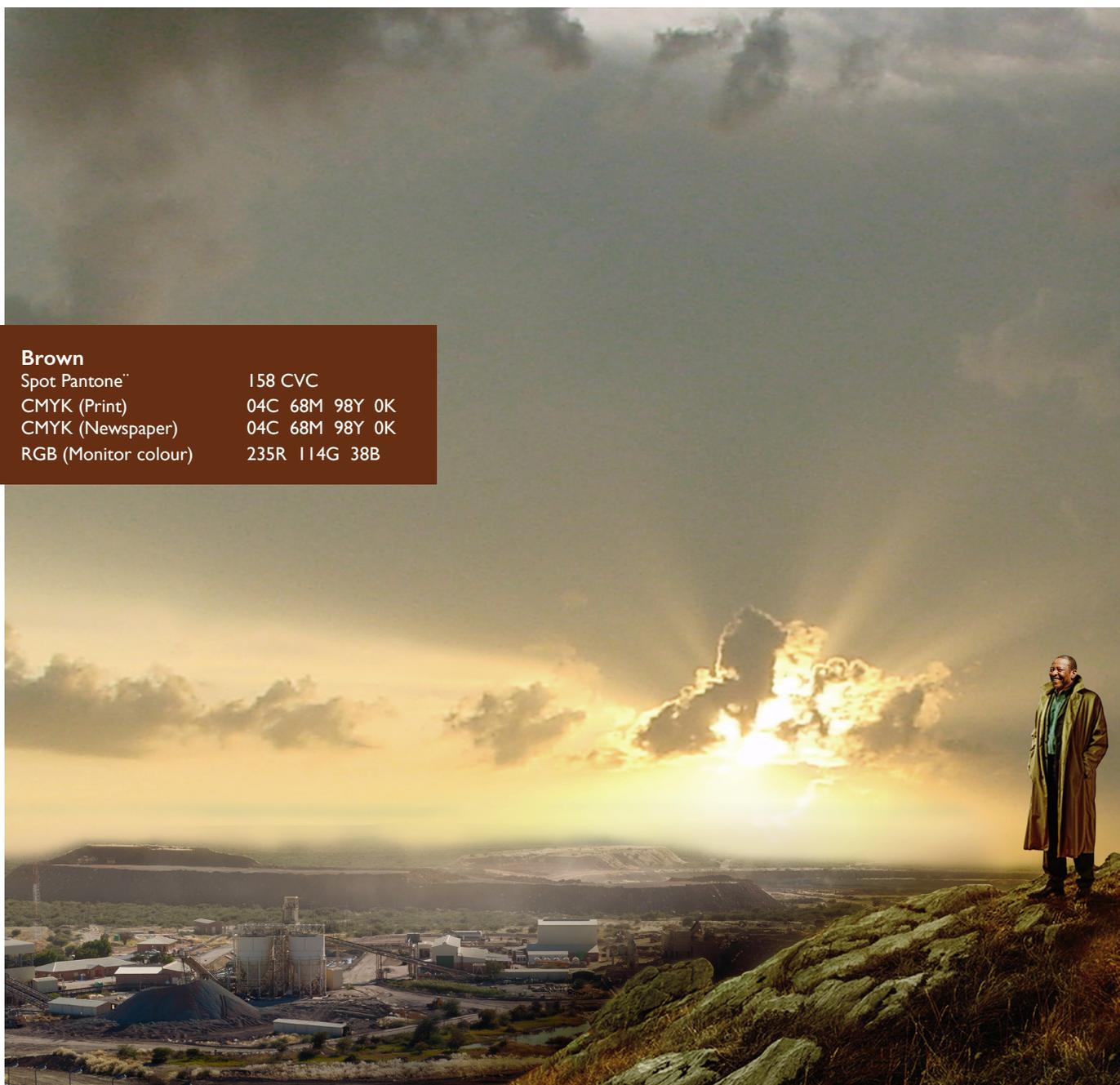


**Brown**

Spot Pantone™	158 CVC
CMYK (Print)	04C 68M 98Y 0K
CMYK (Newspaper)	04C 68M 98Y 0K
RGB (Monitor colour)	235R 114G 38B



**BRAND & IDENTITY //  
STANDARDS MANUAL**



**\* Contents**

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## A. Overview

Corporate identity is a critical component of our efforts to communicate the vision, mission and values of the Debswana Pension Fund (DPF). In order to accurately reflect the DPF brand, our corporate identity is expressed in a variety of contexts:

1. Visually (e.g., the DPF logo)
2. Verbally (e.g., vision and mission, and brand essence (i.e. values))
3. Conceptually (e.g., brand positioning and brand communication)

The DPF Brand Manual is a set of guidelines or rules, which ensure that the integrity, strength and consistency of the DPF Brand are maintained.

This document will explain and elaborate the standards that all marketing and communication tools used by the Fund must adhere to, to reinforce the Fund's credibility with their Members, Stakeholders, Employees and the public.

### **Value**

The DPF Brand is one of the Fund's most valuable assets and it is essential that everyone understands the value of the brand and knows how to use it.

### **Understanding**

**This Manual operates at two levels:**

- To explain why employees, distributors, marketing agencies and all 3rd party suppliers should use the brand to achieve business objectives
- To provide practical instructions on how to use brand elements consistently.

### **Consistency**

A key goal of the DPF Brand Manual is to reinforce a consistent perception of the Fund. It ensures that all parties handling the brand, use its' elements consistently by providing information and tools, and by setting standards for using brand names, logos, typefaces and other design elements in advertisements, publications and merchandise.

The Manual gives the Fund control over the way other people use the brand so that its visual appearance is always consistent, across all communication mediums.

**The Manual serves as reference material for all those who handle the DPF brand:**

The purpose of this document is to provide clarity and guidelines for the proper expression of the above elements to both internal and external stakeholders.

### **Internal:**

- DPF Employees

### **External:**

- Advertising/Marketing & Design Agencies
- Signage & Apparel Suppliers
- All 3rd party suppliers handling the DPF brand for production

## B. Our History

### **A Brief History Of The Debswana Pension Fund**

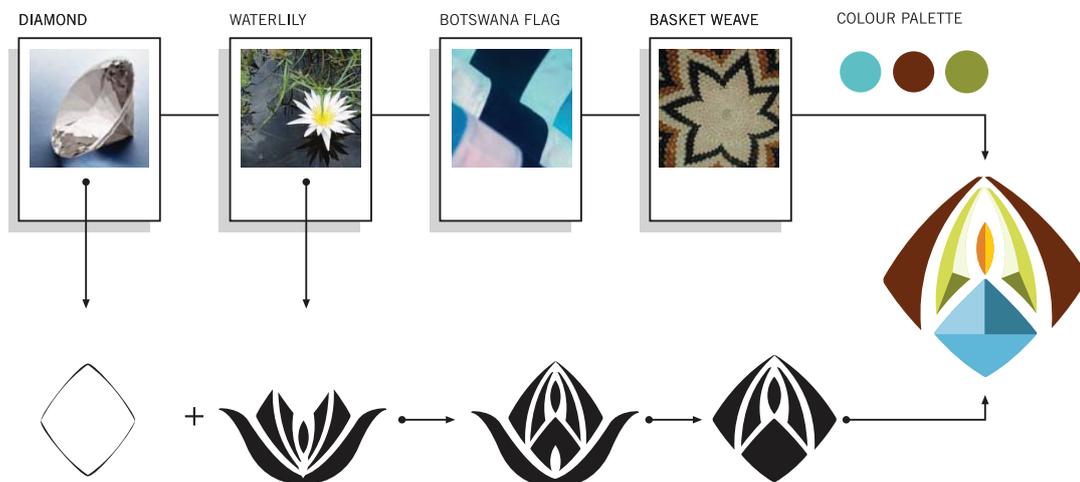
The Debswana Pension Fund was established in 1984 through the visionary leadership of a number of key individuals at the time, one of them being a consulting engineer for Debeers Botswana Mining company (now Debswana) by the name of Mr Andrew Peter Britz, who in the years preceding the establishment of the DPF worked as the General Manager of Orapa Mine. He was instrumental in kick starting the process of negotiations between Debswana Diamond Company, De Beers Botswana Prospecting and the Union leadership to setup an independent fund to manage employee pension benefits and further use it as a replacement for the gratuity system that was then the only available option to employees at the time. The Union leadership, who at the time had also identified a growing challenge of rampant misuse of gratuity benefits by a significant number of their retiring members leading to their destitution, was encouraged by the idea of a pension fund which presented stricter controls over their member's usage of their severance and or retirement benefits. They saw this as safeguard for future financial wellness of their members. Thus the suggestion by Mr. Andrew Peter Britz was met with optimism and the negotiations commenced between the Union and Management.

Consequently, through detailed consultations and benchmarking with other Mineworker's Unions in South Africa, the Union leadership and the Employers agreed to the setup of a pension fund in principles after which consultations with members began with the view to seek their consensus. This would however not be an easy journey for both the employers and the Union leadership, but eventually reason prevailed and the members accepted the formation of the DPF. Key individuals that played significant roles in the establishment of the DPF at the time included (but not limited to) the former Debswana Managing Director Mr. Blackie Marole, Retired HR Manager Mrs Tsetsele Fantan who is also the founding company appointed Trustee, Mr Bashi Sengwaketse, a founder Member elected Trustee, and Kgotla Autlwetse, former Union President amongst others. Following the widespread acceptance of the Pension Fund by union members, the Debswana Pension Fund was formally enacted on 1st October 1984, becoming the first ever pension fund to be established in Botswana.

The Debswana Pension Fund (DPF) is to date still the largest private pension fund in Botswana and a major player in the retirement services industry with assets valued over BWP6.4 billion and a total membership exceeding 11500 as at 31 December 2015, inclusive of active, deferred and pensioner members. The DPF is a secretariat to the Debswana & De Beers family of companies namely; Debswana Diamond Company (Debswana), Diamond Trading Company Botswana (DTCB), De Beers Holding Botswana (DBHB), Morupule Coal Mine (MCM), De Beers Global SightHolder Sales (DBGSS), Anglo Coal Botswana and the DPF itself.

## C. Brand Attributes

### DPF Logo Rationale



# DPF

DEBSWANA • PENSION • FUND

*Your Fund, Your Security, Your Future*

## Brand Attributes

In line with our brand rationale, the Debswana Pension Fund brand stands for quality of life, growth, hope, security and the accumulation of retirement wealth. We are a descendant of the founding employer companies De Beers Botswana Holding Company and Debswana Diamond Company, who both represent the very core of Botswana's economic prosperity. For these reasons we endeavor to be seen through good corporate governance and exemplary employee behavior as a patriotic organization that is brimming at the seams with national pride and the desire to secure the long term welfare of our members. We want to be seen through the caliber of people we employ and the quality of their outputs as a pension fund amassed with a bright future of potential and opportunity, and in order to achieve this we are enabled by a foundation of powerful values and traditions. The following is the philosophy that we want to communicate to the world at all times through our messages, and our collective and individual behavior;

### I. Our Mission

#### *1.1 Core Purpose & Mission Statement*

The principal purpose of the DPF is to meet future benefit obligations to members as defined by the Rules of the Fund, earn positive investment returns on member funds and remain financially sound at all times. Our mission statement is as follows;

We will provide members with competitive and sustainable retirement benefits through:

- Prudent management of member funds
- Efficient benefits administration
- Provision of focused communication
- Effective socially responsible investments

The DPF Mission statement is built around a clear value proposition for the Fund and members. The focus on prudent management, the judicious use of focused communication and efficiency in the delivery of retirement fund services and products supports the corporate vision. The Mission further articulates the issue of sustainability to ensure the delivery of value to members of the Fund while fulfilling the dictates of corporate social responsibility through socially responsible investing.

## **1.2 Core Values and Value statements**

The following is a consolidated list of values and value statements that drive the DPF corporate culture:

- **Customer focus**  
That the DPF Secretariat aims to achieve member satisfaction through unparalleled service excellence.
- **Trust and Integrity**  
The DPF Secretariat is a caring and socially responsible organization and is committed to good corporate governance and ensuring the continued welfare of members and their beneficiaries
- **Innovation**  
The DPF Secretariat guarantees prudent management of member funds and will constant exploit of growth opportunities for optimal returns on their investments.
- **Agility**  
That the DPF Secretariat adds value to employer organizations' human resource objectives through active partnership and quality counsel in the provision of long-term benefits for their employees.
- **Self-Drive and Motivation**  
The Debswana Pension Fund Secretariat employees will conduct themselves in a positive manner that promotes the organization's vision, mission and values and the total achievement of its objectives

The above core values describe how DPF intends to operate, on a day-by-day basis, as it pursues its vision. The values are best expressed in terms of employee behaviour, which define the culture of our organization. The DPF employees recognise that when values are articulated but ignored, an important part of the shared vision can be lost, and that by contrast, when values are made a central part of the organisation's shared vision, they become a guiding symbol of the behaviour that will help us move toward the vision. Employees are aware that they are required to live these values in order for organisational objectives to be achieved and to preserve the image and reputation of the Fund.

## 2. Our Vision

### *To be the preferred retirement services provider*

The DPF Vision is inspirational and clearly defined. This vision articulates the ultimate goal of the DPF and its focus on building a better organisation.

## 3. Our Brand Promise

A brand promise is a commitment that the Fund makes to everybody who interacts with it. It is a description of the Fund's personality, and to an extent, explains how the Fund creates and delivers value.

*“Your Fund, Your security, Your future”*

## Our Primary Brand Resource

External parties who may have any questions regarding the correct usage of the DPF brand, or wish to request artwork files for the sole purpose of doing business with the DPF, please contact:

Communication Coordinator  
Debswana Pension Fund  
Private Bag 00512  
Gaborone  
Botswana

Tel. +267 3614264 or +267 3614267

Email: [bokamoso@dpf.co.bw](mailto:bokamoso@dpf.co.bw) or [dpfnotices@debswana.bw](mailto:dpfnotices@debswana.bw)

## D. Brand Etiquette

A brand is more than a name, or a logo, or corporate colour; it is the collective impression that an organization's products or services leave on the public. It is the essence of an organization, that x factor that separates it from the others.

It is seen as one of the most valuable assets to an organization. It is the face of the organization; an identifiable logo, tagline, color and general perception the public has from interacting with the Brand. Because it represents the soul of the organization, it is important to uphold it's integrity; the strength of the Brand through consistency.

***“A person has a soul. A product/service has a brand.”***

## **E. Brand Advocates & Brand Ambassadors**

All employees of the Debswana Pension Fund are expected to carry the role of 'Brand Ambassador'. Employees must all embody the DPF brand in words and actions, and in everything they do, every day. Employees shall be personally responsible for empowering and familiarizing themselves with information contained in this guide as well as other operating documents relating to the DPF business for the purpose of 'living the brand' and representing the brand positively and efficiently to all publics whether prompted to do so, or by general portrayal of their persons.

While each and every employee is responsible for upholding the DPF brand standards, employees of the DPF Communication and Client Relations department will all play the more active role of 'Brand Advocates', whereby they will be required to assist other employees and our external business partners and stakeholders in the interpretation for understanding of our brand and its application, practically and perceptually.

## F. Brand Compliance and Quality Control

### Approval and Editing Process

All external and internal communications e.g. promotional materials, letters, statements, pay-slips, executive reports (such as RFPs), posters, brochures and pamphlets must comply with our brand standards. Whilst Heads of departments are accountable for brand compliance, certain communications produced for external communication must always be approved through the Communication Manager prior to and distribution. The roles shall vary as follows;

- **Department localized communication (applicable to correspondences aimed at one or fewer recipients)**

Departments will be responsible for the initiation, drafting and direct distribution of departmental correspondences to their specific business partners, but will however still be required to adhere to the specified brand standards in the production of such.

Departments will be subjected to quarterly brand compliance audits conducted by the Communications department and aimed at measuring compliance. Department heads shall be responsible for monitoring and ensuring compliance for their localized communication.

*The following are examples of the type of correspondences that do not require the prior editorial approval of the Communication Manager;*

- i. Internal memos
- ii. Internal and external Faxes
- iii. Internal power-point presentations
- iv. Letter correspondence to service providers
- v. Board minutes and reports
- vi. Management reports and correspondences
- vii. Employer/employee correspondences
- viii. Staff notices
- ix. Procurements and authorizations

- **Communication department-led production for mass communication to DPF stakeholders and other publics**

Communique that has the potential to damage the reputation of the DPF will remain the responsibility of the Communication Manager. Heads of departments are required to liaise and source accordingly when such material is initiated from their departments. All types of correspondence/communique produced for mass distribution to members, employers or any other significant number of recipients will be solely handled by the Communication Department from initiation to production regardless of their origins. Heads of department shall be tasked with the responsibility of evaluating their department communication requirements and further determining which to localize within their departments or outsource to the Communication department within the stipulated guidelines.

*The following are examples of the types of communique that shall require full input and prior editorial approval of the Communication Manager;*

- x. Bulk Letters, reports, statements and intranet notices to members
- xi. Power point presentations for external events
- xii. Tender RFPs and RFQs proposals.
- xiii. Speeches for external engagements
- xiv. Reports and letters to regulators
- xv. Press release ad media adverts – including recruitments, tenders etc.
- xvi. All fund publications
- xvii. Information packs for all business meetings and events

## G. Brand Positioning and Brand Communication

### Key Guidelines

Following are some guidelines and suggestions to send the right message and create the right tone to best communicate the DPF and its brand promise. Getting the message and tone right will be the measure between the success and failure of each communication. Our audiences must understand the benefits – the points of differentiation – that come from partnering with DPF versus working with else who may be in direct competition with the DPF. Above all, you should strive to use the points of differentiation that uniquely position DPF in the hearts and minds of our members, partners and other key audiences.

- 1. Obtain approval.** Remember that ALL presentations, speeches, literature and other external communication materials must be reviewed and approved by the Communication Department before they are shared with DPF audiences.
- 2. Be human when you communicate.** We are in the business of providing benefits that define the social and psychological livelihood of our clients, therefore, be human whenever you relate with members. Avoid the curt “take it or leave it” product and rule-book presentation style in your conversations. Understand your customer’s socio-economic background and be compassionate without necessarily committing or misrepresenting the DPF. Base your message in humanity and the human experience, not in technical jargon.
- 3. Be impactful and factual.** Blend your messages with arresting images to capture the audience attention immediately. Consult with the communication department for assistance in building your messages to make them impactful. Avoid making claims that cannot be substantiated and demonstrate every concept presented in your communication with factual and researched data rather than speculation.
- 4. Be confident but with humility.** Our message should be understated, subtle, and not boastful. Our voice is one of partner, not the authority, but never shy away from highlighting our achievements; acknowledge our stakeholder’s contribution to our success and emphasize who we are, not what we have.
- 5. Be eloquent and articulate.** Use elegant, simple but effective communication. Visually and verbally, less is more.
- 6. Be conversational.** The message should speak with people, not talk at them. Once again DPF is their partner; share our message with them and most importantly LISTEN to their opinion and acknowledge them.

**7. Be respectful and non-promotional.** Engage the audience by speaking/writing in a common language. No 'King-Kong' chest-beating or competitor-bashing. Translate financial jargon to ordinary life examples for better interpretation of your messages. Give the audience the choice to decide which language they want to receive your communication with. Do not speak condescendingly and never be presumptuous of the level of intellect of your audiences. Remember the old adage 'don't judge a book by its cover' every question asked or comment is important to the DPF.

**8. Be benefit-driven.** How does this product or service enhance people's lives? Talk about the benefits not the disadvantages.

**9. Be professional.** We are a globally recognized Fund — and need to act like one. Do not use slang language, metaphors or analogies that are not consummate with the image we wish to portray as global organization. Consider translations and images you select for your messages with a worldview in mind.

**10. Be sensitive.** Not all cultures in the global village share the same values. For example, subtle humor is a wonderful tool to use but humor "here" isn't necessarily humor "there." Also consider facial expressions and body language in your own presentation/conversations and the images you select.

**11. Be Loyal.** Never ever bad-mouth your own employer/partner publicly or privately regardless of the prevailing conditions. It speaks directly to your personal integrity. Protect and shield the DPF from disrepute. Alert the DPF Communication Manager of any PR issues with potential negative impact on the Fund that you observe from the public domain and always forward media and others' questions to the Communications department. Avoid being treated as a spokesperson for the Fund unless authorized to. Study and familiarize yourself with the DPF communication policies to ensure compliance in this regard.

**12. Be sure.** Finally, test the visual and verbal content you are presenting with the audience to be sure that you are communicating what you want to communicate – Above all, review *DPF's Vision, Mission and Values statements* and make sure its message is conveyed in every DPF communication that goes out the door. Every copy direction, every visual cue should do double duty – both fulfilling the goal of each assignment as well as communicating the brand promise. *If it isn't building brand value, then it is stealing from it. There is no neutral position on the brand value scale!*

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## \* Approval Process

**\* This section seeks to explain how the DPF Communications Department expects files to be delivered to them for both creative submissions and their approval there forth e.g. PDF, JPEG, GIF.**

### Section applies to:

**a) Internal;**

- DPF Communications Department

**b) External;**

- Advertising/Marketing & Design Agencies
- Signage & Apparel Suppliers
- All 3rd party suppliers handling the DPF brand for production

### File Submission Guidelines

The supplier should submit the proof/layout/concept scamps to their DPF client. The DPF client/segment representative/marketers must then submit it for approval to the DPF Brand Identity team.

If possible all items for a campaign should be submitted as one submission (but as multiple file attachments). If this is not possible as many items as possible should be submitted at one time.

If files for a campaign are not all submitted together, please include the reference number of the initial submission so all elements can be viewed together.

If consultation is required, please make an appointment with any of the DPF Communications Department via email or call +267 361 4267

If necessary, the Communications Department will call or request a personal meeting at a time appropriate for all parties.

### File Preparation Guidelines

The preferred file format for submissions is Adobe Acrobat .pdf files.

If possible make documents actual size, if this is not possible for some reason, please clearly indicate the scaling being applied. Make sure the full page is visible, if page edges are within the document area they should be clearly marked as the page edge or crop marks should be included.

A layout document with guidelines and measuring indications may be included, but if this is done, please include a "clean" layout as well.

If bitmap files are submitted (.jpg, .tif, .gif etc) please make sure measurements are included in the form.

## \* Visual Identity

Contents:

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**\* A brand looks consistent when we have a clear view of its build up, it's proportions, colours and typefaces.**

***This section really deals with all the Do's and Dont's when handling the DPF Brand elements.***

**Section applies to:**

**a) Internal;**

- Primary: DPF Communications Department
- Secondary: All DPF Staff

**b) External;**

- Advertising/Marketing & Design Agencies
- Signage & Apparel Suppliers
- All 3rd party suppliers handling the DPF Brand for production

## Logo symbol

Our logo symbol is distinctive and instantly recognisable and comprises the following custom elements:

- 1 - The diamond of Botswana, the flowering of the water lily and our local baskets.
- 2 - The colour of our vibrant Botswana
- 3 - Avenir Type face

*\*All applications of the logo symbol is subject to approval by the DPF Brand team.*



## Logo Symbol



## Brand Icon

The sanctity of the DPF icon should be protected at all costs. All things considered, its handling must always be done by the DPF Communications Department. In the event that one has to use it for an emergency DPF Document, the following must be observed.

### This is our Icon



### Never:



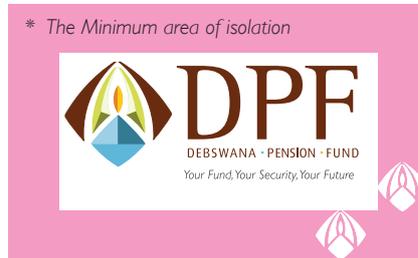
### Visual Identity Logotype

Our logotype is unique. It should never be redrawn or substituted with the typeface that inspired it. Our logotype is never translated.

The minimum area of isolation protects our logotype from visual clutter. No graphics or textured background elements may trespass within this area to maintain the integrity of our logotype including the full legal name of the Fund (Debswana Pension Fund).

In cases where the logotype needs to be reproduced on a smaller scale and the legibility of the the full legal name of the Fund is jeopardised, it must be removed.

The minimum size for the logotype without the full legal name of the Fund is 35mm wide.



All application of the logo symbol is subject to approval by the DPF Brand team.

\* The Minimum logotype without the full legal name 35mm wide



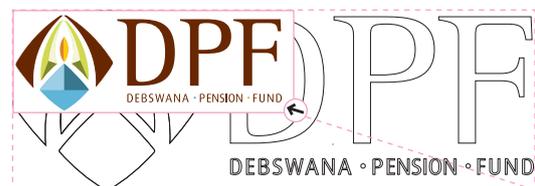
### Correct Scaling Of Our Logo

#### To enlarge



To enlarge - Drag the logo outwards from the bottom right corner whilst holding down the SHIFT button

#### To reduce



To reduce - Drag the logo inwards from the bottom right corner whilst holding down the SHIFT button

Note: It is important that you remember to hold the SHIFT key to maintain the proper logo dimensions while enlarging and reducing. Failure to do this will result in distortion of the logo even if it is scaled from the bottom right corner.

**Brand Promise**

Our brand promise is an expression of our commitment to our Members and Stakeholders. It defines the way in which we differentiate our brand from our competitors and it informs our behaviour.

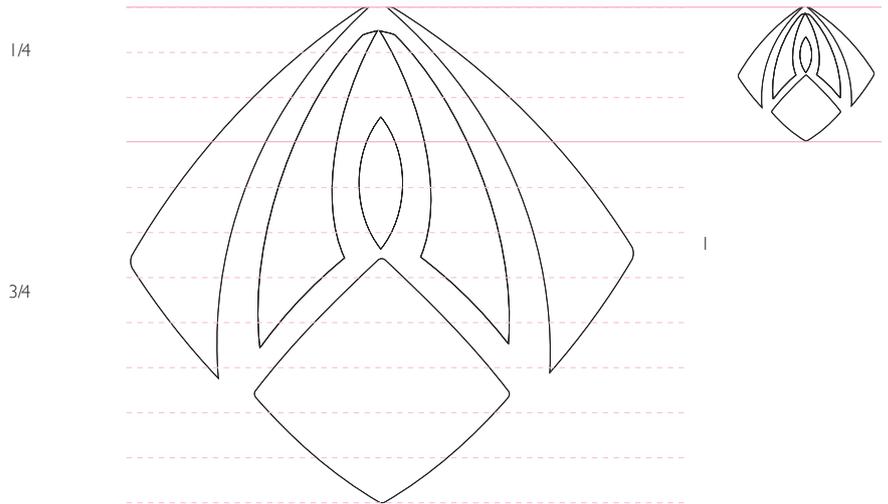
All application of the brand promise is subject to approval by the DPF Brand team.

**Icon Device**

The minimum area of isolation around the logo icon is the measure of the device at the minimum logotype size of 10mm wide.

The minimum area of isolation protects our logo placement from visual clutter. No graphics or textured background elements may trespass within this area.

# Your Fund, Your Security, Your Future



\* Minimum logotype size  
10mm wide



## Logo Icon & Brand Promise Application

The Logo Icon should always go with the full legal Fund name and payoff line to maintain the integrity of our logotype including.

Only in cases where the logotype needs to be reproduced on a smaller scale and the legibility of the full legal name of the Fund is jeopardised, it must be removed.

\* Or in special cases where the placement of the Logo icon works better aesthetically without the legal Fund name and payoff line may it be permitted with consultation of the DPF Brand Team.

All application of the logo symbol is subject to approval by the DPF Brand team.

\* Always use the correct typeface to ensure visual consistency.  
Do not use any other typeface even if it looks the same.



\* Minimum logotype size  
10mm wide



**Colour Specifications:**

**Spot:** Where cost is not prohibitive it is preferred that the PANTONE MATCHING SYSTEM® spot colour alternatives are used. PANTONE® is the global standard colour matching system. PANTONE® spot colour inks offer consistency, saturation and luminosity not achievable with CMYK process inks.

**CMYK Print:** The CMYK (Process colour) specifications are to be used for processes where spot colour is restricted, for example, magazines.

**CMYK Newsprint:** The CMYK (Process colour) specifications MUST be used for newsprint applications.

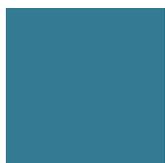
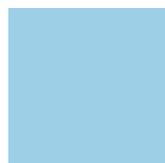
**RGB:** The RGB (monitor colour) equivalents are only for electronic use, for example, in television and audio-visual presentations.

**Hexadecimal:** The hexadecimal (HTML colour) equivalents must be used for websites.

**Colour Palette**

Consistent colour application is vital to building the DPF brand. In order to ensure this, it is important to use the correct colour specifications for the medium in which the communication will appear.

					
	<b>Brown</b>	<b>Orange</b>	<b>Yellow</b>	<b>Lime</b>	<b>Lime</b>
Spot Pantone	158 CVC	138 U	7548 U	384 U	380 U
CMYK (Print)	35C 82M 100Y 48K	09C 57M 95Y 01K	01C 20M 99Y 0K	52C 33M 100Y 12K	20C 03M 83Y 0K
CMYK (Newspaper)	35C 82M 100Y 48K	09C 57M 95Y 01K	01C 20M 99Y 0K	52C 33M 100Y 12K	20C 03M 83Y 0K
RGB (Monitor colour)	105R 45G 18B	227R 135G 46B	255R 203G 11B	127R 134G 53B	213R 217G 82B

				
	<b>Cream</b>	<b>Dark Blue</b>	<b>Blue</b>	<b>Blue</b>
Spot Pantone	656 U	7468 U	2915 U	283 U
CMYK (Print)	04C 01M 16Y 0K	79C 43M 32Y 05K	58C 11M 09Y 0K	34C 06M 07Y 0K
CMYK (Newspaper)	04C 01M 16Y 0K	79C 43M 32Y 05K	58C 11M 09Y 0K	34C 06M 07Y 0K
RGB (Monitor colour)	244R 247G 220B	61R 121G 145B	98R 182G 216B	158R 207G 229B

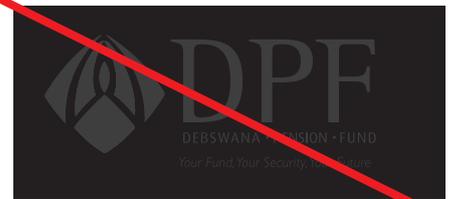
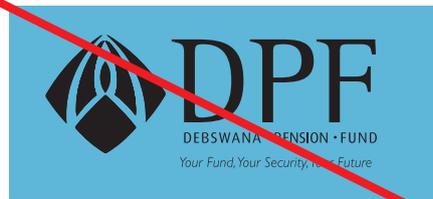
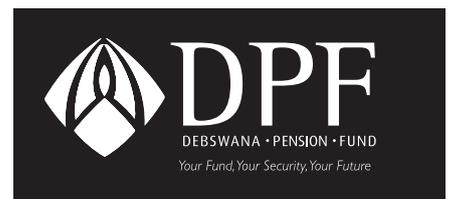
Pantone is the property of Pantone, Inc

## Colour Signature Application

If the background is within our control, the preferred background colours are white, DPF Brown and Black..

On a white background the preferred signature is the full colour version, if the application is single colour, black is preferred colour. eg. fax and memo cover sheets.

Our single colour signature and logo may not be reproduced in any colour and shade of hue other than DPF Brown, Black and White.



## Primary Typeface

Our primary typeface is Gill Sans Light; used predominantly for print applications, for example, advertisements, brochureware and posters.

Six versions of the Gill Sans typeface have been chosen for use different weights and point sizes may be combined to create visually interesting communication from Gill Sans Bold and Thin for posters and billboards to Gill Sans Light for the small print on stationery.

### Gill Sans Thin 10pt

The primary purpose of the Debswana Pension Fund is to meet future benefit obligations to members as defined by the rules of the Fund, earn positive investment returns on member funds and remain financially sound at all times.

### Gill Sans Thin 11pt

The primary purpose of the Debswana Pension Fund is to meet future benefit obligations to members as defined by the rules of the Fund, earn positive investment returns on member funds and remain financially sound at all times.

### Gill Sans Thin 12pt

The primary purpose of the Debswana Pension Fund is to meet future benefit obligations to members as defined by the rules of the Fund, earn positive investment returns on member funds and remain financially sound at all times.

### Gill Sans Regular 10pt

The primary purpose of the Debswana Pension Fund is to meet future benefit obligations to members as defined by the rules of the Fund, earn positive investment returns on member funds and remain financially sound at all times.

### Gill Sans Regular 11pt

The primary purpose of the Debswana Pension Fund is to meet future benefit obligations to members as defined by the rules of the Fund, earn positive investment returns on member funds and remain financially sound at all times.

### Gill Sans Regular 12pt

The primary purpose of the Debswana Pension Fund is to meet future benefit obligations to members as defined by the rules of the Fund, earn positive investment returns on member funds and remain financially sound at all times.

\* Always use the correct typeface to ensure visual consistency.  
Do not use any other typeface even if it looks the same.

## Primary Typeface

### Gill Sans Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#\$\$%^&\*!/?

### Gill Sans Thin Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#\$\$%^&\*!/?

### Gill Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#\$\$%^&\*!/?

### Gill Sans Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#\$\$%^&\*!/?

### Gill Sans SemiBold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz**

**1234567890!@#\$\$%^&\*!/?**

### Gill Sans SemiBold Italic

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz**

**1234567890!@#\$\$%^&\*!/?**

### Gill Sans Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ-  
VWXYZ**

**abcdefghijklmnopqrstuvwxyz**

**1234567890!@#\$\$%^&\*!/?**

### Gill Sans Bold Italic

**ABCDEFGHIJKLMNOPQRSTUVWXYZ-  
YZ**

**abcdefghijklmnopqrstuvwxyz**

**1234567890!@#\$\$%^&\*!/?**

\* Always use the correct typeface to ensure visual consistency.  
Do not use any other typeface even if it looks the same.

## Secondary Typeface

Our typeface for electronic applications generated and viewed in office software is Arial, designed by Baruch Gorkin.

Arial is bundled with all Microsoft software and is therefore more widely available. It is for this reason that we recommend it be used as our secondary typeface to maintain our brand consistency.

Only where the primary typeface cannot be used due to technical compatibility considerations, the secondary typeface should be used.

abcdefghijklmnop  
hijklmno  
pqrstuv  
wxyz

### Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

1234567890!@#%&\*?/

### Arial Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*abcdefghijklmnopqrstuvwxy*

*1234567890!@#%&\*?/x*

### Arial Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxy**

**1234567890!@#%&\*?/**

### Arial Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

***abcdefghijklmnopqrstuvwxy***

***1234567890!@#%&\*?/***

\* Always use the correct typeface to ensure visual consistency.

Do not use any other typeface even if it looks the same.

## Typeface Colour Application

The correct use of colour should assist the readability and legibility of text enabling the message to be conveyed with clarity.

Legibility must be taken into consideration when text is placed over a background colour or a visual. If the visual is dark, the text must be white. If the visual is light, the text must be black.

When the background colour is solid dark colours, the text must be white. DPF Orange may be used to highlight numbers and titles.

*\*Always use the correct typeface to ensure visual consistency. Do not use any other typeface even if it looks the same.*

- *Always use the correct specified colour to ensure visual consistency.*
- *No approximation or changes from these specifications are acceptable.*
- *When placing text on a background colour or over a visual, make sure it is legible and not obscured in any way.*

## Co-Branding Principles

When co-branding with other organisations - depending on the partnership agreement - the DPF brand signature must appear more dominant than the co-brand logos in order to maintain prominence.

*Refer to page 59*

## \* Photography Style Guide

### Contents:

Primary principles	3.1
Imagery rationale	3.2
Imagery drivers	3.2
Image usage	3.3

### \*

***This section talks to the type of images that we want to represent the DPF brand outlook. It speaks to the tone, the depth, message, and authenticity of visuals used to represent the DPF brand.***

### **Section applies to:**

#### **a) Internal;**

- *Primary: DPF Communications Department*

#### **b) External;**

- *Advertising/Marketing & Design Agencies*
- *All 3rd party suppliers handling the DPF brand for production*

## Primary Principles

**All imagery needs to be in-line with the brand pillars and look like it comes from an association that is efficient, grounded, Botswana and progressive.**

All imagery selected for visual communications should reflect positivity through the use of strong, bold, positive hues and avoid pastels, over-exposed colours and weak, uncommitted colours.

**Use context:** DPF is a very grounded, down-to-earth brand and part of the real world where everything has context. It is important to identify and select imagery that clearly depicts context or ensures it is implied.

**Be bold and single-minded:** It shows you know what you want to say, portrays you as decisive and gives the impression of being uncomplicated and straight forward.

**Be deliberate:** Show that the DPF understands the market it works in through the selection of spontaneous looking, in-the-moment and insightful images.

**Concentrate on what matters to the people:** If you want to create associations with a segment, it is important to show that you understand how they feel, and not simply how they look.

**Location:** Images shot outdoors are a great way to capture a feeling of the country and have the added benefit of an air of openness, freshness, accessibility that are part of what the Fund should portray.

**Avoid clichès!** Being innovative demands creativity and originality.

**\*Stay away from the toothpaste commercial smiles and the all-too-perfect family portraits - they are unoriginal and uninspiring.**

Be creative and interesting in a way that everyday people can relate to.

## Imagery Rationale

We brand for two primary reasons: **internal** and **external** stakeholder representation, and every aspect of the brand should be directed at achieving these.

### Acquisition and retention are driven by:

- Approachability
- Depth of engagement
- Trust
- Relate-ability

## Imagery Drivers

### Approachability:

- Being easy to understand
- Having no airs, graces or any pretentiousness
- Speaking the consumer's language

### Engagement:

- Being involved in lives
- Going beyond products and their functions to how they actually benefit people
- Be a human organisation not just a commercial one by being in the moment not outside of it

### Trust:

- Being straight talking and straight forward
- Being open with nothing to hide
- Being substantial and noticeable
- Being clear and uncomplicated
- Being real and believable

### Liking:

- Being friendly
- Being interesting
- Being attentive
- Having a sense of humour

Every time we communicate visually we are shaping perceptions of who we are and what we stand for.

- Be creative; it shows that you care about what you are doing.
- Our production qualities have to show that we care about everything we do.

## Image Usage



### GOOD:

- Interesting composition
- Draws you into the moment
- Real
- Bright, open lighting
- Down-to-earth



### BAD:

- No depth of field
- Negative emotion
- Not inspiring

## Image Usage



### GOOD:

- Creative crop
- Good depth of field and strong perspective
- Natural lighting

### BAD:

- No perspective or depth
- Flat
- Posed and uninspiring
- No emotion
- Obviously staged lighting

## Image Usage



### GOOD:

- Interesting point of view
- Captured not composed
- Has texture
- Natural, untampered, strong colours



### BAD:

- Down-to-earth
- Tooth paste smiles
- Looks straight from an image bank
- Definitely posed
- No depth of field
- No genuine emotion

## \* Typography & Layout

### Contents:

Typography & Layout	4.1
Type anatomy	4.2
Kerning	4.3
Leading	4.4
Tracking	4.4
Typographical hierarchy	4.5

### \*

*This section addresses issues of layout and the use of approved typographic principles when laying out documents and publications for internal and external DPF correspondence e.g. the hierarchy of fonts and their use to differentiate the title from the main article.*

### Section applies to:

#### a) Internal;

- *DPF Communications Department*

#### b) External;

- *Advertising/Marketing & Design Agencies*

*\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.*

## Typography & Layout

Good graphic design serves a distinct business purpose, it conveys the required representation of the brand and accomplishes a particular goal in any business model. In advertising it means driving sales, in branding it means creating awareness and familiarisation with a brand, product or service.

Experienced graphic design companies and graphic designers should know how to craft marketing materials to do just that.

A good designer should know how to do a number of different things in order to create effective visual communication including being skilled in typography, layout and chromatics.

They should know when it's a good idea to use a lot of copy to explain a complex message and when to use just a little to get the message across quickly. They should know when to use rich, textured design and when to use clean modern design to stir up the emotions of the target market and incite them to take action.

More importantly, they should know the reasons behind the decisions they make. Any effective graphic design is created by first considering the target audience. Ideas should be presented in a manner relevant to the product's or service's main message or purpose.

The design of the marketing materials should grab the intended target markets' attention, intrigue and motivate them to take action. The visual appearance and messaging of the marketing materials should be carefully art directed to stimulate the correct tone which will psychologically appeal to the desired target audience.

Good graphic design includes images that are original and unique. The colours used in visuals should complement the overall design. There should be sufficient contrasting features and the text should balance with the visual aspects of the layout. Ideally, the words and visual messages should not duplicate each other but rather reinforce the other's meaning and enhance the communication process.

Typography is a vital part of communication design and is mostly aimed at making reading easier. From a design perspective the typographic message should be composed rather than written. Typography should quietly describe to readers a structure and hierarchy of information. The sensitive use of typography will ensure visual satisfaction that engages the target audience. By conveying the message visually with typography the target audience is able to understand the right information quickly and easily.

## Type Anatomy



The Fund has developed an aesthetic style that boasts a clean, clear, minimal and professional feel. All Adverts and announcements published externally are mostly text based, (Vacancy adverts, Request for Tenders, Election results etc.) and whether they are updating Members and the public about Fund practices or making an announcement, they require a design and layout that will be clear in its delivery.

Great typography design in advertising is synergy between the different elements of design; good copy, font, layout and hierarchy of all the components of the advert. The selection of the Fund's fonts; primary Gill Sans and secondary Arial, were deliberate in their professional and corporate appeal. They offer a clean, refined finish with minimal 'ears' and 'terminals' that compose an uncluttered and neat advert.

Adhering to the aforementioned type and layout principles will ensure that all DPF communication shall be recognized for its clear and legible use of text whilst also allowing the communication pieces to "breathe" and portray the desired message clearly without it getting lost in clutter.

## Kerning

Kerning or inter-character spacing is an adjustment of the space between pairs of letters to be optically correct. Some letter combinations look awkward without special spacing considerations. Gaps occur, for example, around letters whose forms angle outward or frame an open space (W,Y,V,T).

In digital fonts, the space between letter pairs is controlled by a kerning table created by the type designer, which specifies spaces between problematic letter combinations. Anywhere from 50 to 1 000 or more kerning pairs may be defined for any one font.

Working in a page layout application, designers can choose to use metric kerning or optical kerning as well as adjusting the space between letters manually where necessary. A well-designed typeface requires little or no additional kerning, especially at smaller point sizes.

As the point size of text gets bigger, the space between the letters expands. Kerning is crucial in headlines or display type where the characters are larger and show the optical disparity between letters more readily. Text set in all caps almost always requires kerning for best appearance.

Metric kerning uses the kerning tables that are built into the typeface. When you select metric kerning in your page layout application, you are using the spacing that was intended by the type designer. Metric kerning usually looks good, especially at smaller point sizes. Optical kerning is executed automatically by the page layout application. Rather than using the pairs addressed in the font's kerning table, optical kerning assesses the shapes of all characters and adjusts the spacing wherever needed.

Gill Sans Regular 48pt

Without manual kerning

Typography and design

Typography and design

Typography and design

With manual kerning

## Leading

Leading is the distance from the baseline of one line of type to another; in reference to the strips of lead used to separate lines of metal type. It is also called line spacing.

The default setting in most page layout software is 120 percent of the type size. Thus 10 point type is set with 12 points of leading.

In general, the larger the type size, the more line spacing is required. Headings and headlines make the structure of text visible and should stand out not only by an increased point size, but also by increased leading.

Reducing the leading creates a denser typographic colour; but risks collisions between ascenders and descenders. Expanding the line spacing creates a lighter, more open text block.

As leading increases, lines of type become independent graphic elements rather than parts of an overall visual shape and texture.

## Tracking

Tracking, or letter-spacing is the adjustment of space for a selection of characters, words and spaces or entire blocks of text. Its main function is to make type fit a required space without altering the type size or line spacing.

Tracking can change the overall appearance and readability of the text. Positive tracking creates a more open and airy feel while negative tracking makes the text more dense.

In blocks of text, tracking is usually applied in small increments, creating a subtle effect not noticeable to the casual reader.

Selective tracking may be applied to individual lines or words to improve hyphenation and line endings, or prevent a few words from carrying over to another page or column of text. Tracking should not replace careful copyfitting.

Use tracking adjustments carefully and avoid extreme changes; loose or normal tracking followed by a line or two of very tight tracking within the same paragraph or adjacent paragraphs.

## Typographical Hierarchy

Disciplined use of typographic standards ensures legibility and visual consistency of the DPF brand. Care must be taken with typography to produce visibly comfortable text.

Different weights and point sizes may be combined to create visually interesting communication as well as a hierarchy of information using the primary typeface, Gill Sans.

Gill Sans Regular  
26/28

# SHORT HEADINGS OR HEADLINES ARE MORE EFFECTIVE THAN LONG ONES AND CAN BE SET IN A LARGER POINT SIZE.

Gill Sans Regular  
Italic  
16/18

*A long heading or headline can be made more compact by dividing it into a heading and a subheading. Introduction paragraphs should engage the reader's interest so that he or she will want to read more.*

Gill Sans SemiBold  
8/10

**In order to accomplish this, the introduction paragraph may be set in a larger point size or a different weight to the body copy in order to draw the reader's attention. While headings and headlines allow the reader to understand what the subject matter is about, subheadings describe what particular sections are about. subheadings can be a larger point size,**

**a different weight, a different case, or a different colour to differentiate them from the body copy. When subsections within a section are required, sub-subheadings further separate information under a subheading. Sub-subheadings can be a larger point size, a different weight or a different colour to distinguish them from the body copy.**

Gill Sans Light  
6/8

Body copy is the text in a story or article, it consists of sentences and paragraphs. Often, the amount of body copy will determine the point size of the typeface, however, it should always be legible and easy to read. Different typeface weights, styles and point sizes mix well together and add liveliness and texture to a layout. Using different typeface

weights, for example, light with regular or light with bold, creates interest. Using different typeface styles, for example, plain with italics creates emphasis. Italics, also called oblique, are effective when used in moderation. Using different point sizes maintains the hierarchy of information as long as they are consistently applied.

## \* Stationery & Office Signage

### Contents:

A4 Letterhead layout construction	5.1
90 x 50 mm Business card layout construction	5.2
Folder Sample	5.3
Envelope	5.4
Complementary Slip Samples	5.5
Fax & Memo Cover Samples	5.6
Email Signatures	5.7
Powerpoint Template	5.8
Name Tag Sample & Office Door Signage Sample	5.9

**\*** *This section explains how the aforementioned brand elements and guidelines should be applied when producing stationery and various signage options for in and around the office.*

### Section applies to:

**a) Internal;**

- *DPF Communications Department*

**b) External;**

- *Advertising/Marketing & Design Agencies*
- *Printing Companies*
- *Signage Suppliers*
- *All 3rd party suppliers handling the DPF brand for production*

*\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.*

## DPF Stationery

All Stationery intended for external distribution is strictly not to be self-generated, instead contact the DPF Communications Department to correspond with the contracted Design Agency to layout from an existing template.

### A4 Letterhead Layout Construction

1 - Primary horizontal signature with brand promise and line device

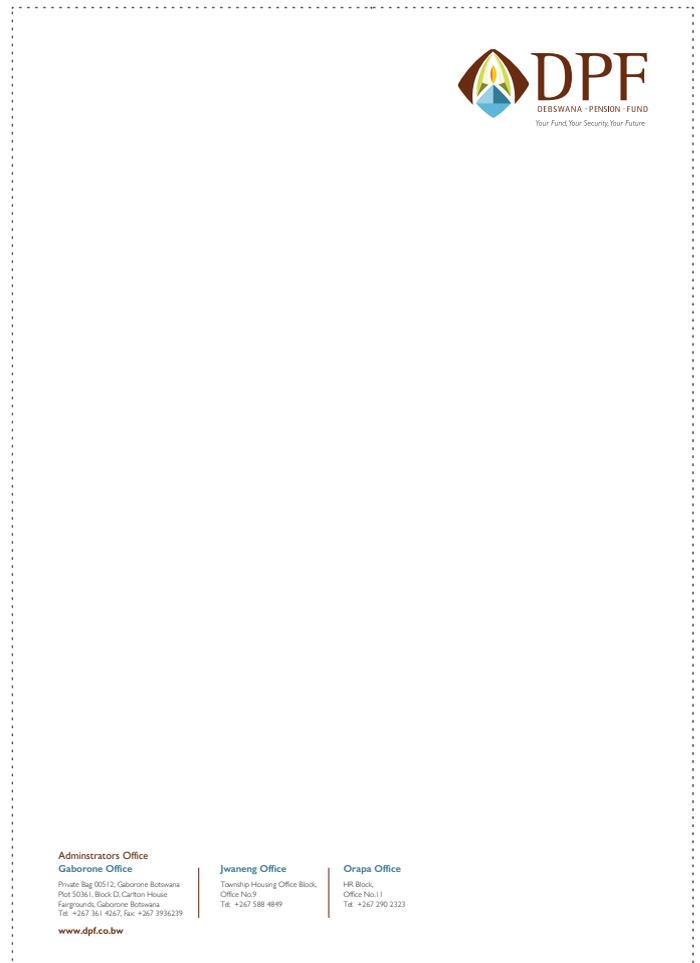
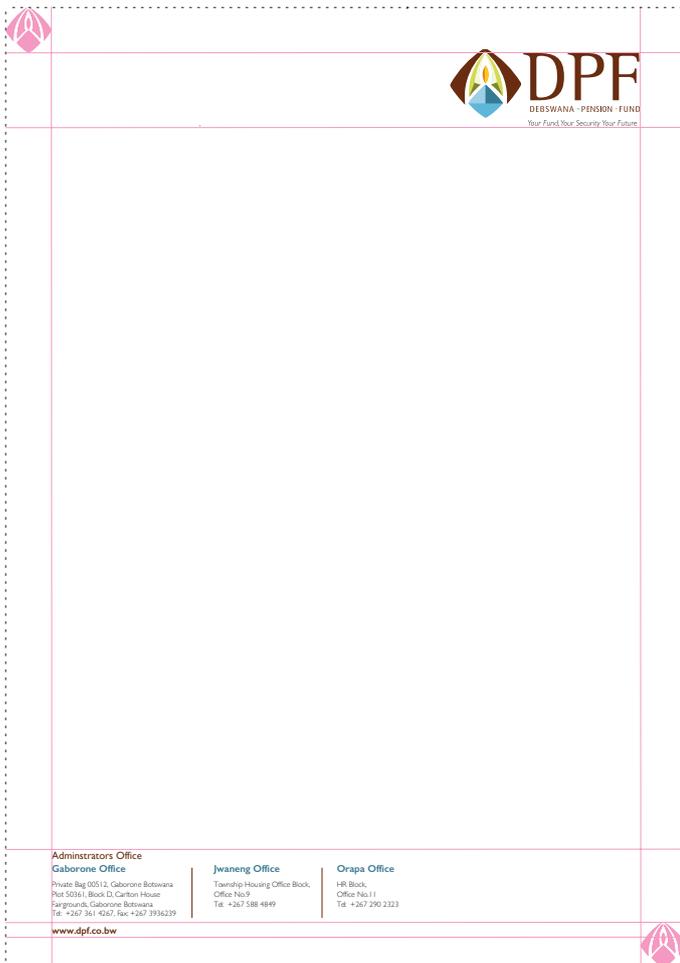
Use the correct colour specifications for print.

2 - Margins

Margins are 20 mm from the left and right, 12 mm from the top and 9 mm from the bottom.

3 - Address and contact details

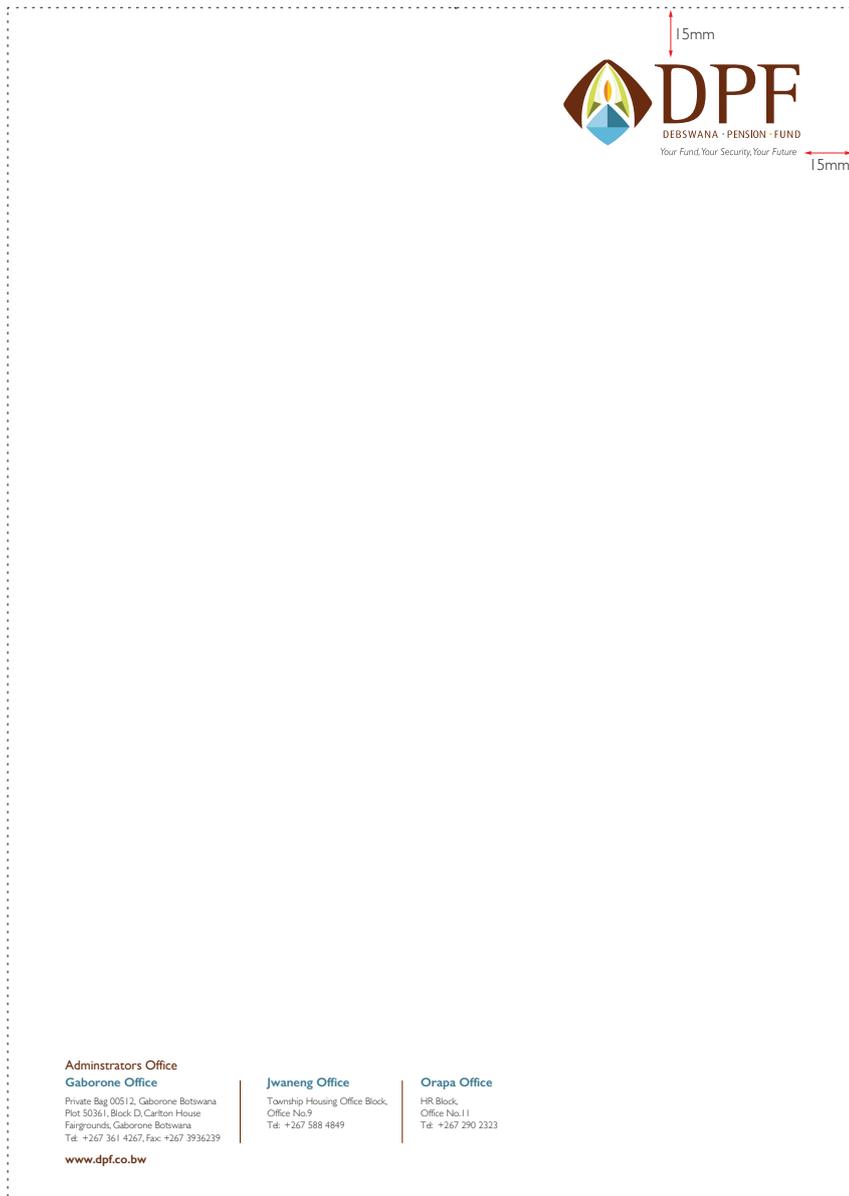
The address and contact details are set in the secondary typeface, Arial. The division name is set in uppercase in Arial 7pt. The contact details is set in title case in Arial 7pt.



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

## Logo Usage

### Positioning:



The logo must always be placed on the top right corner of all official documents.

Allow for a minimum of 15mm on the top and right margins.

This applies to all official documents; letterhead, memo, envelopes etc.

### 90 x 50 mm Business Card Layout Construction

The height of the logo symbol is the unit of measure (I). The template is constructed based on the unit of measure. The logo symbol is 18 mm in height.

#### 1 -Primary vertical signature with brand promise and line device

Use the correct colour specifications for print.

#### 2 -Margins

Margins are 3/4 of the unit of measure on the front of the business card, and 1/2 on the back. Margins may be adjusted if necessary.

#### 3 -Copy

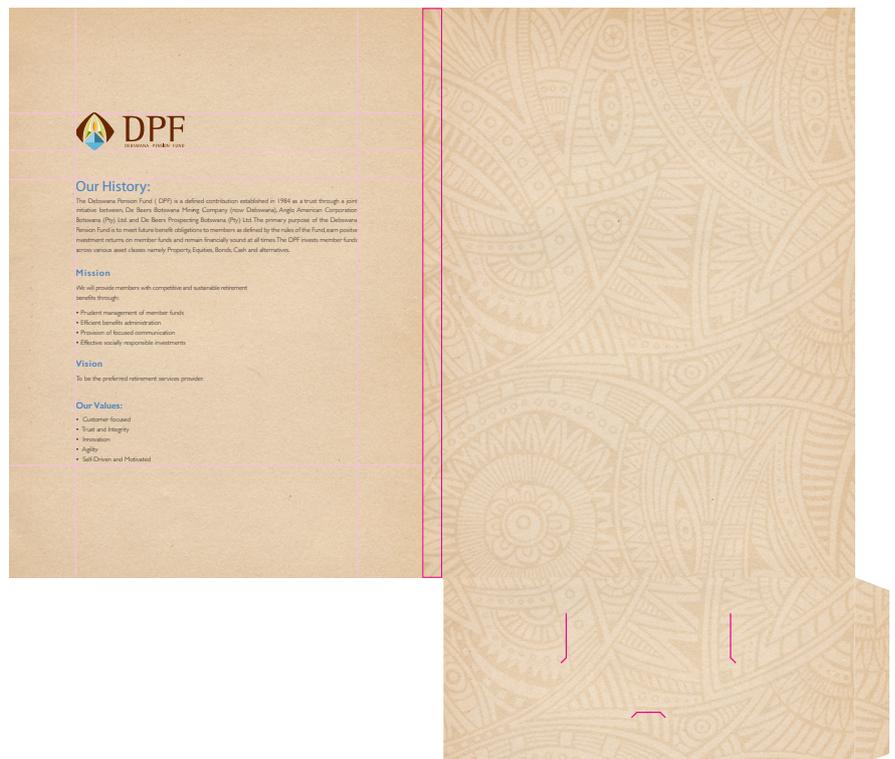
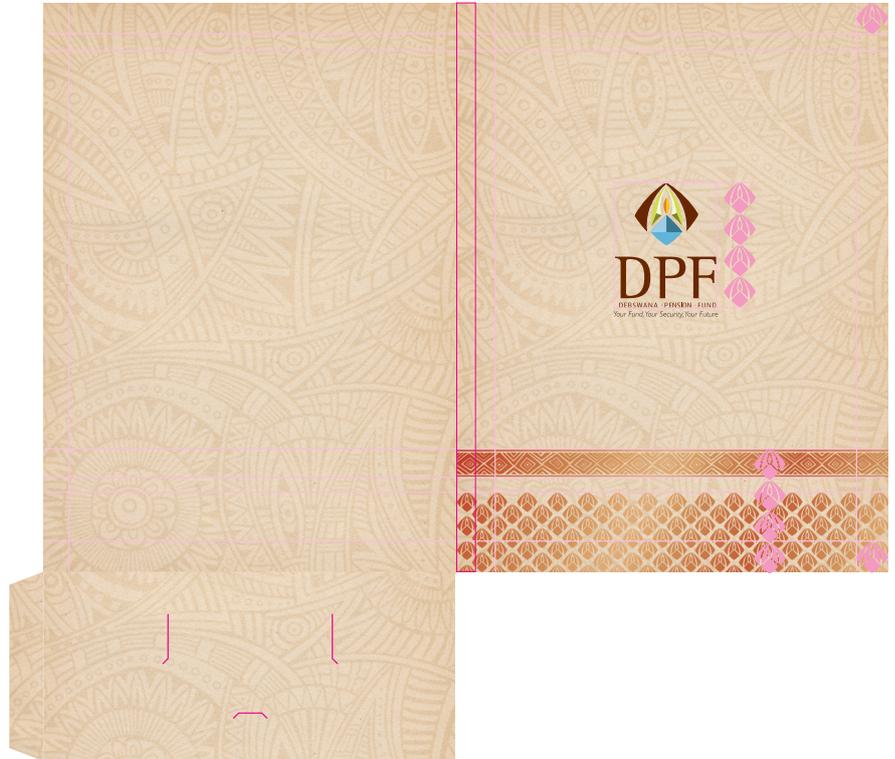
All copy is set in the primary typeface, Neris. Care must be taken with typography to produce visibly comfortable text.



\* Business Cards should be printed on a card stock not less than 200gsm

\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

**Folder Sample:**



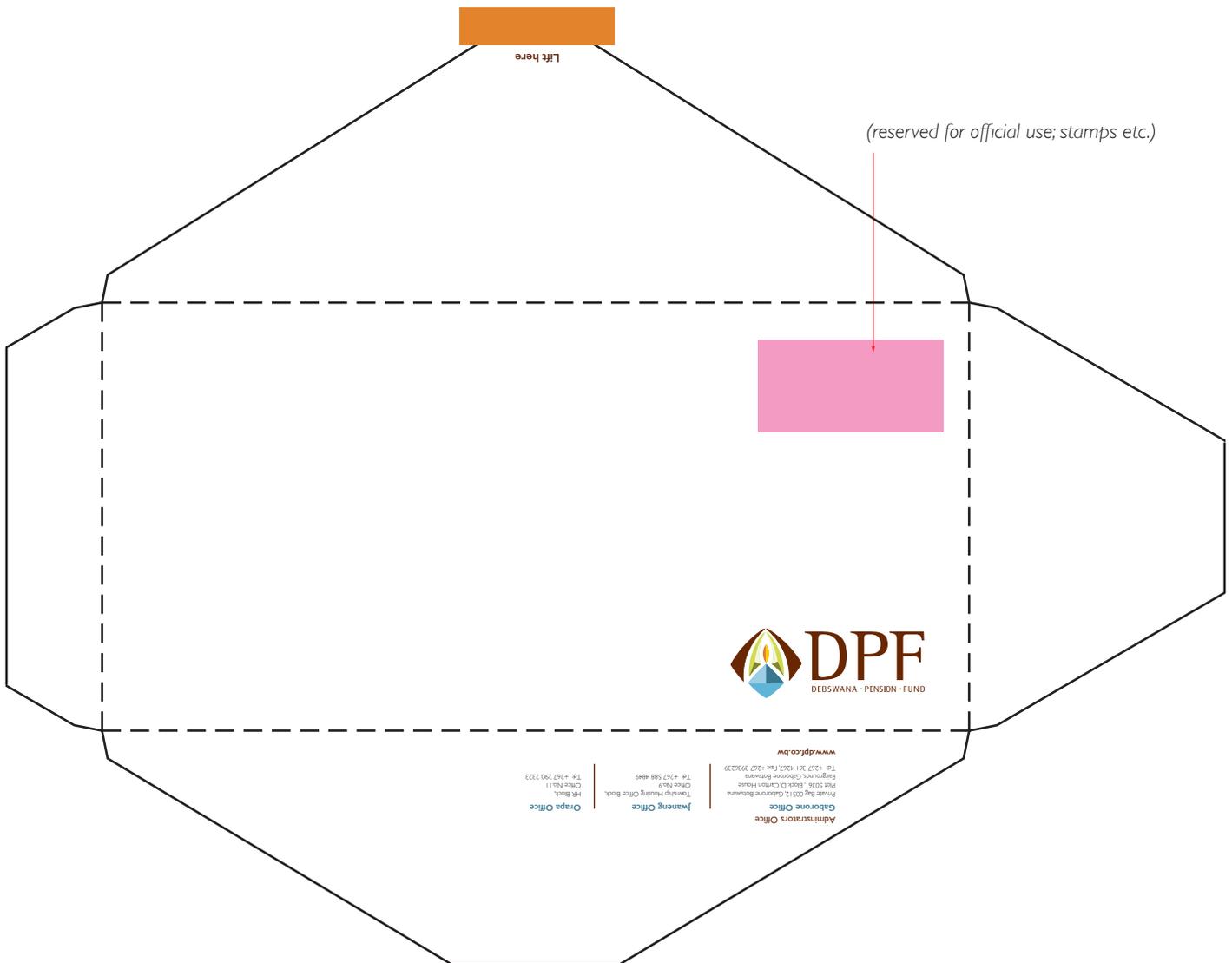
\* Folders should be printed on a card stock not less than 300gsm

\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

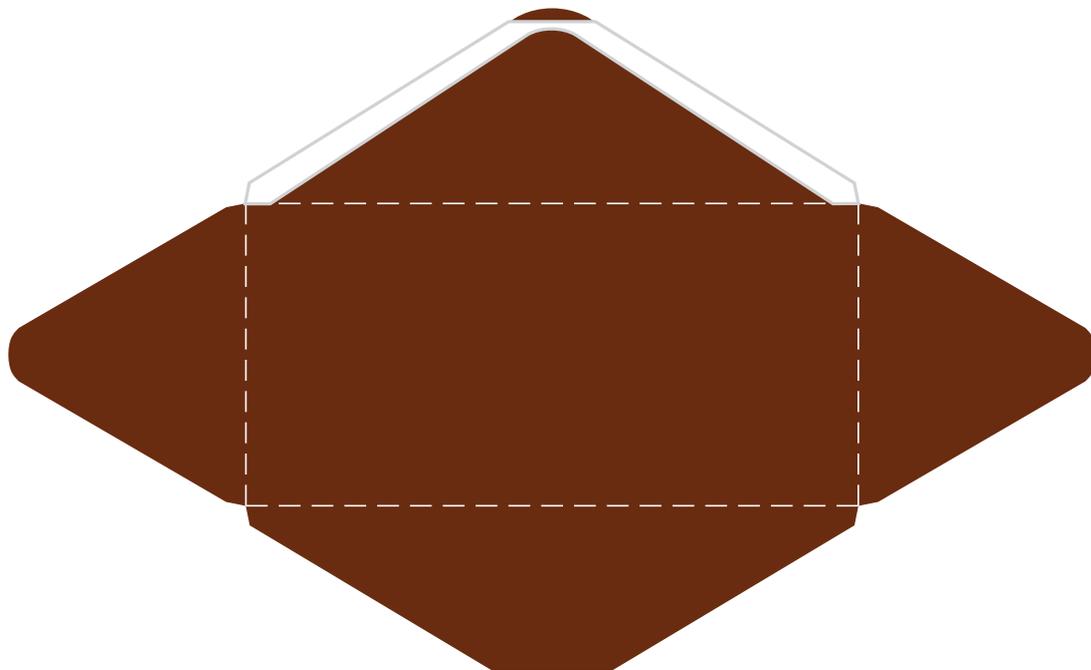
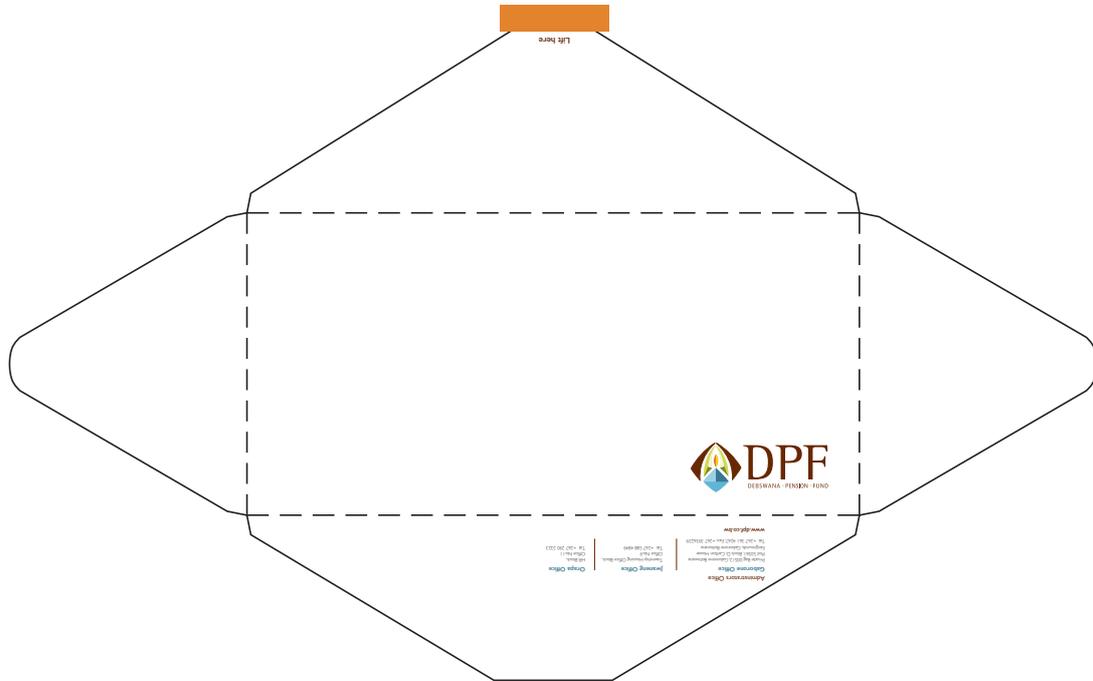
## Envelope Branding

In the event that the envelopes are to be printed in-house, the same logo usage principles still apply i.e. Brand Icon (logo) is to be placed on the top right corner.

DL Envelope – this rule changes and the logo is placed on the bottom right corner as the top is reserved for official use.



### Envelope Samples:



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

Comp. Slip Samples:

With  
Compliments



**Debswana Pension Fund** Contact Details

<b>Gaborone Office</b> Private Bag 00512, Gaborone, Botswana Plot 50361, Block D, Carlton House Fairgrounds, Gaborone, Botswana Tel: +267 361 4267, Fax: +267 3936239	<b>Jwaneng Office</b> Township Housing Office Block, Office No.9 Tel: +267 588 4849	<b>Orapa Office</b> HR Block, Office No.11 Tel: +267 290 2323
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[www.dpf.co.bw](http://www.dpf.co.bw)

**Fax & Memo Cover Samples:**



**Fax Cover Sheet**

To:	From:
Fax:	Date:
Phone:	# of Pages:
Re:	CC

Urgent   
  For Review   
  Please CommentP   
  lease ReplyP   
  lease Reply ToF

Comment:

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**Administrators Office**  
**Gaborone Office**  
 Private Reg 2017 Gaborone Botswana  
 Plot 50364, Block D, Carlton House  
 Faggoni, Gaborone Botswana  
 Tel: +267 361 4307 Fax: +267 3916239  
[www.dpf.co.bw](http://www.dpf.co.bw)

**Jwaneng Office**  
 Tsamang Housing Office Block,  
 HR Block,  
 Office No.9  
 Tel: +267 588 4849

**Orapa Office**  
 HR Block,  
 Office No.11  
 Tel: +267 290 2323



**Memo Sheet**

To:	From:
Fax:	Date:
Phone:	# of Pagesf P
Re:	CC

Urgent   
  or ReviewP   
  lease Comment   
  Please ReplyPI   
  ease Reply To

Right Memo Here:

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 Tsamang Housing Office Block,  
 HR Block,  
 Office No.9  
 Tel: +267 588 4849

**Orapa Office**  
 HR Block,  
 Office No.11  
 Tel: +267 290 2323

\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

## Email Signatures



\* **Only officially supplied email signatures can be used.**

The correct placement of the signature is at the bottom left footer of the email.

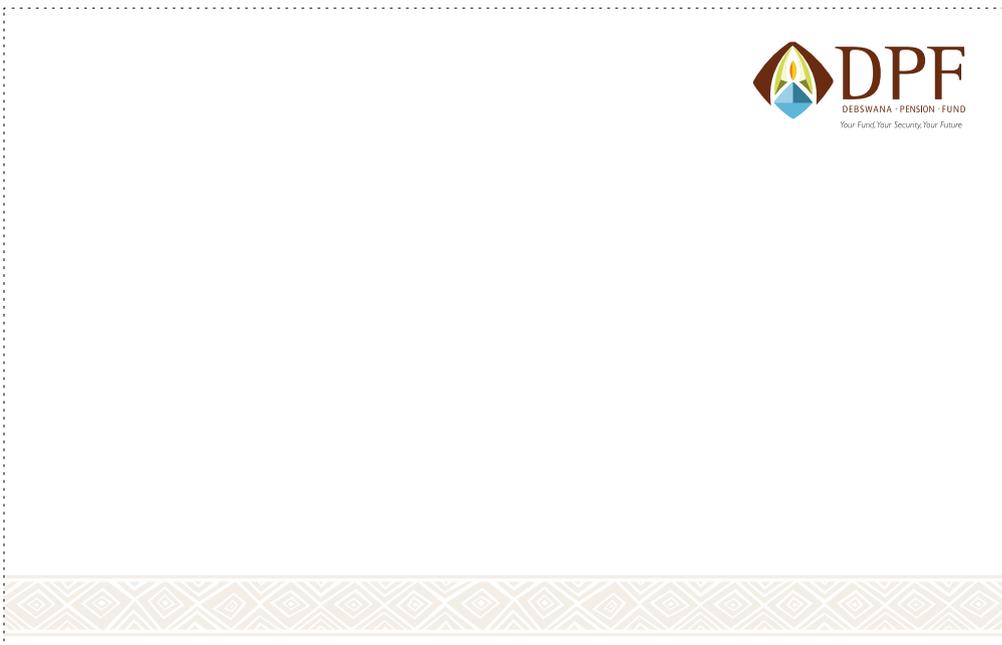
Where possible, please use the actual size provided; if any size change is required, please refer to the scaling method illustrated in Section 02.

### Email signature example...



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

## Powerpoint Template



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

**Name Tags & Office Door Signage Sample:**



*\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.*

**Parking Sign Sample:**



**Welcome Sign Sample:**



**Wall Sign Sample:**



*\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.*

## \* **Print Advertising**

### **Contents:**

Print layout examples	6.1
Advert logo Positioning	6.2
Portrait advert construction	6.3
Landscape advert construction	6.4
Co-Branding	6.5
Newsprint Advertising	6.6
Outdoor Advertising	6.7

**\*** *This section shows the preferred layout formats and templates used when producing artwork and/or adverts for print and print publications.*

#### **Section applies to:**

##### **a) Internal;**

- *DPF Communications Department*

##### **b) External;**

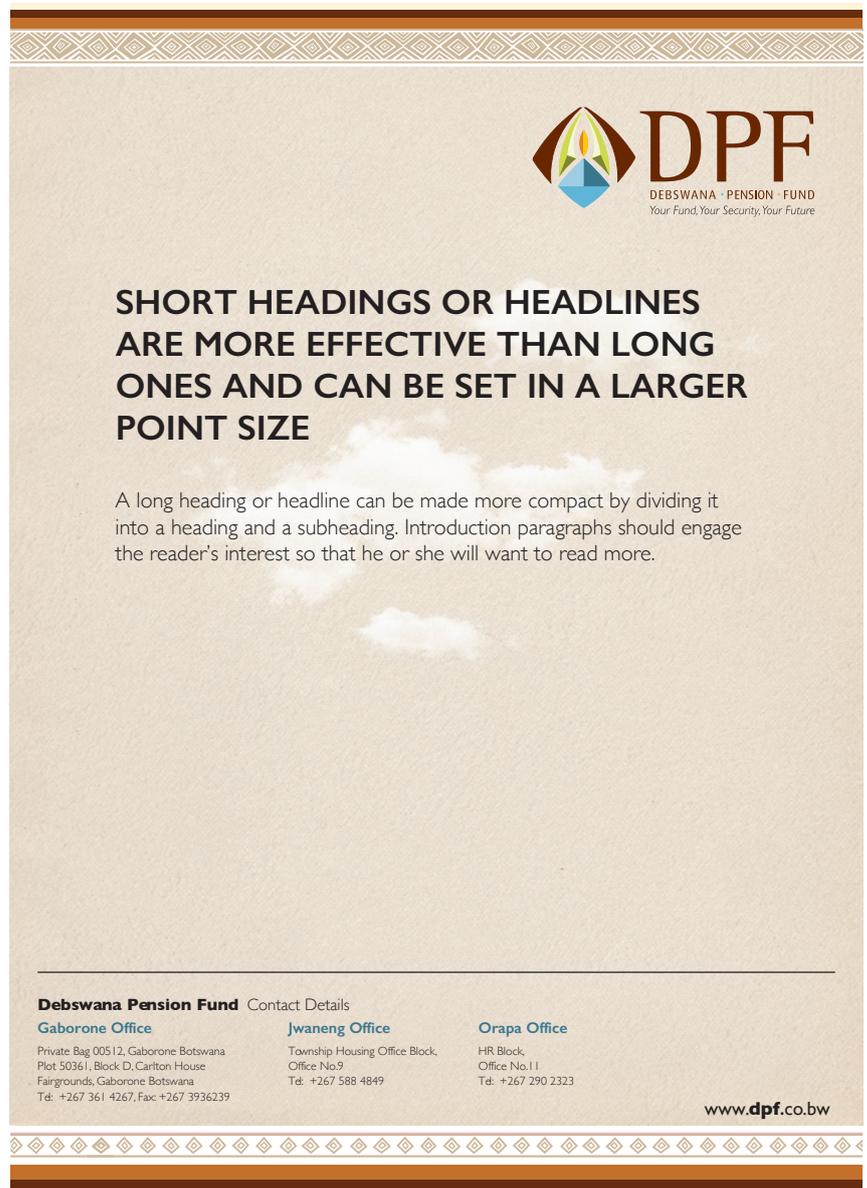
- *Advertising/Marketing & Design Agencies*
- *Printing Companies*
- *News & Media Houses*
- *Outdoor Advertisers*
- *All 3rd party suppliers handling the DPF brand for production*

*\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.*

## Print Layout Examples

The design and messaging must be appropriate for the campaign; it could consist of illustration, photography or be purely copy driven. The style chosen for the campaign will determine the design in the creative estate.

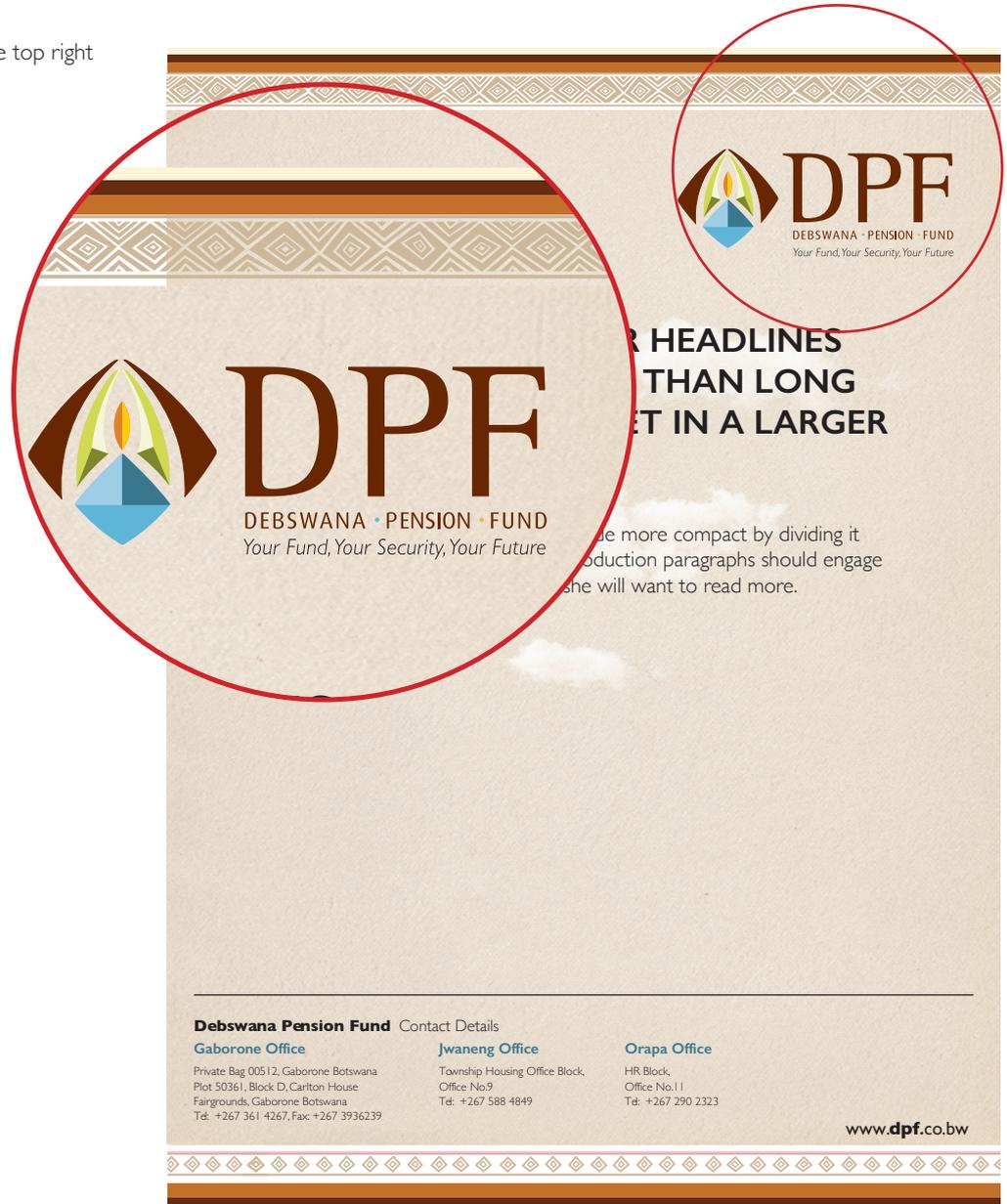
All the examples use a clear typographical hierarchy that allows the message to be read quickly, from headline through to body copy. Care must be taken with typography to produce visibly comfortable text. The message should always be legible and easy to read.



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

### Advert Logo Positioning

The logo should always be placed on the top right corner of the advert.



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

## Portrait Ad Construction

The height of the logo symbol is the unit of measure (1). The template is constructed based on the unit of measure. The logo symbol is 6% of the longest side of most print publication sizes.

1 - Primary vertical signature with brand promise and line device

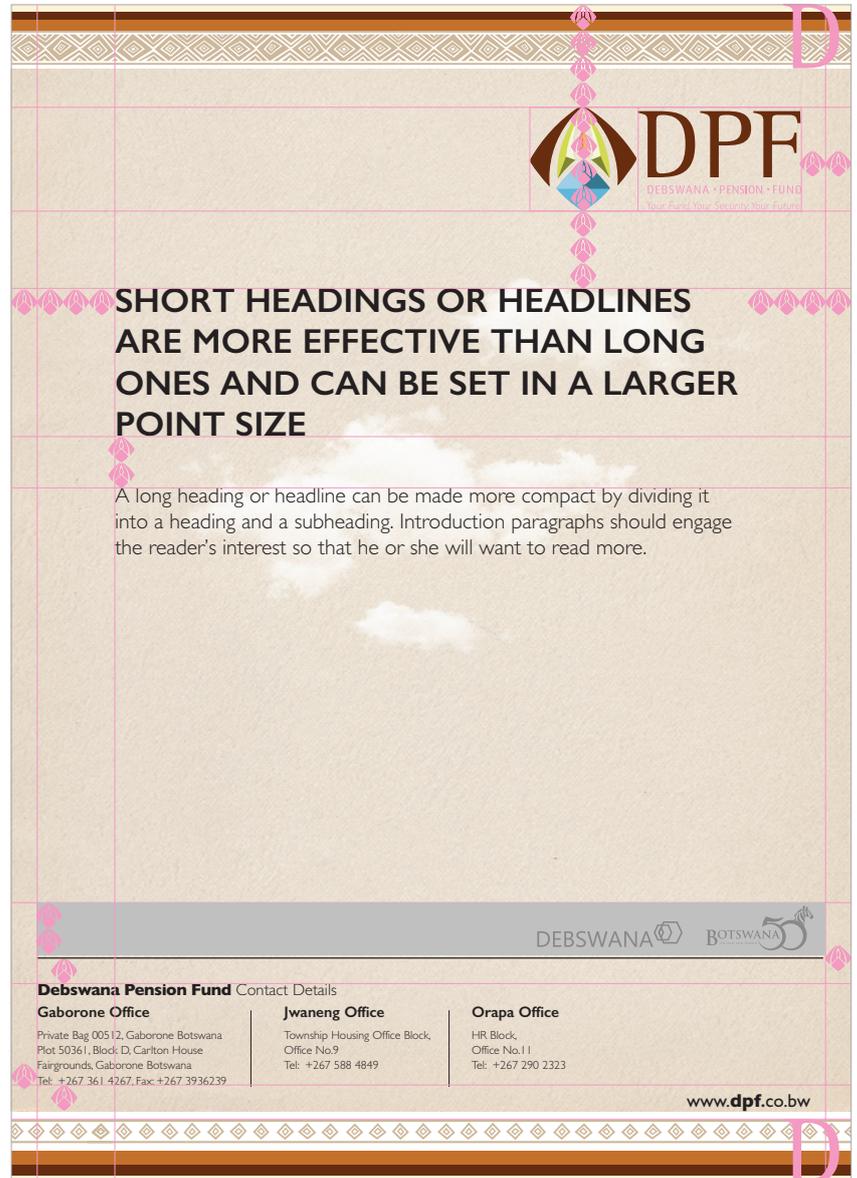
Use the correct colour specifications for print.

2 - Margins

Margins for print are 3/4 of the unit of measure to accommodate most type area demands from publications. Margins may be adjusted if necessary.

3 - Dynamic shape device

The creative estate is created by the dynamic shape device. The rounded corner radius is 1/2 the unit of measure when used together with the signature. The dynamic shape device is used as a placeholder for a visual or flat colour and text.



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

## Landscape Ad Construction

The height of the logo symbol is the unit of measure (1). The template is constructed based on the unit of measure. The logo symbol is 6% of the longest side of most print publication sizes.

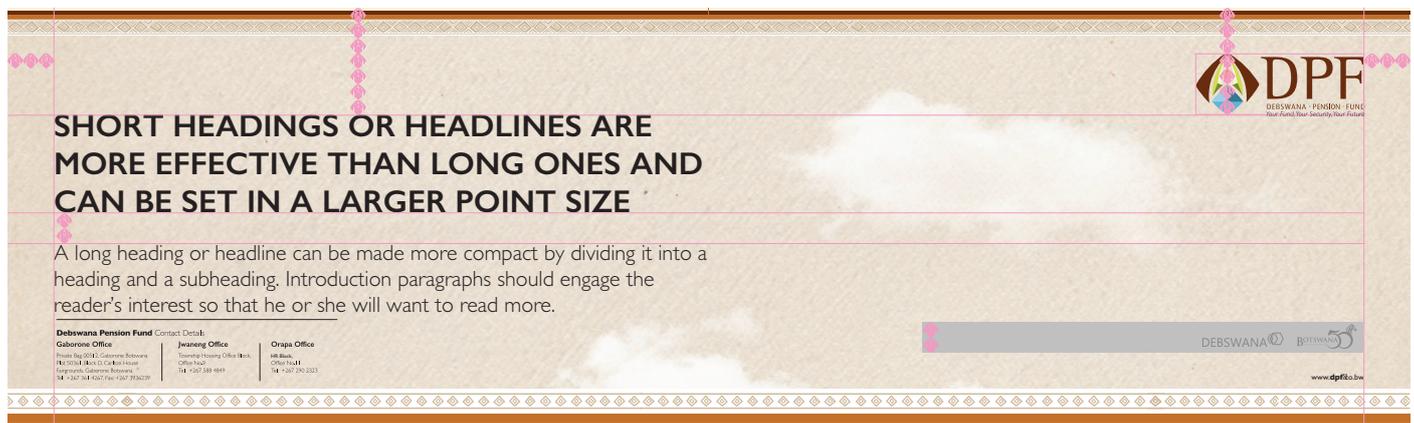
1 - Primary vertical signature with brand promise  
Use the correct colour specifications for print.

### 2 - Margins

Margins for print are 3/4 of the unit of measure to accommodate most type area demands from publications. Margins may be adjusted if necessary.

### 3 - Copy

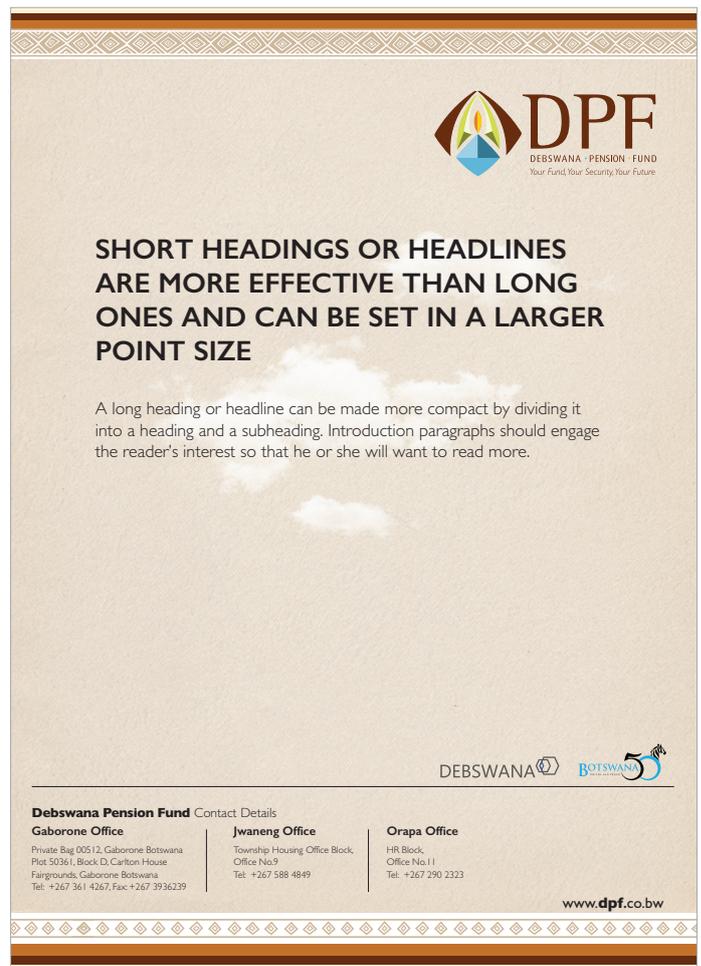
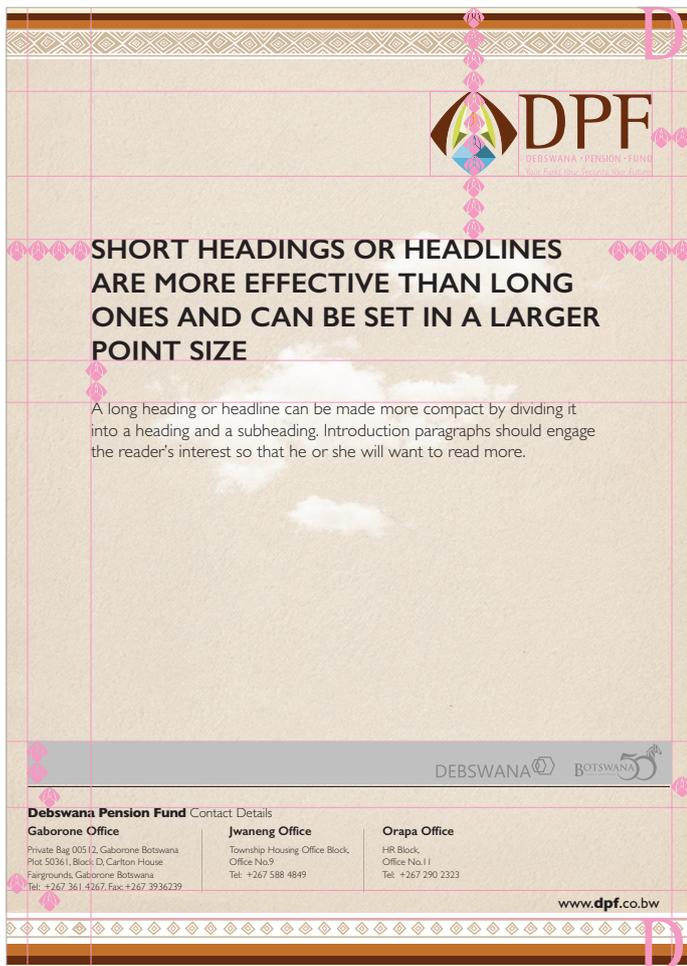
All copy is set in the primary typeface, Gill Sans. Care must be taken with typography to produce visibly comfortable text.



## Co-Branding Ad Construction

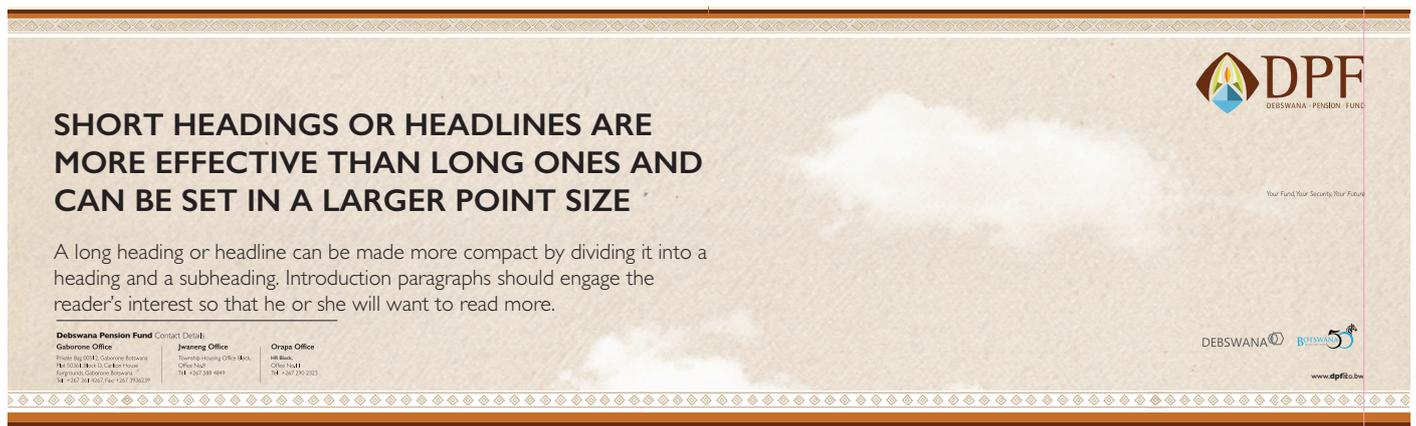
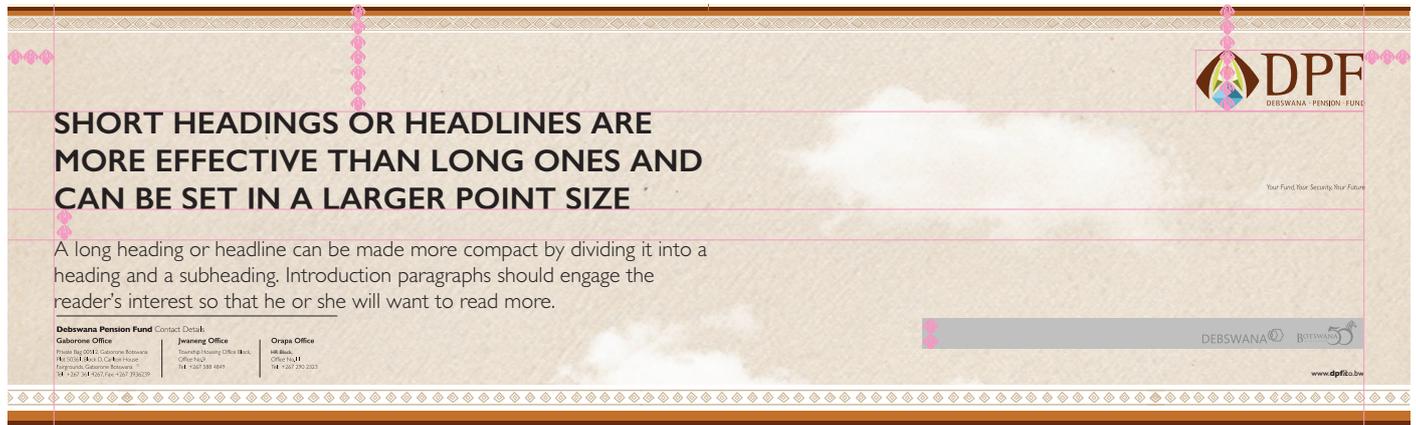
When co-branding with other organisations, the DPF brand signature must appear more dominant than the co-brand logos in order to maintain prominence.

The co-brand logos should be on a scale of 1 quarter the DPF brand.



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

### Co-Branding Ad Construction



### Co-branding

When co-branding with other organizations for special events e.g. signage, printing or merchandise; the DPF logo can be illustrated in the following scenarios.

#### Dominant



#### Partner



#### Equal



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## Newsprint Advertising

The design and messaging must be appropriate for the campaign; it could consist of illustration, photography or be purely copy driven. The style chosen for the campaign will determine the design in the creative estate.

All the examples use a clear typographical hierarchy that allows the message to be read quickly, from headline through to body copy. Care must be taken with typography to produce visibly comfortable text. The message should always be legible and easy to read.



**INVITATION FOR EXPRESSION OF INTEREST**

THE DEBSWANA PENSION FUND (DPF) INVITES INTERESTED SERVICE PROVIDERS TO SEND SEALED PROPOSALS FOR THE PROVISION OF MAILING SERVICES AS FOLLOWS:

**Objective:**

To assist DPF in reaching its business objectives by providing bulk mailing services, including but not limited to the following:

Your Fund Your Security Your Future

1. Sorting, Packaging , labelling and distribution of periodical publications and correspondences such as newsletters, payslips, forms, calendars, Annual reports, letters, booklets and brochures etc.
2. Bulk printing and mailing of periodical correspondences such as letters and questionnaires.
3. Postage facilitation and liaison with postal services agencies.
4. Sourcing & supply of mailing materials as and when necessary.
5. Electronic mailing of benefit statements.
6. Template handling of Questionnaires and Benefit statements (Involves formatting).
7. Security Shredding (Involves secure destruction of confidential documents/ information).
8. Monitoring of returned mail and reporting.

**The sealed proposals must include the following:**

1. Cover letter (expression of interest).
2. Company Profile & background.
3. Registration and tax clearance certificates.
4. Audited Financial reports for the preceding three years.
5. Financial proposal/Pricing schedules.
6. Reference letters from three of your existing clients/customers.
7. Trading License
8. Directors List
9. Declaration

**Note:** It is important that the proposal be submitted in a sealed envelope, your proposal must be clearly marked and addressed as follows:

**DPF MAILING SERVICES EXPRESSION OF INTEREST  
RISK & COMPLIANCE COORDINATOR  
DEBSWANA PENSION FUND  
PRIVATE BAG 00512, Gaborone, Botswana  
Tel: 3614265 email: omacheng@debswana.bw**

Proposals are due in the DPF Office no later than **15:30HRS.**  
Prevailing time, on the **19TH FEBRUARY 2016.**

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Trustees: R.Vaka (Chairman), L. Sebopelo, R. Abel (Deputy Chairman), G. Galatlogelwang, E. Pala, I. Mokobi, L. Armstrongs, C. Makgware, W. Kirima,  
Alternates: E. Mpoloka, K. Phuthogo, E. Kgaboetsile, G. Rantshilwane, M. Menyato, T. Setshare, L. Ndwapi  
Principal Executive Officer: G. January

**Debswana Pension Fund Contact Details**

<b>Gaborone Office</b> Private Bag 00512, Gaborone Botswana Plot 50361, Block D, Carlton House Fairgrounds, Gaborone Botswana Tel: +267 361 4267, Fax: +267 3936239	<b>Jwaneng Office</b> Township Housing Office Block, Office No-9 Tel: +267 588 4849	<b>Orapa Office</b> HR Block, Office No 11 Tel: +267 290 2323
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[www.dpf.co.bw](http://www.dpf.co.bw)



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\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

## Newsprint Advertising

**VACANCY (Re-Advertisement)**



The Debswana Pension Fund (DPF) is a Botswana based defined contribution pension fund established in 1984 as a Trust through a joint initiative between, De Beers Botswana Mining Company (now Debswana), Anglo American Corporation Botswana (Pty) Ltd and De Beers Prospecting Botswana (Pty) Ltd. Currently the Fund provides pension management services to all employees of the Debswana group of companies, namely, DPF, Debswana Diamond Company, Morupule Coal Mine, De Beers Holding Botswana, Diamond Trading Company Botswana, Peco Venture Capital, De Beers Sightholder Sales and Anglo Coal. The DPF is currently the leading Pension Fund in the private sector by size and value.

The following position is vacant and suitably qualified and self-driven individuals are invited to apply:

**FINANCE AND ADMINISTRATION MANAGER**

**MAIN PURPOSE OF THE JOB**  
Reporting to the CEO, you will lead, manage and provide strategic direction in the overall management of DPFs pension fund finance and administration functions, including effective benefit administration and data management.

**KEY PERFORMANCE AREAS**

- Development and implementation of finance and administration policies, procedures and standards
- Ensure operational excellence through adherence to finance and benefits administration turnaround standards.
- Cost and capital management with a view to maintaining acceptable levels of cost per member per month
- Ensure stakeholder satisfaction, (primarily Members and participating employers) through full oversight and implementation of service delivery strategies, mechanisms and standards
- Contribute to member ROI through efficient investment accounting, i.e. ensure timely investment of member contributions, and through collaboration with the Investment Manager; identify, and implement business improvement initiatives
- Support revenue growth, ROI targets and Fund performance rating targets
- Internal control assurance
- People management
- Procurement and contract management

**KEY ATTRIBUTES**

- Effective leadership and managerial skills
- Ability to deal with pressure situations, identify bottle necks and resolve these speedily and cost effectively
- Extensive background in Finance with comprehensive ability to analyze and prepare financial statements, reports and projections
- Deep knowledge of the pension fund administration business, in particular the drivers behind financial performance
- Demonstrated ability to initiate and drive change throughout the organization
- Understanding of Legislative process plus strong understanding of and experience working with investment management principles and actuarial concepts
- Pro-active problem solver
- Ability to work calmly under pressure to meet tight deadlines, and within a small dynamic team
- Ethical and commitment to integrity
- Intellectual flexibility and rigour
- Strong computer skills, including but not limited to MS Excel, Word, Outlook, and Internet banking platforms, ERP systems
- Communication and stakeholder management at executive level
- Project management skills

**JOB REQUIREMENTS**

- Professional Accounting qualification, Employee Benefits Administration Certificate - an added advantage
- 10 years' experience of which 5 years should have been in a leadership / management role preferably within pension fund administration

If you meet the above requirements please submit your application letter enclosing a detailed updated curriculum vitae and certified copies of certificates addressed to:

**HR COORDINATOR**  
Debswana Pension Fund  
Private Bag 00512  
GABORONE

E-mail: recruitment@dpf.co.bw  
Correspondence will only be entered into with shortlisted candidates

**Closing Date: Thursday 31st December 2015**

**Debswana Pension Fund Contact Details**

<b>Gaborone Office</b> Private Bag 00512, Gaborone Botswana Plot 50361, Block D, Carlton House Fairgrounds, Gaborone Botswana Tel: +267 361 4267 Fax: +267 3936239	<b>Jwaneng Office</b> Township Housing Office Block, Office No.9 Tel: +267 588 4849	<b>Orapa Office</b> HR Block, Office No.11 Tel: +267 290 2323	<b>www.dpf.co.bw</b>
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- Contribute to member ROI through efficient investment accounting, i.e. ensure timely investment of member contributions, and through collaboration with the Investment Manager; identify, and implement business improvement initiatives
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### vi) Contact Details

Contact details must be placed on all documents intended for external use.

The contact details are to always be placed on the bottom left corner of the document.

Note: it is important that details of all DPF offices are shown as seen in example below.

\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

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## Outdoor Advertising

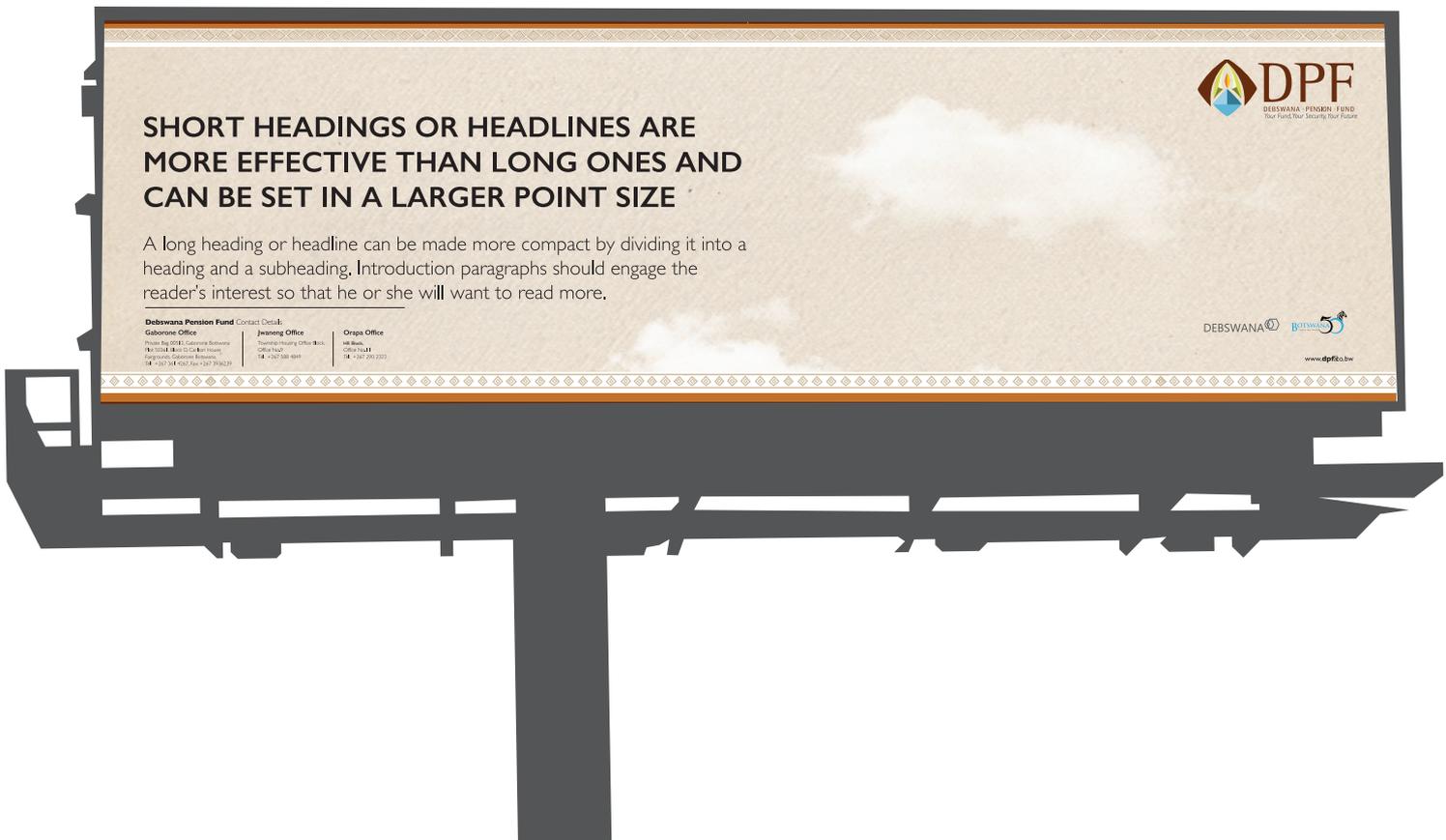
Billboard visibility: Agencies should ensure that Gill Sans Light is used to set text on all billboard layouts to ensure distance legibility.

When the background colour is black, the text must be white.

Layout and art direction: Agencies must ensure that art directors are involved in the process of laying out the copy to ensure that all principal rules of typography (leading and kerning) and art direction are adhered to.

Quality of production: Agencies should ensure that the billboards are printed on a thick enough substrate to address the issue of show-through on the citiLites billboards.

DPF's brand equity is in the true representation of the specific Pantone colours, therefore the production should ensure that this colours pop out at a distance and does not appear washed out.



## \* Eventing Collateral

### Contents:

Eventing Collateral	7.1
Backdrop Banner & Floor Banners	7.2
Telescopic & Teardrop Banners	7.3
Pull-Up Banner	7.4
Gazebo	7.5

### \*

*This section acts as an extension of Section 2's guidelines on the positioning of DPF's brand elements when considering application on portable branded signage.*

### Section applies to:

#### a) Internal;

- DPF Communications Department

#### b) External;

- Advertising/Marketing & Design Agencies
- Signage Suppliers
- All 3rd party suppliers handling the DPF brand for production

*\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.*

## Eventing

The design and messaging must be appropriate for the campaign; it could consist of illustration, photography or be purely copy driven.

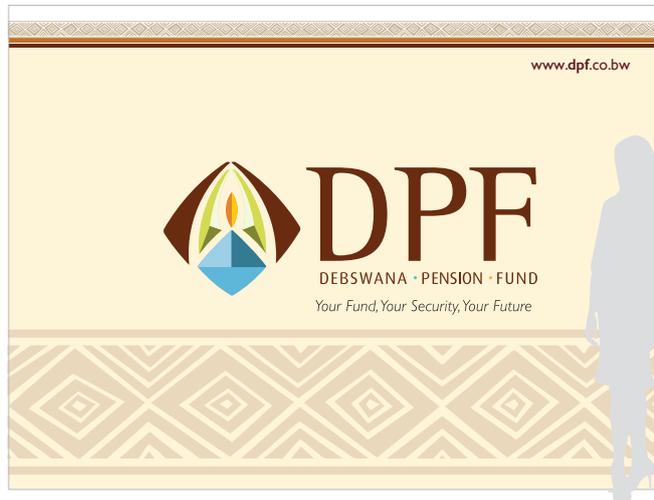
Visuals should avoid coming across as “stock” photography and especially “aquafresh” smiles to camera. Visuals should directly illustrate the specific benefit of the product or the feeling most directly associated with the benefit.

Subtle inclusion of the DPF’s Brown and Orange can be used to help differentiate images. Its inclusion should be noticeable but not dominant.

All the examples use a clear typographical hierarchy that allows the message to be read quickly, from headline through to body copy.

Care must be taken with typography to produce visibly comfortable text. The message should always be legible and easy to read.

## Eventing Collateral: Backdrop Banner & Floor Banners



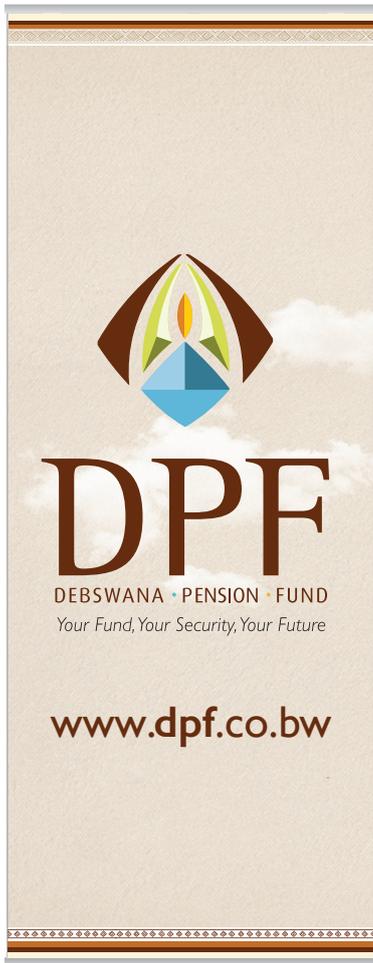
\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

**Eventing Collateral:** Telescopic Banners & Teardrop Banners



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

**Eventing Collateral:** Pull-Up Banners



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

**Eventing Collateral:** Gazebo



\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.

## \* Vehicle Livery

### Contents:

Application examples 8.1

\*

***This section acts as an extension of Section 2's guidelines on the positioning of DPF's brand elements when considering its use to brand company vehicles.***

#### **Section applies to:**

**a) Internal;**

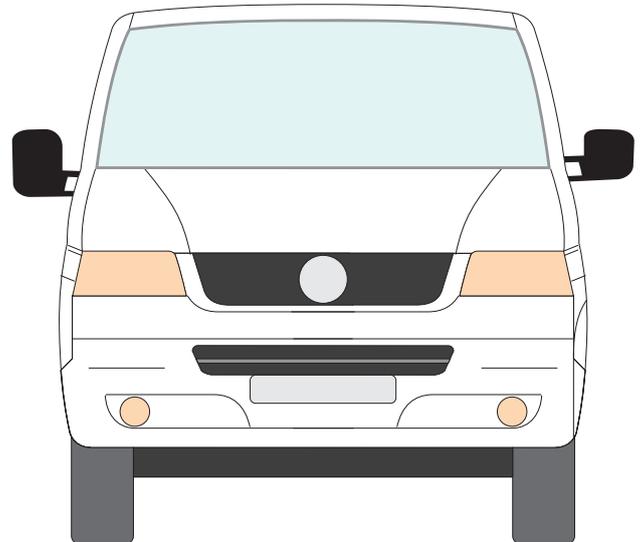
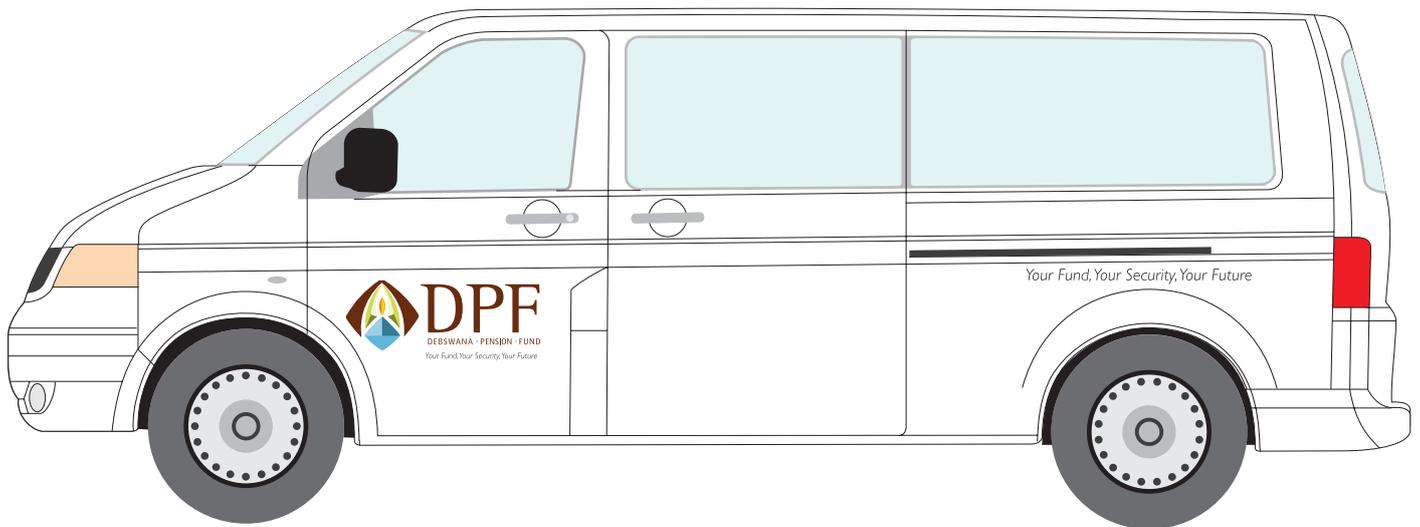
- DPF Communications Department

**b) External;**

- Advertising/Marketing & Design Agencies
- Signage Suppliers
- All 3rd party suppliers handling the DPF brand for production

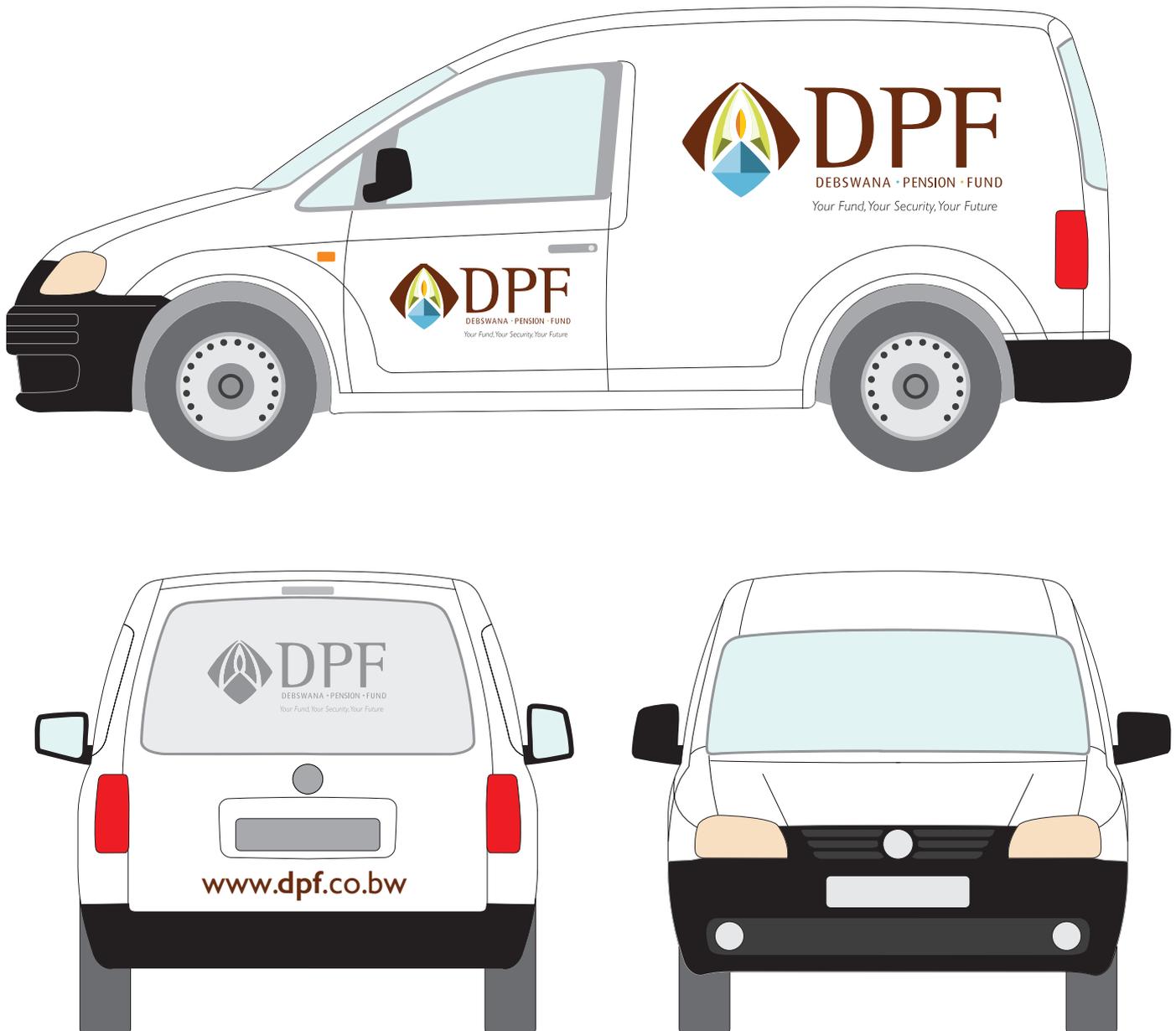
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**Application Examples:**



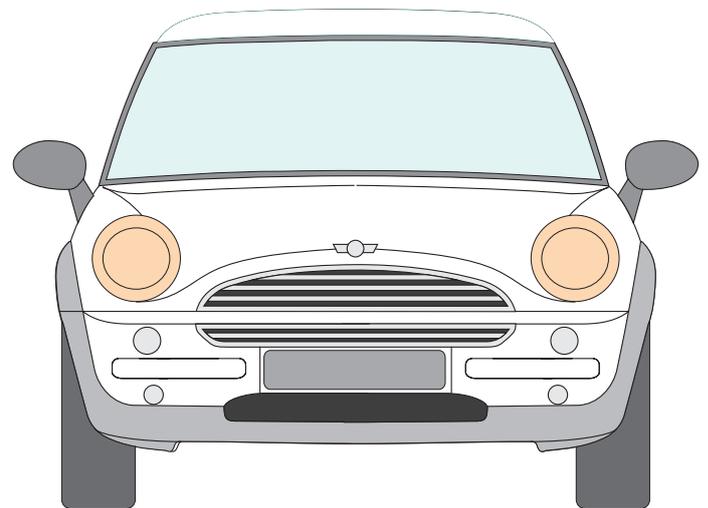
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**Application Examples:**



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**Application Examples:**



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## \* Promotional Items

### Contents:

Application examples 9.1

#### \*

*This section acts as an extension of Section 2's guidelines on the positioning of DPF's brand elements when considering application on corporate and promotional products.*

#### **Section applies to:**

**a) Internal;**

- DPF Communications Department

**b) External;**

- Advertising/Marketing & Design Agencies
- All 3rd party suppliers handling the DPF brand for production

*\* Please refer to the visual identity section and various style guides for signature, colour, photography, typography and layout principles and device controls.*

Branded merchandise is a good way of creating a brand connection with a tangible, useful, meaningful object.

These objects serve as reminders of the DPF Brand.

It is therefore essential to follow these guidelines whether you are branding one item or hundreds and whether they are distributed internally or externally.

### Appropriate Merchandise

When selecting merchandise try to find unique items that reflect our attributes of being efficient, Motswana, grounded and innovative as well as showing that we are approachable, trustworthy and smart

All merchandise must be durable, made with quality materials and be sensitive to all genders, race and religions.

Keep safety in mind when selecting merchandise e.g. Brand lanyards that have a break-away feature.

#### DON'T:

- Brand merchandise that is not aligned with the company image and attributes.
- Brand merchandise that may be soiled or viewed in an unfavourable way, such as disposable napkins as they end up dirty and in a dustbin, welcome mats where the signature gets walked on.
- Brand merchandise that contains obscene or pornographic content, or promotes gambling.
- Brand merchandise that promotes smoking.

### Application

Applying our signature to merchandise requires careful consideration given the variety of surfaces and space limitations.

It is especially important to follow the colour and clear space guidelines as closely as possible.

If the object contains a manufacturers label or mark it should be removed. If it cannot be removed the manufacturers tag or label may only appear on the interior of an item being branded

#### DON'T:

- Alter the logotype when branding an item. Items should only be branded with an approved corporate signature and brand promise line.
- Alter the proportions of the corporate signature to fit a printable area.

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**Application Examples:**



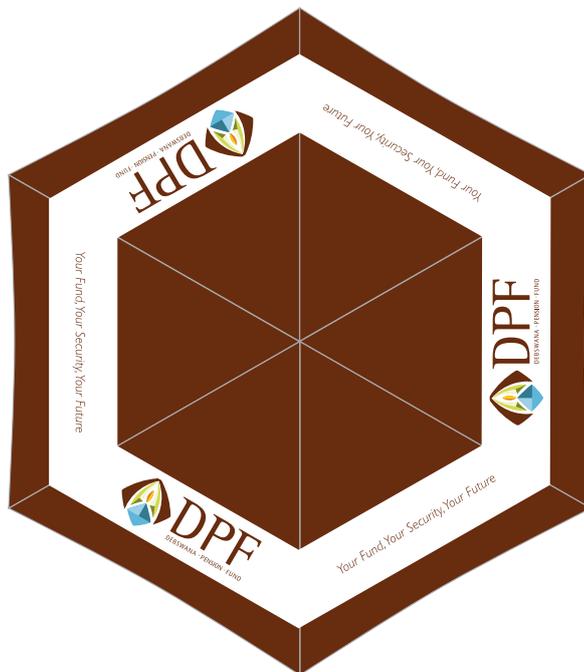
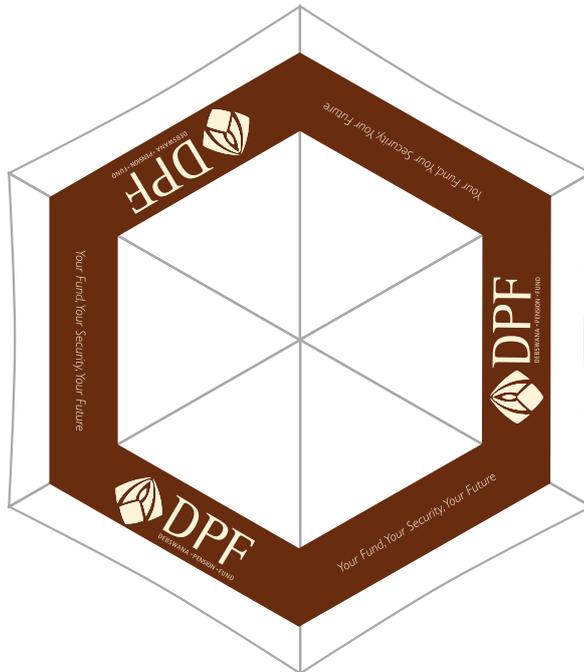
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**Application Examples:**



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## Glossary

**Brand** - A brand is the tangible and intangible attributes residing within the Brand DNA visualized as a product/service that when managed properly, inspires, and motivates customers to create and deliver value to its shareholders. A brand possesses functional and emotional ties between customers and a product or service.

**Brand Manual** - A set of internal controls, policies and procedures to provide and ensure a specified consistency of brand experience across your customer base. Brand Guidelines may include a brand vision, identity, guideline manual, history, values, positioning, personality, tips, design style guide and related information.

**Brand Consistency** - The ability of the brand to remain consistent with its brand standards manual throughout all brand usage.

**Brand Equity** - The sum of all distinguishing qualities of a brand, that results in personal commitment to and demand for the brand; these differentiating thoughts and feelings make the brand valued and valuable.

**Brand Pillars** - are important to define the brand. They are the most important principles and attributes that you want communicated through the brand.

**CI** – Corporate Identity: The brand identity of a company, consisting of its key identifiers, such as its brand name, logo, typography, and colours.

**CMYK** – the four colour ink system used in most printing systems; Cyan, Magenta, Yellow and Black.

**Composition** - the way in which the advert or photograph is put together or arranged: the combination of parts or elements that make up the photograph.

**Copy** – the written material, text, in an advert or publication.

**Depth-of-Field** – the range of focus in a photograph; the distance between the nearest and farthest objects in a scene that appear acceptably sharp in an image.

**Landscape** – Page orientation; when it is wider than it is tall.

**Pantone** - A set of standard colours for printing, each of which is specified by a single number. Each colour is assigned an identifying number.

**Perspective** - The spatial relationships between objects in the photo, along with their dimensions with respect to the viewpoint (camera lens or the viewer).

**Portrait** – Page orientation; when it is taller than it is wide

**RGB** - The RGB color model is an additive color model in which red, green and blue light are added together in various ways to reproduce a broad array of colors.

**Visual Identity** - A brand's visual equity and visual identifiers, such as: Logo, images, color, packaging, etc.



# BRAND SUCCESS IN EVERY POSITION.

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**Adminstrators Office**

**Gaborone Office**

Private Bag 005 12, Gaborone Botswana  
Plot 50361, Block D, Carlton House  
Fairgrounds, Gaborone Botswana  
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