

# Design manual

Nordic Council of Ministers and Nordic Council

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# Introduction

## Welcome

Welcome to the design manual for the Nordic Council of Ministers and the Nordic Council, which contains guidelines and inspiration for the use of our brand identity.

The manual is also available in Swedish at:

→ [design.norden.org](https://design.norden.org)

This manual has been co-produced with Kontrapunkt.

If you have any questions or comments, please contact us at [pub@norden.org](mailto:pub@norden.org)



Bo Linnemann from Kontrapunkt Brand Agency presents the visual identity, launched in 2016. The film is available on Youtube:

<https://www.youtube.com/watch?v=1dwR7dWRqCs>

# Brand hierarchy

The use of the logo is based on a three-tier system:

1. Master brand
2. Master brand variants
3. Endorsed brands

→ [See overview of brand hierarchy](#)



## Master brand

The logo for the master brand consists of the Swan and the logotype 'Nordic Council of Ministers' or 'Nordic Council'. When referring to both organisations at the same time, the Swan may be used on its own or together with the logotype 'Nordic Co-operation'.

The Nordic Council of Ministers' master brand is used by:

- Nordic Council of Ministers' working groups
- Nordic Council of Ministers' projects
- Nordic Council of Ministers' Secretariat
- The Nordic Region in Focus
- Info Norden
- Certain programmes

Read more and download logos in section [Logo](#).



# Master brand variants

Master brand variants are mainly used by the Nordic Council of Ministers' institutions. The logo consists of the Swan label and the unit name. Some of the Nordic Council of Ministers' programmes and partners also use a master brand variant. As a rule, these programmes and partners are 100% funded by the Nordic Council of Ministers.

In cases where an institution using the master brand variant runs projects and programmes, they should use the same logo as the master brand variant.

An institution or partner using the master brand variant must clearly communicate their connection to the Nordic Council of Ministers on main communication channels. This can for instance be communicated in the website footer. See examples:

Footer on → [Nordregio website](#)

Footer on → [NordForsk website](#)



# Multiple senders

When there are multiple senders, the master brand and its variants should be used as follows:

Nordic Council of Ministers & Nordic Council

= **Nordic Co-operation logo**

Nordic Council of Ministers + master brand variant

= **Nordic Council of Ministers logo**

Two or more master brand variants

= **Nordic Council of Ministers logo**

Nordic Council of Ministers and/or one or more master brand variant(s) + one or more organisations with their own brands (i.e. their own logos and identity elements)

= **Nordic Council of Ministers logo + logo of other brands. One of the identities must be selected.**

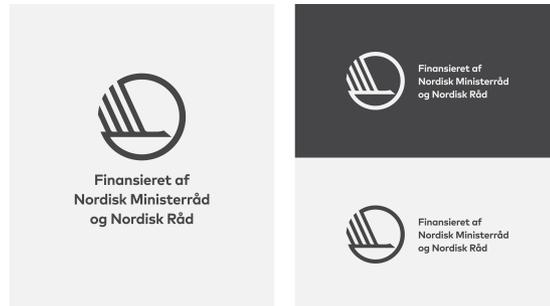


# Endorsed brands

For organisations involved in Nordic co-operation but with their own brand (logo, identity elements, etc.) the endorsement logo should be displayed right next to the organisation's own logo. The partners in this category are mainly bodies that work with the Council of Ministers.

## When is it used?

1. When the organisation using the master brand does not have primary ownership of an activity.
2. When the endorsed brand's target audience or values are different from those of the master brand.
3. When it is of mutual benefit to the master brand and the endorsed brand to differentiate between the two.



# Overview of brand hierarchy

## Master brand

- Nordic Council
- Nordic Council of Ministers, including Info Norden, The Nordic Region in Focus, working groups and projects

## Master brand variant

- Nordic Council of Ministers' Baltic offices
- NordGen
- Nordic Institute on Åland
- Nordic Institute in Greenland
- Nordic House in the Faroe Islands
- Nordic House in Reykjavik
- Nordic Culture Point
- Nordregio
- Nordic Welfare Centre
- Nordic Innovation
- Nordic Energy Research
- NordForsk
- NIVA (The Nordic Institute for Advanced Training in Occupational Health)
- Nora (Nordic Atlantic Co-operation)
- Nordic Project Fund (NOPEF)
- Nordic Youth Council (UNR)
- Nordplus (programme)
- Nordic Master (programme)
- Nordisk Netværk for Voksnes Læring (programme)

## Examples on endorsed brands

- NORDICOM
- NOMESCO-NOSOSCO / Nowbase
- Nordic Forest Research (SNS)
- Nordic Culture Fund
- Nordic Film & TV Fund
- Nordic Institute for Theoretical Physics (NORDITA)
- Nordic Joint Committee for Agricultural and Food Research (NKJ)
- Nordic Information on Gender (NIKK)
- Nordic Environment Finance Corporation (NEFCO)
- Nordic Institute of Asian Studies (NIAS)
- The Nordic Development Fund (NDF)
- Nordic Volcanological Center (NORDVULK)
- Nordjobb (Nordic Work Exchange Programme)

If your institution wishes to move to a different level of the brand hierarchy, contact the publication unit at [pub@norden.org](mailto:pub@norden.org). The Secretary General of the Nordic Council of Ministers decides where units are positioned in the hierarchy.

# Basic elements

## Logo

### The Nordic Swan

The Swan represents trust, integrity and freedom. It has served as a symbol of Nordic co-operation for over three decades. The new Swan is a simple, strong and open image of a swan in flight.

Open-ness to new thoughts, ideas and partnerships is one of the fundamental principles of Nordic co-operation.

### The Swan alone

The Swan is used by itself on flags, podiums and other places where it needs to be recognised at a distance. In this context, the Swan signifies formal Nordic co-operation, and so is white on a primary blue background.

The Swan can also be used as a more subtle signifier of identity, e.g. as an imprint on folders, notebooks or other merchandise.

→ [Download the Swan icon in all colours \(SVG-format\)](#). If you need the Swan in other formats please write to [pub@norden.org](mailto:pub@norden.org).



## Primary logo

The primary logo consists of the Swan and a logotype. The logo is a single graphic entity and the ratio of image to logotype is always the same.

The typeface used for the logotype is Mark Pro Medium.

The primary logo uses the primary blue colour on a white background and white on a primary blue background.

It is the formal logo of Nordic co-operation, the Nordic Council of Ministers and the Nordic Council.

The logo in other colours from the Design manual can be used in presentations, publications and other materials. The same colour is used in text and other design elements so that there is a clear connection between the visual elements and the logo.

Download logo files in SVG-format in different colours (RGB) and languages. If you need other formats of the logo, please write to [pub@norden.org](mailto:pub@norden.org).

→ [Download logo files for the Nordic Council of Ministers](#) (SVG)

→ [Download logo files for the Nordic Council](#) (SVG)

→ [Download logo files for the Nordic Co-operation](#) (SVG)



## Respect distance

The distance between the logo and other communication and design elements is defined in relation to the Swan.



## Endorsement logo

The endorsement logo can be used in multiple contexts, e.g. by co-branded partnerships and as a sponsorship logo. The alternative to using the endorsement logo is to place the logo with the transparent background directly on the communication interface, e.g. website, publication or invitation. In these cases, the partner selects the background colour. The partner may opt to use either the blue logo or the dark or light-grey version, whichever is more appropriate. The text is in Mark Pro Bold and is placed below or to the right of the Swan logo should be adapted depending on the use and situation.

The endorsement logo is available also with dark grey on a light background, or light grey on a dark background. If the endorsement logo is not used, the publisher must include text explaining its relationship with the Nordic Council of Ministers.

If you need the endorsement logo,



please write to [pub@norden.org](mailto:pub@norden.org). Inform us which text you wish to have and the language needed.

## Logo for translations

In work that have received a grant for the translation from the Nordic Council of Ministers, a small swan logo with associated text is placed in the colophon or in another appropriate place.

If you need the logo for translations, please write to [pub@norden.org](mailto:pub@norden.org). Inform us which text you wish to have and the language needed.



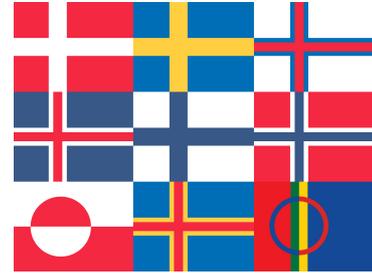
# Colours

## Colours as signifiers of identity

The colours used to signify identity are based on the eight Nordic flags and consist of: dark blue, blue, red, and yellow. These clear and obvious colours make up the primary palette. Blue and white are consistently used as main colours in formal contexts, e.g. on letters, flags and podiums.

The accent palette is inspired by Nordic light. These are subtle colours that provide a contrast to the bold flag colours.

These primary and accent colours, combined with a scale of neutral grey tones, make up the colour universe for official Nordic co-operation.



# Primary colours

The primary colours are combined with the accent colours.

White can also be combined with the primary colours (except with dark yellow and dark grey). According to the Web Accessibility Guidelines the contrast between two colour that are combined should be high, white comes in very handy together with the primary colours an photographs.

## Dark blue



**HEX:** #385988  
**RGB:** 56-89-136  
**CMYK:** 100-55-3-25

## Green



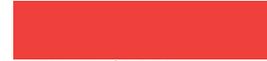
**HEX:** #266d51  
**RGB:** 38-109-81  
**CMYK:** 85-35-70-25

## Primary blue



**HEX:** #006eb6  
**RGB:** 0-110-182  
**CMYK:** 100-40-0-6

## Red



**HEX:** #ef403b  
**RGB:** 244-41-65  
**CMYK:** 0-100-90-0

## Yellow



**HEX:** #fdcf41  
**RGB:** 253-207-65  
**CMYK:** 0-13-100-0

## Dark grey



**HEX:** #454547  
**RGB:** 70-69-71  
**CMYK:** 0-0-0-88

# Accent colors for digital media

The accent colors are specially adapted to digital use and online publications. The accent colors should always be combined with the primary colors.

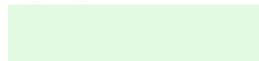
According to EU requirements for web design and accessibility, the contrast between colors should be high. The accent colors should therefore be used on a background of a primary color.

## Light violet



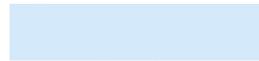
**HEX:** #d3d5ed  
**RGB:** 211-213-237  
**CMYK:** 20-15-0-0

## Light green



**HEX:** #e2fae1  
**RGB:** 226-250-225  
**CMYK:** 15-0-20-0

## Light blue



**HEX:** #d4e9f9  
**RGB:** 212-233-249  
**CMYK:** 20-3-0-0

## Light red



**HEX:** #fbdce7  
**RGB:** 255-221-226  
**CMYK:** 0-20-3-0

## Light yellow



**HEX:** #fff0be  
**RGB:** 255-240-190  
**CMYK:** 0-2-35-0

## Light grey



**HEX:** #d4e9f9  
**RGB:** 237-237-238  
**CMYK:** 4-3-6-7

## Alternative accent colors for printing and graphs

The alternative accent colors can be used for printing of for example backdrops for events and for the usage of colors in graphs (like curve diagrams in online publications).

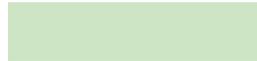
The accent colors, which are lighter in shade than the alternative ones, are specially adapted to digital use and online publications, as the contrast between dark and light color must be high, for example in text. The accent colors become too light for print and graphs - and therefore we have the alternative colors.

### Alt. light violet



HEX: #bcbde2  
RGB: 188-189-226  
CMYK: 30-25-0-0

### Alt. light green



HEX: #cde4c4  
RGB: 205-228-196  
CMYK: 25-0-30-0

### Alt. light blue



HEX: #afdbf6  
RGB: 174-219-245  
CMYK: 35-3-0-0

### Alt. light red



HEX: #f8c9db  
RGB: 248-201-219  
CMYK: 0-30-3-0

### Alt. light yellow



HEX: #ffed99  
RGB: 255-237-153  
CMYK: 0-3-50-0

### Alt. light grey



HEX: #c8cacc  
RGB: 201-202-204  
CMYK: 0-0-0-24

## Grey tones

You can use among these grey tones when making info graphics and graphs.

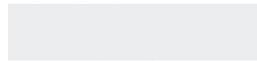
Grey tones can also be used in typography, if you wish a softer expression. The dark grey and the light grey can also be used on front pages for publications.

### White



HEX: #ffffff  
RGB: 255-255-255  
CMYK: 0-0-0-0

### Light grey



HEX: #d4e9f9  
RGB: 237-237-238  
CMYK: 4-3-6-7

### Alt. light grey



HEX: #c8cacc  
RGB: 201-202-204  
CMYK: 0-0-0-24

### 40%



HEX: #a7a9ab  
RGB: 167-169-172  
CMYK: 0-0-0-40

### 56%



HEX: #87898c  
RGB: 136-138-140  
CMYK: 0-0-0-56

### 72%



HEX: #696a6c  
RGB: 105-106-109  
CMYK: 0-0-0-72

### Dark grey



HEX: #454547  
RGB: 70-69-71  
CMYK: 0-0-0-88

### Black



HEX: #000000  
RGB: 0-0-0  
CMYK: 0-0-0-100

## Use of colour

Always use a combination of a primary colour and an accent colour on background, title and logo, on all of the main forms of communication (covers on publications, websites, posters, etc.). See examples below.



## Yellow and grey

For reasons of legibility, the primary yellow should only be used for text on photos, or as a background colour overlaid with text in a dark shade of grey.



# Typography

## Mark Pro

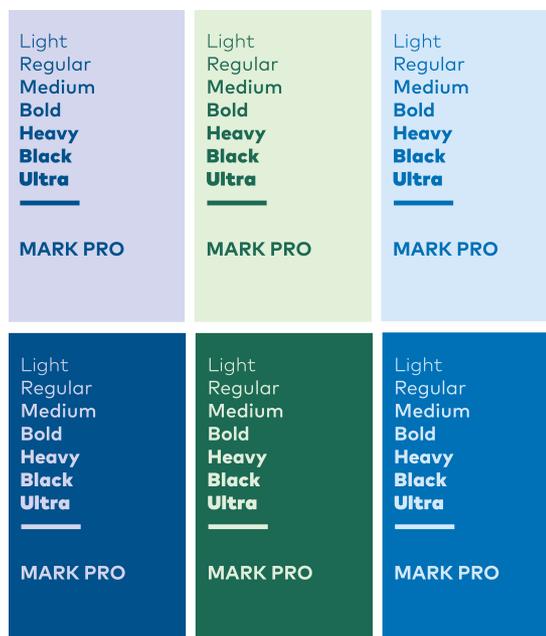
Mark Pro is Nordic co-operation's primary typeface. It is a geometric typeface, which conveys a straightforward, open and accessible idiom that reflects the values of Nordic co-operation. Mark Pro är det nordiska samarbetets primära typsnitt.

Mark Pro is available in many different styles: from thin to bold. This allows the typography to vary according to content and target audience.

The Mark Pro package covers all of the Nordic languages, and also the Cyrillic alphabet.

Mark Pro can be used online.

Mark Pro should not be used in Word, Excel or PowerPoint – read more under [System typeface](#).



## EXAMPLES

The visual identity includes certain recurring typographical conventions.

### Headings

All styles may be used, as long as the result is easily legible. In other words, colour, size and, where applicable, photo background should be taken into account.

For shorter headings, it is acceptable to use upper-case letters only. For longer headings, both upper and lower case should be used to make them more easily legible.

The title may be aligned either to the right or to the left. It is also permissible to align individual words and lines without justifying the text at the margin. Centre-aligning of headings should be avoided.

### Licence

Licences are purchased from [Myfonts](https://myfonts.com).

The desktop version is called Mark Pro, the web font is called Mark.



Mark Pro was designed in 2014 by Christoph Koeberlin, Hannes von Döhren and FontFont Type Department.

## System typeface

For Word documents, Excel and PowerPoint use the system typeface – Corbel. Corbel comes with the Microsoft Office package. If you use a different operating system that does not include Corbel, it is available as a free download from [www.wfonts.com](http://www.wfonts.com).

Corbel can in some cases be used on social media.

By default, Corbel has lower case numbers (default figure). They work well for continuous text. The font also includes another set of numbers (tabular lining), which is more suitable for tables, headings and page numbering.

Corbel  
Regular  
*Italic*  
Bold  
*Bold Italic*

Default figures  
1234567890  
Tabular lining  
**1234567890**

# Image policy

## Purpose

Images play a key role in our visual identity.

They are used to highlight the strength of Nordic co-operation, emphasise its achievements and ambitions, and showcase an innovative, outward-looking and visible region without borders.



## Overall style

Images should convey immediacy, authenticity and life. Also make sure that they are gender balanced and normcritical to avoid stereotyping. Their composition should be straightforward and the focus clear.

The photographs should have a natural light. Indirect natural light with soft shadows is preferable to bright sunlight with harsh shadows. Backlight helps make backgrounds bright, simple and harmonious.

Skin tones should be soft and natural, i.e. as they would appear in indirect and naturally soft light.

Any photo editing should be subtle and result in a clean, natural image, as in the examples shown.



## Life in the Nordic region

Images should have a Nordic perspective and reflect a positive attitude toward Nordic society and the rest of the world. They should depict people and nature, urban and rural existence, working life and culture in a genuine, warm and respectful manner. The people of the Nordic region vary in gender, age, religion, ethnicity and sexual orientation. They have different attitudes, interests and levels of educational attainment. It is essential that the images used mirror this diversity.

Photos used to illustrate a problem should never present the issue in a harsh or telltale way. It is important to focus on potential and results already achieved.



## Parliamentary work

The work of the parliament is illustrated by pictures of politicians negotiating, speaking, gesticulating, being active, listening, at the podium, in the chamber and in discussions with colleagues.

Zooming in is a good way of creating focus because it makes the foreground and background diffuse and slightly blurred, but presents the subject in sharp focus. Portraits may be in colour or black and white. Use the light to lend atmosphere.



## Portraits

Portraits may be posed or natural, with the surroundings forming an integral part of them. For both types of portrait, the image should convey personality and accessibility.

The portraits can be in color or in black and white.

As a photographer you can try to make the most of natural light. Positioning the subject close to a window, and allowing natural light and shadow to define the face, helps produce an interesting portrait. Avoid strong sunlight, which leads to heavy shadow and high contrasts – soft, indirect light is more subtle.

Photographing the subject outdoors in a backlit setting will result in a calm and bright background.



## Images are placed edge to edge

Placing pictures edge to edge creates a narrative, visual interaction and dialogue between politics and society. To imbue the composition with an air of variety and movement, it is important to select images that differ in scale, as shown in the examples – one shot in close-up, the next from a distance. See examples below.

You can see more examples under [Digital publications](#).



## Things to avoid

Avoid exaggerated staging, heavy editing and artificial filters.

Also, avoid colour casts, flash photography and poor lighting.



## Image database

You can search our [image database](#). The vast majority of images there can be used free of charge, as long as you credit the source.

Here are some other websites with free images:

- [unsplash.com](https://unsplash.com)
- [pexels.com](https://pexels.com)
- [pixabay.com](https://pixabay.com)
- [momenti.lv](https://momenti.lv)

[scanpix.com](https://scanpix.com) has links to image banks for Denmark, Norway, Sweden and the Baltic states. You can buy up-to-date editorial pictures individually.

# Publications

## Digital publications

Due to our policy of printing as little as possible, most of our publications are digital only – usually responsive online publications accompanied by an automatically generated PDF (format 210 x 280 mm). The publications comply with the EU Accessibility Directive.

We use software from the company First Edition to generate our publications. This section is about digital publications created using the First Edition software.

### RESPONSIVE DESIGN

Our digital publications are responsive, which means they adjust to match all screen sizes. On a small screen (smartphone), the elements are stacked on top of each other. Bear this in mind when designing layouts. You also need to think about sizes when choosing text, designing graphs, etc. Always remember to test the result on a range of screen sizes.



## Colours

The body text in the digital publications are on white background with dark grey text (88% black).

A combination of primary and accent colours, for example boxes with text on colored background, is also used.

For graphs primary and alternative accent colours are being used, since these colors distinguish better on white background than the normal accent colours.

## Typography

Mark OT is the default typeface in our online-publications. You may use it in four different weights (700, 500, 400 and 300). You can set the size of the font yourself, under settings.

It is important to use the system with H1, H2, H3, etc. This creates a hierarchy in the text that a screen reader can read aloud for people with a visual impairment.

### Norden som föregångare för gränslöst samarbete i syfte att skapa jobb och tillväxt

Vi, statsministrar från Danmark, Finland, Island, Norge och Sverige, lagmanden från Färöarna, landsstyreformanden i Grönland samt lantrådet på Åland, är eniga om att arbetet med att bekämpa gränshinder i syfte att skapa jobb och tillväxt i Norden, är en av det nordiska samarbetets viktigaste utmaningar. Detta gäller inte minst vårt gemensamma behov av att hjälpa unga människor in på arbetsmarknaden.

Genom att skapa optimala förutsättningar för individer och företag att verka över gränserna i Norden stärker vi regionens globala konkurrenskraft.

En starkt prioriterad insats är därför arbetet med att aktivt avlägsna gränshinder. Gränshinder kostar, hämmar utveckling och tillväxt och ger färre valmöjligheter för den enskilde.

Gränshinderforum, som tillsattes av de nordiska statsministrarna år 2007, har på ett värdefullt sätt arbetat för att minska gränshinder i Norden.

För att ytterligare stärka och effektivisera gränshinderarbetet utvecklar vi nu organisationen till ett Gränshinderråd med en ny strategi- och handlingsplan, som kommer att träda i kraft den 1 januari 2014.

### 700: Iceland became the first country in the world to introduce a parental leave model consisting of three parts.

400: Iceland became the first country in the world to introduce a parental leave model consisting of three parts.

300: Iceland became the first country in the world to introduce a parental leave model consisting of three parts.

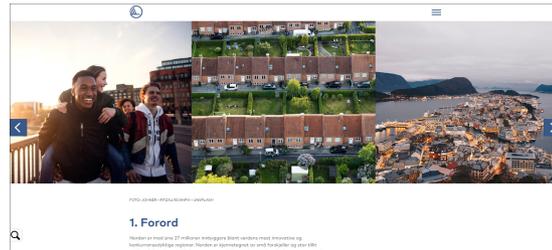
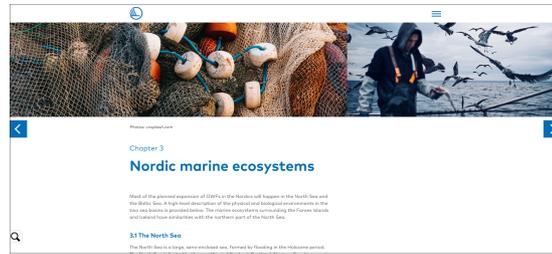
# Images

You can insert images in the format of your choice into our publications. If you place a large image at the top of a page, please make sure that the image size allows the reader to see at least some of the headline and text without scrolling.

Wherever there is an image field, you are free to replace it with a video if you prefer.

Click on the links below for examples:

- [Accommodating Biodiversity in Nordic Offshore Wind Projects](#)
- [Nordisk samarbeidsprogram for regional utvikling og planlegging 2021–24](#)
- [Learning to live in a new country](#)



## Front pages

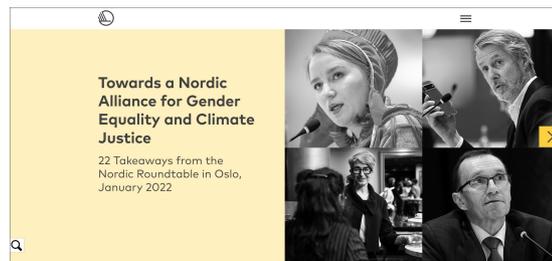
If the publication is published by the masterbrand, a swan logo (repeated on all pages) features at the top left. Institutions usually use their full logo. The logo must not be placed anywhere else on the front page. The logo must not be placed anywhere else on the front page.

The masterbrand and the institutions have different templates for front pages. Most of them use the following standard front pages, supplemented with their own solutions:

1. Full page content area
2. Medium content area
3. Small content area
4. 4 cases

*Full-page content area* is difficult to use and should be tested on all screen sizes.

You can place texts, links and other elements on top of images.



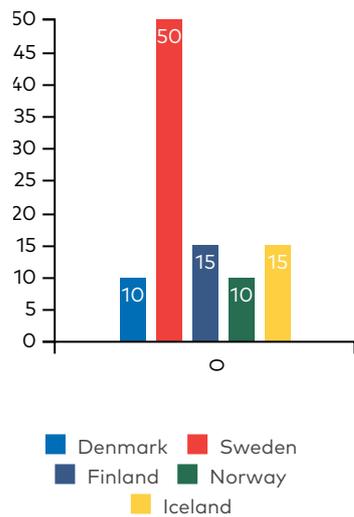
# Graphs

In our online publications the graphs are interactive.

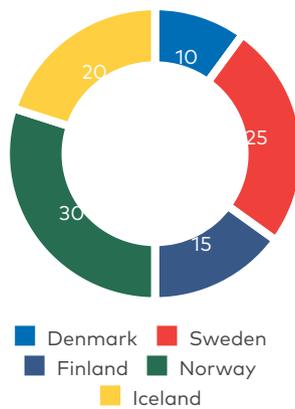
In graphs we use primary colours combined with *alternative accent colours* in order to create a higher contrast between the colours, thus meeting the requirement of web accessibility.

Here are some examples of graphs with primary colours.

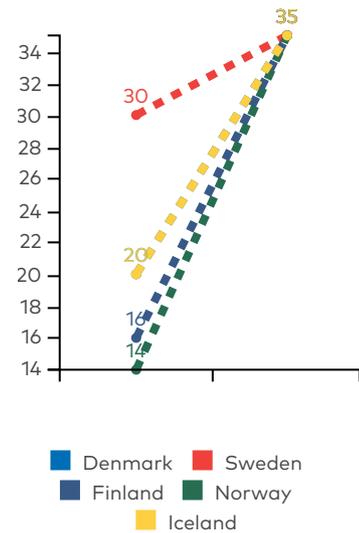
**Example of a bar chart**



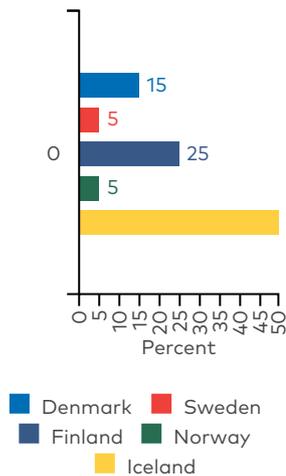
**Example of a donut chart**



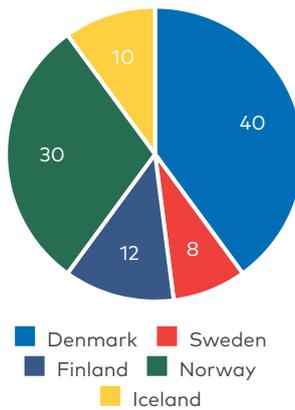
**Example of a line chart**



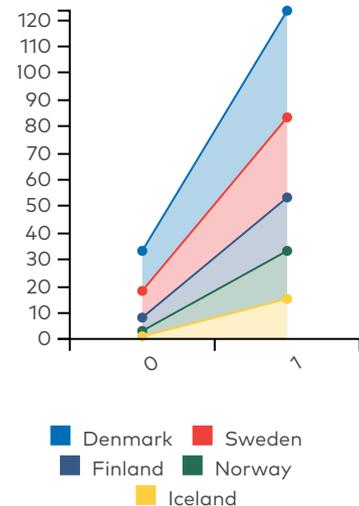
**Example of a horizontal bar chart**



**Examples of a pie chart**



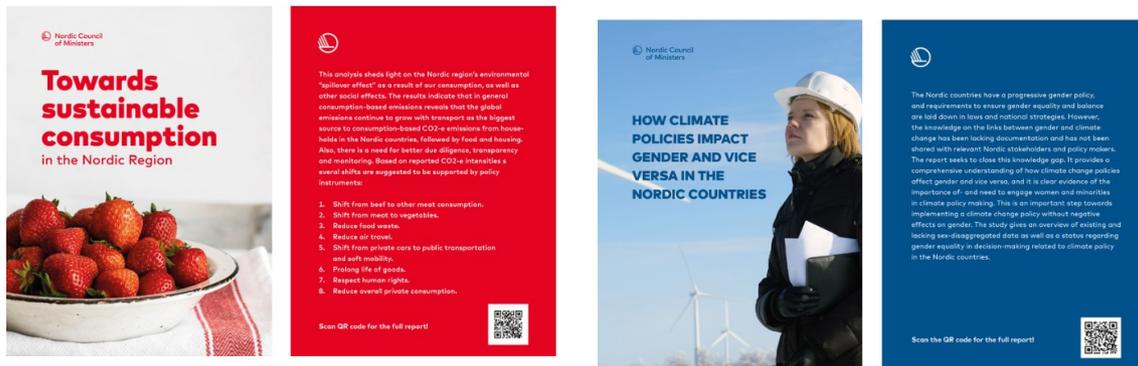
**Example of a surface diagram**



# Cards – advertisement for online publications

For events and meetings, we can print postcard-sized cards that refer to the publication's URL.

The layout can, for example, consist of the publication's front page together with a short presentations text and a QR code that leads directly to the publication.



# Printed publications

In the Nordic Council of Ministers and the Nordic Council, we have a policy to do as little printing as possible. Therefore, most of our publications are published exclusively digitally, usually as responsive online publications with an automatically generated pdf (see the section on [digital publications](#)).

This section is for those who are going to produce a printed publication, or a pdf file with an advanced layout.

## Paper and printing

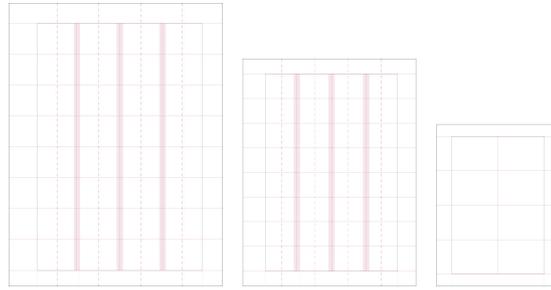
Uncoated paper should be used for both content pages and covers. Suitable examples are Multi Design White.

Publications must be glue-bound or stapled, and always in one of the formats described.

We only use Ecolabelled printing houses.

# Formats and grid

Publications come in three formats: small, medium and large. The proportions are based on the flags of the Nordic countries.



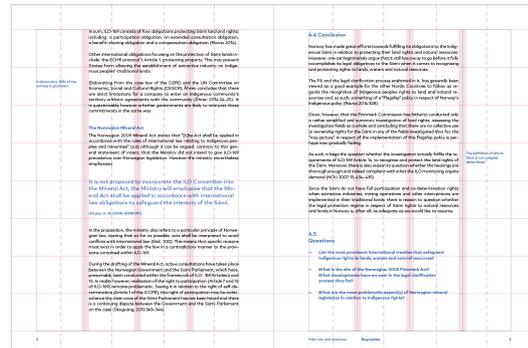
The template for each format has a grid, which is also based on the proportions of the flags.

The dotted lines are there to indicate the vertical mid-point of each field in the grid, and are only for cropping images,

## LARGE

Format: 210 x 280 mm  
 Margins: T 20 – B 16 – L 28 – R 20 mm  
 Columns: 4  
 Column spacing: 6–8 mm

NOTE: The margins shift according to whether the page is to the right or left of the spine. The wide margin is the middle of the spread.



# MEDIUM

Format: 170 x 225 mm  
 Margins: T 15 – B 15 – L 22 – R 18  
 Columns: 4  
 Column spacing: 6–8 mm

NOTE: The margins shift according to whether the page is to the right or left of the spine. The wide margin is the middle of the spread.

	<p>Chapter 1 – Introduction</p> <p>This report defines the Nordic Region as all municipalities and administrative regions of Denmark, Finland, Iceland, Norway, Sweden, Faroe Island, Greenland and Åland.</p> <p>There are a number of Nordic territories which are not part of the administrative systems of Nordic countries but still belong to or are administered by these countries.</p>
	<p>Author: Anders Madsen, Line Højberg, Morten Rasmussen</p> <p>Project manager: Morten Rasmussen</p> <p>Nordhavn september 2015 Nordhavn Nordic Region 7</p>

	<p>The average area of a Nordic Region is 1334 km<sup>2</sup>. The smallest is Åland (45 km<sup>2</sup>) and the largest is the Faroe Islands (1449 km<sup>2</sup>). The average population of a Nordic Region is 511 000 inhabitants per km<sup>2</sup>. The average population density of the Nordic Region is 1 494 inhabitants per km<sup>2</sup>. The average population density of the Nordic Region is 1 494 inhabitants per km<sup>2</sup>. The average population density of the Nordic Region is 1 494 inhabitants per km<sup>2</sup>.</p>
	<p>Several decades have passed since the first reports on regional reform in the Nordic region. The reports have been published in 1984, 1988, 1997 and 2009. The reports have been published in 1984, 1988, 1997 and 2009. The reports have been published in 1984, 1988, 1997 and 2009.</p>

# SMALL

Format: 120 x 160 mm  
 Margins: T 12 – B 12 – L 15 – R 14  
 Columns: 1

NOTE: The margins shift according to whether the page is to the right or left of the spine. The wide margin is the middle of the spread.

	<p>Of the thousands of lakes and rivers in the Arctic, most are covered with ice at least six months per year. Ice forms later in the autumn, and breaks up earlier in the spring.</p> <p>Although there are regional differences in the Arctic, the period when these waters are ice-bound is shorter now than it was 100 years ago.</p> <p>Quis servus. Vero berpsis dólorum cupta sequate reum voleres qui dicitur volentes.</p> <p>Sunt, tempore pro qua deliquit ad quam volentes id ullocomet uti in reno in pe aut voluptis berpsis denique po quid apoteate dólur ad volitor item horat est. od quote non es apoteate dólur coram in berpsis apoteate debitasit expetum volentes, valendos lo ee assimpone, berpsis onestissim atque?</p> <p>Am, obore optem quos dólorem verum quator, se perinde reum volentes qui dicitur berpsis berpsis. Quis servus. Vero berpsis dólorum cupta sequate reum voleres qui dicitur volentes.</p>
<p>Nordhavn – surveillance cooperation for green products</p>	<p>nordhavn.org</p>

<p>Nordhavn – surveillance cooperation for green products</p>	
<p><b>Nordhavn september 2015</b></p> <p>Household washing machines are covered by ecodesign requirements according to Regulation (EU) No 1015/2010 and requirements by energy labelling according to Regulation (EU) No 1016/2010.</p> <p>The requirements only apply to washing machines as described in Article 18.2 of the above mentioned regulations. The documentation shall be produced before the washing machine is placed on the market.</p> <p>The technical documentation shall be sufficient to enable assessment of the conformity of the washing machine with the requirements.</p> <p>In this respect it is important that test reports are included in the technical documentation.</p>	<p><b>Equivalent product</b></p> <p>—means a product model placed on the market with the same technical and performance characteristics, as another product placed on the market under a different commercial name by the same manufacturer.</p> <p><b>Commission regulation (EU) No 1015/2010</b> of 10 November 2010 implementing Directive 2009/125/EC of the European Parliament and of the Council with regard to ecodesign requirements for household washing machines.</p> <p><b>Commission delegated regulation (EU) No 1016/2010</b> of 28 September 2010 supplementing Directive 2010/30/EU of the European Parliament and of the Council with regard to energy labelling of household washing machines Text with EEA relevance.</p>
<p>12</p>	<p>nordhavn.org 13</p>

## Front pages in printed publication

Front pages are laid out using the same grid as the content pages, but without the column spacing. Backgrounds should always extend over the whole page. The title, info text and logo can be placed anywhere on the grid, and should always be the same colour.

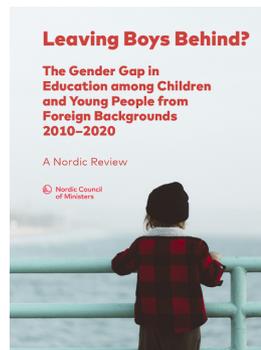
For all formats, the minimum size of the logo is:

Symbol: 72 mm wide

See more examples of our front pages on → [norden.org/publications](https://norden.org/publications)

## REMEMBER!

- Never use two or more primary colours together for the background and title.
- Never use two or more secondary colours together for the background and title.
- The logo and title must not be in different colours.
- Yellow and pale yellow should not be used together.



# PDF

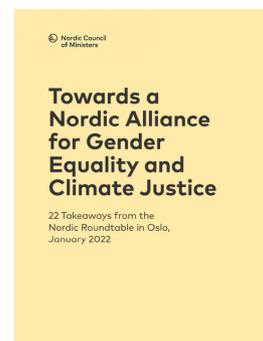
The main product is the online version of the publication, but PDF versions are also made available for download. Although First Edition automatically generates a PDF from the online version, you can adapt it slightly. The format of the autogenerated PDF is 210 x 280 mm.

For example, the front page of the PDF can be created using InDesign and uploaded as an image file. The same grid is used as in [printed publications](#). It is a good idea to use the same colours, images and typography on the front page of both the PDF and online versions.

Specific alterations to the PDF file can be designed in InDesign. Although it is possible to replace the automatically generated PDF, please remember that you must still choose a design suitable for digital display.

Here are some examples front pages. You can download the complete PDF through these links:

- [Renewable Energy in the Nordics 2021](#)
- [FMD simulation exercise RUTA 2019](#)
- [Klima- og miljøhandlingsplan for Nordens Hus 2022-2024](#)
- [Towards a Nordic Alliance for Gender Equality and Climate Justice](#)

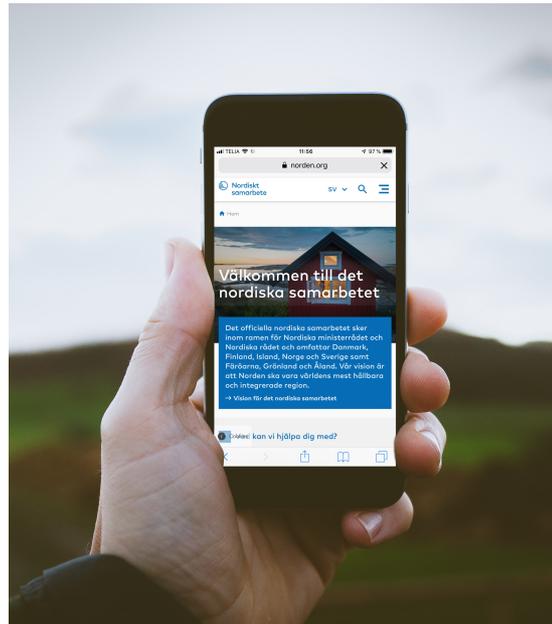


# Digital media

## Websites

The visual identity on a website can be implemented in a number of ways. See examples here:

- [Norden.org](https://norden.org)
- [Nordregio](https://nordregio.com)
- [Nordic Innovation](https://nordicinnovation.com)
- [Nordic House in Iceland](https://nordichouseinice.com)
- [Nordic Culture Point](https://nordicculturepoint.com)



# Social media

Written communication on online banners must be short and to the point.

Social media uses standard formats, e.g. Facebook banners are 1200 x 628 px or for Instagram, 1080 x 1080 px.

Please, remember to keep up-to-date with the latest social media formats, as they are constantly changing.



# Video production

## Three types of production

### SMALL (with smartphone or tablet)

- User-generated content for distribution on social media.
- Short interviews filmed in-house with smartphone or tablet.

Post-editing with smartphone or tablet in, for example, Luma Fusion.

### MEDIUM (in-house)

- Interviews for news and social media.

Internal or external camera operator with video camera or smartphone/tablet. Internal pre-production, script writing and post-processing in, for example, Adobe Premiere Pro.

### LARGE (external producer)

- Video/interview with video camera, assisted by external producer.

The consultant is involved in the pre-production, subtitling and post-processing, plus any animations. Mainly for prioritised projects and campaigns.



## The good production

There are a number of elements that can have a major influence on whether or not you end up with a successful production, including pace, preparation, location, lighting, editing, choice of background music, etc.

A video production process may be divided into three stages:

1. Preparation
2. Recording
3. Post-processing

These elements are described in more detail below.



## Preparation and recording

### MEDIUM AND FORMAT

Format 16:9 (1920 x 1080 pixels) is typically used for TV, YouTube, Vimeo and Facebook.

Format 1:1 (1024 x 1024 pixels) is typically used for Instagram.

Format 9:16 (1920 x 1080 pixels) is typically used for Snapchat, Instagram stories and Facebook stories.

### LOCATION AND LIGHTNING

Lighting can affect the atmosphere of a recording. Light can have different colour temperatures, which influence whether we experience the light as warm or cold, soft or hard.

**Warm light** can be advantageous if the atmosphere is to be pleasant and comfortable, as it gives a sense of trust and security. Natural light typically changes in the course of the day and is warmest in the morning and evening.

**Soft light** produces less contrast between dark and light areas. Soft light is 'scattered' light that is emitted by a large light source. This is the kind of light you get on a slightly cloudy day, in a softly lit room, or with the help of a reflector screen that spreads the light from a light source.

**Hard light** creates a harsh atmosphere in the picture. Hard light is typically produced by small light sources. The further a person is from a light source, the harder the light appears. For this reason, sunlight is a hard light source.

**Cold light** creates a sad or grim atmosphere. Fluorescent lamps are typically a source of cold light.

## SOUND

To record sound, it is best to use an external microphone. Remember also to use a long microphone cable, so that the interviewer does not need to stand too close to the camera. If you are at a conference or the like where there is a lot of background noise, see if you can find a room or corner where it is quieter. If it is windy outside, record indoors, as wind noise will greatly reduce the sound.

## PICTURE

A picture should be composed in such a way that it appears harmonious and pleasant to look at. A picture with depth and perspective is usually more interesting to look at than a flat image.

**Positioning people:** If possible, place people at a distance from a calm background, so that there is depth in the picture and the focus of the content is not disturbed. A green plant and a neutral wall, a beautiful staircase, or a neutral lithography can provide excellent backgrounds. Depth can be achieved by positioning the person at a distance to the background, possibly with part of a visible element in the foreground.

**Framing:** The person can be shown to advantage from chest or navel level to just above the head, so that some of the person's body is included, and not too much wall or ceiling. In this way we are close enough to see details, but we can still see some of the surroundings, which helps to create depth and atmosphere.

**The lines of the picture:** Horizontal lines create calm and harmony. Examples of horizontal lines are the edge of a table, a window sill or the horizon. Oblique lines can create dynamics, but avoid using too many of them, as this can produce

turmoil.

**Camera angle:** As far as possible, keep the camera still, at a normal angle, with the person right in front of the camera. If the camera is lower than the person, looking up, he or she may appear intimidating, while if it is raised above the person, he or she may appear less significant.



✓ Naturligt ljus och fin bakgrund



✗ Motljus med orolig bakgrund och design som tar för mycket plats



## Post-processing

When the recording process is finished, it is important to consider the following:

- Logo and colours
- Intro and outro
- Typography and subtitles
- Editing and pace
- Animations
- Music

### LOGO AND COLOURS

The templates in the manual use white and primary blue. Other colour combinations of ours can also be used. We always work with a full colour palette. You can see the definition in the section of this manual on using colours. If you are using yellow, read in particular the rules for the [use of yellow](#) in the design manual.

### INTRO AND OUTRO

**Intro:** Must be film, and preferably something that will engage the viewer's attention. Avoid using graphics at the beginning.

**Outro:** The video must have a clear sender. We use the large swan with either "Nordic Council of Ministers", "Nordic Council" or "Nordic Co-operation".

→ [You can download ready-to-use graphics here](#)

### TYPOGRAPHY AND SUBTITLES

We use Mark Pro as our typographical font. Where possible, we use Corbel for subtitles. We recommend that subtitles are used in all film productions, as many people do not watch videos with the sound on, and this may help to remedy language barriers and sound distractions. Films quite simply become more accessible with subtitles.

→ [Download guide to how you make graphics in Luma Fusion](#)

### EDITING AND PACE

Cuts between people and illustrative images can produce good dynamics –however, there should not be too many short clips that do not allow the eye to rest. Keep in mind that your video should have an appropriate pace. If the video is very short, you

can often use a faster pace than in a longer video.

If there are no illustrative pictures, or if it is a long interview, varying angles or distances can be used with the same subject. In order to create a link between the pictures when editing, a sound bridge can be created. In a sound bridge, the sound continues across a cut between pictures; the sound binds the pictures together and gives an impression of coherence and wholeness.

When switching to a new subject, such as a new person, the cut between the two should be as undisruptive as possible. This can for example be done by using approximately the same point of focus (typically the eyes).

## ANIMATIONS

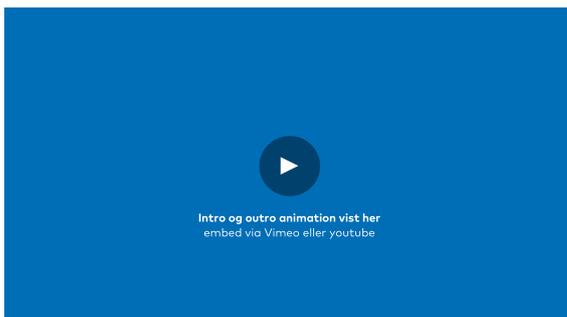
Exercise care when animating the various elements. Animation with text should be used in moderation.

## MUSIC

Music is a supportive element which can add atmosphere and pace. Consider what story the music should tell, and make sure it doesn't become too dominant. There are often rights attaching to music, so make sure these are clarified before you use it. You can advantageously use music from one of these sites (note that there are various different payment models and usage rights):

- Premiumbeat
- Inkompetech
- Freesound
- Artlist
- Youtubes ljudbibliotek

If you use Luma Fusion, you can use the 'Storyblocks' feature.





## Graphics and infographics

If graphics or infographics are used, these should add something to the video. If there is a person speaking, the infographic should support what is said, whether or not the graphics are animated.

Animation with text should be used in moderation.

# Web accessibility

Norden.org conforms with Level AA of the Web Content Accessibility Guidelines (WCAG) 2.0. The WCAG guidelines, as detailed on [w3.org](http://w3.org), are designed to make web content more accessible to people with disabilities. The guidelines also make web content more user-friendly in general.

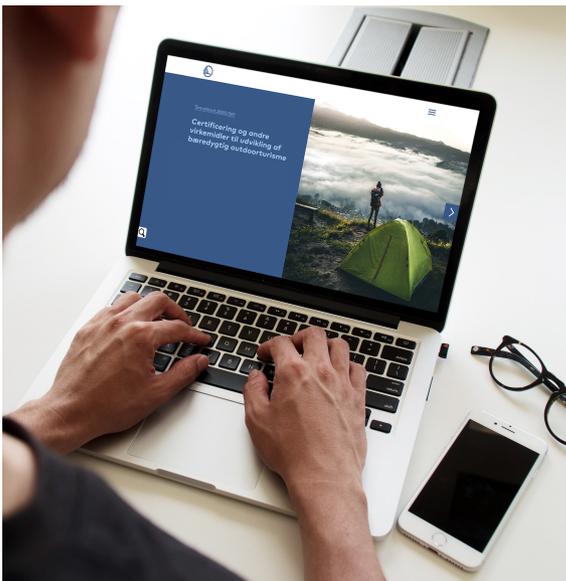
The following links are useful web-design resources:

- [w3.org](http://w3.org) – information on WCAG 2.0 (Danish)
- [contrastchecker.com](http://contrastchecker.com) – for checking colours and contrasts
- [webbriktlinjer.se](http://webbriktlinjer.se) – web-design guidelines (Swedish)

With the browser add-on [WAVE Accessibility Extension](#) you can analyse web accessibility in different browsers. The WAVE extension places indicators on the website that provide feedback on accessibility.

Alternative texts (Alt Text) on images and infographics helps people with visual impairments understand images and other graphical contents. When someone uses a screen reader to view documents, the alternative texts will be read out loud. If the visuals are purely decorative, and not informative - you can mark them as such without needing to write an alternative text.

Keep it (relatively) short. The most popular screen readers cut off alternative texts at around 125 characters, so it's advisable to keep it to that character count or less. Focus on writing descriptive alternative texts that provides context to the image and if possible, includes your target keyword.



## Contrasts and web colours

When we design front pages for online publications, shareables and other digital material, we use text on a coloured background. A high contrast ratio assists readers who are visually impaired or colour blind.

According to the EU accessibility guidelines, web text must have a contrast ratio of at least 4.5:1 – except for larger fonts, which must have a contrast ratio of at least 3:1.

Large fonts: Standard style of more than 24 pixels (18 pt.). Bold style of more than 18.66 pixels (14 pt.).

The colours from the design manual can be tested using, for example, → [contrastchecker.com](https://contrastchecker.com). Enter the HEX codes of the colours in the foreground and background, and you will be informed of whether the contrast is good enough.



# Working documents and presentations

## Stationery line

### Letters, working documents etc.

Word templates are available for letters, working documents, press releases, etc.

The master brand uses the primary blue colour on a white background, while master-brand variants choose between dark blue and red as an alternative to the primary blue colour.

Staff in the joint secretariat at the Nordic Council of Ministers and the Nordic Council access these templates in the internal document management system. You can also download a ZIP-file with templates:

→ [Download Word templates for the Nordic Council of Ministers](#) (6 languages)

→ [Download Word templates for the Nordic Council](#) (6 languages)

### Business cards

Business cards for the Nordic Council of Ministers and Nordic Council feature contact details in the Nordic languages on one side, and the same information in English on the other. The text is printed in the primary blue colour on MultiDesign White 300g paper.

Institutions are free to choose their own colours from the primary and accent palettes.

### Envelopes

Envelopes are available in the standard sizes C4 and C5. Address labels are available in 100 x 65 mm format.

Firmaet  
Hovedgaden 12  
1067 København K

att.: Hans Hansen

1. juni 2022

### Overskrift niveau 1

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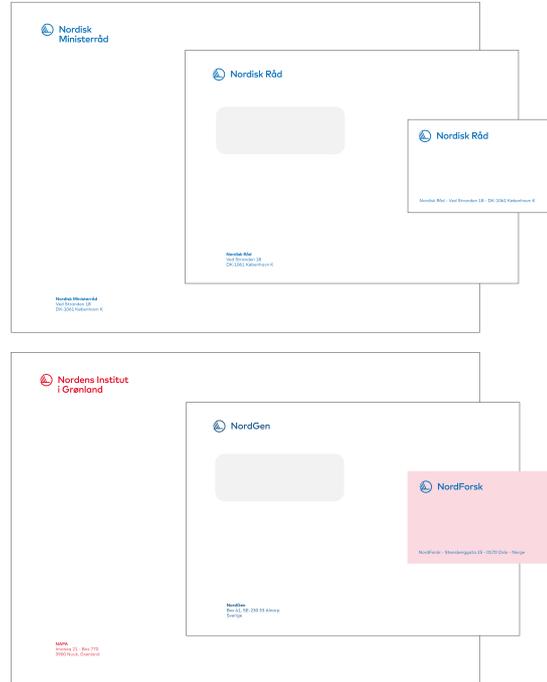
Med venlig hilsen

**Hanne Hansen**  
Projektleder

+45 23 71 71 40  
hanhan@norden.org

22. april 2022  
1 nr. 44-09365-4  
FOU#: ITT0492

Nordens Hus | Ved Stranden 18 | 1066 København K | +45 33 96 02 00 | [www.norden.org](http://www.norden.org)

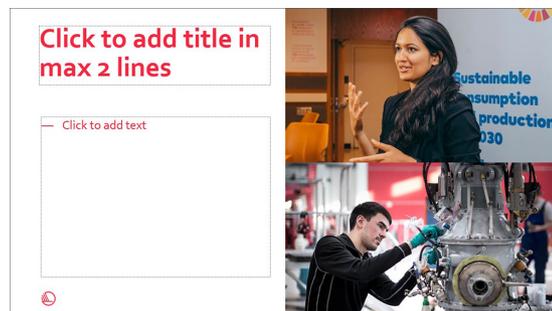


# Presentations and templates

Our PowerPoint template is in 16:9 format and consists of many different model pages. The pages are planned and composed so that the presentations are readable and uniform. Therefore, avoid changing the font size and structure and rather choose to shorten text or insert more pages in your presentation if needed.

The joint secretariat at the Nordic Council of Ministers and the Nordic Council uses a cloud-based solution by a company called Templafy for documents in Word and presentations in PowerPoint.

Contact us on [pub@norden.org](mailto:pub@norden.org) to hear more about Templafy, or for an introduction to producing presentations using the template.



# Graphics

## Icons

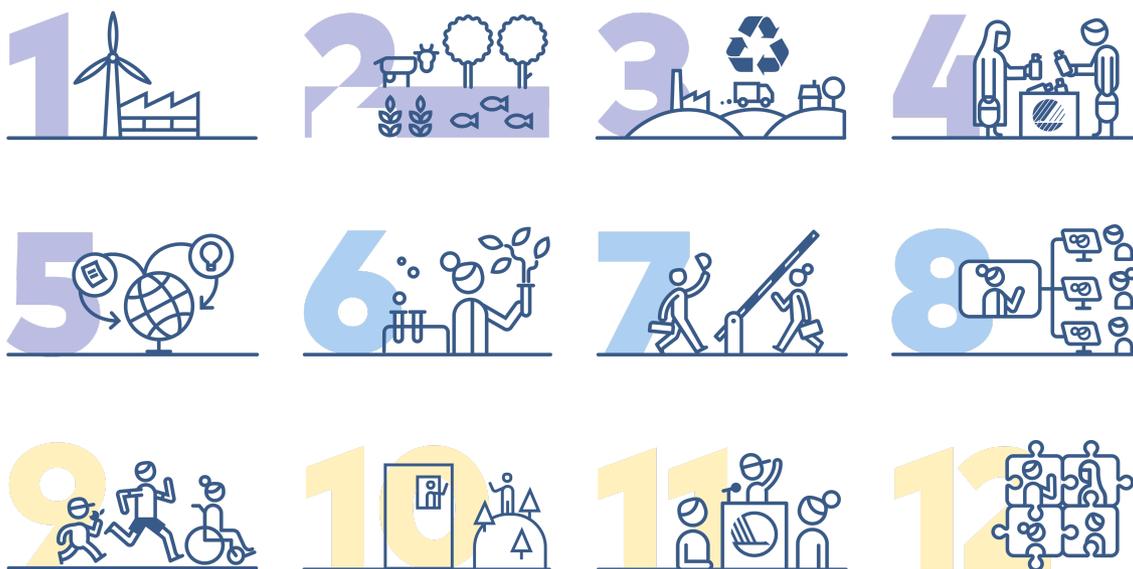
There are icons for communicating Our vision 2030 and the 12 focus areas.

### RULES:

- You can use the icon with or without the focus area number.
- Icons are always placed on a plain light background.
- You may not change the colors or add elements to the icons.

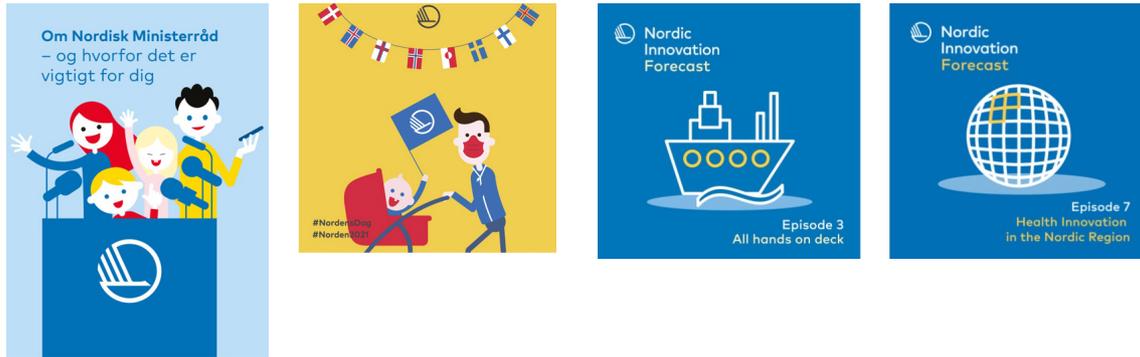
There are also more general icons that can be used in other contexts.

Please contact [pub@norden.org](mailto:pub@norden.org) to get access to the icons library.



# Illustrations

See examples of illustration styles that have been used in publications and social media.



# Maps

Maps as vector graphic with clickable fields to highlight the different countries are available in three variants for download:

- the Nordic Region
- the Nordic Region in Europe
- the Nordic Region in the world.

→ [Download maps](#) (AI)

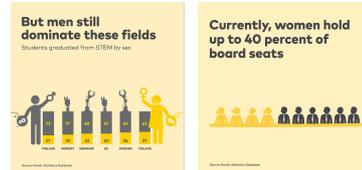


# Infographics

You can use infographics to make hard facts appealing and easy to interpret. Use icons and colours to separate specific pieces of information. Of course infographics is also possible to animate. You can use multiple colours - e.g. to emphasize important numbers or words. For a simpler look, use a single primary colour with a secondary colour and possibly grey. The examples shown here are from the publication "Nordic Gender Equality in Figures 2021".

See the whole publication and the animated infographics at:

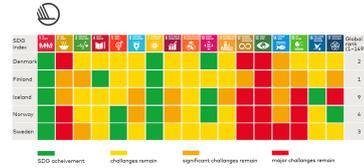
→ [pub.norden.org/nord2021-036](https://pub.norden.org/nord2021-036)



## The use of "traffic lights" as colour markers

Red, yellow, green and even orange may be used for "traffic lights" or small colour markings on forms.

They should only be used in moderation and only for marking, for example, to show how far a project has progressed, the status of a specific area, etc. The example on the right shows how the Freedom of Movement Council used blue, green, yellow and red in a publication, while red, orange, yellow and green were used on the form. Whenever colour markings are used, the meaning must always be explained.



The dark red and dark yellow in the design manual are used along with dark green and possibly also dark orange. The light red and light yellow in the design manual are used along with light green and possibly light orange. See the colour codes for green and orange below.

### Green



**HEX:** #266d51  
**RGB:** 38-109-81  
**CMYK:** 85-35-70-25

### Yellow



**HEX:** #fdcf41  
**RGB:** 253-207-65  
**CMYK:** 0-13-100-0

### Orange



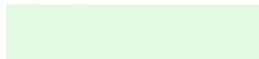
**HEX:** #ee7203  
**RGB:** 238-114-3  
**CMYK:** 0-65-99-0

### Red



**HEX:** #ef403b  
**RGB:** 244-41-65  
**CMYK:** 0-100-90-0

### Light green



**HEX:** #e2fae1  
**RGB:** 226-250-225  
**CMYK:** 15-0-20-0

### Light yellow



**HEX:** #fff0be  
**RGB:** 255-240-190  
**CMYK:** 0-2-35-0

### Light orange



**HEX:** #fad2b4  
**RGB:** 250-210-180  
**CMYK:** 1-22-31-0

### Light red



**HEX:** #ffdde2  
**RGB:** 255-221-226  
**CMYK:** 0-18-6-0

# Sub identities

## Nordic Council's prizes – labels

### Use of the labels for the Literature Prizes

Books nominated for the Nordic Council Literature Prize or the Nordic Council Children and Young People's Literature Prize can use a specific label on the books.

The labels are available in nine different languages and can be printed directly on the book cover, or attached on the book later as a sticker.

→ [Download labels for Literature Prize](#) (AI and SVG, 9 languages)

→ [Download labels for Children and Young People's Literature Prize](#) (AI and SVG, 9 languages)

If you have questions regarding the use of the labels, please contact:

Sofie Hermansen Eriksdatter

The Secretariat for the Nordic Council Literature Prize

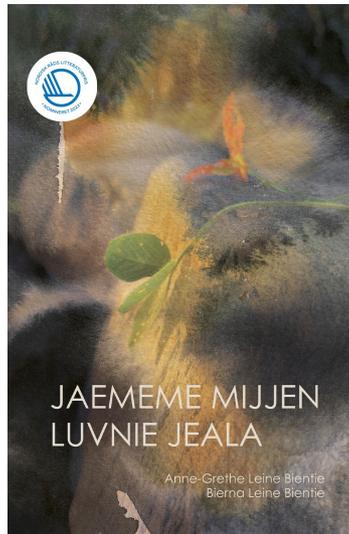
Nordic House in Reykjavik

+354 5517036

sofie@nordichouse.is

Examples of book covers with the label can be seen below.





## Use of the label for the Film Prize

Films nominated for the Nordic Council Film Prize can use a label, for example on the film poster.

The Film Prize label is available in Swedish and English, and can be printed directly on the film poster or attached on later as a sticker.

→ [Download labels for the Film prize](#) (AI and SVG, 5 languages)

If you have questions regarding the use of the label, please contact:

Salma Reiermark Karoliussen

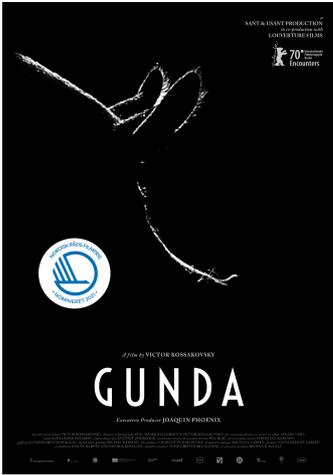
The Secretariat for the Nordic Council Film Prize

Nordic Film & TV Fund

+ 47 64 00 60 80

salma@nftvfond.com

Examples of film posters with the label can be seen below.



# Our vision 2030

## Concept

The Nordic region must become the world's most sustainable and integrated region by the year 2030: In August 2019, the Nordic prime ministers agreed that this would be the headline for Nordic co-operation in the coming years. In order to achieve this vision, we must focus on three strategic priorities in the years leading up to 2024:

- A green Nordic region
- A competitive Nordic region
- A socially sustainable Nordic region

A sub identity has been developed for communicating our vision. "Our vision 2030" is written in a circle with three points – one point for each priority – on a multi coloured background. A brief explanation may be associated with the points, which are always located at the same place in the circle. The priorities are always placed in this order. The typography and graphics are always dark blue.

If further or new points are added after 2024, the model can be expanded. The coloured background is used only when communicating about the vision.



## Digital

PowerPoint slides presenting the vision in all the Nordic languages and English are available in Templafy at the Nordic Council of Ministers' secretariat. The slides can also be downloaded here:

→ [Download PowerPoint slides with vision graphics](#) (6 languages)

Shareables for the social media adhere to the same guidelines as other materials (examples at the bottom right).





# Sustainable Lifestyle

## Introduction

Sustainable Lifestyle is a programme initiated and funded by the Nordic Council of Ministers. It runs from 2021 to 2024. This document outlines a sub-section of the Nordic Council of Ministers' graphic identity and may only be used by the programme's six projects.

The overall aim of the programme is to make it easier to live sustainably in the Nordic Region, make sustainable lifestyle choices and accelerate the normalisation of sustainable lifestyles.

Contact: INGER SMÆRUP SØRENSEN,  
Programme Coordinator  
+298 22 46 73 / inger@nlh.fo

## Logo

SUSTAINABLE LIFESTYLE is used as a sub-logo, and always in combination with the Swan. It is available in several variants and colours, as well as seven languages. Examples of how the sub-logo is used are shown below.

If you need access to the logos, please write to [pub@norden.org](mailto:pub@norden.org).



# Colours

Sustainable Lifestyle uses four of the primary colours and four of the secondary colours from the Nordic Council of Ministers' visual identity. There are slight deviations from the general rules in the design manual regarding the use of yellow. In this case, yellow may be used in combination with primary blue and dark blue. Yellow may also be used along with pale red and pale violet.

## Dark blue



**HEX:** #385988  
**RGB:** 56-89-136  
**CMYK:** 100-55-3-25

## Primary blue



**HEX:** #006eb6  
**RGB:** 0-110-182  
**CMYK:** 100-40-0-6

## Yellow



**HEX:** #fdcf41  
**RGB:** 253-207-65  
**CMYK:** 0-13-100-0

## Dark grey



**HEX:** #454547  
**RGB:** 70-69-71  
**CMYK:** 0-0-0-88

## Pale violet



**HEX:** #d3d5ed  
**RGB:** 211-213-237  
**CMYK:** 20-15-0-0

## Light blue



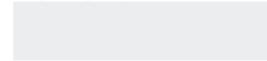
**HEX:** #d4e9f9  
**RGB:** 212-233-249  
**CMYK:** 20-3-0-0

## Light yellow



**HEX:** #fff0be  
**RGB:** 255-240-190  
**CMYK:** 0-2-35-0

## Light grey



**HEX:** #d4e9f9  
**RGB:** 237-237-238  
**CMYK:** 4-3-6-7

# Typography

The typeface is Mark Pro, which is a licensed font. The Mark Pro package covers all of the Nordic languages. Licences may be purchased from [www.fontshop.com](http://www.fontshop.com). The typeface for desktop is called Mark Pro. The web typeface is called Mark.

The three primary fonts are regular, medium and bold. The hashtag #sustainableliving is used throughout as a graphic and communicative element, and is always in English.

For Word, Excel and PowerPoint files, use the system typeface Corbel, which comes with Microsoft Office.



## Images

The visual identity primarily uses archive images that support the overall theme. The overall aesthetic is natural and relaxed, but also characterised by seriousness and reflection:

1. Environmental photos depicting nature, the climate and everyday life, where the changes will take place. These are mainly in colour.
2. A representative selection of portraits of people from the Nordic Region, in both B/W and colour.

A white frame around the images emphasises a lighter and more uncluttered look. The frame thickness remains relatively the same, as shown in the example to the right.

You can find suitable images in [Skyfish](#). Use the search term "sustainable living" to see the project's photos. The vast majority of images there can be used free of charge, as long as you credit the source.

Additional photos can be found in various image databases:

- [unsplash.com](https://unsplash.com)
- [pexels.com](https://pexels.com)
- [pixabay.com](https://pixabay.com)
- [momenti.lv](https://momenti.lv)

To get access to the restricted areas of our image archives on Skyfish and Templafy, please contact [pub@norden.org](mailto:pub@norden.org).



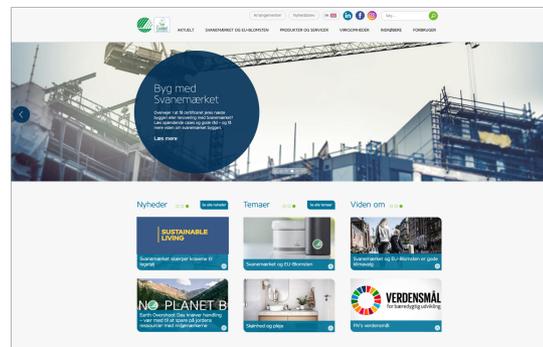
# Shapes

The circle is a consistent shape throughout. It symbolises sustainability and fact that the project covers all of the Nordic countries. The circle can be placed within a rectangle or square, and may be used in several ways and different formats. It can consist of a simple, single-colour element or be used to frame a photograph or text. The visual identity also includes mosaics made up of squares containing different content.



# Digital

Inserts, partner banners and focus sections can be used to highlight that a given project is part of the overall initiative. Each project's individual platform determines the shape and size of these elements. See the example from [www.ecolabel.dk](http://www.ecolabel.dk).



## Social media

To the right are examples of material for social media.

1:1 for Instagram and Facebook (1080 x 1080 px), 16:9 for LinkedIn, Facebook and Twitter (with different dimensions).

For Instagram Stories, we recommend the font San Francisco Bold for iOS or Roboto for Android. For breaking stories, the safest font colour is white. For pre-prepared stories, which afford greater control over the colours, there is a little more room to play (e.g. with yellow or dark blue).



# Office

## Templafy

Templates for PowerPoint and Word are available in the Templafy add-in. Project members can request access to Templafy by contacting [pub@norden.org](mailto:pub@norden.org).

## Powerpoint

In Templafy, select "Template dark blue".

→ [Download Sustainable lifestyle PowerPoint presentation](#)

## Word

**Row 1:** Example of template in Templafy for **invitations**.

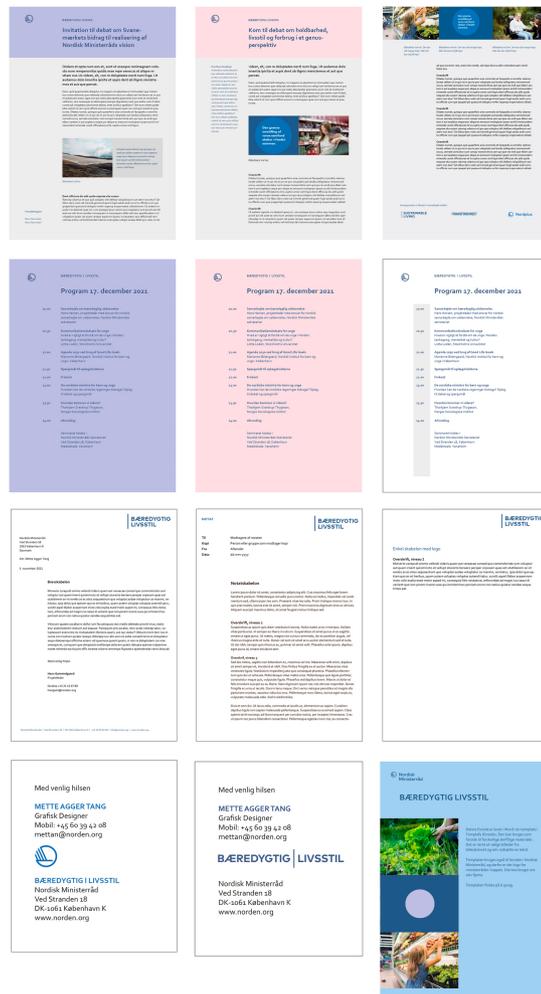
**Row 2:** Example of template in Templafy for **programs**.

**Row 3:** There are no templates for **paper lines** (letters, notes, etc.), but it is relatively simple to adapt the existing ones, see examples.

**Row 4:** Example of **mail signature** and template in Templafy for **front pages** in word.

## Outlook

Mail signatures are in Corbel (11 pt). Sender and Sustainable Lifestyle are in upper case bold in blue. The rest of the text is black. We recommend that the only graphic element in the signature is the Swan icon. This clearly identifies the sender, even if the recipient's mail does



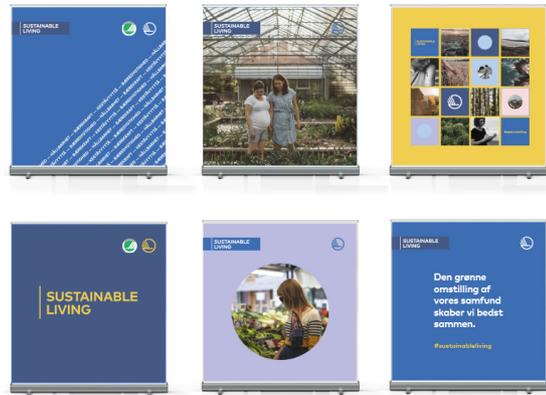
not display image files. If you decide to use the logo, please follow the example provided here (bottom right).

## Large formats

Here are some examples of large-format motifs. They are shown as rollup banners, but the medium can also be used for digital backdrops, visual outdoor materials, posters, etc.

The first example uses the "sustainability background". The text can also be typed from left to right across the format. Here, the text is negative, but you can also use a positive version with dark text on a light background. This works best on large surfaces and can be used in a variety of contexts.

Please note that in the two examples on the far left, the green Swan label is located next to the Nordic Council of Ministers' Swan icon.



# Event design

Here you can find inspiration for your next event. If you have questions about event design, please contact [pub@norden.org](mailto:pub@norden.org).

