

This is what British Energy is all about

This is an exciting time for UK energy and we're playing a key role in powering the low carbon generation.

This guide shows you how we should express our values and aspirations.

Think of it as a valuable toolkit you can use creatively to communicate powerfully with all our stakeholders.

It's very important that you work within these guidelines so we can achieve consistency of expression.

This will enable our audiences to get the right picture of what British Energy is all about.

Many thanks.

Bill Coley
Chief Executive

We generate low carbon electricity – safely and securely – to allow economic growth and improve quality of life.

Our vision is to be first in UK power

Why are we refreshing our brand?

We are refreshing our brand so it reflects our values:

British Energy is committed to behaving in an ethical manner. Our shareholders have invested in British Energy and placed their trust in us. They expect us to work to build a commercially successful and financially robust business. We will work to increase the value of the business and make it a success to benefit all our stakeholders. How we do this is important. We will deliver success through conducting ourselves in accordance with our company values. These provide a shared understanding of what is important to everyone at British Energy.

Safety

Operating safely and protecting the environment

Integrity

Acting to the highest professional and personal standards of honesty, quality and excellence

Openness

Being clear, open and engaged and truthful

Responsible

Behaving responsibly towards our customers, partners, shareholders and society

Contribution

Providing a vital commodity for the UK

Teamwork

Valuing our people as individuals, achieving more as a team

Community

Contributing to the welfare of our local communities

Our brand essence strapline reflects
our values and gives us purpose.



Powering the low carbon generation

We've refreshed the orange colour of our identity – it's brighter and has more



Energy



British Energy orange

British Energy blue

British Energy grey

We now have three primary colours
expressing confidence and authority:
bright orange, navy blue and grey.



Yellow

Green

Cyan

Mid-blue

Pink

Purple

And we also have a range of secondary, ‘highlight’ colours. These reflect our diversity and can be used to give particular communications their own flavour. You should use only one of these highlight colours at a time – with any or all of our primary colours.*

...don't be afraid to use white space.

We usually use a typeface called ‘The Sans’ for all our communications because it’s clear, open and friendly – as is our tone of voice.



**We believe a good
picture says a
thousand words...**



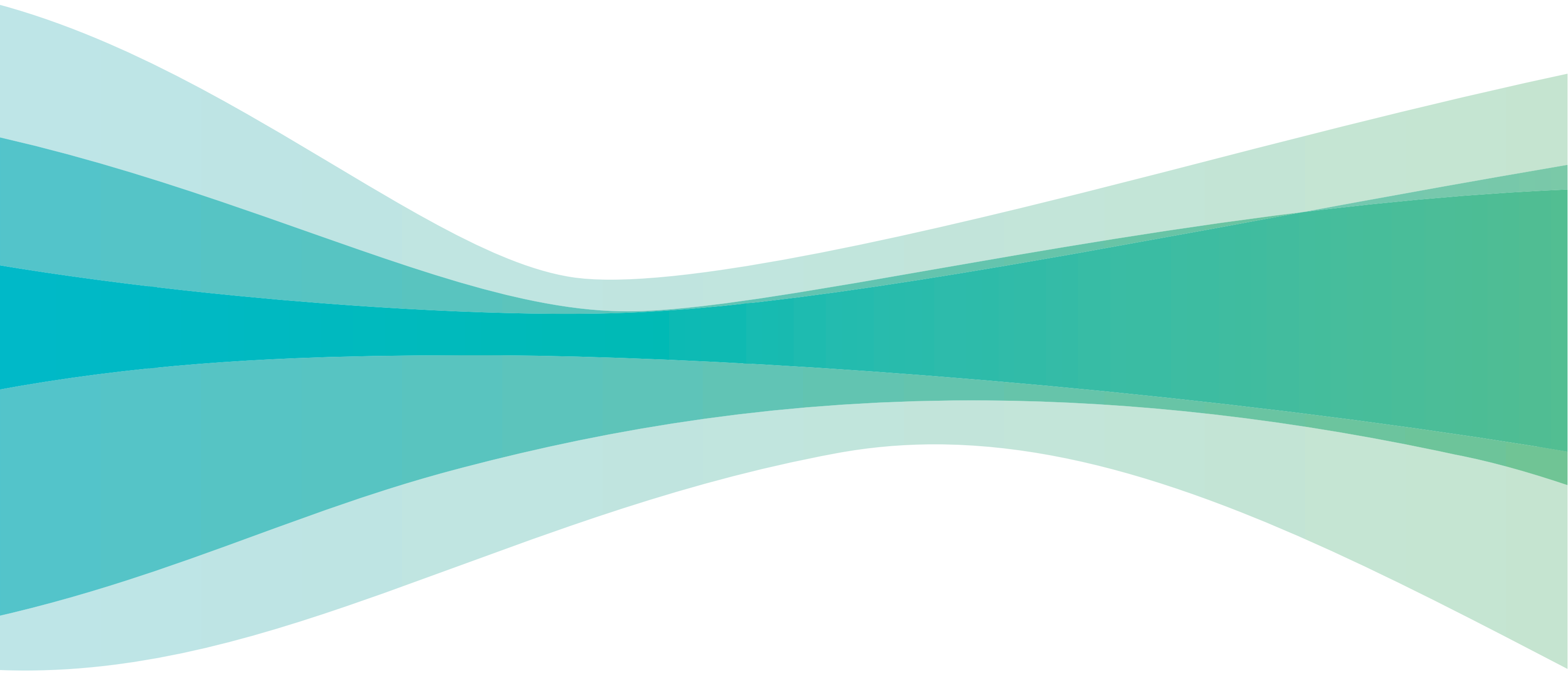
...as does a bad one



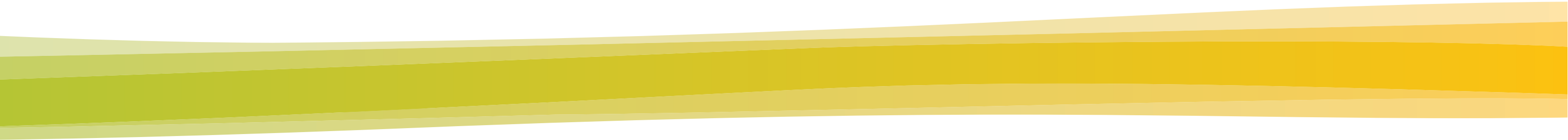
That's why we're auditing and updating our picture library and removed images which don't reflect our values and attributes.

The Power Wave

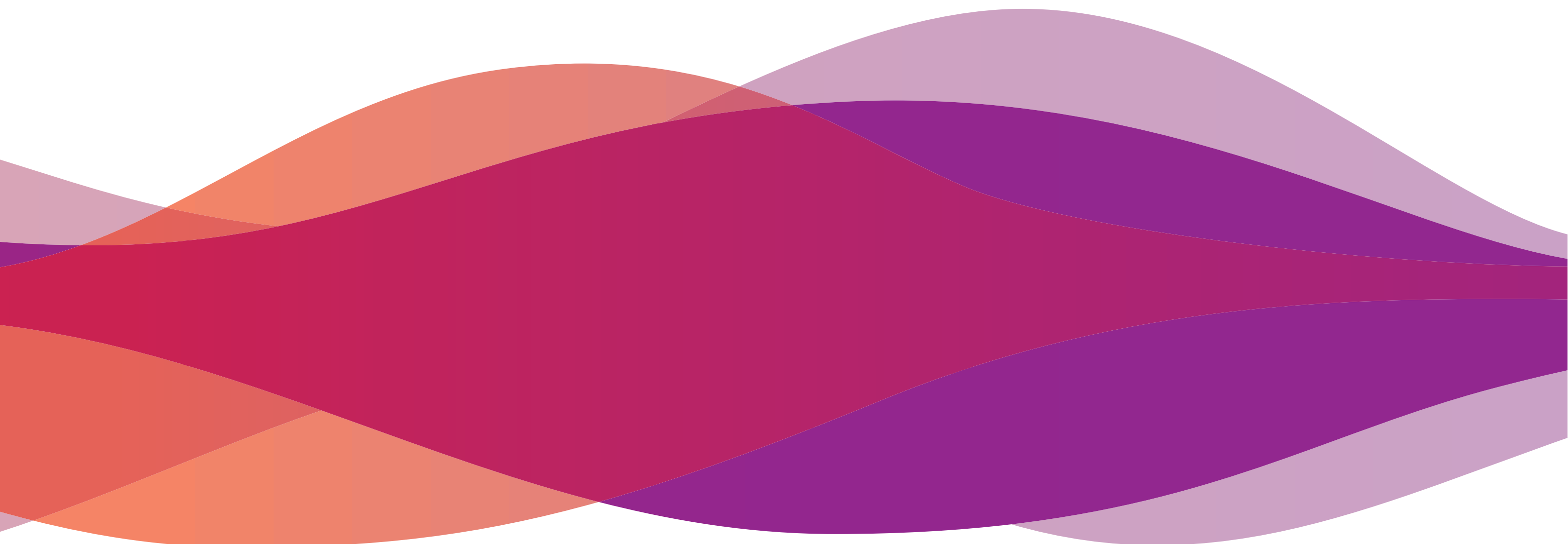
We've launched a new element and called it the Power Wave. It's creative and can be used in many different ways. It expresses our spirit...



from calm and controlled...



to energetic and dynamic



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Section 2: Visual guidelines

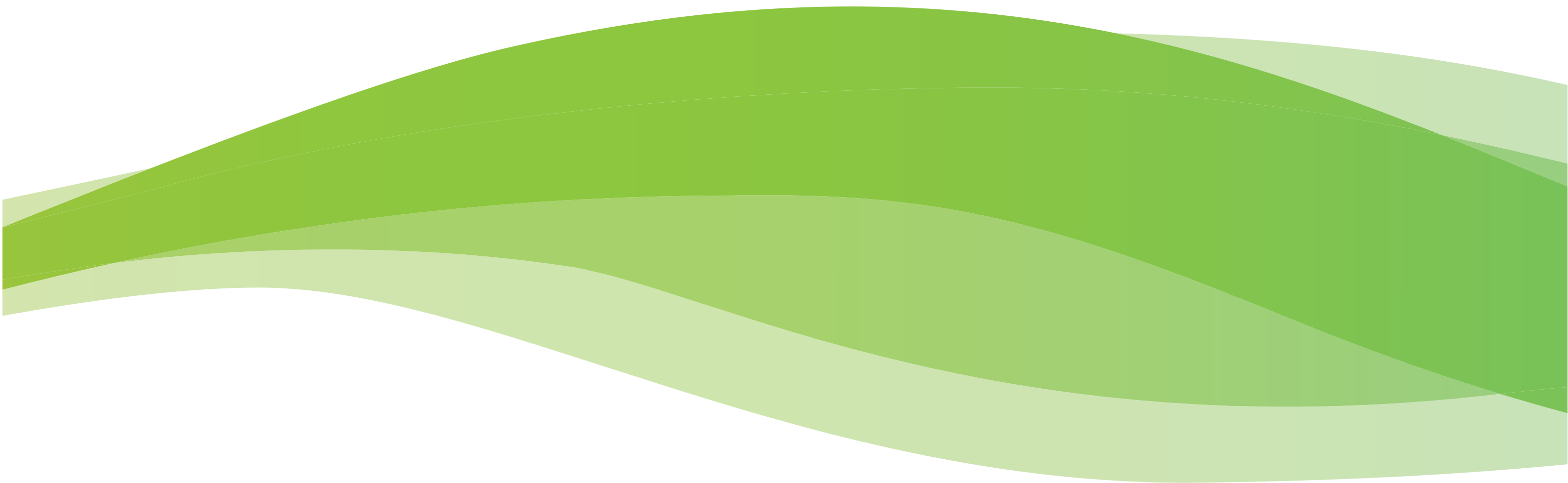
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Section 3: Verbal guidelines

Contact details

Now we've introduced you to the spirit of our new brand, here are some basic principles to help you express it.

Be creative and use these guidelines to give people the right picture of us.



The British Energy logo

The logo should always appear in British Energy blue and British Energy orange with an exclusion zone around it. It can also be reproduced in black if necessary.

It should always be printed on a white background.

Never put the British Energy logo on an image.

In exceptional circumstances the logo may be reproduced on a coloured background. If this is unavoidable make sure the colour of the background doesn't interfere with the logo. If this occurs you may use a reversed out strapline. Never reverse the logo out of an image.

Please refer all exceptional circumstances to The Design Studio prior to production – contact details on the back page of this document.

For digital versions of the logos see contact details on the back page of this document.

Two colour logo

British Energy blue and British Energy orange



X = Exclusion zone

Mono logo

100% black



The British Energy logo

– preferred sizes

To maintain clarity and consistency of our new identity we recommend that you use the following size guide.

These are the recommended logo sizes relative to a range of standard paper sizes.

Size for A3



Size for A4



Size for A5



Minimum size



The British Energy brand essence strapline

The strapline should always appear in British Energy blue and British Energy orange with an exclusion zone around it. It can also be reproduced in black if necessary.

It should always be printed on a white background.

Never put the British Energy strapline on an image.

In exceptional circumstances the brand essence may be reproduced on a coloured background. If this is unavoidable make sure the colour of the background doesn't interfere with the strapline. If this occurs you may use a reversed out strapline. Never reverse the brand essence out of an image.

Please refer all exceptional circumstances to The Design Studio at British Energy prior to production.

For digital versions of the strapline see contact details on the back page of this document.

Two colour strapline
British Energy blue and British Energy orange



X = Exclusion zone

Mono strapline
100% black



Minimum size
Powering the low carbon generation

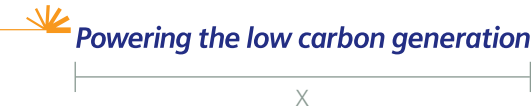


The British Energy logo and brand essence strapline – working together

Our logo and strapline can appear together or independently.

Over the next few pages we will show you a few principles to adhere to regarding the size and relationship of these elements if seen together.

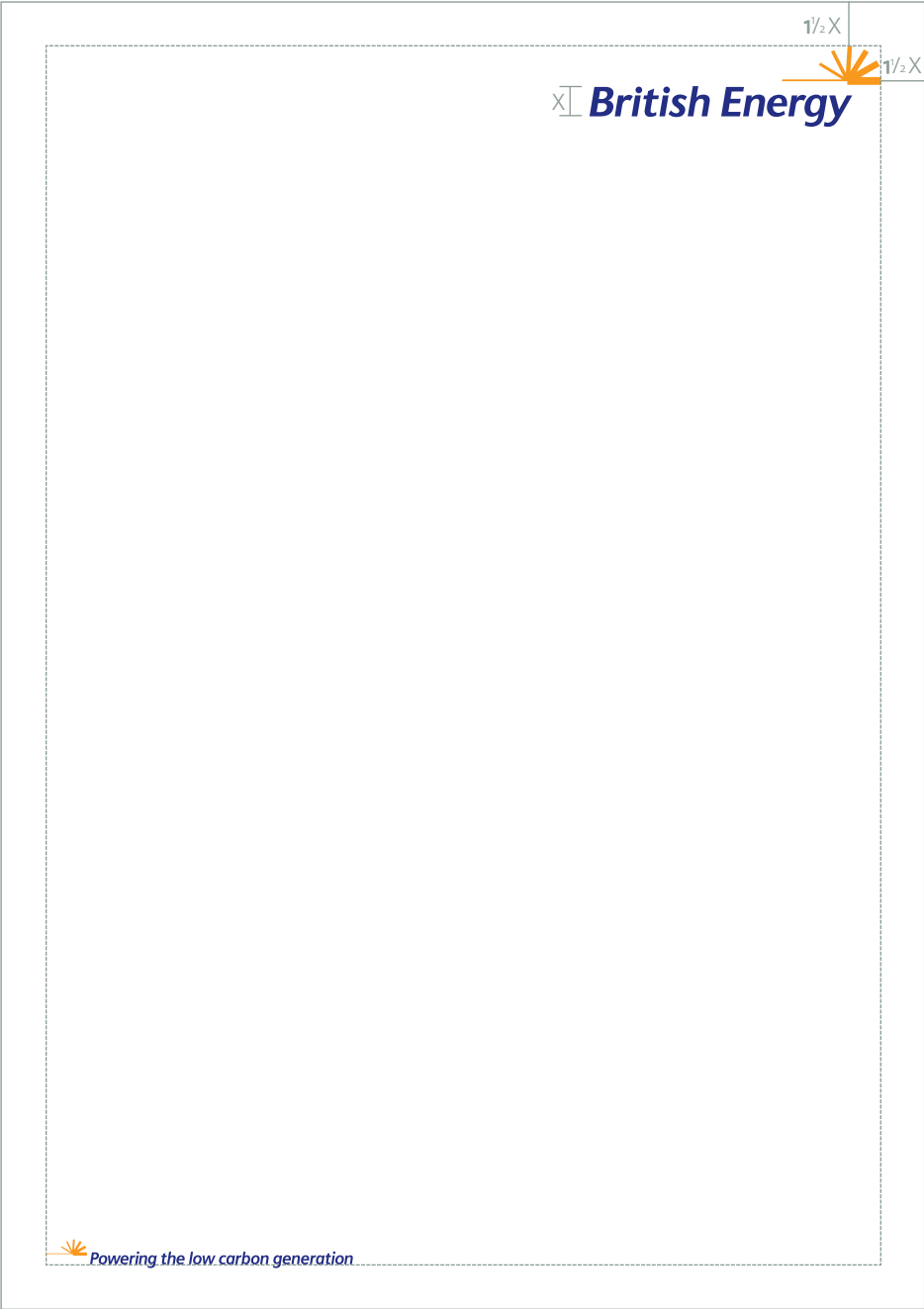
Relative sizes
Keep the type in the strapline the same length as the type in the logo.



The British Energy logo and brand essence strapline – working together

Relative positions

Wherever possible you should position our logo top right and our strapline bottom left.

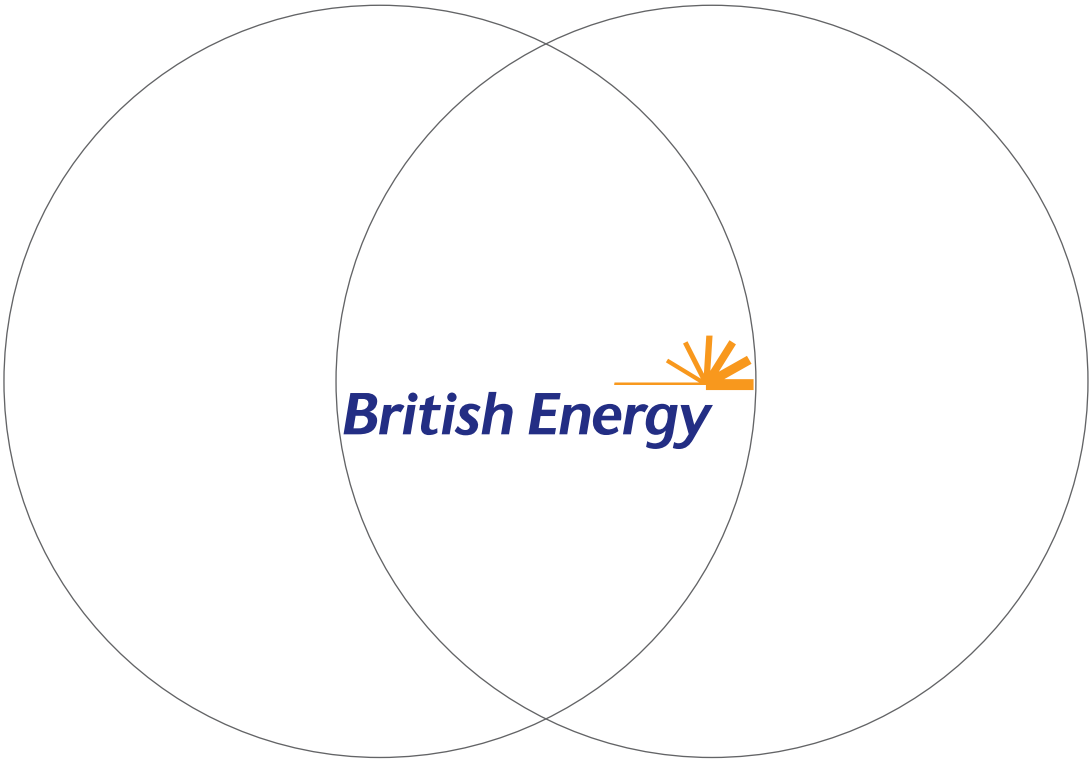


Relationship between logo and strapline

The logo has a clear space area around it in which the strapline cannot be used. This is the radius of the British Energy logo from the outer most point on both the left and the right hand sides.

In exceptional circumstances where the strapline must appear inside this area a combined British Energy logo and strapline has been created.

Logo clear space



Combined logo and strapline



The British Energy logo

– co branding

From time to time, the British Energy logo will need to appear alongside other logos to represent joint ventures or partnerships.

Please consider the business relationship to determine the hierarchy of logo size.

You will see from the examples on this page how to approach size relationships to communicate importance. You will also need to take our exclusion zone into consideration.

Equal prominence



More prominence



Less prominence



The British Energy colour palette

The palette consists of our three primary colours and six highlight colours.

The primary colour palette should always be printed with Pantone inks.

Ideally the highlight colours should also be printed in Pantone inks. However they can be reproduced out of process colours where necessary.

The primary palette should predominate and you should use only one of the highlight colours at a time. The secondary colour you use should not represent more than around 20% of the colour content of any given application.*

The British Energy grey can be used for type and other elements.

Please note black type can be used if necessary for onscreen applications.

*Except PowerPoint templates – p26

Primary colour palette



British Energy orange
Pantone 144

C 0
M 55
Y 100
K 0

R 233
G 131
B 0

HEX: #ee8800

British Energy blue
Pantone 2745

C 97
M 100
Y 0
K 18

R 36
G 0
B 120

HEX: #220077

British Energy grey
Pantone 444

C 0
M 0
Y 0
K 60

R 116
G 127
B 129

HEX: #888888

Highlight colour palette



Yellow
Pantone 116

C 0
M 14
Y 100
K 0

R 254
G 203
B 0

HEX: #ffcc00

Green
Pantone 368

C 70
M 0
Y 100
K 0

R 105
G 190
B 40

HEX: #66bb22

Cyan
Pantone cyan

C 100
M 0
Y 0
K 0

R 0
G 159
B 218

HEX: #0099dd

Mid-blue
Pantone 3015

C 100
M 36
Y 3
K 21

R 0
G 102
B 161

HEX: #005588

Pink
Pantone 233

C 12
M 100
Y 0
K 0

R 197
G 0
B 132

HEX: #cc0088

Purple
Pantone 254

C 52
M 96
Y 0
K 0

R 149
G 45
B 152

HEX: #880088

Typography

Distinctive and considered typography allows us to express our identity correctly.

Our typographic style is confident, clear and simple.

We chose The Sans for its contemporary feel and legibility.

Its weights and styles, combined with our colour palette, give us creative scope for all our applications.

The only other typefaces we use are Arial our PC font and Times New Roman (for certain technical documents).

The Sans

1 2 3 4 5 6 7 8 9

Typography

Standard word and character spacing should be used. We recommend that capitals and italics are used in moderation. Use left-aligned text rather than justified text.

Arial is British Energy’s secondary typeface, to be used only for digital media which have a restricted range of typefaces. It is used for all PC requirements and when writing letters, memos, emails etc.

The Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890£€\$

The sans light caps
1234567890£€\$

The Sans Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890£€\$

The Sans Bold Caps
1234567890£€\$

The Sans Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890£€\$

The Sans Extra Bold caps
1234567890£€\$

Figures
The Sans comes with non-aligning figures. We recommend that you use aligning figures of the caps version for complex tables used in annual reports and financial documents.

Non-aligning figures
1234567890£€\$

Aligning figures
1234567890£€\$

It is not intended to dictate layout and design but to give a feeling of how to construct a page elegantly and clearly.

Main heading
28pt The Sans Extra Bold

Section start
12pt The Sans Bold

Body copy
9pt The Sans Light
11pt Leading

**Page number/company name/
document name**
gpt The Sans Bold and Light

Captions
7pt The Sans Bold and
The Sans Light
8pt Leading

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<p>British Energy</p> <p>Document name</p>		<p>British Energy</p> <p>Document name</p>						

Photography

Using good photography is a powerful way to express our identity.

We have an extensive library of images covering our people and activities.

The photographs we use:

- are natural and not obviously staged
- are creative, using interesting angles and crops
- have bright colours and strong contrast
- have sharply focused key subject matter

The following pages show examples of photographs that meet, and don't meet, these criteria.



Good

Clear focus of image and interesting crop. There is enough to engage the viewer but the image does not seem cluttered.



Bad

The focus of the image (the person) is too small. It is also difficult to understand the subject matter.



Good

Upward angle of shot adds interest. Bright colours and angles of machines create a very graphic image.



Bad

There's too much going on with lots of writing on signs and no particular area of focus for the viewer.

Photography



Good
Good image of pylons creating depth and interest in the foreground. Bright sunny day gives a positive feeling.



Bad
Dull flat image showing little of interest.



Good
Focus on the foreground brings the image to life and directs the viewer to the point of interest.



Bad
No point of focus and boring crop.



Good
Artistic crop which includes sky adds interest to the image and makes it look modern.



Bad
Uninteresting crop with a very grey image looks messy.



Good
Reportage style with the focus on the worker in the foreground makes the situation 'real'.



Bad
Images that are obviously staged.

The Power Wave

The Power Wave is a new element in our visual identity. It presents us as focused, forward thinking and dynamic.

It **does not** have to be used on all materials but can add a fresh look to your printed and online projects.

It is designed to be versatile and to be used sparingly.

The Power Wave should **never** be used in its entirety.

Only sections of it should be used and only one section should be seen at a time.

Do not place British Energy logo or type on the Power Wave.

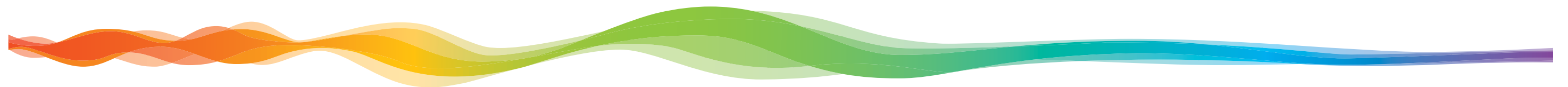
For digital versions of the Power Wave see contact details on the back page of this document.

High frequency and low frequency

The Power Wave has a high frequency and low frequency end. The low frequency end is calmer whereas the high frequency end is more energetic.

High frequency

Low frequency



The Power Wave
– how it works



The Power Wave – how it works

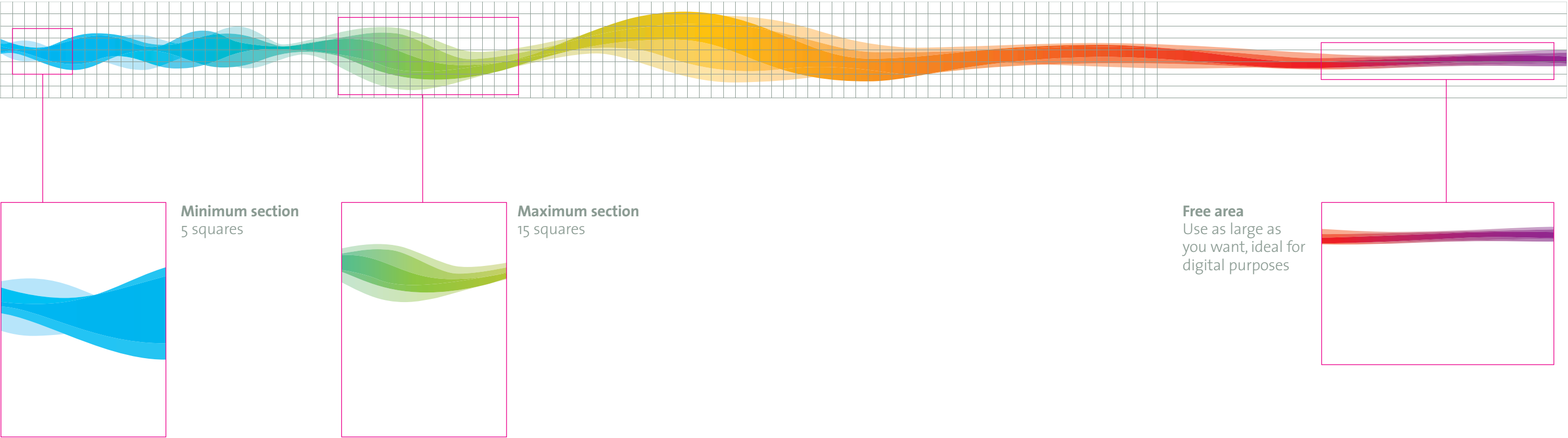
How to use the Power Wave

The Power Wave should never be seen in its entirety. Only sections of it should be used.

To give you an example of how to divide up the Power Wave we have put a grid over it and suggest that the minimum number of horizontal grid boxes you use is 5 and the maximum is 15.

The ungridded area at the low frequency end (right-hand side) is ideal for use in digital applications so a longer section may be used.

Once you have your preferred section simply scale up or down to fit your layout.



The Power Wave – how it works

To allow for extra flexibility the Power Wave has been produced in four colour variants. This will help designers find the colour they need in the section they want.

The Power Wave should **never** be used in its entirety.



The Power Wave mask

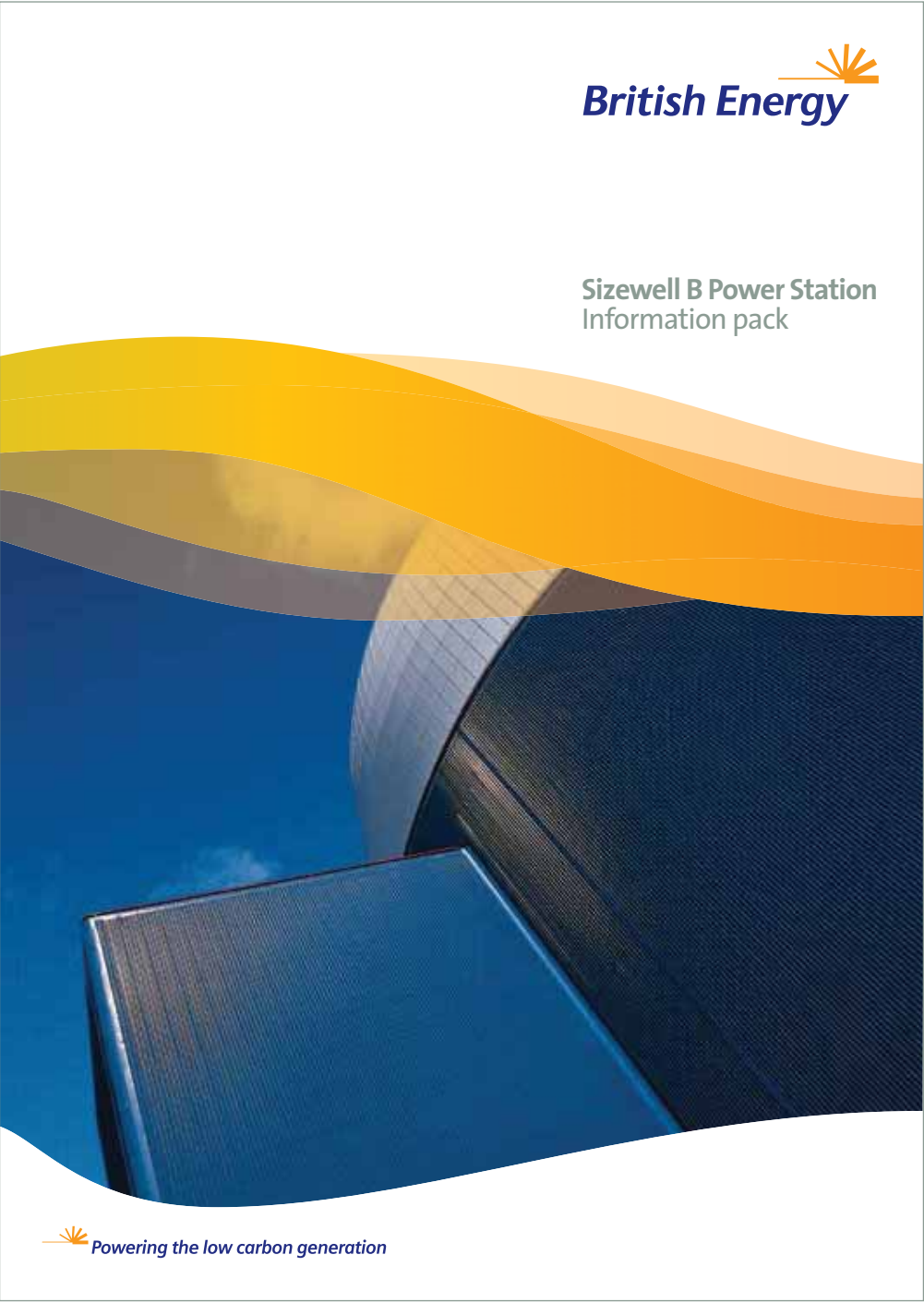
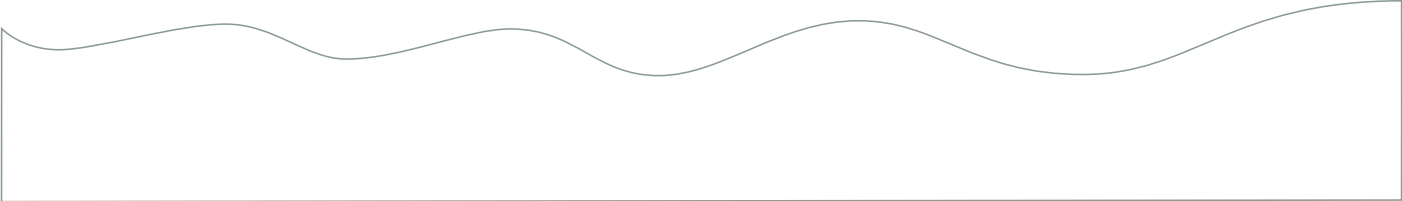
A mask has been produced for use with full bleed images to reveal the strapline and/or soften the bottom of the image.

The Power Wave can also be combined with these elements.

Like the Power Wave, the mask should **never** be used in its entirety.

For digital versions of the Power Wave mask, see contact details on the back page of this document.

Power Wave mask



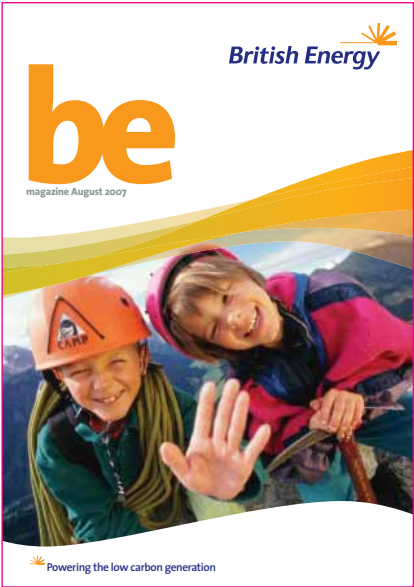
The Power Wave mask – how it works

How to use the mask

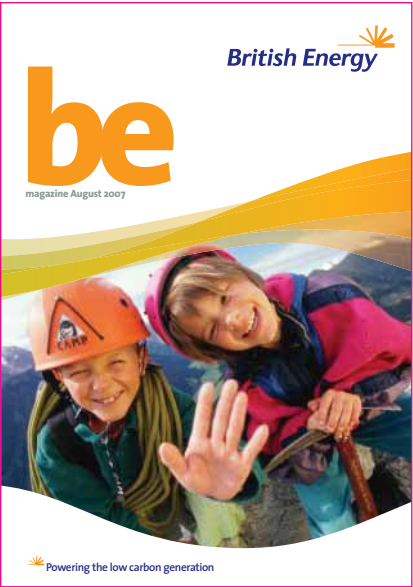
The mask should never be seen in its entirety. Only sections of it should be used.

To give you an example of how to divide up the mask we have put a grid over it and suggest you only use a section between a sixth (10 squares) and a quarter (15 squares) the length of the entire mask at a time.

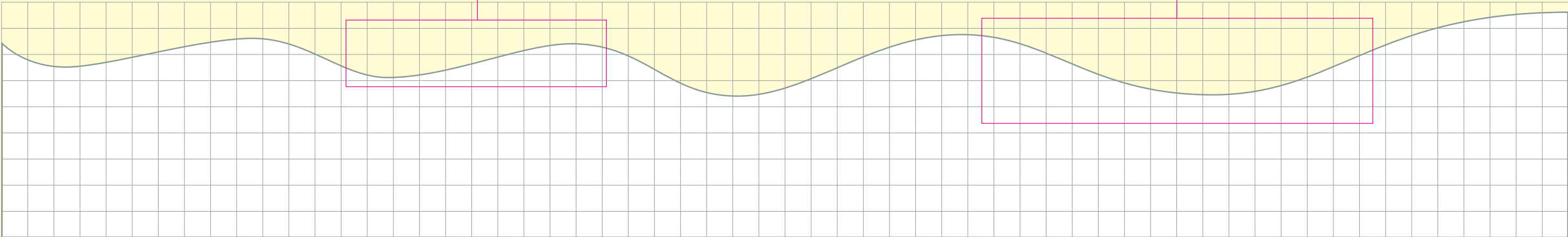
Once you have your preferred section simply scale up or down to fit your layout.



Minimum section
1/6th the length
of the entire mask



Maximum section
1/4 the length
of the entire mask



The Power Wave – how it works with images

The Power Wave is supplied with transparent layers so when placed over an image you can see part of the image through it.

When using the Power Wave with an image, simply place the photograph into Adobe Illustrator and drop the desired section of the Power Wave on top of it. This will ensure the correct transparency.

Do not use the Power Wave with an image if you cannot retain its transparent quality.

Creating a Power Wave image

Place the photograph in Adobe Illustrator and drop the desired section of the Power Wave on top of it. Part of the Power Wave should be transparent.

Mask the photograph so no part of it appears in the upper transparent area or above the Power Wave.

Save the Power Wave image as an eps and import into favoured design programme.

Upper transparent area

Lower transparent area



The Power Wave

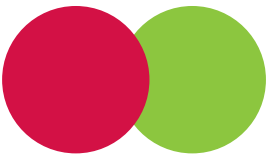
– how it works with images

If you are using the Power Wave with an image be sure that the colour and curve of the section of the wave you have used are compatible.

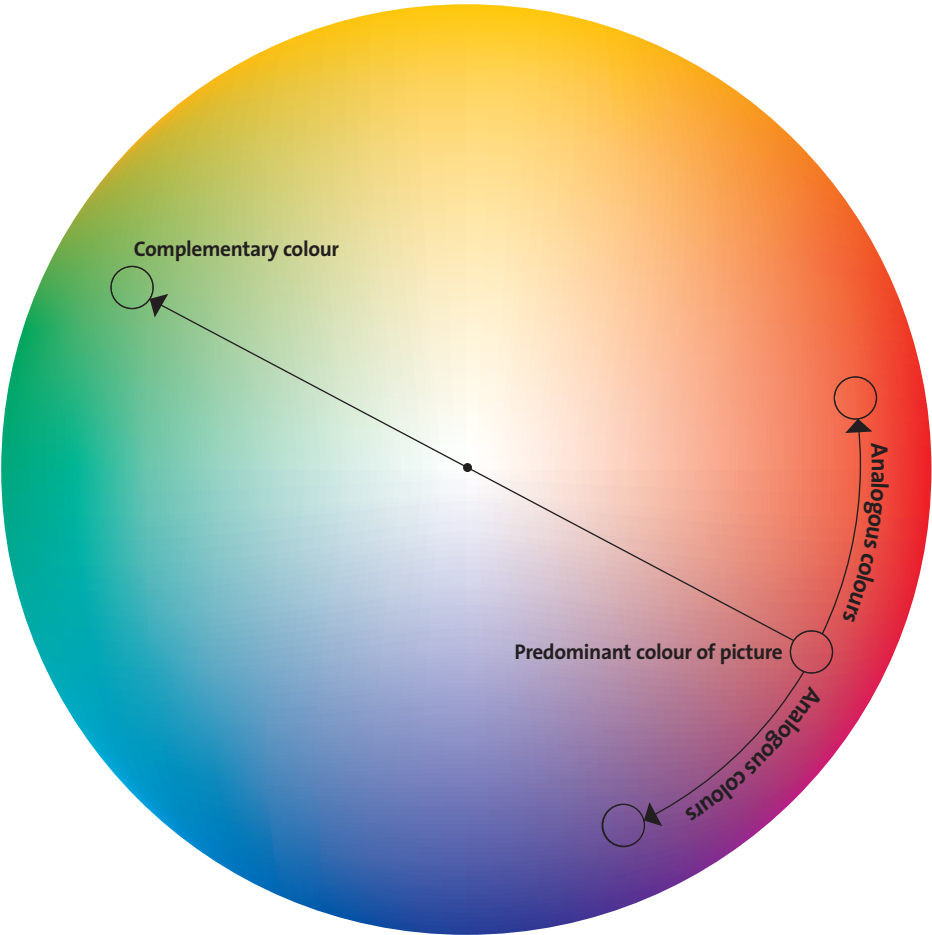
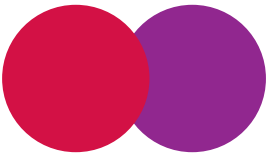
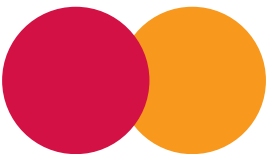
Colours
Identify the predominant colour of the image you want to use, and then choose a part of the wave which goes with that colour.

You can use a colour wheel to determine which colours work together by identifying either complementary or analogous colours.

Colours with a complementary relationship
Complementary colours sit across from each other on a colour wheel. So if an image is mostly red then a section of the Power Wave that is green would complement it.



Colours with an analogous relationship
Analogous colours are located adjacent to each other on a colour wheel. So if an image is mostly red, analogous colours would be orange or purple.



The Power Wave

– how it works with images

Here are some examples of good and bad colour usage.



Good
The main colours in the photograph and the Power Wave work together well – they are the opposite on a colour wheel and complement each other.



Good
The main colours in the image and the Power Wave are similar; they are analogous – they are next to each other on a colour wheel and work well together.



Bad
The reds in the image and the blue of the Power Wave are neither complementary nor analogous. They do not go together and fight each other for attention.

The Power Wave – how it works with images

Composition

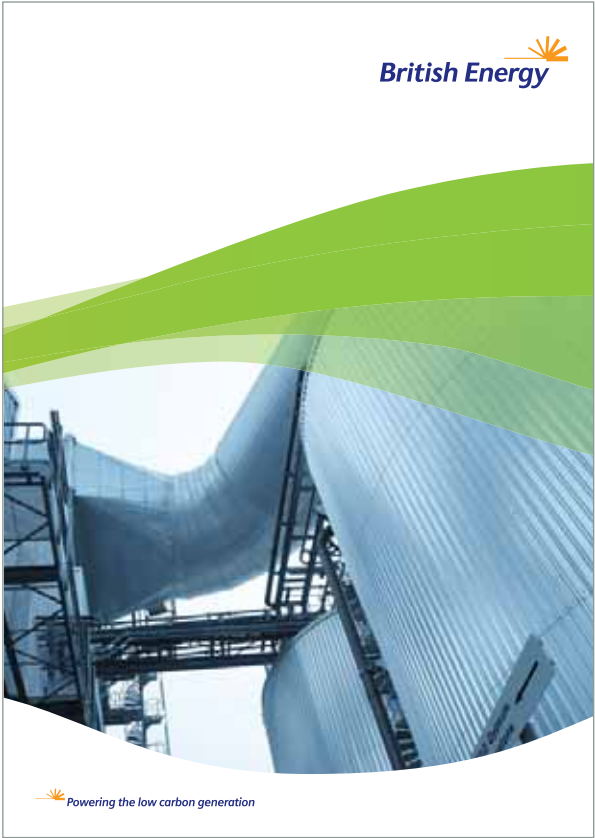
When working with images and the Power Wave it is important to consider composition. Make sure the section used complements the shapes and angles in the image. The Power Wave should always enhance an image, never detract from it.

The Power Wave should not disrupt or obscure important parts of the image.

Here are examples of good and bad composition.



Good
The Power Wave is used to frame and mask out unwanted areas of the image and direct the eye to the main point of interest.



Good
The Power Wave is used to reflect the bold dynamic shapes of the building and so greatly enhances the image.



Bad
The Power Wave hides key subject matter.



Bad
The Power Wave interferes with the image, and adds nothing of interest or excitement.

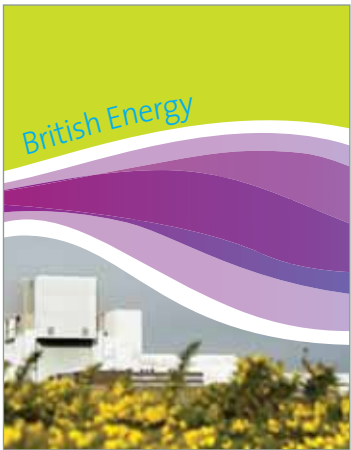
The Power Wave – how it doesn't work!



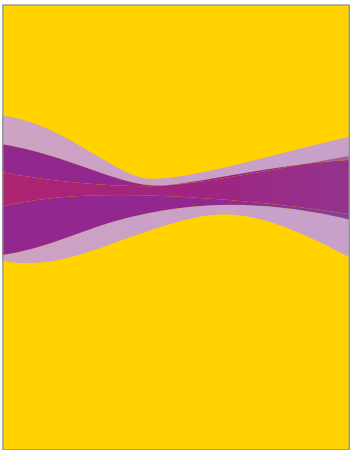
Bad
Only one section of the Power wave should be seen at any given time.



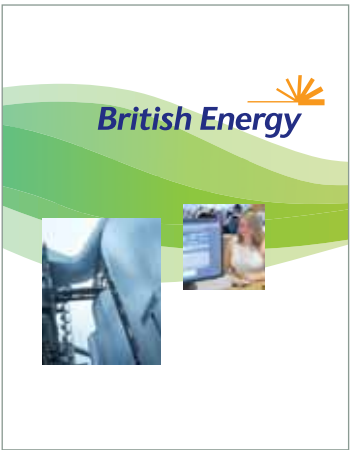
Bad
The Power Wave should be transparent.



Bad
Do not curve graphics, images or type around the Power Wave.



Bad
The Power Wave should not be placed on a colour.



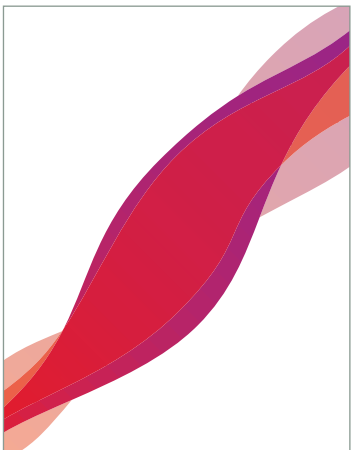
Bad
Nothing should be placed on top of the Power Wave.



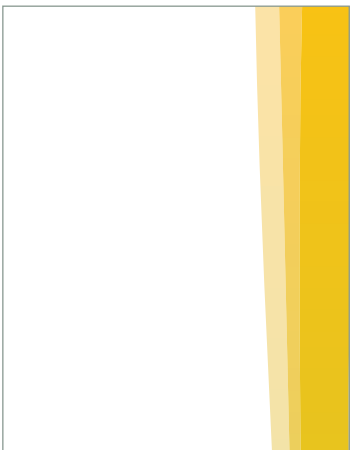
Bad
The Power Wave needs white space around it.



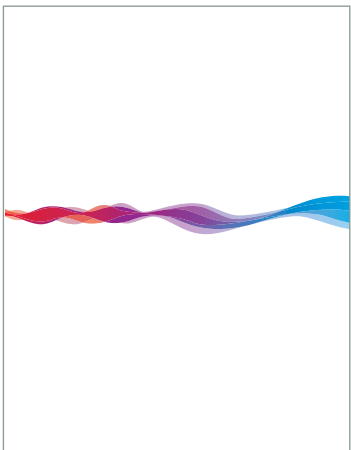
Bad
The Power Wave should be clearly visible.



Bad
The Power Wave should be horizontal.



Bad
The Power Wave should be horizontal.



Bad
Only a short section of the Power Wave should be used.

British Energy Group plc letterhead

Company name

8.5pt The Sans Bold
9.5pt Leading

Address details

8.5pt The Sans Light
9.5pt Leading

Legal information

6pt The Sans Light
7pt Leading

Body text

11pt Arial / Arial bold
13pt Leading
Text should be range left
Single line spacing between paragraphs

Fold line

A 3mm long 0.15pt thick rule
should be printed 99mm down
the left-hand side of the letter
to indicate where to fold

Print specifications

Size
A4 210x297mm

Colours

The letterhead prints 3 colours:

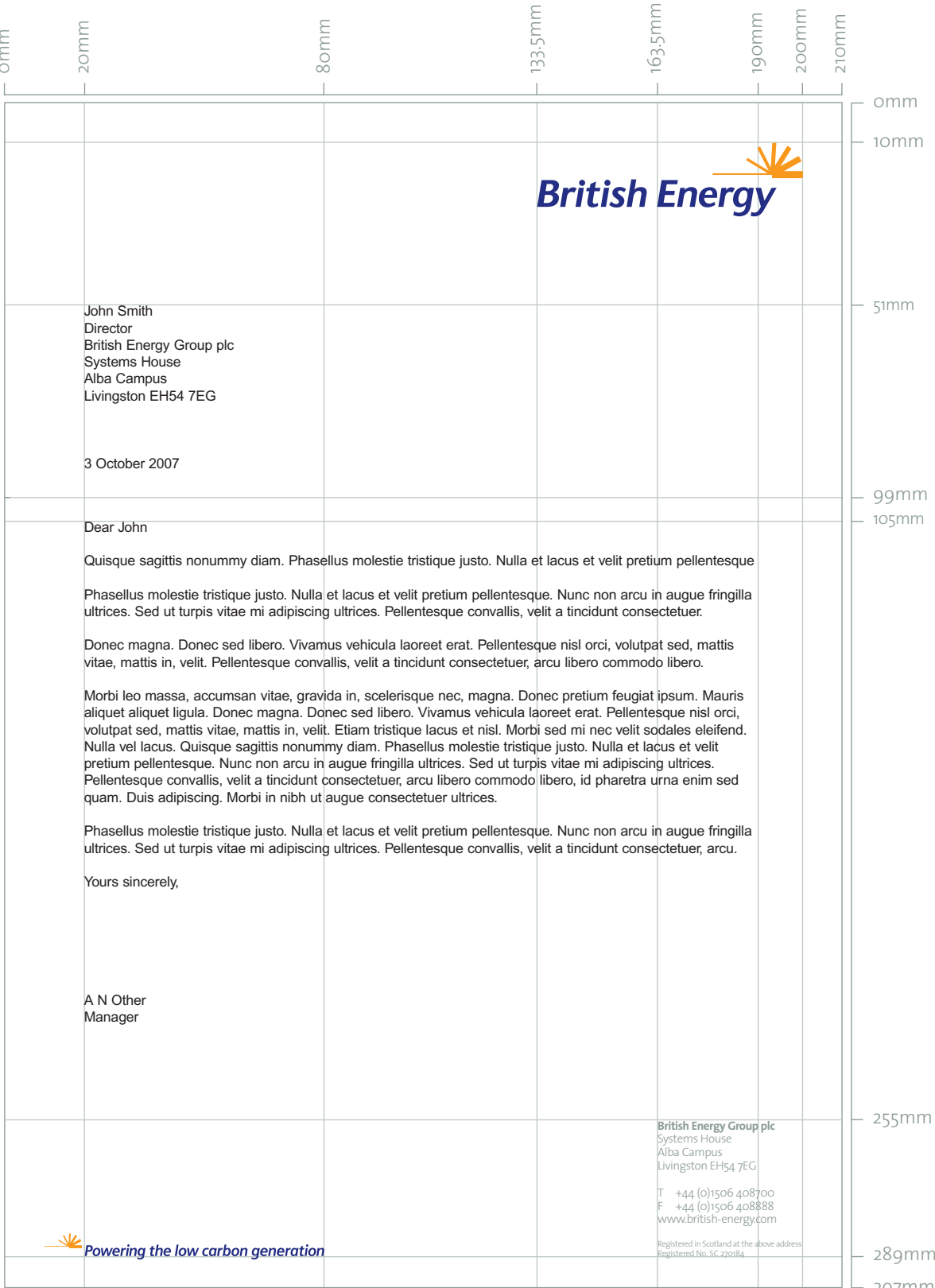
British Energy blue
Pantone 2745

British Energy orange
Pantone 144

British Energy grey
Pantone 444

Paper stock

Advocate Smooth Extreme White
from Tullis Russell
120gsm



British Energy Group plc compliments slip and business card

Compliments slip

With compliments
9.5pt The Sans Light
10.5pt Leading

Company name
8.5pt The Sans Bold
9.5pt Leading

Address details
8.5pt The Sans Light
9.5pt Leading

Print specifications
Size
1/3 A4 210x99mm

Colours
The compliments slip prints
3 colours:

British Energy blue
Pantone 2745

British Energy orange
Pantone 144

British Energy grey
Pantone 444

Paper stock
Advocate Smooth Extreme White
from Tullis Russell
120gsm

Business cards

Name
7pt The Sans Bold
8pt Leading

Job title and email
7pt The Sans Light
8pt Leading

Company name
7pt The Sans Bold
8pt Leading

Address and contact details
7pt The Sans Light
8pt Leading

Print specifications
Size
85x55mm

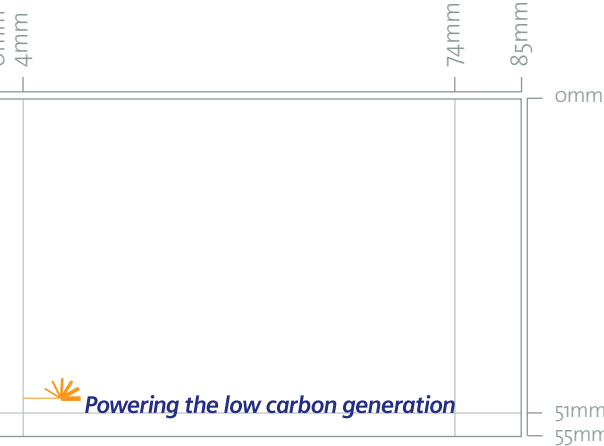
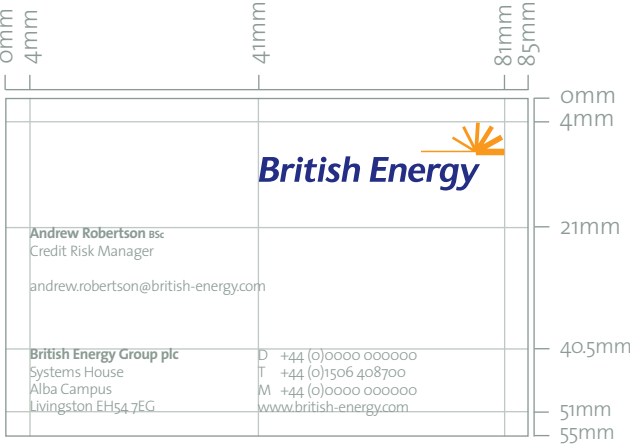
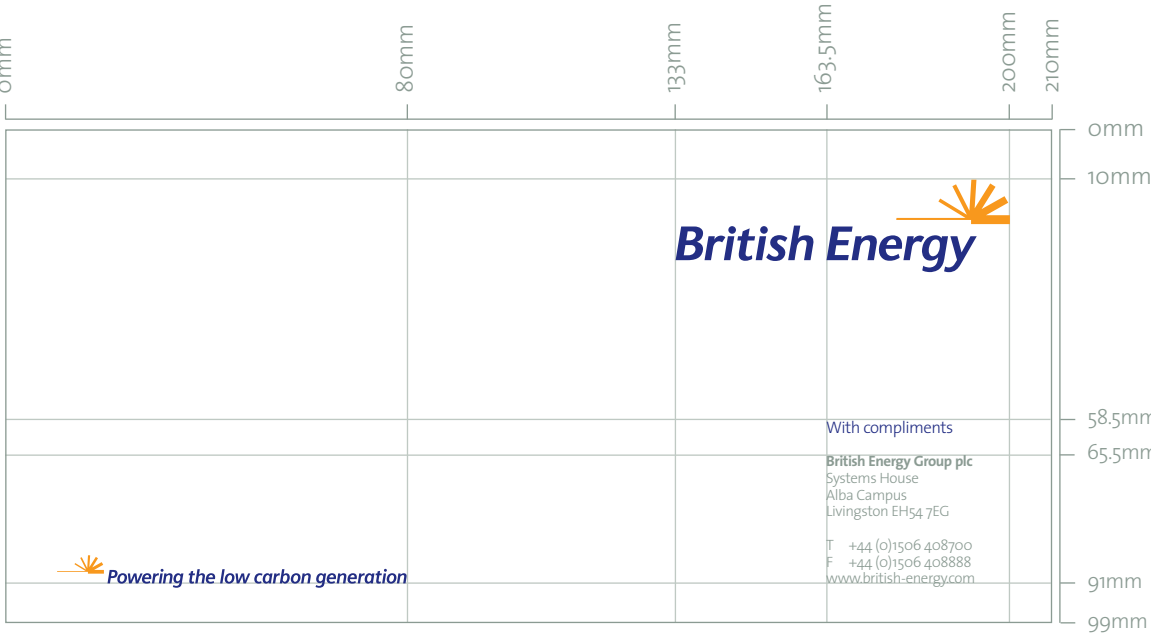
Colours
The business cards print
3 colours:

British Energy blue to both sides
Pantone 2745

British Energy orange to both sides
Pantone 144

British Energy grey to front only
Pantone 444

Paper stock
Advocate Smooth Extreme White
from Tullis Russell
330gsm



British Energy Group plc

PowerPoint guide

Please use our templates enabling you to create clear, impactful and consistent presentations.

You can use blue, green, red or orange Power Waves. We have shown examples of the green and orange colours here.

You will find a slide style for your title, dividers (ideal for introducing new speakers), contents, bullet point options, graphs and tables.

We have created a special palette of eight colours for Powerpoint.

PowerPoint uses RGB colours rather than Pantone (for offset printing) and Hex (for web).

In most instances the body copy should be used in grey with orange used for emphasis. The use of black for body copy is permitted if necessary for legibility on screen.

- Text sizes are typically:**
- 20pt for headings
 - 16pt for normal body text
 - 14pt for sub bullets
 - 12pt for sub-sub bullets

You can use an animated Power Wave for the title pages.

The easiest and fastest way of creating a presentation is to duplicate your preferred slide style. Then type over your content. This ensures all colours and positioning remain consistent. This is a particularly useful method for financial tables and charts – see the samples that have been provided.

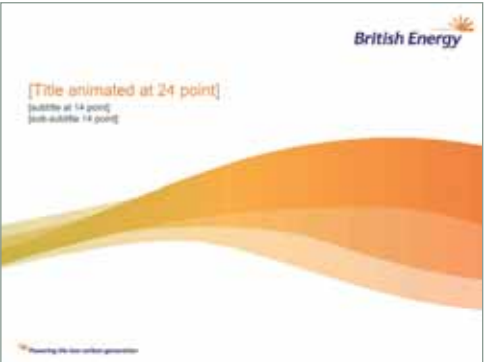
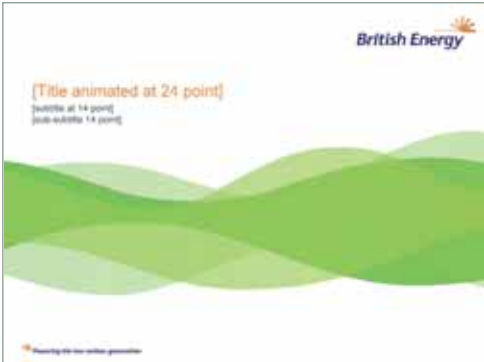
Creating a slide within each colour section will automatically select the section's colour scheme. If you want to move a slide from one colour and put it into a different coloured section (eg a blue slide into the red section) – cut / copy and paste within the slide sorter view – it will automatically pick up the section formatting.

Some slides, such as revenue and cost tables, have large amounts of information. Where possible, use 12pt. In exceptional circumstances reduce the type, but to no less than 8pt. Type at this size will be printed as supporting notes and will not be able to be read onscreen.

You can find templates on your computer at the following location:

- PowerPoint
- > Create new document
 - > Templates
 - > On my computer
 - > BE brand

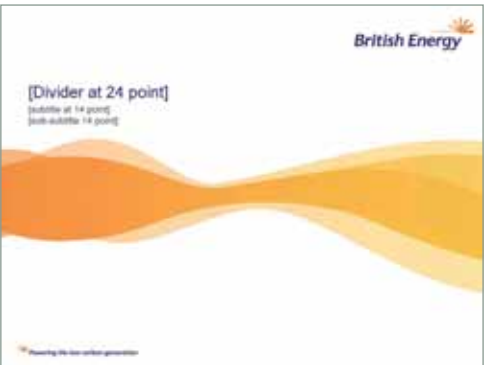
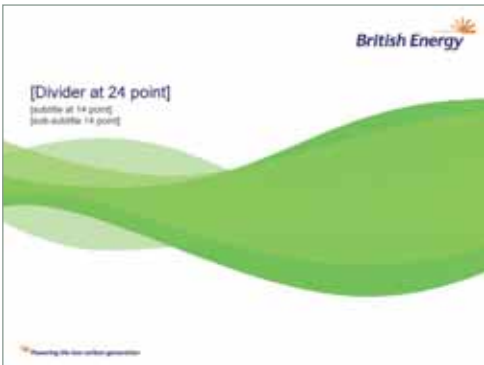
Example title slide



Example main slide



Example divider slide



Contents

Section 1: Introduction

Section 2: Visual guidelines

Section 3: Verbal guidelines

- 01 When speaking or writing – some basic rules
- 02 Our tone of voice
- 05 Examples
- 08 Style conventions – capital letters
- 09 Style conventions – figures
- 10 Style conventions – formatting
- 10 Style conventions – date and time
- 11 Style conventions – grammar
- 12 Style conventions – punctuation
- 14 Style conventions – vocabulary

Contact details

The words we use should express our aspirations, values and corporate personality. So it's important to get the words right, whether spoken or written.

We're all keen to improve and these verbal guidelines should help you. They include advice on using plain English, adopting the right tone, and our house style conventions.

If you need more help please contact paula.ware@british-energy.com. Thanks.



When speaking or writing – some basic rules

1 Think of your primary audience

You want people to understand you. You don't need to impress them with technical terms and acronyms.

Bear in mind that audiences are not mutually exclusive. For example, employees can be shareholders. And with certain media, notably websites, audiences may be very diverse.

When writing, imagine you are talking to a typical member of your audience. What would you say and what would they ask? Use this as a basis for your copy.

2 Be confident, positive and lively

We're authoritative but we're not authoritarian. Be natural and express complete confidence in your ideas.

3 Keep it simple

When speaking, be clear and to the point. When writing, use short sentences and plenty of paragraphs. Use short, rather than long words. Use plain English.

4 Engage your audience

Use questions to invite people in. Use illustrative case studies. When marketing our services, use 'you' and 'your'. When communicating to government, NGOs and the community, don't retreat into meandering, bureaucratic prose. Be open, clear and concise. Don't be afraid to call people to action.

5 When providing a lot of information make it easy for your audience to digest it

Use headlines, subheads, summaries, lists, panels with bullet points, highlighted key points and pull-out quotes to give the audience a quick understanding of your main points.

6 Be careful with humour

Although it's a powerful weapon, not everyone shares your sense of humour.

7 Adopt the right tone of voice

See over the next few pages how we should be talking and writing.

Our tone of voice

How we speak and write tells people what kind of company we are.

We need to adopt a tone that expresses our values and approach.

We're straightforward people who tell the truth. We want people to trust us.

We're not institutional but we are authoritative.

There are two sides to our character. We're solid, dependable, reliable and professional. We're good at what we do.

So we need to be:

Credible – we speak the truth

Confident – we believe in what we're doing and saying

Authoritative – we know what we're doing

But we're also warm, friendly and open.

So we're also:

Open – we want people to understand us

Natural – we don't use 'corporate-speak'

Engaging – we get people interested in what we do

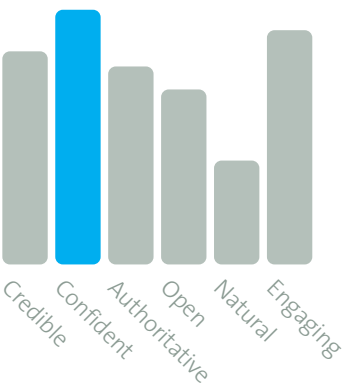
Our tone of voice

We're	Credible <ul style="list-style-type: none">• factual• professional• plain speaking• respectful• reliable• genuine• consistent	Confident <ul style="list-style-type: none">• optimistic• forward-thinking• positive• energetic• ambitious	Authoritative <ul style="list-style-type: none">• knowledgeable• professional• technically advanced• organised• disciplined	Open <ul style="list-style-type: none">• honest• candid• direct• clear	Natural <ul style="list-style-type: none">• informal• conversational• empathetic	Engaging <ul style="list-style-type: none">• creative• lively• friendly• dynamic• cheerful
We're not	<ul style="list-style-type: none">• evasive• uninteresting• stuffy• fanciful	<ul style="list-style-type: none">• officious• arrogant• patronising• defensive	<ul style="list-style-type: none">• institutional• authoritarian• bureaucratic• vague• defensive• doubtful• apologetic	<ul style="list-style-type: none">• complicated• into gobbledegook• meandering• overly technical	<ul style="list-style-type: none">• too formal• unprofessional• aloof• too corporate	<ul style="list-style-type: none">• cold• clichéd• boring

Our tone of voice

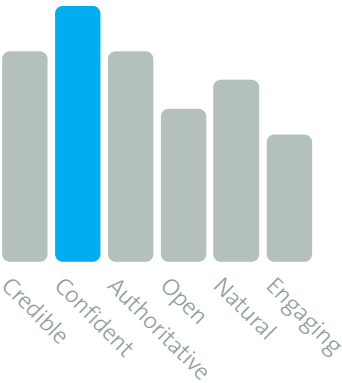
Retail customers

want to know they made the right decision, so we need to be **confident**



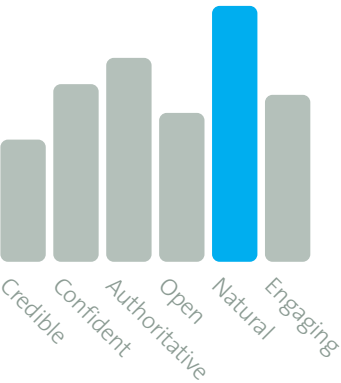
Trading counterparties

want to know we will deliver, so we need to be **confident**



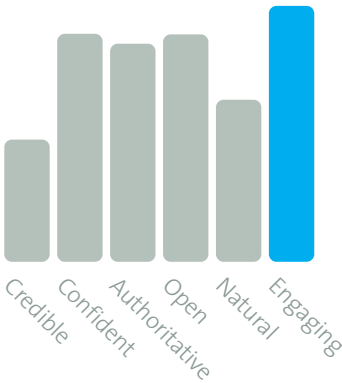
Partners

want a good relationship with us, so we need to be **natural**



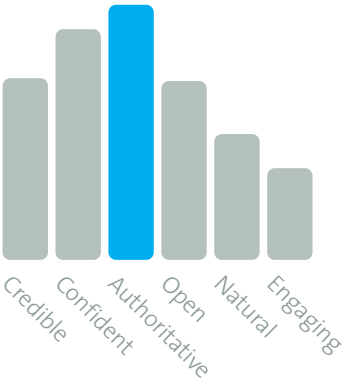
Internal audiences

want to be looked after, so we need to be **engaging**



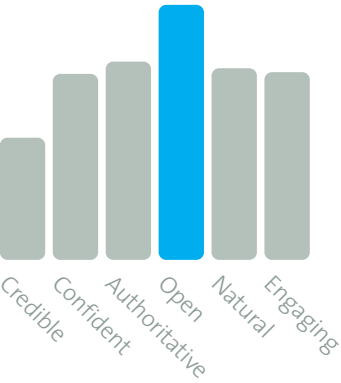
Government

want us to be safe and secure, so we need to be **authoritative**



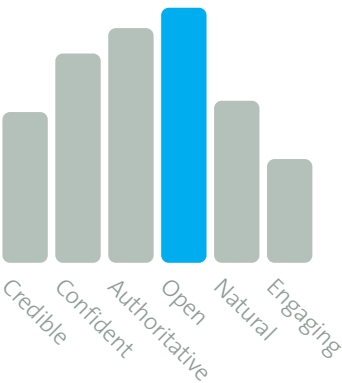
Communities

want us to explain what we do, so we need to be **open**



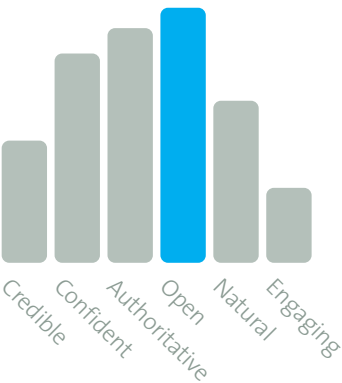
NGOs

want us to be accountable, so we need to be **open**



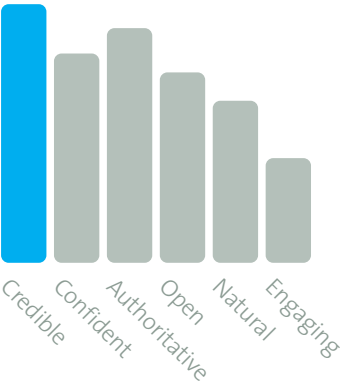
Media

want us to explain clearly what we're doing so, we need to be **open**



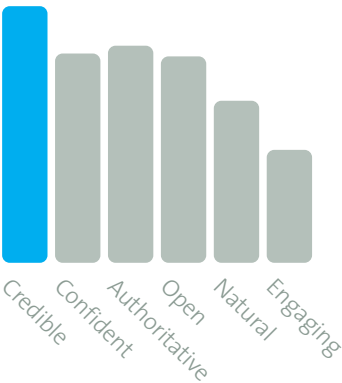
City and shareholders

want us to deliver, so we need to be **credible**



The UK public

want us to be reliable, so we need to be **credible**



Examples

Primary audience: **retail customers**
Example: marketing literature

We have invested heavily in the development of versatile solution platforms that enable us to tailor our solution to fit your specific needs. Using these tools our relationship management teams work with you to understand your individual requirements, using their expertise and insight to develop an energy purchasing solution that fits you like a glove.

The breadth and flexibility of our solution is unparalleled in the industry. Fixed or flexible, short-term or long-term, standard or bespoke, whatever your business demands we will work with you to develop a solution for you.

Old example

We want to make sure you get exactly the right service from us. First, we get a full understanding of your precise needs. Then we create an energy package that's just right for you.

New example

Primary audience: **internal**
Example: recruitment letter

Dear ...

Further to my letter dated xxx offering you the position of xxx in British Energy Power & Energy Trading, I am pleased to confirm that satisfactory clearance has been received for medical and training purposes.

As a result, I would like to confirm that your start date will be (date), you will working in the xxx team of Power & Energy Trading and you will be reporting to xxx, your line manager.

Old example

Dear ...

I am very pleased you are joining us.

We'd like you to start on (date) and work with our xxx team at Power & Energy Trading.

Your team leader is John Smith, who will be here to welcome you. Please call him beforehand on 000 000000 or mobile 0000 00000 if you have any questions.

New example

Examples

Primary audience:
City/shareholders
Example: annual review
– section on people

We have revised our senior management structure, appointing three regional Chief Nuclear Officers (CNO) with responsibility over stations of similar technology. This increases focus on the unique issues related to technology.

Old example

Our improved senior management team has three regional Chief Nuclear Officers. They focus on the technology shared by groups of our power stations.

New example

Primary audience: **internal**
Example: 'briefing pack'

Annual Leave Request

Annual leave or holiday for permanent staff is booked through the Annual Leave Request System (ALRS) that can be found on the Intranet site. In order to access the system you require your employee number which is available from HR....

Old example

Booking time off

It's easy to book time off. Go to our intranet site and click on ALRS (annual leave request system). You'll need your employee number – if you've forgotten it email name@british-energy.com.

New example

Examples

Primary audience: **external/diverse**
Example: CSR report – workplace

In addition to assessing technical competence, all leadership candidates undergo comprehensive behavioural assessments as part of our recruitment and selection process, recognising the importance of behavioural aspects of the role of leader, and behavioural coaching is in place for all leaders.

Old example

Our leadership candidates are good at technology. They must be good with people as well. We give them coaching to help them develop.

New example

Primary audience: **external/diverse**
Example: corporate website

Corporate Social Responsibility (CSR)

British Energy operates with a culture that recognises responsibilities to society to maintain safety and quality in all our operations. We recognise that the company's activities touch many people and raise a number of issues. Nuclear and industrial safety are overriding priorities in our operations and the attention to detail in these areas is carried over to our environmental and social practices.

Old example

Our overriding duty is to maintain safety across all our operations.

Our people and systems are committed to this and to meeting all our environmental and social responsibilities.

New example

Style conventions

– capital letters

The default is lower case. Therefore only use capitals when there is a compelling reason to do so. Do not use capitals simply to signify something specific rather than generic.
If in doubt, use lower case.
– annual report
– annual general meeting

Titles and names

Job titles and company departments can have initial capitals.

Please use lower case except where referring to specific titles or proper nouns:
– the director(s)
– the board
– the management
– employees
– the shareholder(s)
– the stakeholder(s)
– the auditor(s)
– the registrar(s)

Capitals become necessary when referring to proper names, organisations, widely known acts, treaties and terms, as well as trade names, eg
– House of Commons
– Food Standards Agency
– Department of Business Enterprise and Regulatory Reform
– Health and Safety at Work Act
– Xerox

Parliament is upper case. But *the opposition* is lower case, even when used in the sense of *Her Majesty’s loyal opposition*. *The government, the administration* and *the cabinet* are always lower case.

Government

The word *government*, including the phrase *the government*, should always be written in lower case. The only exception to this is in set phrases, divisions or departments, for instance:
Her Majesty’s Government.

Places

Use upper case for definite geographical places, regions, areas and countries, eg
– The Hague
– Germany
– the Middle East
– the Gulf
– the Midlands
– Central America
– the West Country

For recognised political or geographical areas. Use lower case for *east, west, north*, and *south* except when part of a name (*South Africa, West End*) or when using it to define a group of people (eg. *the South voted for a water ban*).

Use lower case if you are comparing regions that are just geographical areas, eg *House prices in the north-east and the south are rising faster than those in the west and the south-west*.

Headlines, chapter headings, section heads of documents and subheads

The style for these is upper case for the first letter of the first word and lower case for the rest (as above).

Internet, intranet, website, online, email

Use lower case.

Legal and financial documents

You may be obliged by lawyers to capitalise words in legal documents, eg *Company, Group*, etc. This may be because there are words featuring in a glossary at the beginning of the document. Only do this if there is a legal requirement to do so.

Style conventions

– figures

Measurements and amounts

Be careful with measurements with which you are not familiar. Use standard abbreviations if they are available and do not put a space between the amount and the measurement, eg

- £20m
- £5bn
- 5TWh
- 8MWh
- 35kg
- 16km
- 7m
- 26.5p

When spelling out measurements and amounts insert a word space, eg

- £20 million
- £5 billion
- 35 kilogrammes

Use abbreviations for headlines, pie charts, tables and other instances where brevity is advised. Make sure you are consistent in your approach.

Numbers

Do not start sentences with numerals. Always re-phrase the sentence so that it starts with a word. Spell out numbers up to, and including, nine.

- There were three cars and 12 trains

Do not use commas in numbers over three digits. eg 1000

- Be careful when writing ranges of figures, eg
- 5-6000 means: between five and six thousand
 - 5000-6000 means: between five thousand and six thousand
 - £5-6000 means: between five pounds and six thousand pounds
 - £5000-£6000 means: between five thousand pounds and six thousand pounds

Rounding

Be consistent when rounding figures. Try to round to one decimal point or to two decimal points. Do not interchange.

Money – currencies

When referring to dollars, be aware that there are many different dollars in the world: *Canadian dollars, Hong Kong dollars, US dollars*. If there is likely to be any doubt for anyone reading the piece, define which currency you mean, ie *C\$, HK\$, US\$*.

Sterling, euros, etc use lower case.

Percentages

Spell out per cent as two words. Retain the percentage symbol (%) for headlines, headings and tables of figures.

Fractions

Fractions should be hyphenated, eg

- one-half
- three-quarters

Unless they are attached to whole numbers ($8\frac{1}{2}$, $29\frac{3}{4}$), they should be spelled out in words, eg

- He gave a tenth of his salary to Help the Hospices and a twentieth to the RSPCA

Style conventions

– formatting

Bullets

Bullets are one of the most useful tools for summarising the most important points of an argument. Used consistently, they structure information and are easier to scan for importance than body copy.

- start bullets with a lower-case letter
- keep bullets short

Bullets are not intended to convey hierarchical information. If you need to give orders of importance to information, use a numbered list instead.

Use bold for emphasis rather than italics

Use italics sparingly. You can use them for foreign words, references, quoted phrases and the titles of books, films and magazines. They can also be used to refer to internet domains.

Bold is the preferred method of drawing attention to elements of text.

Spacing

Do not use two spaces after a full stop.

– date and time

Standard form

Dates take the form: Date month, year (all written), eg
– 1 January 2007

Decades

Decades are formed by adding an ‘s’ (no apostrophe) to the end of a year date, eg
– The 1990s

Date spans

Date spans are described using the shortest form possible. Take care not to lose the sense of a date, eg
– The shortest form for dates that span years – 2001-7
– The shortest form for dates that span decades – 1990-2007
– The shortest form for dates that span centuries – 1889-1989

Times

Use the 12-hour or 24-hour clock, eg
– The meeting starts at 9.05am and ends at 2.00pm
or
– The meeting starts at 09:05 and ends at 14:00

Style conventions

– grammar

Dangling phrases (to whom does ‘it’ refer)

Be careful when writing sentences not to leave parts of a phrase ‘dangling’. If a reader cannot understand which parts of a sentence relate to one another, he or she cannot understand the sentence. If in doubt, create a new short sentence.

Split infinitives

You can split infinitives if it sounds/seems better than not doing so, eg
– To boldly go

Ending a sentence with a preposition

This is acceptable practice, eg
– It’s what we’re here for

Active, not passive

Be direct. *We will issue a newsletter* describes the event more concisely than *a newsletter will be issued*.

Starting sentences with ‘And’, ‘But’, and ‘Because’

You may adopt this conversational technique if it is appropriate for your desired tone of voice.

Collective nouns

Nouns describing groups of people are considered singular, not plural, eg
– The team is working...
– The board is discussing...
– British Energy is powering...

Avoid nouns that do not describe physical objects (nominalisations)

Nouns based on verbs should be avoided. Construct sentences that use the verb rather than the noun. Instead of *we specialise in the provision of power* use *we specialise in providing power*.

Rather than *project completion will be in September* use *we’ll complete the project in September*.

Use ‘you’, ‘your’, ‘we’ and ‘our’

You should speak naturally and write in a way likely to engage the reader. So it’s better to use you and we, eg *your safety is our priority*.

You can use ‘we’re’ or ‘you’re’, ‘they’re’

eg
– we’re committed to success

eg, ie, etc

Do not use dots.

Style conventions

– punctuation

Hyphens

The main purpose of hyphenation is to avoid confusion. However, as with all punctuation, *if in doubt leave it out*.

The position of a hyphen delivers sense, as in the examples below.
Take the phrase:
Five year old boys

This statement could refer to any of the three statements below, eg
Five year-old boys ie five boys aged one.
Five-year-old boys ie boys who are five years old.

If you are in doubt about the position of a hyphen, try to re-phrase the sentence to avoid confusion.

When to use hyphens

Use hyphens for fractions, eg
– two-thirds
– four-fifths

Use hyphens for *anti-*, *non-* and *neo-*

Use hyphens for adjectives formed from two or more words, eg
– balance-of-payments difficulties
– private-sector wages
– public-sector borrowing requirement
– a 70-year-old judge

Hyphenation with adverbs, adjectives and nouns

You should hyphenate, eg
– well-known politician
– much-derided activist
– long-term
– write-off

Hyphenation with co-

You should hyphenate, eg
– co-operate
– co-driver

Use hyphens to separate identical letters

– book-keeping (but bookseller)
– coat-tails
– co-operate
– pre-eminent
– pre-empt (but predate, precondition)
– re-emerge, re-entry (but rearrange, reborn)

Exceptions include *override*, *overrule*, *underrate*, *withhold*.

Always use non-executive with a hyphen.

Apostrophe

Possessive use

Apostrophes are used to indicate that something belongs to someone – *John’s car* for example. Knowing where to place it is important.

Using the normal possessive ending ’s after singular words or names that end in s:
– boss’s
– St James’s
– Jones’s
– Shanks’s

Using it after plurals that do not end in s:
– children’s
– Frenchmen’s
– media’s

Using the ending s’ on plurals that end in s:
– Danes’
– bosses’
– Joneses’

The big exception is the word *it*. The possessive of *it* is *its* not *it’s*, eg
– the cat left its kittens behind

Contractions (missing letters)

Use an apostrophe to indicate missing letters in contractions, eg
– Don’t
– Can’t
– Didn’t

Do not put apostrophes for decades, eg
– the 1990s

Brackets and full stops

(If a whole sentence is within brackets, put the full stop inside.)

Colons

Use a colon before a whole quoted sentence, but not before a quotation that begins in mid-sentence, eg
– She said: “It will never work.” He retorted that it had “always worked before”.

Use colons to introduce lists and explanations, eg
– All the birds and the beasts were there: elephants, cattle, sheep and goats

Style conventions

– punctuation

Commas

Do not overuse commas. If in doubt leave them out.

The comma represents a stopping point. Of all the stopping points in punctuation, the comma is the shortest: more of a pause than a stop. A simple rule of thumb for comma use is to read your work out loud. If you need to make a brief pause, you should consider using a comma.

If the clause ends with a bracket, which is not uncommon (this one does), the bracket should be followed by a comma. Commas can alter the sense of a sentence. To write *Mozart's 40th symphony, in G minor* with commas indicates that this symphony was written in G minor. Without commas, *Mozart's 40th symphony in G minor* suggests he wrote 39 other symphonies in G minor.

Do not put a comma before and at the end of a sequence of items unless one of the items includes another and. Thus *People, places, occupations and events. But Aeroplanes, trains, cars and vans, and motorbikes.*

Do not put commas after question marks, even when they would be separated by quotation marks, eg – “May I have a second helping?” he asked

Commas should be used between adjectives when the adjectives detail the individual qualities of an object, eg *You should use commas to write clear, concise, accurate English* means that the English is clear and concise and accurate.

If the adjectives combine to refer to a single attribute, then do not separate with commas, eg *Cut a piece of dark chocolate sponge cake*, means the cake is dark chocolate sponge.

Commas should be used to indicate subordinate clauses. Subordinate clauses are not pivotal to the main body of a sentence, but are related to the rest of the sentence, eg

- The engineering team, which sits at oval desks, works in sunny weather
- Main clause – The engineering team works in sunny weather
- Subordinate clause – which sits at oval desk

Use two commas, or none at all, when inserting a clause in the middle of a sentence. Thus, do not write:

- Use two commas, or none at all when inserting... or
- Use two commas or none at all, when inserting...

Long dashes

You can use long dashes in pairs for parenthesis, but not more than one pair per sentence, ideally not more than one pair per paragraph.

Use a dash to introduce an explanation, amplification, paraphrase, particularisation or correction of what immediately precedes it. Use it to gather up the subject of a long sentence.

Full stops

Use plenty. They keep sentences short. This helps the reader. Do not use full stops in abbreviations.

Inverted commas

Use single inverted commas for quoted words and phrases. Use double inverted commas for direct speech, eg

- “When I say ‘immediately’, I mean some time before April,” said the spokesman.

Semi-colons

Semi-colons should be used to mark a pause longer than a comma and shorter than a full stop. Don't overuse them.

Semicolons can introduce oppositions

eg

- Man proposes; God disposes

It is generally accepted that colons can also introduce opposing, antithetical statements.

Semicolons separate long items in a list

eg

- Commas represent the shortest stopping point; colons are slightly longer; semicolons, which are often misused, are yet longer still; and full stops, as the name suggests, are the longest stop of all.

Quoting and quotation marks

Use double quotes to open and close direct speech. Close the quotes when the speaker has finished speaking, not at the end of each sentence or paragraph. Use single quotes to quote within direct speech, eg

- The chair said: “We will now review the company's performance.”
- The chair said: “The CEO said to me, ‘Our performance has been outstanding’.”

If a quote is not a full sentence, you do not need to close it with a full stop inside the quotation marks, eg

- The CEO said that company performance ‘has been outstanding’.

Style conventions

– vocabulary

Short words

Use them. They are often Anglo-Saxon rather than Latin in origin. They are easy to spell and easy to understand, eg

– about	instead of	approximately
– after	instead of	following
– let	instead of	permit
– but	instead of	however
– use	instead of	utilise
– make	instead of	manufacture
– plant	instead of	facility
– take part	instead of	participate
– set up	instead of	establish
– enough	instead of	sufficient
– show	instead of	demonstrate

Unnecessary words

Some words add nothing but length to your message. Use adjectives to make your meaning more precise. Be wary of those you use to make it more emphatic, for example the word *very*. Try leaving it out and see whether the meaning is changed.

When speaking don’t be afraid of pauses. When writing don’t add words just for the sake of it, eg instead of *going forward we are going to focus on safety*, say or write *we are going to focus on safety*.

Jargon

Avoid it. You may have to think harder if you are not to use jargon, but you can still be precise. Technical terms should be used in their proper context and when you are sure your audience understands them.

Absolutes

The whole point of an absolute value is that it is absolute. It cannot be more absolute or less absolute. Take care with the following absolute adjectives:

- fatal
- final
- ideal
- impossible
- perfect
- pure
- ultimate
- unique

There is some latitude with certain absolutes, such as *full*, *empty*, *complete* and *true*, as we all realise that there are agreed shades of meaning with each of these.

Comparatives and superlatives

Be careful to use comparatives and superlatives in the right places. Superlatives are terms such as the best [something], *the longest* [something]. They refer to the extremities – *the highest* (or *lowest*) degree of quality.

Comparatives compare the qualities of two items; they include terms such as *the longer* [something], *the older* [something].

Please note that you cannot have a superlative between two objects, only a comparative.

His/her

Try to phrase sentences avoiding the word *he*, *him* or *his*. Using the plural can be a helpful device. So, rather than, eg
– Instruct the reader without lecturing him
Try:
– Instruct readers without lecturing them

British spelling
Use British English rather than American English. Use *-ise*, *-isation* (*realise*, *organisation*).

Common problems:

Adviser

An adviser is someone who advises, they act in an advisory capacity.

Affect, effect

These two words are commonly confused. To affect means to change or influence something (or to put on an air), eg
– The very difficult market conditions continue to affect our performance

To effect is to cause (something) to come about or take place, eg
– a peace treaty was effected between the two countries

Annex (verb), annexe (noun)

Centre

Things centre on something, not around something. A centre is a focal point.

Complement or compliment?

A complement refers to something that makes another item complete. A compliment is praise for a person or thing. Be careful the two terms are confused very frequently.

Continual, continuous

Something that is continual happens from time to time on an ongoing basis. Something that is continuous never stops.

Dependant (person), dependent (adj)

Discreet, discrete

Being discreet implies the keeping of a confidence, as in discretion is the better part of valour. Something that is discrete is separate, autonomous or exclusive.

Dispatch (not despatch)

Email

Email is the preferred company spelling – no hyphen. This is also the case for all e and m prefixed words, e.g ebanking, mcommerce.

Please note e stands for electronic, m stands for mobile.

Enquiry, inquiry

Generally speaking, there is little difference between the two terms. Use enquire rather than inquire.

Style conventions

– vocabulary

Ensure, insure, assure

Disregarding US usage, the three related words, *ensure*, *insure* and *assure*, should be viewed as having associated, but separate meaning. Assure means to guarantee. *Ensure* means to make certain. *Insure* means to protect (against risk or loss).

Focus, focused

The standard spelling of the past participle is with a single *s*: this is company style. The same is also true of benefited and targeted, which take a single *t*.

Forgo (do without), forego (precede)

Licence, license

Licence is the noun, *license* is the verb. *Practice* and *practise* work the same way in UK English.

Nationwide

Nationwide and *worldwide* should not be hyphenated.

Onshore, offshore

Onshore and *offshore* – no hyphens, no spacing.

Principal or principle

A *principal* is a leading party, as in *principal actor*.
A *principle* is a belief or a general rule.

Website

Website is the preferred company spelling – no hyphen, no spacing. Please be aware that in other cases there is normally a space after the word, eg *web page*.

While, whilst

Use *while* rather than *whilst*. Similarly use *amid* and *among*.

Accents

On words now accepted as English, use accents only when they make a crucial difference to pronunciation, eg

- cliché
- soupçon
- façade
- café
- communiqué
- exposé

but not:

- château
- décor
- élite
- fêted
- naïve

If you use one accent in a word please use them all, eg

- mêlée
- résumé

Acronyms

All acronyms or abbreviations should be spelled out, followed by the abbreviated term in brackets, when they first occur in a piece of text (or every time that they occur on a separate web page). The exception to the rule is when the audience could be expected to know what the acronym stands for, eg

- BBC.

Don't use dots in acronyms, eg

- NLF (Nuclear Liabilities Fund)
- WANO (World Association of Nuclear Operators).

Abbreviations

Abbreviations that don't make pronounceable words should be spelled out in upper case without full stops between the letters, eg

- NII
- WMP

Be aware that when you use acronyms on the company intranet, new members of staff, or colleagues who do not work in the relevant department, may not know what they mean.

Contractions

Other abbreviations, such as those for measurements (eg *mm* and *lb*) and *per cent* do not take a full stop. Acceptable number abbreviations include k for thousand, m for million and bn for billion.

Titles such as *Dr*, *Mr* and *Mrs* should not take a full stop. Commonly used Latin contractions such as *etc*, *eg*, and *ie*, do not take full stops.

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