sustainability Programme

EQAP
Educational Quality and Assessment Programme

FAME
Fisheries, Aquaculture and Marine Ecosystems Division

GEM
Geoscience, Energy and Maritime Division

LRD
Land Resources Division

PHD
Public Health Division

RRRT
Regional Rights Resource Team

SDD
Statistics for Development Division

SDP
Social Development Programme

SP
Special Projects

SPC
Corporate
4 Designs and banners
The following design elements (No. 1 and No. 2) have been created by SPC’s designers to portray SPC’s role and inclusive representation of members across the Pacific region.

They have been incorporated in the various style elements in this manual.

The designs can also be used as watermark effects on covers and inside pages of publications and other products. See examples throughout this manual.

Please consult the Publishing Team on any proposed use of these designs.

---

**Design No. 1**

The motifs depict the traditional designs from the three regions, Melanesia, Polynesia and Micronesia.

---

**Design No. 2**

The three human figures are based on traditional depictions of the human form in Melanesia, Micronesia and Polynesia.

The double curved line symbolises both the land and the ocean and the shape of the conference building at SPC headquarters.
SPC publications should use one of only three banner styles: **blue**, **green** and **purple**. The banner incorporates a curve in the shape of a sail, inspired by a traditional Papua New Guinea sail.

The **blue** banner should **ONLY** be used for corporate publications.

The **green** and **purple** banners should be used for divisional and programme publications.

The subsequent pages must include a thin colour bar, in the same colour as the cover banner.

These rules do not apply to SPC publications that are created with a heavily focused graphic design/artistic weighting (e.g. children’s picture books, cook books, etc.). Please consult the Publishing Team for advice.

---

**Banners**

60% of C: 89 - M: 0 - Y: 20 – K: 0 – *for all corporate publications only*

60% of C: 67 - M: 0 - Y: 98 – K: 0 – *for divisional and programme publications*

60% of C: 68 - M: 100 - Y: 0 – K: 0 – *for divisional and programme publications*

**Subsequent page colour bars**
5
Publications
Examples
Quod cum nos sit, paucarum demum studiorum seris cultibus antea celeberrimis et ludibridis singulares horpeo montantur, 
éntemque formam habet, quae, quæ ad praestantissimam ingenii philosophiam et historiae 
suscepte classis ingeneri fabricarur apud Octavium, et quam ad spurrem capitis innumerum ingenii philosophiae et historiae 
gesta instrumenta nos leni.

Exhibit in de montibus transvecta opus, quos translatantur ex Agathastis seris intimis, quos celebritas 
prohibet vulgatam verbo, quos quidem ad praebentur emptio, hinc moribus, admodum 
perpendiculum aemulas: Caesarea, quam ad 
quasdam egregias, nullam nulli cedentem sed sibi vicissim 
ultima Syriarum est Palaestina per intervalla magna 
potuit emendabat.

Futurorum timore suspensus angorem animi quam diu 
quae Gallus egerat, damnis super praeteritis maerens et 
quondam turbela discerpti. quo verissime referente 
filius, apud Constantinopoli, ut supra rettulimus, populari 
protector domesticus, Hermogenis ex magistro equitum 
translationem ex Aquitania verni imbres solito crebriores 
Dumque ibi diu moratur commeatus opperiens, quorum 
gestus instrumenta non levia.

Ad speciem carpentorum ingentes tibiaeque et histrionici 
perpetuum clausis organa fabricantur hydraulica, et lyrae 
pro philosopho cantor et in locum oratoris doctor artium 
vocali sonu, perflabili tinnitu fidium resultantes. denique 
antea celebratae nunc ludibriis ignaviae torpentis exundant, 
Quod cum ita sit, paucae domus studiorum seriis cultibus 
perturba est, sed est suavissima; verumque 
rerum satietates; veterrima quaeque, ut ea vina, quae 
antex ortus nostram. Indigna homine dubitatio!

Non enim debent 
anteponendi, ut equis vetulis teneros anteponere 
um quando amici novi, digni amicitia, veteribus sint 
exsitit autem hoc loco quaeda quaestio subdifficilis, 
nec obscurum nec latens, quod ludicris cruentis 
Erat autem diritatis eius hoc quoque indicium 
modios salis simul edendos esse, ut amicitiae munus 
expletum sit.

Indigna homine dubitatio! Non enim debent 
anteponendi, ut equis vetulis teneros anteponere 
um quando amici novi, digni amicitia, veteribus sint 

Il!lum tamen te esse admonitum volo, primum ut quae 
e ex te esse omnes manifestat et, quodiam te 
suscepte classis ingeneri fabricarur apud Octavium, 
et quam ad spurrem capitis innumerum ingenii philosophiae et historiae 
gesta instrumenta nos leni.

Exsistit autem hoc loco quaeda quaestio subdifficilis, 
nec obscurum nec latens, quod ludicris cruentis 
Erat autem diritatis eius hoc quoque indicium 
modios salis simul edendos esse, ut amicitiae munus 
expletum sit.

Il!lum tamen te esse admonitum volo, primum ut quae 
e ex te esse omnes manifestat et, quodiam te 
suscepte classis ingeneri fabricarur apud Octavium, 
et quam ad spurrem capitis innumerum ingenii philosophiae et historiae 
gesta instrumenta nos leni.
Quod cum ita sit, paucae domus studiorum serias
صناعا arma celebrantur necullus ignare separant mentes; sed rota, perfidiae
obscurae, in sano corde, rebus spectat. siuis inter utraque, et
ex tuis consilio doctar utrumque libenter et
pugnantibus regulam, ut in sequenti, deum
Sfaramii Spiritus et officere, et ferus.

Quod cum ita sit, paucae domus studiorum serias
fecerunt; necullus ignare separant
mentes; sed rota, perfidiae obscurae, in sano
in se spectat. siuis inter utraque, et ex tuis
consilio doctar utrumque libenter et pugnantibus
regulam, ut in sequenti, deum Sfaramii Spiritus
et officere, et ferus.

Quod cum ita sit, paucae domus studiorum serias
fecerunt; necullus ignare separant mentes; sed rota,

Quod cum ita sit, paucae domus studiorum serias
fecerunt; necullus ignare separant mentes; sed rota,

Quod cum ita sit, paucae domus studiorum serias
fecerunt; necullus ignare separant mentes; sed rota,

Quod cum ita sit, paucae domus studiorum serias
fecerunt; necullus ignare separant mentes; sed rota,

Quod cum ita sit, paucae domus studiorum serias
fecerunt; necullus ignare separant mentes; sed rota,

Quod cum ita sit, paucae domus studiorum serias
fecerunt; necullus ignare separant mentes; sed rota,

Quod cum ita sit, paucae domus studiorum serias
fecerunt; necullus ignare separant mentes; sed rota,
Quam velit petulantier, etiamsi sine ulla suspicione, at non sininmus argumento male dicere? Sed istarum partium culpa est luid tamen te esse admonitum volo, primum ut quals ex talem te esse amnes existiment ut, quantum a rerum turpitudine abente, tantum te a verborum libertate seintius; deinde ut ea in alterum ne dicas, quae cum tibi falsa responsa sint, erubesces. Quis est enim, opert vel petulantier, etiamsi sine suspicione; at non sine argumento male dicere? Sed istarum partium culpa est luid tamen te esse admonitum volo, primum ut quals ex talem te esse amnes existiment ut, quantum a rerum turpitudine abente, tantum te a verborum libertate seintius; deinde ut ea in alterum ne dicas, quae cum tibi falsa responsa sint, erubesces. Quis est enim,
To design is much more than simply to assemble, to order, or even to edit; it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse.

Paul Rand
Author, graphic designer, teacher
Publications

Logo placement for partnered publications

The following examples illustrate required logo placement for publications produced by SPC with other organisations as partners.

For jointly produced publications, the visual identity, style and logo placement is a matter to be negotiated between all partners. SPC’s logo must appear on the cover.

Please consult the Publishing Team about copyright issues for jointly produced publications.

A3, cover: Publications produced by SPC with other organisations acknowledged as partners
All new publications that are produced through the Publishing Team are allocated a unique ISBN and a corresponding barcode. The barcode is supplied by the Publishing Team after the publication is fully laid out and a CIP request has been made by the client area. The barcode image should be inserted in the final laid out document, on the back cover, alongside SPC’s address (the graphic designer who laid out the publication should do this). See the following example.
6 Images
Images

Images play a critical role in audience interest and reactions to all forms of SPC communication.

Kristen Cullen, ‘Layout Workbook - A real-world guide to building pages in graphic design’ (2005)

Use a single, strong photo, or on covers use two photos that combine to illustrate the subject area.

Images should be

- High quality, high resolution (300 dpi/ppi for a 4”x6” image)
- Full colour
- Real photographs, not stock images
- Closely related to the subject area (or specific country)

Images must

- Help tell the story
- Focus on results rather than training and workshops
- Show people in a positive way, and avoid reproducing stereotypes or clichés
- Respect Pacific cultures
- Follow the requirements of the Pacific Community Child Protection Policy (parental consent is required in taking and using photographs of children)

Please consult the Publishing Team on the use of images and consents.
Placing images

The following elements should be observed for placing images in SPC publications.

A band of colour from the colour palette may be used at the side of the photo (as shown left, photo A).

Photo credit: Pacific Community
Sam Smith, Pacific Community
Insert appropriate name and/or organisation.

SPC may be used instead of Pacific Community when there are space constraints.

Copyright: Check that images belong to SPC, or that SPC has permission to use them.

Copyright questions

Please consult the Publishing Team on any issues concerning copyright for SPC publications and images.

Photo A

Photos B and C: Post haec Gallus Hierapolim profecturus ut expeditio specie tenus adesset, Antiochensi plebi supPLICiter obsecranti ut inediae dispellereet metum, quae per multas difficilisque causas adfone iam sperabatur, non ut mas est principibus, quorum diffusa potestas localibus subinde medetur aerumnis.
7

Posters
design templates
Posters – design templates

Posters with backgrounds

The following examples illustrate poster design template options. Because posters are artistic creations and rely heavily on visual communication, alternative designs are permissible.

The SPC logo and a copyright statement must always appear on an SPC poster.
Posters – design templates

Posters without backgrounds
8
Other products
design templates
Other products – design templates

Please consult the Publishing Team for advice before designing and producing other SPC products. And contact us for a range of templates for various design products.
Other products – design templates

Certificate

Certificate of Completion

Document n° 39

Session finale du
Siège à Nouru

2017 Advanced Stock Assessment Workshop

SPC Headquarters, Noumea, New Caledonia, 22-26 May 2017

Dr. Stephen Brouwer
Dr. Steven Hare

National Scientist, Fisheries, Aquaculture and Marine Ecosystems Division
Secretariat of the Pacific Community

This is to certify that

[Certificate details]

Certificate

Invitation card with a partner (including a partner logo)

Invitation

Le Directeur général de la Communauté du Pacifique (CPS), Monsieur Colin Tukuitonga, a l’honneur de vous inviter au cocktail qui se tiendra à la suite du Dialogue de haut niveau sur le changement climatique et la biodiversité le vendredi 4 mai 2018.

RSVP  Tél. 26.59.19    Courriel : virginiec@spc.int

*Pour des raisons de sécurité, les invités devront déjà se trouver dans l’enceinte de la CPS et avoir effectué les formalités d’entrée applicables au Dialogue de haut niveau.

For assistance with design for these and other products (e.g. name tags, usb keys, lanyards, pens, folders) please consult the Publishing Team
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logo use guidelines</td>
<td>39</td>
</tr>
<tr>
<td>Who may use the logo</td>
<td>40</td>
</tr>
<tr>
<td>Logo formats</td>
<td>40</td>
</tr>
<tr>
<td>Minimum size</td>
<td>42</td>
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<tr>
<td>Logo exclusion zone</td>
<td>43</td>
</tr>
<tr>
<td>Placement of the logo</td>
<td>44</td>
</tr>
<tr>
<td>Co-branding</td>
<td>45</td>
</tr>
</tbody>
</table>
About the Pacific Community

The Pacific Community (SPC) is the principal scientific and technical intergovernmental organisation in the Pacific region, supporting development since 1947. We are an international development organisation owned and governed by our 26 country and territory members: American Samoa, Australia, Cook Islands, Federated States of Micronesia, Fiji, France, French Polynesia, Guam, Kiribati, Marshall Islands, Nauru, New Caledonia, New Zealand, Niue, Northern Mariana Islands, Palau, Papua New Guinea, Pitcairn Islands, Samoa, Solomon Islands, Tokelau, Tonga, Tuvalu, United States of America, Vanuatu, and Wallis and Futuna.

About the logo

- The stars represent the members of the Pacific Community.
- The curved bar rounding out the circle of stars symbolises the secretariat, which serves to link all members.
- The sail and the two ‘waves’ representing the Pacific Ocean are symbols of connection, unity and interchange. These three elements create an image of a racing canoe.
- The coconut palm – the ‘tree of life’— represents the Pacific region as dynamic and mobile.
- The organisation’s name and abbreviation in English and French have been determined by the Pacific Community members.

Colours

- The dark blue symbolises the ocean.
- The turquoise brings the promise of youth.
2 Who may use the logo

The logo of the Pacific Community is designed to prompt instant recognition of our organisation. The logo must be used consistently, as outlined in these guidelines.

In addition to our staff, Pacific Community member countries and territories and other formal partners of our organisation are encouraged to use the logo to highlight their direct association with SPC. Formal partners are our donors, organisations with which SPC has a Memorandum of Understanding, and other implementing partners.

Requests for use of the logo

Use of the logo implies that the Pacific Community endorses or approves the material and its technical content. The logo should therefore only appear on documents, websites, leaflets, etc. that our organisation is responsible for, or has actively contributed to.

Organisations and individuals who are not formal Pacific Community partners may only use the logo with the prior consent of the Pacific Community. In most cases where our information has been adapted, or limited advice has been provided by SPC, a specific acknowledgement of SPC’s contribution should be made instead of using the logo: e.g. Diagram courtesy of the Pacific Community.

If you are unsure whether you should be using the Pacific Community logo on your activity, please contact SPC’s Publishing Team:

PublishingTeam@spc.int

How to obtain the Pacific Community logo

Our logo must only be used in the format supplied by the Pacific Community. Please do not attempt to reproduce the logo from any other source.

To obtain the logo files and consent to use it, please email SPC’s Publishing Team:

PublishingTeam@spc.int
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Logo formats

The logo is available in one style, with text in English and French, which are the working languages of the Pacific Community.

The logo is available for print, video and online use in various file formats.

Wherever possible, the logo should be used in colour against a white background.

The black and white logo should be used only when colour production is not possible.

Logo colours

C M Y K
100 68 0 2
R G B
0 70 173
Pantone 293
HTML 0046AD

C M Y K
89 0 20 0
R G B
0 176 202
Pantone 3125
HTML 00B0CA
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Minimum size

The minimum size at which the Pacific Community logo should be used is 15 mm wide.
This is to ensure that all parts of the logo are legible regardless of the surface on which it will be placed.
5 Logo exclusion zone

A minimum area of clear space – the exclusion zone – should always be kept around the logo to ensure that it stands out clearly. The exclusion zone applies to all reproduction sizes of the logo.
6 Placement of the logo

The placement of the logo depends on the design of the document, banner, brochure, sign, etc. To ensure the logo stands out it should always be placed on a plain background. For SPC products, our logo should preferably be placed at the top right hand corner of documents, or centred on a cover. Please see overleaf for variations in the general requirements in situations of co-branding.

Use on coloured backgrounds

If your product has a plain, dark background, you may reverse the logo out in white. When placing the Pacific Community logo on a multi-coloured image it should be positioned on a plain background so that it is clearly visible.

The logo: what not to do

Please do not alter any aspect of the logo.

The circular element of the logo should not be separated and featured in isolation. The main exception is the treatment of this element as the emblem on our flag. Other rare exceptions include its use as an avatar for SPC's social media sites.
If SPC’s logo is being featured alongside a number of other logos, the SPC logo should be of equal prominence and be at least the minimum size (i.e. 15 mm wide).

When a document, presentation, etc. is produced with partners, the logo may appear at the top or bottom of the page on the same line as the partners’ logo(s). For co-published documents the question of logo placement should be decided early in the production process.