

NCC
Graphic Manual

Version 1.1



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One NCC

This manual describes NCC's common identity. Today, we have many thousands of employees in different countries. With a common graphic identity, we can appear as one and the same company, irrespective of where our customers and partners encounter us. It strengthens our competitiveness and helps us to fulfill our business objectives.

It is not by chance that our graphic profile looks the way it does. Its starting point is the group's comprehensive brand promise: "NCC is a responsible and innovative society builder focusing on sustainable development." The promise describes how we want to be perceived by customers and important partners. The promise is never expressed directly in words. Instead, it is expressed in different ways in all our communications. Text, images and shapes come together to convey the image of NCC as an innovative but, at the same time, humane and responsible company.

Irrespective of where NCC is encountered – on a sign, on our website or in our advertisements – our graphic identity says something about who we are and what we stand for. Everything we do and say, every day, is an opportunity for us to create more trust and strengthen our brand.

This manual describes how our graphic identity shall be used and which elements form an integral part of it. I assume that you will follow these guidelines so that together we will continue to convey the image of one strong NCC.



Annica Gerentz
Senior Vice President Corporate Communications

Basic elements

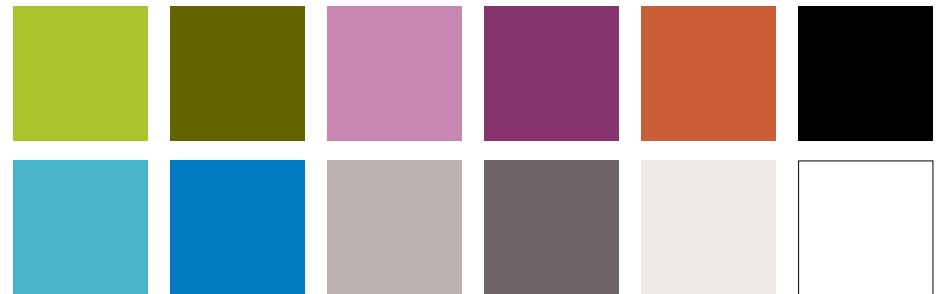
NCC 

BASIC ELEMENTS

NCC's graphic identity consists of four basic elements; logotype, colors, fonts and images. Together they form a unique and distinctive identity for NCC. In this section, we explain each basic element in detail as well as the most important rules governing their use. Further on in the manual you will find examples of how the basic elements interact in different types of communication carriers.



AbCd



Abcdefghijkl
mnopqrstuvwxyz
xyz



Logotype

About the logotype

ABOUT THE LOGOTYPE

The logotype is one of our most powerful distinctive features and our single most important identity carrier. It must always be used with care and with respect. Altering or misrepresenting the logotype risks weakening its legal protection or invalidating it completely.

WORDMARKS AND SYMBOLS

NCC's logotype consists of two parts, a wordmark and a symbol. The abbreviation NCC originally stood for Nordic Construction Company. The name is never written out in full. The letter combination NCC has over time become a name in itself. The symbol, the stylized star, is a reference to our principle owner, Nordstjernan.

COLORS

Formerly, NCC's Swedish origins were emphasized in the logotype by blue and yellow colors in the star. Over the years, the logotype has been further developed and simplified in order to fit in with all the group's markets. Today the logotype has two colors, with the wordmark in black and the symbol in blue. None of the older versions of the logotype may be used.



Logotype

Versions and backgrounds

THREE LOGOTYPE VERSIONS

The basic logotype in color is always used wherever possible. It is closely connected with NCC and contributes to recognition and association. In exceptional cases, if the color logotype cannot be used, there are two other versions of the logotype available – a completely black version and a negative version (in other words, white). These have a complementary function, for example, with black/white productions and on certain profile clothes and give-aways (see page 91).

BACKGROUND COLORS

The basic logotype in color is always positioned against a white background (see figure 1). In other words, it may not be positioned against any other background colors, nor may it be positioned within an image (see figure 4). The other two logotype versions should be used sparingly, but may be positioned against all types of background color if used carefully. The greater the contrast between background and logotype, the better. For this reason, use the black logotype against a light background and the negative logotype against a dark background (see figure 2).

EXCEPTION

Occasionally, the logotype needs to be used in a context where NCC cannot control the background color – but where it is still regarded as important to display it in color. For example, it may be a matter of collaboration projects with other parties where several logotypes are displayed together. In exceptional cases, a white background plate may be positioned behind the logotype (see figure 3). This should be used with great care and only in selected cases.

Are you unsure as to which logotype version you should use? Send an email to visualidentity@ncc.se

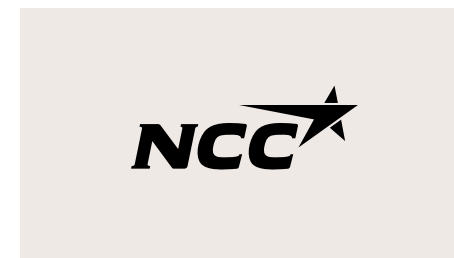
1. Basic logotype in color

The basic logotype in color is always used wherever possible – and should always be positioned against a white background.



2. Completely black and negative logotypes

The completely black and negative logotype are only used in exceptional cases when the color logotype cannot be used. Use the black logotype against a light background and the negative logotype against a dark background.



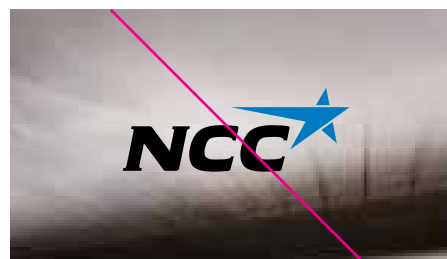
3. Exception

A white background plate behind the logotype may only be used in exceptional cases and in a context where NCC cannot control the background color (for example, in co-branding situations).



4. Avoid

The basic logotype in color may not be positioned on an image or against background colors other than white.



Logotype

Incorrect use

NCC's logotype may never:

Be split up

The wordmark and symbol form a coherent unit which may never be separated or used individually.

Be combined

The logotype is always displayed on its own. It may never be combined with names of other business areas or with other text messages. The phrase "Expect a bit more" used to be used with the logotype. This tag line has now been phased out and should no longer appear together with the logotype. However, "Expect a bit more" may still be used in headings and running text.

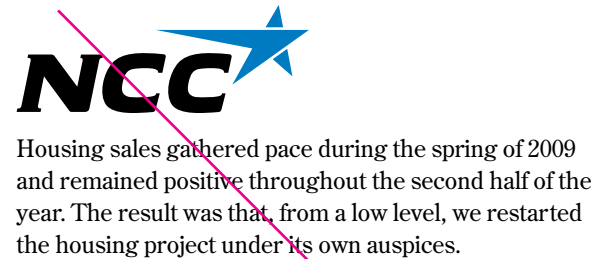
Be misrepresented

The logotype's appearance is trademark protected and may not be altered. The wordmark may not be written in any other font. The star may not be substituted with any other symbols. The logotype shall be treated with respect and may never be displayed out of proportion, with an incorrect resolution or with an incorrect size ratio, etc.

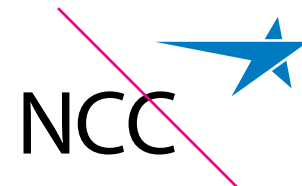
The logotype may not be split up



The logotype may not be combined



The logotype may not be misrepresented



Logotype

Size and positioning

POSITIONING

On printed materials and marketing communications, the logotype is generally positioned in the top right corner. Partly because it receives good exposure here. Partly because the logotype itself has an inherent forward motion – it slopes slightly to the right. By positioning it against the right corner, it has the appearance of being supported against the corner, which provides a natural “stop”. The exceptions are envelopes and certain advertisement formats (see pages 31 and 72). On special units also such as profile clothes, give-aways and flags, different logotype positions are necessary (see pages 91–93).

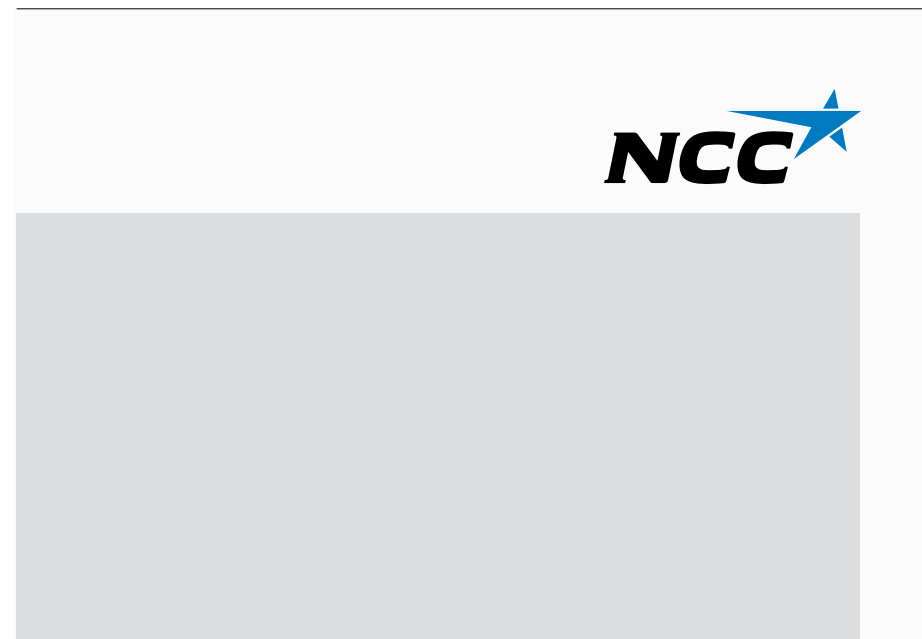
SIZE

The size of NCC’s logotype varies with the format of the printed material on which it is displayed. The table below shows a list of logotype sizes for the most common print formats. With unusual formats; start from the nearest format and fine-tune the size as needed.

Format	Width
A7	17 mm
A6	23.5 mm
A5, 148 x 148	27 mm
A4, 210 x 210	34 mm
A3	40.5 mm
50 x 70	67.5 mm
70 x 100	101.5 mm

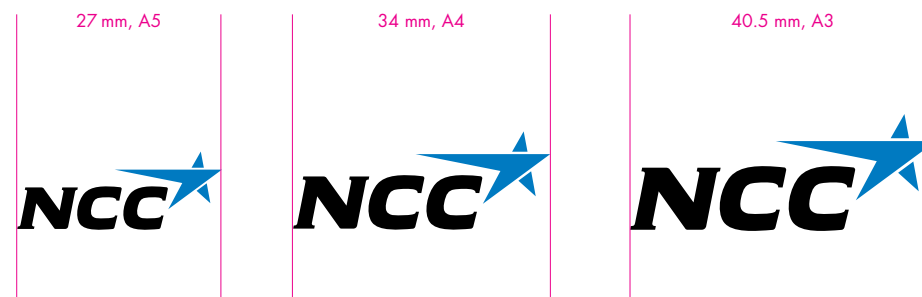
Positioning

In marketing communications, position the logotype in the top right corner. The example shows A4.



Size

Logotype sizes for the most common print formats.



THE LOGOTYPE'S FREE ZONE

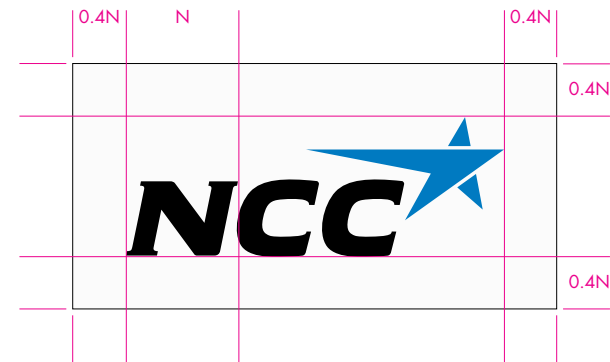
The logotype shall always be surrounded by a defined free zone. No other object or message which spoils or encroaches on the logotype may be included in the free zone. It is always the width of the logotype's "N" which governs the size of the free zone. The total free zone may never be less than 0.4 N (see figure 1).

FREE ZONE IN MARKETING COMMUNICATIONS

The free zone is bigger on printed materials and marketing communications. This is due to the free zone being integrated with the border. The size of the border is also governed by the N in NCC's logotype (see figure 2). Notice that the free zone's proportions vary somewhat depending on whether the logotype is positioned in a vertical or horizontal format (see figures 2a and 2b).

1. The logotype's free zone

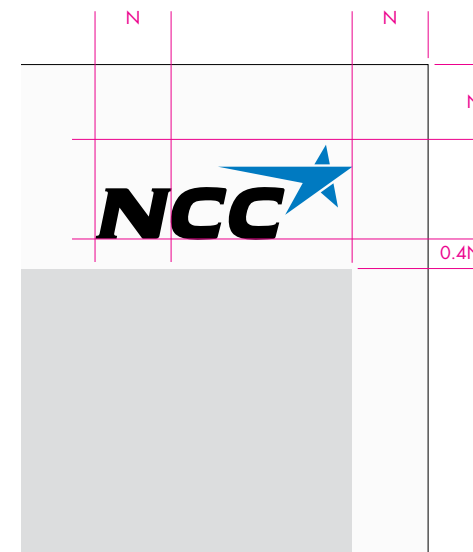
The size of the free zone is governed by the N in NCC's logotype. The free zone may never be less than 0.4 N.



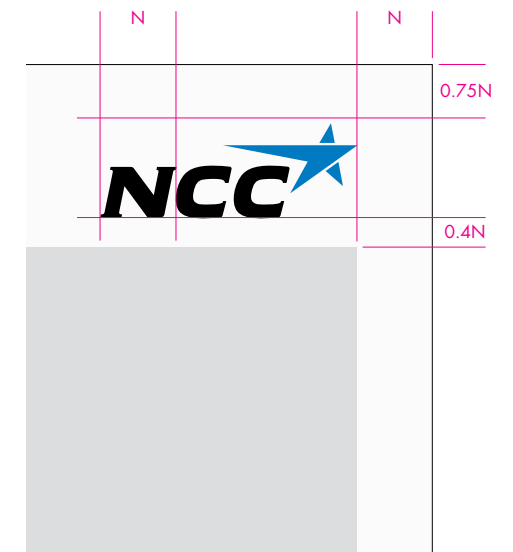
2. The free zone's proportions in marketing communications

The free zone is larger in marketing communications. The proportions vary somewhat between vertical and horizontal formats.

2a. Vertical format



2b. Horizontal format



Colors

Inspiration

NCC'S COLORS

The inspiration for NCC's colors derives from our own business and from the environment surrounding us.

GRAY SCALE

Essentially there is one neutral color scale. Three different shades of gray with associations to light concrete, and lumber and earth turned gray form the basis of the color range.



ACCENT COLORS

The gray shades are complemented with seven accent colors obviously inspired by nature. Among the brighter accent colors are a light green shade reminiscent of the sunlight shining through foliage in springtime, a blue turquoise shade which brings to mind the "blue hour" before dusk, and a pink shade which is reminiscent of peony, amongst other things.



The more subdued accent colors include an orange shade which resembles re-colored autumnal leaves, a lilac and a green shade with associations with heather and damp moss and lastly, the cornflower blue which for a long time was NCC's distinguishing characteristic – but which now plays a secondary role in the graphic identity, alongside the other accent colors. However, it is still found in the logotype.



Colors

Color scale

COLOR SCALE

Gray is the basis of NCC's color scale. The three gray shades dominate the layout together with white and an element of black. The overall impression is always light, fresh and airy. The accent colors are added as necessary – for example to emphasize something extra (such as a heading or quotation) or in tables or diagrams where many different colors are needed in parallel.

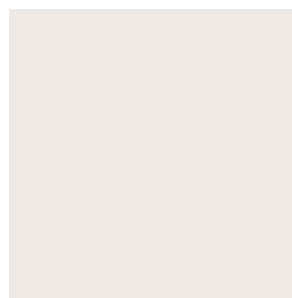
THE PALETTE AS A WHOLE

The color palette is selected with care in order to create a soft and humane, but at the same time modern and professional, image for NCC. The colors are shared by the whole group. Individual business areas or units do not have their own sets of colors.

COLOR VALUES

On the right you will find PMS, CMYK, RGB and NCS values for all NCC's colors. The values are the same irrespective of whether the colors are to be printed on coated or uncoated paper – or on other surfaces such as textile or plastic. For this reason, the color values are optimized for use on uncoated paper (as this is the most common within NCC). The colors can therefore have a slightly different appearance on other types of paper and surfaces. Small adjustments to the color values may be required in such cases in order to produce the correct color impression.

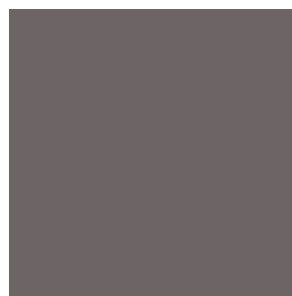
Do you need help with color adjustments? Or do you have other questions regarding NCC's color palette? Send an email to visualidentity@ncc.se



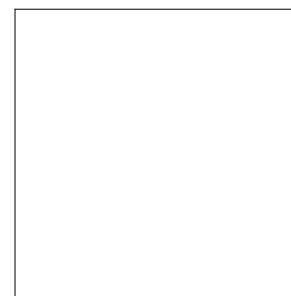
PMS Warm Gray 1U
 CMYK C00 M02 Y03 K06
 RGB R237 G237 B237
 NCS S1000-N



PMS Warm Gray 4U
 CMYK C00 M06 Y06 K30
 RGB R163 G163 B161
 NCS S3500-N



PMS Warm Gray 11U
 CMYK C00 M10 Y05 K70
 RGB R89 G89 B89
 NCS S6000-N



White



Black



PMS 397 U
 CMYK C30 M00 YXX K10
 RGB R168 G170 B49
 NCS S2070-G70Y



PMS 7458 U
 CMYK C60 M00 Y10 K10
 RGB R94 G161 B181
 NCS S3030-B10G



PMS 680 U
 CMYK C10 M50 Y00 K10
 RGB R194 G135 B169
 NCS S2030-R30B



PMS 285 U
 CMYK C90 M45 Y00 K00
 RGB R35 G117 B187
 NCS S2065-R90B



PMS 5747 U
 CMYK C10 M00 YXX K70
 RGB R114 G117 B62
 NCS S5540-G60Y



PMS 7580 U
 CMYK C00 M70 Y80 K20
 RGB R200 G109 B68
 NCS S2075-Y60R



PMS 249 U
 CMYK C20 M80 Y00 K40
 RGB R137 G77 B119
 NCS S4040-R40B

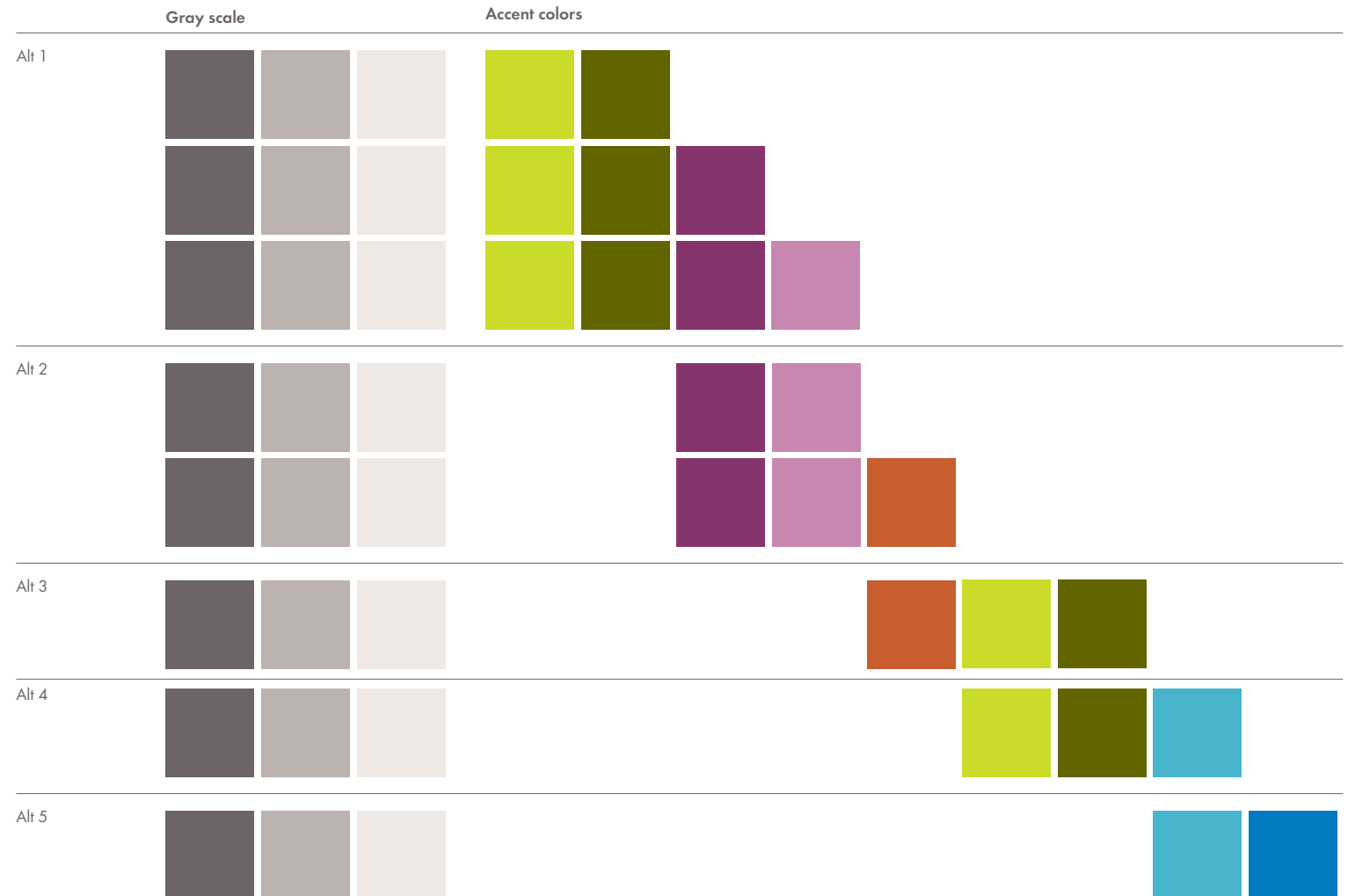
Colors

Combinations

COLOR COMBINATIONS

Be careful not to use too many colors at the same time. The overall impression should always be white and gray and light – not pastel or glaring. Use accent colors with care! Preferably, do not use more than one or two at a time on the same printed material – except for special purposes such as in tables and diagrams.

In the figure on the right, we have put together some examples of how the different accent colors can be combined with one another. Interpret the figures as follows: Always start from the gray scale. If more colors are needed – add one or more accent colors. The figure shows five possible combinations if you have selected light green, lilac, orange or blue turquoise as the first accent color (alternatives 1–5).



NCC CENTURY

NCC Century is NCC's primary identity-carrying font. The font has been specially developed and is unique to NCC. Consistent use of NCC Century is one of the fundamentals of the visual identity and at the same time an important tool for setting NCC apart.

USE

NCC Century is used consistently in all marketing communications (advertisements, brochures, printed materials, etc.) – as a heading, in introductions and in running text. The exception is our website where a different font has been chosen for reasons of readability. The font is available in the cuts Regular, Italic and Bold. There are also small capitals. The italic cut is used mainly to emphasize selected words or sections in headings and enlarged quotations. The italic element adds softness to the layout and contributes powerfully to recognition and identity.

ABOUT THE FONT

NCC Century is a robust, elegant and decent serif with very good readability. The font is based on Morris Fuller Bentons Century Oldstyle, which was gradually launched by American Type Founders, ATF, between 1910 and 1915 as a result of the growing need for improved and more readable fonts for daily newspapers.

Do you not have NCC Century?

Send an email to visualidentity@ncc.se

Do not forget to take out the user license for the font. You can do this, for example, at www.fontshop.se or at your local font supplier.



ABCDEFGHIJKLMNOPQRSTUVWXYZ

NCC Century Regular

?!&%@0123456789

abcdefghijklmnopqrstuvwxyz

AbcdefghijklmnoPqrstuvwxyz

NCC Century Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

NCC Century Small Caps

AbcdefghijklmnoPqrstuvwxyz

NCC Century Bold

NCC FUTURA

The font NCC Futura is used in intermediate headings, captions, tables and footnotes. NCC Futura combines effectively with NCC Century and is an excellent complement to the basic font. NCC Futura is available in the cuts Book, Medium, Demi and Bold.

ABOUT THE FONT

NCC Futura is a sans serif which is characterized by the distinctly modernistic, geometric and architectonic ideal which developed during the Bauhaus movement. Futura was designed by Paul Renner between 1919 and 1933.

Do you not have NCC Futura?

Send an email to visualidentity@ncc.se

Do not forget to take out the user license for the font. You can do this, for example, at www.fontshop.se or at your local font supplier.

A b C c d

ABCDEFGHIJKLMNOPQRSTUVWXYZ
?!&%@0123456789
abcdefghijklmnopqrstuvwxyz

NCC Futura Book

AbcdefghijklmnoPqrstuvwxyz

NCC Futura Medium

AbcdefghijklmnoPqrstuvwxyz

NCC Futura Demi

AbcdefghijklmnoPqrstuvwxyz

NCC Futura Bold

The example on the right shows how NCC Century and NCC Futura are combined in practice.

HEADINGS

Main headings are always written in NCC Century. The basic cut is Regular. Important keywords are brought out with Italic, which lends extra emphasis to the word and also adds lightness and identity to the layout.

INTRODUCTIONS

Introductions are also always written in NCC Century. An accent color can be used to direct focus onto the introduction. Orange has been chosen in the example on the right.

SUBHEADINGS

Subheadings can occur on two levels in NCC's marketing communications. In intermediate headings, NCC Futura is used in Book cut, in upper case. In subheadings, NCC Century is used in Italic cut.

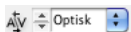
BODY TEXT

NCC Century is always used in body text.

CAPTIONS

Captions are written in NCC Futura to separate them clearly from the rest of the text.

Notice that the letter spacing in Adobe InDesign must be placed in the "Optic" position and not "Metric". This applies to both NCC Century and NCC Futura.



Heading
NCC Century, Regular and Italic

The right measures at the right time give NCC *a good position*

Introduction
NCC Century, Regular and Italic,
accent color

Uncertainty was rife in January 2009 – for us and for our customers. The course of the financial crisis could not be anticipated properly, the banks restricted lending and many companies had already announced large-scale cancellations. The demand from the export industry dipped and NCC's inflow of orders had fallen by 40% in the fourth quarter of 2008. We had over 4000 homes under construction and a high proportion of these, 52%, was unsold.

Body text
NCC Century, Regular

It explitiatus ea aribus, sinciminum voluptat ipsa est evenimus as ut la dolorrovit es que enem versperspit iducius dis exceri dem. Ignatemodisdessimintia estotas sus maximo conetusam esti odi asperrum atemquiandi occum rerume laut dunt.

Intermediate heading
NCC Futura, Book, upper case

TEM CORUM RESE
Ore prat. Tem corum rese sa nat doluptio ex explorioria ne porro expe ab ipsapella pe nissum quam am sundion gnatemodisdessimintia. Excerptatquat iostiiseum del ium ipsam quatia sequi sinvent re cone aciet a ilitibus, nulpa sum sed quia qui ad quatiaes quantur sandi con ex eici simi, quaestotamus estrum doluptas

Caption
NCC Futura, Book

Estrum doluptas site
It explitiatus ea aribus, sinciminum voluptat ipsa est evenimus as ut la dolorrovit es que enem versperspit iducius dis exceri dem.

Subheading
NCC Century, Italic

Excerptatqua
Estrum doluptas site sinciminum voluptat ipsa est Ignatemodis dessimintia estotas sus maximo conetusam esti odi asperrum atemqui Tem corum rese sa nat doluptio ex explorioria ne porro expe ab.



The employees at NCC have produced strong earnings in difficult economic times and prepared NCC for the future.

Also shown here is how NCC Century and NCC Futura are altered for different applications within the framework of the same printed material.

PAGE NUMBERS

Page numbers are usually written in NCC Futura. NCC Century can also be used as an exception. The page numbering is always positioned at the top in the outer corner.

QUOTATIONS

Emphasized quotations are written in NCC Century. The basic cut is Regular. Important keywords are brought out with Italic in exactly the same way as in main headings. This provides extra emphasis while at the same time adds lightness and identity to the layout.

TABLES, DIAGRAMS AND LISTS OF POINTS
NCC Futura is also used to advantage in all tables, diagrams and lists of points.

Page numbers

NCC Futura, Heavy and Book
Positioning: At the top in the outer corner

Quotations

NCC Century, Regular and Italic

Captions

NCC Futura, Book

Tables and lists of points

NCC Futura, Book and Heavy

5 NCC 2010



With a lot of work still to do, the employees at NCC have produced strong earnings in difficult economic times, trimmed the balance sheet and prepared NCC for the future.

KEY FIGURES

MSEK	2009	2008
Inflow of orders	45 957	45 957
Order book	34 084	34 084
Net sales	51 817	51 817
Operating profit/loss	2 150	2 150
Earnings after financial items	1 694	1 694
Earnings for the period	1 262	1 262
Earnings per share, after dilution, SEK	11,63	11,63
Dividend per share, SEK	6,001	6,001
Cash flow before financing	2 837	2 837
Cash flow per share, after dilution, SEK	26,18	26,18
Return on equity, %	18 27	18 27
Equity ratio, %	26 19	26 19

It explitiatus ea aribus, sincimum voluptat ipsa est evenimus as ut la dolorrovit es que enem versperspit iducius dis exceri dem. Ignatemodis dessimintia estotas sus maximo conetusam esti odi asperrum atemquiandi occum rerume laut dunt.

TEM CORUM RESE

Ore prat. Tem corum rese sa nat doluptio ex explabria ne porro expe ab ipsapella pe nissum quam am sundion gnatemodis dessimintia. Excerptatquat iostiis eum del ium ipsam quatia sequi sinvent re cone aciet a ilitibus, nulpa sum sed quia qui ad quatiales quantur sandi con ex eicisimi, quaestotamus estrum doluptas Tem corum rese sa nat doluptio ex explabria ne porro expe ab ipsapella pe nissum quam am sundion gnatemodis dessimintia. Excerptatquat iostiis eum del ium ipsam quatia sequi sinvent re cone aciet a ilitibus, nulpa sum sed quia qui ad quatiales quantur sandi con ex eici simi, quaestotamus estrum doluptas

KEY QUESTIONS

- The most attractive customer tenders.
- Long-term and strong customer relationships.
- High level of competence.
- Contributes to sustainable social developments.
- The industry's highest production effectiveness.
- NCC partnering.
- Functional agreements.
- Life cycle considerations.
- Committed employees.
- Energy-effective products and services.
- Reduced carbon dioxide emissions.
- Life cycle considerations.
- Committed employees.
- Energy-effective products and services.
- Reduced carbon dioxide emissions.

FONTS FOR OFFICE

In documents produced in the Office environment, NCC Century and NCC Futura are replaced by the fonts Georgia and Arial. These fonts do not require any special license beyond what is provided as standard on all PCs and Mac computers. This makes things easy when documents are transferred between computers, for example. The structure and shape are retained, regardless of who opens and reads the document. Arial also provides better on-screen readability than the other fonts. For this reason, Arial is used throughout in all body text in PowerPoint documents – while Georgia is used in headings.

OFFICE TEMPLATES

For Office programs, special templates have been developed which govern the design of NCC's letters, PowerPoint presentations, e-mail signatures, etc. The templates ensure that the fonts, colors and font sizes are automatically correct and that the document complies with the graphic guidelines.

Tips! More details about our Office templates can be found on pages 40–50.

Georgia

ABCDEFGHIJKLMNOPQRSTUVWXYZ
?!&%@0123456789
abcdefghijklmnopqrstuvwxy
AbcdefghijklmnoPqrstuvwxyz

Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
?!&%@0123456789
abcdefghijklmnopqrstuvwxy

Arial Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
?!&%@0123456789
abcdefghijklmnopqrstuvwxy

NCC'S PICTORIAL LANGUAGE

Images have a central role to play in NCC's graphic identity. The correct choice of image is crucial if our communication is to convey the right values about NCC to the world around. For this reason, images cannot be chosen based on opinion and taste; certain common guidelines must be followed. Ultimately, the pictorial language has its starting point in the group's comprehensive brand promise: "NCC is a responsible and innovative society builder – focusing on sustainable development."

GOOD AND BAD EXAMPLES

On the right you can see the characteristics of NCC's pictorial language and what you should consider when selecting images. On subsequent pages you will find examples of images which fill in well with NCC's communications, and also examples of images which are not suitable. The images are organized into the following sections: Images of people (distance images, workplace images, portraits), architectural images, interior images and infrastructure images.

NCC's pictorial language rests on four cornerstones

DOCUMENTARY

NCC's images have a fundamental documentary feel. By documentary, we mean that the images feel authentic and credible. They capture a moment of everyday life; a snapshot of the here and now. The images should not feel either contrived or posed. The looks into the camera are used with care and only if they feel sincere and spontaneous. As far as possible, the images are captured in natural environments with natural light. Generally speaking, capture the images in a lighter morning, afternoon or evening light.

HUMANISTIC

The images radiate humanity and warmth. Motif, lighting and composition come together to influence and create an inviting feeling. Images involving individuals is an important element in the style as a contrast to buildings and surroundings. The images can be captured from a distance or close to, against a background or with a setting. They are always spontaneous, natural and captured with an interest for the individual. Even without individuals in the image, the style is characterized by a human presence. As observers, we imagine the individuals are close – for example by light flowing out through a window pane. The images convey a humanistic attitude with consideration for people, society and nature.

BOLD DESIGNS

Also typical of NCC's pictorial language are interesting compositions and motifs with bold designs. Buildings, workplaces and people are not documented straight up and down. Graphically powerful shapes and lines are the objectives in the images, together with exciting angles and perspectives.

FULL OF CONTRAST

"Contrasts" is a keyword in NCC's pictorial language. It applies above all when different images are combined with one another. Contrasting hard with soft, the expected with the unexpected, close-up with distance creates a dynamism in the pictorial language which awakens the interest of the observers and also reflects NCC's brand promise. Color images are combined with those in black and white, architectural images layered with images of people, harder motifs are softened with warmer light, in order to produce the desired dynamism.

HOW WE WRITE

In order to convey the correct image of NCC it is not only important how we look – but also how we sound. Both the words we use and how we construct the message have an impact on how we are perceived. In this section we describe the characteristics of NCC's writing style and what you should consider when you express yourself in both an internal and external context.

Write so as to be read

Write simply, directly and clearly

NCC's language is simple, direct and clear. We express ourselves in a balanced way, without understatement or exaggeration. We write concisely, but vary the length of the sentences so that the text flows and is easy to read. More complicated and technically complex matters are also described so that they are broadly understandable. Please write a summary if you feel the text needs it.

Adapt the language to the context

Our language is adapted to the context in which it appears. In a marketing brochure for new homes, for example, we can be vivid in our descriptions, alluding to feelings and expressing ourselves in abstract terms. In material for the press or in a report, we must express ourselves in a more objective way.

Imagine looking from the outside in

In order to convey our message, we must write in a way which engages the audience. A simple trick for finding the correct mode of expression is to think of the audience as an actual person – and not as an anonymous “target group”. For example, a person who is about to move home or look for a new job. If you do this it will be easier to find the relevant message and write in a direct and engaging style. Use a personal form of address. Write “you” instead of “one”. Compare “*You* will be able to choose from many different materials” with the less favorable “*One* will be able to choose from many different materials.”

HOW WE EXPRESS OURSELVES

Irrespective of where NCC is encountered – in an advertisement, on our website or in annual accounts, we shall always come across in the same way. Our voice says something about who we are. Just like our graphic profile, it is an important part of our identity. The text on the right describes how our common voice sounds, in other words the tonality which will characterize all our marketing communications.

With a *warm and balanced* voice

When we communicate on behalf of NCC a single voice should be heard. A sympathetic voice which can both report on unexciting matters in an engaging and inspiring way and describe new projects with balanced enthusiasm. We write with a warm and moderate tone but at the same time lively and varied so that it is not flat or boring.

We assert our opinions without being pushy. We are openhearted and approachable. We do not try to persuade, but to convince. We don't force our opinion on anyone, we present it in a humble and persuasive way.

Our tonality reflects our common values in a nuanced way, but without being self-righteous. We want to come across as an honest, ethical and responsible society builder. We want to awaken thoughts, ideas and questions. Open up for dialogue.

It is therefore important that our communications influence and create commitment.