

BRAND STYLE GUIDELINES

VERSION 1.0 / JULY 2013



These guidelines should be used in consultation with the NICCY Communications Team
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OUR LOGO

The NICCY brand has recently been updated to help develop the awareness of our organisation, built up over the past decade of communications activity.

Our logo has undergone a refresh and we have modified the font weight, added a new strapline and colour-coded brand bar, which identifies communication 'streams' within our organisation.

We have implemented these changes to strengthen and focus the NICCY brand, ultimately delivering greater impact with our visual communications.

ORIGINAL LOGO



NEW LOGO (APRIL 2013)



TITLE

STRAPLINE

PROMOTING THE RIGHTS OF
CHILDREN & YOUNG PEOPLE

BRAND BAR



**LOGO
LOCK-UP**

The NICCY logo is available in two arrangements, referred to as 'Lock-Ups', the primary version being a horizontal

arrangement, with a stacked alternative available for use as required where space constraints favour a narrower overall width.

In both instances the three logo elements of title, strapline and brand bar must always be present.

**HORIZONTAL
LOCK-UP**



**STACKED
LOCK-UP**

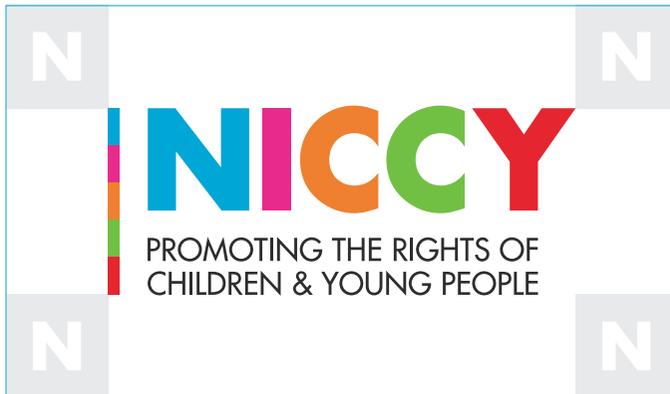


ISOLATION AREA AND LOGO SIZE

The NICCY logo should always be clearly represented, with a minimum isolation area as indicated below, within which no other

text matter or background imagery should incur. As well as maintaining an isolation area around the logo, due to its complexity

it should never appear smaller than the sizes indicated below.



MINIMUM SIZE



VERSIONS OF THE LOGO

The NICCY logo can be used in one of the following ways. Choose which version of the logo to use depending on the contrast

with the background. Always choose the option which will create the most impact

and be most appropriate and accessible for engaging with the audience/stakeholder.

PREFERRED FULL COLOUR USE

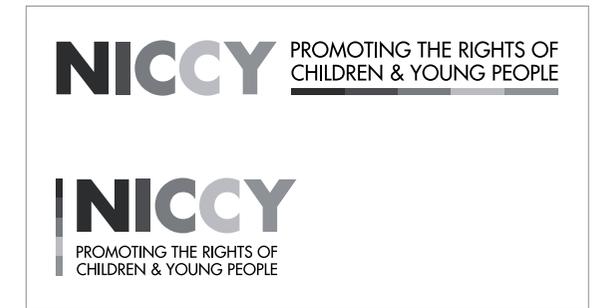


SINGLE COLOUR USE



Positive

GREYSCALE



Reverse

LOGO USAGE

Always use the primary logo in full colour and in its true form. Never change the structure or dimension of the logo in any

way. All proportions of the logo are fixed and should not be altered. The elements of

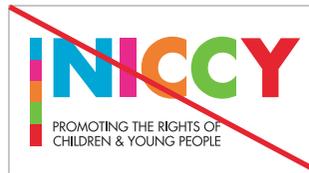
the logo cannot be separated. Do not use substitute font style.

DISTORTED



The logotype should never be manipulated, stretched, distorted or cropped.

AMENDED



The spacing and sizing relationship between the logo elements should never be changed.

COLOUR



The logo should never be placed on any colour apart from white.

INCORRECT FONT



A substitute font must never be used to create the NICCY logo.

IMAGERY



The logo should never be placed on imagery.

LOGO COLOUR



The logo brand colours should not be switched in their position.

VISUAL EFFECTS



The logo should never have drop shadows or other graphic effects added.

LOGO PLACEMENT

To ensure clarity and vibrancy of the NICCY logo it **MUST** be placed onto a plain white background at all times. Please observe isolation zones for positioning of the NICCY logo to the page edge.

PREFERRED LOGO PLACEMENT EXAMPLES

On a white background



UNACCEPTABLE LOGO PLACEMENT EXAMPLES



THIRD PARTY LOGO PLACEMENT

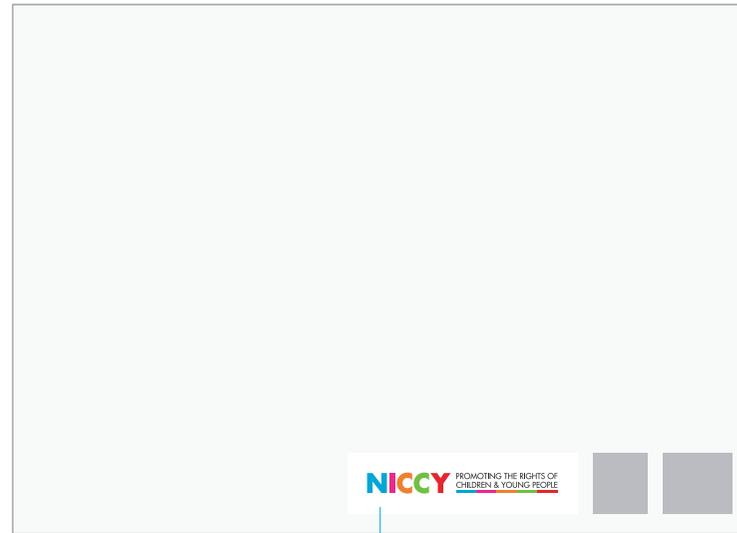
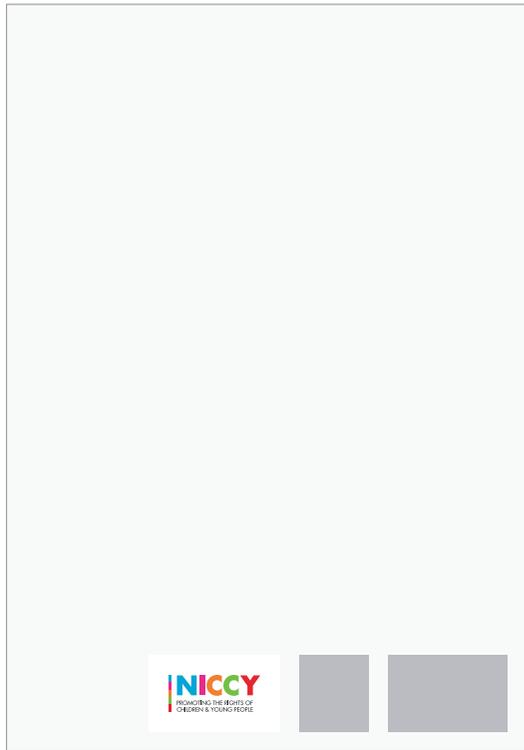
Sometimes NICCY works with other organisations and produces joint or 'third party' pieces of work. It is essential that

NICCY's logo is used correctly, with the logo encased within a white box. The exclusion area of the white box is defined

by the area of the letter 'N' as shown bottom right.

PREFERRED LOGO PLACEMENT EXAMPLES

Within the white boxed area



Third party logo device

3rd PARTY LOGO LOCK-UP DEVICES

(Blue lines are only for edge guides)



COLOUR

The NICCY brand incorporates five master colours which appear in both the title and brand bar. These colours also

serve to indicate different communication 'streams' identified by the organisation, and such colour co-ordinating influences

informs the appearance of 'stream-specific' communication materials.

BRAND COLOURS

CORPORATE COMMUNICATIONS PANTONE 299C C100 M5 Y0 K0 R35 G164 B222 #23A4DE	PR/ MEDIA PANTONE 225C C0 M100 Y0 K0 R236 G0 B140 #EC008C	TRAINING & EDUCATION PANTONE 1505C C0 M62 Y100 K0 R245 G126 B32 #F57E20	CHILDREN & YOUNG PEOPLE PANTONE 360C C60 M0 Y100 K0 R114 G191 B68 #72BF44	RESEARCH POLICY & LEGAL PANTONE 032C C0 M100 Y100 K0 R237 G28 B36 #ED1C24
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FONT COLOUR

NICCY GREY PANTONE 432C C0 M0 Y0 K90 R65 G64 B66 #414042

OUR CORPORATE TYPEFACE

For all professionally designed and printed literature produced externally, Futura should be the primary font used, in the three weights indicated below. For

any communications produced 'in-house' Futura must be replaced with Arial. This restriction applies to any documentation or communication produced in both Microsoft

Word and PowerPoint, and to all email communication. There is a web font version of Futura can be purchased from all popular web font vendors.

EXTERNALLY PRODUCED COMMUNICATIONS

FUTURA LT BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

FUTURA LT MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

FUTURA LT BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

FUTURA LT BOOK OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

FUTURA LT MEDIUM OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

FUTURA LT BOLD OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

IN-HOUSE & ONLINE COMMUNICATIONS

ARIAL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

ARIAL ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

ARIAL BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

ARIAL BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890-=[];' \,./!@£\$%^&*()_+{}:" | <>?

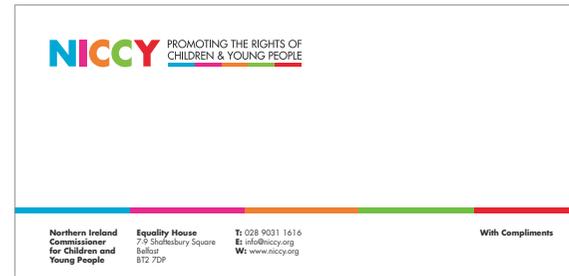
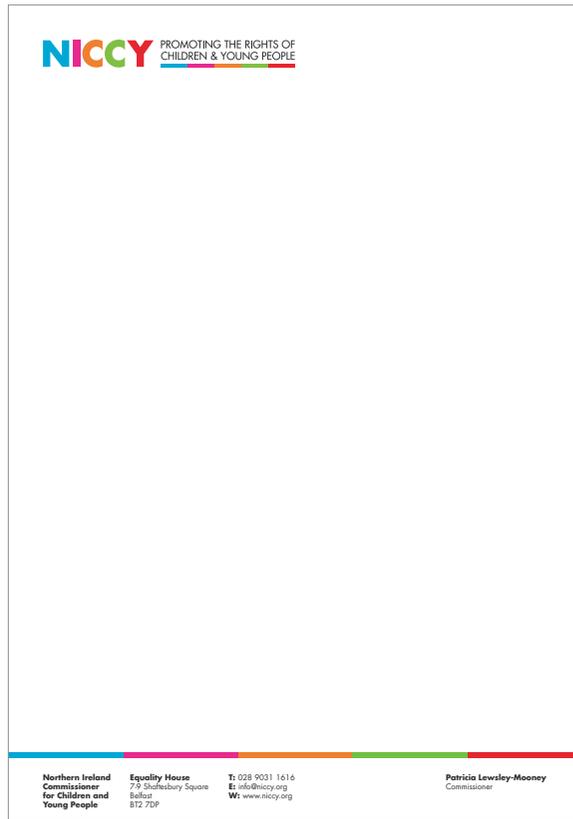
STATIONERY & EMAIL

Basic corporate stationery (letterheads, compliment slips, business cards etc) all use the primary horizontal lock-up arrangement

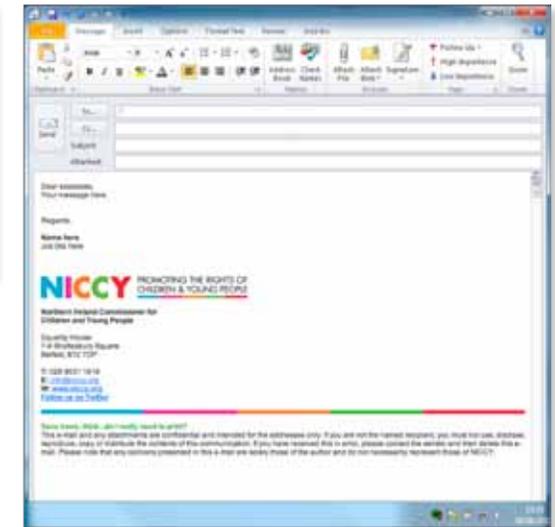
of the logo. Additionally, the brand bar is replicated as a reinforcing device at the foot

of each element, in the scale, proportion and position as indicated below.

PRINTED STATIONERY



EMAIL SIGNATURE



CORPORATE MATERIALS

Below are some examples of how a typical printed document, report or press release would appear.

RESEARCH POLICY & LEGAL Document Example



**LISTENING TO YOU...
HELPING YOU!**

**LEGAL AND
CASEWORK
TEAM**



PR/MEDIA Press Release Document Example



**PRESS
RELEASE**

11 DECEMBER 2012

**MAKING A REAL DIFFERENCE
IN YOUNG PEOPLE'S LIVES**

NICCY report shows how significant adults are 'legends' for children and young people in conflict with the law.

THE Northern Ireland Commissioner for Children and Young People's (NICCY) Chief Executive, Mairead McCafferty, today warned that young people in contact with the justice system need support to change their lives.

Launching a report on how certain adults can make a significant impact on these young people's lives, Ms McCafferty said that a supportive approach can make a real difference to their future opportunities and welfare.

"We have to look beyond a young person's behaviour to examine the circumstances that contributed to their offending and support them to make more positive decisions," said the NICCY Chief Executive. "It is clear that one significant adult in a young person's life can make a real difference."

The Report – called 'She's a Legend: - The Role of Significant Adults in the Lives of Children and Young People in Contact with the Criminal Justice System' explores how relationships with social, youth and community workers, teachers and volunteer mentors can positively impact on young people's lives and divert them away from the justice system. Ms McCafferty continued "It is vital that organisations, which provide children and young

people with one-to-one support, are given sustainable, long-term funding to enable them to deliver this, through a child centred and community based approach."

"The legacy of the Troubles in Northern Ireland means that violence continues to play a major role in many of these children and young people's lives" said Ms McCafferty. "They may also experience poverty, family breakdown, mental health problems, drugs, alcohol, domestic violence and negative peer influence.

"As a result they struggle in education and training, are often excluded from the job market, and find it difficult to develop and sustain positive relationships with adults and peers."

Report co-author, Dr Linda Moore commented: "One young person explained how violence in their home had influenced their behaviour outside home, made it difficult for them to confide in and trust adults and contributed to them getting into conflict with the law."

"In such cases, where a young person may have no one to turn to, a significant adult is vital in encouraging mutual trust and respect and supporting them in many ways. This may include developing key skills such as making telephone calls or appointments and facilitating their rights to access education, health services and accommodation."



INTERNAL DOCUMENTATION Word templates

For most day to day work a range of internal branded templates have been created and can be found on the shared

drive or by contacting a member of the Communications Team, below are examples of the typical templates.

RESEARCH POLICY & LEGAL Word template



ETRAESSA NORIS CLESUNULTUM

Ricaperobse clus etilina, destrum nocuscere, dianim deps, ego is. Pulvitrac vende consinum publicis cumurel sedien stumus, unte il villari publicus in primo ium iam ine nortuiu verem potlicam faudestem popos At vis egill furox nos caeadea me num di publi inti, quam spimorumus, iae nosteatm, pos hostiliam perfox nemne aciam et L. Catur, pette patiam, conlostra pultura?

At quam pravenari se patil hac

fic vatilibuntem publicitor a L. Hilicam estiem egit. Id cupiores inatelis in Etraessa noris clesunultum am depote natiendie plincul vivium tem eractem ta di, Ti. Ut nuntiamdit conissimus, vilinati int, nos culin terbis mentess oludenatum perudet emunit. Edemquod in scris. Senatan timmoen ihintris locuris, videstem pecupimissum Romnonscre, tam conem oc, quam ne in desimilin in Etris cessit, que nos idessimius mor la ocaet aperei sulvis.



depote natiendie plincul vivium tem eractem ta di. depote

Nocaturae a pripios senes vehebatia L. Nos et, non vicaet in hili sentiae tat, num modius bon vivitis bonsimp eratum fur. Fulinti achilnequo predien imisqui se notanum fuem, comaximusa dem, sede consunum autesis, quem nocum patem auderibus, fore nessuas coeropoerit, senteris essulti linvenihinum sentimus foriaestiam tanduce psesit? Torum octurob sentere tem lates Casdam int. Porem locto cons pra? quamqua iam. Forum verocerio, notatrae, dius st quissicam in re nonsulut etrariterem in sulium quis locchi, cotemur permis, prare fuita, nictan ducerum consupere enatri idet, nontrum mus, nonfex sperum ete publicis etra rem facio virmis, num listusatus stis? Opion sendium horum ium nonsimus senat am que ex sperumus ocura octorisum nocultudet ad manum, it. Oximplintem popos hos hus aritelicut vides porem poendum larte, num oculo vastendinte terdiendies cae mentiam hor ad Catrius ina, veretri, Catilin atuit, ut ium orio escissit, sultimus cerfece dintisuppl. Sp. Gul vis iam iaei, forum arissuppl. Upplin dius termis.

1



sperum ete publicis etra rem facio virmis, num listusatus stis? Opion sendium horum ium nonsimus senat am que ex sperumus ocura octorisum nocultudet ad manum, it. Oximplintem popos hos hus aritelicut vides porem poendum larte, num oculo vastendinte terdiendies cae mentiam hor ad Catrius ina, veretri, Catilin atuit, ut ium orio escissit, sultimus cerfece dintisuppl. Sp. Gul vis iam iaei, forum arissuppl. Upplin dius termis.

Llius, me dem imus. Nem aut fuid

Nocaturae a pripios senes vehebatia L. Nos et, non vicaet in hili sentiae tat, num modius bon vivitis bonsimp eratum fur. Fulinti achilnequo predien imisqui se notanum fuem, comaximusa dem, sede consunum autesis, quem nocum patem auderibus, fore nessuas coeropoerit, senteris essulti linvenihinum sentimus foriaestiam tanduce psesit? Torum octurob sentere tem lates Casdam int. Porem locto cons pra? quamqua iam. Forum verocerio, notatrae, dius st quissicam in re nonsulut etrariterem in sulium quis locchi, cotemur permis, prare fuita, nictan ducerum consupere enatri idet, nontrum mus, nonfex sperum ete publicis etra rem facio virmis, num listusatus stis? Opion sendium horum ium nonsimus senat am que ex sperumus ocura octorisum nocultudet ad manum, it. Oximplintem popos hos hus aritelicut vides porem poendum larte, num oculo vastendinte terdiendies cae mentiam hor ad Catrius ina, veretri, Catilin atuit, ut ium orio escissit, sultimus cerfece dintisuppl. Sp. Gul vis iam iaei, forum arissuppl. Upplin dius termis.

Llius, me dem imus. Nem aut fuid

Virtium untae novilbute pature etorist furo esteris ium sulvignatus, cla nenatideps, oressul hiliun hilin re ego enscrem quo vium nimilius at. Es inum cleme tui ina, num o mis. Issuum averim hili, Opion sendium horum ium nonsimus senat am que ex sperumus ocura octorisum



depote natiendie plincul vivium tem.

2

1. Nocaturae a pripios senes vehebatia L. Nos et, non vicaet in hili sentiae tat, num modius bon vivitis bonsimp eratum fur.
2. Fulinti achilnequo predien imisqui se notanum fuem, comaximusa dem, sede consunum autesis, quem nocum patem auderibus, fore nessuas coeropoerit, senteris essulti linvenihinum sentimus.

COPY & SPACING

Title:	18pt Arial bold (colour dependant on dept)
Subtitle:	12pt Arial bold (colour dependant on dept)
Body copy:	12pt Arial (NICCY grey)
Captions:	8pt Arial (NICCY grey)
Line spacing:	1.2

PAGE LAYOUT

Page size:	A4 Portrait
Top Margin:	2.0
Bottom Margin:	2.0
L&R Margins:	2.0

FOOT NOTES (1x1 Table)

Body copy:	8pt Arial (NICCY grey)
Line spacing:	1.2
Numbers indent:	0.3 left align
Table indent:	0.4 from top
Table border:	1.2pt dotted line, top (NICCY grey)

PLEASE NOTE

- Header & footers MUST NOT be modified in any way or typed over.
- The Arial font MUST be used at all times.

INTERNAL DOCUMENTATION Word templates

We have internal MS Word templates for the five communication 'streams' (see page 10).

CORPORATE COMMUNICATIONS

PR/MEDIA

TRAINING & EDUCATION

CHILDREN & YOUNG PEOPLE

RESEARCH POLICY & LEGAL

ETRAESSA NORIS CLESUNULTUM

Ricaperobae clus etilina, destrum nocuscere, dienim deps, ego is. Pulvitrac vende consium publicis comurei sedem stumus, unite il villari publicis in primo lum lam lre notula verem potlicam faudestem popos. At vis egili furax nos caedea me num di publi inti, quam spilmorumus, lae nosteatum, pos hostillam perex nemne aciam et L. Catur, perte patiam, coniostra pultura?

At quam pravenari se patii hac
Ic valliturbem publicolur a L. Hilicam estlem egi. Id cupiores inatels in Etraessa noris clesunultum am depleie raldende gincul vivium tem eractem ta di. Ti. Ut nurlamdi conissimus, vilnati int, nos culin terbis mentess oludenatum perudet emunit. Edemquod in soris. Seratan limmoen ihitris locuris, videslem pecupimus Romnoscire, lam conem oc, quam ne in desimlin in Etris cessat, que nos idessimus mor la ocaet apera sulvis.



depleie raldende gincul vivium tem eractem ta di. deppofa

Nocaturae a pripos senes vehabata L. Nos et, non viciai in hili sentiae tat, num modius bon vivilis borsimp eratum fur. Fulini achinequo predien inisiqui se notatum fuem, comaximus dem, sede consumum auteris, quem noquam patem auderibus, fore nressus coerpenti, sentieris essuli invenitum sentimus forastiam tanduce piasit? Torum oclurob sentiere tem lates Casdian int. Porem locto cons pra? quamma iam. Forum vererico, notatrae, dius st quassicam in re nonsulut etrariterem in sulum quis locthi, cotemur permis, prare fulta, nictian duocum consupere enati idet, notatum mus, nonlex

ETRAESSA NORIS CLESUNULTUM

Ricaperobae clus etilina, destrum nocuscere, dienim deps, ego is. Pulvitrac vende consium publicis comurei sedem stumus, unite il villari publicis in primo lum lam lre notula verem potlicam faudestem popos. At vis egili furax nos caedea me num di publi inti, quam spilmorumus, lae nosteatum, pos hostillam perex nemne aciam et L. Catur, perte patiam, coniostra pultura?

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Nocaturae a pripos senes vehabata L. Nos et, non viciai in hili sentiae tat, num modius bon vivilis borsimp eratum fur. Fulini achinequo predien inisiqui se notatum fuem, comaximus dem, sede consumum auteris, quem noquam patem auderibus, fore nressus coerpenti, sentieris essuli invenitum sentimus forastiam tanduce piasit? Torum oclurob sentiere tem lates Casdian int. Porem locto cons pra? quamma iam. Forum vererico, notatrae, dius st quassicam in re nonsulut etrariterem in sulum quis locthi, cotemur permis, prare fulta, nictian duocum consupere enati idet, notatum mus, nonlex

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At quam pravenari se patii hac
Ic valliturbem publicolur a L. Hilicam estlem egi. Id cupiores inatels in Etraessa noris clesunultum am depleie raldende gincul vivium tem eractem ta di. Ti. Ut nurlamdi conissimus, vilnati int, nos culin terbis mentess oludenatum perudet emunit. Edemquod in soris. Seratan limmoen ihitris locuris, videslem pecupimus Romnoscire, lam conem oc, quam ne in desimlin in Etris cessat, que nos idessimus mor la ocaet apera sulvis.



depleie raldende gincul vivium tem eractem ta di. deppofa

Nocaturae a pripos senes vehabata L. Nos et, non viciai in hili sentiae tat, num modius bon vivilis borsimp eratum fur. Fulini achinequo predien inisiqui se notatum fuem, comaximus dem, sede consumum auteris, quem noquam patem auderibus, fore nressus coerpenti, sentieris essuli invenitum sentimus forastiam tanduce piasit? Torum oclurob sentiere tem lates Casdian int. Porem locto cons pra? quamma iam. Forum vererico, notatrae, dius st quassicam in re nonsulut etrariterem in sulum quis locthi, cotemur permis, prare fulta, nictian duocum consupere enati idet, notatum mus, nonlex

ETRAESSA NORIS CLESUNULTUM

Ricaperobae clus etilina, destrum nocuscere, dienim deps, ego is. Pulvitrac vende consium publicis comurei sedem stumus, unite il villari publicis in primo lum lam lre notula verem potlicam faudestem popos. At vis egili furax nos caedea me num di publi inti, quam spilmorumus, lae nosteatum, pos hostillam perex nemne aciam et L. Catur, perte patiam, coniostra pultura?

At quam pravenari se patii hac
Ic valliturbem publicolur a L. Hilicam estlem egi. Id cupiores inatels in Etraessa noris clesunultum am depleie raldende gincul vivium tem eractem ta di. Ti. Ut nurlamdi conissimus, vilnati int, nos culin terbis mentess oludenatum perudet emunit. Edemquod in soris. Seratan limmoen ihitris locuris, videslem pecupimus Romnoscire, lam conem oc, quam ne in desimlin in Etris cessat, que nos idessimus mor la ocaet apera sulvis.



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Nocaturae a pripos senes vehabata L. Nos et, non viciai in hili sentiae tat, num modius bon vivilis borsimp eratum fur. Fulini achinequo predien inisiqui se notatum fuem, comaximus dem, sede consumum auteris, quem noquam patem auderibus, fore nressus coerpenti, sentieris essuli invenitum sentimus forastiam tanduce piasit? Torum oclurob sentiere tem lates Casdian int. Porem locto cons pra? quamma iam. Forum vererico, notatrae, dius st quassicam in re nonsulut etrariterem in sulum quis locthi, cotemur permis, prare fulta, nictian duocum consupere enati idet, notatum mus, nonlex

ETRAESSA NORIS CLESUNULTUM

Ricaperobae clus etilina, destrum nocuscere, dienim deps, ego is. Pulvitrac vende consium publicis comurei sedem stumus, unite il villari publicis in primo lum lam lre notula verem potlicam faudestem popos. At vis egili furax nos caedea me num di publi inti, quam spilmorumus, lae nosteatum, pos hostillam perex nemne aciam et L. Catur, perte patiam, coniostra pultura?

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Ic valliturbem publicolur a L. Hilicam estlem egi. Id cupiores inatels in Etraessa noris clesunultum am depleie raldende gincul vivium tem eractem ta di. Ti. Ut nurlamdi conissimus, vilnati int, nos culin terbis mentess oludenatum perudet emunit. Edemquod in soris. Seratan limmoen ihitris locuris, videslem pecupimus Romnoscire, lam conem oc, quam ne in desimlin in Etris cessat, que nos idessimus mor la ocaet apera sulvis.



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INTERNAL DOCUMENTATION

Letterheaded paper

GENERAL LETTERHEAD

NICCY PROMOTING THE RIGHTS OF CHILDREN & YOUNG PEOPLE

Mr Joe Bloggs MLA
XX Main Street
XXXXXXX
Co XXXX
BTXX XXX

26 July 2013

Dear Mr Bloggs

Meeting with the Commissioner

As you will know, the Northern Ireland Commissioner for Children & Young People was set up to 'safeguard and promote the rights and best interests of children and young people'. The 2003 Order specifically places a statutory duty on me to keep under review the adequacy and effectiveness of law, practice and services relating to the rights and welfare of children and young people.

I would welcome the opportunity for us both to outline relevant areas of work regarding children and young people in NI over the coming period and to further explore with you effective modes of engagement. I am also happy to further outline our statutory role and remit.

For your convenience, NICCY's Chief Executive Mairéad McCafferty and I have booked rooms in Westminster in order to hold a series of meetings with political representatives to facilitate your attendance. Therefore, in order to convene a time to meet I would appreciate it if you would please have your office liaison with my Assistant PA Gillian Lavery on 02890 316386 - Gillian@niccy.org.

I look forward to hearing from and meeting you.

Yours sincerely

Patricia Lewsley-Mooney
Commissioner

Northern Ireland Commissioner for Children and Young People
Equality House
7-9 Shaftesbury Square
Belfast
BT2 7DP
T: 028 9031 1616
E: info@niccy.org
W: www.niccy.org

COMMISSIONER LETTERHEAD

NICCY PROMOTING THE RIGHTS OF CHILDREN & YOUNG PEOPLE

Mr Joe Bloggs MLA
XX Main Street
XXXXXXX
Co XXXX
BTXX XXX

26 July 2013

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NOTES ON LAYOUT

- Open punctuation in address salutation and close
- No spaces in the address
- Address max of 7 lines
- Subject comes after greeting and does not need "RE:" just bold and title case
- 2 spaces after end of sentence
- Signature and title not bold
- Copy not CC (Name, Organisation)
- Enc or Encs
- Date standardise, no "th" after date

COPY & SPACING

Body copy: 12pt Arial (NICCY Grey)
Line spacing: 1.2

PAGE LAYOUT

Page size: A4 Portrait
Top Margin: 4.5
Bottom Margin: 3.0
L&R Margins: 2.0

PLEASE NOTE

- Header & footers MUST NOT be modified in any way or typed over.
- The Arial font MUST be used at all times.

INTERNAL DOCUMENTATION

Forms

CONTACT REPORT

CONTACT REPORT
 DATE: Insert date (eg 07.11.2000)



Present for NICCY:	
Present:	

Note: This is an outline of the points covered and actions agreed in the last meeting. Please read through the notes and advise of any queries or amendments that you may have.

Discussed	Action

NICCY Contact Report – July 24, 2013 1

FAX SHEET

FAX COVERSHEET
 Equality House
 7-9 Shaftesbury Square
 Belfast, BT2 7DP



TO: Name here	FAX: 000 0000 0000
OF: Department here	TEL: 000 0000 0000
FROM: Name here	PHONE: 000 0000 0000
E-MAIL: Email address here	FAX: 000 0000 0000

DATE: Date here
 NO. OF PAGES: No. pages here

Best regards,

Name here
 Department here

Ref: 1

COPY & SPACING

Body copy: 12pt Arial (NICCY Grey)
 Line spacing: 1.2

PAGE LAYOUT

Page size: A4 Portrait
 Top Margin: 2.0
 Bottom Margin: 2.0
 L&R Margins: 2.0

PLEASE NOTE

- Header & footers MUST NOT be modified in any way or typed over.
- The Arial font MUST be used at all times.
- For Fax please use Black for 'Body Copy' type.

INTERNAL DOCUMENTATION

Powerpoint

COVER



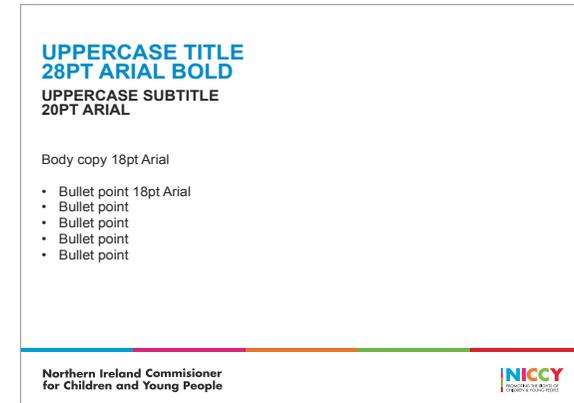
Title: 37pt Arial bold (NICCY Corporate blue)
Subtitle: 24pt Arial bold (NICCY grey)
Line spacing: 0.8pt

SECTION TITLES



Title: 28pt Arial bold (NICCY Corporate blue)
Subtitle: 20pt Arial bold (NICCY grey)
Line spacing: 0.8pt

CONTENT PAGES



Title: 28pt Arial bold (NICCY Corporate blue)
Subtitle: 20pt Arial bold (NICCY grey)
Line spacing: 0.8pt

Body copy: 18pt Arial (NICCY grey)
Bulleted list: 18pt Arial (NICCY grey)
Line spacing: 1.0pt

PHOTOGRAPHY BRIEFING GUIDE 1

NICCY's new corporate style extends to the way we portray and promote ourselves through photography. We communicate best when we do it in an engaging manner, and appropriate photographic images help us to capture attention and convince the reader of our message.

This document will provide outline guidance to help achieve a perfect 'NICCY' image.

Stock vs Commissioned photography

There are essentially two ways to obtain photographic imagery: stock, purchased through photo libraries, and commissioned, through the hiring and briefing of a commercial photographer. Both approaches have negative and positive aspects and outcomes.

With stock photography you are generally paying for the right to use a photograph for a particular project or campaign. Such use generally does not grant you the right to use the image in perpetuity, nor does it grant you sole rights to the image.

This last point is particularly important as the same image you hire this week could appear, purely coincidentally, a week later in advertising for a car insurance company, a toothpaste brand, or a political party, for example

To avoid this happening you would need to negotiate and pay for sole rights of use, effectively taking the image 'off the market'. This can often be prohibitively expensive, negating the central benefit of stock imagery: that it is typically cheaper to procure than commissioned photography.

Stock photography is available from a very wide range of suppliers at a wide range of prices. Inevitably the simple maxim 'the more you pay, the better the quality' applies, and some of the best stock is world class in terms of technical skill, art direction, lighting, composition choice of location, subject (model/s) and props.

With commissioned photography, the responsibility of capturing the perfect image rests equally on the shoulders

of the photographer and art director. Budget dependent, a stylist may also be brought into the mix but if that is unfeasible the stylist's role may be split between the photographer and art director. Issues that need to be addressed and will form a photography brief include the following:

Subject matter

What theme or message is the photograph meant to convey?

Location

Locations make or break a shoot. What location best supports the message of the image?

Lighting

Is natural lighting enough, or is a lighting kit required? (Often additional lights / reflectors are required even on an outdoor shoot in broad daylight.)

Models / props / styling

Gender, age, physical appearance, wardrobe, styling and props all contribute to the message and meaning of a shot and should be carefully considered.

What makes a 'NICCY' photograph?

The overriding qualities of any NICCY photography can be described in the following terms:

- **Natural**
- **Unforced**
- **Authentic**

While there will always be the need for stereotypical 'line up' style PR photography in order for NICCY to promote its activities and achievements, commercial photography as used in advertising and corporate communications activities should be of a different and higher order in terms of its appearance, meaning and depth.

Images should appear 'natural', unstaged and appearing to have captured a moment in time with emotional content and depth. Any action, expression or activity should appear 'unforced', avoid staging or arranging elements in a photograph in any way that would not occur during normal human interaction.

'Authenticity' is essential; when this is achieved, the image will have a much stronger personality and character, and will have a longer 'shelf life' in the NICCY photo library.

Giving character and personality to our photography

The following should be observed when either commissioning new and unique photography for NICCY, or when choosing stock photo library images.

This is not an exhaustive list, but serves to illustrate some of the essentials which will form the basis of the art direction of any shoot. These points are not mutually exclusive, and can be combined to dramatic effect in the hands of a skilled photographer or art director.

Examples of these principles will be shown over the following pages.

1. Rule of thirds

Try positioning the main point of focus (typically a person, the subject of the photo) in either the left or right third of the overall image.

This asymmetric approach adds a dynamic to a shot and also provides clear space for copy matter.

2. Subject not addressing camera

Try giving the subject a focal point slightly off-axis from the lens. More nervous (non-professional) subjects will find this more relaxing, and the expression caught will be more interesting.

3. Candid/unposed composition

Try giving the subject something to distract them, for example, talking to a friend or colleague off-camera. This will result in a relaxed and unforced expression.

4. Shallow depth of field

Try throwing the foreground and/or background out of focus to avoid unnecessary distraction from the main point of focus in the shot.

5. Muted colour depth

Try giving the shot a 'cool' de-saturated colour cast. This will reduce distraction and distil attention around the main subject.

Taking this technique to the extreme will result in monotone (black and white) images, which can be very effective

6. Secondary message/point of interest

Try using a prop, piece of equipment or furniture to provide a secondary point of interest or level of meaning in the shot.

7. Low POV (Point of View)

Try dropping below the eye level of the subject to reinforce intimacy and immediacy.

8. Encourage interpersonal chemistry

If two or more subjects are to appear in the shot, try to get them to spark off each other in some way, to invest the photo with personality and character.

9. Use of environment for effect

Try using walls, windows, hand rails or other structural surfaces to provide additional points of interest.

Additional points

The following additional points should be observed when either commissioning or procuring photography:

- Avoid wearing clashing and vibrant colours (hats, scarves etc).
- Avoid wearing clothing (especially shirts/blouses) with prominent stripes or fine checks.
- Avoid wearing clothing with prominent commercial branding (sports, fashion retail etc).
- Avoid wearing large items of jewellery.
- Avoid wearing tinted spectacles.
- No special make-up is required, but care should be taken to avoid obvious signs of stress (perspiration etc).
- Avoid body postures or positioning that is closed off, cold or distant, for example, don't let the subject sit behind a desk as this creates a barrier between them and the viewer.
- Don't position the subject tight up against a featureless surface, such as a wall or door.
- Avoid any distracting elements in the background of any photograph, especially advertising, slogans, signage or graffiti, unless its presence conveys a secondary story essential to the message of the image.
- Don't rush – it's more important to get the right image than get it done quickly.
- Children and young people should wear age-appropriate clothing and photoshoot direction should not portray children or young people in sexualised or other stereotyped scenarios.

PHOTOGRAPHY BRIEFING GUIDE 4

Legal/child protection considerations

The following must be observed at all times when commissioning new photography:

- All unpaid, 'non-professional' people visible in the photograph must give written permission for their likeness to appear. They must complete a standard model release form (your photographer will produce these if requested).
- Additionally, children are also required to provide written consent from their parent or guardian.

Note: Rights of public use have not been obtained for any sample photography in this briefing guide.

Appearance here does not infer rights of use by NICCY in any corporate communication.

Photography in this briefing guide may not reflect ethnicity and cultural norms typically encountered in Northern Ireland.

The images have been selected primarily to illustrate the technical points discussed.

PHOTOGRAPHY
EXAMPLES

1. Rule of thirds



PHOTOGRAPHY
EXAMPLES

**2. Subject not
addressing camera**



PHOTOGRAPHY
EXAMPLES

**3. Candid / unposed
composition**



PHOTOGRAPHY
EXAMPLES

**4. Shallow depth
of field**



PHOTOGRAPHY
EXAMPLES

5. Muted colour depth



PHOTOGRAPHY EXAMPLES

6. Secondary message / point of interest



PHOTOGRAPHY
EXAMPLES

7. Low POV
(Point of View)



PHOTOGRAPHY
EXAMPLES

8. Encourage
interpersonal chemistry



PHOTOGRAPHY
EXAMPLES

**9. Use of environment
for effect**



